

JAMOJAYA

by

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NOTE: This film takes place in 2014. The year **MALAYSIA FLIGHT 370** disappeared into the Indian Ocean.

Flashes of the vast ocean. Search teams look for something that isn't there. News footage flickers on the screen.

BLACK.

We hear the swaying branches of a **BANYAN TREE**. An orchestral arrangement of assorted birds fills the air. Singing in a peaceful and joyful manner.

The sound of a man HUMMING a distinct tune fades in...

FADE IN:

Once upon a time, a jealous concubine poisoned her husband's beloved son, Prince Jamojaya, so her own son could take his place as heir to the throne. Prince Jamojaya begged to the Gods for his life, but all they could do was turn him into the world's first Banyan tree.

The jealous concubine's son, however, loved his older brother. He asked the Gods to turn him into a bird so he could search far and wide for the Prince. Ready to give up, the bird landed on the Banyan tree, sorrowfully crying out "Brother, brother, brother." The tree responded, "I am your brother, you are sitting in your brother's lap." But the bird couldn't understand him. He flew away, forever seeking the brother he lost.

MUSIC CUE: INDONESIAN CHORAL MUSIC

1 EXT. BANYAN TREE FOREST - DAY 1

Warm pockets of sunlight beam down through the tree branches, illuminating JOYO (50's). A rotund Indonesian man with a peaceful nature. Casual in dress and manner, he looks like he's from a rural street in Gampong.

Lost in thought, he carefully studies the red, apple-sized fruit that grows on the banyan tree's branches. He collects his favorites into a crumpled plastic grocery store bag as black-browed babbler birds watch him.

END MUSIC CUE: INDONESIAN CHORAL MUSIC

2 EXT. HAWAII - VARIOUS STREETS - NIGHT 2

Joyo walks along the mountain filled roads of rural Hawaii bathed in the blue light of the full moon.

3 INT. HAWAII - ARANCINO RESTAURANT - NIGHT 3

A swanky 5-star restaurant with a chic, modern interior. Golden warm lighting.

Joyo moves through the hallway, nervous. He sticks out like a sore thumb.

4 INT. HAWAII - ARANCINO RESTAURANT - PRIVATE ROOM - NIGHT 4

Joyo walks into a private room with large windows to find **JAMES** (20's), an up-and-coming Indonesian Trap Rapper and **SHANNON GREENE** (40's), a fierce executive type with gentle eyes, a woman who always wears a suit, sitting at a long sleek table surrounded by PROFESSIONAL LOOKING MEN deep in conversation.

JAMES

I just want to make art but art that's universal. That's why I'm here. I really want my music to reach people everywhere in the world. Right now the music I make has limitations because of money but I know that's what you folks are good at. Spending that money to make artists worldwide.

RECORD EXEC

Do you think you have the mindset for that?

JAMES
For what?

RECORD EXEC
To go worldwide?

JAMES
(confidently)
Yes.

HALLWAY

Joyo enters, James' head is turned away, trying to be attentive to the executive. Joyo hopes James will notice him before he enters the room.

A THIN MAN (30s) sitting closest to Joyo mistakes him for a waiter.

THIN MAN
More water please. I'm dying of thirst.

Confused, Joyo nods and --

5 INT. HAWAII - ARANCINO RESTAURANT - HALLWAY - NIGHT 5
-- wanders in the hallway, looking for a water carafe.
He spots one and picks it up.

6 INT. HAWAII - ARANCINO RESTAURANT - PRIVATE ROOM - NIGHT 6
CLOSE on Joyo refilling the Thin Man's glass.
Shannon, sitting left of James, spots him, realizing he's not the waiter, but James' dad.

SHANNON
Excuse me. I'll just be a minute.

Shannon rushes over to Joyo and escorts him back into the hallway.

7 INT. HAWAII - ARANCINO RESTAURANT - HALLWAY - NIGHT 7
Shannon pulls Joyo down the hallway, trying to get as far away from the private room as quickly as possible.

NOTE: Joyo speaks with an understandable, but thick, Indonesian accent. Coming to the United States later in life, English has never been easy for him.

SHANNON

You're supposed to be in Indonesia.

JOYO

I changed my mind.

SHANNON

Okay, but this is a really important dinner for James. It's the first time he's meeting everyone from the label, including the owner.

JOYO

That's okay.

SHANNON

They won't understand why you're here.

JOYO

I am his dad.

SHANNON

This just isn't a great time.

Joyo stands not knowing what to say.

SHANNON (CONT'D)

My assistant will book you a hotel room.

JOYO

Okay. Can you tell James I'm here?

Shannon nods.

SHANNON

Of course.

Joyo watches Shannon rush back into the private room.

RECORD EXEC (PRE-LAP)

So I told him, if you don't book my client on this tour--

James sits at the table, listening.

RECORD EXEC

-- I'm gonna cut your fucking balls
off you piece of shit. Who do you
think I am...

The Thin Man and the Record Exec break into laughter. James
smiles. Feeling alienated by the story.

RECORD EXEC (CONT'D)

... some low level executive? You
don't think I'll hold my other
clients from being a part of your
tour? This fucking kid. He has no
idea how bad I could fuck him...

James glances out the window to see Joyo walking across the
parking lot.

CUT OUT TO:

9

EXT. HAWAII - ARANCINO RESTAURANT - NIGHT

9

Joyo ambling through the parking lot.

JAMES (O.S.)

AYAH!

Joyo watches his son approach.

They stand silent for a moment.

JAMES (CONT'D)

(gently)

How did you get here? You were
supposed to go straight home.

JOYO

I changed the first class ticket.

JAMES

You flew coach?

JOYO

It didn't cost anything extra to
come here. Layover.

James is still confused.

JAMES

That's ok. But why didn't you go
home. I bought you that ticket so
you could go back to Indonesia.

JOYO
I want to spend some time...
(beat)

JOYO (CONT'D)
After you finish recording, you'll
go on the tour for a year, year and
a half. This could be the last
time we see each other...for a long
time.

James notices Joyo's unconsciously clenching and releasing
his left hand.

JAMES
I can always come back.

JOYO
I found your shirt.

JAMES
What?

JOYO
I found your shirt when I was
leaving our hotel in Miami.

James, unsettled by his instability, scans his body.

SHANNON (O.S.)
You're still here.

Shannon walks out, annoyed.

JAMES
Shannon, Joyo changed his ticket so
he could visit me before things get
crazy for me.

JOYO
Thank you for taking care of my
son. You are very professional.

SHANNON
Of course, this is what I do. I'm
here for James.

There is an obvious awkward energy between the three of them.

SHANNON (CONT'D)
(to Joyo)
Do you want to come in? I'm sure we
can make room.

JOYO
No, no. It's not a good time.

James notices Joyo, again, clenching and releasing his fist. Joyo unconsciously shakes out his left hand. He looks at all the executives talking inside.

JAMES
I think I should take Joyo back to the guest house.

JOYO
No, you stay here. I can go first.

JAMES
You don't even know where to go.

SHANNON
Everyone's waiting for you-- this is a big night.

James takes one more look inside the restaurant at all the people who can take his career to where he wants to go. He glances at Joyo.

JAMES
It's best I get him home.

10 INT. HAWAII - GUEST HOUSE - VARIOUS ROOMS - NIGHT 10

The front door swings open. James allows Joyo to enter first.

Joyo eyes widen as he takes in the newly remodeled one bedroom guest house. An oasis on the beach. It's the nicest place Joyo has ever stayed.

BATHROOM

James watches Joyo as he wanders around the guest house. Joyo enters the bathroom to find a toilet that lifts its seat automatically. The bowl lights up a neon blue. Joyo approaches the toilet in awe.

James watches him fumble about.

JAMES
How long is your layover?

Joyo wanders into the living room.

JOYO
A few days.

JAMES

What kind of layover lasts a few days?

JOYO

It was a special ticket that the airline person helped me book. I have to fly to China then back to Malaysia before I fly—What if you need to go...

JAMES

What?

JOYO

Your toilet, what if you need to go...

JAMES

You pull down the seat.

JOYO

Then what is the reason the whole seat goes up if you have to put it down?

James stares blankly at his father.

It's clear James is tiptoeing around Joyo, afraid that his dad is a ticking time bomb.

LIVING ROOM

Joyo walks past the refrigerator that has a LED screen that lights up and stands in front of the sliding glass doors that lead out to a beautiful pool.

JOYO (CONT'D)

How can you afford such a nice place?

This question makes James uncomfortable.

JAMES

This house is on the record label owner's estate. The label pays for everything.

Joyo turns to James.

JOYO

So you stay here for free?

James braces for Joyo's response.

JAMES

Well...I'll eventually have to pay for it, my advance. ALT. Well eventually, I'll have to pay it. They front all the costs, but I have to pay it back.

Joyo stands there confused.

JOYO

Why do you need all this space? Can't you stay at a smaller place and keep the money?

JAMES

This is where all their new artists stay. It's part of the deal.

Joyo turns away, looking at the expense.

JAMES (CONT'D)

Ayah, stay in the bedroom, I'll sleep out here.

JOYO

No no no, this is your place. I'm the guest.

JAMES

No ayah, you stay in the bedroom. I want you to be comfortable.

They stand in awkward silence. It's difficult for them to understand the power dynamic in this situation.

JAMES (CONT'D)

I'm not sure I can take tomorrow off--

JOYO

That's ok. I know you have to work.

JAMES

There's a bunch of beautiful hikes you can go on during the day.

Joyo finally decides to accept James' offer and walks past the refrigerator.

JOYO

Your fridge has a TV on it.

He exits and enters the bathroom, leaving James alone in the living room.

11 EXT. HAWAII - GUEST HOUSE - POOL - NIGHT 11

An infinity pool that overlooks a small private beach below. Waves crash against the shore.

James sits at the edge of the glowing water and takes a deep hit from his POCKET VAPE. Trying to calm himself down.

He takes a deep inhale. In a moment of deep contemplation the vape suddenly EXPLODES and falls into the water.

JAMES

FUCK!

James looks down, watching the water ripple as the vape sinks to the bottom of the pool.

12 INT. HAWAII - GUEST HOUSE - BEDROOM - NIGHT 12

CLOSE on a photo of two young Indonesian boys. One of them is holding a raggedy stuffed animal. They look happy.

Joyo stares at the photo, sitting on the edge of the bed.

He's in a spacious bedroom suite. Sliding glass doors open up to a balcony that leads down to a small, private beach.

THROUGH THE DOOR'S REFLECTION Joyo subtly clinches and releases his left hand, before shaking out his arm. He digs a medicine bottle out of his pocket and dry swallows two small, white pills.

JAMES

(PRE-LAP)

He's only staying for a few days.

13 INT. HAWAII - GUEST HOUSE - LIVING ROOM - DAWN 13

In silhouette, James talks to Shannon on the phone.

JAMES

I don't know. I have no idea why he came here. I think he just... well I don't want him here either. I know Shannon, it won't get in the way. Ok. Ok.

James takes a deep breath. Joyo being here is not great for his new situation.

JAMES (CONT'D)

Well, I'm going to come in a little late to the studio today so I can spend some time with him. I know how much it costs. No, I'll be at the show for sure. I'll get there as soon as I can.

James hangs up, overwhelmed.

14 INT. HAWAII - GUEST HOUSE - VARIOUS ROOMS - DAWN 14

James drifts through the house, wandering into the bedroom to find the bed neatly made, but no Joyo.

A bird CHIRPS outside. James follows the sound of the bird, wandering out onto the balcony. He stares at this black-browed babbler that chirps with no regard.

The chirping is interrupted by distant laughter. James notices Joyo standing on the beach.

15 EXT. HAWAII - GUEST HOUSE - BEACH - DAWN 15

The camera stays with James as he approaches Joyo, who is HYSTERICALLY LAUGHING.

Disturbed by this weird behavior, James cautiously approaches Joyo's side.

JAMES

Dad, ayah...What are you doing?

Joyo turns his head towards James and lets out an even louder bellowing laugh. James wipes away the spit that lands on his face.

Joyo looks out in the distance. He takes deep breaths as if to capture all the positive ions the ocean provides him.

JOYO

It's Jaya's birthday soon.
(Beat)

Joyo lets out another bout of bellowing laughter.

JOYO (CONT'D)

It's something I do in the morning
now. I let out all the bad energy.
You should try it.

James, completely weirded out, stares at him with disgust.

JAMES

Naw dad, I'm chill.

James stands there awkwardly, unsure how to engage with
someone who seems to be unraveling.

PRE-LAP: JOYO HUMMING.

16 EXT./INT. HAWAII - MUSIC VENUE - DAY 16

Joyo unloads a truck of bottled water with a group of
NONDESCRIPT MEN and carries it into a LARGE MUSIC VENUE,
designed to entertain over 10,000 guests.

17 INT. HAWAII - MUSIC VENUE - GREEN ROOM - DAY 17

A spacious greenroom outfitted with snacks and plush leather
couches.

Joyo hums the tune we recognize from our opening.

He steams an outfit, removing its many crinkles. The plastic
bag full of red banyan fruit sits on the floor next to him.
He looks out of place.

18 INT. HAWAII - MUSIC VENUE - STAGE - DAY 18

CLOSE on the plastic bag full of fruit, still attached to
Joyo's hand like a safety blanket. He directs ROADIES where
to put equipment on stage.

A SECURITY GUARD appears from the wings, and grabs Joyo
forcefully.

SECURITY GUARD

Hey, hey! You're not allowed in
here.

One of the ROADIES rushes towards them.

ROADIE

Dude back off. He's with the
artist.

The Security Guard lets go.

SECURITY GUARD

How the fuck was I supposed to know
that? Look at him.

Joyo smiles at the helpful Roadie with gratitude before returning to work. This is a common occurrence for Joyo.

19 INT. HAWAII - MUSIC VENUE - AUDIENCE - DAY 19

Joyo stands in the audience staring at an **INDONESIAN CHILDREN'S CHOIR** on stage as he eats a **Banyan Fruit**. Joyo instructs the **SOUND ENGINEERS** how loud the levels should be while the children hold sustained notes.

Joyo zeroes in on two boys in the choir. The two boys glance at one another as they sing with visible passion. Something about seeing the two boys overwhelms Joyo with emotion. He cheers them on as his eyes well with tears.

20 INT. HAWAII - MUSIC VENUE - STAGE - DAY 20

A quiet empty stage.

Still holding the plastic bag with fruit, Joyo wanders onto stage for the final mic check.

He belts out an **INDONESIAN BALLAD** loudly and terribly, playfully imitating how the artist may perform that night. Offscreen, we can hear people laughing, entertained by his lively performance.

21 INT. HAWAII - MUSIC VENUE - GREEN ROOM - DAY 21

Joyo stands across from Sean (20's), and outgoing music producer and Post-Malone type. They stare at each other intensely.

Suddenly Joyo grabs Sean's and takes him to the ground. Sean begins to laugh, indicating that they are friends. They struggle back and forth. A stray **LEG** kicks a table, causing a water bottle to fall.

22 INT. HAWAII - MUSIC VENUE - BACKSTAGE HALLWAY/GREENROOM - DAY 22

NOTE: THE FOLLOWING SEQUENCE WILL BE A ONER (UNBROKEN TAKE)
UNTIL JAMES WALKS ONTO STAGE TO PERFORM.

WE ARE WITH Joyo as he walks through a hallway and into the GREEN ROOM. No longer empty, it's filled with different musicians getting hyped for the show. Like it's backstage at a Lil' Pump trap show.

