

PROJECT MANHATTAN
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Written by

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INT. FRANK'S PENTHOUSE - DAY

FRANK, an elegantly dressed man in his mid-60's is seated on a leather couch in his Manhattan penthouse fiddling with his cell phone. By his side is ALFRED, his butler and confidant - an elderly man of 80 who is smartly dressed in British tweed.

Frank finally manages to push the right button. The red circle starts to FLASH. Frank takes a deep breath, then -

FRANK

They say only after you have lost something that you really value it. This is true. Only not everyone has a chance to get back what they have lost.

(pauses)

When you realize you will never have control over things again... or even be able to do the most simple things... that there will be no turning back...

Frank suddenly STOPS the recording. He shakes his head.

FRANK (CONT'D)

That's not what I want to say.

Alfred tries to gently reassure him.

ALFRED

Don't worry, sir. You are doing just fine. Take a deep breath and just try again.

Frank takes a deep breath - and PRESSES the record button.

FRANK

They say only after you have lost something that you value it. The truth is, sometimes you lose something and don't even know that it's gone ...

The CAMERA PULLS AWAY from Frank as he is recording and

DISSOLVES TO:

EXT. COLUMBIA UNIVERSITY - SOUTH LAWN - DAY

It's a bright, sunny day in May. The CAMERA CRANES DOWN over the South Lawn of Columbia University where the commencement ceremony of the Graduate School of Architecture is taking place. The graduates are seated in front of an assembly of their family and loved ones listening to an old alumni give the commencement address.

PROFESSOR

As the graduating class of the Columbia's Graduate School of Architecture, you know that you are amongst the world's finest. 40 years ago I sat in your place. I felt the same mix of excitement and anxiety you feel now. Hope for what tomorrow holds, fear of what the future may bring. Today you leave the insular world of academics and enter the real world as active participants. And how it turns out largely depends on you.

The graduates look on attentively. Among the students is a charming and handsome young man with long brown hair, TYLER.

PROFESSOR (CONT'D)

The first temptation you will have when things don't go as you have dreamed is to think that society is against you - that because you have studied well, it owes you something. The world out in front of you is a wonderful, marvelous place, but it is also unjust, unfair, and cruel. And you will be tempted to criticize it, and some, in your disappointment, give up on it. But you don't have to give in.

A Limo pulls up on the campus lane along the South Mall. The door opens and Frank gets out, immediately followed by Alfred. They assess the situation and head for the assembly.

PROFESSOR (CONT'D)

You can decide to make the world a better place. If self-pity wants to pour you a drink ... Take a step back and ask yourself - what can I do differently? What can I do to bring about the world I want?

(MORE)

PROFESSOR (CONT'D)

You may not have the power to control everything, but you do have the power to take responsibility for the direction of your life. If you choose to sit in the ranks of the complainers and do nothing, your world will remain dark and dissatisfying for all of your life. But if you choose to see the world for what it can be, and apply yourself to make it that way ... You will lay hold of those things you have always desired.

Alfred and Frank find seating at the back of the assembly and quietly sit down.

PROFESSOR (CONT'D)

No one said it is easy. In fact I am here today to warn you it will not be. But I will promise you this - it will be satisfying. Because you will see not the obstacles other people have put in front of you, but the opportunities you have created for yourself and brought to fruition. And, then my friends, you will lay hold of those things you have always dreamed of, and you will be satisfied.

At the final words of the professor, the students and families erupt in an enthusiastic applause. Frank and Alfred stand to their feet. As the Music of POMP AND CIRCUMSTANCE plays, the graduates make their way across the stage to receive their diplomas.

EXT. COLUMBIA UNIVERSITY - SOUTH LAWN - LATER

After the ceremony, Tyler pushes his way through the crowd to a beautiful, well-kept blonde of 35 carrying a newborn GRACE. The woman handles herself with an extraordinary grace, she is ANNE, his older sister.

TYLER

Anne!

Tyler embraces Anne like a best friend. Anne smiles.

ANNE

Hello architect.

TYLER
Thanks for coming, Sis.

Tyler caresses the face of little Grace.

TYLER (CONT'D)
Hello Grace!

ANNE
Mom would be very proud of you,
Tyler.

Tyler smiles while THOMAS, Anne's husband - a large, burly man with dark hair standing next to her - extends his hand to Tyler.

THOMAS
Way to go, Tyler!

TYLER
Thanks, Tom!

THOMAS
Any job offers?

TYLER
Quite a few, actually. But I have
other plans.

Tyler scans the crowd as Thomas looks at him curiously. He turns his attention to Anne.

TYLER (CONT'D)
Have you seen Dad? Did he come?

ANNE
I saw him at the back of the crowd
with Alfred.

Frank and Alfred suddenly appear, making their way through the crowd in the distance.

Frank walks up to Tyler. His 6 foot 3 inch presence towers over Tyler's smaller frame. He extends his hand to Tyler.

FRANK
That's my son. Summa Cum Laude.
Congratulations.

Tyler looks up, takes his hand, and shakes it.

TYLER
Thanks, Dad.

ALFRED
 Congratulations, sir. I never
 doubted for a minute you would
 arrive at the top of your class!

TYLER
 Thanks, Alfred.

From behind Frank three college boys appear - CODY, JACK and
 MARK, yelling.

Cody and Mark grab Tyler and throw him to the ground while
 Jack pops open a bottle of champagne and sprays it over all
 of them.

JACK, CODY & MARK
 A WET architect's a SET architect!

The three roll on the ground laughing, as Jack pours the rest
 over his head and then jumps in with the rest of them.

Frank doesn't let a moment go wasted.

FRANK
 Okay, young men, what are your
 plans?

Mark and the others look up from the ground. They brush
 themselves off.

MARK
 I've already accepted an offer in
 Jersey doing urban planning.

CODY
 I'll be going to Los Angeles. I
 Got a job doing public works
 projects.

FRANK
 And you, my son? What have you
 decided on?

Tyler takes a deep breath, nervously shuffles his feet as he
 rises -

TYLER
 Well... I actually -

Jack JUMPS IN to save him.

JACK
 Hey - why aren't we all inside? I'm
 hungry as a dog!

Cody rushes to his aid as well and takes Tyler by the arm.

CODY
If we don't hurry we'll miss the
buffet!

The boys run off, leaving Frank, Alfred, and Anne standing there.

INT. COLUMBIA UNIVERSITY - RECEPTION TENT - LATER

Tyler and his three friend are congregated in the center of the tent consuming their party fare and punch as Alfred, Frank, Anne, and Tom are filling their plates from the buffet line in the background.

CODY
You haven't told your dad about
your plans yet, I see?

TYLER
No. I wouldn't hear the end of it
if he knew I was turning down an
offer with Albert Mincs.

JACK
Of course. He's a mega successful
businessman. Moving to Italy would
seem foolish to him.

TYLER
I don't care. I just want to get
out of here. I can't wait to board
that airplane.

Frank and the others walk up and join the boys.

FRANK
So boys, which of you is planning
to be the next Frank Gehry? Have a
firm and a brand of their own?

CODY
(laughing)
Ha, we all dream of that, Mr.
Schultz. But, we can't start at
the top.

FRANK
Aim for the bottom, young man, and
you'll never get to the top. You
have to have a plan.

Cody looks down, embarrassed. Frank spins around and addresses Tyler.

FRANK (CONT'D)

Tyler -

Tyler looks at his party plate and starts to shuffle his feet once again.

Frank moves towards Tyler and Tyler INSTINCTIVELY JUMPS BACK -

Frank PULLS OUT an ENVELOPE from his jacket and HANDS it to him.

FRANK (CONT'D)

This is for you. A little gift to reward you for all the hard work you have put in at school.

Tyler takes the envelope and opens it.

He stares in amazement. On the inside, is a simple white card with the inscription -

CONGRATULATIONS ON A JOB WELL DONE.

... And a CHECK for - \$30,000.00

Jack, Cody, and Mark's jaws drop.

CODY

Geez! Can your dad adopt me?

Tyler smiles and his face relaxes.

TYLER

Thanks, Dad.

Tyler impulsively moves toward his dad to embrace him, but Frank spins around suddenly and announces to the crowd -

FRANK

Excuse me now, I hate to leave this wonderful party, but I have an important meeting at the office.

Tyler's countenance falls. He looks on in disbelief.

TYLER

What? Now ...? It's Saturday.

Frank looks at everyone -

FRANK
Unfortunately my client from...

Frank searches for the word --

FRANK (CONT'D)
From...

It doesn't come to him. He pulls out his cell phone and scrolls through it.

FRANK (CONT'D)
Japan! My client from Japan is waiting for me.

He looks at Tyler.

FRANK (CONT'D)
Good-bye!

Frank turns and leaves. Alfred stops and looks at Tyler compassionately.

ALFRED
Don't pay any mind, sir, you know how he is. Congratulations again, sir. It will be good to have you back home again tomorrow.

He pats him on the shoulder.

TYLER
Thanks, Alfred ...

Alfred and Frank walk off as Tyler slowly returns to his group of friends in the middle of the tent. Anne watches Frank walk away - then takes off after her father.

She grabs him by the arm.

ANNE
What do you think you are doing?

FRANK
I have an important meeting, Anne.

Alfred looks at Anne, then Frank. He understands.

ALFRED
I'll be waiting for you in the car, sir.

ANNE

So, leaving your son on his graduation to take care of "business" is your way of expressing love?

FRANK

Mr. Nagamiki is only available this weekend. Its a big sale and I can't afford to lose it. If you want to stay the leader of the pack you have to seize the moment. Tyler will understand one day.

ANNE

Understand? What? That everything else is more important than him to you?

(pause)

Like mom understood? When you left her dying in the hospital?

Frank spins around, and points his finger in Anne's face.

FRANK

This is not the time or place to talk about this. And don't you think you can stand there and lecture your father!

Anne stands there, immobile and starts to shake. Tears begin running down her cheeks.

ANNE

Why is it that in the most important moments of our family's life - you are never there?

Frank turns his back to Anne and starts to walk away toward his car once again.

FRANK

Because I have a company to run, Anne, and responsibilities to fill. How else do you think I can afford to send you two to these Ivy League schools?

Anne stands in disbelief as he walks away. She watches him all the way to the car, then, pushes back her tears and returns to the party.

EXT./INT. COLUMBIA UNIVERSITY - TYLER'S DORM - CONTINUOUS - DAY

Tyler, Mark, and Cody are loading boxes into a small U-Haul in the parking lot in front of Tyler's dorm. Tyler hands Mark a box and returns inside the dorm room with another empty box.

Inside, he picks up a lamp and other small objects and places them in the box. His eyes fall on the photo of a pretty brown-haired woman holding a small child. He picks it up and sits down on his bed, staring affectionately at the brown-haired woman. A FLASHBACK begins.

FLASHBACK

In a sun drenched room with a view overlooking a garden, sits a beautiful dark-haired woman in her 30's who is drawing at a drafting table.

The CAMERA PULLS BACK to REVEAL a tender little boy of 5, seated at a miniature drafting table drawing behind his mommy. The mother turns around and smiles at the little boy. The boy looks up and beams back at his mother.

MAMMA

What are you working on there?

The little boy stands up proudly and walks over to her, holding up his drawing.

BOY

It's an airplane.

MAMMA

(smiling)

Really? That's a strange looking airplane. It looks more like a house to me.

The little boy crawls up in her lap.

BOY

It is a house-plane.

MAMMA

Really? What made you think up that?

BOY

So that we can all be together when you and Daddy travel.

MAMMA

Oh, that's wonderful. I think that is something every family is going to need and want. I know I want one!

She gives him a big hug and looks out the window with misty eyes.

BACK TO SCENE

Tyler remains entranced. Cody breaks his concentration as he enters with another box. Tyler looks up at Cody and smiles at him. He places the picture carefully in the box and hands it to Cody.

TYLER

Be careful with this box. Put it in the cab of the truck.

CODY

Okay!

TYLER

On the other hand, I'll do it. Do you mind taking down the map?

CODY

Sure!

Cody moves toward a large map of Italy with small cutouts of monuments pinned all over it. He begins to take down the cutouts.

EXT. ONE UNION TOWER - DAY

Tyler, Mark, and Cody arrive at One Union Tower - the location of Frank's house. The porter meets them with a dolly as they open the truck.

INT. FRANK'S PENTHOUSE - DAY

The boys load the boxes into Frank's luxury Penthouse apartment. Tyler's items seem in stark contrast to Frank's cold and angular modern furniture.

ALFRED

It's good to have you back, Tyler. The home was missing you.

TYLER
Thanks, Alfred.

INT. AMERICAN CELL - CONFERENCE ROOM - DAY

Frank is seated at the head of a large table. At his right hand sits a small, intense young man with wire-rimmed glasses, MARTIN, his CFO. On his left are two Japanese men, the larger, a corpulent, middle aged man dressed in a rumpled blue suit, MR. NAGAMIKI, and the thinner one, his ATTORNEY, a young man in a sharp three-piece suit.

FRANK
Mr. Nagamiki, we have been trying to negotiate this now for two days. We can offer you \$30,000 a month for each of your properties surrounding metropolitan Hiroshima.

MR. NAGAMIKI
That is still unacceptable. You must understand that this land has been in our family for over 5 generations. And family is sacred in our culture.

FRANK
Mr. Nagamiki, I understand. Family is extremely important to me as well.

Martin looks at Frank. There is a long pause

FRANK (CONT'D)
\$35,000.

Mr. Nagamiki looks over at his counsel, who shakes his head.

MR. NAGAMIKI
\$50,000.

FRANK
Mr. Nagamiki, you know I can't go that high. 40,000. And that is my final offer.

There is a long pause with a moment of tension in the air. Mr. Nagamiki looks at his attorney once again. He nods to go ahead.

MR. NAGAMIKI
OKAY. \$40,000. Plus monthly traffic.

Frank jumps to his feet and extends his hand to Mr. Nagamiki, full of energy.

FRANK

Okay. Mr. Nagamiki. Deal. Martin, will you show Mr. Nagamiki and Shu to the legal office? We'll get those contracts finalized right away.

Martin moves toward the two men to escort them to the other room. Mr. Nagamiki turns and looks at Frank.

MR. NAGAMIKI

Thank you, Mr. Shultz. I look forward to being a part of this new technology.

FRANK

There's no better way to assure a future for your family than to invest in the business of -

Frank hesitates ... He searches for the word. He stutters - Finally he pulls out his cell phone and blurts out the only thing that comes to mind -

FRANK (CONT'D)

Hand-phones!

Martin looks back and sees Frank's frozen expression. He looks at the clients and jumps in -

MARTIN

Cell phones!

Frank recovers his composure, notably shaken and embarrassed.

FRANK

That's right. Cell phones. There is no better business to be in than investing in cell phone infrastructure. Have a nice day, Mr. Nagamiki and Shu.

Mr. Nagamiki looks at Frank with a confused expression, then slowly backs out, bowing as he leaves.

INT. FRANK'S PENTHOUSE - LIVING ROOM - MONTAGE - DAY-EVENING

Tyler is dressed and cleaned up, wearing a T-shirt and shorts and listening to *BACH'S CELLO SUITE NO.1 PRELUDE* on the stereo.

The coffee table in front of him is covered with magazines, travel guides, and brochures. Tyler flips through magazines, stopping on structures and circling them as he studies them. He cuts the buildings out of others. In a leather bound diary he takes attentive notes of all his selections. On his laptop he types the keywords in a Google search "**most important Italian architectural monuments.**" The light in the glass-walled den changes as the sun goes from mid-day to night. At a certain point, he jumps to his feet and gathers all the brochures and magazines on the table and stuffs them in a drawer under the TV. He grabs his diary and a photo of the Teatro Olimpico and dashes out of the room.

INT. FRANK'S PENTHOUSE - TYLER'S BEDROOM - EVENING

The CAMERA follows Tyler into his bedroom, where the map of Italy that was in his dorm room is hanging on the wall. He locates the city of Vicenza and pins the photo of the Teatro Olimpico on top of it, among the many other monuments affixed to the map.

INT. FRANK'S PENTHOUSE - DINING ROOM - SUNSET

The sun has just set below the horizon leaving its warm reddish glow in the sky. Tyler and Frank are toward the end of a steak dinner. They finish the last bites of a Filet Mignon.

FRANK

It's good to finally have a meal with you, Tyler. I think it's been over a week.

TYLER

More like three months.

Frank doesn't miss a beat.

FRANK

Time passes quickly. You always have to stay one step ahead of your competition, you know. Never slow down. Never let up. It's a valuable lesson you'll learn one day.

Tyler nods in acquiescence, and reaches for a peach. Frank takes an apple and begins to peel it. Then he puts down the knife and looks up at Tyler.

FRANK (CONT'D)

So, what decision have you made? I know you had the best offers, being first in your class. What firm did you choose?

Tyler stops mid-peach. He looks at his dad squarely.

TYLER

I'm not taking any of them.

FRANK

(Leans in)

What? What do you mean none of them?

Tyler leans in, a fiery determination in his eyes.

TYLER

I'm moving to Italy and leaving New York City for good.

FRANK

Really? What kind of stupid idea is that?

TYLER

One I have been thinking about for a long time. I am not interested in staying in the states anymore. I want to visit Italy and settle down there.

Frank remains silent for a long moment, just staring at him.

FRANK

Is this how you thank me for putting you through the best architectural school in the world? When are you going to get serious and know that the world is not just handed to you? I made a big mistake paying for everything for you. I should have made you pay your way through college. You would appreciate the value of a dollar better, and take my generosity a little less for granted.

TYLER

I have it all planned out.

FRANK

You call this a plan? Running off to chase a pipe dream? How do you expect to find a job? You don't speak Italian, and you don't know anyone there.

TYLER

It won't be hard.

FRANK

What?

TYLER

I'm the first in my class. Remember?

FRANK

Idiocy.

TYLER

Somehow I knew you would say that.

FRANK

Then if you knew I would say it, why would you do something so stupid?

TYLER

Because I'm not like you.

Tyler rises up from the table.

FRANK

(raising his voice)
You're right. You're just like your mother. Stubborn and headstrong. You never listen to those who want the best for you.

TYLER

But mom had her successes too! Even if her rewards weren't all monetary, like yours.

Tyler throws down his napkin and walks away from the table.

TYLER (CONT'D)

I hoped you would have approved, but I didn't really expect you to and it doesn't really matter. This is what I plan to do.

EXT./INT. ANNE'S HOUSE - NIGHT

The camera moves from the kitchen where Tom is cleaning up the dishes from an evening meal, to the outside of the house where Anne and Tyler are seated at the garden table that still has the glasses and silverware on it. Anne holds Grace in her arms.

TYLER

So you stopped inviting Dad to dinner?

ANNE

Yeah. We're less than 5 miles from uptown Manhattan yet he never comes. He says it's too green and not seeing any skyscrapers, he feels lost.

Tyler laughs sarcastically.

TYLER

That's a good one.
(turning serious)
Speaking of distance, I need to talk to you about that very thing. You'll have to handle things with Grace without me. I'm going to be leaving New York.

Anne turns around.

ANNE

Really, where are you going? You get a job out of state?

TYLER

No. I'm moving to Italy. It's always been my dream, you know that.

ANNE

Yeah. I guess I just never thought you were that serious.

TYLER

It's calling me. I feel like something missing in me is waiting there. Maybe I have some Italian in my blood. I don't know. I just want to go there and see it with my own eyes ... Touch it, explore it, and feel it.

ANNE

That's great Tyler. I think you should do it if it's what your heart is telling you to. Have you told Dad? I'm sure he was thrilled about it.

TYLER

Yes. We got into a big fight last night. But I didn't expect him to understand.

ANNE

(she smiles)

So... you plan to spread your wings in Italy?

TYLER

That is the plan. What could be better for a new architect?

ANNE

Tyler, I've never asked you, but did you pick architecture as a career because of mom?

Tyler looks at her and takes a deep breath.

TYLER

It's hard to say.

ANNE

You wanna know something really funny? When Tom and I were looking for baby names for Grace, we came across yours. Do you know what your name means, Tyler?

TYLER

(curious)

No. What?

ANNE

It means tile-layer, or house-builder.

Tyler looks pleasantly surprised.

TYLER

Really? I never knew that.

ANNE

I don't know if mom and dad knew or not.

She takes Tyler by the shoulders.

ANNE (CONT'D)

But, maybe you were *meant* to build houses. Make people feel at ease and comforted.

Tyler smiles.

TYLER

Thanks, Anne. That's sweet. Tile layer. Hmm.

Anne pats him on the shoulder and smiles.

ANNE

Don't worry about us, we'll get along fine. You go chase your dreams. And you know Dad doesn't need any help.

Grace begins cooing. She turns to him.

ANNE (CONT'D)

Just as long as Grace's uncle promises to come back every once in a while to play with her.

Tyler winks at her.

TYLER

Promise.

INT. FRANK'S PENTHOUSE - TYLER'S BEDROOM - MORNING

A large green suitcase sits on Tyler's bed, filled to the brim with clothes. Tyler loads the last of his carefully selected items into his backpack - his camera, leather diary, and the picture of him with his mom when he was a child. He zips it up and drops it to the floor.

EXT. ONE UNION TOWER - MORNING

Tyler, Cody, and Mark are loading Tyler's bags into the limousine waiting at the curbside. Standing behind them on the sidewalk are Frank and Alfred. Danny, the driver, shuts the trunk. Tyler turns to Cody and Mark.

TYLER

Remember to check every day on my blog. I'll try to post my pictures and thoughts for the day.

CODY

Wouldn't miss it. It's just I'm kinda jealous you're going and I'm not.

MARK

Make sure to post pictures of hot Italian babes.

TYLER

What makes you think I'm going to share that? I'm keeping all those for myself.

The three chuckle.

CODY

Bye, man, good luck.

TYLER

Bye. Take care of yourself.

Tyler hugs Cody and then Mark.

MARK

Don't forget us.

TYLER

I won't.

Tyler steps up and looks at his dad and Alfred.

ALFRED

Sir, I wish you all the best. May you have success at whatever you set your hands to do.

TYLER

Thanks, Alfred.

Tyler steps up to his dad. He stands there and looks at him, hands on his hips as they both stare at each other for a moment.

TYLER (CONT'D)

Well, Goodbye.

Tyler extends his hand for a handshake. Frank shakes it.

FRANK
Good-bye and good luck.

TYLER
Thanks, Dad.

FRANK
Don't...
(he hesitates)
Do anything foolish.

Tyler glances back at his dad with a smirk as he gets into the limosine and shuts the door.

EXT. AIRPLANE - SKY - DAY

The airplane crosses the sky.

INT. AIRPLANE - DAY

Tyler looks out of the window happily, with a guidebook of Venice clutched in his hands, daydreaming.

EXT. MONTAGE - DAY

VENICE

Tyler exits the Santa Lucia Train station with his bags and witnesses the Grand Canal opening up before him. A water taxi speeds up the Grand Canal. Tyler stands at the back, where he has a 360 degree view of all the bright, colorful palaces that line the Grand Canal, one more magnificent than the other, wind blowing his long, brown hair. Tyler motions for the driver to slow down as he snaps photos of the floating wonders, and pigeons take flight from the steeples of churches that rise up from among the palaces.

The taxi passes under the Ponte di Rialto, clogged with tourists bearing large shopping bags climbing up and down the stairs that line the bridge.

Tyler is transfixed as they approach the iconic circular church of Madonna della Salute, with its classical columns that join to the cinnamon roll-like buttresses adorned with Saints. As the motorboat comes to a slow crawl in front of the structure, Tyler steps out with his camera and takes a closer look. As he looks up at the heavy and imposing front doors and the figure of Christ the Redeemer on the bell tower, he takes out his phone and starts a voice recording:

We hear the voice-over of his observations through the current and following shots.

TYLER

"The wonder and majesty of Venice is unceasing. Delicate and ornate churches rise from every corner, gracing the landscape giving testimony to the lucrative trade with the Arab countries and the Italians penchant for sophisticated design. The carved saints on display atop the flying buttresses of the Madonna della Saluta make Notre Dame look like the work of amateurs. Everywhere you turn, you sense the Italians' love affair with all that is beautiful. As Pio X aptly said: "Beauty can unite different generations in admiration."

EXT. HOTEL ON THE GRAND CANALE - DUSK

Venice at dusk. From the waters we see a Luxurious Hotel on the Grand Canal, gondolas parked on the waters in front, bobbing up and down. The camera DOLLIES IN toward the hotel -

CUT TO:

INT. HOTEL ON THE GRAND CANALE - DUSK

As the camera continues its DOLLY IN to one of it's rich and colorfully frescoed rooms, decorated with ornate draperies pulled back from tall tri-flower windows, and a gilded canopy bed, where Tyler is seated at a desk playing back his recordings. The camera continues its approach in the luxurious suite as we hear the last few lines of Tyler's comments as he uploads the photos to his blog.

EXT. CALLE DI VENEZIA - GIORNO

Tyler walks the narrow streets of Venice, bustling with tourists of every kind, among the small artisan shops that line the streets. Shops that brag fancy Murano glass, shops that produce Venetian Carnival masks, work in silver by Venetian Jews. He crosses a small bridge where a delivery man is dragging his goods up and down the steps and Chinese tourists are dragging huge suitcases up and down the same steps. He stops to look over the bridge as a gondola with tourists passes underneath.

He enters the fish market, brimming with locals, negotiating prices for their lunch or evening meal. He muses at the unusual offerings, from eel to mussels to clams and the horrific monkfish.

It is sunset and Tyler is seated in Saint Mark's Square at an outdoor cafe with a cold drink, listening to a violin and cello quartet as throngs of people pass by. We hear his voice once again from his recording:

TYLER (V.O.)

There's an elegance and touch of class to everything the Italians do. There's a thirst for living and enjoying the fine things in life. Their laid back lifestyle can only be a natural result of having such an emphasis on aesthetic beauty.

EXT. TRAIN - COUNTRYSIDE OF SAN VENDEMIANO - DAY

A train cuts through splendid rolling hills, covered with vineyards.

