

# WILDE KINGDOM

by

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ACT ONE

EXT. PERUVIAN RAIN FOREST - DAY

We see a shot of a misty rainy forest and hear the voice of a twelve year old narrator, Trudy, making a simple plea.

TRUDY  
The rain forests. Many people  
consider them earth's greatest  
treasures.

INT. TENT -- DAY

TRUDY  
My name's Trudy, I'm 12 years old --

A young girl (Trudy) fixes her hair then steps out of the tent...

EXT. RAIN FOREST - DAY

...and into a downpour of rain.

TRUDY (V.O.)  
--and I'm not one of those people.  
Because unfortunately I live in a  
rain forest.

Pan over to Emmy Ernhard (late thirties, earthy and beautiful, but perhaps showing a little fatigue from the lifestyle.) She wears a rain poncho and is teaching a tribe.

TRUDY (CONT'D)  
That wet lady there is my mom. She's  
the reason we live here.

Quick shots of Emmy working with the natives. We land on Emmy and Trudy as they re-straw a roof for the locals in the rain.

TRUDY (V.O.) (CONT'D)  
She says she wants me to learn the  
value of putting others first.

EMMY  
Isn't it more fun to help someone  
than to be helped by someone?

TRUDY (V.O.)  
Which seems kind of selfish, if you  
think about it? I mean, why not let  
someone else have some fun?

Trudy looks over at the tribesmen who are working homemade bamboo hula-hoops.

TRUDY (V.O.)  
 We're helping a tribe called the  
 Ticuna, but an oil company is trying  
 to buy their land - well, "mud".

INT. HUT - DAY

Emmy and Trudy are there. Andy Weeks, Emmy's environmentalist  
 boyfriend enters. He's a mid-western white man.

ANDY  
 Well, they're scouting. In six months  
 this will be nothing but oil rigs.

TRUDY (V.O.)  
 That's Andy -- My mom's fiance. He  
 considers himself an eco-terrorist.

EXT. JUNGLE/CONSTRUCTION STAGING AREA -- NIGHT

Andy approaches a large earth mover and handcuffs himself to  
 the back. He swallows the key and announces;

ANDY  
 Stop the rape of earth's precious--

The roar of the earth mover drowns out his words and starts  
 moving, forcing him to first trot, then run along with it.  
 Calling for them to stop.

TRUDY (V.O.)  
 But he's not very good at it.

INT. HUT - CONTINUOUS WITH BEFORE

ANDY  
 Don't worry, I sent a little surprise  
 package to the company headquarters --  
 see how they like getting "covered in  
 oil." (to self) I hope I put the  
 right postage on that. (off look)  
 On the other hand you could...make a  
 personal plea?

EMMY  
 No. That was a lifetime ago. I  
 would never give him the  
 satisfaction. (then) Unless he  
 sought me out first

TRUDY (V.O.)  
 See what I mean? For a generous  
 person she can be pretty selfish.

INT. COCKPIT OF CAR -- CONTINUOUS

Close up of Steven Wilde - rich, entitled, and currently staring straight ahead while driving 800 miles per hour.

TRUDY (V.O.)  
This is Steve Wilde. And unlike us,  
he has everything.

We see a ridiculously thin car rocket past the camera at blinding speed as parachutes deploy.

TRUDY (V.O.) (CONT'D)  
He has the world's fastest land  
car...

INT. COCKPIT OF DIFFERENT CAR -- CONTINUOUS

Close up of Steve, equally focused, but somehow calmer.

TRUDY (V.O.)  
...the world's slowest land car...

Time-lapse photos show a large vehicle with an eye slit crossing the finish line. A bearded Steve emerges.

TRUDY (V.O.) (CONT'D)  
Tons of beautiful women.

Three photos. 1.) Restaurant: Steve is with a beautiful woman while ogling a pretty waitress nearby. 2.) Nightclub: Steve is now on a date with the waitress from the previous shot, but is ogling out the Diana Ross impersonator on stage. 3.) Restaurant: Steve looks disappointed as he eats dinner with a proud bald black man with great cheekbones.

TRUDY (V.O.) (CONT'D)  
And his family owns Wilde Oil.

We see the logo for Wilde Oil, along with the slogan "We'll Clean Up Tomorrow!"

TRUDY (V.O.) (CONT'D)  
Yet deep down I think he's lonely.

INT. STEVE'S MANSION - DAY

Steve looks out the window, lost. Migo stands nearby. (Migo is late thirties -- Sancho Panza to Steve's Quixote. Speaks with a slight accent, he tries to encourage Steve to grow as a person, but he's not going to lose his job over it.)

MIGO  
Is this about the contest?

STEVE

No, I just -- Okay, yes, so I thought I could dance -- but, no, it's just that I've barely gotten any RSVPs to my award banquet. It's almost like everyone thinks I'm just giving the Humanitarian award to myself.

MIGO

You are.

STEVE

Or that I'm not deserving of a it.

MIGO

You're not.

STEVE

But I guess that's just my father's voice in my head.

MIGO

No, that was me.

STEVE

Oh, yeah. I was going to say...  
"when did Dad start rolling his r's?"

TRUDY (V.O.)

Migo helps take care of Steve. Sort of like my mom does with the tribe.

MIGO

You know, maybe you'd feel better if instead of thinking about what you have, you think about what others *don't* have.

STEVE

Hey. That does make me feel better. I mean, I've got more than them.

TRUDY (V.O.)

...and about as successfully.