Joyo passes through the crowd unfazed as bodies jump up and down. People hit a row of blunts. Someone does a line of cocaine off a mirror.

Amidst the chaos, Joyo finds the CHILDREN'S CHOIR, warming up.

CHOIR DIRECTOR
(in Indonesian)
Remember everyone-- as soon as
James starts to walk out to stage,
start singing.

The children nod their heads in agreement.

CHOIR KIDS
(UNISON IN INDONESIAN)
YES TEACHER!

In the distance, Joyo spots James talking to Shannon.

James turns to see Joyo approaching.

SHANNON
(uncomfortable)
Ok well...

JAMES
Dad, Shannon's been doing a great
job since she took over for you.
She got me signed with the best
record label. She got me a really
huge advance So I don't have to
worry about money for a while--

SHANNON
I'm so impressed with how far
you've taken your son. I'm sure it
wasn't easy moving from Indonesia
to the US with no money For your
son's career--

JAMES
--she's a really good manager dad.

Joyo parts his mouth to speak --

RAPPER (O.S.)
Who the fuck left this bag of weird
ass fruit.

Joyo and James turn to see a fellow RAPPER, along with his
ENTOURAGE, throw the banyan apples at each other as a joke.

James runs over to stop them. Joyo trails behind.

JAMES
Hey! Don't fuck with my dad's
shit.

The Rapper and his entourage continue to fuck around.
Laughing and throwing the banyan apples around.

JAMES (CONT'D)
Ey! HEY! Give that to me.

James grabs a banyan apple from the Rapper's hand and stuffs
it back into the tattered plastic bag.

On his hands and knees, Joyo picks up broken pieces of apple
off the ground.

JAMES (CONT'D)
What the fuck.

James shoves the plastic bag into Joyo's arms.

JAMES (CONT'D)
Can you hold onto this next time?

Joyo takes the bag.

JAMES (CONT'D)
You found these here?

Joyo nods. Unsettled by James' frustration, Joyo looks at
James, trying to figure out what is wrong.

But James ignores him and walks away, leaving to say goodbye
to Shannon.

Joyo picks up the remaining bruised, discarded banyan apples
off the ground. Carefully placing each one back into the
plastic bag.

JAMES (O.S.) (CONT'D)
You okay?

Joyo stands up, picking up the last piece of fruit.

JOYO

It's ok.

A beat of awkward silence.

JAMES

Do you have my clothes?

Joyo nods yes. Joyo leads James to the jacket Joyo steamed earlier.

Joyo lifts it off the coat hanger and helps James into it.

NOTE: AS JOYO PUTS ON HIS COAT, THE CAMERA NOW SWITCHES FROM FOLLOWING JOYO TO FOLLOWING JAMES.

The STAGE MANAGER comes over.

STAGE MANAGER

James-- we're ready.

James walks through the room towards the front door to BACKSTAGE.

Trailing behind, Joyo reappears with a bottle of water, which he hands to James. James takes a sip.

James nods as he passes the Choir Director, who cues the Choir to begin singing a version of ONDEL ONDEL, an Indonesian folk song. They stomp their feet and clap their hands to create percussive sounds to accompany their singing.

James walks backstage. The Children's Choir follows him, creating a soundtrack for his life. Joyo tries to keep up. They reach the WINGS OF THE STAGE.

As soon as the audience hears the Children's Choir, they erupt into excitement and begin CHANTING James' name.

James stops and takes a few deep breaths. Something is weighing on him. He suddenly turns to Joyo, who is standing next to him.

He's about to perform, but he can't go on stage without telling his dad the truth.

JAMES

(shouting)

Ayah. I need you to leave.

The CROWD'S SCREAMS drown out James' voice.

JOYO

What?

JAMES
(shouting)
I need you to leave. Tomorrow.

Joyo looks at James in shock.

JAMES (CONT'D)
(shouting)
You need to go back to Indonesia
and take care of your health.

James puts his hands on Joyo's shoulders and stares into his eyes to make sure he understands.

JAMES (CONT'D)
(shouting)
I need space to grow as an artist.

Joyo stares back at him blankly, unable to fully process James' words amidst the chaos.

Without warning, James turns and walks onto stage leaving Joyo in the wings. As the Children's Choir follows James out, they engulf Joyo who becomes smaller and smaller in the frame.

The camera stays profile with James as he steps up to the mic, Joyo now a small dot looking out at the stage.

James looks out to the crowd soaking in his youthful importance. And as he opens his mouth to start rapping...

WE CUT TO TITLE CARD:

JAMOJAYA

Brendan Kenney

24 INT. HAWAII - GUEST HOUSE - DAWN 24

Joyo sits on the edge of the sofa. He looks over at a passed out James.

Joyo studies the beautiful sight of his sleeping child, observing his chest lift up and down as he breathes deeply. He reaches over and gently touches his face, sweeping James' hair away from his eyes.

MUSIC CUE: INDONESIAN CHORAL MUSIC

25 EXT. HAWAII - HIKING TRAIL - DAWN 25

Joyo lags behind James as they walk along a tree-covered trail. Relaxed, Joyo HUMS the same song from the opening sequence.

JAMES
(frustrated)
It was right along this path.

As they go further along the trail, majestic mountains surrounding, they discover a beautiful open area adjacent to a quaint HORSE RANCH.

James, feeling pressed for time, lashes out. Joyo is still humming.

JAMES (CONT'D)
It was right here. Fuck.

END MUSIC CUE: INDONESIAN CHORAL MUSIC

James takes a deep breath, but out of the corner of his eye he sees Joyo squatting.

A GROUP OF BIRDS (black-browed babblers) gravitate towards Joyo. One of the birds lands on Joyo's hand as James grows increasingly impatient.

JOYO
Why did you decide to record your
album in Hawaii?

James fights his instinct to be entranced by Joyo's relationship with this bird that is calmly perched on his hand.

JAMES
It wasn't up to me.

JOYO
You didn't decide?

JAMES
The record label owner has a second home here.

JOYO
So you're paying him? For our place?

JAMES
They think it's the best environment for their newer artists to be creative.

Joyo looks up at James.

JOYO
I think you are recording here because it reminds you of home.

JAMES
No, it's where all their new artists record.

JOYO
Your brother would have liked it here.

JAMES
Can you stop saying that?

JOYO
What?

JAMES
That Jaya would have liked it here...

James shakes his head.

JAMES (CONT'D)
I need to get back to the studio.

The bird on Joyo's hand suddenly flies away. Joyo lingers, watching the bird as James pines to leave.

PATH - LATER

James and Joyo retrace their steps, making their way back.

JOYO
We should go shopping for food.
The fridge is empty.

JAMES
Don't worry about it. I have an
assistant.

JOYO
Shannon picks up groceries for you?

JAMES
No ayah, Shannon is not going to
pick up groceries for me. That's
not her job. I hired someone else
for that.

JOYO
Do you pay for this person too--
James stops walking.

JAMES
(interrupting)
Dad!

James takes a deep breath. Collecting himself.

JAMES (CONT'D)
I have an assistant to help me so I
can concentrate on making this
album. The label provides these
people so I don't get distracted.

JOYO
Sometimes distractions are good,
James. Why else would you come to
somewhere so beautiful and
relaxing?

James stares at him, at a loss for words. He turns around to
head home.

JAMES
I have to go to work.

Joyo watches his son walk away, the distance between them
growing.

26 INT. HAWAII - GUEST HOUSE - DAY

26

CLOSE on FIJI WATERS shoved into the fridge. Sitting on the couch, Joyo watches with disapproval as RUDY (20s), James' well-meaning assistant, unloads grocery bags. Take out bags go cold on the dining table.

RUDY

I got everything you asked for. I put all the meat in the freezer for now because it was sitting in the car for a little. Do you want me to put them in the fridge instead?

JAMES

We're good.

RUDY

You should probably eat the take out soon before it goes cold. I should've bought it after I went to the market.

JAMES

Don't worry about it.

Rudy turns to leave but he suddenly remembers --

RUDY

Oh, I also bought the plane tickets you wanted. Here.

Rudy hands James the printed ticket. James immediately becomes awkward. He motions to Rudy to stop talking.

Rudy glances at Joyo, realizing he should stop talking.

RUDY (CONT'D)

Oh... sorry.

James takes the paper that Rudy placed on the table and begins folding it.

JOYO

(O.S.)
Mangoes.

Joyo picks up a mango from the counter.

JOYO (CONT'D)

They aren't ripe yet.

27

EXT. HAWAII - GUEST HOUSE - POOL - DAY

27

The takeout bags are splayed out on a glass table. Joyo and James eat lunch next to the pool in familiar silence.

JOYO

(breaking the tension)

How has work been? How has the recording been going?

JAMES

I've only been here a few days.

JOYO

Oh. That's true.

JAMES

(softens)

It's been good... I mean, it's nice to have a lot more resources and a proper studio. Also we have good engineers so when we run into problems things get fixed a lot quicker...

As James talks he begins to get more enthusiastic and excited.

JAMES (CONT'D)

I really want this album to take my style and present it in a bigger way. I think I have this huge opportunity to keep my identity as an artist, but be able to reach a lot more people especially with this label and manager behind me--

James stops for a moment at the mention of his new manager.

JAMES (CONT'D)

I want more...for my music.

Joyo, like an ex-girlfriend, calmly listens and takes in these new aspirations James passionately speaks into existence.

JOYO

That's great. I'm happy that my son's career is going in a new, better direction.

James sensing he may have oversold his dreams without Joyo, backtracks.

JAMES

I just hope the record label will go along with the way I see things...

JOYO

--you will have your way, Sean is producing.

JAMES

(surprised)

How do you know about Sean?

JOYO

I was wrestling with him--

JAMES

-- No, how do you know he's producing?

JOYO

I stayed in contact with him.

JAMES

(incredulous)

Why would you stay in contact with him, he's my music producer.

JOYO

He's my friend.

JAMES

No he's not, ayah. He works for me.

Joyo ignores James' change in attitude.

JOYO

How is Shannon doing as your new manager?

James uncomfortably shifts in his seat.

JAMES

Do you really want to know?

JOYO

(calmly)

Yes.

JAMES

Ok...she's amazing. I don't have to worry about anything.

(MORE)

JAMES (CONT'D)

She makes sure that all the stuff surrounding the music is taken care of. I never have to make any calls myself. She handles all of the business stuff. She has relationships in the industry that you've never had so I can get a meeting with anyone I want. She thinks way ahead into the future about stuff unlike when we were working together and you would just wait for things to happen. She's proactive. I don't have to ask for anything to get done because it's already being taken care of. It's night and day how superior a real manager is compared to a family member that doesn't know what they're doing.

This silences Joyo, who doesn't know how to respond.

Awkward, tepid silence.

JAMES (CONT'D)

I bought a plane ticket for you to go back home to Indonesia.

JOYO

I'd rather take my flight, I have to save your money.

JAMES

Why would you take that flight? It flies through Malaysia and China. This flight is non stop and goes straight to Jakarta.

JOYO

I'll take my original flight on Monday.

James takes out the printed ticket and slams it on the table.

JAMES

This leaves tomorrow.

Joyo stares at the ticket.

JAMES (CONT'D)

I really need you to leave, ayah.

JOYO
 (casually)
 I know.

James, frustrated with Joyo gets up and leaves.

Joyo takes a few deep breaths, looks up at the sky to search for something that isn't there.

Joyo sits for a moment, then begins to clean up the take out boxes.

JOYO (CONT'D)
 (voice over, in Indonesian)
 James. When you were born, you could never fall asleep.

CUT TO:

A PHOTO MONTAGE OF JAMES AND HIS BROTHER JAYA AS CHILDREN.

JOYO (CONT'D)
 Even until you were 4 years old, unless your mother or I was in the room you would stay awake. Your older brother Jaya, was the opposite. He never needed us-- he could fall asleep anywhere. Do you remember that James? You were different. Even if I stepped away for a minute, you would wake up. I would always have to stay near until I knew you were fast asleep.

NOTE: Stuffed rabbit they had when they were kids.

ALT STORY BELOW

JOYO (V.O.)
 James. When you were young-- a little baby, we could never get you asleep.

A PHOTO MONTAGE OF JAMES AND HIS BROTHER JAYA AS CHILDREN.

JOYO (V.O.) (CONT'D)
 Until you were four years old, unless your mother or I were in the room... your eyes would be open. Wide awake. But your older brother, Jaya... we would give him that stuffed rabbit and he'd fall asleep anywhere. Even on a crowded train because he never needed us...

Joyo takes a deep breath. The photo montage continues on screen.

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

But you... you were different. If I stepped away, even for a minute, you would wake up and scream and cry. So I stayed with you, every night, until you were fast asleep...

CUT TO:

28 EXT. HAWAII - SUNSET BEACH - DUSK 28

Joyo carries a plastic bag, walking along the white shores of Sunset Beach alone.

29 EXT. HAWAII - RESTAURANT - DUSK 29

The sun sets over the beach. Joyo sits at a small cafe table alone.

PRE-LAP: SOUNDS OF LAUGHING CHILDREN

30 INT. HAWAII - FAMILY FUN ZONE ARCADE - NIGHT 30

Dimly lit with colorful ambient lights. Joyo plays skee ball, surrounded by kids and their families.

He throws the ball right into the center hole. A stream of tickets pour out into Joyo's hands.

CUT TO:

PRIZE CENTER

At the counter, Joyo redeems the tickets for an OVERSIZED TEDDY BEAR.

31 INT. HAWAII - PUBLIC RESTROOM - NIGHT 31

A single public bathroom with a lock. The Teddy Bear is placed neatly on the counter next to the sink. Staring at Joyo, who examines himself in the mirror.

He opens his duffle bag and changes into a black, ill-fitting suit.

He exits, leaving the duffle bag on the floor.

32 EXT. HAWAII BEACH - DAWN 32

The Teddy Bear bumps against Joyo's leg as he walks along the beach. Joyo stops, looking out over the water.

He stands for a moment. At the water's edge, he looks at A GROUP OF BIRDS flying in the distance.

Out of nowhere, maybe because he feels pathetic, he bursts into uncontrollable, GUTTURAL LAUGHTER.

We cut WIDE to Joyo holding the Teddy Bear on the beach, all alone.

33 INT. HAWAII - GUEST HOUSE - JOYO'S BEDROOM - DAWN 33

Joyo sits still.

Waiting on the edge of the bed. He has nothing to pack. He holds the Teddy Bear.

34 INT. HAWAII - GUEST HOUSE - LIVING ROOM - DAWN 34

James sleeps soundly on the couch, his back turned toward the wall.

Joyo steps quietly into the living room, trying not to make noise. He looks at James one last time, before he goes through the front door.

As soon as the front door shuts, we see James lying on the couch with his eyes open. He's wide awake.

35 INT. HAWAII - GUEST HOUSE - VARIOUS ROOMS - DAWN 35

James prepares for work.

Relieved he can regain independence and normalcy, but also struck with a tinge of sadness. He cooks eggs. Brushes his teeth. Takes a shower.

KITCHEN

James tries to fill a glass of water from the smart fridge (with the TV on it), but it doesn't work. He can't quite figure out the technology. After a few attempts, he gets frustrated. Fuck it. He pours a glass of water straight from the sink.

36 EXT. HAWAII - GUEST HOUSE - POOL - DAWN 36

Bare feet dangle in the pool. James vapes. Lost in thought.