INT. TRAIN - VALDOBBIADINE - DAY

Tyler crosses northern Italy and peers out the train window, witnessing the rolling hills that are dotted with colorful buildings, cheerful steeples, and acres of rolling vineyards. Nothing but rolling vineyards. This is Prosecco Country.

He strolls in a vineyard with a tour of other upper-class young couples. They taste wine in the cantina. As Tyler leaves, he finds a flyer for a local festival "VITTORIO VENETO PROSSECCO FESTIVAL"

EXT. VITTORIO VENETO - PIAZZA FLAMINIO - DUSK

Tyler strolls in the piazza among the stands and throngs of people at the Festa di Prosecco. The piazza is illuminated with strings of light connecting each of the stands to each other, who offer a variety of wines, cheeses, bread and salami. Tyler approaches the center from where live music emanates and discovers a large open wine demijohn where two beautiful girls dressed in traditional 18th century dresses pulled up to their thighs are stomping on grapes with their feet. Several burly men are at the bottom of the keg dispensing wine from the spout and handing it out to guests as a band playing modern renditions of traditional folk music with accordions serves as the background music.

Tyler approaches the demijohn. As he does, one of the girls comes down from the keg and looking at Tyler, extends her hand out to him to help her. Tyler seizes the moment and helps her down. She stares into his eyes and Tyler grabs her other hand and begins to move in the rhythm of the squeezing accordion.

TYLER (V.O.)

It was the Romans who coined the phrase CARPE DIEM. This characterizes the way Italians enjoy life. When they let down their hair from their work, they let it all hang out and enjoy themselves. And seize the moments as they come. I couldn't help but do the same.

INT. HOTEL ROOM - AGRITURISMO IN THE VINEYARDS - NIGHT

Tyler is sweaty and shirtless as he's uploading photos of cute girls and the festival to his blog.

TYLER (V.O.)

Beauty and physical touch are a very Italian thing, and expressing their feelings of affection is something they don't hold back on, even to strangers. They are a particularly sensual culture.

EXT. VERONA - JULIET'S HOUSE - DAY

Tyler enters the house of Juliet and stops to look at the wall covered with scribbled promises of loved ones. He pulls out a marker and writes "Tyler + My future Love = Love Forever." He looks out Juliet's balcony as tourists snap photos of their friends putting their hands on the breast of Juliet's statue. One points to Tyler and shouts out.

TOURIST

Romeo o Romeo, wherefore art thou
Romeo...

Tyler laughs and strikes a pose as the tourists take pictures.

Tyler strolls across the piazza of the Arena observing the hordes of sets stationed outside for the various opera performances. Suddenly a cry goes up from the tourists seated at the restaurants on the piazza.

BOY
Guarda, Mamma!

Dozens of hot air balloons float in the sky, crossing the piazza and above the Arena.

INT. HOTEL ROOM - NIGHT

A playbill of the opera lays beside his computer as he uploads pictures of the hot air balloons over the Arena.

TYLER (V.O.)
Italians even wed the beauty and elegance of the modern with the antique. And somehow the two never clash or seem out of place.

EXT. STRA - DAY

A long reflecting pool extends from the front of the enormous Villa Pisani in Stra. Suddenly the image of one, then another, then another hot air balloon appear reflected in the pool as a group of tourists cross the expansive lawn of the villa. The group is being led across the lawn by a cute Italian in a tight miniskirt carrying an Italian flag. The balloons fly over the sprawling villa adorned with renaissance spires and Romanesque statues. They start to descend beside the enormous and complex living labyrinths.

Tyler winds his way through the labyrinth carved from living shrubs, laughing with other tourists as they take wrong turns. He finally exits in the center of the maze as he ascends the small tower to admire the delicate concentric design carved out of shrubs.

Inside the Villa, he sits in a 17th century chair, closes his eyes, and soaks in the ambience.

TYLER
The architecture of the palaces and villas that occupy so much of the countryside and cities blend seamlessly with the landscape. Even country villas spared no expense rendering their living or vacation quarters as pretty as the countryside that surrounded them.

INT. VILLA - NIGHT

Tyler is loading the photos of villas and luscious interiors in a frescoed room of his own, with 16th century colored plastering on the walls.

TYLER (V.O.)

Sometimes I get the feeling
Italians do things just for the
sake of beauty. Why else would
they build entire cities on
impossibly impractical hillsides or
mountainsides? Why not? The view
is more beautiful up here.

INT. TRAIN - TAORMINA

The train runs along the edge of the cliffs where colorful towns can be seen dotting them. Stacks of houses in every primary color imaginable perched up high above the waters are visible as the train approaches Taormina.

Tyler strolls in the main square, with marble checkered pavement, quaint churches and a view of the agate blue ocean.

Tyler snorkels at Isola Bella and witnesses the colorful and plentiful marine life. As he takes a rest in the waters, a 10 year old boy and his 6 year old brother bob up, and with masks still on say Ciao. They stay and chatter, not understanding Tyler, nor Tyler them.

TYLER

The further South you go, the more
friendly the people get, and the
richer the food and wine. Sicily
was an island with many outside
influences, but they have managed
to develop their own distinct
culture, that is always alive.
When you live in places like this
you wonder why anyone would get up
to go to work.

EXT. PALERMO - DAY

Tyler walks through a neighborhood in Palermo with other tourists dressed in late summer clothes. He passes a street group that are performing a battle scene on the sidewalk with the traditional Sicilian Marionette. One soldier strikes the other and cuts one of the other marionettes in half to the delight of a group of boys watching.

Tyler passes a courier picking up a package lowered by a middle aged woman from the third floor balcony in a basket on a rope.

He passes by the food market where vendors beckon him to try their food offerings. An olive vendor puts a piece of bread with olive pate in his hands as he passes by. Tyler tries it and continues on, the vendor gives him a big smile and salutes him.

He enters an intersection where a gaggle of teenage boys are gathered, seated on their scooters talking. They comment and follow with their eyes the girls that pass by. Beside them, pulled out into the middle of the intersection are a group of kids playing football in the road. Cars pass around them slowly as if they are no bother. A shout goes up from one of the team.

Tyler slides into the seat of the outdoor restaurant as a plate of stuffed *sepie* and *pepporonata* are placed down before him. A half liter bottle of Peroni beer is plopped down aside it. Tyler winks up at the dark skinned and charismatic waiter who is dressed in a simple white apron.

TYLER (V.O.)

Because Italy is surrounded by water, great seafood is never hard to find. For that matter, great food of any kind is never hard to find. Italians take almost as much care in their food presentation as they do their towns and living spaces. An Italian meal, with so much more variety than I could ever imagine, is only one more element that makes the sensual experience of Italy more enjoyable.

INT. B&B IN SIRACUSA - DUSK

Tyler is uploading pictures of Italian delicacies, as he sits at a computer desk that is against a window that overlooks the sea.

TYLER

I had one Sicilian tell me that they have a sexual relationship with their food. That may be taking it a little far, but I get what he means. Sometimes one would gladly exchange a good Spaghetti alla Pescatore for a wild night with their girl.

(MORE)

TYLER (CONT'D)

Eating is highly esteemed pleasure for the Italians. Appetizer, first course, second, cheese and salad, followed by desert, and COFFEE, not to mention digestives. And Italians almost always do it together. It is just another way of staying together.

EXT. PADOVA - DAY

Tyler strolls with a group of tourists through the Prato delle Valle, the largest piazza in Italy and Europe - a park in reality with green space, a canal and island, all surrounded by saints and important figures. Tyler passes students studying on the lawn, others playing frisbee, other eating.

He walks under the colonnades that offer citizens and tourists shade on the sidewalks of the city. He takes a coffee in an outdoor cafe beside the piazza Duomo and the military statue of Gattamalata. Two little girls chase and feed the pigeons that gather at his feet.

TYLER (V.O.)

In Italy there is always time to sit and see things. Observe life, and savor it, like a fine wine or meal with a loved one. It's just a slower pace of life. You don't see people rushing, but spending time together doing things. Where else in the world can you see groups of retired men gathering in bars or parks talking about the day's politics, women, or whatever comes to their minds?

METRO EXIT - MILANO

Tyler exits the Milano Metro station covered in a coat. The air is cool and his breath is seen as he opens his map in front of the square of Milano. The magnificent Gothic Cathedral of Milano rises before him, it's cool white facade making the already brisk atmosphere even colder. He strolls across the piazza observing the Gothic masterpiece adorned with hundreds of spires that grow like icicles from the building. He takes a few photos and sketches little designs.

He closes his sketchbook, shuddering at the cold and turns toward the galleria to get something hot to drink.

He passes a group of elderly men who are standing in front of a display window for Dolce & Gabbana where a woman is dressing one of three nude mannequins for a Christmas display. The men are commenting on her work.

OLD MAN #1

450 per una maglietta? (*450 Euro for a blouse?*)

OLD MAN #2

Beh, pagi la marca. (*Well, you're paying for the brand.*)

OLD MAN #3

Se voglio una marca compro una Ferrari. (*If I want a name brand, I'll buy a Ferrari*)

OLD MAN #1

Beppi, non spenderesti mai su un Ferrari. (*Beppi, you would never spend money on a Ferrari*)

OLD MAN #3

Si, e vero, se volessi un nuovo look, rivolto il cappotto e via! (*You're right, if I needed a new look all I would do is turn my cloak inside out and there I go!*)

OLD MAN #2

Guarda che manichini? Hai mai visto un italiana messa così? (*Those mannequins. Have you ever seen an Italian woman like that?*)

OLD MAN #3

Infatti, assomiglia mia moglie che francese. (*In fact, she looks like my wife, who's French*)

OLD MAN #1

Ciola, ha più curve la pianura padana di quel manichino. (*The Padana Plains have more curves than that mannequin!*)

Tyler laughs and walks away.

INT. MODERN HOTEL ROOM - MILANO

Tyler is in a modern hotel room in Milano. He uploads his photos of Milano as we hear his VO continue:

TYLER

Perhaps if I have to sum up the Italian culture I would say what characterizes it is love. Love for art, love for good food, love for family and friends and all things beautiful. Beauty is something we can't underestimate. We don't judge ourselves by some external standard, but by seeing the beauty in other things, I think we more clearly and readily see the beauty in ourselves.

EXT. LAGO MAGGIORE - DAY

THE CAMERA FOLLOWS a tiny speedboat from on HIGH as it crosses Lago Maggiore to the Isola Bella of the Borromeo Islands. As the boat approaches Isola Bella, we see that the entire island is one magnificent complex, half occupied by a sprawling palace and the other half occupied by 10 cascading terraced gardens.

CUT TO:

THE CAMERA DESCENDS into one of these Gardens, where Tyler walks among albino peacocks and tourists as he approaches an imposing shell-shaped marble water structure - the Teatro Massimo. He stops to take pictures of the magnificent structure - adorned with Roman gods and goddesses, unicorns and cupids. He watches a woman who is painting a rendition of the fountain, with two young lovers, dressed in togas posing for the painting. He stops to admire them.

DISSOLVE TO:

INT. TRAIN - COUNTRYSIDE LAZIO - DAY

The train crosses the rolling hills of the Lazio.

TYLER

It's late fall now and time to finally settle down for my final destination, Rome. I have to say I am excited, because from what they say, there is no end to exploring the beauties of Rome. And after all, this is where it all started. So it only seems fitting to end at the beginning.

EXT. BIRDS EYE VIEW OF ROME - DAY

The infernal chaos of Rome. The SHOT HOVERS over the most important and recognizable icon of Rome: the Colosseum, with hundreds of cars and taxi scurrying around it.

INT. TAXI - STREETS OF ROME - DAY

Tyler drinks in the sights of Rome from the taxi window as the car winds its way through the streets of Rome, by the Roman Forum, the Temple of Minerva, and the Altare della Patria. A city bustling with life, teeming with tourists and Romans alike.

EXT. TRASTEVERE NEIGHBORHOOD - DAY

The taxi pulls up in a beautiful square full of restaurants, antique palaces and a church. The driver stops in front of a pink colored palace with a restaurant below. The driver unloads his baggage and Tyler hands him a 20 Euro note, then turns and admires the building, a magnificent 16th century renaissance palace.

INT. HALLWAYS - PINK COLORED PALAZZO - DAY

Tyler knocks on the door of a Mr. Mirko in a dank, sun-void hallway. A very short, exuberant man answers the door, MR. MIRKO.

MR. MIRKO
Buongiorno. You Tyler?

TYLER
(smiling)
Yes. That's me. I am your new renter.

MR MIRKO
Wait here. I'll get the keys and show you the rooms.

INT. TYLER'S APARTMENT - DAY

The door unlatches and opens. Mr. Mirko and Tyler enter. The room is dark, and sparse, but has high ceilings and the enormous windows that occupy the entire wall are all open - allowing light to flood the room. Tyler stands there, taking it all in. Tyler looks back at Mr. Mirko.

TYLER

It's perfect. Better than I could
even imagine!

EXT. ROME - MONTAGE - DAY

Tyler walks up the Via della Conciliazione, the long street leading directly to St. Peter's Square, passing residents and tourists, priests and nuns, all going or coming to that famous place. Foreign souvenir vendors push their merchandise along the sidewalk. As he enters St. Peter's Square he looks up and admires the amazing colonnade that encircles him, crowned on all sides with the heroes of the faith. He enters the Sistine Chapel and stands in silence with the other tourists as they take in the majesty of Michelangelo's masterpiece. Tyler descends the ornately worked Bramante staircase, of the Vatican Museums, running his hands over the railing, whose bronze glimmer is made resplendent by the natural light falling upon it from the natural canopy overhead.

TYLER (V.O.)

When they say Rome wasn't built in a day, you can understand why. For thousands of years the Romans have been etching forever their memory in every corner of this city - from magnificent sculptures to delicately frescoed ceilings to imposing architectural structures. Wherever you turn, there is another monument, church or temple to amaze you. Even the ancient things, 3,000 years old and in decay, still give testimony to the genius of the people who built this amazing city.

EXT. PIAZZA NAVONA - MORNING

Tyler walks across Piazza Navona, bristling with life and vitality as tourists, street artists, and painters intersect each other in the large square. Tyler stops to take in the famous fountain of Bernini and admires the enormous mythical figures rising out of the fountain. He stops and takes a selfie in front of one of the more grotesque figures. He sends it via Messenger to Cody.

CLOSE-UP CELL PHONE

Tyler's fingers text:

"Remember the fountain of Bernini in Piazza Navona we studied? Even bigger than you can imagine. And a striking semblance of professor Jarden."

BACK TO SCENE

He hits SEND as he walks away and almost stumbles over a beautiful young blonde, sitting on a folding stool sketching a street artist. This is EVA. He stops, stricken by her beauty.

He tries his broken Italian.

TYLER

Ciao bella, da... dove tu sei?

Without looking up.

EVA

New Jersey.

(beat)

Yankee boy.

Eva's eyes haven't left her drawing, but a smile can be seen nonetheless on her countenance.

EVA (CONT'D)

You got a long way to go if you
want to use that pick up line on a
real Italian.

Tyler laughs.

TYLER

Ha, Ha! Okay. You got me. I
guess I'll just have to stick to
American girls.

(he grins)

So, Mrs. Jersey. I'm Tyler.

EVA

Hi. I'm Eva.

Eva turns and smiles at him. Tyler looks to see what she is drawing.

TYLER

So, what are you drawing?

Eva points to her subject, a street artist dressed as an Indian guru elevating above the piazza, a few meters in front of her.

EVA

That street artist. I used to draw monuments and statues when I first moved here, but I got bored with them. Now I draw people. They are much more interesting - especially the stranger they are.

Eva holds up her sketch, a very skillfully drawn rendering.

TYLER

It's... amazing.

Tyler looks down at a brown portfolio laying next to her with other sketches laying on top. He reaches down and picks some of them up.

TYLER (CONT'D)

You drew these too? They're stunning!

EVA

That one is the Fountain of Trevi. Have you been there?

TYLER

Not yet. I just got here.

EVA

Then you absolutely must visit it!

Tyler continues to stare at the drawing of the Fountain. Like for a long time. Eva notices it.

EVA (CONT'D)

Hey, If you like it, you can keep it.

TYLER

Oh, no. I couldn't...

EVA

Really - I've got plenty of others. I don't particularly like that one, anyway.

Tyler looks at her and just stares.

TYLER

Thank you. Really. Thank you very much!

Eva
 Now if you'll excuse me, I need to
 get back to my guru.
 (smiling)

Eva turns back to her drawing. Tyler smiles a big smile and turns to leave. He shouts back at her as he goes -

TYLER
 Thank you!

EVA
 Your welcome! We'll see you around!

INT. FRANK'S PENTHOUSE - DINING ROOM/LIVING ROOM - MORNING

CHAD, the chef, clears the table as Frank and Alfred are just folding their napkins after a good breakfast.

ALFRED
 What do you say about a match of
 Chess? It is Sunday morning, you
 know.

FRANK
 I wouldn't miss our appointment for
 anything.

Frank and Alfred make their way across the living room and sit down at an exquisite 18th century chess table with squares of alternating dark and light inlays that form the chessboard. On top are a set of beautiful chess pieces carved in dark red and cream marble.

ALFRED
 Your move first.

Frank starts by moving his pawn. Alfred responds by moving two spaces with his.

ALFRED (CONT'D)
 B3 with the pawn.

Frank moves the Bishop across the board. Alfred responds with a pawn.

ALFRED (CONT'D)
 Interesting. But I say pawn in A3.

Frank picks up his Knight then hesitates.

ALFRED (CONT'D)
 Sir, it's your turn.

Frank moves the Knight diagonally, erroneously.

FRANK
Knight in A4.

Alfred notices and leans in.

ALFRED
Sir, the Knight can only move in an
"L" pattern. You cannot jump three
squares.

Frank stops and stares at the chessboard. He looks up at
Alfred.

FRANK
Yes, of course.

Frank picks up the Knight and moves it in an "L" fashion, but
his thoughts are clearly consumed with his error.

Alfred resumes play and moves his Bishop across the board.

Frank SUDDENLY GETS UP from his chair.

FRANK (CONT'D)
I've had enough. Alfred, let's go
to the office. I have some things
I want to take care of. Please get
my jacket.

Alfred looks up at him.

ALFRED
Yes, sir. Of course.

Alfred gets up and goes for his jacket as Frank exits the
room.

INT. TYLER'S APARTMENT - NIGHT

Tyler is inside his apartment with Skype open. We see Cody
on the other side.

CODY
Running into an American girl in
Italy is not really an Italian
experience in my opinion.

TYLER
Well, you welcome beauty wherever
it resides. Every day is better
than the next.

CODY

Aren't you ever going to get a job?
Or do I have to put up with hearing
about all the fun you're having all
the time?

Tyler laughs.

TYLER

Yeah, I've been looking up firms in
the area. Tomorrow I start putting
out resumes. I'll see what I
catch! I'm not going to let
something like a job keep me from
seeing Rome, though.

EXT./INT. VARIOUS LOCATIONS AROUND ROME - DAY

Tyler, dressed in jacket and slacks and a saddlebag over his
shoulder, moves around the city, leaving his cover letter and
resume with various architectural firms. Some large, some
small, some in modern buildings, some in ancient ones. Every
once in a while he stops to talk to the secretary or someone
at the front desk. Slowly the SUN starts to SET in the sky.

EXT. TRASTEVERE - ANTIQUE MARKET BY THE RIVER - LATER THAT
NIGHT

Tyler strolls among the antique stands that line the Tiber
River, still in his jacket and slacks. The stands are
illuminated only by a string of lights that connect one stand
to the other, making the riverside market a romantic marvel.
He stops to look at the stand of a vendor selling a group of
aqua forte prints - of important structures of Rome - he
picks up one and examines it and then another. He takes a
step back to hold it up better to the light, and as he does -
BUMPS INTO Eva, who is walking up the sidewalk with a group
of friends.

TYLER

Oh, sorry!

Tyler turns around and regathers his balance.

EVA

Hey, it's you - you almost ran over
me again!

TYLER

(embarrassed but laughing)
Sorry - I didn't look behind me!

Eva turns to her friends.

EVA

That makes two directions you are looking. This is Tyler, right? He almost ran over me in Piazza Navona this weekend.

GROUP

Hi.

The group all wave "Hi."

EVA

So what are you buying?

TYLER

Well, I don't know. I saw this acquaforte and now I am thinking about outfitting my apartment with some of the more famous architectural structures in Rome.

EVA

Really? You seem to have a real interest in architecture.

TYLER

Well, I just got my masters in architecture.

EVA

Really? Where do you work?

TYLER

Actually ... I don't have a job yet ... I'm actually looking for one.

(motioning to the
saddlebag)

That's what I've been doing all day.

EVA

Really? My friends and I all work at a firm here in town. Why don't you swing by the office and show us some of your work?

Eva reaches into her purse and pulls out a business card.

EVA (CONT'D)

Here's my card. Send me over your resume and your portfolio and I'll forward it to Marina, our HR gal.

TYLER

Really? That's great! Thank you.
But what I don't have is your
number yet.

Eva smiles...

EVA

Why should I give you that? I don't
like boys from New York...

Eva takes the card out of his hand and jots down her number
on the back.

TYLER

Good! I'll get that resume over to
you right away, then!

Eva waves as the group moves on.

EVA

Good seeing you! Good night!

TYLER

See you later!

INT. FRANK'S PENTHOUSE - LIVING ROOM - DAY

Alfred is at the large grand piano in the living room,
playing a piano rendition of LA BARCHETTA - VENEZIA, by
Reynaldo Hahn. A sweeping, sentimental song. Frank enters
the house, unbeknownst to Alfred. Frank freezes and an
expression of agitation appears across his face.

FRANK

Stop it.

Alfred suddenly stops.

FRANK (CONT'D)

Stop it! You KNOW that was her
favorite song!

Alfred turns in shock as Frank is standing in the doorway.

ALFRED

I'm sorry sir. I didn't know you
were..

FRANK

NEVER play that song again.
Whether in my presence - or
otherwise.

Alfred regathers himself.

ALFRED

Yes, sir.

He repositions himself and dives into a cheerful Mazurka by Chopin.

EXT./INT. ALTARE DELLA PATRIA - MORNING

Tyler scales the enormous gleaming white ALTARE DELLA PATRIA that overlooks Piazza Venezia. He passes in front of the eternal flame commemorating the unknown soldier. As he enters the monument, he looks around until he finds the line for the "SCENIC VIEW." He gets in line and begins to TEXT a message to Cody with a picture of the building he has just taken earlier.

Suddenly the PHONE RINGS.

TYLER

Hello?

AMANDA

(on phone - barely
audible)

Buongiorno, is this Tyler Schultz?

TYLER

Yes, that's me!

AMANDA

(on phone - barely
audible)

Hello. I'm Amanda, the Human Resources director at Ludovico & Vincenzo architects. One of our employees dropped off your portfolio.

(pause)

We'd like for you to come in for an interview.

TYLER

That... would be... awesome!

AMANDA

(on phone - barely
audible)

Is tomorrow morning at ten good for you?

TYLER
Yes. Absolutely! What address?

AMANDA
(on phone - barely
audible)
Via Tiburtina, 29.

TYLER
Great, so the same address as is on
Eva's card. I'll see you then

AMANDA
(on phone - barely
audible)
Eva will be waiting for you in the
reception. Arrivederci!

Tyler hangs up and fist pumps the air, and then lets out a
"Yeah!" as the tourists around him stare.

INT. LUDOVICO & VICENZO LOBBY - MORNING

Tyler enters and moves toward the receptionist island. Eva
is standing by the secretary's side, waiting.

EVA
Hello, Tyler.

TYLER
Eva!

EVA
All good? Are you ready for your
meeting?

TYLER
Couldn't be more so!

EVA
Follow me. Amanda is waiting for
you.

Eva leads him into the offices.

INT. HR OFFICE - MORNING

Eva and Tyler enter Amanda's office. It is filled with books
and stacks of paper a foot high on her desk. AMANDA, is a
slightly overweight woman who, despite her 50 years, still
looks strikingly good.

Standing beside her is a tall, 6 foot 2 inch imposing man, the Partner, Mr. Vincenzo. She rises as they enter.

EVA

Amanda, Mr. Vincenzo, here's Tyler.

AMANDA

Good morning, Tyler. I'm Amanda Fasolo, and this is Mr. Vincenzo, one of the partners.

MR. VICENZO

Hello, Tyler.

Tyler shakes their hands.

TYLER

Good morning.

MR. VICENZO

Please, have a seat.

AMANDA

I see you're a graduate of Columbia University. First in your class.

TYLER

Yes.

AMANDA

Very impressive. That's no small accomplishment.

MR. VICENZO

We examined your portfolio and were quite impressed with that as well. Would you like to talk to us about a few of your projects?

TYLER

Sure. How about I start with the residential project I sent you?

AMANDA

Go ahead.

Tyler removes a hand-colored design of a contemporary house from his portfolio, with a bright green exterior.

TYLER

This is a modern residential unit.

MR. VICENZO

Yes. It is very cheerful and inviting for a modern home.

TYLER

Yes. I wanted it to be so on purpose. I chose a bright green stucco to reflect the value of organic elements in life. A sort of surrogate for grass. Something you don't see much in Manhattan.

Tyler pulls out a series of interior renderings of the house.

TYLER (CONT'D)

Here's the inside. The entire Western and Eastern walls have windows, allowing natural light to fill the rooms. I chose warm colors in the same palette as the green exterior, for the walls, rendering the environment one that is at once both bright and carries the warmth and comfort of home. Like a mother that gathers and holds her young children.

Mr. Vincenzo nods as Amanda leans in attentively.

MR. VINCENZO

I like it.

AMANDA

Very nice approach.

TYLER

I also designed a city hall, which was a part of my thesis in urban planning.

Tyler slides a design of a modern structure that has striking similarities to St. Peter's Square to Amanda.

TYLER (CONT'D)

Because a municipal building is a symbol of community in America and not just government, I created a large semi-circular plaza with a surrounding colonnade in front of the city hall.