MIGO

Well, it is what I said.

We hear a buzzer. Steve notices a monitor. On the monitor we see an extreme low angle shot of a man on a horse at the gate. This is Steve's Oxford accented "frenemy" FA'AD Shaoulia.

FA'AD

Permission to enter, my friend?

STEVE

Permission granted, Fa'ad!

TRUDY (V.O.)  
 And that's Steve's neighbor, Fa'ad.  
 They're always trying to one up each  
 other.

STEVE  
 (to Migo) He's flaunting his new  
 horse. Get my new horse! The big  
 one!

Migo takes off in one direction as Steve runs in the other,  
 ripping off his coat and putting on his helmet.

STEVE (CONT'D)  
 Mount me! Get me mounted!

We see shots of Steve running calling to servants intercut  
 with dramatic partial shots of hooves galloping.

EXT. STEVE'S MANSION - CONTINUOUS

Steve approaches Migo, who has a horse at the ready. He  
 struggles to get on it.

STEVE  
 Slap him!

FA'AD (O.S.)  
*Whoa-a-a-a-a-a Peanut!*

Migo slaps the horse and Steve takes two trots and stops to  
 come face to face with Fa'ad who is riding a miniature horse,  
 his boots not four inches from the ground. Steve towers over  
 him on his own giant steed. A long pause, finally.

STEVE  
 Look who's back from Dubai!

FA'AD  
 And I brought back the pride of  
 Yemen!

STEVE  
 (Laughs) In your carry on?

FA'AD  
 (Laughs) No, any man who can afford  
 a stud smaller than my Peanut has  
 surely made a deal with the devil.

STEVE  
 So they get more expensive as--

FA'AD  
 --As they get smaller, yes!  
 But yours is a monstrous beauty!

STEVE  
I couldn't be prouder. (off Fa'ad's  
"sad" face) And, you know, she's  
not...*that* big.

FA'AD  
Certainly your feet can't touch the  
ground while you're in the saddle.

No... STEVE FA'AD  
...You're not pretending that  
happens.

STEVE  
(unconvincing) I like being up high.  
And I'm really more focused on the  
award I'm getting. (modestly) I'm  
sure it's a very small plaque.

Fa'ad makes another sad face.

STEVE (CONT'D)  
No?

FA'AD  
I prefer a large plaque. Anyway,  
what sort of friend would I be if I  
didn't trot over and RSVP personally.

They both smile grandly, then.

FA'AD  
I shan't be coming!!

STEVE  
(covering devastation) a-HA!

TRUDY (V.O.)  
Of course his secretary, Frau  
Stellvertreter, is always ready to  
pick up the pieces.

INT. STEVE'S LIVING ROOM - CONTINUOUS

FRAU  
My Steven is hurting...

Reveal Frau Stellvertreter, (Austrian accent, late sixties,  
bright red hair) watching the interaction on a security  
monitor. She rushes out. We see photos as Trudy explains:

TRUDY (V.O.)  
She used to be his nanny, but you  
know how some monkeys never learn to  
swing from trees because their  
mothers wait too long to teach them?  
That's the kind of monkey Frau is.

PHOTO of four year old Steve in the bow of a boat in an indoor swimming pool -- Frau holds the oars. PHOTO of Steve as a teenager helps his date onto a speedboat (the "atta' boy"). Frau sits at an outboard engine. PHOTO OF Steve and Frau jumping from an airplane. Steve is strapped to her stomach.

EXT. STEVE'S DRIVE WAY - MOMENTS LATER

Steve is dismounting and handing the horse to Migo. In the deep distance we see Frau hustling toward him with a tray of milk and cookies.

STEVE

I want you to do some research and we'll go shopping next week.

MIGO

I guess we'll need a horse trailer.

STEVE

No, Migo. (Migo is relieved, then)  
If we can't find one that fits in the backseat I don't want it.

FRAU

(breathless) Yummies for the Humanitarian!

STEVE

You see a humanitarian, I see an old fool.

FRAU

No, Steve!

STEVE

You're right. I shouldn't have called you an "old fool" but you haven't gotten one of my friends to come to this, you old fool!  
How's this going to look to her. (Frau turns away) What... she's not coming? (more turning away)  
You didn't send it to her, did you, you old -- ancient imbecile!

FRAU

There's no way to find her! Plus she'll just think you're getting it to impress her. (off Steve turning away) Oh, Steve, no. She's not good for you. She'll try to change you and I won't have you get hurt again.

TRUDY (V.O.)

Have you figured out they're talking about my mom yet?

FRAU

Don't worry. The room will be full.  
I will recruit the crowd from "Price  
is Right."

STEVE

Oh, that'll look great. "Yeah, I've  
become really spiritual and deep,  
that's why all my friends have *price  
tags on them!*"

Steve storms off, upset. Reveal Migo, watching.

TRUDY (V.O.)

But Steve did have a real friend.

INT. MIGO'S ROOM - LATER

Migo looks through *National Geographics*. He comes across a  
photo of a Ticunan tribe at the center of which stands Emmy.

EXT. STEVE'S ESTATE - LATER

Migo drops an envelope in the mail.

TRUDY (V.O.)

And the invitation he sent was not  
only about to change my Mom and  
Steve's lives...

EXT. JUNGLE - DAY -- MORNING

A mail truck is parked by the small village. The mail man  
hands an embossed golden envelope to Trudy who looks at it and  
runs it to her mother. Trudy hands the envelope to Emmy who  
opens it and sees the picture of Steve under the words  
"Humanitarian of the Year."