MUSIC CUE: INDONESIAN CHORAL MUSIC

37 INT. HAWAII - GUEST HOUSE - BEDROOM - DAWN 37

James walks into the bedroom to see that his father left two things behind as a parting gift: the Teddy Bear and the bag of Banyan fruit. James picks up the Teddy Bear, considering it.

CUT TO:

38 EXT. HAWAII - GUEST HOUSE - BEACH - DAWN 38

James staring out over the water, in the same spot Joyo stood before. He smiles.

PRE-LAP MUSIC

39 INT. HAWAII - STUDIO - DAY 39

James and Sean vibe hard to a new beat. Their dialogue is barely audible because the music is so loud.

SEAN

This is that cosmic shit man!

JAMES

Goddam, this is fire! I can feel my whole body shaking.

SEAN

This is YOUR music James. It's yours.

JAMES

Bring up the low end.

The room begins to shake, almost harmoniously combining with the **INDONESIAN CHORAL MUSIC** score that is playing over these series of scene.

We zero in on James' face. He's in bliss. Clearly he feels at home in the studio working with Sean.

END MUSIC CUE: INDONESIAN CHORAL MUSIC

40

INT. HAWAII - CORPORATE MEETING ROOM - DAY

40

James sits in the middle of a long rectangular conference table, surrounded by Shannon and various INSCRUTABLE EXECUTIVES. MICHAEL (50s), the owner of the label (a Sam Rockwell-type), sits at the opposite end of the table.

James, still on an emotional high from his recording session is pitching his vision for his album.

JAMES

This album should create an immersive experience, like the album is telling a visual story with Indonesian elements. The main theme of the songs, if you listen to them all the way through, will be a story about two brothers, lost and unable to find each other--

As James passionately explains his vision, the executives are not responsive and expressionless.

JAMES (CONT'D)

I want my album to be inspired by different folk-tales I heard growing up as a kid. I want to include my signature Indonesian kids choral arrangements which will create a dream-space that gives the entire record an ethereal, fairy-tale vibe--

MICHAEL

(interrupting)

-- ok. Hold on.

Michael discounts James as if everything he just said was cute, but of no value.

MICHAEL (CONT'D)

Can I hear from the global marketing team?

EXECUTIVE 1

James, I really love your ideas and especially your passion. But from a global perspective the choral music feels a bit niche. We really want you to have the greatest exposure so we want to find a sound that's going to resonate and cross boundaries that you may not normally be used to.

Michael, who has reading glasses on, brings them down to the tip of his nose so he can read texts while listening to his executives. He obviously has other important things to attend to.

EXECUTIVE 2

I absolutely agree with what Mia is saying here. You know, it would be really great if we can go out with a dance track to introduce you to the world. Something that can be remixed by a major artist. That's the type of energy we want. We should always be trying to steal some momentum from artists that are already known worldwide.

James doesn't know how to respond to these comments because they are so distant from what he had wanted.

EXECUTIVE 3

Hi, James. Over here. I'm Reina with the endorsement and cross marketing division. You have such a distinct style that I'm super confident that a high end fashion designer would be interested in teaming up with us for the record release. Let's get you a campaign! These things can really catapult you into the zeitgeist because your face will be on their ad campaigns for that cycle. I really think it's important that we establish you as a prestige artist. Matt from branding. He's sitting right next to you--

James looks to his right where Matt waves at him.

EXECUTIVE 4

Hi, nice to meet you. I'm Matt.

EXECUTIVE 3

-- has already prepared some engagements for you while you're in Hawaii.

JAMES

I definitely understand where you guys are coming from.

(MORE)

JAMES (CONT'D)

And obviously you all have been doing this a lot longer than I have but I think it's really important to me that the title track have some form of my music that people know me from—

EXECUTIVE 1

That's great, but, your audience will follow you while we build a much more palatable sound so that we build your brand.

While the executive talks, James looks over at Michael who doesn't look up from his phone. It's evident to James that this is a routine meeting for Michael.

JAMES

Yea but I feel we could do that while still-- ALT: Can we just slow down for sec?

EXECUTIVE 1

You gotta trust us James. Like you said, we've been doing this for a long time. We know what we're doing.

James looks around at all the fake smiles covering their annoyance underneath. Their faces telegraph "not another self important artist".

JAMES

(defeated)

I...just...don't feel comfortable with this direction. The Indonesian instruments that I'd use would be repurposed to sound modern—

EXECUTIVE 1

That's great James, but—

TIMECUT:

An empty meeting room, except for James and Shannon going over the details.

JAMES

I don't feel like they heard me. Like, what's the point of signing me if they want to just control everything about how I want to present myself.

(MORE)

JAMES (CONT'D)

I really think that how we get introduced to the world is important. We only get 1 chance at a first impression.

SHANNON

Listen, I've been through this many many many times James. What you're going through is very typical for artists that have a strong identity tied with their music. But you got to step back for a moment--

JAMES

I am stepping back! I was listen--

SHANNON

-- Wait wait. I'm still talking. There is always a way to get what you want from them while still keeping them happy. It's one for them and one for you.

JAMES

It doesn't seem like they are trying to give me one for every one I give them

SHANNON

I've never had an artist not get one or two songs on an album.

JAMES

One or two songs? I don't want just one or two songs, it's my album. The entire album should be songs I've written. Not some group of people that have no idea who I am.

SHANNON

(gently)

James. When we first met, what did you say to me about where you wanted to go in your career.

JAMES

That I want to reach a wider audience. More international. But I understand where you're going with this but why can't they support--

SHANNON

-- hold on. Listen to me. If you want to have access to everything they have to offer, you NEED to focus on the business now. If you make them a lot of money, I promise, you will eventually be able to do something entirely for yourself. This is different from your self starting mindset James. There is a whole team behind you. Let them do their job and get you to where you want to be. Once you get there, you'll have the power to start making more of your own decisions artistically.

James takes a deep breath.

JAMES

(reluctantly)

Ok. Obviously I haven't done this before so I'm going to trust you.

SHANNON

You need to. They're bringing in a high profile producer to help you with this album.

James immediately tries to object. But Shannon holds up her hand to shush him.

SHANNON (CONT'D)

Let them help refine your image.

JAMES

I can't make the kind of album I want without Sean.

SHANNON

This is an incredible opportunity James-- this producer is responsible for half of the top ten on the radio right now. We're lucky he even wants to work with us. The single that they put out for your album is very important. Like you said, it's the first impression. It needs to feel "professional" not like a track that was made on your computer at home.

James doesn't know how to respond to this.

SHANNON (CONT'D)

James. I work for you. I don't work for the label. But I wanted you to work WITH THIS label because we can use their resources to our advantage. Isn't this what you wanted? It's time for you to think about the long game. Think bigger.

James takes this in.

JAMES

I understand where you're coming from-- but for now I'd really like to stick with Sean.

Shannon nods.

SHANNON

I think that's something you should express to the Michael.

James turns and observes the record label owner, Michael, engaged in a casual conversation with one of the executives outside of the meeting room.

41 EXT. HAWAII - STUDIO - PATIO - DAY

41

James eats lunch with Rudy in silence. Rudy scrolls through his phone, checking emails and calls. James takes a bite of his burger. They have little to discuss.

Rudy looks up.

RUDY

I got the refund.

JAMES

Huh?

RUDY

For Joyo's plane ticket.

James simply nods in acknowledgment.

They resume eating, James now keenly aware of Joyo's absence.

The executives from the meeting, in their fresh suits, come into the patio space from eating lunch off campus. They laugh with one another as they walk past James.

EXECUTIVE 1
 (to James)
 See ya in there.

42 INT. HAWAII - MUSIC STUDIO - DAY 42

James stands in the recording booth next to the mic. Through the glass he sees Sean, surrounded by executives talking to him.

James tries to get their attention through the mic, but no one can hear him. There's too many cooks in the kitchen and Sean is overwhelmed.

James thinks. He then picks up his phone and scrolls through the contacts. He lands on Michael Rice. He pushes call...

43 INT. HAWAII - NORTH SHORE MANSION - DAY 43

James, sits on a metal bench in a grand, empty entrance hall.

Michael, the Record Label Owner, appears in a Tommy Bahama outfit, barefoot.

MICHAEL
 James. Sorry to keep you waiting.
 Come on. Let's go talk in the
 kitchen.

James follows Michael through this strange, expensive house. The decor an odd mix of post-modern artwork. As Michael leads him to a modern kitchen set in breathtaking views of the ocean. Michael opens the fridge and pours himself some water.

MICHAEL (CONT'D)
 Are you the real deal?

Michael turns to James across a kitchen island and stares him right in the eyes.

MICHAEL (CONT'D)
 Are you ready for the spend we're
 about to make on you?

James doesn't know what to say.

MICHAEL (CONT'D)
 I don't want to be let down.

James is intimidated as Michael does not break eye contact. Michael cracks a smile.

MICHAEL (CONT'D)
I'm kidding. You'll be great.

Michael now moves his way towards the living room.

MICHAEL (CONT'D)
But James, I've met A LOT of
artists and not all of them can
handle the pressure and needs of a
bigger label.

Michael takes a seat on a plush throne like white couch as
James continues to stand at a distance.

MICHAEL (CONT'D)
You want something?

JAMES
What do you mean?

MICHAEL
You want a drink, something to eat?
You can help yourself.

JAMES
I'm ok.

James is visibly nervous and on edge. On the other side of
Michael, James notices the TV on low volume in the
background.

MICHAEL
There are two things that really
upset me James. People who aren't
good at their jobs and people who
waste my time. My belief is that if
an organization is pouring in their
resources and collectively spending
their time on an artist there
should be an understanding and
acknowledgment that these things
are happening FOR them.

James standing there, like a child being scolded, can't help
but break his gaze to Michael by looking at the TV.

MICHAEL (CONT'D)
I'm flying in a lot of people from
the industry to do a casual meet
and greet for you. I want everyone
to know who you are before we
release your first single.

(beat)

(MORE)

MICHAEL (CONT'D)

It's expensive. But I know you'll make it worth it.

James turns to Michael and nods that he understands. The TV seems to grow in volume.

MICHAEL (CONT'D)

Speaking of money, I'd like for you to reconsider the Indonesian royalties and rights that you carved out in the contract. It would be great if the label could have worldwide rights. We can do a lot more, knowing that we can use our resources to market you in Southeast Asia.

James sobers. He understands what Michael is trying to do.

JAMES

I put those aside for my father. To pay for him to retire back home.
ALT: It's his retirement.

Michael smiles and studies James for a moment.

MICHAEL

(condescendingly)

Your father is here, isn't he?
Visiting you for a bit?

James nods, uncomfortable at the idea that Shannon told him that Joyo arrived.

JAMES

Yea, but don't worry. I already sent him home.

Michael takes a deep breath and looks out towards the ocean.

MICHAEL

Hawaii is the perfect place for artists. An island designed for relaxation and inspiration.

James disturbed by this sentiment, as though the island's whole existence is just meant to eliminate unnecessary stress and diversion. Does he forget who he is talking to? Someone who also comes from a land that people come to merely vacation.

MICHAEL (CONT'D)

I hope you feel like you're a part of the family.

As Michael talks, James keeps glancing at the TV, which he finds distracting.

MICHAEL (CONT'D)

I know you've had some resistance to us bringing in a new producer for the album. I'd really like for you to think about it from our side.

Suddenly, James' phone rings and buzzes which he immediately silences.

JAMES

Sorry.

MICHAEL (CONT.)

We're looking out for your best interest. You want wide appeal, right?

James nods.

MICHAEL (CONT'D)

James, bringing on this producer is a sure fire way for this album to be a success. We can get your music on all the streaming playlists.

James nods again, preparing to make a case for his producer, Sean, when his eyes float to the TV flashing a BREAKING NEWS headline that **MALAYSIA FLIGHT 370**, the flight that his father was on, has **DISAPPEARED**.

James fully turns away from Michael towards the TV, when his phone suddenly rings again.

MICHAEL (CONT'D)

What's wrong?

James looks at his phone to see RUDY calling him and a string of missed texts.

JAMES

Im sorry. I'm so sorry. But I have to reschedule this meeting with you. I'm sorry.

But before Michael can respond, James is already out the door.

MUSIC CUE: INDONESIAN CHORAL MUSIC

44 INT. HAWAII - GUEST HOUSE - DUSK

44

James paces back and forth on the phone, silhouetted as he was when talking to Shannon a few days earlier, his laptop resting on the kitchen counter. The TV also playing the news about the missing flight, BLARING.

JAMES

(distressed)

I understand but all I'm asking is if he was on the flight! Jovo Emanuel. I know. I know what you're saying but all I'm asking is if this passenger got on the flight. Miss, I'm just not sure if he took this flight or if he was on this other first class trip that I bought for him. Listen, I understand that you don't have any information at this time! I get that. But what I need to know is if this man was on this flight. JUST LOOK AT YOUR FUCKING COMPUTER. LOOK HIM UP. LOOK IT UP!!!

The news anchor in the background explains that the flight vanished into thin air.

James slams his phone down in frustration. He sees the first class ticket that he gave to his dad on the counter. His dad took the flight that had passed through Malaysia.

MUSIC CUE TRANSFORMS: MUSH OF HOLLOW UNSETTLING
DISSONANT CHORDS.

45 INT. HAWAII - GUEST HOUSE - DUSK

45

CLOSE on the laptop screen. James scrolls through news footage, looking for any hints or signs of Jovo.

But all he can see on screen is vast, open water.

46 INT. HAWAII - GUEST HOUSE - BEDROOM - NIGHT

46

James tosses and turns. He cannot sleep.

47 EXT. GUEST HOUSE - BEACH - NIGHT

47

James stands on the beach alone, breathing heavily. Taking in the ocean's infinite abyss.

48 EXT. BANYAN TREE - NIGHT 48

Joyo stands. An obscure figure lit by pools of meandering moonlight. His face barely visible, going in and out of the branches' shadows. A ghostly presence.

END MUSIC CUE:

Is this a dream?

PRELAP JOYO'S GUTTURAL LAUGHTER, CUT TO:

49 INT. GUEST HOUSE - BEDROOM - DAWN 49

Birds chirp outside. James' eyes open. He can hear something stirring outside.

50 EXT. GUEST HOUSE - BEACH - DAWN 50

James walks through the sliding glass doors onto the balcony. Over the edge, he can see JOYO. Standing on the beach laughing. As though resurrected from the dead.

CUT TO:

The camera following James as he runs down onto the beach, making sure it's his dad and not a figment of his imagination.

Joyo turns to see his son.

James, in disbelief that he's alive, slowly approaches him and joins his side.

Joyo reaches out to hug him and James goes limp. He's in shock.

JAMES

You weren't on that plane, you weren't on that plane?

Joyo holds him tighter and begins humming the song from the beginning to calm James down, but it has the opposite effect. James struggles to break free. A strange combination of anger and relief.

CLOSE on James' face as he releases himself from Joyo's grasp. James walks away, concealing the tears bubbling up in his eyes. As he gets closer and closer to the house, Joyo becomes smaller and smaller in the frame. The space between them becoming EVEN MORE vast.

51 INT. GUEST HOUSE - KITCHEN - DAY

51

James and Joyo stand across the kitchen island from one another.

JAMES

I can't have you stay here, ayah.
You can't stay with me. I made a
promise to Shannon that you would
leave.

Joyo nods, filling a glass of water from the fridge. He doesn't seem to have any problem working the high tech fridge.

JAMES (CONT'D)

DAD! Are you listening to me! You
can't stay here. I can't believe
you. Why didn't you take the
flight that I bought you?