(MORE)

TYLER (CONT'D)

The circular design forces us to look each other in the eye and reminds us that it is by working together that we can resolve the challenges in front of us. On the top of the colonnade are 7 statues that represent the civic virtues- justice, strength, peace, prudence, sincerity, charity, and temperance - the values that connect us.

Amanda nods and begins to smile.

AMANDA

I like it - a lot. You have a very unique vision in your design.

MR. VINCENZO

And frankly, you have an amazing free-hand, as well. No one designs and colors by hand any more.

TYLER

Thank you.

AMANDA

You *do* know how to use the computer, though -

TYLER

Oh yes. I'm just better able to express myself and my ideas drawing freehand. I am well versed in computer rendering and architectural workflow software like BIM and REVIT.

AMANDA

I really think your abilities might interest our studio.

MR. VINCENZO

We have a job opening for a junior architect. It's not glamorous - and the pay is not great, but if you're willing to accept the position we are ready to offer it to you.

Tyler looks at Amanda and then Mr. Vincenzo.

TYLER

Absolutely. Just tell me when!

Amanda stands up.

AMANDA
You can begin immediately - Monday morning.

Tyler smiles from ear to ear -

TYLER
Wow. That's great! Thank you!

Mr. Vincenzo extends his hand to Tyler.

MR. VICENZO
Then, welcome to Ludovico e Vincenzo, architects!

DISSOLVE TO:

INT. TYLER'S APARTMENT - NIGHT

Tyler walks into the apartment carrying a pizza. He opens his computer and looks at his watch.

He calls up ANNE's Avatar and the SOUND of a SKYPE CALL sounds.

ANNE responds and APPEARS on the screen.

ANNE
Hey Tyler.

TYLER
Hey Anne, how are you doing?

ANNE
Fine. Just getting ready to feed little Grace. How are your travels in Italy going?

TYLER
You won't believe this, but I just got hired today at an Italian architectural firm!

ANNE
Mom would be so proud of you. And I think dad too. Have you called him?

TYLER
Not yet.

The SOUND of little GRACE crying in the background can be heard.

ANNE

Well, make sure and tell him. I better go, Tyler, it's her time to eat. Congratulations again.

TYLER

I'll call Dad now. Good night!

ANNE

Good night! Love you.

INT. OPEN SPACE - CONTINUOUS - DAY

Tyler comes through a hall and arrives at the entry of a large open plan office space where Amanda and a dark-skinned southern Italian in his 60's with a big tuft of peppered hair, ARTURO are waiting.

AMANDA

Welcome, Tyler. This is Arturo, your Project Leader. He'll be taking you on a tour and showing you your desk.

Arturo extends his hand to Tyler.

ARTURO

Welcome Tyler.

TYLER

Nice to meet you.

ARTURO

You will enjoy our firm. It is like one big family. We work hard, but also play hard. Come, I'll introduce you to our company and present you to your team.

Tyler smiles. ARTURO leads Tyler to the first Open Space, a large room where dozens of young men and women, most of them in their twenties, are working at their desks or in small groups.

ARTURO (CONT'D)

This is our Creative Department, where the initial concept is developed, and where you will work with one of our teams.

ARTURO and Tyler move to the corner of the room where 4 young people are working in front of 8 giant screens.

ARTURO (CONT'D)
This is our Rendering Department,
where the hand or computer drawn
sketches are converted to 3D
models.

One of the modelers, a kid wearing a beanie and headphones and sporting a patchy pubescent beard, LORENZO, turns around and greets them.

LORENZO
Hey, I'm Lorenzo.

TYLER
Pleased to meet you, I'm Tyler. The
new architect.

Lorenzo nods at him and gives him a thumbs up as he puts back on his headphones.

LORENZO
Welcome to L & V!

ARTURO
Come let me show you the other
departments.

The two exit the Open Space and enter another, where the members are working at their computers, surrounded by large marked up plans and blueprints.

ARTURO (CONT'D)
This is the Schematic Design
department where the original
concept you and the team develop is
elaborated on and all the details
filled in.

Tyler notes the calm, intense concentration of the group.

ARTURO (CONT'D)
Come, let me show you the last
department.

ARTURO and Tyler enter into a last open space with only a dozen or so people. As soon as he enters, he notices Eva among them, working with another lady on a large printout of a floor plan. She looks up at him.

ARTURO (CONT'D)

This is the Construction Drawing department, where we finalize the project and prepare it to go to bid or directly to the builder.

Tyler waves at Eva. Eva smiles and nods her head in a gesture of congratulations.

ARTURO (CONT'D)

Come with me, we have one more space to visit.

The two walk into another large open space full of books and mechanical instruments for creating models. A small group of people are seated at one of several large tables, quietly pouring over books while another group of people are making models.

ARTURO (CONT'D)

This is our research department, which contains all the architectural code books and instruments for creating models. You'll be spending some time in here before the end of your first project, confirming code.

Tyler looks attentively at the model building machines. Arturo and Tyler exit the open space and enter a long corridor.

ARTURO (CONT'D)

To your right is the break room. You will also find a smaller one next to the conference room in your open space. If you haven't discovered it yet, we don't get much done here without a good cappuccino o macchiatone.

Tyler laughs.

Arturo passes in front of a large glass case containing scale models of different structures: hotels, houses, office building, urban planning developments and stadiums. He motions to it as they pass by.

ARTURO (CONT'D)

All our best works are here in our display case. Also all our awards.

Tyler pauses to look in wonderment at the various models in plastic and wood, from stadiums to churches, to skyscrapers to museums.

ARTURO (CONT'D)

Let me take you to meet your team
now.

Arturo and Tyler reenter the Creative Open Space. They approach a group of workers who are gathered around a desk, all holding a coffee.

ARTURO (CONT'D)

Ragazzi, *vi presento* Tyler, our new
junior.

CARLOS

Nice to meet you.

ARTURO

Carlos is a structural engineer.

NICOLA

Nice to meet you.

ARTURO

Nicola is architect that is a
native Roman - one of the few.

A good looking 35 year old, MATTEO stands aloof, waiting for Tyler to come to him.

ARTURO (CONT'D)

This is Matteo, our Lead Designer.

MATTEO

Nice to meet you. You are a lucky
man.

TYLER

Really? Why?

MATTEO

Because Ludovico & Vincenzo is the
best architectural firm in Rome.
If you get a job here, you better
be super thankful. Make sure you
stay on your toes because there are
hundreds of young people who would
love to have your position.

TYLER

I'll try to remember that.

Arturo leads him over to an empty desk with a computer.

ARTURO

This is your desk. Matteo or Carlo will show you how to set-up your email and REVIT accounts. We have our kick-off meeting at 2:00 today, so you'll be diving right in with us. Have a good day!

Tyler puts down his backpack, as Arturo shakes his hand and heads away.

TYLER

Thanks! We will see you at 2:00.

MATTEO

Come. I'll show you how to set up your email. You *have* used email before right?

INT. FRANK'S OFFICE - CONTINUOUS - MORNING

Frank walks into his office and takes off his jacket, and HANGS IT on a life-size model of a cell tower. We see the COAT RACK, standing only A FEW FEET AWAY as he MOVES to his desk. Frank opens his iPad and pulls up his calendar. He stops, suddenly, as he stares at his appointment. He walks out of his office to his secretary, CARLA's desk.

FRANK

Where's Mr. Richards? He was supposed to come by to drop off those samples at 10 o' clock.

Carla looks up from her glasses and eyes him curiously.

CARLA

Mr. Schultz, he dropped them off yesterday - remember?

Frank pauses for a moment, then starts to turn. He turns back to her and CHUCKLES nervously. He WAGS HIS FINGER playfully.

FRANK

Just testing you...

He swiftly returns to his office, grabbing his iPad, and stares at his calendar.

CLOSE-UP IPAD SCREEN

The Calendar reads: 10:00 MEETING WITH DON RICHARDS

BACK TO SCENE

He looks up and sees the stack of samples sitting in the corner. He BANGS his fist on the desk, and lets out a long sigh.

INT. CONFERENCE ROOM - DAY

Inside the conference room, MR. VICENZO is moving energetically back and forth in front of Arturo, Tyler, Nicola, Matteo, and Carlos.

MR. VICENZO

Good morning everyone. Today our task is to design a luxury beachfront villa for our Taiwanese client, Mr. Xiang. He has chosen us because he appreciates the Italian sensibility in architectural design.

Mr. Vincenzo turns on the projector and several pictures of a beachfront property APPEAR.

MR. VICENZO (CONT'D)

The site is located just outside of Rome at the Lido of Ostia.

Mr. Vincenzo clicks the remote and the image changes to a series of modern structures.

MR. VICENZO (CONT'D)

Mr. Xiang has requested a modern house in the Italian rationalist style. He wants two levels and a good view of the sea.

Mr. Vincenzo clicks the remote again and a rough sketch APPEARS.

MR. VICENZO (CONT'D)

I would like to see the design composed of two parallelepipeds one on top of the other and cantilevered above the surrounding garden.

(MORE)

MR. VICENZO (CONT'D)

The garden should be a traditional Italian one, with both shrubberies and flowering plants, and plenty of places to relax in the shade. Oh, and a pool in the backyard.

Arturo and the others nod in agreement.

MR. VICENZO (CONT'D)

Are there any questions?

Everyone shakes their head. Mr. Vincenzo TURNS OFF the projector.

MR. VICENZO (CONT'D)

We have six weeks to present the definitive concept. Arturo will be directing and supervising your efforts. I will turn it over to him now. Arturo -

Arturo stands to his feet and moves in front of the team.

ARTURO

Mr. Vincenzo has given us our direction, so let's see what sort of design we can come up with. I'd like you to remember we are designing a home set in a sensitive, natural environment, next to a nature preserve. Matteo I would like you to be the Lead Designer on the project, Nicola you handle materials, and Carlos you will handle all the structural matters. Tyler you will support the team by doing research and in whatever other way they need. Okay?

Everyone nods. Arturo claps his large, paternal hands together.

ARTURO (CONT'D)

All right, let's get at it, ragazzi!

INT. OPEN SPACE - DAY

The team exits the meeting room and make their way toward their desks.

MATTEO

This is your first real job as an architect?

TYLER

Yes.

MATTEO

You need to keep your head down and work hard if you want to make it here. To begin with, I would like you to research Italian rationalist styles and bring me images and examples to help us determine what direction we will take.

TYLER

OKAY.

He turns to Tyler.

MATTEO

And get me a coffee, before you start, will you?

TYLER

Okay. Right away.

Nicola and the others roll their eyes as they proceed to their desks.

INT. OPEN SPACE - MONTAGE - DAY

Tyler is sitting at this desk. He GOOGLES **ITALIAN RATIONALIST STYLES** and sorts through the myriad of angular modern structures that appear. He hones in on the Arzachena and La Saracena by Luigi Moretti, DOWNLOADS the photos and PRINTS them.

Matteo stop by, looks at his sheets, and nods in approval.

Tyler flips through magazines in the firm's library, stopping on structures with geometric shapes and clean lines. He stops on a picture of the Villa Karuizawa in Japan. He rips the photo out of the magazine. He flips through some more magazines and finding the Antonio Citterio's retreat home in Sagaponack, USA, rips it out too.

Matteo walks in and sees the pile of ripped sheets.

MATTEO

What are you doing? You don't!
Never mind.

Tyler, grins.

With the handful of torn magazines pages, Tyler stands at the copier/scanner and starts to scan them.

EVA passes by and brings Tyler, who is hard at work, a cup of espresso. Tyler looks up and takes it, greeting her with a smile.

EXT. CAFE IN ROME - DAY

Tyler is at home on his bed. He starts a Skype video call to Frank. Frank only responds with the audio.

FRANK (ON SKYPE)

Hello.

TYLER

Hey Dad, it's Tyler. I just wanted to call and pass on some good news.

FRANK

What is it?

TYLER

I got a job! Dad. I am a junior architect in an architectural firm in Rome!

FRANK

Really? Congratulations! How are they paying?

TYLER

18,000 Euro a year. That's about 25,000 dollars.

FRANK

As an architect? Or are they having you clean toilets and make coffee?

TYLER

No. It's an entry level architect job. They are all paid that way. I've already started working. They have me doing research, running copies, sketching drafts.

FRANK

I would have hoped by now some sense would have entered into that head of yours.

(MORE)

FRANK (CONT'D)
How do plan to build a future on
25,000 dollars a year?

TYLER
Dad. I can take care of myself.

FRANK
I don't know about that. I was
afraid I might be supporting you
all your adult life. How does a
young man who is top in his class
at the best architectural school in
the world, end up making
photocopies for a living? You are
wasting your time and talent. And
my money. These people will have
you wiping their asses with those
photocopies before long. You would
have been better off being a
barista in Italy. At least no one
looks down on them.

TYLER
(sarcastic)
Thanks. I knew you would
understand.

Tyler hangs up without letting Frank finish.

INT. LUDOVICO & VICENZO - HALLWAY - LATE AFTERNOON

Tyler walks out of the research room with two Styrofoam
blocks. He passes in front of Eva's desk.

TYLER
Hey, Eva.

Eva looks up from her desk.

EVA
What are you doing?

TYLER
Playing with an idea I had. It's
not really required. I started
making some preliminary models for
our group and had an idea of my own
I wanted to try out.

EVA
Wow. You've really jumped in feet
first.

TYLER

Well, I have an active imagination. I can't sit still if I have a down moment. What are you doing this weekend?

EVA

Nothing in particular, why?

TYLER

I'm thinking about going to the beach, Ostia. Where we're building this house.

EVA

(confused)

It's kinda cold, don't you think?

TYLER

Yeah. But I am not going to swim. I want to spend some time getting a feel for the place we have to build the house.

EVA

Ehmmm. Okay. And so what do I get to do?

TYLER

I thought you might want to bring your sketchbook and draw something.

Eva bobs her head to the side and thinks.

EVA

Sound nice. I like the idea!

TYLER

Great! We can meet at the Piramide Metro stop and take the Lido-Ostia train from there.

EVA

Okay. What time?

TYLER

10:30 Sunday morning. How does that sound?

EVA

Sounds great!

TYLER

Alright. See you Sunday!

Tyler winks at her and proceeds on to his desk.

EXT. BEACHFRONT SITE - OSTIA - LATE AFTERNOON

Eva is sitting on the rocks, while Tyler is in the middle of the beach carefully studying the site and jotting down notes in his diary. He is dressed in a hoodie and swim trunks with a camera hung around his neck. As he takes notes, Eva draws a pair of young children running on the edge of the surf, pulling a large kite.

EVA

This was a great idea. I never get out to Ostia much.

Tyler turns and smiles.

TYLER

Yeah. It's nice.

Tyler turns around and observes the beachfront property where the house is to be built. He snaps several photos of the area's surroundings. Then he turns toward the ocean and stops to watch the children running along the water with their kite. The MOTION OF THE WAVES at the children's feet grabs his attention. He pulls out his camera and starts to snap photos. Eva notices his sudden concentration.

EVA

Did you find some inspiration?

Tyler snaps close-ups of the surf and the waves.

TYLER

I think so.

He turns around and faces the site. He lifts his hands.

TYLER'S POV

A soft white line appears, following the movement of his fingers, creating the outline of a house. Then, the entire house comes to life, as if it were really there before him.

BACK TO SCENE - BUT STILL IN HIS IMAGINATION

He takes a step forward and the pool and gardens appear around him and the walkway extends like a red carpet from the gardens all the way under his feet to where he is standing.

Tyler smiles and turns toward Eva as the image vanishes.

TYLER
I think I've got it.

EVA
(with a little smirk)
You're funny.

After a long moment --

TYLER
I know just what I want to do.

Tyler pulls out his sketchbook, walks toward Eva and hops up next to her. He begins to sketch his idea on the paper.

INT. TYLER'S APARTMENT - NIGHT

Tyler works under the soft light of his desk lamp, surrounded by numerous sketches and dozens of photos from the trip. He is coloring a sketch of the house he has made in large format. He stops to consult his open diary as he begins to fill in the garden. He picks up a stack of pictures of the surrounding wildlife and shuffles through them. He stops on one of Eva, shot without her knowledge, drawing on the rocks. He stares at it affectionately for a while and a gentle smile creeps across his face as he moves along.

INT. AMERICAN CELL - LOBBY - EVENING

Frank walks out of his office with his coat and suitcase in hand. Carla looks up.

CARLA
Good night, Mr. Schultz.

FRANK
Good night, Carla.

EXT./INT. LIMO -EVENING

Frank exits the building and gets into his awaiting limo, driven by his long time Driver, DANNY, a stout man in his mid 50's.

DANNY
Good evening, Mr. Schultz.

FRANK
Good evening, Danny.

The limousine departs and Frank observes the crowds of people as they move outside his window. The car approaches an intersection and SUDDENLY Frank INTERRUPTS the driver, KNOCKING on the window.

FRANK (CONT'D)
Danny, take a right.

DANNY
But, Mr. Schultz, that's...

Frank insists.

FRANK
Take a right.

Danny LOOKS curiously at Frank THROUGH the REARVIEW MIRROR. He turns right.

FRANK (CONT'D)
Take a left at the next stoplight.

DANNY
Yes sir.

The limousine moves into the left lane and turns.

BIRD'S EYE VIEW OF LIMOUSINE

The limousine makes its way out of Central Manhattan to the West Village, winding it's way through traffic.

EXT. WEST VILLAGE STREET - EVENING

The limo finally comes to stop in front of a group of very nice houses.

FRANK
That's good. Thank you. You can park now.

Frank gets out of the car. Danny looks over at the house number - 29. Frank walks up the steps to the house, takes out his keys and fumbles with the lock, but it doesn't open. He tries the second key. It doesn't either. One by one he tries them all, becoming more and more flustered.

He walks back to the limosine.

FRANK (CONT'D)
Danny, I just can't find my key. I must have left it in the office.

Danny looks at Frank with pity -

DANNY

(in a soft voice)

Mr. Schultz, this is 29 Valencia
Street - your old house, where you
and Mrs. Maryanne lived when she
was still alive.

Frank stares at Danny, and blinks as it sets in. Frank's eyes
widen, terrorized.

DANNY (CONT'D)

Come, Mr. Schultz, let me take you
home.

Frank crawls back in the car silently and sits motionless as
the limousine begins to depart once again.

INT. OPEN SPACE - DAY

Matteo's is hovering over Tyler's desk, looking over a series
of hand drawn collages, featuring various Rationalist
elements.

MATTEO

These are all hand drawn.

TYLER

Yeah. Look, I put together all the
entry ways in one page and then...

Matteo interrupts him.

MATTEO

That's not what I asked you to do.
I just want pictures. Pictures. A
bunch of pictures of rationalist
houses. Put together in a a PDF.
Can't you just do something simple
like I asked you to do?

TYLER

Well. Sure. I just thought it
would be more useful to have things
organized by subjects and design
element.

MATTEO

Don't think. That's not your job.
It's mine. I am the designer.
Just do what I ask you to do.

His eye is caught by the rough model on Tyler's desk and he stops in his tracks.

MATTEO (CONT'D)

What is that?

Tyler is starting to get nervous now.

TYLER

Uh, just a... working out of some of my personal thoughts. Nothing...

MATTEO

You are not paid for giving your input. When you are working here, you work for me and do what I ask you to do. No initiatives. No input.

TYLER

I was just going to share some ideas that...

MATTEO

If I want your input I will ask for it. But given you are a college grad with no experience, I probably won't. So just stick to your research for now, okay?

Matteo walks away as Nicola is walking up. He shakes his head and leans in.

NICOLA

Don't let him get to you. He thinks he is already Renzo Piano but they are just not paying him accordingly yet!

Tyler looks up and smiles.

TYLER

Yeah. He likes to let you know who is the real pro.

NICOLA

I was wondering. Do you have plans for next Tuesday? I have two tickets to the Champions League.

TYLER

Champions League? Really?
I can be free for that!

NICOLA

(laughs)

I thought you might enjoy seeing
our national sport, but I wasn't
sure if you knew what football was.

TYLER

What do you mean? I love Soccer!
Or... football. I played it all my
life, even through my college
years! Who's playing?

NICOLA

Roma versus Inter.

TYLER

Wow! My dad is friends with James
Palotta, you know, the owner of the
Roma? I have been rooting for them
since I was 14!

NICOLA

Really? Well I found a true
tifoso! That's a pleasant
surprise, coming from an American.
I thought you only cared about
Football Americano.

TYLER

No, I love soccer! And there's the
fact that the Giants are on a
losing streak. So it's a natural
choice!

NICOLA

Great! I'll come pick you up, then.
Where do you live?

TYLER

In Trastevere, Piazza Santa Maria
in Trastevere.

NICOLA

Really? You are very close to me.
I am building my new house 4 blocks
away. I will come pick you up at
7:00. Okay?

TYLER

Right on! I can't wait.

EXT. ROMA STADIUM - NIGHT

Tyler and Nicola are getting to their seats late as the entire stadium is already on their feet and beginning to sing the Roma theme song. The crowd sways together as the players stand at attention in mid-field waiting for the start of the game.

The song finishes and the game kicks off.

INT. ROMA STADIUM - LATER

Tyler and Nicola are making their way down the corridor toward the entry to stadium seating with their snacks.

TYLER

Man, I am stoked! I can't believe we are seeing this!

NICOLA

I know. It is the first time in years Roma has made it to the Champions.

TYLER

Right.

NICOLA

I was supposed to play Series A.

TYLER

What? Really?

NICOLA

Yes. I was recruited to the Series B when I was 16! I played three seasons, and was supposed to move up to Series A.

TYLER

No way!

NICOLA

But I broke my leg and the doctors did not set it right so it never healed right. They refused to renew my contract and cut me from the team.

TYLER

That really stinks.

NICOLA

Well, yes. That is the hand I was dealt. Life does not always follow our planning. You just have to be flexible and keep on going.

The two enter the tunnel to the seating.

TYLER

That must have been a terrible disappointment, though.

NICOLA

Oh, not any more. I would never have become an architect, see? It was my new calling. I love designing. I still get to see my team. Just from up here now.

TYLER

Don't you miss the thrill of the game, the workouts?

NICOLA

Sure. But I still stay in good shape. I run every day and play pick up football once a week.

TYLER

Really? Would you be interested in running together? It is my second love after soccer. And I would love a running partner, since I don't know anyone here yet.

NICOLA

Sure! I would like that.

TYLER

I am pushing myself extra hard trying to get rid of 5 months of Italian food and wine.

NICOLA

Ha Ha. I can help you with that! I'll make you sweat. Bring your gym bag to work, we can go from there.

The referee blows the whistle and the second half of the match starts. The Roma fans stand to their feet and start chanting "Roma, Roma, Roma" and stomping in the stands. Tyler and Nicola quickly join in.

INT. MONTAGE SEQUENCE - DAY

From outside the conference room, you can see the team meeting together, with materials, samples all spread out on the table. A small model in the rough is on the table. Matteo examines the materials and makes comments to the group as he picks up sketch after sketch.

TRASTEVERE - Nicola and Tyler, dressed in running shorts, get out of Nicola's car along the Tiber river. They shut the door and begin a jog.

TYLER compiles other drawings and references and makes new PDF's at his computer.

TYLER at night works in the Machine room, cutting more pieces of Styrofoam and coloring them and finishing his model; at home he paints them.

TYLER takes Matteo coffee.

INT. OPEN SPACE - EVENING

It is late in the evening and the employees are thinning out. Claudia, carrying a stack of fashion magazines, passes by Tyler's desk.

CLAUDIA

Hey Tyler, some of us are going out to eat something at the Pincio tonight if you want to come.

TYLER

The Pincio? What's that?

CLAUDIA

It's a restaurant near Villa Borghese that overlooks the city. It's stupendous.

TYLER

Yeah. Sure. I'd love to come.

CLAUDIA

Good. We'll meet in Piazza Bucharest at 9:00.

TYLER

I'll be there!

INT. PINCIO RESTAURANT - NIGHT

The rooftop restaurant of the Pincio is illuminated by candlelight and white Christmas tree lights strung around the rails and over terazza, where the friendly gathering of Nicola, Giorgio, Claudia, Carlos, Eva and Tyler are seated among the other guests. The CAMERA MOVES IN as they have just finished eating.

GIORGIO

You heard they are talking about building the Messina Bridge again, right?

CARLOS

The one that is supposed to be the "longest bridge in the world?"

NICOLA

Yep. More like the longest bridge to never get made ... How many years are they proposing this?

EVERYONE laughs. Tyler smiles but he is a little perplexed. Claudia leans over toward Tyler --

CLAUDIA

The Messina Bridge is a project they have been trying to build for the last 50 years.

TYLER

So **why** hasn't it been built?

GIORGIO

Because Italians are jealous, disorganized, and cannot agree on anything.

TYLER

Must be frustrating.

NICOLA

(laughs)

We need to put Americans in charge of the Government, then it would be done in 6 months.

TYLER

I don't know about that! Anyway, there are lots of beautiful structures in Italy.

GIORGIO

Yes. But they are beautiful, not organized. For art, culture, and cuisine there is no place like Italia. But for disorganization, political bickering, and useless bureaucracy it is the worst.

Everyone laughs.

NICOLA

It's of no good to lament our bureaucracy. Let's toast to Italian art!

Giorgio goes for the bottle on the table.

GIORGIO

It is empty! I will go get some more!

Giorgio rises to go call the waitress.

TYLER

I love this country. I want to put my roots down in Italy permanently. Raise my family. I just began the process to gain my certification last week. In four months I should be a certified architect too!

NICOLA

Don't let Matteo know. He will certainly be jealous and demote you.

Everyone laughs. Eva gets up.

EVA

I'm going to smoke a cigarette while you guys drink.

She goes to stand at the corner of the terrace. After a moment Tyler notices, gets up and makes his way next to her. Eva is at the railing, looking at the many shining lights blinking all over the panorama of Rome. Tyler stands by her side, admiring her for a moment, then turns his gaze to the panorama.

TYLER

It's a beautiful view from here.

EVA

It's one of my favorites.

In the distance, among the many points of lights is one that rises above the rest in the form of a circle.

TYLER

That one looks like a Ferris Wheel.
Reminds me of Coney Island.