TRUDY (V.O.)

It was about to be my ticket out of  
here.

In the background Andy has been handed a box from the same  
mailman. He opens it.

ANDY

Not enough postage? What the heck  
was I even sending--

The package bursts and Andy is covered with oil.

END OF ACT ONE

ACT TWOEXT. PERUVIAN VILLAGE - DAY

We start on a map of Beverly Hills.

TRUDY (V.O.)  
So we got ready to head to Beverly Hills, California. Average rainfall, ten inches a year.

We pull back and see the map is in the hands of Andy who stands next to Emmy under a lean-to by a beat up Subaru. Andy is tinted brown from the oil.

EMMY  
I don't know --two weeks in this car?

ANDY  
You'll be fine. I grew up in a car half this size. And I don't hear Trudy complaining.

EMMY  
Andy -- you don't hear Trudy say anything. Trudy doesn't speak.

TRUDY (V.O.)  
I don't. It's true. I don't speak. No one's been able to figure out why.

EMMY  
It's just that Steven Wilde's life represents every superficial thing I oppose. Plus, I have nothing to wear...

ANDY  
Look, he's being honored as a humanitarian. Maybe he's grown.

INT. STEVE'S LIMO - WEEKS LATER

Migo drives next to Steve. In the back of the limo a small horse sticks its face through the pass through.

STEVE  
Does this look like a baby horse to you?

MIGO  
It's a really small horse.

STEVE  
But a small adult horse? Or small because it's a full sized horse that is still a baby?  
(MORE)

STEVE (CONT'D)  
 Because it's so trembly. And it  
 seems like it doesn't know anything.

MIGO  
 Well, it's never too late for any of  
 us to develop wisdom. It's kind of  
 like you -- I mean, tonight might  
 just be a night that pushes you to  
 want to ask more of yourself.

STEVE  
 Its breath is so milky.

Steve's phone vibrates. He reads it.

STEVE (CONT'D)  
 "Father." It's my father. (into  
 phone) Hello! I'm looking forward  
 to seeing you at my award tonight...  
 No, I know I didn't earn it... or  
 anything! Good one. No, it's not  
 supposed to mean anything. I'm  
 just... Happy to just to hear your  
 voice. (upbeat) a-HA!

Steve hangs up, devastated. After a moment.

MIGO  
 Yes, now that I think about it it is  
 definitely an adult horse. Yes, this  
 is a pony that has seen much of the  
 world.

STEVE  
 I hate its baby guts. (Then  
 rallying) Hey let's get rid of this  
 thing and go for a drink. I'm not  
 going to know anyone at this thing  
 anyway.

MIGO  
 One never knows what sort of  
 surprises await one who attempts to--

STEVE  
 You're beginning to bug me, Migo.

MIGO  
 I'll tie him to that yield sign.

INT. EMMY'S CAR

Emmy has parked in front of a dry cleaner. Trudy waits in the  
 car as we see Emmy at the counter and hear her faintly.



STEVE  
You're... here.

EMMY  
Of course. I mean, I happened to be  
in town anyway and -- I RSVPed.

STEVE  
I never got it.

TRUDY (V.O.)  
That's because Andy mailed it with  
his own package for Steve.

EXT. JUNGLE ROAD - NIGHT

We see the mail truck going over a bumpy road. It hits a particularly big pothole and suddenly the windows of the mail truck go black with oil. The truck drives into a tree.

EXT. HOTEL ROOFTOP -- LATER THAT NIGHT

STEVE  
This is such a wonderful surprise.  
You look beautiful.

EMMY  
And you. You've obviously matured.

Frau has approached.

STEVE  
In more ways than you can imagine.  
(Re: Frau) Oh, you remember my  
nanny.

FRAU  
Kinder-führer, yah, but secretariat  
now. He's still my baby, though. My  
precious little baby who needs so  
much care... but the most beautiful  
things are the most fragile.

Frau exits.

EMMY  
Well, that must be embarrassing.

STEVE  
I know, it's so clearly a wig. But I  
can't say anything. She's German and  
they've been through so much.

EMMY  
Listen... I don't want to keep you  
from your friends.

STEVE

No. They'll wait. That's why they're called friends.

Steve notices a couple walk by still wearing their giant price tag name tags. He rips them off then turns back to her.

STEVE (CONT'D)

No, I want to talk to you. Hear what you're... I'll bet you're running ten foundations now.

EMMY

(lying) Eleven. I'm just an advisor on some, but others --It's a lot of travel...

TRUDY (V.O.)

I told you we live in the mud right.

EMMY

(blurting) And I have a daughter now. 12.

STEVE

Wow. That's a lot of daughters. (off her look, calling out) Can I get some coffee?

Steve turns to a waiting Migo, grabs his coffee and downs it. Emmy has also turned away, grabbed a drink from a waiter and downed. They turn back to each other, but then belatedly stifle reactions. Him to the heat of the coffee, her to the strength of her first drink in years.

EMMY

Strong...

STEVE

...Hot

Then both take it as a compliment.

EMMY

Am I?

STEVE

That's always nice to hear.

EMMY

Listen, is there some place private where we can...

STEVE

I was thinking the exact same thing. (smiles, suavely, then) Let me get some fresh condoms from Migo.

He turns to find Migo handing him a tasteful white bag.

MIGO

Your antacids.

STEVE

Excellent, and are there also...

MIGO

Yes, I've included some antacids.