JOYO

I'm growing to like it here.

KNOCK, KNOCK.

The keys jingle in the door.

JAMES

Oh fuck! Ayah. Hurry. Go wait in
the bedroom. Go. Now!

Joyo ambles over to the bathroom instead just as the door opens, It's Shannon.

James walks towards the door to stop her from entering the house but she walks right past him and begins talking. James follows her to the living room.

SHANNON

Is everything ok?

She turns to scan James' body and looks around the place expecting to find drug paraphernalia.

SHANNON (CONT'D)

Is there something I need to know?

James doesn't know what to say.

SHANNON (CONT'D)

Michael told me you decided to just
walk out of the meeting with him.

(MORE)

SHANNON (CONT'D)

You're making me worry James.
Normal people don't do that.

JAMES

Everything is fine.

SHANNON

Look, if something is going on, I
can help you deal with it. That's
what I'm here for. If there's an
issue with Michael I can mediate,
but you can't--

JAMES

-- I understand.

SHANNON

Walk out of meetings, especially
with the label owner. It's
unprofessional.

James goes to talk again when they hear the toilet flush.
Shannon stops talking.

SHANNON (CONT'D)

Is someone here?

Shannon turns her head to see Joyo emerging from the
bathroom. Shannon looks to James with shock.

JOYO

Auto magic toilet...

SHANNON

What the fuck is he doing here?
James! Answer me! You told me he
left.

Shannon begins to pace as Joyo comes closer, not
understanding that the closing distance is making her
angrier.

SHANNON (CONT'D)

You can't have two managers!

Joyo walks up to Shannon and takes her hand.

JOYO

Good to see you again.

Shannon, is fuming, but can't seem to let out her anger
towards Joyo which frustrates her more.

SHANNON

This is a huge problem James--

JOYO

-- I'm his assistant.

James' initial reaction is to contradict him but he looks over to see how angry Shannon is.

James stands silent for a moment. Shannon looks to him for answers.

SHANNON

What is he saying James?

JAMES

He's my assistant. He came back to be my assistant.

James doubles down. Looks Shannon in the eyes.

JAMES (CONT'D)

I mean... that's what Joyo used to do anyways. He was my assistant not my manager, you said it yourself. That's all he was really ever good for.

Joyo turns to James, surprised by this candid admission of his feelings.

JAMES (CONT'D)

(to himself)

He was a horrible manager. But now he can make himself useful.

Shannon shifts, uncomfortable. She feels bad about what James is saying about Joyo but also relieved. She turns to Joyo to check in, is he's sure he's ok with this? He looks at her.

JOYO

Yes, I am his assistant.

52

INT. HAWAII - PHOTO STUDIO SPACE - DAY

52

ADD MOMENT BETWEEN SHANNON AND JOYO. MAYBE PLAY WITH ASSISTANT DECISION IN LAST SCENE. SHANNON NAVIGATING THE NEW DYNAMIC WITH JOYO AS AN ASSISTANT.

Lights flash across James' face as fabric hung up above gets blown across his body by an industrial size fan. He poses in front of a white cyclorama wearing light, summer clothes.

A patterned short sleeve button-down and shorts. He's dressed to sell.

Joyo stands awkwardly next to Shannon. He nervously glances at Shannon. Shannon notices. Unsure what to say, she constantly checks her phone to appear busy.

Suddenly --

SHANNON

Oh my god. The music video director that James loves is interested.

Joyo looks at his feet -- reminded of what James said about him earlier.

BACK ON THE SET

The ASSISTANT DIRECTOR approaches James with a pair of LEATHER GLOVES.

JAMES

What's this for?

AD

They want you to wear em.

JAMES

Is it the brand or the label.

AD

I don't know bro. I'm just bringing them over to you.

James looks over at EXECUTIVE 3 who conspires with the BRAND REP. James reluctantly puts on the leather gloves and just stares at his hands. They look ridiculous. Why is he wearing leather gloves with shorts?

The photographer snaps more pictures.

Joyo watches from the side alone, upset at how miserable James looks. Another person appears, placing a BUCKET HAT on James' head.

AD (CONT'D)

Are you James' assistant?

Joyo looks at the AD who clearly hates his job.

JOYO

Yes.

AD

Great. Can you help set up the green room For lunch?

James watches Joyo talking to people from a distance, unsure of what Joyo is doing. Joyo approaches James.

JOYO

What do you want to eat?

Joyo hands James a lunch menu.

JAMES

Why are you taking other people's lunch orders? You're not a production assistant. Why did they ask you to do that?

JOYO

It's ok, it's my job--

Before Joyo can ask James his lunch order again, someone on the crew spills coffee.

AD

Ey. EY! YOU! Clean this shit up.

Joyo immediately runs over and takes the napkins that another staff member hands him.

James steps forward to intervene but stops himself.

He watches Joyo obey as he goes to his knees, wiping up the spill with napkins.

Shannon looks up from her phone, feeling secondhand embarrassment at Joyo's instinctual subservience.

PHOTOGRAPHER

Could you put the hat back on?

Excuse me...

(to his assistant)

What was his name again?

James takes a seat and stares straight forward lost in thought. In the corner of his eye, he can see his father still cleaning.

PHOTOGRAPHER (CONT'D)

James!

53 INT. HAWAII - VAN - NIGHT

53

CREW MEMBERS from the brand shoot celebrate in the back seat with James. Joyo drives the transport van.

RADIO (O.S.)

(music ends)

And now in news. Search crews have still found no evidence of Malaysia flight 370--

James watches Joyo immediately turn the radio off.

The Crew Members in the backseat act like rowdy teenagers. They see a liquor store in the distance.

AD

Ey! You! Stop the car! EY! You deaf! LIQUOR STORE!

Joyo makes a quick, dangerous turn and parks.

PHOTOGRAPHER

Hey driver, be a good lad and fetch us some booze.

JAMES

I can get it.

PHOTOGRAPHER

No, let the driver do it.

James start to get up but before he can climb out of the crowded can, Joyo is already out the door.

54 INT. HAWAII - LIQUOR STORE - NIGHT

54

Joyo carries a plastic crate as he ambles through nondescript aisles filled with gin, vodka and other common spirits.

James follows. As Joyo tries to pick up a bigger handle of rum James tries to take it for him. Joyo pushes him away and takes it.

JAMES

Ayah. You really don't need to do this.

JOYO

It's ok. I want to.

Joyo sets the crate down, putting another bottle into it. He goes to pick it up, but it's clearly too heavy.

JAMES
Here, let me take it.

Joyo refuses.

JOYO
How will it make you look if you're
helping your assistant?

Joyo lifts the crate with visible struggle. Frustrated,
James leaves.

Joyo sets the box down to catch his breath. He shakes out
his left arm before picking it up again.

55 INT. HAWAII - VAN - NIGHT

55

James watches Joyo drive from the back seat.

**The Crew Members loudly discuss where they should go next --
a bar? A restaurant? A strip club?**

JOYO
I can take you. Tell me and I take
you. You are young, you need to
have fun.

James glances at his dad.

JAMES
I think we should go home.

EVERYONE
NOOOOO!/ Hell no/ We're in Hawaii!

"Cherry Pie" by Warrant comes on the radio. Joyo turns it
up.

JOYO
This was my son Jaya's favorite
song.

Everyone in the car starts going nuts.

James, becoming increasingly irritated, fixates on Joyo's
eyes in the rear view mirror.

CREW MEMBER
(to James)
You're assistant is fucking cool
man!

MUSIC CUE: "CHERRY PIE" BY WARRANT

56 INT. HAWAII - 939 STRIP CLUB - NIGHT

56

Crew Members down shots as scantily-clad STRIPPERS circle their table.

Joyo stands awkwardly to the side, refilling everyone's glasses like a server. He doesn't know where to sit, intentionally staying as far away from James as possible. James feels sick watching his father act so subservient to everyone.

PHOTOGRAPHER

(to Joyo)

Sit down. Enjoy yourself Mate.

JOYO

It's ok. Can I get you anything?

AD

You know what would make this party amazing. Some fucking molly.

Joyo takes a moment, then suddenly.

JOYO

Let me find some.

James is horrified.

CREW MEMBER

Really?

JOYO

It's not a problem.

Joyo walks off.

The crew are in shock. They can't believe he's going to go find molly.

James watches the Crew Members continue partying in a montage sequence of hedonistic indulgence. He can't bring himself to fully partake. Joyo returns with some molly, only heightening the discomfort as both of them remain stone cold. As father and son stare at each other, James watches as the Crew Members throw a stripper, Devon (early 20's) local girl, onto Joyo's lap. Devon moves seductively all over his body.

PHOTOGRAPHER

(to James)

Take one of these with us, mate.

JAMES

I'm ok.

PHOTOGRAPHER

Come on!

James still staring at Joyo

JAMES

Give it to me.

The photographer hands it to James who chews it. The bitter taste makes him gag.

PHOTOGRAPHER

Hahaha. You're not supposed to chew it!

Another stripper is placed on James' lap. He tries to reject it, but the Crew Members force him.

Strippers grind on top of James and Joyo. They try to avoid eye contact, both uncomfortable with themselves in this position as father and son. James looks at Joyo out of the corner of his eye and sees the PHOTOGRAPHER force a pill into Joyo's mouth.

THE SOUND OF THE CLUB FADES OUT

SILENCE

Joyo and James stare at one another. Strobe lights begin to flash. How did they end up in this position?

MUSIC CUE: Billie Eilish's "OCEAN EYES"

In a visual effect, the room and the chaotic party spin around Joyo and James in fast motion while Joyo and James stay completely still. Soberly making eye contact as only the sound of the music cue plays.

CUT TO:

57 INT. HAWAII - ALA MOANA MALL - DAY 57

Joyo stares up at a huge tree that grows in the middle of this open air mall. James watches from a distance.

58 INT. HAWAII - ALA MOANA MALL - TAILOR SHOP - DAY 58

James stands on a platform in front of a triad of mirrors. A FRIENDLY TAILOR takes his measurements. Joyo waits at his side.

JAMES

Id like for the shirt to have one
of those huge collars.

NOTE FOR WARDROBE: THE REFERENCE IS LEO D. IN BAZ LUHRMAN'S
ROMEO AND JULIET.

TAILOR

What's the suit for?

JAMES

I'm a music artist.

TAILOR

Don't they have people that do this
for you? I mean I don't mind the
business but thought they take care
of your wardrobe.

JAMES

Yea, they do... but I've been
having some problems with them.
Like, how I want people to see me
and my music so I figure if I can
just show them maybe they'll relax
and let me do what I want.

As James talks, the tailor drops his chalk. Joyo immediately
goes to pick it up. James picks up on this through the
mirror. His subservience once again irritating James.

JAMES (CONT'D)

How much will this suit cost?

TAILOR

It's not cheap. I'll have to build
it from scratch because I don't
have any templates for your frame.
I'm thinking, ballpark, 2500?

Joyo's face falls at the price, but he stays silent.

59 INT. HAWAII - ALA MOANA MALL - FOOD COURT - DAY

59

Joyo places fast food trays onto the table. James sits
across from him, starting to pick at his food.

Joyo observes James who seems stressed -- he's not acting
like himself.

JOYO

I found the trail we were looking for the other day...you know what was at the end of it?

(beat)

A beautiful banyan tree.

James unresponsive.

JOYO (CONT'D)

Can we go there together sometime?

James doesn't look up from his food.

After a moment of silence, Joyo tries to find a way in.

JOYO (CONT'D)

(in Indonesian)

Didn't the suit seem a little expensive?

Joyo takes a deep breath, wanting to support James but not knowing how.

Joyo sits silent for a long moment. Then—

JOYO (CONT'D)

You know... when you were born. You came into this world with three patches of hair that formed a triangle on your head. Your mom... was very religious, and the Catholic community we belonged to viewed the triangle as demonic so your mom pressured me to shave your head.

(beat)

So I did. I always regretted shaving your head. I should have just let you be who you are James.

(Beat)

I was mad at your mom for that.

JAMES

It doesn't matter... I was a baby. How could I have known what I wanted.

JOYO

It does matter. It was a sign. You were born for greatness.

(beat)

Your mom, she was a good mom to you and Jaya.

Joyo cuts a piece of food, leans over and places a piece of food onto James' plate.

JOYO (CONT'D)
She just couldn't handle seeing me
after Jaya died.

JAMES
STOP. STOP! STOP!!!

Referring to the food that Joyo keeps putting on James' plate.

Joyo puts his fork and knife down, confused. James meets his eyes.

JAMES (CONT'D)
Don't you ever want to do something
for yourself? Aren't you sick of
doing things for other people?

Joyo thinks about this for a moment but before Joyo can speak.

JAMES (CONT'D)
You know that's how they view us,
right? They've never met anyone
from Indonesia who wasn't a maid,
nanny, nurse, or cook. Doesn't
that bother you!

JOYO
I know who I am.
(beat)
A father to my sons.

BAM!

James slams the table and walks away, tired of having Joyo's entire identity defined by being a parent.

Joyo watches James leave. His proudest achievement has been being James' dad.

60 INT. HAWAII - MUSIC STUDIO - DAY

60

Music blares from the studio speakers.

NOTE: This will be the same song that James will perform at the Sonos showcase.

Sean and James watch Shannon, expectant. Over the music.

SHANNON

It's a great start but it still
needs work. We have to run it by
Michael though and get it approved.

Joyo enters and hands Shannon a cup of coffee.

SHANNON (CONT'D)

Oh, thank you.

James watches annoyed.

SHANNON (CONT'D)

Michael's looking for mass appeal.
He won't put out the album if it's
not.

(beat)

What do you think Sean?

SEAN

(uncomfortable)

James...is a visionary artist and I
trust his instincts. That's why he
chose all of us to be here right?
To make music he wants to make?

Wrong answer. That wasn't the answer Shannon wanted to hear.

While Shannon decides what to do next, she notices Joyo
tidying up the studio.

61 INT. HAWAII - GUEST HOUSE - BATHROOM - NIGHT 61

James stands in front of the bathroom mirror, wearing his new
ridiculous and expensive suit. He adjusts the lapels.

On the counter, he sees a couple rotten banyan tree apples.
He pushes them into the trash.

62 INT. HAWAII - GUEST HOUSE - LIVING ROOM - NIGHT 62

James walks into the living room, feeling anxious about his
outfit.

Joyo stands, beaming with fatherly pride. He gets up from
the kitchen table and walks over to James.

JOYO

Lets see here.

Joyo adjusts James' collar and pats his shoulders warmly.

JOYO (CONT'D)

You look great. There's no way they won't love it.

James smiles with gratitude.

James moves toward the door to leave, but Joyo doesn't follow. He takes a seat on the couch. James turns to Joyo.

JAMES

Let's go.

JOYO

I don't want to embarrass you. You should go alone.

JAMES

You don't embarrass me... Also, Shannon invited you, she wants you there.

JOYO

I'll stay home.

JAMES

Are you feeling ok?

JOYO

Yes, don't worry.

James lingers near the door And looks back.

JOYO (CONT'D)

Go ahead, maybe I'll join you later.

James exits, hesitant. Unsure if he should leave Joyo alone.

INT./EXT. HAWAII - NORTH SHORE MANSION - NIGHT

James walks into the party with a shy confidence, excited about his new outfit, but also terrified what people will say. No one greets him, making him feel like an outsider.

James stands alone near the entrance. He looks around to see eccentric types mixed in with the executive Tommy Bahama types and a sprinkle of suits.