EVA

It is a Ferris Wheel. It's part
of the Rainbow, the largest theme
park in Italy.

Eva pauses for a moment.

EVA (CONT'D)

It's a lot like Coney Island.

TYLER

Have you been on it? The Ferris
Wheel at Coney Island?

EVA

Oh yeah. Every month my dad would
take me across the harbor and we
would spend the whole afternoon
together at the park. He used to
tell me to close my eyes and
imagine that we were flying above
the world. I can still remember
the smell of the sea salt and
cotton candy blowing in the air.

Tyler smiles.

TYLER

And the sounds of the city in the
distance. I remember my first time -
I was 8 years old. My mother was
holding me in her arms and my
sister was sitting on my father's
lap. I didn't want to get off.
They told me I kept saying "again,
again, again." I think we went
around at least 6 or 7 times! They
were some of the best memories of
my childhood.

(pause)

And my last.

EVA

Last?

Eva turns and looks at him.

TYLER

My mom died in a car accident two months later.

EVA

I'm so sorry - I didn't mean to...

TYLER

Don't worry. If you stuck around long enough, you would have found out sooner or later. There was nothing we could do to change the situation. She was in a coma in for 2 weeks and then died.

EVA

Still. It must have been hard.

TYLER

Yeah. Sure. Life changed a lot after that... But right now I am living the life I have always wanted to live. Working my dream job, living where I have always dreamed...

Tyler turns and looks right at Eva.

TYLER (CONT'D)

And standing before the *woman* who has captured my heart since the moment I met her. She is captivating, intelligent, and amazingly beautiful.

Eva looks at him, a little shocked.

TYLER (CONT'D)

And I want to kiss her.

A smile creeps up on her face.

EVA

And... who... says she's going to let you?

Tyler moves in closer.

TYLER

She does. Her heart tells her so.

Eva looks at him, and she gives in. Tyler draws her to himself, and kisses her.

The music pumped through the outdoor speakers becomes their theme song. Tyler takes her by the hand and gently leads her in a dance to the soft sounds.

INT. FRANK'S PENTHOUSE - MORNING

Frank is seated at the breakfast table with a cup of hot coffee, a half-finished muffin and a bowl of fruit. He is reading the New York Times on his iPad.

ALFRED

So did they catch the accountant
who embezzled all the city money?

FRANK

No. I imagine there was more than
one person involved. You don't
steal that much money without a
little help.

Suddenly a NOTIFICATION SOUNDS and a POP-UP APPEARS on Frank's screen.

- "30TH ANNIVERSARY - MARYANNE SCHULTZ" -

Frank STARES at the screen for a moment, frozen in silence as the notification scurries away.

ALFRED

Sir, would you like another bowl of
fruit?

Frank still does not respond. Alfred walks over to him.

ALFRED (CONT'D)

Sir...

FRANK

No, no. That's fine.

Frank OPENS UP his CALENDAR. There in BIG LETTERS:

- 30th WEDDING ANNIVERSARY WITH MARYANNE SCHULTZ 1985 -

Frank looks at it for a long time. Alfred breaks Frank's trance.

ALFRED

Are we ready to go to the office?

Frank closes the iPad - and with determination.

FRANK

Yes. But I want to pass by a place first.

EXT. CEMETARY - DAY

It's raining hard and Frank's limousine pulls up to a cemetery on Manhattan's lower east side. Alfred and Frank, carrying a dozen red roses, get out and wander, almost aimlessly through the tombstones. They stop at a certain point to ask a cemetery worker for directions. The man points in the direction of a far off tomb. They walk until they arrive before a simple, unkept headstone set in the ground, bearing the simple inscription:

MARYANNE SCHULTZ 1947 - 1997

Frank stands for a long time in silence staring at the tomb. After a while, his lips start to tremble and a knot forms in his throat. A tear forms at the corner of his eye.

Suddenly he LAUNCHES the bouquet of flowers on the tomb, turns around swiftly and walks away. Alfred looks at the tomb, and the inscription, and then follows Frank.

INT. CONFERENCE ROOM - DAY

The team is assembled in the conference room with all the Styrofoam models of the house, large scale renderings and details, awaiting the arrival of Arturo. As Arturo enters, they all stand.

ARTURO

Buongiorno, everything ready for the review, ragazzi?

MATTEO

Yes.

ARTURO

Then let's take a look. Show me what you have come up with.

Matteo moves to the front of the room beside the A5 Renderings as Arturo sits down with the rest to listen.

MATTEO

As Mr. Vincenzo wanted, we started with two parallelepipeds one on top of the other.

(MORE)

MATTEO (CONT'D)

Under my direction, we decided to go with the angular, hard features of the Italian rationalism to render this house ultra modern. I directed the team to create a model of glass and steel design, with flat surfaces.

ARTURO

Okay. Interesting.

MATTEO

In the surrounding garden I decided to go with a minimalist Xeriscaping. The loamy soil, limited our plant selection, so I decided to go deep and replace it with calice e gravel and use plants that need little water. It is a perfect compliment to the minimalist design of the house.

ARTURO

Tell me about your materials.

The camera pulls backs as Matteo proceeds with his presentation.

INT. OPEN SPACE - LATER

The group walks out of the conference room. The group is happy albeit a bit tired.

ARTURO

I think the design reflects well the Rationalist style. If he likes the design, I am certain that the extra 10,000 for grey travertine won't be an issue.

As Arturo passes Tyler's desk he sees the model that Tyler has made. He stops in his tracks. It is fully elaborated now and in color.

ARTURO (CONT'D)

(curiously)

What's this?

Tyler hurries to hide his project.

TYLER

Oh, it's just a personal experiment of mine.

(MORE)

TYLER (CONT'D)

I made it based on some ideas I wanted to try out... Just for personal study.

Arturo looks at Matteo. Then back to Tyler.

MATTEO

I am sorry Arturo, I told him not to work on these things during office hours. I have been trying to...

Arturo puts out his hand.

ARTURO

Wait. Tell me about this.

The model is complete with patios, pool, and surrounding landscape. Tyler approaches the model, which turns 360 degrees on it's spinning base.

TYLER

Well, I wanted to try out some ideas I had after I took a scouting trip to the location in Ostia.

Arturo looks at him and nods, in amazement.

ARTURO

Okay. Continue. Tell me about it.

TYLER

I needed to feel what the environment was like so I did a location scout in Ostia. I noticed that the sea is not static, but constantly in motion - with no beginning and no end. So I built my design to fit in with this environment. The basic structure is two rectangular volumes one over the other, as the director wanted, but there are no hard angles or corners. One structure flows into the other. The entire West wall on both floors is glass, so that there is a view of the sea at all times. The reinforced concrete frame is finished with beige travertine stone and sand colored plaster.

(MORE)

TYLER (CONT'D)

Along the pavement and in the gardens there are highlights of maroon to give color to the earth-tone house and also pay homage to our client's oriental culture. The garden, in Italian style, is full of shade giving trees, shrubs and flowering plants that make for a inviting place to relax. The pool is at the back of the house facing the water and a long boardwalk extends from the pool and gardens directly to the beach.

Arturo looks closely.

ARTURO

Very impressive. A clean, simple design that compliments the environment. I really like it.

Arturo turns to Matteo.

ARTURO (CONT'D)

Matteo why didn't you present this to the group before now?

MATTEO

It was a simple, stupid design. The materials are poor and uninformed.

ARTURO

Matteo, Tyler's idea is simple but more in line with the vision of the director's and my own indications. Ragazzi, I like Tyler's design a lot. I have decided that this will be the definitive concept. Let's retool our proposal based on this design. We only have two weeks to do it, so let's get to work! Tyler, good job.

The group walks away to their desks, while Matteo is left standing, mouth agape in the open space.

INT. OPEN SPACE - MONTAGE

Tyler works at the computer making a 3D model of the house.

CARLOS brings Tyler a sample of the wireframe to be used in the reinforced concrete and shows it to him. Matteo passes by, looking at Tyler with a menacing look.

TYLER and EVA tour the VILLA D'ESTE. They run across the lawn and over Neptune's fountain. He grabs her and leans in and kisses her. She gladly lets him.

Arturo's HAND RUNS OVER the list of materials - iron, rebar, stone, concrete, insulation, with coordinating prices. The CAMERA PULLS BACK to show the team discussing the numbers.

Nicola and Tyler take a run along the Tiber in the evening. Tyler pushes Nicola on the shoulder and sprints ahead of him.

TYLER and NICOLA pick-up the professional model made in the model studio. The model maker takes the sheet off the top of the model - and they both hold their breath.

INT. FRANK'S OFFICE - AFTERNOON

Frank is sitting at his desk, on the phone.

FRANK

Yes, Mr. Castro. I understand you can't make a decision without an accurate quote. I'll have it emailed to you right away. I look forward to meeting you soon in person, at any rate.

(pause)

Good-bye.

Frank hangs up the phone and flies out the door.

INT. ACCOUNTING DEPARTMENT - AFTERNOON

Frank enters the accounting office, incensed.

FRANK

Claud, Penny, where are those estimates I told you to prepare? We have the chance to provide ALL the small cell sites to the city of Monterrey and we may LOSE the deal because OF YOUR INCOMPETENCE IN DELIVERING A QUOTE ON TIME!

CLAUD, a small pasty little man, looks up from his thick glasses --

CLAUD

I gave it to you first thing this morning, sir. You put it in your desk.

No one moves or says anything. The tension in the room can be felt. Martin, standing by PENNY, looks on - worried. Frank realizes his error. He searches desperately inside for the right response --

FRANK

I'm... I'm sorry. Carry on.

Frank flushes, exits the room, and heads back to his office.

INT. FRANK'S OFFICE - AFTERNOON

Frank enters his office in a rush - breathing hard - and opens the left desk drawer.

There are the profit projections. He takes them in hand and stares at them.

Then - He GRABS his calendar on his iPad.

He SCROLLS to the TO DO items for the day:

- REVIEW SMALL CELL SITE ESTIMATES BEFORE MR. CASTRO CALL

He TYPES the word in ALL CAPS --

- DONE -

Frank stares at the screen, then PICKS UP the phone and DIALS Martin, sweating.

FRANK

Martin, did I send over the addendum for Mr. Nagamiki to sign this morning?

MARTIN

(on phone)

Yes, Frank.

Frank TYPES --

- DONE -

He SCROLLS DOWN to another entry on the screen and STOPS.

FRANK

Did we purchase those repeaters for
the Portland installation?

INT. ACCOUNTING DEPARTMENT - AFTERNOON

Martin, visibly nervous, holds the receiver to his head with
both hands.

MARTIN

Yes.

BACK TO FRANK

Frank TYPES --

- **DONE** -

FRANK

What about Mr. Rowan - did we set a
date to view his property?

BACK TO MARTIN

MARTIN

Yes, Frank.

FRANK

(on phone)

What about the leases in the
Philippines - did we determine the
price for the BayanTel deal?

MARTIN

Yes, Frank. We did all of those
things.

There is a long pause.

BACK TO FRANK

Frank starts to sob quietly.

BACK TO MARTIN

Martin hears Frank on the other end.

MARTIN (CONT'D)

Sir. I know it's hard. Just...
Take it easy.

(MORE)

MARTIN (CONT'D)

We'll go over everything every morning from now on, and at lunch and the end of the day.

INT. OPEN SPACE - EVENING

Tyler is at his desk working on a 3D model. Most of the employees are gone already. Nicola passes by with his gym bag in hand.

NICOLA

Not running today? You're working like a slave.

TYLER

Yeah. I just want these drawings to be perfect for the presentation tomorrow.

NICOLA

Okay. I understand. Keep it up. We'll see you tomorrow.

Nicola starts to go.

TYLER

Hey, you want to grab some dinner after your run?

NICOLA

I am sorry. I would love to, but tonight I am going to the cinema with my father.

Tyler looks at him curiously.

TYLER

To the cinema? With your father? How old are you?

NICOLA

We go once a month. Why does that seem funny to you? It's a date we keep for the first Monday of every month. We get popcorn and coca-cola then go out and discuss the film afterwards. We talk about what we would have done if we were the characters and then have a lively discussion about our lives and anything we want in general.

Tyler looks at him in amazement.

TYLER

Wow. I think the last time I went to a movie with my dad I was... 8 years old.

Nicola looks at Tyler in shock.

NICOLA

Really? What do you do with your father?

TYLER

Nothing. We don't exactly see eye to eye. We never did much of anything when I was a child. I spent most of the time with my sister Anne and our butler Alfred.

NICOLA

You mean you never ask him for advice? Discuss important issues in life?

Tyler just stares at him.

NICOLA (CONT'D)

You never hunted, hiked, rode bikes together?

TYLER

No. Not really.

NICOLA

Is he dead?

TYLER

Yeah, you could say that... In a way. He never had time for me. So in some way he might as well have been dead. We really have NOTHING in common.

NICOLA

Well, my dad and I are very different too. But we talk about all sorts of things, even if we don't share the same opinion. Plus, it is nice to have someone to share your dreams, your worries, and concerns with that understands you.

TYLER

I don't think I'll ever know my dad
in that way.

NICOLA

You never know. Never say never.

TYLER

Have a good time anyway. Sorry I'll
miss our run.

NICOLA

No problem, amico. Get yourself
ready for our big presentation!

Nicola winks at him and heads out.

EXT. CONFERENCE ROOM - SAME TIME

From the Open Space outside the plate glass walls of the
conference room, Carlos, Nicola, and Tyler watch Arturo
presenting the project along with Mr. Vincenzo to MR. XIANG,
a short, round Chinese man and his WIFE. Matteo looks on,
biting his lip.

TYLER

Man, he's taking a real long time.
Is it always like this?

NICOLA

Typically. Arturo goes into all
the details.

The projector turns off and the clients rise to their feet.
They walk toward Arturo and Mr. Vincenzo and shake their hands
enthusiastically, smiling ear to ear. Mr. Vincenzo leads them
out of the conference room. Arturo follows, just a few steps
behind, and makes his way TOWARD the BOYS, with a huge, warm
smile on his face and his ARMS EXTENDED -

ARTURO

Ottimo lavoro, ragazzi. Excellent
work. It was an instant sale! The
client loved the design and ordered
construction to begin immediately
on the house!

The boys exult.

ARTURO (CONT'D)

Now ragazzi, what do you say about
dinner? I offer? Where's Matteo?

Nicola looks around but Matteo has already disappeared.

NICOLA, TYLER & CARLOS

Let's go!

A deep, irresistible smile of satisfaction creeps up on Tyler's face.

INT. MOUNT SINAI BETH ISRAEL - GERIATRICS WING - LOBBY - DAY

Frank and Alfred enter the Geriatric Wing of the Mount Sinai Beth Israel hospital. It's bustling with people - sons and daughters, spouses - accompanying their parents or loved ones for a visit or a walk around the wing. They approach the reception.

ALFRED

We have an appointment with Dr. McMorro for Mr. Frank Schultz.

RECEPTIONIST

I'll let him know. Please take a seat. He'll call you.

Alfred and Frank take a seat. Frank silently takes in his surroundings, when suddenly an OLD MAN being pushed in a wheelchair by a nurse, GRABS his hand.

OLD MAN

My son...

Frank looks at him, terrified.

OLD MAN (CONT'D)

Lawrence! You have come to visit me!

YOUNG NURSE

Come, Mr. Landis, this isn't your son.

The nurse shakes his head and pushes the wheelchair past Frank, but the old man GRABS Frank's hand again and looks at Frank deeply from his blue eyes.

OLD MAN

I love you, my son. Thank you for coming to visit me.

Frank recoils in terror. THE SOUND OF DR. MCMORROW'S VOICE INTERRUPTS Frank's nightmare. He is sticking his head out of the nearby door -

DR. MCMORROW
Mr. Schultz. Please come in.

INT. DR. MCMORROW'S OFFICE - DAY

Frank and Alfred take a seat in the simple, sterile office, who's only hint of life is a nature calendar and clock on the wall. The faint but audible TICKING of the CLOCK can be heard over the doctor's speech.

DR. MCMORROW
Mr. Schultz, unfortunately the exams have shown a worsening of your condition. Our previous predictions on the course of your disease were completely wrong.

Frank look on him in disbelief.

FRANK
What do you mean, your predictions were wrong?

DR. MCMORROW
I mean your condition is deteriorating much quicker than we expected. This disease is highly unpredictable.

Frank blinks.

FRANK
And so what does that mean in practical terms?

Dr. McMorro takes his glasses off and looks at Frank solemnly.

DR. MCMORROW
When you came here three years ago we diagnosed you in the early stages of Alzheimer's - albeit Stage One. It would have affected your life, but only a little. The new exams however show that there is a notable deterioration of the pre-frontal cortex and an increase in plaque between the nerve cells in your brain. You are clearly entering the Second Stage.

Frank fidgets uncomfortably in his seat.

FRANK

So... what can we do about it?

The Doctor pauses. A long pause.

DR. MCMORROW

Nothing. All I can say is that you should prepare yourself. The disease will not have a pleasant course. It is impossible to say how long this phase will last - 2 years, 5 years, maybe 10 if you are lucky? But you will increasingly have a hard time maintaining a conversation, you will not be able to execute simple daily tasks and eventually, you will no longer recognize your friends and family. Even those closest to you.

Frank stares in horror at the sound of his words.

FRANK

Even those closest to me? How probable is it?

DR. MCMORROW

It's not a question of if, but when.

Frank's eyes fill with terror and anger. Images of Tyler and Anne FLASH before his eyes and a VISION of the old man in the lobby comes RUSHING BACK to him.

Frank EYES are full of TERROR as he snaps back to reality.

FRANK

No ... NO!

DOCTOR MCMORROW

You may want to start looking for ways to gradually pass off your responsibilities at work, and make plans for passing off your estate to your children. Someone needs to be designated Power of Attorney.

Frank JUMPS TO HIS FEET and with a trembling but combative voice -

FRANK

I will not finish like that! I
will not finish my days having my
butt cleaned and diapers changed by
a 22 year old nurse. Not Frank
Schultz!

He paces the room. Looking for something solid to hold on
to, somehow to respond, or take control of the situation.
Nothing comes to him.

Frank leans on Dr. McMorro's desk.

FRANK (CONT'D)

There MUST BE SOMETHING YOU CAN DO!
Something to stop the disease! To
keep my memory!

DR. MCMORROW

I'm sorry, Mr. Schultz, we're
already following all the normal
treatments for this disease. I can
add memantine, which may slow the
progression of the disease, but you
know there is no cure to date.

Frank POUNDS his FIST on Dr. McMorro's desk.

FRANK

THAT IS NOT ACCEPTABLE!

Alfred touches Frank's hand.

ALFRED

(whispers gently)

Sir...

Dr. McMorro looks at Frank with the look of pity that only
one who works with the condemned can. Frank crumbles into
the chair. Dr. McMorro picks up a Post-it note and
scribbles a name and number on it.

DR. MCMORROW

Here. This is the number for a
certain Dr. Cordoba. He is the
head of a group of researchers
conducting a series of experiments
in Brazil searching for a cure for
Alzheimer's.

(MORE)

DR. MCMORROW (CONT'D)
His work is controversial and
risky, but if you want to volunteer
for one of his trials, his
unconventional means might yield a
result much quicker than waiting
for the FDA to approve any new
drugs.

Frank takes the Post-it note out of the doctor's hand as if
it's his free pass to a new life. He then motions to Alfred.

FRANK
Come Alfred. Let's go. Thank you,
Dr. McMorrow. Good day.

Alfred rises and exits with Frank.

INT. MOUNT SINAI BETH ISRAEL - GERIATRICS WING - LOBBY - DAY

Frank and Alfred exit the office. Frank stops.

FRANK
Don't say a word to Anne or Tyler.

ALFRED
Sir? How much longer are you going
to hide it? Don't you think it's
time you told them?

FRANK
Don't argue with me, Alfred. Some
things are best handled personally.

Frank turns and walks on. Alfred shakes his head.

INT. OPEN SPACE - DAY

Tyler and Nicola are working together at Tyler's desk.
Arturo enters with a decided lightness in his step.

ARTURO
Ragazzi. I have some really good
news for you! Mr. Xiang was so
excited about the house we designed
for him that he has asked us to bid
on another project!

TYLER
Really?

NICOLA
What is it?

ARTURO

Mr. Xiang is part of a group of Asian investors who are planning to develop a piece of land for a 5-star hotel in Jakarta, Indonesia.

NICOLA

Really! Who are the other firms we will be competing against?

ARTURO

We don't know, but there are 10. It is by private invitation with a very high profile. The city is trying to change it's image as one of the pollution capitals of the world, so they are providing powerful incentives to builders who create innovative green designs.

TYLER

Sounds like a great challenge!

ARTURO

The whole world will be watching.

TYLER

But just us five will be on the team?

ARTURO

No. Obviously we will bring in a specialist in hotel design and interior decorating and engineers who have experience in large commercial structures.

NICOLA

Great! So when do we get started?

ARTURO

The kick-off meeting is Wednesday at 2:00. This is an opportunity to really show our professionalism. If we apply ourselves well, the rewards will be large.

INT. CONFERENCE ROOM - DAY

Tyler, Carlos, Nicola, Arturo, Matteo and 4 other people with the faces of experience - FILIPPO, CLAUDIA, MAURA, and GIORGIO, sit around the conference table listening to Mr. Vincenzo give his presentation and vision for the project.

MR. VICENZO

This contest is a chance for us to shine and leave our mark on the architectural world. We will be operating under many strict environmental guidelines imposed by the city, but I want our design to go beyond this and show the world just what we are able to do. The building the client has asked for is a mixed-use skyscraper - one part 5 star luxury hotel, the other part offices. I want there to be two detached volumes with a third volume in the middle that will contain all the services. The volume that hosts the hotel will have 200 rooms. Jakarta is a densely populated city, so I want lots of terraces hosting break areas, restaurants, spas, and pools. A LEED Platinum rating will not be acceptable on this project; I want to push the boundaries of what has been acceptable for green building, which means we have to think of ways to make this building sustainable in ways that no one has ever thought before. If we win this, the world will be watching. So let's do a good job. For the team, the client requested Arturo and his team because of the fine work he did on the client's vacation home in Ostia.

Mr. Vincenzo motions to Arturo.

MR. VICENZO (CONT'D)

Arturo.

Arturo rises to his feet and moves next to Mr. Vincenzo.

ARTURO

My friends, you have been chosen today because you are the best in your fields. This is how we will divide the work: Nicola you will be responsible for the overall organization of the structure and the office space. Carlos you will be the lead engineer.

(MORE)

ARTURO (CONT'D)

Claudia, as hotel specialist, you will direct the design of the hotel and it's suites. Giorgio will be responsible for the design of the interior while Filippo will be in charge of engineering all the services of the building. And Maura, as our LEEDS specialist, you will help us reach that Platinum status and beyond. Finally, Matteo, you will give direction to Tyler who will be the Lead Designer by the client's request.

Matteo's expression falls. Everyone smiles but tries hard not to look at Matteo.

ARTURO (CONT'D)

Any questions?

Everyone shakes their heads.

ARTURO (CONT'D)

(clapping his hands)

OKAY! Let's get to work. Location scouting is next week!

INT. OPEN SPACE - LATER

Nicola and Tyler walk to their respective desks. Nicola slaps Tyler on the back.

NICOLA

Congratulations, Tyler. You were selected for the most important part of the project! How do you feel?

TYLER

Great. A little bit surprised.

NICOLA

It's not just the Director who sees the talent in you, it was the client. That's another level of affirmation.

TYLER

This is a HUGE project. I'm a bit nervous.

NICOLA

Don't worry! Matteo will be giving you direction and we will all help you out. Like a big family.

Nicola puts his arm around Tyler and walks him to his desk.

INT. FRANK'S OFFICE - DAY

Carla enters Frank's office as Frank is on the phone and lays some papers on his desk.

FRANK

No, Jim. We can be very competitive. All the major cell providers in the city are our clients. We'll make sure to negotiate a very advantageous offer for you.

Frank looks at the papers Carla has brought in as he continues to chat.

FRANK (CONT'D)

Great! We'll formalize our proposal and send them over by the end of the week!

(pause)

Good-bye.

Frank hangs up and stares at the papers. He STRAIGHTENS UP suddenly. His face becomes flush and bolts out of the office and in a fury.

INT. MARTIN'S OFFICE - DAY

Frank flies into Martin's office, holding the papers above his head, shaking them.

FRANK

5 MILLION DOLLARS FOR ALL THE SMALL
CELL SITES IN DOWNTOWN CINCINNATI?
HAVE YOU GONE MAD? WHO GAVE YOU
APPROVAL TO MAKE SUCH A DEAL?

Martin gets up and comes from around the desk. He calmly takes the papers from Frank's hands and flips to the final page where --

CLOSE UP ON DOCUMENT

Frank's Signature appears.

BACK TO SCENE

MARTIN

Uh, you approved it, Frank.

Frank looks at Martin, confused and in disbelief.

MARTIN (CONT'D)

Remember, you wanted to come in so far below our competitor, that he wouldn't have a chance to enter the market.

Frank looks at it, then Martin.

FRANK

Goodness. Not that low. We'll lose money.

(bewildered)

What have I done? I... don't know what I am doing.

Martin pulls him aside.

MARTIN

Frank, maybe it's time to think about stepping down. No one on the Board knows you have Alzheimer's. But everyone is starting to notice your forgetfulness and erratic behavior. You simply can't keep going on pretending that nothing is happening.

FRANK

No. Martin, right now I need you to keep covering for me. Catch these errors before they happen. Check in with me more often.

MARTIN

I can't manage it anymore Frank! I would have to be your shadow, and people would really know there is something wrong! I can't do both your work and mine. Being a CEO is a full time job, and mine as a CFO as well.

(MORE)

MARTIN (CONT'D)

Look, Frank, it's getting too serious. You still have all your stock options. Retire, while you can still have your self-respect. You can bow out softly and no one will know the better.

Frank pulls back from Martin abruptly.