EMMY

Steve, that's not going to happen.  
I'm just here to talk to you. That's  
it. But I'd like to do so privately.

ANGLE ON: A CORNER OF THE EVENT

TRUDY (V.O.)

Meanwhile I was across the way  
waiting for my introduction and  
trying my best to fit in.

Trudy is trying to act casual. A younger boy smiles at her as he grabs an hors d'oeuvre. She smiles back and nonchalantly rips a leaf off a potted plant and chews on it.

TRUDY (V.O.) (CONT'D)

But I had lost sight of my mom and I  
was a little worried that she was  
letting Steve have it.

INT. COAT ROOM - CONTINUOUS

The door opens and Steve and Emmy tumble in, locked in an embrace. They paw and rip at each other moaning how much they've missed one another, etc. when Emmy puts a stop to it.

EMMY

Oh, God, what am I doing? This is  
wrong. I'm not here for this. I  
need something.

STEVE

Oh, come on, we both know that wasn't  
your knee.

EMMY

I'm engaged to a wonderful man.

STEVE

(Gamely covering.) a-HA!

They part. And Steve helps her out of the room.

EMMY

In the Amazon. We're currently  
working together in Ecuador trying to  
preserve a wonderful tribe called the  
Ticuna. They're very poor.

Steve makes a sad face.

EMMY (CONT'D)

But their village sits on a giant oil deposit. It's oil your father would love to get his hands on. That's why I'm coming to you.

STEVE

(puts it all together) Ah-sooo.

EMMY

Soo... you'll call him?

But Steve is already on the phone. Emmy looks delighted.

STEVE

Steven Wilde for Steven Wilde please. Well, perhaps he will if he knows I'm calling with a tip about a monster oil lake sitting under some poor tribe that needs some cash-- (to Emmy, off her protest) Oh, don't worry, Emmy, we're all going to wet our beaks on this one.

EMMY

No, Steve! He knows. It's his company that's driving these people off their land.

STEVE

Oh. Well, that's a real beak dryer.

EMMY

No, Steve, you have to tell him not to drill there.

STEVE

(getting it) Oh. Yeah, see. I can't do that. See I'm currently getting the bulk of my income from my father so if I ask him to stop making money -- well, I think it just sends a very mixed message. He calls me a good for nothing as it is.

EMMY

So, I guess you don't really care about charity after all.

STEVE

Charity? Oh, did you want... money?

EMMY

I don't want your money. I want you to help me. Isn't that what being a humanitarian is all about?

Emmy gestures to a nearby banner that says "Wilde Oil's Humanitarian of the Year, Steven Wilde."

EMMY (CONT'D)

Wait... Is this award from Wilde oil?

STEVE

Yeah. But, Wilde Oil gave money away in my name. And not just for the tax write off. Also because I really wanted an award.

EMMY

You don't do charity for an award, Steve. The point is to do good for nothing. That's what I do. But your dad's right, that's what you still are. Good for nothing.

Emmy turns and starts off. Steve desperately calls after.

STEVE

I saved a horse today!

EMMY

(turns back) You did?

STEVE

I'm going to. I know where we left it.

Emmy turns and exits. Steve is devastated. Frau approaches.

FRAU

Don't listen to her. She's jealous of you. Now go, get your award.

STEVE

No, she's right. I am good for nothing. I'm a shallow immature man who thinks a little plaque is going to make me happier than actually accomplishing anything meaningful with my-- Oh, my God it's huge!

The epiphany was short lived for Steve has noticed the enormous door-sized plaque being wheeled onto the stage.

STEVE (CONT'D)

Fa'ad will feel a holocaust of envy!

Frau smiles, relieved as Steve bounds for his award.

END OF ACT TWO

ACT THREEINT. EMMY'S CAR - LATER THAT NIGHT

Emmy and Trudy are driving in the Subaru.

TRUDY (V.O.)  
We'd been in the car for a while  
before my mom actually told me what I  
already knew.

EMMY  
He's not going to help the tribe. I  
should have never let myself think we  
might still have something. (off  
Trudy's look) That's right -- I used  
to care about him.

EXT. STEVE'S DRIVEWAY - CONTINUOUS

Migo is unloading a giant plaque from the trunk (and handing it off to two waiting attendants.) Another servant takes the tiny horse from the back seat.

TRUDY (V.O.)  
Steve was upset, too.

STEVE  
Just get it away from me. I don't  
deserve it. Oh, maybe hang it in the  
entryway and put a spot on it. (off  
look) I never come in that way.

MIGO  
She's really gotten to you.

STEVE  
She always has. Did I ever tell you  
the story of how we started?

MIGO  
Many times.

STEVE  
She was the girl next door. In fact  
she lived at Fa'ad's old place.

INT. STEVE'S MANSION - CONTINUOUS

Steve enters his home and crosses to his bar.

MIGO  
I know. You forget, my mother was  
one of their seven housekeepers.

STEVE  
They were truly rich. They had seven  
housekeepers.

MIGO  
That many?

STEVE  
And she was my only friend. We even  
shared our birthdays.

INT. STEVE'S MANSION - THIRTY YEARS EARLIER

An elaborate child's birthday party is underway. SEVEN YEAR OLD STEVE is being feted in grand style. A baby elephant is brought out for him.

STEVE (V.O.)  
Of course our fathers hated each  
other. They were always competing.

A moment later an adult elephant is brought out for SEVEN YEAR OLD EMMY. Steve is thrilled, and pushes his friend Emmy playfully. She pushes back. They laugh.