Sean taps his shoulder. James turns to see him.

JAMES

Yoooo.

They hug.

SEAN

This shit is crazy dawg. This is happening. Can you believe it?

JAMES

Naw. Shit is crazy.

SEAN

This is all for your new album man. Like they orchestrated all this shit to push it.

JAMES

This would've never happened if you weren't here with me.

SEAN

Naw, you a loyal dude man. You a king.

HIP GUEST (O.S.)

What do you guys do?

Sean and James turn to see a woman dressed in a flowy maxi dress.

HIP GUEST (CONT'D)

Are you friends of Michael?

James doesn't know how to respond.

SEAN

(interjecting)

This entire party is for this dude.

HIP GUEST

Oh really? You must be important.

JAMES

I'm a rapper.

HIP GUEST

What kind of rap do you do?

SEAN

He's fucking amazing dude. His shit is so fresh it's gonna be like some new shit that no one's ever heard before. He's about to blow up.

HIP GUEST

(not interested)

Wow. Congratulations.

The HIP GUEST looks around the party.

HIP GUEST (CONT'D)

Do you know where I can find the
expensive champagne they have here?

James and Sean look at each other.

JAMES

I have no idea. We just got here.

The hip guests leaves.

SEAN

(to James)

Hey I'm gonna look for some alcohol
too.

James travels through the house towards the kitchen.

Someone laughs behind him. James turns around to see Michael
walking towards him.

MICHAEL

You look ridiculous.

James' face falls, prompting Michael to laugh again.

MICHAEL (CONT'D)

I'm just kidding. You be an artist.

JAMES

Hey, thank you for--

Michael quickly disappears after spotting someone more
important in the crowd.

James walks around alone, abandoned. No one knows who he is.
Everyone in the midst of their own conversation. James makes
his way to the backyard where he feels even more lonely in
the vast crowd of people he doesn't know.

SHANNON (O.S.)

James!

James sees Shannon, a little loaded, making her way towards
him.

SHANNON (CONT'D)

Look at this! Your event is going
so well.

JAMES

Really?

SHANNON

Yea! Look at all these people.
It's hard to get industry together
like this. Especially for a new
artist.

JAMES

It doesn't seem like anyone knows
who am. No one's even talked to
me.

Shannon shakes her head.

SHANNON

All the right people are here. I'm
so excited what they can do for the
album.

Shannon looks proudly at James. She does care...

SHANNON (CONT'D)

I have a surprise for you. Look
over there.

James looks over to see the children's choir setting up and
taking their places. He smiles, then in the corner of his
eye, he sees Joyo across the backyard horse playing with a
group of young kids.

SHANNON (O.S.) (CONT'D)

I've really grown to like him...
you were right-- he's been the
perfect assistant for you-- DAN!
DAN!!

Shannon spots someone and calls him over.

SHANNON (CONT'D)

That's who we hired to direct the
music video for your dance track.

James looks at Shannon confused.

JAMES

Dance track?

SHANNON

Dan!

Shannon leaves James and walks toward the music video
director, Dan.

James lost in thought, but looks up to see Joyo staring at
him from across the pool.

TIME JUMP:

Joyo approaches James, who is happy to see a familiar, friendly face. Joyo can sense James feels a bit off.

JOYO

How are you doing son?

JAMES

Great. I can't believe all this is happening. It's crazy for things to finally fall into place. It's almost like a dream.

Joyo watches James, sensing James isn't being completely honest. But now isn't the time to ask questions, so he plays the supportive parent.

JOYO

I'm proud of you son.

James suppresses his emotions, he can't tell his dad how relieved he is to see him.

JAMES

Hey ayah. Do you want to go to the banyan tree trail after the party?

JOYO

(warmly)

Of course, I'd love to.

Feeling as though this is a bit out of character for James, Joyo stares at him trying to figure out what to say. James seems a bit lost. Before Joyo can speak, the **INDONESIAN CHILDREN'S CHOIR** begins to sing.

MUSIC CUE: BUNGONG JEUMPA

The children from the choir stomp and clap to make their own percussive beat. James and Joyo look at each other with the love of a father and son, bonding over the beautiful music.

As the song builds, Michael walks past James.

JAMES

Michael.

Michael stops in his tracks, on his way to someone else.

JAMES (CONT'D)

I want to introduce you to my dad.

JOYO

Hello.

JAMES

I wanted to thank you for flying over the childrens choir and all the effort that went into this event.

MICHAEL

(dismissive)

The choir was Shannon's idea, but it seems to be going over fine.

JAMES

Sean and I can't wait to play the new track we just made. We integrated the Children's Choir into it.

Michael takes a nonchalant sip from his drink.

MICHAEL

I heard the track. It's not right for us.

Michael takes another sip.

MICHAEL (CONT'D)

We need a dance track-- that's what's hot right now. I didn't want to bring it up tonight, but James we need to go in a new direction. Lose the choral music.

JAMES

Michael, just hear me out for a second. The single I made with Sean builds upon my last album.

MICHAEL

I love the identity of it all but it's time now for you to dig deeper into the kind of artist you're meant to be. It's too indie.

JAMES

How do you know this can't go wide if we don't release it.

MICHAEL

We gave it shot. It doesn't work. I hired a new producer, Alex Reid, to come in.

JAMES

I don't need Alex. I need Sean.
It's what we agreed on. Sean
working on this is the main thing
that matters to me.

MICHAEL

Shannon didn't tell you? Sean isn't
working WITH Alex, Alex is
replacing him. We're firing Sean.

James stiffens.

JAMES

(deliberate)

Michael. Firing Sean is the one
thing I will not yield to. I need
continuity with my former sound.

MICHAEL

It's my label, my money.

JAMES

Well technically, I'm paying for
it, aren't I?

MICHAEL

It's my money.

JAMES

Well, am I wrong to say that
eventually I'll have to repay all
of this? I mean isn't my advance
paying for this party?

Michael laughs in disbelief. James is crossing a line.

JAMES (CONT'D)

I'm only fighting to keep Sean.
That's all I'm asking for. I've
done everything else you've wanted.

MICHAEL

You will do as I say. It's my
label. You're lucky that I give a
shit about you at all. The amount
of money we are spending on you,
that I'm risking! I didn't even
know who you were until Shannon
begged me to sign you. I mean,
look at you, wearing this
ridiculous suit. Left to your own
devices you'd fucking fail.

James grows silent. As he listens, in horror, more people at the party turn to listen to Michael berate him publicly.

MICHAEL (CONT'D)

How fucking dare you talk as if this is your money paying for this. It's my fucking money. I created this so you fucking artists that don't know what's good for you can fuck around in the studio. I gave you a shot and it didn't work, so shut the fuck up and stay in your place--

Suddenly, out of nowhere, Michael is LIFTED INTO THE AIR BY JOYO, who throws him into the pool.

The Children's Choir goes quiet.

The whole party goes quiet, unsure how they should react and nervous about how Michael will respond. James looks at Michael in the water, terrified. Michael surfaces, his face detached.

After a moment of treading water, HE BEGINS TO LAUGH. James nervously looks between Joyo, Shannon and Michael as the rest of the party breaks out into laughter, too.

Joyo, still breathing hard, looks to James who does not meet his gaze.

MUSIC CUE: ADULT RENDITION OF BUNGONG JEUMPA

63 EXT. HAWAII - TRAIL - NIGHT

63

James follows Joyo along the trail in silence, lost in thought. Trying to process the possible repercussions of what his father just did.

James studies the back of Joyo's head. It's as if he was looking at a stranger.

Note: This scene is a mirror image to the opening of the film where Joyo was following James, not sure of how he felt.

64 EXT. HAWAII - BANYAN TREE - NIGHT

64

A full moon creates cascading shadows from the branches on the ground. James and Joyo arrive under the tree, struck by its indisputable beauty.

James watches Joyo begin inspecting the apple-like fruit, selecting the perfect ones. He uncharacteristically starts helping him, picking one off and offering it to his father. Joyo takes it, grateful but slightly concerned. They take a seat under the tree.

Joyo and James sit silently under the tree. They take in the expansive sky.

END MUSIC CUE: ADULT RENDITION OF BUNGON JEUMPA

JOYO

It's Jaya's birthday soon...

James doesn't answer. He studies Joyo once again.

After a long silence...

JAMES

(softly)

Jaya hated that story...

JOYO

Hmm?

JAMES

That story you used to tell us.
About the banyan tree.

JOYO

Oh...

JAMES

You were like a broken record. We
used to hide from you, you know.
Because we didn't want to hear it.
(beat)

Why?

JOYO

I wanted you to be close?

JAMES

He hated it.

Joyo is confused.

JAMES (CONT'D)

I don't need you around to help me
anymore.

(Beat)

I think it's time for us to live
separate lives.

Joyo takes a moment to think.

JOYO
I was an architect before your
music.

Joyo looks to James who doesn't respond.

JOYO (CONT'D)
You remember?
(Beat)
And what I learned is that a
building cannot stand unless there
is structure...You need me.

JAMES
How? In what way do I need you?

Joyo can't fully articulate it.

A long moment of silence.

JAMES (CONT'D)
You're the bird.

James takes a beat, unsure whether or not he should say what
he's realized.

JAMES (CONT'D)
In your story. You're the bird.

Joyo considers this for a moment. He doesn't respond,
rather, he calmly stands and picks up one of the banyan
fruits from the ground. James watches in frustration as Joyo
is silhouetted by the night sky.

Joyo takes a bite out of the apple.

CUT TO: BLACK

65 EXT. HAWAII - BANYAN TREE - DAWN 65

Birds chirping. James opens his eyes, waking up beneath the
Banyan Tree. He looks around. Joyo is gone.

66 INT. HAWAII - GUEST HOUSE - MORNING 66

James enters, expecting to see Joyo. But the house is empty.
He notices the bedroom door is closed.

He walks over and knocks on the door.

JAMES

Ayah?

No response.

James reaches for the doorknob. It's locked.

He stand there for a moment not knowing what to do but ultimately decides to walk away.

BEDROOM

Joyo sits on the bed. Lost.

67 EXT. BEACH - MORNING 67

James, on the beach. Knees hugged to his chest.

68 INT. HAWAII - STUDIO - DAY 68

James walks through the hallway, confused as he sees STRANGERS going in and out of the studio room.

When he enters the room, Sean is in the middle of a breakdown, trying to get the Strangers to stop disconnecting his hard drives from the computer. Shannon stands next to him, telling him he needs to let them do it.

Shannon sees James, looks him in the eyes then walks out. James follows.

JAMES (PRE-LAP)

What's going on?

69 INT. HAWAII - STUDIO - HALLWAY - DAY 69

James tries to keep up with Shannon who is power walking. She does not want to talk.

SHANNON

What do you think is going on?

JAMES

Why are they taking the hard drives?

SHANNON

You can't fix this.

JAMES

What do you mean?

SHANNON

You're fucked. They're pulling your Album.

James doesn't understand what Shannon is saying.

SHANNON (CONT'D)

Your dad threw the owner of the record label in the pool. Did you think he was just going to let it slide? The session today, I don't know who's going to pay for it. As for me, I'm going back to LA, I have other clients who take this seriously.

70

EXT. HAWAII - STUDIO - STREET - DAY

70

A black car is waiting for Shannon.

JAMES

Shannon, there has to be some way to work this out!

SHANNON

Next time listen to the people you hire.

JAMES

We can self release, we can find some other place to record the rest of the album.

Shannon turns to James.

SHANNON

Are you fucking dumb? You signed a contract. Michael owns the album. It's not your music anymore. You can't release anything you worked on without his permission. I've explained all of this to you.

Shannon opens the car and start to get in.

SHANNON (CONT'D)

Maybe you're right, maybe you're better off putting out your own music. The kind of business we do is for big boys and girls. You needed to play ball and you weren't willing to do that.

(MORE)

SHANNON (CONT'D)
 Good luck putting your music out on
 SoundCloud with your many
 followers, and good luck with
 finding someone to pay for wherever
 you need to go but I don't care
 anymore. Make music in Lithuania, I
 don't give a fuck. Have fun being
 an artist.

Shannon slams the door.

James stands there speechless. The car begins to move forward
 but suddenly lurches to a stop.

The window lowers And James walks over.

SHANNON (CONT'D)
 Give me the keys.

JAMES
 The keys to what?

SHANNON
 The keys to the goddamn rental car!

James hands her the keys.

SHANNON (CONT'D)
 You need to get your shit out by
 tomorrow.

The car takes off.

71 INT. HAWAII - UBER - DAY

71

James sits quietly in the passenger seat. The UBER DRIVER,
 Killamente, huge Hawaiian dude, looks over wanting to engage
 in conversation.

KILLAMENTE
 How's your day?

Silence.

KILLAMENTE (CONT'D)
 You local?

JAMES
 (curt)
 No.

KILLAMENTE
 You a musician?

JAMES

Why?

KILLAMENTE

Oh, I know that spot I picked you up at. I picked up a lot of famous artists from there.

The uber driver covertly takes out a burned CD with DEMO written with a sharpee marker on it from his center console and slowly starts to move towards the head unit. Right before he inserts it he gets scared and returns it to the center console. He looks over at James a few times to check in.

Slowly, Killamente start to hum a tune. James feels Killamente staring at him while the humming transforms into full blown singing. James, annoyed, looks out of the window, trying to ignore him.

The singing become louder and more passionate.

OUT THE WINDOW

James sees a landscaping crew firing up a chainsaw preparing to chop down a tree.

SUDDENLY.

JAMES

STOP!

Killmanete, startled, slows the car, while James grabs the shift knob and forces the car into park. The car violently comes to a halt hurling their bodies forward. James blasts out of the car—

MUSIC CUE: INDONESIAN GAMELAN MUSIC

72 EXT. HAWAII - FAMILY PARK - DAY

72

-- into the group of LANDSCAPERS preparing to chop down a tree. James grabs an axe off the ground. He pushes through the Landscapers and begins CHOPPING DOWN THE TREE HIMSELF.

KILLAMENTE

(in the distance)

EY, FUKKAH! My music ain't dat bad!!!

The sound of the chainsaw grows as James chops at the tree. With every strike of the axe, James gets more and more emotional.

END MUSIC CUE: INDONESIAN GAMELAN MUSIC

73 INT. HAWAII - GUEST HOUSE - DAY

73

James walks into the living to see the furniture moved over and a bunch of paper sprawled out on the floor next to a Manila folder. Joyo carefully examines them.

JAMES

What is all of this?

Joyo didn't even notice James walk in.

JOYO

It's your contract. I'm trying to see if there is a way to let you control your image and wear what you want to wear.

JAMES

How did you find my contract?

JOYO

I looked through your suitcases and found it in the folder.

JAMES

This is fucking ridiculous.

Joyo, confused.

JAMES (CONT'D)

You think looking through the contract is going to help. Do you know how much trouble you've created for me? I'm fucked right now.

JOYO

You never know, there could be something in this contract that helps you.

JAMES

No there's not dad! They have fucking lawyers that look through this shit. They get paid tons of money so that they can own you.

(MORE)

JAMES (CONT'D)

There's no fucking way that they missed anything. Jesus fucking Christ, and you think YOU'RE gonna find it? You're my fucking assistant. That's what you get paid to do. Even when you were my manager, you were my assistant. You don't know SHIT about business. LOOK AT YOU. WHAT THE FUCK ARE YOU DOING?

James points to all the papers on the floor.