FRANK

I built this business with my own hands from the ground up. Who else can run it better, Martin? Tell me? I brought you up since it's foundation, so you know better than anyone else. I'll tell you who in case you forgot. I made this corporation the most powerful cell network company in America. I have no intention of relinquishing my control to anyone - either because you, the board, my doctor or family says so. The board will have to take it from my cold hands before I will give it up.

Frank turns and charges out of the room.

INT. ROMA AIRPORT - DAY

The scouting team from Ludovico & Vincenzo is moving through Roma Termini, proud and elated. Arturo, Tyler, Nicola, Matteo, and Claudia's chatter as Matteo is falling behind, with a scowl on his face and a black cloud over his head. They descend the escalator when they notice Matteo is no longer with them. Nicola stops the group.

NICOLA

Hey have you seen Matteo?

EVERYONE

No.

Everyone looks around.

TYLER

I think I saw him last in security. I will go back and check in case he got held up.

ARTURO

Good. We will wait.

Tyler turns around and rushes up the escalator. Just as he rushes toward security, he see Matteo arriving, dragging his bag and large satchel with the energy of a wounded soldier pulling another fallen comrade off the battlefield. Tyler sees his difficulty and reaches out to help him with his bag.

TYLER

Are you okay? You look really bad.

Matteo grumbles at him. Tyler sees that he is really struggling. They reach the top of the escalators.

TYLER (CONT'D)

Here let me carry your bag.

MATTEO

I'm okay.

TYLER

It'll lighten your load.

Tyler puts his hand on the bag to help him out. Matteo wrestles it out of his control.

MATTEO

Leave it alone!

And with a violent tug, Matteo takes the bag and tumbles down the escalators, head over heels.

The rest of the crew watches as it happens, in silent shock.

INT. EMERGENCY ROOM - ROMA HOSPITAL - DAY

Mr. Vincenzo and the team are talking outside the ER.

MR. VICENZO

He'll be okay. But he broke his jaw and both arms. But will recuperate. He'll be on bed rest for three weeks to a month, so you guys will need to take the trip without him. I have booked you all on the next flight, so you will be departing in another 7 hours. Mr. Soekotjo has already adjusted his schedule to be there to meet you tomorrow.

ARTURO

Great. Wish Matteo the best.

MR. VICENZO

I have passed him your well-wishes
already.

EXT. JAKARTA SOEKARNO-HATTA INTERNATIONAL AIRPORT - DAY

Outside the Jakarta International Airport, the limousine driver loads the L & V team's bags, while a short, stout Chinese man, MR. SOEKOTJO opens the doors for them and welcomes them in.

INT./EXT. LIMOUSINE - DOWNTOWN JAKARTA - DAY

The team from L & V slowly inches its way through the chaotic traffic of downtown Jakarta. Motorbikes and tricycles weave in and out of the slow moving traffic by the thousands, carrying people and goods.

Tyler looks out his window and admires the shiny modern skyscrapers that rise out of the squalor of the shanties that lie at their feet. A world of deep contrasts.

The car stops at an intersection as Tyler watches a policeman, wearing a surgical mask, direct traffic. Tyler turns to Mr. Soekotjo, inquisitively.

TYLER

Are there lots of germs here?

MR. SOEKOTJO

No germs - pollution.

The limousine makes a start and moves once again, turning the corner and traveling down a street lined with shanty food stands and beggar ladies carrying small infants. A small, 8 year old child, barefoot and dressed in tattered clothes, runs alongside the limousine and knocks on the window. Tyler lowers the window and the child, brandishing a four-toothed winning smile, raises his little hand toward Tyler. Tyler hesitates, then reaches for some change and gives it to the boy. The child disappears, and no sooner has he gone, three other small children appear in his place, extending their hands.

Suddenly the window closes.

MR. SOEKOTJO (CONT'D)

It's not a good idea to give money
to the poor. They do not
understand its value and you will
be raising a new generation of
beggars.

Tyler looks at him, stunned, not knowing exactly how to respond as the limousine continues to snake its way along the congested streets of Jakarta.

EXT. DOWNTOWN JAKARTA - HOTEL SITE - DAY

Mr. Soekotjo opens the door of the limousine in front of an empty tract of land in the middle of the city, in the midst of skyscrapers and multi-level shopping malls. Mr. Soekotjo directs the group to the site and raises his hands showing the team the location.

MR. SOEKOTJO

This is the site. 3,000 square meters of prime Jakarta real estate. The Sheraton is to the right and the Four Seasons to the left.

The group spreads out across the property, dividing into groups, each examining it and its surroundings.

Tyler walks to the middle of the property. He glances at the Sheraton and Four Seasons, then looking at the empty plot -

Raises his hands:

TYLER POV

A soft, fine line appears, following the movement of Tyler's fingers till it creates the outline of the hotel.

BACK TO SCENE

Tyler steps forward and the entire building SUDDENLY TAKES FORM and comes to LIFE - people pass by with their luggage, others eat in the restaurant atrium, others check in at the concierge. People in front of the glass elevators move up and down. He looks around and observes all that his imagination can provide. He walks forward toward the receptionist. A couple carrying two briefcases walk toward him.

DISSOLVES TO:

Claudia and Nicola walk up to him.

NICOLA

Fantastic site for a new hotel.

TYLER

Yes. I think I know just what his site needs.

Tyler pulls out his leather-bound diary and begins to sketch a quick drawing of the image that has passed through his head as the others gather around him.

EXT./INT. JAKARTA - SERIES OF SHOTS - DAY/NIGHT

The team, all wearing hard hats, is led by a tall Chinese man, through the stone quarries outside of Jakarta to the site where the rocks are being harvested and loaded onto trucks. The team watches a small brown, Javanese workers cut the stone, with a large band saw.

Another muscular Chinese man leads the team through a room full of small, Javanese women working textile machines producing brightly-colored fabrics at a Textile Mill. He has the team feel the texture of the cloth.

Inside a luxury restaurant at night, the group is gathered around a round table with a large assortment of traditional Indonesian cuisine in front of them, eating while Mr. Soekotjo talks to them, gesticulating.

The group tours the botanical gardens of Jakarta, passing particular and unusual plants. The guide points to a flowering bush with delicate white flowers containing a golden center labeled **INDONESIAN FRANGIPANI**. Tyler **STOOPS DOWN** to **OBSERVE** it closely. The tour continues and Tyler passes in front of a display showing native Fibrous plants and notices the **INDONESIAN RATTAN**. He **REACHES OUT** and **TOUCHES IT**. The group passes a large flower taller than a human being, the enormous Titan Arums. The group passes extra quickly as the pungent odor of the plant forces them to hold their noses and move on.

The group walks under the portico of the Taman Mini Cultural Park and stares in amazement at the marvelous structures that represent the traditional architecture of native Indonesia. Inside the Anjungan Sulawesi Selatan they look at the native costumes, tools, and jewelry. They **EXIT**, to find it **POURING RAIN**. They watch the downpour from the covered porch. Tyler **LOOKS UP** and notes the **RAIN RUNNING OFF THE ROOF**, protected by the canopy that extends over the building like an upside down boat.

INT. AIRPLANE - DAY

The CAMERA moves from one member of the team to the next - beginning with Claudia listening to her iPod, Arturo reading a hardback thriller, Nicola watching a movie on the seat-back in front of him - and FINISHING on Tyler who is furiously sketching a rendering of the hotel with his leather-bound diary open beside him.

INT. AMERICAN CELL - LOBBY - DAY

Frank enters the offices of American Cell, rain still on his jacket. The receptionist FLIES out of her seat, PUNCHING the INTERCOM as she does.

RECEPTIONIST

Frank's here!

Frank looks over at her - confused. Martin and MARY, the Company's COO, a professional woman in her mid 50's, with large glasses and her hair pulled up in bun, appear from around the corner.

MARY

Where have you been? Mr. Castro waited till 11:00 this morning for you!

FRANK

When was I supposed to see him?

MARTIN

At 9. He left. He was waiting for 2 hours.

MARY

He was really upset. The whole Monterrey deal may fall through. You might call him right away.

Frank fumbles for his cell phone. He looks at his appointments and sees the appointment he has missed.

FRANK

I... I...

Frank panics and hurries to his office trying to hide his anxiety.

FRANK (CONT'D)

I... I'll get on the phone right now.

INT. FRANK'S OFFICE - DAY

Frank throws his coat and briefcase on his desk and DIALS Mr. Castro.

FRANK

Mr. Castro... This is Frank Schultz, president of American Cell. Look I'm very sorry about this morning...

(pause)

Yes. You are completely right. I am sorry. I double-booked an appointment this morning. Could we still meet later this afternoon?

(pause)

I understand. I wouldn't want to stick around either. When do you return to Monterrey?

(pause)

Oh... Okay. How about I come meet you at your ranch in Monterrey? We can finalize our deal there.

(long pause)

Yes. In two weeks? All right. We'll see you there. Thank you.

Frank hangs up and falls into his chair, breathing hard.

EXT. VILLA BORGHESE PARK - LATE AFTERNOON

Tyler and Eva are walking hand-in-hand in Villa Borghese park in the fall evening.

TYLER

Rome is so much more than I had ever dreamed.

EVA

Really? What did you expect?

TYLER

I guess a bunch of really antique monuments. Cool Monuments. But ancient.

EVA

So what impressed you, then?

TYLER

Everything else. I mean, the natural beauty here, the coast, the Italian lifestyle of working hard, but then knowing when to take a break. The food. I mean they know how to live the good life.

Eva smiles.

EVA

I agree. And their love for beauty. Beauty is the foundation for art, for me. I think that's why I am attracted to Italy and the Italians. They seem to have a way of capturing that beauty in all that they do.

TYLER

Well, I have decided this is where I want to live for the rest of my life. I have a beautiful girlfriend, a beautiful job in a beautiful country with beautiful prospects for a bright future. If I never return to the states it wouldn't bother me. My only desire now is to settle down and have beautiful children with you.

EVA

Is that a proposal?

TYLER

No.

Tyler reaches from behind his back and pulls out a small box laced with a ribbon.

TYLER (CONT'D)

But this is.

Eva let's out a shout of glee, clapping her hands like a little girl and takes the box from his hands.

INT. OPEN SPACE - MONTAGE - DAY

Tyler elaborates on a series of sketches of the hotel, coloring the drawings with watercolors pen.

Tyler and Nicola jog through Trastevere, now in full spring, with the trees blossoming and coming alive.

Carlos, Tyler, and Nicola look at preliminary sketches of the atrium. Carlos indicates where the elevators are to run.

Claudia gives Tyler a virtual tour of the hotel rooms she has imagined, in a 3D rendering on the computer at her desk.

Eva sits on top of Tyler's lap in Tyler's dimly lit apartment sipping wine, and talking.

Tyler works on a perspective design of a hotel terrace as Nicola passes by.

NICOLA

Any plans for tonight?

TYLER

Not particularly. Why? Have something in mind?

NICOLA

I wanted to invite you to our new house for dinner. We are having a kind of house warming meal since we just moved in. Would you like to join us?

TYLER

I'd love to. So I'll get to finally meet your parents?

NICOLA

Yes. And not only that. Everyone else... Nonno and nonna.

EXT./INT. NEW HOUSE - TRASTEVERE - NIGHT

Tyler walks up to a large, three story house in Trastevere. He rings the bell. Nicola answers the door.

NICOLA

Benvenuto in casa mia, Tyler!

TYLER

Ciao!

Nicola takes Tyler's coat as Tyler enters.

NICOLA

How do you like it?

Tyler takes a good look around the long, tastefully decorated hall entry.

TYLER

Very nice.

NICOLA

Yes. My grandparents live downstairs and me and the parents share the second floor apartment.

TYLER

Hmmm. I still find it really odd that you live with your parents. You're 30. That would be really weird in America.

NICOLA

Ma scherzi? It is normal to live with your parents, we stay at least till we get married in Italy. When I marry, I will move out.

TYLER

There you go.

NICOLA

That is why I built the third floor. So we can still be close by. All one big family.

Tyler rolls his eyes and laughs.

TYLER

I think that is too close for comfort for me. Most of us Americans try to get as far away as possible from our folks when we grow up. In most homes, if you are not out by the time you are 18, your parents kick you out.

Nicola chuckles.

NICOLA

You Americans are always in a rush to leave. You don't know how to STAY with family. Come with me, now I introduce you to my parents and nonni.

Nicola leads Tyler down a hallway into a large dining room, where his mother DANIELA, his father, GIULIANO and his two grandparents, NONNO, e NONNA are seated at a large table. His mother is putting the last preparations on the table.

NICOLA (CONT'D)
Mamma, Papa questo e' Tyler.

Tyler waves at them all.

TYLER
Piacere.

DANIELA & GIULIANO
Piacere.

NICOLA
Nonno, Nonna, questo e Tyler, mio
collega di lavoro.

NONNO & NONNA
Piacere.

Tyler and Nicola take a seat at the table while DANIELA
continues to bring hot items to the table.

GIULIANO
So, you are Americano, says Nicola.

TYLER
Si, signore.

NONNO
I have known many Americans.

GIULIANO
Dai papa, you have told us this
story 50 times.

NONNO
You yes, maybe. But he - no!
(turns to Tyler)
I was the commander of the 3rd
squadron, when the Americans
arrived and helped us win the war!

NICOLA
Actually, Nonno, it was not only
the Americans, but the Russians who
helped us win the war.

NONNO
I fought side by side with the
Americans, and more than once they
saved my life. I don't remember
the Russians...

Nonno winks and smiles at Nicola.

GIULIANO

All the Americans I know - good people. Hard working, practical people.

NONNO

When they do a job, they stay till they get it done.

TYLER

And when they can't get a job done?

NONNO

I do not think this is in the character of the American. None that I have known, at least.

DANIELA sits down at the table.

DANIELA

Tyler, tell us about you.

NICOLA

Dai, Mamma, let the poor boy eat!

TYLER

No, that's okay. I am the son of a very successful entrepreneur. He came from a very poor family and built the largest cell network company in the world. But I am very different. I am an artist. I chose a very different career path than my father.

NONNO

You may be different, but you still have that adventurous American spirit like your father. You left home and family to seek a dream in Italy!

GIULIANO

Maybe you and your father are more alike than you think.

TYLER

(Tyler looks down)

That may be the only way.

DANIELA grabs the hands of her husband next to her and her father on the left.

DANIELA

Okay, now we bless the meal and
eat. Giuli...?

Giuliano grabs the hands of Nicola and Tyler in his.

GIULIANO

Benedici, o Signore, questo cibo
che ci siamo procurati usando dei
tuoi doni e della tua grazia.
Dona a tutti il pane quotidiano:
specialmente ai poveri e ai
bambini. Così sia.

INT. OPEN SPACE - MONTAGE - DAY

Carlos, Claudia, and Tyler are standing beside Filippo, who indicates his proposed plumbing lines on top of the floor plans.

Giorgio sits in the Conference Room with Tyler, Arturo, and Claudia, showing different cloths from textile books.

Lorenzo, under Tyler's direction, works on the 3D animation of the hotel, showing the building's panels moving with the rising of the sun across it's surface. Tyler turns to Lorenzo --

TYLER

Oh, yeah!

EXT. CASTRO RANCH - OUTSIDE MONTERREY - DAY

The limousine pulls into a lush estate. Frank and his entourage get out as MR. CASTRO, a fair-skinned 50 year old Mexican with slicked-back hair and sunglasses approaches them with his team.

FRANK

You have a beautiful ranch!

MR. CASTRO

Thank you. A little too close to
Monterrey for my taste, Mr.
Schultz, but that after all, is the
cost of doing business.

Frank moves to shake his hand.

FRANK

Absolutely, Mr. Nagamiki.

Martin HURRIES CLOSE to Frank and WHISPERS in his ear - as Mr. Castro LOOKS ON - confounded.

Frank stammers, nervously and with a nervous laugh --

FRANK (CONT'D)

Mr. Castro! You know, you can never be too close to your work. Those... uh... small cell units you want will give your customers better cell service in... downtown Hiroshima... and create you a larger client base.

Mr. Castro LETS GO of Frank's hand and takes a STEP BACK.

MR. CASTRO

What? Did you say Hiroshima?
(in disbelief)
Who do you take me for?

Frank freezes as his FACE goes WHITE.

MR. CASTRO (CONT'D)

I don't like how you play, Mr. Schultz. We may be little, and in an insignificant country, but Aztec Communications is no one's bitch.

Mr. Castro motions to his men.

MR. CASTRO (CONT'D)

Let's go. I don't have time to waste on mind games.

(turning back to Frank)

This is not the first time you have jerked me around. You may think that because you are the largest cell provider in the world you can conduct business as you please, but I remind you we have other choices, and we will not be hesitant any longer to contact them.

He stops and stares Frank straight in the eyes.

MR. CASTRO (CONT'D)

(pauses)

The deal is over. Take your big money and small cells and go back to New York City.

Mr. Castro abruptly turns and walks away as Frank and his entourage are left STANDING, speechless.

INT. MR. VICENZO'S OFFICE - DAY

Arturo is in Mr. Vincenzo's office, standing with his feet firmly planted and arms crossed in front of his desk.

ARTURO

You know, I am very impressed with Tyler. He's not only a talented designer, but he seems to be a natural leader. What do you say if we have him do the presentation?

MR. VICENZO

In front of our client and the entire city council?

ARTURO

He has very strong communication skills. You have seen it. And our client's first language is English. To me it seems a natural choice.

Mr. Vincenzo leans back in his chair and chews on Arturo's proposal. After a moment he sits back up.

MR. VICENZO

You may have a good idea.

(pause)

He is very natural. It would not hurt to have a person with his sort of charisma to present our project.

Arturo leans in.

ARTURO

The client already likes his work...

MR. VICENZO

Okay. I agree. We'll have Tyler do the presentation. Let's call him in.

INT. OPEN SPACE - DAY

Tyler is working at his desk, poring over a set of plans, making notes. The SOUND of a SMALL CHIME rings from his computer and a POP-UP appears.

CLOSE-UP TYLER'S COMPUTER SCREEN

MR. VICENZO WOULD LIKE TO SEE YOU IN HIS OFFICE. - ELENA, SEGRETARIA.

BACK TO SCENE

Tyler closes his plans and leaves his desk.

INT. MR. VICENZO'S OFFICE - DAY

Tyler appears at the door. Arturo is standing to the side of Mr. Vincenzo's desk, leaning upon it.

TYLER

Yes, sir?

MR. VICENZO

Come on in.

Arturo looks at Tyler.

MR. VICENZO (CONT'D)

We wanted to talk to you about the presentation. Arturo and I have discussed the possibility of someone else doing the presentation in Jakarta and we have decided that you would be the best choice.

TYLER

Me...?! Really? Why?

Arturo shows a confident reassuring smile.

ARTURO

You have the proven leadership skills, you are a fantastic young designer and you speak better English than anyone else on the team.

TYLER

Well, thank you. But I don't know if I'm up to the challenge though.

MR. VICENZO

Don't worry. Arturo will go over with you to prepare. He's done many presentations.

Tyler starts to smile.

TYLER

Thank you, Arturo, Mr. Vincenzo. I am honored to represent the firm in this contest.

INT. BOARD ROOM - NIGHT

It's THUNDERING and LIGHTNING outside of the Board of Director's meeting of American Cell and the board is in a hot debate.

BOARD MEMBER #1

Do you realize the scene he made in Mexico?

LADY BOARD MEMBER #1

HE CANNOT BE TRUSTED. HE'S COMPLETELY OUT OF CONTROL!

BOARD MEMBER #2

If we continue on like this, we will endanger the financial stability of this corporation.

Martin sits shrunken in the corner - looking very separated from the rest of the Board Members.

LADY BOARD MEMBER #2

Jamie is right, his actions are putting the company at risk. We need to move quickly if we want to keep the company afloat!

The CEO turns to Martin, and stares at him.

CEO

Martin, why didn't you tell us about his illness earlier?

Martin shakes.

MARTIN

I... just couldn't. I thought he would understand that he needed to retire himself, when it was the right time. But maybe the illness is clouding his judgement. Look, Frank took me under his wing when he founded this business. I couldn't betray him. You know how much this company means to him. It is his life's work.

The CEO looks at him.

CEO
I realize that, Martin, but
personal feelings aside, since Mr.
Schultz has not taken the
responsibility to step aside when
it was the time to do so, we must
do it for him.

Martin looks at them, horrified. The CEO turns to the rest
of the board members.

CEO (CONT'D)
I move we take a vote to remove
Frank as President of American
Cell. Any seconds?

INSTANTANEOUSLY EVERY HAND in the room GOES UP except
Martin's.

ALL
I SECOND THE MOTION.

CEO
Now, a show of hands for the
removal of Frank Schultz as
President of American Cell?

The board UNANIMOUSLY RAISES their hands EXCEPT for Martin,
who withdraws even further into the corner.

INT. LIMOUSINE - STREETS OF JAKARTA - DAY

It's a brilliant, sunny day, and Tyler, Mr. Vincenzo and the
entire team are in two limousines headed to the presentation
site. Tyler is dressed in a casual blue jacket and a white
open-collared shirt. He smiles as he looks outside the
window passing down the now familiar streets of Jakarta.

EXT. PARK - DOWNTOWN JAKARTA - DAY

The limousines pull up to the presentation site - a park in
the middle of the city. The team takes their place among
the small crowd of 100 elegantly dressed men and women from
various nations, seated in front of a stage with five large
objects covered in the background and a large LCD screen
hanging above them. On the front row - a delegation of
Chinese men and women wearing ribbons on their chest. Various
press roam about.

Mr. Xiang moves to the stage and stands before the microphone.

MR. XIANG

Good morning. Today is an exciting day for Mitoa Enterprises and the city of Jakarta. 4 months ago we launched a contest for the creation of a new hotel office structure for downtown Jakarta. Today ten firms have been asked to create a concept and will present their proposals to us. One of these will be announced the winner at the end of the week, and will be awarded the contract for the design of the Keemasan Hotel. More importantly, this company will earn its place in sustainable development history as it will be the first building constructed under the new city code to help reduce pollution in Jakarta. So I want to thank the Mayor and members of the city council for being present today to help evaluate these projects.

The crowd applauds.

MR. XIANG (CONT'D)

And now for the first presentation. I would like to call the Italian firm of Ludovico & Vincenzo.

Tyler stands up and MOVES to the stage.

He GRIPS the podium, and with CONFIDENCE and a steady voice, looks straight in the public's eyes.

TYLER

Mr. Xiang, Mayor, City Council, today what I am about to present to you is perhaps the most sustainable hotel and office structure ever to be built in Jakarta and the world. We have studied the environment carefully and taken into consideration the culture and come up with a plan that will make this building energy efficient, safe for the environment, and enjoyable to live and work in.

Tyler fires up the LCD screen.

TYLER (CONT'D)

We have designed a building composed of 3 glass volumes, the external ones being transparent and the central one being opaque - all three covered with a protective golden skin on the facade.

Tyler looks over at the Javanese assistant and nods to him. The assistant pulls the sheet off the large scale model and the crowd gasps at the striking design.

TYLER (CONT'D)

This skin, calling upon the significance of the name Keemasan or "golden", also recalls the soft golden color of Indonesian's frangipani, and serves as a canopy to the building from the heavy rains that fall with great frequency on the city.

The LCD panel comes alive and shows an ANIMATION of the building with the alternating panels MOVING.

TYLER (CONT'D)

This golden double skin alternates in a play of empty and filled spaces that move with the changing position of the sun to ensure that there is shade on the glass building 365 days a years, 24 hours a day, and yet always a view of the world available at some point in the day. This innovative design will save hundreds of thousands of dollars in cooling bills yearly.

The ANIMATION's VIEW MOVES around the building stopping over a green, tree-filled terrace.

TYLER (CONT'D)

The building is divided in 9 horizontal units with enormous terraces between each unit - the first building of it's kind with over 2,300 square meters of green space in the city of Jakarta.

The ANIMATION MOVES TO THE INTERIOR of the HOTEL - an almost exact reimagining of Tyler's day-time vision.

TYLER (CONT'D)

On the West side of the building is the five-star hotel, soon to join the ranks of the world's finest. Guests will be welcomed by a warm and relaxing environment - with warm soothing tones and textures that reflect the warm, hospitable personality of the Javanese people and the tropical flora of the island.

The ANIMATION MOVES down a hall and into a SUITE.

TYLER (CONT'D)

The luxurious suites will be decorated with natural organic materials like native rattan on the walls, sugar palms fibre carpet, and java slate on the tables and counters tops. All the fixtures will be manufactured from recycled brass, steel, and aluminum.

The ANIMATION moves from the suite into the BATHROOM.

TYLER (CONT'D)

Our hotel guests will be the first to enjoy thermal waters directly in their rooms, from the natural springs waters underneath the hotel. These same thermal waters will be used to provide power to the heat pumps that operate the heating and cooling systems in the entire hotel and office structure.

The ANIMATION EXITS the INTERIOR and returns to the exterior showing the BLACK CENTRAL VOLUME.

TYLER (CONT'D)

All the services are concentrated in the black volume in the center of the building - including our elevators.

The ANIMATION MOVES INTO THE ELEVATOR shaft which SHOWS the ELEVATORS RUNNING UP and DOWN with people.

TYLER (CONT'D)

These elevators are powered principally by "lift energy recovery" - using the natural kinetic energy generated by a full elevator coming down, to power it for the next trip going up.

The animation moves to the EXTERIOR view of the HOTEL once again and suddenly the sound of THUNDER rolls and a LIGHTNING BOLT CRASHES across the screen and a DOWNPOUR of rain occurs.

TYLER (CONT'D)

We capitalized on the enormous amount of rainfall each year to develop a water collection system that collects the rainwater, treats it, and uses it for all non-potable uses in the hotel, such as flushing toilets and irrigation, saving enormous amounts of money and water resources.

The RAINS STOPS and the SUN COMES OUT in the ANIMATION. The ANIMATION MOVES to a birds eye view of the building.

TYLER (CONT'D)

Finally we capture natural sunlight on top of the building through fiber-optic cables and carry it into all the dark places of the buildings - the hallways and restrooms, conference rooms and offices, adding additional savings to the electrical costs of the building.