INT. EMMY'S CAR - CONTINUOUS PRESENT

Emmy's telling the same story.

TRUDY (V.O.)  
My mom meanwhile was telling me the  
story I'd heard before, too.

EMMY  
The more they tried to keep us apart  
the closer we became.

INT. STEVE'S MANSION - TWENTY-EIGHT YEARS EARLIER

A huge cake is being enjoyed by all the kids. NINE YEAR OLD EMMY finds a bracelet in her piece. NINE YEAR OLD STEVE coughs up a key that he'd eaten from his. Everyone claps as Frau points to a Vespa. Emmy looks upset.

Steve gives her the key to the Vespa. She looks happy and pushes him. He pushes her back. Now Frau looks upset.

INT. EMMY'S CAR - CONTINUOUS PRESENT

EMMY  
Finally my father moved us away. I  
was so mad I didn't speak to him for  
a year. Of course I didn't know...

INT. STEVE'S BAR - CONTINUOUS PRESENT

STEVE

...My father had driven him out of business. They were broke. Then after college (chokes on bar mix)

MIGO

I've got it. After college you ran into her in Mexico on Spring Break.

EXT. MEXICAN BAR (17 YEARS EARLIER)

Twenty year old Steve (played by adult Steve) is there, partying. He gets pushed by a drunk, and smashes into a passing twenty-year old Emmy (played by Adult Emmy) and she reflexively and not playfully pushes him back.

He wheels on her, and then they recognize one another. A beat, and he playfully pushes her hard, and she playfully pushes him harder. She goes in to give him a kiss hello... but in that moment, something changes, and they kiss again, this time for real.

INT. EMMY'S CAR - CONTINUOUS PRESENT

EMMY

...and then some stuff happened...

TRUDY (V.O.)

Gee, I wonder what that was.

EMMY

And I asked him to join me in the Peace Corps, and he was unsure, but I told him how helping others had made me happy. I wasn't a snob anymore.

INT. STEVE'S BAR - CONTINUOUS PRESENT

MIGO

And for the first time in your life--

Steve finishes a glass off water.

STEVE

--I felt like I was *worth* something. I liked sacrificing!

EXT. MEXICAN HOTEL - 17 YEARS EARLIER

We're in an overgrown area by the beach.

EMMY

Well, I'm glad. Because I'd hate to lose you tomorrow.

STEVE

Are you kidding? If we made it through the Peace Corps we can make it through anything.

EMMY

No, Steve...the Peace Corps starts tomorrow.

STEVE

This wasn't the Peace Corps?

EMMY

This? This is a very nice Mexican Marriott Hotel.

STEVE

Very nice? The pool is freezing. There's no room service after ten. The game room is a *joke*...

EMMY

Steve, we're going to be in real poverty for a couple years.

STEVE

Years? No, my Dad won't let me do that. He'll cut me off.

EMMY

So what? Do you want to be one of those guys who just lives off daddy's money like your so-called friends Charlie Sheen or Keifer Sutherland. (then) Or the Menendez brothers.

STEVE

Hey, Lyle and Eric are good guys. Chuck and Kief I agree, a couple of duds. But Lyle's got a screenplay!

Emmy gives him a hard look. Then pushes him hard.

EMMY

Come on, idiot! I love you!

STEVE

(finally) I love you, too. I'm going to call my father. Who needs him or his stupid money.

He goes in to embrace her.

INT. EMMY'S CAR - CONTINUOUS PRESENT

EMMY

And I never saw him again...

INT. STEVE'S BAR - CONTINUOUS PRESENT

STEVE  
 (upbeat) And that's when Dad bought  
 me my first speedboat.

MIGO  
 Hey, is this the same speedboat that  
 you ended up flipping...

STEVE  
 (shamed) While showing off for  
 Kiefer.

INT. EMMY'S CAR - CONTINUOUS

EMMY  
 Anyway, at least I was able to walk  
 out on him this time. And didn't  
 take his money. Not that it wouldn't  
 be nice to fly home instead of drive  
 for two weeks, or even sit in a  
 restaurant -- but hey, we're doing  
 okay, right, kiddo? We're doing  
 okay?

Emmy turns to see Trudy eating head first out of Emmy's purse.

EMMY (CONT'D)  
 I've got to ask Steve for that money.

INT. STEVE'S BAR - CONTINUOUS

STEVE  
 No, I can't lose her again. I have  
 to win her back.

MIGO  
 Well, maybe you could rectify her  
 tribe problem

STEVE  
 Easy for you to say except for the  
 word rectify. How? I can't offer  
 them money. And gifts? I don't even  
 know their sizes.

MIGO  
 I mean how they're losing their home.

Steve considers, then has an epiphany.

EXT. STEVE'S MANSION - NEXT DAY

A beat up Subaru makes its way through the gates following a  
 gardener's truck. They slowly proceed up the great driveway.

TRUDY (V.O.)  
 So the next day we drove to what can  
 only be described as Steve's kingdom.

EXT. STEVE'S FRONT DOOR - MOMENTS LATER

Emmy is there with Trudy who stands behind her taking it in.  
 Steve opens the door while calling off to a servant.

STEVE  
 --it's still a horse. Try feeding it  
 those little individual packets of  
 oatmeal. (notices) Emmy.

EMMY  
 I'm here to apologize.

STEVE  
 No. You were right. Problems don't  
 get fixed with money.

EMMY  
 Well. Some do. Just not--

STEVE  
 (super confident) --The good ones.