Suddenly, Joyo picks up the Manila folder and gets up. He opens the sliding glass doors, walks onto the balcony and hurled the file over the railing.

The papers cascade through the air and into the pool. He stands there breathing hard, trying to catch his breath.

After a moment, he slowly walks back in and looks to James.

JOYO

You're right. I couldn't understand any of it.

James, shellshocked stands there, unsure whether to be angry or apologetic.

Joyo walks over to the kitchen and turns on the stove and puts some oil in a pan as if nothing happened. He takes ingredients out of the fridge like he's preparing to make a meal. He takes out an onion and begins chopping it.

James stares at him, expecting him to turn around and say something, but he doesn't. This frustrates James even more.

JAMES

Fuck this.

James beelines for the door.

74 EXT. HAWAII - GUEST HOUSE - DAY

74

James slams the Door behind him. He takes a few step and stops himself. James, trying to control his emotions, breathes heavily and thinks what to do next. He turns back towards the door but decides against it and leaves.

75 INT. HAWAII - GUEST HOUSE - DAY 75

Joyo stops chopping, listened for the door. Is James coming back in?

76 EXT. HAWAII - NORTH SHORE MANSION - DAY 76

We follow James as he approaches the house.

We reveal Michael leaving his house in sunglasses, preparing to take a car to go into town.

Michael sees James and sighs. Continues moving toward his car.

MICHAEL
(Dismissive)
THERE'S NO POINT. THERE'S NO POINT!

James rushes him.

JAMES
Michael. MICHAEL!!! WAIT. NO. NO.
WAIT!

James sprints towards the car. Michael hurriedly tries to open the door.

MICHAEL
GO AWAY! GO AWAY!

Before Michael can get in his car, James dives in the driver's seat.

JAMES
Hold on. Give me one second.

MICHAEL
One. Now get out.

JAMES
Just...2 minutes. Just 2 minutes of
your time.

MICHAEL
Get out of my fucking car.

JAMES
I'll give you Indonesia.

This makes Michael stop.

MICHAEL
That's not good enough.

JAMES
Worldwide 360.
(Beat)
You can have it all.

Michael considers.

MICHAEL
(Incredulous)
What about your dad?

JAMES
He doesn't matter.

Michael softens. He takes a deep breath.

MICHAEL
Alright.

James doesn't move, relieved. Michael stares at him.

MICHAEL (CONT'D)
(matter of fact)
Now get the fuck out. Please.

77 INT. HAWAII - CORPORATE MEETING ROOM - DAY 77

Through the tempered glass windows, James sits across from a LAWYER while Michael stands behind them. Shannon appears next to James. We watch, but cannot hear them exchange a few words. James nods. He understands these new terms. He understands that he's sacrificing his creative freedom for fame.

The Lawyer slides over a new small stack of paperwork. James begins signing.

78 EXT. GUEST HOUSE - POOL - DUSK 78

The Papers from the old contract float in the pool.

We reveal James staring at them.

79 INT. GUEST HOUSE - BATHROOM - DUSK 79

Close on Joyo's profile, his head resting against the slope of the bathtub.

We cut wide to see him in the bathtub filled with water and a layer of FLOATING BANYAN TREE APPLES.

He looks over at the toilet that suddenly lifts for no reason.

80 EXT. HAWAII - GUEST HOUSE - BEACH - DAWN 80

Joyo stands, staring out at the ocean alone. No laughter.

81 INT. HAWAII - GUEST HOUSE - MORNING 81

Joyo sits at the kitchen table eating alone.

James watches him from the doorway of his room, then decides to join him. He sits across from him.

Long moment of silence.

JAMES

I signed a new contract...

Joyo doesn't look up.

JOYO

That's nice.

Joyo focuses on his plate of food.

JAMES

They said that they are going to increase the marketing budget for my release.

Joyo doesn't respond. After a long moment-

JOYO

That's good for you.

Joyo still does not look up. James is unsure what to do with his dad's new attitude.

JAMES

Hey ayah...I have, um. This shirt that I need ironed. Do you think you could do it for me?

JOYO

You're an adult. You should do those things for yourself now.

James doesn't know what to say to Joyo at this point.

JAMES

Have you been taking your medicine?

JOYO

When have you cared if I take my medicine?

Silence.

JAMES

So um, I'm gonna stay at a new place. With the new contract I signed...they said that I should go to a new place but you can stay here. I made sure that they wouldn't make you leave until you're ready...

JOYO

Ok.

James is unnerved by Joyo's despondence. James wants desperately for his dad to say something.

JAMES

Did mom ever say why she left us?

Joyo freezes.

JAMES (CONT'D)

I never got to say goodbye to her.
(beat)

I just remember us going to church...and all those kids were singing...but I can't remember if she was there anymore. ALT. And I think she was holding my hand but I just can't remember anymore.

Joyo, like A stone, slowly looks up but has a difficult time making eye contact with James.

James tries desperately to meet his gaze.

JAMES (CONT'D)

Everyone was so hung up on Jaya.
(beat)
But we lost mom too...

A tense silence fills the air.

82 INT. GUEST HOUSE - BEDROOM - MORNING

82

James packs a suitcase. Joyo comes to the doorway and watches him for a moment.

Joyo comes in and tries to help James pack but he takes the shirt Joyo is folding.

JAMES

I'm an adult. I can do it.

CLOSE ON James' back. Joyo sits back and watches his son pack.

JOYO

Your mom believed in God. I never did.

James FREEZES. After a moment, he zips up the suitcase.

83 INT. GUEST HOUSE - DOORWAY - DAY

83

Both stand awkward across from the other.

JOYO

Where will you be staying?

JAMES

You don't need to know.

Joyo doesn't respond.

JAMES (CONT'D)

It's for the best.

Long silence. Finally-

JOYO

Is it expensive?

JAMES

(dry)

NO.

James turns and leaves. The door slams --

PRE-LAP: AGGRESSIVE DANCE BEAT

84 INT. HAWAII - STUDIO - DAWN

84

An aggressive dance beat blasts through the speakers.

James sits at the mixing board with Alex who is jamming out to his own music he's created. James however, is lost in thought.

Music turns off.

ALEX
What do you think? Hey.

JAMES
Hmm?

James realizes Alex is waiting for a response.

JAMES (CONT'D)
(defeated)
It's great.

ALEX
It's fire.

Alex plays the song from the beginning to marvel at his work. James' face immediately falls.

Behind him, the door opens to reveal Dan Meyers. James perks up. He walks behind them and sits on the couch as he patiently listens to the music.

MUSIC CUE: INDONESIAN CHORAL MUSIC

James watches Dan slowly close his eyes to concentrate. James turns forward and does the same.

As his eyes close and the screen turns to BLACK.

1 DOLLAR BILLS backlit by a blinding light FLY ACROSS A BLACK CANVAS IN SLO MO.

85 INT. STRIP CLUB - DAY

85

Dollars fly across Joyo's face in SLO MO.

SLO MO: Up above. **DEVON**, swings poetically around the pole. Joyo, entranced by her obvious talent. Her performance is a beautiful and lyrical masterpiece. It's clear, even to Joyo, that she's an artist.

FADE OUT CUE: INDONESIAN CHORAL MUSIC

FADE IN: CLUB MUSIC

We reveal a man next to Joyo using a dollar bills gun spewing out money on the stage.

CLUB PATRON
(spewing grotesque
language)

Joyo's attention shifts back and forth from the club patron to the stripper performing above. He realizes, what is he doing here?

Devon then climbs higher and higher on the pole, to the very ceiling. She begins to wildly swing, then, suddenly, she **DROPS UPSIDE DOWN**, using her legs to control her speed. Her face meets Joyo's as they lock eyes.

PRE-LAP: KNOCK, KNOCK

86 INT. HAWAII - HOTEL HALLWAY - DAY

86

Door opens to reveal Shannon.

She shocked to see Joyo standing across from her.

SHANNON

Ummm hi...

She notices Joyo's nervous energy. Shannon feels that Joyo wants to say something but can't.

SHANNON (CONT'D)

Come in... why don't you come in for a second.

Joyo slowly moves forward as Shannon ushers him in. Joyo freezes, unsure of where to sit or stand.

JOYO

Did I do something wrong?

Confused, Shannon doesn't know what to say.

JOYO (CONT'D)

James left the guest house.

SHANNON

(motioning)

Take a seat. Here.

Joyo, shaking, moves over to the armchair, but knocks over a cup of coffee.

JOYO

(in Indonesian, cursing at himself)

Dumb fuck.

Shannon watches, shocked at Joyo's uncharacteristic explosion.

Joyo goes to clean it up, out of nervous energy, he tries to fruitlessly scoop up the spilled coffee with his hands.

Shannon approaches, placing her hand on Joyo's shoulder. She brings over paper towels to help him.

SHANNON

It's okay. Don't worry about it.
Really.

The spill now mostly handled, Joyo stands up, full of shame.

JOYO

I'm so sorry. I shouldn't have
bothered you.

Shannon watches Joyo leave the room, speechless.

JAMES (PRE-LAP)

I'm so happy to meet you.

87

EXT. HAWAII - STUDIO - PATIO - DAY

87

James, leans forward in his chair, across from Dan in the studio patio. Dan listens patiently to James.

JAMES

I've been a fan for such a long
time. The fact that you're
directing my music video is...you
know, I don't even know how to
describe it because your videos are
not just amazing, they're art, they
say something...

(catches his breath)

...and that's what I want to do.

Dan nods in acknowledgment. He studies James for a moment.

DAN

So you're from Indonesia?

JAMES

Yea...

DAN

(genuine interest)

How did you learn to speak English
so well? You sound American.

JAMES

YouTube.

DAN

Huh.

Dan finds this amusing.

DAN (CONT'D)

That's fucking awesome man.

(beat)

So you started out by making music
in your house in Indonesia?

JAMES

(confused)

Yea...

DAN

Wow...

Dan admires James making him feel a bit uncomfortable.

JAMES

So I was thinking for this video,
you know, I um, use this children's
choir for a lot of my concerts, so
we should use some of the kids in
the video—

DAN

—hold, let's back up for a moment.

James listens.

DAN (CONT'D)

Listen, I really appreciate the
input but I've already created a
concept.

JAMES

Oh ok...

DAN

There's just not a lot of upside
for me to do this unless I have
creative control. I mean the
budget's decent, I wouldn't do it
otherwise. But you know, this has
gotta be like my other videos,
tonally. Like, the song it's
commercial and you need an artistic
sort of vision to balance that—

JAMES

—yea, exactly. That's why I was hoping we could collaborate to make it—

DAN

You know, the song. It just doesn't have those elements that you're talking about. The visuals, I just don't think it supports that.

JAMES

I get that. The thing is..I mean, it's not really what I wanted to do. So I was hoping that at least with the visuals we could bring in more of--

DAN

--wait. You don't like the track?

JAMES

Well, I think I need to have a song that's more commercial so that I can get in the zeitgeist first before I start to release—

DAN

Zeitgeist? Wait hold on.

(beat)

You're too young to be compromising. You know, you really got one chance at this. The way you present yourself is how people are going to think about you.

JAMES

Yea but if no one knows who I am, what's there to think about?

Dan leans back in his chair and take a deep breath. He lights up a cigarette.

DAN

Listen, I'm here because I wasn't willing to compromise. I stayed true to what I thought was right, for me. I mean, that's why you called me right? Because you know that I'll pour my heart and soul into it. You gotta love what you do man...that's why we're doing this, right?

Off James, taking in what Dan said.

88 INT. HAWAII - HOTEL HALLWAY - DUSK 88

After a long day, a tired James walks down the hallway. He stops at the door to think about what Dan said to him.

89 INT. HAWAII - HOTEL ROOM - DUSK 89

James walks into his hotel room and looks up—

Joyo, back faced away from James, has one of his shirts on a hanger that he steams.

JAMES

What are you doing here?

Joyo turns around and notices James standing there.

JOYO

You finished work?

JAMES

I asked you a question. What are you doing? How did you get in here?

JOYO

I called the hotel.

JAMES

But how did you get in?

JOYO

I told them I was your dad.

James takes a seat in an armchair And collects himself.

JAMES

Ok...Please don't do this again

(beat)

I need you to leave.

Joyo picks up another shirt from the bed and begins steaming it.

JAMES (CONT'D)

(calmly)

Dad, leave.

This has no effect on Joyo.

JAMES (CONT'D)
I had to give away your
royalties...

Joyo continues steaming.

JOYO
What does that mean?

JAMES
You don't get any of the money I
tried to put aside for you.

JOYO
You think I do this for money?

James blasts out of his chair and marches towards Joyo. He
grabs the steamer out of his.

JAMES
Give it me. I can do it. I can
steam my own clothes.

Joyo won't let go.

JAMES (CONT'D)
I'm an adult. I can do it myself.

JOYO
I know you're an adult.

Joyo lets go of the steamer. James watches as Joyo turns
around and begins to make the bed.

JAMES
What are you doing? Stop...STOP!

Joyo ignores James and continues. James watches his dad.

JAMES (CONT'D)
Dad. You deserve to take a break,
don't you think? You deserve that.
Please. Let's figure out a way-

Joyo stops for a moment.

JOYO
-I don't understand why you have 2
places.

JAMES
(explodes)
WHAT THE FUCK DO YOU WANT FROM ME?

Joyo freezes.

JAMES (CONT'D)

I understand I'm your son, and I'm supposed to be grateful and I'm fucking grateful. And that I'm indebted to you for the rest of my life but what else--WHAT DO YOU WANT FROM ME? WHAT THE FUCK DO YOU WANT FROM ME?

Joyo takes this in for a moment then resumes making the bed. James collects himself. He then walks towards Joyo.

JAMES (CONT'D)

Ok, let's figure this out.

He tries to take the blanket away from Joyo, but he won't let go.

JAMES (CONT'D)

Come on, ayah, let's sit down for a second and figure this out. Ok, I'm going to help you right now. Let's figure this out together.

James rips the blanket away from Joyo who then focuses his energy on fluffing the pillows.

JAMES (CONT'D)

Dad, lets do it together. Sit down for a second. Dad sit down.

James grabs the pillow from him and tosses it to the side. Joyo decides to walk away from James and heads back for the steamer. James chases and gets in front of him.

JAMES (CONT'D)

Dad, sit down. I want to figure this out with you, please.

James tries to force Joyo to sit on the bed but he resists.

JAMES (CONT'D)

Dad. Sit down.

Joyo pushes up on James who holds on tight.

JAMES (CONT'D)

Sit down.

The struggle slowly morphs into them wrestling and throwing each other around.

JAMES (CONT'D)

Get out.

James begins to push Joyo towards the door. They are locked in a bear hug.

JAMES (CONT'D)

Get out. Get out.

James reaches the door and manages to open it. The struggle has now become violent.

JAMES (CONT'D)

GET OUT, GET OUT!

James throws his dad out into the hallway floor and slams the door.

James fights his guilt, hoping Joyo will just leave. He doesn't hear anything on the other side. After a moment, he can hear Joyo humming. Joyo hasn't left.

James presses his face against the door.

JAMES (CONT'D)

Are you hurt?

Beat. Joyo stops humming. James listens for movement, but it's silent. Joyo is still there.

JAMES (CONT'D)

Ayah, are you hurt?

JOYO (O.S.)

(in Indonesian)

All we have is this moment... but it goes so fast it's hard to catch it.

CLOSE on James, overcome with emotion at his father's words.

JOYO (O.S.) (CONT'D)

Life is just a memory.

James gets up and walks away.