The ANIMATION RETURNS to a FRONTAL VIEW of the building as people and cars APPEAR and can be seen moving in, out and about the building. The camera moves all around the structure showing people playing in the pool, talking in the green break spaces and eating at the terraced restaurants.

TYLER (CONT'D)

This building is destined to be the crown jewel of Jakartan hospitality, presenting the best in work or play, and standing as an example of innovative sustainable development for the entire world. Thank you for your attention and we hope you will choose Ludovico & Vincenzo as your design team for the magnificent Keemasan hotel.

The crowd erupts in a THUNDEROUS APPLAUSE. Mr. Xiang nods.

THE CITY LEADERS clap enthusiastically, talking among themselves and pointing at the model on the stage.

Tyler makes his way off the stage, proud, as the next presenter ascends. As he does, his CELL PHONE RINGS.

He pulls it out of his jacket - it's ANNE.

TYLER (CONT'D)

(excited)

Hey Anne! I just finished my presentation.

Anne's tone is noticeably different.

ANNE

(on phone)

Tyler, you need to come home. Dad's not doing well.

TYLER

Hey, what's happened?

ANNE

(on phone)

He has Alzheimer's.

Tyler moves toward a concession stand in the park.

TYLER

What?

ANNE

He's had it for a long time and has been trying to hide it from us and everyone else.

TYLER

How long is long?

ANNE

(on Skype)

Alfred says he was diagnosed 4 years ago when you were doing your last year of undergraduate.

Tyler shakes his head.

TYLER

What the heck? I can't believe it!

ANNE

Only he and Martin knew. He tried to keep it hidden. Until he made so many bad mistakes at work that the Board removed him. They fired him this week.

TYLER

Fired him? Oh my God. I can image that did not go well.

ANNE

Yes. He's lost it. That's why I am calling you. Alfred was desperate, and doesn't know what to do with him anymore. That's why he told me.

TYLER

I don't know what to say. This is all such a surprise.

ANNE

(on Skype)

I know.

(pause)

I think you need to come here and try to see him.

Anne pauses, there is a long silence from Tyler.

TYLER

Look, I am in Jakarta with my company, right now. I will take the next airplane out for New York.

ANNE

I don't want to tell you what to do you, but I just think you need to come home and at least assess the situation.

TYLER

I'll get on the next plane out for New York. Don't worry.

ANNE

And please don't be mad at Alfred. You know he was only trying to help.

TYLER

I won't. I understand. Bye, Bye.

ANNE

Bye.

Tyler hangs up and leans against the wall of the concession stand.

EXT. ONE UNION TOWER - NIGHT

Frank wanders out of the One Union Tower, dressed only in his pajamas and slippers and ambles out into the street, with a large, overweight SECURITY OFFICER quickly following after him.

SECURITY OFFICER

Mr. Schultz! Mr. Schultz!

Frank walks into the congested traffic of downtown Manhattan. The security officer picks up his radio.

SECURITY OFFICER (CONT'D)

Central, call 911, we have a guest
in the streets!

Frank wanders among the cars stopped in traffic up and down the street.

FRANK

MARTIN! CARLA!

Cars honk and taxis wave insulting gestures at him. Frank
CRIES OUT desperately --

FRANK (CONT'D)

MARTIN! TELL THEM IT'S MY COMPANY!
I MADE THIS COMPANY!

He turns to the left - then looks to the right. Traffic
picks up and moves again.

INT. FRANK'S PENTHOUSE - NIGHT

Alfred, asleep in the living room recliner SUDDENLY WAKES UP.

He looks around - not finding Frank.

With a rush, full of terror, he exits the apartment.

EXT. STREETS OF MANHATTAN - NIGHT

Frank continues to wander among the traffic CRYING OUT.

FRANK
MARTIN, DON'T LET THEM TAKE MY
COMPANY AWAY!

EXT. ONE UNION TOWER - NIGHT

Alfred runs out of the building and bumps into the security guard, still at the entrance to the building. The security guard points to Frank - already a ways up the street.

A POLICE OFFICER is stopping traffic and making his way toward Frank.

Alfred runs toward Frank and the Officer.

Alfred reaches Frank just as the Police Officer steps up and takes Frank by the arm, escorting him to the sidewalk.

POLICE OFFICER
(to Frank)
Where are you going, sir?

FRANK
(mumbles)
Call Carla! We need to find
Martin!

Alfred steps in.

ALFRED
Officer, this is Mr. Schultz, I
apologize. I have keep over him.
I will take him from here.

POLICE OFFICER
All right. Are you sure you have
everything under control? Do you
need me to call medical services?

ALFRED
No sir. It's just that he escaped
for a moment from me. I am
terribly sorry.
(to Frank)
Come Frank. Let's go home.

The police officer hands Frank over to Alfred and helps them to the side of the road. Alfred escorts him back to the Tower.

INT. JFK AIRPORT - MORNING

Tyler exits the baggage claim at JFK and sees Anne with little Grace in her arms. He approaches his sister and gives her a big hug.

TYLER

Hey, Sis.

ANNE

Hello, Tyler. Thanks for coming.

Tyler picks up little Grace and holds her for a minute. He stares deeply into her little blue eyes and smiles.

TYLER

Enjoy the world, little Grace, it may turn dark and ugly on you in the blink of an eye.

Anne takes the baby back in her arms.

ANNE

These are all your bags?

TYLER

Yeah. I only brought a carry-on.

ANNE

I told Alfred you were arriving.
Tom's waiting for us in the car.

INT. TOM'S CAR - STREETS OF MANHATTAN - DAY

Tom is driving while Anne and Tyler talk in the back seat of the car.

ANNE

So what is our game plan?

TYLER

I don't know. I am just going to go talk to him, and see what to do from there.

ANNE

Do you want to talk to him by yourself, or should I come?

TYLER

You two don't get along well and I am another guy. Maybe he will reason with me.

ANNE

I hope so. Even though I'm afraid that's quite unlikely. He's not even paying attention to Alfred these days.

TYLER

Let me try. Then I'll come over to your place and let you know what I think we need to do.

ANNE

All right, Tyler.

INT. FRANK'S PENTHOUSE - MORNING

Tyler rings the doorbell. Alfred answers.

ALFRED

Oh, Tyler, thank you for coming, sir. It is good to see you.

Alfred takes Tyler's bag as Tyler enters the room and sees Frank in his pajamas, standing by the window.

He starts to enter, then hesitates.

ALFRED (CONT'D)

He's been standing there for the last two days. He hasn't eaten or slept.

TYLER

Dad...

Frank mumbles something incomprehensible.

TYLER (CONT'D)

Dad... It's Tyler.

Frank raises his voice.

FRANK

Go away.

TYLER

Dad, I'm back.

Frank interrupts him.

FRANK

Then go back where you came from then.

TYLER

Dad, I never knew you were sick.

FRANK

What do you know about being sick?

Tyler presses in.

TYLER

I don't know anything. Except that it must hurt losing your job.

FRANK

I didn't lose my job... I didn't..

Franks starts to stutter.

FRANK (CONT'D)

I DIDN'T LOSE!

Frank starts to cry.

TYLER

Dad, I came to help you.

FRANK

I DON'T NEED YOUR HELP.

(pause)

I DON'T **WANT YOUR HELP!!!**

Tyler stands for a moment trying to take it all in. Frank crumbles to the ground and sobs. Tyler watches. As the sobs subside -

FRANK (CONT'D)

(agitated)

Don't you have a job you're supposed to be at?

TYLER

Yes. But I came to see you, Dad. I was presenting a major project in Indonesia when Anne called me. If you didn't mean anything to me I wouldn't have come.

FRANK

If you've come to ease your conscience you can go now. I don't need your help, pity, or your sympathy.

TYLER

Dad, how can you say that?

FRANK
Cause I am the one that's SICK!
GET OUT!

Tyler stands speechless. Frank TURNS TOWARD HIM.

FRANK (CONT'D)
GET OUT!

Tyler stands there, SHOCKED and MOTIONLESS. Frank starts to move toward Tyler.

FRANK (CONT'D)
GET OUT!

Tyler starts to back away as Frank approaches. Frank presses in harder.

FRANK (CONT'D)
I TOLD YOU TO GET OUT OF HERE! GET
OUT OF THIS HOUSE!

Tyler starts to turn, looking at Frank.

Tyler TURNS ON HIS HEELS and heads for the front door, grabbing his bags.

ALFRED
Sir, don't leave, please stay...

Tyler shuts the door and stands for a long moment in the hallway as anger wells up in his face.

INT. TAXI - NEW YORK CITY

Tyler is sitting in the back seat of a cab. His face is red and eyes puffy. He picks up his CELL PHONE and DIALS.

TYLER
Anne. It's Tyler.

ANNE
(on phone)
Hey Tyler, how'd it go?

TYLER
Bad. Worst than what I expected.
He threw me out.

ANNE
(on phone)
You mean you're already gone?

TYLER

Yes. He has completely lost it.
He won't reason with you.

ANNE

(on phone)

I witnessed the same response.

TYLER

Look, I'm going to get a hotel and
just wait there till my flight
tomorrow. I don't really feel like
sticking around too much and
talking.

ANNE

(oh phone)

I understand. Look, Tyler, I just
want you to know, you didn't do
anything wrong. It is the disease.

TYLER

Yeah. Well, it only makes a bitter
man more bitter. In the past if he
was an ass, no one cared because he
could take care of himself. Now
he can't anymore. So what do we
do?

ANNE

(on phone)

I don't know. Go home and rest for
now. You don't need to make a
decision right now what to do.

TYLER

Alright. Bye.

ANNE

Good night.

INT. JAKARTA - HILTON HOTEL - LOBBY - EVENING

Tyler enters the hotel lobby as Nicola is walking out,
dressed in shorts and holding a towel. Nicola sees him and
stops him.

NICOLA

You're back! How are things with
your dad?

TYLER

Horrible. He's out of his mind.

Nicola moves closer and puts his hand on his shoulder.

NICOLA

What happened?

TYLER

Well, he yelled and screamed and told me to go back to Italy. So that's what I am going to do.

NICOLA

I'm sorry. It must be difficult dealing with a disease like Alzheimer's.

TYLER

It's not the Alzheimer's that's difficult - it's Dad.

NICOLA

Listen, do you feel for a swim? I am going to the pool.

TYLER

Naw. I think I'll shower and just hit the sack. I'll see you tomorrow morning.

NICOLA

Okay. Good night. Get a good night's rest. That may help you.

Nicola starts to leave, but turns back.

NICOLA (CONT'D)

Hey don't think too much. Europa Cup is on tonight. And remember, we have the big announcement coming this week.

Nicola winks at him and smiles.

EXT. PARK - DOWNTOWN JAKARTA - DAY

A crowd of people and dignitaries are gathered around the stage in the same park as the presentation, this time only more numerous and with a strong presence of the press. Tyler and the team are seated among the crowd, all who are waiting anxiously for the results of the contest. The SUN is SHINING brightly, but STORM CLOUDS can be seen GATHERING in the distance.

Mr. Xiang takes to the podium with his two Chinese business partners.

MR. XIANG

Good morning. Today, is the big day. The day we announce the winner of our contest, and the firm who will be awarded the contract to design our project for the city of Jakarta. Every firm presented exciting and viable proposals, but from the very beginning, one of them stood out. Today will be important for them, because other than winning the contract, they will be going down in the history books as having developed the most sustainable hotel/office building in the world. So, without further delay, may I call up the winning firm and design team of the new Keemasan Hotel...

There is a long pause as everyone HOLDS THEIR BREATH.

MR. XIANG (CONT'D)

... Ludovico and Vincenzo.

The Ludovico and Vincenzo team JUMP UP from their chairs and go wild, high-fiving each other. They head for the stage. Mr. Xiang greets Mr. Vincenzo and shakes his hand as he arrives.

MR. XIANG (CONT'D)

Congratulations, Mr. Vincenzo. Your design is just what we were looking for - a structure that found new ways to utilize and preserve natural resources and reflects the values and culture of this land for our guests. You have succeeded expertly in doing this.

Mr. Xiang releases Mr. Vincenzo's hand and moves down the line of team members that stand beside him as the Mayor takes the microphone.

MAYOR

Mr. Vincenzo, you have designed a building that will begin to reverse the negative effects of pollution in our city and provide new hope and health for our citizens and visitors.

(MORE)

MAYOR (CONT'D)

It marks the beginning of a new era of clean energy building that will be a model for all cities like ours that struggle with the problems of pollution.

Mr. Vincenzo takes the microphone.

MR. VICENZO

Thank you, Mr. Xiang and Mr. Mayor. We are pleased that our efforts at creating a more sustainable living and working environment have been appreciated. This is simply a reflection of the phenomenal talent we have at Ludovico and Vincenzo. These are the men and women who really brought this project to life. Thank you, Mr. Xiang, for this enormous honor.

The crowd applauds. Press flash photos and the crowd and city representatives and special guests rise to their feet.

As the team DESCENDS the stage to thunderous applause and musical fanfare, a hoard of press CIRCLE AROUND the team. Some of the press single out Tyler.

JOURNALIST #1

Tyler, how is it you got to design a project being so young?

TYLER

It was actually a stroke of luck you could say. I just fell into it...

JOURNALIST #2

How do you feel about designing the most sustainable hotel on the planet?

TYLER

Well, I guess I feel - proud.

The CAMERA PULLS AWAY as the press continue to ask their questions to team members and Tyler. The WIND PICKS UP and the STORM CLOUDS quickly MOVE IN.

INT. FRANK'S PENTHOUSE - EVENING

Frank is nervously pacing about the house, restless. Alfred observes him from the kitchen.

ALFRED

Sir, why don't you sit down and
watch some TV?

Alfred moves into the living room and picks up the remote control and turns on the TV. It's daytime talk shows. He flips through the channels, landing on MSNBC, which is running a story on the oil industry. Frank takes a seat on the couch. The story finishes and a new one begins - on the cell phone industry.

ANNOUNCER

Today Sprint announced plans to
acquire the southern cell service
provider Quickmobile for a price of
five billion dollars. The deal
would make Sprint the largest cell
provider in the country with more
customers than AT&T and T-Mobile
combined.

Frank's INTEREST SUDDENLY PEAKS. He TURNS to Alfred.

FRANK

Alfred - call Martin and tell him
to advise the board to buy more
shares of Sprint.

Alfred approaches Frank and looks at the TV program.

FRANK (CONT'D)

We need to find which towers
Quickmobile has rented in the South
and...

Alfred interrupts Frank.

ALFRED

Sir. Frank.
(merciful pause)
You are no longer with American
Cell.

Frank stops and looks at Alfred. His words hit him like a
board in the side of the head, but the impact of their
meaning has not yet totally sunk in.

ALFRED (CONT'D)

You have been separated from the
company for two weeks now.

As the FULL REALITY of his situation SETS IN, Frank breaks
down and cries.

FRANK

Alfred, what good am I? If I don't
have my work, who am I?

ALFRED

Now, now, sir.

Alfred moves close to Frank.

FRANK

Nobody wants me anymore. I'm
worthless.

Frank sobs and Alfred sits down and reaches over to hold him.

INT. OPEN SPACE - DAY

The whole firm is celebrating the Keemasan Hotel contract. The Open Space is cheerfully decorated with banners and streamers congratulating the team. Employees dressed in party hats graze from one of several long buffet tables or roam about with plates of food, chatting with each other.

Arturo approaches Tyler's desk with a vegetable and dip plate in hand.

ARTURO

Tyler, Mr. Vincenzo was very
pleased with the team's performance
on the Keemasan Hotel project and
has already assigned you to a new
project.

TYLER

Really? What's that?

ARTURO

A football stadium for the Albanian
national soccer team.

Nicola walks up.

NICOLA

Did I hear SOCCER STADIUM? I hope
I am on the team... Because if I'm
not -

ARTURO

Yes, Nicola, of course. We would
not miss taking advantage of asking
our in-house soccer star to consult
on the project.

Arturo's conversation is interrupted by Mr. Vincenzo calling everyone's attention.

MR. VICENZO

If I could have your attention please. I just want to take a moment to call to attention, to everyone's attention, the team that worked so hard to make the Keesaman Hotel proposal a success. We all owe them a deep sense of gratitude for what they have done, bringing a new level of respect and recognition internationally to the firm.

Everyone in the office applauds.

MR. VICENZO (CONT'D)

There is one young man that I want to recognize that perhaps more than anyone else contributed to this great success. Mr. Tyler Schultz. Can you please come up here?

Tyler swallows his mouthful and puts down his plate of food, and moves toward Mr. Vincenzo. Mr. Vincenzo puts his large hand on Tyler's shoulder.

MR. VICENZO (CONT'D)

Because of your outstanding performance in representing our firm both with your creativity and excellent presentation skills, we want to recognize you today by promoting you to Creative Designer.

Tyler's jaw drops in surprise and the office explodes in applause.

MR. VICENZO (CONT'D)

- And give you a raise commensurate with the position you are now about to hold.

The office continues to applaud as some whoop and holler.

TYLER

I don't know what to say, but thank you. I hope to continue to serve you, and the firm well, both now and for the future.

Tyler looks at Mr. Vincenzo.

MR. VICENZO

We are sure you will. You are a fine young man and it's people like you who define the innovation that people come to expect of Ludovico and Vincenzo.

Tyler turns and shakes Mr. Vincenzo's hand as Nicola, George, Claudia, and Eva circle around him to congratulate him.

INT. FRANK'S PENTHOUSE - DAY

Frank is pacing in the house. Exhausted, he takes a seat at the chess table. Alfred takes note, and seizes the opportunity to make something good out of it. He approaches the chess table gently and sits down.

ALFRED

Sir, how about a game of chess?

Frank turns and STARES at him and then IMPULSIVELY WIPES the whole set of CHESS PIECES OFF THE CHESS BOARD. Alfred recoils in fright.

INT. OPEN SPACE - DAY

Arturo walks up to Tyler at his desk plotting a roof concept for the stadium on his computer. He throws a magazine on Tyler's desk.

It is Architectural Weekly: and on the COVER is Tyler with the title: THE NEW FACE OF SUSTAINABILITY

Tyler looks up.

TYLER

It's not my better side.

ARTURO

(Arturo chuckles)

You're making headlines. You know you have lots of talent.

(pause)

Don't waste any opportunity, Tyler. This world is yours to have, Tyler. You may stay with us for another couple of years, but we know you will want to strike out on your own one day.

TYLER

Thanks, Arturo. Look I am not looking that far ahead to be honest.

ARTURO

Mr. Vincenzo is talking about upping your salary just to keep you here. He's had a lot of people asking about you, even competitors. He wants to keep you here as long as possible.

TYLER

Well, I appreciate it. Thanks for the encouragement.

Arturo pats him on the shoulder and walks away. Tyler picks up the magazine and looks at himself on the cover.

INT. OPEN SPACE - LATER

Nicola is working at his desk when Tyler walks up.

TYLER

Hey, do you want to take a trip to the Roma stadium with me? I thought it might give us a little inspiration for our stadium before our Location Scout in Tirana.

NICOLA

Yeah sure, why not? I am always up for visiting the home of my favorite team.

TYLER

It'd be nice to get out a little too.

NICOLA

Okay. What time?

TYLER

Today after work, if it's good for you.

NICOLA

Sounds like a deal.

INT. FRANK'S PENTHOUSE - DAY

Back in the house, Frank's rage is mounting. He tears through the living room, in a blind rage, clearing items off the fireplace and cabinets as Alfred stands watching - petrified.

Frank swipes at the contents of the coffee table sending all the items flying to the floor. He loses his balance doing so and falls to the floor, in a crumpled mass.

He BEGINS SOBBING.

Alfred gently moves toward Frank and takes him in his arms.

FRANK

I.. Don't want to die crazy ... I
don't want to die CRAZY!

Alfred pulls him close and holds his head in his arms.

ALFRED

It will be okay, Sir. It will be
okay.

INT. ROMA STADIUM - EVENING

The sun is setting and Nicola and Tyler walk the field of the Roma stadium observing the structure.

NICOLA

You know, for all the neat new
design features of the new Roma
stadium, I still like this old one!

TYLER

What do you mean?

NICOLA

The oval design - instead of a
round one. It feel more...
Italian. Like the Circus Maximus -
where they held the chariot races
long ago.

TYLER

But we're playing soccer, not
Gladiator games.

Nicola laughs.

NICOLA
Is soccer not the gladiator games
of the 21st century?

TYLER
In Italy, I'd say the fans are more
like the gladiators!

They walk around the field looking at the stands and ceiling
design elements.

TYLER (CONT'D)
I like the flat ceiling, see?

NICOLA
Really? Why?

TYLER
It's a cool design - the flat
tension structures with the
stabilizing cables that hold it in
place. It works because of
tension.

He stops for a moment and pauses. Nicola looks at him.

TYLER (CONT'D)
Something I don't do so well with
right now.

NICOLA
I know you are struggling. You
cover it up well at work, but I see
it, that look of fear in your eyes.

TYLER
It weighs on me every day. Despite
the fact I said to hell with you
when I left, I do care. He is very
sick. And my sister is at a loss
for what to do. I don't even know
what I feel, except confusion?

NICOLA
You mean about whether to go home
and take care of him?

TYLER
Yeah. But I can't see myself doing
that.

NICOLA

It's natural to want to help family
when they are in difficulty.
That's what they are for.

TYLER

Yes. But why should I drop
everything for a self-centered,
angry father? He has done nothing
for me. I don't see myself
subjecting myself to that.

NICOLA

He fed and clothed you. Paid for
your school, right?

TYLER

That's about it. He might as well
be a sperm donor for me, for as
much as he has been in my life
personally.

(pauses)

Maybe I should pursue my career -
Like he did - LIKE HE TOLD ME TO
DO.

Tyler pauses and reflects.

TYLER (CONT'D)

But how can I just leave Alfred
like that? If I did it, it would
be for Alfred. He has been more of
a father to me than my dad.

Nicola puts a hand on Tyler's shoulder.

NICOLA

Tyler, you just need some time to
sort it all out. Calma.

He notices a ball resting on the sidelines of the field. He
jogs over to pick it up.

NICOLA (CONT'D)

Come kick a ball with me. You need
to just relax and unwind a little.
Have some fun.

Nicola passes the ball to Tyler. He bends over protecting the
goal as if to challenge him.

NICOLA (CONT'D)

See if you can get it past me.

TYLER

(smiling)

Alright. But I don't know if the great Nicola Bondi wants to be embarrassed.

NICOLA

I might be a cripple, but I am still a champion!

Tyler kicks the ball toward the goal and Nicola catches it. He smiles and kicks it back to Tyler. They begin a friendly game of penalty kicking.

INT. OPEN SPACE - TYLER'S DESK - DAY

Tyler works at his computer, pulling pictures of various stadiums.

EXT. TIRANA, ALBANIA - DAY

The crew of 8 from Ludovico and Vincenzo arrive on the site of the new stadium, a large empty plot of land overlooking the lake. They exit the limousine, and are led onto the property by a dark Albanian man with a thick accent.

ALBANIAN TOUR LEADER

The old Qemal Stafa Stadium was demolished last year to make way for our new stadium. This site is located at the end of the historic district less than a mile from the town center, close to all the entertainment venues of the city.

The tour leader walks Southward on the property.

ALBANIAN TOUR LEADER (CONT'D)

The property overlooks the great Lake of Tirana - serving as a link between the urban pleasures of the city and it's natural delights outside.

Tyler walks out into the open field. He looks out at the field and raises his hands --

TYLER'S POV

With the movement of his fingers, the soft contours of the stadium take shape.

BACK TO SCENE

Tyler steps forward and suddenly all of the details of the stadium APPEAR.

Tyler walks forward and enters the field.

He looks around and notes the ceiling structure.

He looks at the players running on the field and then OVER at the stands. There are men, women, children, and elderly people CHEERING.

He looks across the sea of happy faces - his gaze passing from one to the other coming to rest on a TALL, SICKLY ELDERLY MAN. He does a DOUBLE TAKE - it looks JUST LIKE HIS FATHER. SUDDENLY the whole imaginary stadium COMES CRASHING to the ground.

Tyler stops and tries to recompose himself, breathing hard, looking at the ground.

He looks up and reaches nervously for his sketchbook in his saddlebag, his fingers shaking. He pulls it out and tries frantically to sketch down some ideas from his head.

INT. BREAK ROOM - DAY

Tyler is in the break room with Nicola, Carlo and Claudia getting an espresso out of the coffee machine. His phone starts to ring as a SKYPE CALL COMES IN.

He looks at his phone. It is Anne's Avatar BLINKING. He answers.

TYLER

Hey Anne. What's going on?

ANNE

(on Skype)

Dad's condition is really worsening. We're going to have to do something. Alfred is really at his wit's end.

TYLER

What's going on?

Tyler moves out of the break room and down the hall.

ANNE

(on Skype)

Dad is in a constant rage
destroying everything around him.
He is scaring Alfred. On top of
that, he's not bathing. And he
won't get out.

TYLER

You remember how he treated me.
Why would he receive any help from
me? If he won't listen to Alfred,
why would he take help from me?

ANNE

(On Skype)

I would take him in the home with
me, Tyler, but I just can't do it
with little Grace, you know that.
It would be dangerous.

TYLER

I can't just leave everything,
Anne. He doesn't want me. And I
just got promoted and got a raise.

ANNE

(on Skype)

I know Tyler. I would never want
you to feel like you had to give
that up. It's what you've always
wanted. I'm just saying let's look
into some alternative care.
Nursing home. Assisted Living.
Something. We have to find a way
to care for him.

TYLER

You're right. I'm sorry. My
feelings get in the way right now.

ANNE

American Cell let Dad keep all his
stock options, so he has more than
enough money to have 100 caretakers
for a lifetime. I got some
recommendations last week for in-
home health care. I'll send you the
material and you can look it over.

TYLER

All right. I'll take a look. I
think that's the best choice.

ANNE

At least we wouldn't be putting him
in a nursing home that way. He
would be living at home.

(pause)

And Alfred would have some relief.