EMMY  
 Steve, we need money.

STEVE  
 ---but we need to be generous more.  
 See, we agree about helping people!

Steve ushers in Emmy but shoos away Trudy who follows.

STEVE (CONT'D)  
 No, no -- out. Out! You! (closes  
 door, back to Emmy) And I'm ready to  
 be generous, because--

EMMY  
 Steve. That was my daughter, Trudy.

STEVE  
 Who? The-- at the door? I thought  
 that was just some needy kid who got  
 past the gate. (Opens door) Speak  
 up little dude.

EMMY  
 Okay, she doesn't speak. She stopped  
 six months ago. We don't know why.

STEVE  
 You don't say anything?

Trudy makes a guttural noise. A moment, then.

STEVE (CONT'D)  
I love this kid! That's what I want  
to say half the time! (To Trudy,  
groans) "Grrrrrrr!" (smiles then)  
GRAAAUUGGGGGHHHHHHHHH!!!

Trudy jumps. Steve chuckles and tousles her hair.

EMMY  
Okay, so my life may not be as  
perfect as I said. The point is, I  
don't want to put her back in the car  
for two weeks, so if you can give me  
some cash I'll at least be able to  
fly back to Ecuador and help them  
fend for themselves.

STEVE  
I already did.

EMMY  
What?

STEVE  
I flew down there myself. (off her  
look) Get in the limo.

EXT. HOTEL POOLSIDE - LATER

Emmy, Steve and Trudy regard something in the distance. In  
the f.g. we see commotion and jumping in the pool.

EMMY  
Steve, I'm not going to go to a hotel  
with you. My daughter is ten feet  
away. (Then) Not that I would if  
she wasn't.

STEVE  
Well, you will when you see this.  
(Gestures) Don't you recognize them?  
(off look) It's your tribe!

Reverse shows us a tribe of thirty or so indigenous Amazonians  
enjoying the pool, doing cannonballs, building huts out of  
deck chairs. Squatting in the landscaping.

EMMY  
Did you fly them out? On a plane?

STEVE

PJ! (Off her look) Private Jet. I mean, to be honest, some of them think they've died and I'm -- I guess, "God." (aside) The one on the diving board will do anything for me.

EMMY

Tell me this isn't all of them.

STEVE

I think the chief and his wife got on the shuttle to Knott's Berry Farm but... yeah. I saw the conditions and I said "someone has to get these people out of this wet hell now."

TRUDY (V.O.)

I could not agree more.

STEVE

And I thought, where was I the happiest in my life. (then, with meaning) It was at a Marriott.

EMMY

So, the two thousand year old culture that I spent six years protecting...

STEVE

Off - your - plate! And, karma time, my Dad is so happy to get their drilling rights that Wilde Oil is picking up their tab indefinitely.

EMMY

Trudy, we're going back home.

STEVE

What? No... they're here. I fixed this. Without spending money. And it was a sacrifice... I'm doing charity like you! I'm making the tribe happy. Look how happy! (off toothless smile.) That's why you do it. That right there. (Then) And for "nothing." Mostly you do it for nothing.

EMMY

But you didn't do it for nothing. You did it for your oil company! You won't do anything unless there's something in it for you.

STEVE

Oh, so I have to suffer for it to be worthwhile? Like you do?

EMMY

What are you talking about -- you've never suffered a day in your life. All I've ever done is sacrifice.

STEVE

And I just realized why. It's so you can judge everyone who doesn't. You're still a snob.

EMMY

You're wrong, Steve, but if I was the kind of person who felt superior I would say "I feel sorry for that shallow rich guy -- but good for that deep poor girl for not judging him."

She storms off.

STEVE

Fine, go. And this is the last nice thing I ever do for anyone! Come on, Migo -- I'm buying you a drink.

EXT. LOS ANGELES PAY PHONE/JUNGLE AREA - CONTINUOUS

Emmy is on a gas station pay phone speaking to Andy in what appears to be the jungle. Andy is still stained brown.

EMMY

Where were you when he took them?

ANDY

I guess I was out.

EMMY

"Out?" We live in a jungle. There's no "in"! How are you okay with this?

ANDY

Look, the tribe thing didn't put us on the map the way we hoped...

Reveal Andy is with the tribesman at the Marriott. His brown staining has let him blend in with the tribe. A waiter hands him lemonade and he mouths "charge it to the tribe."

ANDY (CONT'D)

...so how's this for making lemonade...what if you stay in the states for a while and find a new cause. I could get out there...

EMMY

I'm not giving up on this tribe.

ANDY

I think the tribe has spoken. They didn't want to stay.

EMMY

They don't know what they want anymore than my daughter does. That's why I'm the parent. Because I know better.

Emmy realizes something. She quickly looks around.

EXT. MARRIOTT PARKING LOT -- LATER

Migo helps Steve to the limo.

STEVE

Well, we made it through the night and we never once said her "Emmy."

MIGO

It's only been an hour, and she's all you've talked about. "Emmy, Emmy,"

STEVE

(missing her) Emmy. (Then) Hey, how about that? We made it through the night and we never once "Emmy."

INT. STEVE'S LIMO -- CONTINUOUS

Steve falls into the limo and lands at the feet of Trudy.

STEVE

Emmy? (then) What are you doing here? Oh, right, you don't speak and I'm not a mind reader.

TRUDY (V.O.)

As it turns out he was half right.

Steve leans away to open the door when Trudy finally speaks.