90 INT. HAWAII - HOTEL ROOM - DAWN

90

James sits hunched over his laptop in an unmade bed.

He scrolls through YouTube videos of various search parties trying to find survivors or evidence from the missing Malaysia flight.

He uses the trackpad to pause and zoom into the wreckage. Thinking about what would have happened if his father had actually taken that flight...

91 INT. HAWAII - SOUNDSTAGE - DAY

91

NOTE: THIS SCENE WILL BE A ONER

The camera follows James, who walks into a massive, empty soundstage. It must be lunch because no one is there. James walks past half-built rooms, props and lighting gear. Everything you need for a big budget shoot -- it's really happening.

Shannon approaches James from the distance, growing bigger and bigger in the frame.

SHANNON

(excited)

James, James. We gotta get you to costumes.

Shannon reaches James and grabs his hand and leads him.

SHANNON (CONT'D)

I can't wait for you to see what they pulled. You're gonna love it. We're so lucky that Dan is letting us use his vision as the album's artwork, it's so beautiful. Michael loves the treatment, he loves the song, this is the direction he wants to go for all the album's artwork. He really sees Dan almost as a creative director for your album. Usually, we hire a separate creative director but Dan's ok with us using his ideas for everything.

JAMES

(not sure)

Wow.

SHANNON

Amazing isn't it? This is really great James.

She looks at him.

SHANNON (CONT'D)

Really, really great.

Shannon enters the rooms of the stage as James struggles to keep up.

SHANNON (CONT'D)

Did you eat? There's a menu inside so you can tell me what you want and I can send a PA to go get for us.

JAMES

I'm good.

SHANNON

You sure? This place has a really good nicoise salad... better than LA.

They approach Eunice, who stands in front of racks and rack of clothing.

SHANNON (CONT'D)

Eunice. Could you pull those two pieces that Dan liked?

EUNICE

Hi nice to meet you. I'm Eunice.

Eunice pulls an outfit from the rack.

EUNICE (CONT'D)

Could you stand in front of the mirror.

Eunice holds up the outfit.

EUNICE (CONT'D)

(to Shannon)

We can worry about the fit later. Dan just wanted to see this color palette on him.

An assistant steps in and takes a picture of the mirror. Eunice then takes the other outfit and places it in front of James while the assistant takes another picture.

EUNICE (CONT'D)

You must be so excited. It's so rare these days to see a music video with a proper budget. So obviously they think you're special.

SHANNON

(to Eunice)

Ok, I'll bring him back because I know Mel needed to leave soon to do a run, so let me catch her before she leaves.

(To James)

Come on.

Shannon leads James to the hair and make up room. Mel leans on the counter looking at a sheet of paper.

SHANNON (CONT'D)

Mel...

MEL

Oh Hi!

(To James)

So nice to meet you. Here, you can take a seat right here.

James sits down. A PA approaches.

PA

Hi James? I'm Evan the PA, do you need anything? Can I get you a coffee?

James, overwhelmed turns to Evan.

JAMES

Oh no, I'm good.

PA

Well just let me know and I can get it for you.

JAMES

Thanks.

James looks at Mel through the mirror.

MEL

Let's see here. Ok, so I think Dan was right.

(to Shannon)

His short hair is not gonna have that extra thing we want. He was talking about putting extensions in. What do you think?

SHANNON

I agree. There's something pedestrian about the short hair.

MEL

Ok. I think we should do it now instead of on the day because I don't think they'll give me enough pre-call to do it properly.

SHANNON

Yeah, that's a good idea.

James phone begins to ring and vibrate. He checks it. It's his dad.

MEL

You have some time right?

JAMES

Huh?

MEL

This is gonna take a few hours. You don't have anywhere to be right?

JAMES

Oh yea I got time. I don't need to be anywhere.

Shannon claps her hands.

SHANNON

I'm so excited for you!!!

92

INT. HAWAII - SOUNDSTAGE - DAY - LATER

92

Shannon sits across from James. A folding table has been set up in front of the set for them to eat. James has colorful extensions weaved into the top of his hair.

SHANNON

I'm really proud of you James. You've grown a lot. You sure that's enough food for you?

James has a small cup of soup in front of him.

JAMES

Yea, it's great.

SHANNON

You know, this whole machine is for you.

(MORE)

SHANNON (CONT'D)

It's just hard to process sometimes how all these moving pieces are working together as a collective unit to put out something polished. There's a big difference when you see an artist that has a team behind them and an amateur. You're finally trusting us.

James phone rings again.

SHANNON (CONT'D)

You can pick that up.

JAMES

It's ok.

Shannon takes this in.

SHANNON

Which reminds me.

Shannon starts to fish her phone out of her handbag.

SHANNON (CONT'D)

I gotta call to make sure my kids get picked up today.

JAMES

You have kids?

SHANNON

Yea two.

(Looks at James' expression)

Why? I don't look like I have kids?

JAMES

No it's just-- I've never heard you talk about them.

SHANNON

Yea...we all gotta make our sacrifices. This business, it's so competitive that there's almost no other way to make it. You have to have tunnel vision to get what you want.

JAMES

Aren't you scared you'll miss out?

Shannon takes this in. After a moment to think she looks up at James and smiles warmly.

SHANNON

Your dad loves you, James. I bet
my kids really wished I was more
like Joyo.

James looks at her. She deflects, worried she's overstepped.

SHANNON (CONT'D)

But who's gonna pay for their
private school.

93 INT. HAWAII - GUEST ROOM - VARIOUS ROOMS - DAY 93

Joyo walks around the bare house. In the bedroom, he has
packed his few belongings into plastic bags. He picks
everything up and moves towards the front door. But when he
reaches it, he stops himself. He falls to the ground,
sitting. Lost in thought.

JAMES (PRE-LAP)

Yo yo yo wassup Malaysia. It's
James and you're listening to fly
fridays...

94 INT. HAWAII - HOTEL ROOM - DUSK 94

The sunset peers through the curtains, illuminating a dimly
lit room. James paces back and forth recording his voice into
his phone.

JAMES

Yo yo Malaysia. It's James coming
to you for... about...yoyoyo
Malaysia. It's your boy James and
you're listening to fly Friday's...

CUT TO:

James sits in front of the hotel mirror, staring at himself.
His hair is absurd. He couldn't be further away from
himself.

VOICE (O.S.)

News story about Malaysia flight
370...

James turns.

Like a moth to the flame, James slowly approaches the
computer. Again, he fixates on the wreckage.

His phone vibrates. It's Joyo again. He hesitates for a moment, but decides to pick up.

NOTE: WE ONLY HEAR THIS PHONE CALL FROM JAMES' SIDE

JAMES

Hi...ayah...oh ok.

(Beat)

I don't think that's a good idea To go there again together.

(Beat)

Tomorrow.

(beat)

I'll think about it...

MUSIC CUE: INDONESIAN CHORAL MUSIC

95 INT. HAWAII - HOTEL ROOM - BALCONY - DUSK 95

James paces on the balcony, thinking about Joyo's offer. The setting sun's reflection glimmers in the hotel pool below.

96 INT. HAWAII - SUPERMARKET - NIGHT 96

James wanders through an empty produce section. He stops to pick out two perfectly, ripe mangoes.

97 EXT. HAWAII - GUEST HOUSE - NIGHT 97

James stands outside the front door, carrying a plastic bag with the mangoes as a peace offering. He takes a deep breath and knocks --

END MUSIC CUE: INDONESIAN CHORAL MUSIC

98 INT. HAWAII - GUEST HOUSE - NIGHT 98

Joyo opens the door. A beat of silence. Joyo steps aside to let his son enter first.

James immediately stops in his tracks. At the dining room table, he sees an ELABORATE BIRTHDAY PARTY set up in Jaya's honor. Balloons, a cake, even a framed photograph of Jaya as a child.

JAMES

What is this?

Joyo beams with pride.

JOYO
It's Jaya's birthday today.

James doesn't respond. He knows what day it is.

JOYO (CONT'D)
(trying)
I wanted us to celebrate it.

James looks down, collecting himself.

JAMES
(patient)
So you're leaving tomorrow?

Joyo gestures to the table.

JOYO
Sit. Sit.

James reluctantly takes a seat, his eyes fixated on the store-bought birthday cake riddled with candles and, strangely, slices of Banyan fruit placed on top as garnishing.

Next to the cake is a plate of baked Banyan apples and some Indonesian noodles -- Mie Goreng.

Joyo, playing nice, puts noodles on James' plate. Joyo takes a seat across from him and watches him eat.

JAMES
Aren't you gonna have some?

JOYO
I cooked it for you.

James sits across from Joyo not eating.

JOYO (CONT'D)
I looked at the place you got me in Jakarta. It looks really nice. I'm excited to go there.

James surprised.

JOYO (CONT'D)
I got a job through a friend at his auto shop.
(Beat)
I called some of my old friends. They were really happy to hear from me.

James begins to eat.

JOYO (CONT'D)
They told me they all get together
once a week and drink beer. I'm
excited to see them.

Joyo looks at James with adoration.

JAMES
Why are you looking at me like
that?

JOYO
I can't look at my son.

JAMES
Well, you're just staring at me.

Joyo breaks eye contact, glancing down at his plate.

JAMES (CONT'D)
Are you going to eat?

JOYO
Later.

JAMES
Okay.

Joyo smiles, watching his son eat.

JAMES (CONT'D)
What time is your flight?

JOYO
Middle of day.

JAMES
Which airline are you taking?

Joyo doesn't answer. He pushes the Banyan apples closer to James.

James shakes his head no. He continues eating the noodles in silence.

JAMES (CONT'D)
I can send my car tomorrow.

Joyo moves the apples closer to James once again.

JAMES (CONT'D)
I'm ok.

James puts his food down.

JOYO
Just take a bite. It's good for
you.

JAMES
No. Thank you. Those things have
no nutrition.

Joyo pushes the cake with Banyan apple slices toward James.

JAMES (CONT'D)
Ayah, they aren't real food.

JOYO
Just take one bite.

Joyo cuts the cake and tries to place it on his plate.

JAMES
I don't want it.

James takes his plate away.

JOYO
Just one bite. Here.

JAMES
Dad. I told I don't want to eat
it.

Joyo with his bare hands takes a piece of the cake and tries to force it into James' mouth.

James leans further and further back in his chair until he
FALLS OVER.

Joyo struggles on the ground, still trying to feed James.

Like a little child, James tries to keep his mouth closed.
They struggle uncomfortably for a moment before James breaks
free --

JAMES (CONT'D)
What is fucking wrong with you.

Furious, James stands up. He's had enough.

JAMES (CONT'D)
WHAT THE FUCK IS UP WITH YOU AND
THESE FUCKING APPLES!

Joyo doesn't respond.

JAMES (CONT'D)

This is why I fired you. Because you're always doing this weird shit!

JOYO

Weird?

(in Indonesian)

You want to see weird?

Joyo picks up entire cake in his hands and begins GORGING. Burying his face into it.

James watches in horror as Joyo takes huge bite after bite. Joyo takes two crescent shaped slices of apple from the cake and puts it over his eyes.

JOYO (CONT'D)

(indonesian)

Look at me. Look at how weird I am!

James is shocked.

JOYO (CONT'D)

(in Indonesian)

You're weak. Only weak men are embarrassed by their fathers. You don't want your own dad here, that's why I'm doing this. You fired me because you're an immature child.

JAMES

I had to do all of this because of you.

Joyo start laughing.

JOYO

You did it for yourself.

JAMES

How are you going to pay for your apartment. Your car?

JOYO

You think I'm handicapped. I have hands and feet.

JAMES

Tell me one time, in my entire life, when you haven't needed me.

Joyo laughs again.

JOYO

(in Indonesian)

YOU THINK I NEED YOU? I don't care about your money. I was happy you gave it away. I don't fucking want it.

JAMES

I'm working so hard to make sure you're okay.

JOYO

(in Indonesian)

You don't think I wanted to go work and have a life? Your mom left you. That's the sacrifice I made.

JAMES

(in Indonesian)

You want to know why I did this music shit. Because you were fucking depressed and pathetic. It made you get out of bed!

JOYO

(in Indonesian)

You needed me. I was all you had.

JAMES

(emotional)

Of course I needed you. I was fucking twelve!

JOYO

(in Indonesian)

There's things you don't know about your mom.

JAMES

What. TELL ME WHAT!

JOYO

(in Indonesian)

You think your mother was a saint? You think she had no faults? She blamed YOU, SHE BLAMED YOU for Jaya's death. She couldn't even look at you.

JAMES

No! You left Jaya in the street. That's why he got hit by a car.

(MORE)

JAMES (CONT'D)
That's why she left YOU! Why did
you leave him alone?

JOYO
(in Indonesian)
BECAUSE YOU WERE WEAK. YOU WERE
ALWAYS WEAKER --

JAMES
(screaming)
-- I WISH YOU WERE ON THAT PLANE!

Joyo freezes.

JAMES (CONT'D)
I WISH YOU WERE ON THAT PLANE. I
know it's fucked up... but my
life... would be so much easier, if
you would just disappear.

Joyo stares at James with confidence.

JOYO
(in Indonesian & calmly)
Someday. I won't be here anymore
and you will have your wish.

Joyo walks away. He picks up his plastic bag next to the
entrance of his bedroom and leaves the guest house.

James, looks around the living room, the mess he and his
father created. He begins to tidy up, but is suddenly
overcome with emotion and crumples to the ground in silence.

99 EXT. HAWAII - STREETS - NIGHT

99

Joyo wanders the streets of Honolulu. He walks along a canal
in downtown. People stumble out of bars.

He sits at a bench in the park. He looks up to see a church
across the street.

100 INT. HAWAII - CHURCH - NIGHT

100

Joyo enters and sees an altar in front of him. As he walks
towards the pulpit there is one other lady sitting in one of
the pews on the left. He passes her and takes a seat.

Joyo looks at the image of Christ hanging on the cross. The
lady slides next to Joyo. Joyo, surprised, looks over to see
Devon, the stripper, sitting next to him.

JOYO

Hi...

Devon gives Joyo a warm smile.

DEVON

Hi.

(beat)

You come to pray.

Joyo doesn't answer.

JOYO

You don't work today?

DEVON

You surprised to see me here.

JOYO

I don't believe in God.

She clasps her hands and begins to pray. Joyo can't help but look over and studies her. She's a child. Just a girl.

DEVON

Why did you come here then?

Joyo doesn't respond.

JOYO

Why?

DEVON

Because we're in a church and if you don't believe in God --

JOYO

-- why would I be surprised to see you here.

Devon takes a moment.

DEVON

It's art, you know.

Joyo looks at her.

DEVON (CONT'D)

It's art. What I do...I used to think it was beneath me but then I thought about Van Gogh and how he did all those self portraits of himself. You know why he did those?

Joyo shakes his head no.

DEVON (CONT'D)

Because that's how artists made money back then. They did portraits for people. It'll be that way 'til the end of time-- artists trying to find a way to make money doing what they love.

Joyo stares at Devon. She reminds him of her son.

DEVON (CONT'D)

At least it's on my terms.

JOYO

What do your parents think?

Devon nods her head in thought, she's been asked this a thousand times. She turns to Joyo.

DEVON

Do you have kids?

Joyo looks down. He doesn't respond.

DEVON (CONT'D)

I think, a parent needs to do the best they can when their kids are young. But once they grow up, they need to let em' go...

Joyo takes this in.