TYLER

You're right. Thanks, Sis. I'll
take a look at it and let you know
next week.

INT. FRANK'S PENTHOUSE - EVENING

Frank is pacing, dressed in slacks and a wife-beater.
Alfred quietly approaches the piano and sits down. He gently
puts his hands on the keys and begins to play the soothing
melody of Chopin's Etude in E major, Op. 10, No. 3. Frank
stops pacing, but after a little, Frank turns to Alfred.

FRANK

STOP! STOP PLAYING THAT MUSIC!

Alfred freezes.

FRANK (CONT'D)

DON'T PLAY THAT DAMN THING AGAIN!

Alfred pulls his hands off the keyboard and quietly retreats
to the kitchen.

INT. TYLER'S APARTMENT - NIGHT

Tyler is at home, sitting in front of his computer at the
kitchen table with SKYPE open. The face of Dr. Mc Morrow
APPEARS suddenly on his screen.

TYLER

Good afternoon, Dr. Mc Morrow.

DR. MC MORROW

(on Skype)

Good afternoon, Mr. Schultz.

TYLER

Thank you for meeting with me.
Alfred told me you know my father's
condition well and can explain
things.

DR. MC MORROW

(On Skype)

Yes, he has been under my care for a number of years now.

TYLER

My sister and I are considering home health care, but we had several questions first. I went to visit my father last month and he was unusually aggressively toward me. We have never had a close relationship, but he has never been that mean.

DR. MC MORROW

(On Skype)

The situation is very difficult, I understand. Your father's condition has been progressively worsening, but he has taken a sharp downturn since he lost his work.

TYLER

Why is that?

DR. MC MORROW

(on Skype)

Traumatic events like this can often cause an acute worsening of the condition. It means it's pushed him deeper into the Second Stage. While he might normally live 8 or 10 years, now it is more likely he may live only 5. You never know. Even with that, there is no guarantee.

The news hits Tyler like a load of bricks.

TYLER

Really?

DR. MC MORROW

(On Skype)

I know this is a difficult thing to face.

Tyler stares at him in silence, listening to his words.

DR. MC MORROW (CONT'D)
The disease is rapidly advancing
and there is no way to know how
many more days you will have with
your father here on this earth. He
could be gone in as little as a
year.

Tyler continues to look at him, as his face reddens.

TYLER
A year? What can I do then?

DR. MC MORROW
Nothing. Just stay close to him.
The love of a son can make the
burden of this disease lighter in
the final days of his life.

Tyler's begins to choke up.

TYLER
It, it's just that I don't know if
he cares for ME that much. If he
even wants ME around.

Tyler wipes a tear away from his face with his sleeve. The
Doctor is moved, but says nothing, allowing Tyler to cry.

TYLER (CONT'D)
Thank, you Dr. Mc Morrow. I'll let
you know what we decide.

DR. MC MORROW
(On Skype)
Take your time. You know where to
reach me if you have any more
questions.

TYLER
Thank you, Doctor, good afternoon.

Tyler closes the screen and begins to silently cry.

EXT. PARK BENCH - DAY

Tyler and Eva are eating their lunch on a park bench in a
small park in downtown Rome.

TYLER
I think I need to move back. But I
just can't do it.

EVA

Tyler. God. I understand, it must be difficult. You've put down roots here, we have. And not that it's so much that. But how you've talked about him over the months.

TYLER

I know. He is a mean man. But there's something that still haunts me. When I went back home I saw a man who is a rock, become like a little child. It was totally unsettling.

EVA

Maybe he HAS become the child. Maybe he needs someone to become his father.

TYLER

I don't know. It's not me.

INT. MONTAGE - VARIOUS PLACES IN ROME - DAY/NIGHT

The team works on the Stadium Project, coming and going from each other's desk consulting on various aspects of the project.

Giorgio comes to Tyler's desk with models of the structural systems.

Eva and Tyler go out for a walk, window shopping. Eva points to dresses in a window display, but we see Tyler's attention is elsewhere.

Arturo and examine the stadium seating wireframes on the computer with Tyler placing them in the stands of a 3D model. Arturo points and makes comments, but Tyler is not paying attention.

Tyler stands in the break room drinking a coffee by himself, staring into the nothingness.

EXT. SIDEWALK ABOVE THE TEVERE - DUSK

Tyler and Nicola are walking after their jog along the Tevere.

NICOLA

You are running slower today.

TYLER

Yeah. I know. Lots of things on my mind. I have to make a decision soon about my dad. I don't feel like he deserves to have me come back and take care of him.

NICOLA

Deserve? I can't imagine he would be so bad. Maybe some father's deserve more and some less. But he is your father. And the only one you have. Don't be afraid to go be with him.

Tyler stops on the sidewalk against the wall. He fights back tears.

TYLER

But why should I sacrifice everything I have dreamed of and worked so hard for to go home to him? For once in my life I am happy. I have the job I have always wanted, a great group of friends, and the woman I want to marry.

NICOLA

You don't seem so happy.

TYLER

I'm not! This situation... HE is RUINING MY LIFE!

NICOLA

Look, when you have doubts, try to remember the good memories. That's what you have to hold on to. The good times you shared with your father.

TYLER

I don't HAVE ANY good memories with my father, like you!

Tyler's anger rises and his EYES LIGHT UP behind his tears.

TYLER (CONT'D)

I don't have trips to the movie theater, I didn't have him cheering at my soccer games, or even take me out for an ice cream, like you, Nicola.

(MORE)

TYLER (CONT'D)

I never shared my thoughts, my dreams with my dad. I never could. Because he DIED. 18 years ago when my mother died.

Nicola gives space to Tyler's anger then gently steps forward.

NICOLA

If you don't have any good memories, then you have to MAKE them. This is your opportunity.

Tyler listens pushing back the tears.

NICOLA (CONT'D)

You haven't had good times. Okay. But now you can make them. For once in your life you will have the chance to have your dad's full attention. He can no longer make the excuse he is busy for work. It's just you and him.

TYLER

But I don't know if I want to, if what I find will be pleasant.

NICOLA

If you don't go, you won't know. Your father will never ask you. If you don't do this now, you may miss the only opportunity you have to build that relationship you want so much.

Tyler turns and leans against the walls and looks out at the river. He snuffles and pulls back the tears.

TYLER

I just don't know.

INT. OPEN SPACE - EVENING

Tyler is in the office working, coloring sketches of his concept for the stadium. His glasses only partially hide his swollen and puffy eyes.

Carlos comes by and sits down by him with a set of drawings.

CARLOS

Okay. We can do the flat roof by using steel beams cantilevered to span the entire surface of the seating area and retail space. That gives you a flat roof, but with a tensile strength of -

Tyler is present only in body. He is not even listening. Carlos stops.

CARLOS (CONT'D)

Hey, are you okay?

Tyler comes back to the present.

TYLER

No. Yeah, I mean I'm fine... Look, I think I just need to get out of the office a bit and not think for a little while.

Tyler gets up and starts to collect his things.

CARLOS

Yeah, go take a break. I can tell you're under stress. We can talk tomorrow.

EXT. CITY OF ROME - SERIES OF SHOTS - EVENING/NIGHT

Tyler steps out of his apartment and laces up the strings of his shoes.

He starts to RUN. Tyler PUSHES HIMSELF, as he RUNS by the Tiber, OUT OF TRASTEVERE, through Testaccio. We HEAR HIS HEARTBEAT POUND, FASTER AND FASTER. AROUND ONE CORNER. Then TO THE NEXT. He PUSHES HIMSELF. Down through Circus Maximus and across the boulevards. *This is a LONG RUN.* HE CLIMBS the top of Palatine hill. DESCENDING DOWN to the Roman forum, RUNNING THROUGH the RUINS.

NOW HE'S BACK ALONG the Tiber. He POUNDS the PAVEMENT, BREATHING HARD. He ROUNDS THE CORNER BACK to Trastevere. He PUSHES his body for the final MILE to his house in PIAZZA SANTA MARIA IN TRASTEVERE.

And he stops. BREATHING HARD.

His HEART is POUNDING.

He lifts his HANDS over HIS HEAD and WALKS AROUND as he observes his surroundings superficially.

As he cools down and his heartbeat gradually RETURNS TO NORMAL Tyler looks up, and sees the large church of Santa Maria in Trastevere before him. He walks toward the church.

INT. CHURCH OF SANTA MARIA IN TRASTEVERE - NIGHT

Tyler enters the church. It is empty and it's gilded mosaic walls are lit only by the soft glow of the dancing candlelight.

Tyler walks up the aisle and goes to stand in one of the pews.

He STANDS in complete SILENCE. You can hear the flicker of the candles burning.

He sits down, staring at the altar and the large crucifix that hangs down from the ceiling.

SUDDENLY from behind him a familiar voice APPEARS out of the darkness.

NICOLA

Sometimes we have to lose ourselves
to find ourselves.

Tyler turns around. It's Nicola.

TYLER

Nicola! What... are you doing here?

NICOLA

I saw you enter as I was crossing
the piazza to go home. You've been
running for a long time.

Tyler starts to cry.

TYLER

I know. I don't know what to do.
I feel like I'm going to explode.
(he sobs)
I hoped I could find some peace in
here. Away from my own thoughts.

NICOLA

Our thoughts can be our worst
enemies. What are you fearing?

TYLER

Of being hurt again. I don't want to go back home just to be ignored, rejected, treated like a dog again.

(pause)

I don't want to put myself in that position.

NICOLA

You have to forgive him, Tyler. If you don't release him, you will never be free from this torment. And you will never be able to go back.

Tyler starts to cry. He looks up at the naked figure hanging on the cross and sobs.

INT. TYLER'S APARTMENT - DAY

Tyler's room is undone, his bed covered with folded clothes, posters rolled up and other souvenirs placed in shipping boxes. Tyler is on the phone --

TYLER

Alfred, I'm coming home.

ALFRED

(on phone)

Sir. I'm so happy... but I am sorry you have to leave your work.

TYLER

It's okay, Alfred. I know what I am doing.

ALFRED

(on phone)

Tyler, you are a good young man. I've always known that.

TYLER

Thanks... But let's hold the judgements for later. We'll just have to see how this thing goes.

ALFRED

(on phone)

I'll let Frank know you're coming.

TYLER

Thanks.

ALFRED

You know this won't be easy.

TYLER

I know. We'll just get it on one day at a time. See you soon.

EXT. PARK - NIGHT

Eva and Tyler are seated on a park bench lit by the mercury vapor lights.

TYLER

Eva, you know I always wanted to establish a life here and build a family with you. But life's circumstances have presented me with a different priority.

EVA

I know, Tyler. You don't have to apologize. It's a difficult thing you have chosen to do. I don't know if I would have the courage to choose the same.

TYLER

I just want to say that things will change drastically now for you and me. We won't be seeing each other face to face anymore at all. And if you want to call off the wedding, I understand.

EVA

No. I am Tyler's wife. And I plan to stay.

TYLER

I can't bring you with me, Eva. It would be too hard and I don't know what awaits me. I can't ask you to make that sort of sacrifice. It wouldn't be right.

EVA

I will wait for you when the time is right. I am in no rush. You are the man I want to spend the rest of my life with. I have waited a lifetime to find him and so what is waiting a little longer? You go now and take care of your father.

TYLER

Thank you.

Tyler cries and reaches over and they embrace.

INT. MR. VICENZO'S OFFICE - DAY

Tyler is standing in front of Mr. Vincenzo, Arturo, and Amanda as he is collecting his separation paperwork.

MR. VICENZO

We're sorry to see you go, Tyler.
We are very proud to have had you
be part of this team, even for this
short time.

ARTURO

I will miss your enthusiasm and
humor my young friend.

AMANDA

You've already left quite a mark
here, and what you are about to do
is no less. Don't ever think that.

TYLER

Thank you all. I am really going
to miss you guys. It's been a
wonderful time.

Arturo puts his hand on Tyler's shoulder.

ARTURO

This is not Addio, my friend, but
Arrivederci. We hope to see you
again soon!

Tyler picks up his stuff and heads out of the office.

INT. HALL & OPEN SPACE - DAY

Tyler walks out of the office and down the hall through the Open Space, wiping the tears from his eyes as all of his colleagues stop what they are doing and clap. Nicola meets him halfway. Tyler stops and hugs him.

TYLER

Your friendship has enriched me
tremendously. More than you will
ever know. Thank you.

Nicola grabs Tyler and gives him a strong embrace. Tyler sheds a tear, picks up his coat, and heads out the door.

INT. LEONARDO DA VINCI AIRPORT - ROME - DAY

Tyler and Eva stand at the security gate with Tyler's backpack on his shoulder.

TYLER

Well, I guess this is it.

EVA

For right now. Come back and pick me up, soon.

TYLER

As soon as I can.

They stare at each other a long moment, then Tyler kisses her and moves through the line of security.

INT. AIRPLANE - DAY

Tyler sits back in his seat on the plane and makes himself comfortable. A stewardess comes by and smiles at him.

STEWARDESS

Everything fine?

Tyler looks up and smiles at her, a little misty-eyed.

TYLER

Yes. It's all fine.

He puts on his headphones, and scrolls through his phone and selects SLEDGEHAMMER by Peter Gabriel that plays through the following montage.

EXT. SKY

The Airplane shoots across the sky.

INT. BAGGAGE CLAIM - JFK - DAY

Tyler collects all his suitcases that have grown in size and number since his departure.

EXT. SIDEWALK - DAY

Tom and Anne with Grace in her arms welcome Tyler as they load his bags in their SUV.

INT. SUV - BACK SEAT - DAY

ANNE

It's so good to have you back,
Tyler.

TYLER

It's good to see you, Sis.

ANNE

You sure about this?

TYLER

Yeah. You only live once, you used
to say. I guess this is one of
those moments.

EXT. STREETS OF NEW YORK

From above, we see the Black SUV move through Manhattan traffic.

INT. FRANK'S PENTHOUSE - EVENING

Tyler RINGS the doorbell. Alfred opens the door and greets Tyler.

ALFRED

Sir! Welcome back home!

Tyler gives Alfred a warm hug.

TYLER

Thanks, Alfred.

He motions for the Porter to bring his bags in.

ALFRED

I'll take your things to your room.
Mr. Frank is in the living room.

TYLER

Thanks, Alfred.

Tyler and Anne see Frank seated in front of the window, looking over the skyline. Anne nods at him. Tyler approaches him. Before he reaches him -

FRANK

Why did you come back? I thought I told you to go home!

TYLER

This is my home. And you are my father. I am here to stay this time.

FRANK

I told you I didn't need a hand. You will only be wasting your time. You have no future here. You would have been better off staying where you were.

TYLER

Dad, I left that for you!

FRANK

Then you are a fool. What did you expect to see? A man slowly withering away and dying?

TYLER

No. I just came to be with my father. However that looks.

Frank can be heard choking back his words.

FRANK

Don't expect it to be a pretty picture, because it's going to go from ugly to worse.

TYLER

I know, Dad. And that's why I am here.

FRANK

You're wasting your time, I tell you. Just leave me alone to die.

Tyler stands there and then turns to Anne, still standing at the door. And smiles.

TYLER

I'm going to unpack my bags.

INT. FRANK'S PENTHOUSE - NIGHT

Frank, Alfred, and Tyler are seated at the dining table eating a meal. They eat in silence. Frank LOOKS UP every once in a while at Tyler with a mix of despair and disdain in his EYES.

CHAD the chef, passes by with fruit. Alfred takes an orange and Tyler a peach. Chad offers Frank an apple.

Frank takes the apple, picks up his knife to peel his apple, then FREEZES. He looks at the apple, and a look of UTTER CONFUSION crosses his face. He PICKS UP his fork and STABS the apple, then begins to CUT the apple like a steak.

Alfred and Tyler notice.

ALFRED

No, sir, not like that...

Tyler hops up from the table and goes to his father's side. He gently tries to take the fork from Frank's hand.

TYLER

Let me show you.

Frank wrestled to take the fork back.

FRANK

Let-go!

The two wrestle for control of the fork.

FRANK (CONT'D)

Let me-BE!

Frank pushes Tyler off and STARES down at the apple with the fork stuck in it. Alfred and Tyler quietly move back to their seats. Frank DROPS his knife on the plate and starts to cry.

Tyler looks compassionately at his father. He picks up an apple from the bowl and starts to peel it, and quartering it. He places them delicately on Frank's plate, one by one.

INT. FRANK'S PENTHOUSE - NIGHT

It is still early in the morning and dark. The dim lights from the surrounding high-rises illuminate the room.

NOISES of someone RUMMAGING through drawers and utensils can be heard. We SEE a figure moving across the kitchen with items in his hands, opening and closing drawers.

TYLER'S DOOR

Opens - and Tyler stick's his head out to see what the sound is.

ALFRED'S DOOR

Opens from across the hall of Tyler's room and Alfred sticks his head out - seeing what the noise is.

ALFRED

It's Mr. Frank. Every night recently he is up looking for something.

TYLER

What is he looking for?

ALFRED

I don't know. It changes every night. Unfortunately the disease plays these ugly tricks on him.

Tyler quietly makes his way into the kitchen. He walks up to his father.

TYLER

(in a soft, low voice)

Dad, what are you looking for?

Frank stops and mumbles --

FRANK

I can't find my watch.

Frank goes back to rummaging.

TYLER

Where did you leave it?

FRANK

Somewhere around here. It must be in one of these drawers.

Frank opens a drawer and searches desperately for it. He PULLS the DRAWER OUT COMPLETELY and DUMPS it's entire content onto the floor. Tyler jumps back, startled. Tyler's eyes FALL on Frank's wrist - where the watch is firmly affixed. He approaches Frank who is starting to rummage through the next drawer.

TYLER

Dad - your watch is on your wrist.

Frank turns around, then looks down at his wrist.

FRANK

Oh... There it is. How could I have missed it?

TYLER

Come on, Dad, let's go back to bed.

Tyler takes his father by the arm and gently leads him back to his bedroom.

INT. FRANK'S PENTHOUSE - LIVING ROOM - DAY

Tyler enters the room carrying a large, leather bound picture album with the year '77 embossed on top, while Frank is sitting in front of the TV, zoned out. He sits down next to his father and opens it up.

TYLER

I thought you might like looking at this old album I found. It has all your photos from college. I think you used to show me this?

Frank snaps at him.

FRANK

I don't want to see that ... What do you care about univ... school...

Frank picks up the remote control and fumbles with it, nervously changing various channels - cooking, football, news. It stops on a shopping network show selling bucket-list vacation packages. He throws down the remote and wanders over to the window.

INT. TYLER'S BEDROOM - NIGHT

In the solitary light of his desk lamp, Tyler is sitting cross-legged on his bed, Skyping with Nicola. It is morning in Italy.

TYLER

He is doing much worse than I imagined. He confuses things often.

NICOLA

I can imagine that it is disconcerting.

TYLER

He's still rather difficult. He bounces between rage and despair. I don't know how much is the disease and how much is just him.

NICOLA

It must be difficult to see him that way.

TYLER

I didn't realize how much Dad has changed. He doesn't have motivation to do anything anymore. It's like he's given up. And whenever you try to get him to do something, he just lashes out in anger.

NICOLA

Have you had much of a chance to get out?

TYLER

Yes. Alfred and I take turns watching dad. He gives me relief when I need to get out of the house a bit. So I go to Stax's and watch a soccer game every once in a while with my old friends that are still here.

NICOLA

You mean they let you change the station from football to soccer?

TYLER

I have to fight for it, but yeah. Ha Ha. No, they have like 50 TV's. You need to come experience it!

NICOLA

I would love to. But maybe Saturday you can look for me on TV.

TYLER

Really? Why?

NICOLA

Yes. I will be at the Roma, Real Madrid game.

TYLER

Are you planning to streak across
the field?

NICOLA

No. Only you Americans do those
things. Ha Ha. I will be in the
stands.

TYLER

I'll be looking out for you! Tell
Eva and everyone else hello.

NICOLA

I will.

TYLER

Goodbye.

INT. BARNES AND NOBLES - MANHATTAN - DAY

Tyler is standing in front of the magazine rack in Barnes and Nobles, searching through the technology section. He finds a copy of WIRED magazine with the cover titled: *The New Wireless Revolution* and picks it up. He looks to the left and finds a POPULAR SCIENCE with a Satellite on the cover bearing the title: *Satellite Cell Technology - the 21st Century Solution*. He picks it up and flips through it. He nods, and sticks both of them under his arm and heads for the register.

INT. FRANK'S PENTHOUSE - DAY

Tyler bursts through the door, with magazines under arm. He approaches his Dad sitting on the couch and he holds out his finds enthusiastically and chirps -

TYLER

You wouldn't believe how many
magazines I found with cell
technology articles. Look at this -
Wired, Popular Mechanics ... They
are about the stuff you like...

Frank takes them in hand, looks at them, and then FLINGS them
across the room.

FRANK

Get this crap outta my room. Do I
look like the president of a
powerful cell company anymore?

(MORE)

FRANK (CONT'D)
Do you see me sitting in my office
making deals?

Tyler looks on in bewilderment.

TYLER
I just thought you might want to...

FRANK
Well you thought wrong!

Tyler picks up the magazines and leaves the room.

FRANK (CONT'D)
It is over. Over. I am not in
business anymore!

INT. FRANK'S PENTHOUSE - FRANK'S BATHROOM - DAY

It's early morning and Tyler walks into Frank's bathroom to check on him. He sees Frank standing in front of the mirror, in his towel, showered, with his comb in his hand. Tyler LOOKS down at the comb - it has TOOTHPASTE on it. Tyler sees it and runs into the bathroom --

TYLER
No, no, no. Dad.

Tyler wrestles the comb out of Frank's hand and washes it off in the sink. He takes the toothbrush and puts toothpaste on it and hands it to his dad. Frank takes it, and begins to brush his teeth.

INT. ANNE'S HOUSE - MORNING

Tyler and Anne are sitting on the back patio of the house, with little Grace in Tyler's arms.

ANNE
It isn't what you expected, is it?

TYLER
I don't know what to say or do
sometimes. He puts up with me.
But he clearly doesn't want me
there. He still pretends like he
can take care of himself, even when
he can't.

ANNE
So how are you doing? How's Tyler.

TYLER

Frustrated. Exhausted. And a little discouraged.

ANNE

I found an Alzheimer's Support Group here in Manhattan. It may help to meet with some other people who are going through the same things you are.

TYLER

Really? That might be nice. To hear what other people are doing and thinking.

ANNE

It's for family members and caretakers. They meet at New York Presbyterian at 9:00 on Tuesday mornings. I talked to Sylvia, the facilitator, and she said they would be happy to have you join them. I would go too, if I didn't have Grace to take care of.

TYLER

You just don't know if you are doing the right thing, sometimes.

ANNE

What you are doing is a very *BRAVE*, thing, Tyler, however you do it, mistakes or not. I think most people would have given up and put dad into an old folks home by now.

TYLER

Thanks, Sis.

ANNE

Look, here's the brochure, with Sylvia's number. Go and come back and share with me what you learn.

They exchange smiles as he takes it from her hands and looks at it.

INT. NEW YORK PRESBYTERIAN HOSPITAL - MEETING ROOM - DAY

A group of men and women, of all ages - some in their 30's others in their 80's - are seated in a circle with a skinny, bespectacled, geriatric doctor, SYLVIA, at the head of the group.

SYLVIA

As a doctor, the one thing I can tell you that is more important than anything else is to emotionally stimulate your loved ones.

The group, some children of sick ones, others spouses, listen attentively.

SYLVIA (CONT'D)

The plaque growing between the nerve cells in your loved one's brains destroys the connections that allow them to maintain a consistent train of thought. Your ability to emotionally stimulate them helps them to reconnect nerve cells. Because long term memories are usually what remain when the rest of your loved one's memory goes, finding things that recall positive memories often help them reconnect to the present. If you can find old activities that they use to do and enjoy, that's great.

GLADYS an elegant, elderly lady with red hair, raises her hand.

SYLVIA (CONT'D)

Gladys, did you have a comment?

GLADYS

You know how unresponsive George had been recently. But whenever I show him old newspaper articles he wrote when he was at the Times, he suddenly comes to life again and engages with me. He loved those years.

SYLVIA

That's an excellent example, Gladys. You see? Doris, how is Tony doing? Or should I ask, how are you doing?

DORIS, a very tired looking elderly lady, responds.

DORIS

Bad. Tony is more and more critical every day. He was always a bit that way, as you know, but it seems he has only become more mean and abusive in the last few years.

SYLVIA

I'm so sorry, Doris. That is very difficult.

(to the group)

Sometimes long-standing anxiety or unresolved anger within a loved one becomes more accentuated with the disease. There is nothing much to do about it, except try to endure it, and make sure you have good support, hoping it passes as they enter the next phase.

A feeble 70-something lady, DOTIE, raises her hand.

SYLVIA (CONT'D)

Dotie, do you have something you would like to add?

DOTIE

Gene has totally mellowed recently. He's no longer mean or combative. I fear he is nearing the end of his life. He is largely unresponsive - except when I touch him. That's what's different now. When I touch him he smiles and takes my hand in his. And sometime he kisses me, which he hasn't done in a long time. He doesn't remember my name anymore, but he will kiss me.

SYLVIA

Dotie, you make the point of a beautiful thing that we can all take heart from. When your loved ones don't understand anything else, when they no longer seem to respond to what you say, the one thing that they will always understand is love and affection. No love or affection on your loved one will ever go wasted. Even if you can't perceive it.

Tyler is listening with the attention of a hawk. He packs his notebook away.

INT. LIMO - DAY

Tyler is in his father's limo talking excitedly on the PHONE with Anne.

TYLER

Hey Anne - didn't Dad used to be a
an amateur radio operator when he
was a kid?

ANNE

(on phone)

Yeah. He was part of the Young Ham
Operators of America or something
like that. I think he continued
doing it all through college.

TYLER

Great. I have an idea to help
engage with Dad. I'm headed to the
antiques store right now.