TRUDY (CONT'D)

I can't go back to the jungle. I need your help.

This has stopped Steve midway through opening the car door.

STEVE (V.O.)

Okay, but if you let anyone know I can read minds the deal's off.

Steve tumbles out of the car.

END OF ACT THREE

ACT FOURINT. STEVE'S KITCHEN - LATER

Steve and Trudy are there. Migo stands nearby.

TRUDY (V.O.)  
I finally was able to explain to  
someone why I'd stopped talking.

TRUDY (CONT'D)  
Everything with her is about helping  
the needy. I thought maybe if she  
thought I couldn't speak she'd  
finally try helping me.

STEVE  
Oh, it's just like Frau. Everything  
she does is for me. It's like "let  
me do something for me!"

FRAU (O.S.)  
Yummies for the little runaway?

Frau approaches with milk and cookies. Trudy lights up, but  
Frau places them in front of Steve.

FRAU (CONT'D)  
Next time you tell Frau before you go  
sneaking off with Migo. Honestly,  
you're going to turn this hair gray!

Frau exits. Steve slides the cookies to Trudy.

TRUDY  
Look, I can't do puberty in the  
Amazon... and I thought, maybe you  
could help me convince my mom that I  
have to stay here or something.

STEVE  
Yeah, your mom is not fond of me.

TRUDY  
Look, people tell you a lot of things  
when they think you can't repeat  
them. And my mom does like you. She  
just thinks you're selfish. But I've  
got a plan to make her think you're a  
great guy. Do you have a friend that  
you can ask to act like a doctor.

STEVE  
Hm. Friends are kind of the weakest  
part of my portfolio.

MIGO

This might not be a good idea. Rich people, they're not such good liars.

STEVE

We don't really ever have to. We get to say things like "no, I don't remember you" ...or "I side-swiped your car," or "I won't be coming to your party because you have unattractive friends."

MIGO

Hey, maybe that's why you don't have any friends.

Steve considers. Could be.

TRUDY

But you know I can speak now. So you have to lie -- if my mom finds out I've been faking she'll take away-- well, I really only have that one thing. But I like that thing! It's like... my favorite thing.

STEVE

Well... I guess if it's for a thing.

INT. STEVE'S MANSION - LATER THAT DAY

TRUDY (V.O.)

And so Steve asked the closest thing to a friend that he could find, and called my Mom to say he'd found me.

Steve is there as Emmy rushes in.

EMMY

How is she? Where is she?

STEVE

She's in the parlor room with the doctor.

EMMY

Oh my God, is she okay?

STEVE

(Chuckling) Oh, he's not that type of doctor. (then) He's a psychiatrist and no she's not.

EMMY

A psychiatrist? Is this about her not talking? She's just going through a phase.

FA'AD (O.S.)  
I completely concur.

Fa'ad has entered with Trudy. He wears a white duster that kind of looks like a lab coat and holds The Audubon book of birds under his arm. Emmy runs and hugs her.

FA'AD  
Hello, I'm Doctor. (Flirting) Your daughter didn't tell me you were so beautiful.

STEVE  
Well, I'm sure she didn't tell you anything, did she, Doctor Fa'ad?

FA'AD  
Not in so many words.

STEVE  
But zero words, though, right?

FA'AD  
(Turns away speaking stiffly) This child cannot be moved. She is on the verge of a severe pathology.

Reveal Fa'ad is reading off notes in his Audubon book.

FA'AD (CONT'D)  
She has no sense of herself. Perhaps it comes from having no 'real' home... My suggestion? You should enroll her in an American school.

He snaps it shut and turns back to them.

STEVE  
Doesn't Beverly Hills Jr. High have an excellent program for dumb kids?

FA'AD  
The best and the dumbest, but of course one can't attend without living in Beverly Hills proper.

STEVE  
But sure they could live with me -- for a while, don't you think?

A long pause. Fa'ad sneaks a clumsy look at his crib sheet.

FA'AD  
This child cannot be moved!

Steve is thrown by the out of sequence comment.

STEVE

But doesn't Beverly Hills Junior High have a program for that?

TRUDY (V.O.)

They were both horrible liars. They clearly had no experience. And obviously I couldn't jump in.

FA'AD

Your daughter didn't tell me you were so beautiful.

TRUDY (V.O.)

They were pulling out lines that I'd nixed in rehearsal, like;

STEVE

Well, Doctor Magazine says you're the best in the world.

FA'AD

Thank you, Doctor.

TRUDY (V.O.) (CONT'D)

And just as quickly they jumped to the end.

FA'AD

Any time.

STEVE

Thank you for coming by.

FA'AD

(starts out, then) Any time?

TRUDY (V.O.)

But for some reason, my mom didn't notice. Maybe because she didn't want to go back to the jungle either.

EMMY

I don't know, I'm supposed to live here because of some doctor that -- I can't even afford to pay.

STEVE

I took care of that. And he's not "some" doctor. He's one of the most ethical and respected men working in the medical profession today.

Through the window (and unseen by Emmy) we see Fa'ad cross through on his tiny horse pulling something on a leash. After a moment we see the leash is attached to the tiny horse that used to be Steve's.

EMMY

Okay, but we're only staying long enough to see if this brings Trudy out of her shell.

In the background we now see that the leash following the tiny horse is pulling the giant humanitarian plaque on a wagon.

INT. GUEST BEDROOM - MOMENTS LATER

Emmy is led into the elegant room. She takes it in. The soft bed. The sheets. She clearly misses it. She takes a look around, then jumps into the bed. Steve enters with roses. She gets up, embarrassed.

EMMY

What are you doing?

STEVE

I just want this to feel like it's your home. That's all.

EMMY

Oh. Well, thank you. That's sweet.

Migo appears with a small bag that says "Antacids." Steve quickly grabs them and shoos him away before she notices.

EMMY (CONT'D)

But I don't want to get used to this.

STEVE

No. You deserve it. Look, I'm sorry I said what I did before. You've sacrificed so much -- and plus-- eleven foundations.

EMMY

I might have stretched the truth on that. It's a lot harder to help people than you think. Twenty years of doing this and all I've gotten is a little worn around the edges.

STEVE

But you've tried. I've never even done that. I've just never had any reason to. I'd love to have edges. Look at these hands. No callouses. I've never had to lift a thing.

Emmy steps closer. She takes his hand and runs her finger over it. It's an intimate moment.

EMMY

What about this?

STEVE  
 (a moment then) Golf. A game I play every day with my so called friend "Fa'ad." The only person I know who also has never had a job and has never accomplished anything.

Emmy pulls back a little.

EMMY  
 He's never had a job?

STEVE  
 He's not even ashamed of it. I mean talk about a (instantly, recalling) DOCTOR! But "Doctor" is more of a career than a job, don't you think?

Trudy appears at the door, unseen.

EMMY  
 You lied to me. How dare you take advantage of me like that. Of her.

TRUDY (V.O.)  
 Steve was going to tell her it was my plan and that I could talk.

STEVE  
 (finally) You're right. I'm sorry. It was selfish of me.

EMMY  
 It always is.

Steve turns to see Trudy. He looks at her and shrugs, but Emmy has already grabbed her hand and taken her away.

INT. EMMY'S CAR - MOMENTS LATER

EMMY  
 How dare he. How DARE he. I never want to see him again. He's just as self involved and oblivious--

TRUDY  
 It was my idea, okay Mom? I asked him to do it.

EMMY  
 Now you're going to defend him? Fine, let me hear it. Let me hear why it's okay that he took advantage of a twelve year old girl who -- I KNEW YOU COULD TALK!

She pulls over.

EMMY (CONT'D)

What is this? What are you doing?  
Why haven't you talked?

TRUDY

Because you don't listen!

EMMY

When have I ever not listened to you?

TRUDY

How many times have I said I don't  
want to live in the jungle.

EMMY

Well, everyone says that. The tribe  
says that.

TRUDY

That's because nobody wants to live  
there! So, I thought I'd make my  
point the way you did with your  
father. (off her look) You didn't  
speak to him for a year.

EMMY

Honey. That's just an expression.  
Like "what nice weather we're  
having."

TRUDY

(pointedly) I've never heard that  
expression.

EMMY

So, what, you're saying you want to  
stay with Steve? A man who only puts  
himself first.

TRUDY

Not this time. He took the blame for  
this even though he knew it would  
mean losing you as a friend.

EMMY

Yeah... so why would he do that?

Emmy contemplates this.

INT. STEVE'S MANSION -- LATER THAT NIGHT

Steve is there with Emmy and Trudy.

EMMY (CONT'D)

Why'd you do that?

STEVE

I didn't want her to get in trouble.

EMMY

But what did you get out of it?

STEVE

Nothing. (then, realizing) I did good for nothing! (pushes her)

EMMY

You did good for nothing! (pushes him back) So maybe you're not a lost cause after all.

STEVE

Does that mean you'll stay?

EMMY

Well, my fiance wasn't happy about it, but he trusts me. And I don't have much of a choice. My daughter wants to go to school here.

STEVE

Great. And maybe you can find a new charity. Something around here.

EMMY

Oh, I already have. Instead of helping a few poor people, I'm going to make one rich guy help a lot of poor people.

STEVE

I love it! And I have a great idea for the rich guy. Kiefer Sutherland. He owes me a boat.

EMMY

It's you, Steve. But I'm going to have to undo a lot of entitlement that's been ingrained in you for a long time. So if you're not game for it.

STEVE

I can't see a single bad thing coming from this.

INT. SECURITY ROOM -- CONTINUOUS

On the monitor we see Emmy and Steve's conversation play out. As we pull back we first come to a pair of hands angrily brushing out a bright red wig. We pan to the window and see Andy, watching as well. Then his box explodes. Frau throws the wig on and then picks up the phone.

INT. STEVE'S HOUSE - CONTINUOUS WITH BEFORE

STEVE  
Sounds like Frau has popped the champagne.

EMMY  
Then we're staying.

TRUDY  
Oh, boy! I'll go get my thing!

Trudy runs off. Emmy moves in on Steve, flirtatiously

EMMY  
I'm going to make you a better person.

Steve nods, then moves in too.

STEVE  
Okay, but I won't lie. I'll be trying to make you a worse one.

EMMY  
(playfully) Maybe once you convince me you really have become a humanitarian.

STEVE  
Okay, so I am going to have to lie.

We pull out from the giant, but somehow now homey mansion.

TRUDY (V.O.)  
And that's how I went from a village to a kingdom. And maybe finally found my own tribe. Things were finally going to be easy.

We find Andy, covered in oil, still watching through the window. Red lights approach and we see him running and slipping and trying to save his own, now very dark, skin.

TRUDY (V.O.) (CONT'D)  
Except for Andy who received the beating of his life from the Beverly Hills Police Department.

END OF ACT FOUR