INT. FRANK'S PENTHOUSE - AFTERNOON

Tyler BOUNDS into the apartment holding an old 1970's steel
cased, short-wave radio, a microphone and a pair of
headphones. He makes his way behind Frank, who is standing
in front of the fireplace, warming his hands.

TYLER

Dad! I have something special for
you.

Tyler places the radio and all the accessories down on
Frank's writing desk.

He begins to set it all up, plugging in the unit and
microphone. He lays the headphones down beside the unit,
TURNS the power ON and the SOUND of STATIC exits from the
built-in speakers.

TYLER (CONT'D)

I remembered one of your old
hobbies was amateur radio. I
thought you might like to reconnect
with something from your past and
see if you find some of your old
buddies out there.

(MORE)

TYLER (CONT'D)
I found this one that looks just
like the one in your college
yearbook!

Frank turns toward the sound and stares at it.

Tyler, holding the headphones, motions to him.

TYLER (CONT'D)
Come on, try it out, Dad. I'm sure
you remember how to use it.

Frank looks at it.

Tyler fiddles with the dial and microphone a bit

In a sudden flash of anger - Frank grabs the headphones and
THROWS them across the room.

FRANK
Take it away. I don't want to have
anything to do with it!

Tyler picks up the headphones and gently turns the radio off.

FRANK (CONT'D)
Just leave me alone. Stop doing
things for me!

INT. FRANK'S PENTHOUSE - LIVING ROOM - DAY

Frank is sitting at his small writing desk, PUNCHING NUMBERS into a calculator. As the CAMERA APPROACHES we see a pile of BANK STATEMENTS to the left of the calculator with a CHECKBOOK sitting on top, and a YELLOW NOTEPAD with NUMBERS written all over it, most of them scratched off and written over. Frank PUNCHES and REPUNCHES. He HITS the TOTAL button and scribbles the result down. He repeats the operation, HITTING THE TOTAL button.

Tyler walks into the living room from the kitchen hearing the noise of his father hacking away at the calculator. Alfred sees it too.

Frank picks up his bank statement and looks at it.

He LET'S OUT a FRUSTRATED SIGH and SCRATCHES OUT the number on the notepad. He begins again.

Tyler and Alfred walk over to the desk and stand behind Frank.

TYLER

Do you need help, dad?

Frank whirls around.

FRANK

Why are you following me?

He looks at Alfred too.

FRANK (CONT'D)

You two leave me alone!

TYLER

I'm just trying to help.

Frank snaps back.

FRANK

Go away! I don't need your help!
Just leave me alone!

Tyler walks back toward the kitchen with Alfred. Alfred pulls him aside in confidence.

ALFRED

He still tries to balance his checkbook. I don't try to take it away from him, because it's one of the last things he still feels he can do. Although, I keep a secret register and do keep the books later.

EXT. MANHATTAN CITY STREET - SIDEWALK - DAY

Tyler is walking down the sidewalk in downtown Manhattan, bundled up in a long coat, with a newspaper under his arm. He stops to buy a hot dog from a street vendor.

As he is paying, Cody passes by and sees him.

CODY

Tyler!

Tyler turns and sees him.

TYLER

Cody.

CODY

Hey Man, what are you ... Here on vacation?

TYLER

No. I moved back home.

CODY

Really? What happened? The last I saw you were making headlines in the architectural world.

TYLER

Everything is fine. It's just that my dad is really sick. I came back to take care of him.

CODY

Really? I'm sorry. What does he have?

TYLER

Alzheimer's. Second Phase.

CODY

Oh my God.

(pause)

So you are his caretaker?

TYLER

Yeah. Haven't really thought about anything else except for him.

CODY

Look, they are looking for a part time architect at my firm to do sketch work.

Tyler stops him.

TYLER

Hey man, I don't really think I can.

CODY

It's freelance. You can do it whenever you want. You don't even have to come into the office. Maybe a little distraction might be good for you in these days.

TYLER

Okay. Maybe I could do it.

CODY

Look, here's my card. Call me here tomorrow morning.

(MORE)

CODY (CONT'D)

I tell Dave Summer's, our HR guy to expect a meeting with you.

TYLER

Alright. You doing okay?

CODY

Just working. 9-5. Putting in the hours. It's fun.

TYLER

Good. Old buddy. I'll give you a call.

INT. FRANK'S PENTHOUSE - DAY

Maria, the cleaning lady, is in the kitchen, mopping the floor and finishing cleaning. Frank is sitting at his writing desk with his bank statements and calculator. He looks around and clearly cannot find something. He OPENS the drawers, one by one, growing more and more intense with each one.

FRANK

Where is my check book?

Alfred, sitting in the kitchen reading the paper, notices.

Frank turns and FIXES HIS GAZE on Maria.

FRANK (CONT'D)

Maria! Where is my checkbook!

Maria stops mopping and looks at him curiously.

FRANK (CONT'D)

YOU STOLE MY CHECKBOOK! GIVE ME MY CHECKBOOK, MARIA!

MARIA

Mr. Frank. I do not have your checkbook.

FRANK

GIVE ME MY CHECKBOOK OR I WILL CALL THE POLICE!

Tyler comes running into the living room from his room.

TYLER

What's happening?

Frank stands across the room pointing at her.

FRANK
MARIA TOOK MY CHECKBOOK. SHE'S
TRYING TO STEAL MY MONEY!

Tyler looks at his Dad, then Maria, then Alfred. Alfred makes his way over to the writing desk. Tyler nods at him.

TYLER
Dad, I'm sure Maria would never do anything like that.

Alfred reaches up above the writing desk.

FRANK
I'M TELLING YOU...! I SAW HER!
SHE'S TRYING TO STEAL ALL MY MONEY!

Alfred pulls down the checkbook from above the desk and hands it Frank.

TYLER
Look Dad, it's right here. It was above your writing desk.

Frank looks at Tyler, then Maria, then the checkbook. Without saying a word, he takes the checkbook from Tyler's hands, and SITS BACK DOWN at his desk and starts to punch his calculator.

INT. MOODY ARCHITECTS - DAVID SUMMER'S OFFICE - DAY

Tyler is dressed in a jacket and seated in front of a tall, dark-haired man who is just starting to bald, DAVID SUMMERS, the head of HR at Moody Architects. David holds in his hand Tyler's resume and several of his sketches.

DAVID SUMMERS
You have a fantastic resume and references, Mr. Schultz, as if your work and notoriety does not speak for itself already. We would be happy to hire you for this little job if you would be willing to accept. I mean it seems way underneath you. It is just creating hand renderings for our presentations and mock-ups.

TYLER
That would be perfect for me, Mr. Summers. I would enjoy putting my hand to the pen again.
(MORE)

TYLER (CONT'D)

And maybe Dad will take an interest
in it as well.

DAVID SUMMERS

Great. Thank you for accepting the
position.

David stands up and shakes hands with Tyler.

INT. FRANK'S PENTHOUSE - DAY

Tyler is assembling a small drafting table in the living
room, set up overlooking the city. He rolls a Bobby beside
the table and puts his set of watercolor markers inside.
Frank, who is watching TV, looks over suspiciously.

FRANK

What are you doing?

TYLER

Setting up a drafting table to do a
little drawing.

FRANK

Humpf.

TYLER

Would you like to see some of the
drawings I did in Italy?

He picks up some of his drawings from his portfolio and walks
over to Frank. Tyler shows him a design from the Keesaman
Hotel. Frank looks at Tyler, then the drawings.

FRANK

I don't care about your drawings.
That's your business.

TYLER

I just thought you might want to
see what your son has done.

FRANK

No.

Tyler walks back to his table.

INT. FRANK'S PENTHOUSE - LATER

A WHISTLE SOUNDS and Tyler arrives to turn off the stove
where a tea kettle is steaming.

He pours the hot water in a porcelain teapot and places it on a serving tray where 2 teacups wait ready with teabags in them. He picks up the tray and heads for the living room where Frank is sitting in front of the TV, watching a show on weight loss with the sound turned off.

TYLER

Here Dad, I brought you your tea.

FRANK

I don't want any.

TYLER

Alfred said you used to always take it at 4:00, but that you haven't in a while. I thought it might be nice to reinstate the habit.

Tyler bends down to place serving trays on the coffee table when Frank EXPLODES, FLAILING HIS ARMS --

FRANK

I TOLD YOU I DON'T WANT ANY!

His arms SEND the serving tray FLYING, dumping scalding hot water ALL OVER Tyler. Tyler jumps back. He let's out a CRY, and JUMPS UP and DOWN, seeking to COOL OFF.

TYLER

Christ! What are you thinking?

Tyler is still hopping, and in pain from the burn.

TYLER (CONT'D)

What the hell are you thinking?
Can't you for once in your life be kind and grateful?

Frank mumbles an "I'm sorry" but it is inaudible.

TYLER (CONT'D)

Is it always about you? Do you think about anyone else except yourself?

Frank looks on, eyes full of regret, both at what he's done and Tyler's rage.

TYLER (CONT'D)

Why are you so mad at the world?
It is you who have pushed everyone away who tries to be close to you.
People have tried to be close to you, to help you.

(MORE)

TYLER (CONT'D)

But you won't let them. Your employees, your friends... even your own family! The only person who is left is Alfred, and maybe the only reason why is because he's PAID to stick around!

Tyler is breathing hard.

TYLER (CONT'D)

Do you think I came here to please myself? I left everything I had... my job, my friends, and my future wife - to be with you. Everything. Day after day I have tried my best to take care of your needs and make you feel loved and taken care of. But you just keep pushing me away. What have I done to you? Tell me? Ever since mom died, you pulled back and closed yourself off from the world. Did you think you were the only one that was hurting when Mom died? Did you ever stop to think about how Anne and I felt? We needed a Dad and you just left us to fend for ourselves!

Frank's EYES start to WELL UP WITH TEARS.

TYLER (CONT'D)

And now look at you. Is this really what you want? To die bitter, angry, and alone? Is that what you want? Your son came back from overseas to know you, to be close to and serve a father he has never known. And you just want to throw that all away.

Frank BREAKS DOWN and begins to CRY. At first quietly, then louder. His CRYING turns into SOBS.

Tyler stands watching him, exhausted, and confused.

FRANK

I'm sorry. I'm so sorry. I never... meant to... hurt you.

FRANK chokes back the tears and tries to reign in his emotions.

FRANK (CONT'D)

I am so sorry. I have made a mess.
I am stubborn and arrogant and
wrong.

Tyler listens to his father. He takes a step forward.

FRANK (CONT'D)

There... is something I never told
you. The night before the
accident, your mother and I got
into a bad fight. Remember? You
went to hide in your room it was so
bad. She left the house as she had
the habit of doing for a while.
For months I knew something was not
right, so I followed her. I
followed her all the way to a house
in the East Village...

Tyler listens with intense interest.

FRANK (CONT'D)

Where I found her - as I had
suspected - in her BOSS'S arms. I
went home and then you know the
rest. She was hit by the drunk
driver while she was returning
home. And I can tell you I wasn't
sorry.

(he begins to sob)

That is why I never went to see her
in the hospital.

Frank looks up at Tyler, with regret in his eyes.

FRANK (CONT'D)

Your sister never forgave me. But
she never knew why.

Tyler's eyes start to mist.

FRANK (CONT'D)

I HATED your mother. I could not
forget what she had done to me.
And you were so much like her. I
hated you too.

He stops. Looking down -

FRANK (CONT'D)

You even followed in her footsteps,
becoming an architect.

(MORE)

FRANK (CONT'D)
Every day you reminded me in some
way of her, and what her betrayal.

Frank stops and turns and looks right at Tyler.

FRANK (CONT'D)
Tyler, it was wrong. I am so
sorry. I put all of that on you...
I pushed you and everyone else
away... Because I couldn't deal
with it. I didn't want to hold
people close to me again.
(pause)
Tyler, I am so sorry. Please
forgive your selfish, hurtful
father.

Tyler let's the floodgates and open and CRIES. He RUNS to
his father.

TYLER
It's okay, Dad. I am sorry. And
I'm sorry about Mom. I don't know
what to say.

Tyler holds Frank tight while Frank holds Tyler's head close
to his. Tears stream down both of their cheeks. But for
once, Frank's eyes are clear and bright.

FRANK
It was wrong son, what I've done.

TYLER
It's okay, daddy. I love you. I
forgive you, Dad. All that
matters is NOW. We'll just pick
things back up from here, okay?
Where we left off long ago?

FRANK
Yes.

INT. FRANK'S PENTHOUSE - DAY

The warm glow of the sun fills the apartment as Frank,
Alfred, and Tyler are all having breakfast together. Frank
is seated, dressed in his traditional business attire once
again, all cleaned up and peaceful in his chair.

TYLER
That is how I got the job, Dad.

FRANK

And the girl? How did you get her?
I want to hear it.

TYLER

I fell in love with Eva at first sight. She was an artist like me, only wittier and smart. We met by accident in Piazza Navona. I think it was just meant to be, because she played hard to get.

Alfred laughs and Frank smiles.

ALFRED

Sir, I think once you baited the hook she was no match for your charm.

They all laugh. As Chad passes with the fruit, Frank speaks up --

FRANK

I think I would like to take a walk today in the park.

Alfred looks at him, then Tyler, and smiles.

TYLER

That would be great, Papa. Let's get you dressed!

EXT. CENTRAL PARK - DAY

Frank walks with Alfred on one side and Tyler on the other.

Joggers and walkers pass by them as they go, saying "Hi." A large, handsome man in his mid 50's, dressed in a red and yellow jogging suit comes walking by and notices Frank.

JAMES PALOTTA

Frank! Frank Schultz. My, it's been a long time. It's good to see you!

Frank looks at him blankly. Tyler WHISPERS into his ear --

TYLER

It's James Palotta...

A vague memory seems to return to him.

TYLER (CONT'D)
... Your old drinking buddy from
the Crown Club.

Frank's memory is still fuzzy.

FRANK
Hello James, it's good to see you.

JAMES PALOTTA
It's been a long while since we've
seen you at the club - how are
things with the company? I see
your stock prices keep climbing!

FRANK
Oh, I don't know really. I'm
retired now.

JAMES PALOTTA
Well, that's good. For as hard as
you worked all these years, you
deserve a break. Enjoy the fruits
of your labor.

FRANK
I am enjoying other fruit as well.
Some that I never planted or
labored for at all. I have to say
life is good.

Tyler smiles.

JAMES PALOTTA
Good seeing you. We miss you. Come
back by the club, sometime.
(to Tyler)
You too, Tyler. And watch Roma
game.

Tyler smiles at him.

FRANK
Goodbye, James.

He moves away and waves goodbye as Tyler, Frank, and Alfred
move on cheerfully.

INT. FRANK'S PENTHOUSE - DAY

Tyler is at the drafting table sketching when we HEAR FRANK
GIGGLE like a little child.

The CAMERA PANS to REVEAL Frank, seated at his writing desk, with headphones on, talking into the microphone of his ham radio.

FRANK
Larry, is that you?

There is a pause.

FRANK (CONT'D)
You sound just like you did 40
years ago. I can't believe I found
you. What the hell are you doing
in Hawaii?

Tyler looks over and watches his dad. A smile of contentment creeps across his face.

FRANK (CONT'D)
I don't blame you. And the winters
are milder than Manhattan, right?

Frank belts out a nice, big crackly laugh.

INT. TYLER'S BEDROOM - NOON

Tyler is on his bed, instant messaging Eva on Skype.

He TYPES --

-- *Real turnaround with Dad. Would love to tell you about it. When can we chat?* --

The Skype responds with Eva's message:

-- *Headed home in 30 minutes, let's do it then.*

Tyler responds --

-- *Great. Looking for you... :)*

INT. FRANK'S PENTHOUSE - LIVING ROOM - DAY

Tyler is working at his drafting table, coloring sketches with watercolors while Frank is sitting on the piano bench next to Alfred who is finishing a light song. Frank looks over to Tyler.

FRANK
When are we going to the Golden
club?

TYLER
At 5:00, Papa.

Alfred turns to Frank.

ALFRED
Another one?

FRANK
Yes.

Alfred starts a new song, gentle and sweet. Tyler continues coloring. Frank stops Alfred again.

FRANK (CONT'D)
What time are we going to the
Golden club, Tyler?

Tyler looks lovingly at his father.

TYLER
5:00, Papa. We will leave at 4:30.
You might want to get ready soon.

FRANK
Yes. But first we will finish this
song.

Frank smiles and turns his attention to Alfred and the music.
The MUSIC continues and --

CARRIES THROUGH
THE FOLLOWING
SERIES OF SHOTS.

INT. ANNE'S HOUSE - NIGHT

Anne is leaning against the kitchen cabinet, biting her nails and trembling as she listens to Frank recount his story.

At the end of his talk - there is a long moment when no one says anything - and then Anne's red eyes burst into tears, and she rushes to embrace Frank. Frank holds her close, weeping.

INT. MOVIE THEATER - DAY

The CAMERA MOVES across the aisle to show Mark, Alfred, and Tyler laughing. The CAMERA COMES TO REST on Frank, his gaze lost in the void. Tyler looks over, noticing it, and taps his dad on the shoulder and points back to the screen. He offers Frank some popcorn and laughs.

INT. MOODY ARCHITECTS - CREATIVE DESIGNER'S OFFICE - DAY

Tyler, with sketched concepts and watercolors shows his designs to the Creative Designer of Moody Architects. The Designer holds them up and smiles, nodding his head in delightful approval. Tyler smiles, content.

EXT. CEMETARY - DAY

Tyler and Frank walk together, both dressed in a suit, to Mary Jane's grave. Tyler and Frank stand before it with an arrangement of red roses. Frank begins to weep bitterly. Tyler wipes away his own tears and puts his arm around his Dad. They place a new set of red roses in the vase places the red roses inside.

THE MUSIC ENDS.

INT. TYLER'S BEDROOM - NIGHT

Tyler is Skyping with Nicola.

TYLER

How are your parents these days?

NICOLA

(on Skype)

Good! How are things with your father?

TYLER

It couldn't be better. His spirits are good, even if his condition is deteriorating. We have more good days than bad.

NICOLA

(On Skype)

That's good to hear.

TYLER

I am so glad to have a dad again. I feel like I have been recovering at rocket speed, so much time I lost with my dad. And you know what? He has a sense of humor. I never would have known. Kind of funny.

NICOLA

It is good to stay with family. It is the only relationship we had no say in. Somehow, we were put together for some reason or another. It is just for us to discover.

TYLER

Yeah.

INT. TYLER'S BEDROOM - NOON

Tyler is on Skype with Eva.

TYLER

Hey, honey, it's time to come now.

EVA

(on Skype)

Really? How is Frank doing?

TYLER

Aside from the physical aspect, great. He is letting me take care of him. And that is a big deal. Life has been relatively smooth sailing since.

EVA

(On Skype)

I am so happy.

TYLER

We can start planning our wedding now. You do still want to marry me? Right?

EVA

Well, I DID meet this long haired type that knows how to show me affection...

She pulls up a long-haired Persian cat in front of the camera. They both laugh.

EVA (CONT'D)

Absolutely.

TYLER

Life won't be easy all the time. Dad still has to be looked after.

(MORE)

TYLER (CONT'D)

But you will find Dad a wonderful man to be around. Intelligent and witty like you.

EVA

(on Skype)

I look forward to getting to know him! And Tyler, I know what I am getting into. Remember the old Hebrew Proverb that says: Two are better than one, if either of them falls down, one can help the other up? That's my purpose in coming now. My number one priority is helping you take care of your father in these final days. We'll have plenty of time for fun in between I'm sure! And if not, when you have finished things well with your dad!

TYLER

I love you, Eva. But are you sure you mean that? Because it means postponing our Honeymoon till Dad is taken care of.

EVA

Absolutely. I got my honey already!

Wes King's LIFE IS PRECIOUS starts and continues over the following montage.

INT./EXT. MONTAGE - DIVERSE PLACES IN NYC - THROUGH THE SEASONS - DAY/NIGHT

Tyler works at his drafting table, while Alfred and Frank play chess.

Anne puts little Grace, now a toddler, in Frank's arms as they take a walk in Central Park with Tyler and Alfred.

Frank turns the pages of the College album explaining pictures to Tyler.

Frank plays Chess with Alfred again. When Frank freezes up, Tyler, sitting beside his father, helps move the right pieces for him.

Frank sits beside Alfred as he plays the piano. Tyler sits beside Alfred to turn the pages.

Wedding bells ring as Tyler and Eva run out of the church and Nicola, Claudia, Giorgio, Arturo, and Tyler's three college friends all throw rice. Alfred stands holding Frank on his arm. Frank dances slowly with Eva at the reception.

Tyler helps his father in the bathroom to shave. His dad raises the razor to his face - upside down. Tyler gently turns it right-side up and putting his hands on his, helps him start to shave again.

The family raises a glass of wine in toast as the sunsets and they all eat together in apartment.

INT. FRANK'S PENTHOUSE - AFTERNOON

Frank is sitting at the dining room table looking at a magazine while Alfred is reading the paper, when there is a knock at the door. Alfred gets up to answer, and Tyler and Eva enter the house with two bags of groceries in their arms each.

Frank sees them and gets up. He turns to Alfred, sitting on the couch.

FRANK

Alfred, who is it? Who has come to visit me?

Tyler stops in his tracks and looks at him. Alfred looks over at Tyler.

TYLER

Papa, it's us, Tyler and Eva.

Tyler puts down his bags and walks over to Frank, still standing with the magazine in his hands.

FRANK

I don't believe I know you. I am Frank Schultz. Are you friends of Alfred?

Tyler stares into his father's eyes for a moment. And tears come to his eyes. He takes his father's face in his hands.

TYLER

I am your Tyler, Frank. Your son. Your only son. And this is Eva your daughter-in-law.

FRANK

My son?

Frank stares longingly but blankly into Tyler's face.

TYLER

Yes, Papa. It's Tyler.

Frank turns toward Alfred.

FRANK

Alfred, will you please fix some tea for our... new friends? I believe they have brought some things too. How very kind.

Eva comes close to and puts her arm around Tyler as they watch their father welcome his new guests.

INT. FRANK'S PENTHOUSE - LATER

Frank is on the couch staring at the pages of a magazine while Tyler is gathering some drawings from his drafting table. He puts them in his saddlebag. He looks for his keys, and finding them on the coffee table, goes to pick them up. As he starts to head out of the house, Frank grabs his hand.

FRANK

Stay with me. Don't leave.

Tyler hesitates a moment, then puts down his saddlebag and keys and sits down by his father. They sit there for a moment in silence. Then --

TYLER

Would you like to look at that old college album again?

FRANK

Yes. I would. Very much like that.

Tyler reaches onto the coffee table and picks up the old '77 photo book and they begin to look at the old memories. Time fast forwards to evening, and they are still there. Tyler is turning the last pages of the book.

TYLER

And this is Rosie Bee, who you told me was your first heartthrob on campus.

He notices his dad has fallen asleep. He strokes his grey hair several times and then leans over and kisses his forehead.

INT. MOODY ARCHITECTS - DAVID SUMMER'S OFFICE - DAY

Eva and Tyler are standing with Cody in David Summer's office at Moody Architects. David shakes Eva's hand.

EVA

Thanks for the opportunity to work with Moody, David.

Eva turns to Cody.

EVA (CONT'D)

And thank you so much for getting me in the door here at Moody Architects. If Tyler holds someone in high esteem, it must mean they are truly worthy of it.

CODY

Thanks. I hope the part time work will be a little support for you guys.

EVA

Thanks. It's just enough to keep my skills sharp. But just know that if Tyler needs me, that is my priority for now.

DAVID SUMMERS

I know. And we are flexible with your schedule on that. We are happy to accommodate you.

EVA

Thank you, David.

TYLER

Thank you, David, Cody.

INT. FRANK'S PENTHOUSE - AFTERNOON

Tyler and Eva enter the house with a few purchases.

EVA

I'm going to go change.

TYLER

Go ahead, honey.

Eva goes to put up her coat in her bedroom. Tyler cries out

TYLER (CONT'D)
 Alfred, we're home! Papa, we're here!

The only response is silence.

TYLER (CONT'D)
 Papa?! Alfred!?

Tyler walks looks about the living room - but it is empty. He MAKES HIS WAY down the hallway LOOKING into each room.

TYLER (CONT'D)
 Papa?! Alfred?!

He goes into Frank's room, then Alfred's room, then the bathroom. No one is to be found. As he walks back into the Kitchen, he spots FRANK'S CELL PHONE out of the corner of his eye, lying on the cutting block on the island with a Post-it note on it.

He picks up the Post-it note, which has a message written in Alfred's handwriting.

CU POST-IT NOTE

TYLER, PLEASE PRESS PLAY.

BACK TO SCENE

Tyler swipes the lock screen and the video player APPEARS. He presses the play button. Frank's face appears and the recording begins --

FRANK
 (on phone screen)
 They say only after you have lost something that you value it. The truth is sometimes you lose something and for years don't even know it's gone. So it has been with my relationships in general, but especially with you Tyler, and also Anne. Tyler, by the time you receive this video, I will have already lost my ability to recognize you, and so I have recorded this message months earlier. What I have to tell you is this: You have given me back my life again, and I could not be more grateful.

(MORE)

FRANK (CONT'D)

Thank you for taking a chance on a stubborn old man like me and being willing to show him love when he was anything but lovable. What you have taught me, to lay down one's life for someone else, is the greatest gift one could give another human being. I have cherished these moments we have passed getting to know each other again. Now it's time to move to the next chapter in life. You need to take your talent and compassion and give it to the rest of the world now, and to Eva your wife. In my condition that you find me at the moment of your viewing this, I will only be an impediment to you. I know you will disagree with this choice, but Alfred and I have left to find a cure for this disease. Don't look for us, because you will not find us. If we find a cure for this disease, we will come back to you once more. And if not, know that you have given me, nonetheless, the gift of new life I will carry with me always to my last breath. And for this I am eternally gratefully to you forever. I am proud to call you my son, Tyler. Proud of the man you have become. You truly are your name, Tyler - A home-builder. I love you, Son, and I always will.

The CAMERA PULLS BACK as Tyler stares at the screen and Eva reenters.

THE END