101 EXT. HAWAII - BANYAN TREE - DAWN

101

Joyo stands under the Banyan Tree, once again. He looks at the branches sway in the morning wind. Birds fly overhead in beautiful formations.

Joyo slowly reaches in his pocket and produces a picture. It's the picture of James and Jaya as children we saw at the beginning. Joyo looks at them hugging one another. It brings a smile to his face.

He begins to dig a hole next to the tree. He places the picture in the hole and buries it.

102 INT. HAWAII - SONOS STORE - MORNING

102

CLOSE on James, standing in the corner of the store full of anxious anticipation.

We cut wide to reveal he is waiting to perform on a makeshift stage. A huge SONOS SIGN hangs above him. They closed the store for a corporate event with James as the main event. His label organized a tie-in deal.

James uses a loop pedal to progressively add sounds that build into an instrumental. James begins to sing and it's hauntingly beautiful (akin to <https://youtu.be/077U1BtrqWs>).

This is the first time, and only time, we see James perform in the film. He radiates with talent.

NOTE: This is an opportunity to write an original song. We can rehearse and record this song live to give it a visceral authenticity.

James gets progressively more emotional. Completely in the zone. The camera gets tighter and tighter as we get lost with James.

James finishes his last words, pressing the loop pedal to shut everything off and give the ending impact. Silence. James breathes deeply, then looks out into the crowd.

Well-dressed EXECUTIVES mill about. Uninterested in the music, having conversations. Barely anyone claps or acknowledges he's done.

James looks around defeated. No was paying attention. Nobody gives a fuck.

LATER

James wanders around. Like the party at Michael's house, no one pays any mind. He finds Shannon who is in the middle of a conversation.

JAMES

Shannon.

James waits patiently for her to finish her conversation. Shannon finally turns to him.

SHANNON

That was wonderful. I think people were really feeling it.

James disagrees.

JAMES

Hey...I really just...don't think these type of showcases are right for me. Is it possible that we don't book these corporate events.

SHANNON

It's overwhelming. You're in the middle of it right now so it's probably messing with your head, it happens. I have a Therapist I think you should start seeing. It'll help you process everything that's going on.

JAMES

I just don't feel great about this.

SHANNON

I understand James, but remember, trust...ok?

Shannon sees someone else she needs to talk to, leaving James alone.

103 INT. HAWAII - GUEST HOUSE - VARIOUS ROOMS - DUSK 103

James walks into the guest house. Empty and eerily quiet.

He looks around. Joyo isn't anywhere to be found.

James goes through each room until he walks into the bedroom to find --

104 INT. HAWAII - GUEST HOUSE - BEDROOM - DUSK 104

-- the bed neatly made. The Teddy Bear carefully placed on the chair next to it.

James crawls on top of the bed, laying on his side. He stares at the Teddy Bear's lifeless eyes. The lighting in the bedroom shifts from dusk to night.

James falls asleep.

BLACK.

The bed begins to rumble, waking James up. Confused, he sits up. The bed SLOWLY RISES UP until we realize it is FLOATING.

James looks around, unsure what is happening. The bed begins to move through the room. It FLOATS THROUGH THE WALLS and into the --

105 INT. HAWAII - GUEST HOUSE - LIVING ROOM - NIGHT 105

The dark living room. Only lit from the moonlight of the night sky.

The bed continues to float until it's goes through the glass windows and doors --

106 EXT. HAWAII - GUEST HOUSE - POOL - NIGHT 106

-- UNTIL IT STOPS, FLOATING OVER THE POOL.

James unsure what to do, leans over the edge and looks into the water. Instead of seeing his own reflection, he sees THE STREETS OF INDONESIA shimmer in the water below.

JOYO and JAYA (10 years old, the age he died) stand holding hands. Their backs face James. James stares in disbelief.

James watches Joyo and Jaya start to walk away. Joyo briefly looks back.

When Joyo turns, he doesn't see James, but instead a SMALL SEVEN-YEAR-OLD JAMES on the bed floating above the water.

Seven-Year-Old James looks at the water as the reflection of his family disappears. Like a fleeting dream.

The bed suddenly FALLS OUT OF THE AIR and CRASHES INTO THE WATER.

CUT TO:

107 INT. HAWAII - GUEST HOUSE - BEDROOM - DAWN 107

James' on the edge of the bed. It's now morning. The Teddy Bear lays on the ground.

108 EXT. HAWAII - SANDY'S BEACH - DAWN 108

Waves crash against the shore. Joyo, fully-clothed in his ill-fitting suit, wades out into the water. Striding deeper and deeper until the water reaches below his chin. Rising over his mouth, his eyes, until he's FULLY SUBMERGED.

CLOSE on the dark, motionless water. There's no visible sign of Joyo.

PRE-LAP: INDONESIAN GAMELAN MUSIC

109 INT. HAWAII - GUEST HOUSE - DAWN

109

The TV is on. They are reporting the last voice transmission from the cockpit of Malaysia flight 370. (CBS: <https://www.cbsnews.com/video/malaysia-airlines-flight-370-new-account-of-pilots-last-words-from-missing-jet/#x>)

NEWSCASTER (O.S.)

Good morning. Today the Malaysian authorities released this full transcript of communications between Flight 370 and air traffic control before it disappeared. Now they say there is nothing abnormal here.

The camera snakes through the house, floating from room to room --

NEWSCASTER (O.S.) (CONT'D)

However, they have abruptly changed their account of the plane's final sign off from 'All right, good night' which is technically incorrect to "Good Night Malaysian three seven zero" which is the correct formal sign off.

Until the camera finds James, putting on his custom suit. He's determined -- like a boxer getting ready for a fight.

NEWSCASTER (O.S.) (CONT'D)

Now that has angered the families and some of those on board who feel they are still not getting the truth who are frustrated because three weeks after the plane went down, still no wreckage has been found.

110 INT. HAWAII - SOUNDSTAGE - DRESSING ROOM - DAWN

110

MEL, a hair and makeup artist, powders James face, then moves onto doing his hair. Using clips to hold up his long hair, before taking HAIR CLIPPERS to clean up James' neckline.

MEL

Is this what you're wearing for the shoot?

JAMES

Yes.

Mel is confused.

MEL

Hmm. It's different from the photos
I was shown.

JAMES

The plans changed-- this is what
I'm wearing.

111 INT. HAWAII - SOUNDSTAGE - DAWN

111

James strides out into the main set. Dan takes one look at James, then...

DAN

WARDROBE! We need wardrobe. Now.

The AD scrambles. A WARDROBE PA runs over.

DAN (CONT'D)

(annoyed)

He's in the wrong outfit--

JAMES

-- NO...this is what I'm wearing.

DAN

Listen, all these people, all this
work that's been done-- Do you
really want to fuck this up?

JAMES

This is what I want to wear.

DAN

(bubbling with rage)

You're this close dude, you're this
close --

JAMES

It's my music video.

DAN

MICHAEL!!!

Michael was in the middle of a conversation with Shannon. He turns his head.

MICHAEL

WHAT?!?

DAN

Get the fuck over here!

Michael and Shannon approach them.

MICHAEL

Aw fuck... not this fucking suit again.

DAN

Tell him he needs to change.

MICHAEL

(trying to be calm)

This is absurd, you look fucking ridiculous. You look like an Asian-David Byrne-Talking Heads WANNABE.

JAMES

This is my album and this is how I want to look to sell it.

SHANNON

James, take a breath and calm down. Nobody's against you here.

JAMES

I already agreed to the hair.

SHANNON

We agreed, we agreed to all of this. We want you to have your vision.

JAMES

I didn't agree to any of this.

SHANNON

(lowers voice)

You promised Michael. That's why he gave you a second chance.

Michael steps forward. They can't waste anymore time.

MICHAEL

You need to change right now. You. Need. To. Change. Or I'm pulling the plug.

James turns around and marches back towards the dressing room. Michael and Dan grow smaller and smaller. Shannon catches up to him.

SHANNON

What are you doing? You can't fuck this up, not now. There's no coming back from this. No one will work with you. Michael will blacklist you and make sure that you never make a cent off of music ever again.

James ignores her. Refusing to make eye contact me.

MICHAEL

(from the set)
You signed a contract!!!

SHANNON

(explosive)
James, DON'T DO THIS TO ME!!! I have kids. You know I have kids. You're not only ruining your life. You're ruining mine.

SLAM. James shuts the door to the makeup room in Shannon's face.

INT. HAWAII - SOUNDSTAGE - DRESSING ROOM - DAWN

FURIOUS and AMPED, James paces back and forth. Deciding what to do.

James sees Mel's HAIR CLIPPERS on the staging table. HE PICKS THEM UP --

CUT TO:

112 EXT. HAWAII - SANDY'S BEACH - THE OCEAN - DAWN

112

Joyo BURSTS out of the water like a geyser, gasping for air.

He makes his way, inching forward like a sea lion on its belly, back onto shore. He tries to catch his breath but suddenly bursts into a PRIMAL HOWL. It sounds like crying at first, but is in fact, GUTTURAL LAUGHTER.

Soaking wet, Joyo wades out from the water onto the beach. Still laughing, still smiling.

JOYO

(in Indonesian & laughing)
You can't get rid of me. You can't get rid of me!!!

113 INT. HAWAII - SOUNDSTAGE - DAWN

113

NOTE: THIS SECTION IS A ONER.

Shannon and Michael stand next to each other, waiting for James to come out.

In the background, Dan sits alone in front of the monitors, stewing.

SHANNON

I wouldn't worry. This has happened before. He just needs a moment to process everything.

MICHAEL

You better be right. I'm sick of this shit.

Michael turns his head.

MICHAEL (CONT'D)

What the fuck...

REVEAL JAMES. HIS HEAD SHAVED INTO THE THREE PATCHES OF HAIR, LIKE WHEN HE WAS A BABY. He's still wearing the suit, and on top of that, he put strange, demonic makeup around his eyes.

Michael and Shannon are speechless.

JAMES

I am Diablo now.

MICHAEL

What the Fuck. Alright, that's it.

SHANNON

James...

Michael looks over at the SECURITY GUARDS.

MICHAEL

Security. Grab him.

(to james)

You have no respect for my business or what I have done for you. I won't let you make me look like a fool.

(To security)

GRAB HIM! NOW!!!

James RUNS. The Security Guards try chase him, but James is slippery.

MICHAEL (CONT'D)

Hair! For this video we're going
to shave his head.

In the distance, Mel appears holding the clippers. Note:
This scene should start to border on absurd and comedic.

MEL

I've got the clippers!

JAMES

You can't catch me! You can't
catch me!

Mel runs after James, who jukes her. Like kids playing tag,
the crew and the Security Guards try to grab James.

CUT TO:

114 EXT. HAWAII - SANDY BEACH - DAY 114

A soaking wet Joyo marches along the boardwalk. He passes an
UNSUSPECTING TOURIST, whose eyes follow Joyo with confusion.

Joyo nods to the Unsuspecting Tourist. A huge smile spreads
across Joyo's face.

JOYO

(to the world)

I'm going to see my son!

115 INT. HAWAII - SOUNDSTAGE - DAY 115

James is still in a wild game of cat and mouse with the
Security Guards.

MICHAEL

Ok ok! Keep running.

Now, a mob of people are swarming around James but no one is
able to grab a hold of him. Maybe he should have been a
football wide receiver.

The clippers attached to a 50' extension cord. ELECTRICIANS
follow Mel around wielding the wire.

MICHAEL (CONT'D)

Catch him. How hard is it to catch
that little shit!

JAMES

NEVER! YOU'LL NEVER CATCH ME!!!

MICHAEL

Catch him!

James climbs through the set pieces and knocks over parts of the set to create obstacles for everyone chasing him.

JAMES

I'll never do what you say!

MICHAEL

Oh yes you will!

SECURITY GUARD (O.S.)

Gotcha.

An unsuspecting hand grabs a hold of James and slams him onto the ground. Everyone else tries to catch their breath. The security guard holds James down as Mel approaches with the clippers.

JAMES

Get off of me. GET OFF OF ME!!!
RAPE! RAPE!!!

BOOM!!!

The doors slam open, JOYO ENTERS. Soaking wet, he looks around and sees his son being violated. His fatherly instincts immediately kick in as he runs over to throw people off of a thrashing James.

SECURITY GUARD

Who is this old fuck!

The Security Guards try to fight Joyo off, letting James go. Now hand in hand both James and Joyo evade the security trying to find away out of the building. People get a hold of James but Joyo continues to throw them off. One of the security guards grabs Joyo from behind and starts choking him out.

MICHAEL

What the fuck is he doing here?
When did he get here?

Shannon looks worried for Joyo.

SHANNON

Hey! Hey!!! Leave him alone. He's old!

JAMES

STOP!!! That's my dad.

James runs toward them.

JAMES (CONT'D)
He has a heart condition!!!

James flying jump kicks the Security Guard in the back. He lets go but the crowd closes in. As James and Joyo help each other. Slowly the chase turns into an ALL OUT BRAWL. The angry mob now hit Joyo, instead of trying to subdue him.

Joyo and James fight them off until Joyo shields James, taking most of the beating as he protects his son.

MICHAEL (O.S.)
It's over! You're done! I fuckin' ended you. You'll never work again. I hope you rot in Indonesia you David Byrne looking motherfucker!!!

The two men embrace. A father and son holding each other.

MICHAEL (O.S.) (CONT'D)
Diablo my ass. I'm fucking diablo you piece of shit.

They begin to LAUGH at the absurdity of the situation. The camera zooms in on their faces, laughing. Pressed against one another.

SHOT: JUST FACES. VIGNETTED IN THE DARKNESS OF THEIR EMBRACE.

116

INT. HAWAII - HOTEL ROOM - NIGHT

116

James leans back in a hotel armchair, still wearing his torn and disheveled suit. He still has the three dots on his head, but the adrenaline has finally worn off. James is calm.

In the background, the TV plays news footage about Malaysia Flight 370.

James lifts his head. He sees Joyo exit the bathroom.

Joyo passes the TV and he turns the news footage off.

James watches Joyo sit on the bed. A long beat of silence between them.

JAMES
Do you want to sleep here tonight?

Joyo considers this for a moment.

Joyo strips down to his underwear and gets into bed. Sitting straight up with his back against the headboard.

James watches him, deciding whether or not to sleep in his underwear, too.

He takes his clothes off, until he's in boxer briefs. He climbs into bed to join Joyo, resting his head on his father's lap.

Joyo begins stroking James' hair as though James were still his small child.

James absorbs his father's love and after a long beat, he begins to cry.

Joyo holds James, rocking him back and forth.

ALT: JAMES: "Did mom really blame me?"

ALT: Joyo: "I AM THE TREE"

CUT TO BLACK.

MUSIC CUE: INDONESIAN CHILDREN'S CHOIR - MENCATAT SEJARAH DUNIA PADUAN SUARA

117 INT. INDONESIA - CHURCH - DAY

117

Years have passed. A framed photo of Joyo and floral wreaths adorn a casket. The CHILDREN'S CHOIR performs nearby for a small, mourning crowd. This is a funeral for Joyo.

In the first pew, James watches the CHILDREN'S CHOIR and singles out two boys singing while they smile at one another. James smiles back. He glances at a few rows behind him, surprised to see Shannon. Who gives him a soft, understanding smile.

LATER

Shannon and James sit next to one another on a pew. After a long, meditative silence...

JAMES

I'm sorry I didn't keep in touch.

Shannon smiles.

SHANNON

I've tried to keep track of you...

JAMES

After everything fell apart, I stayed in Hawaii with him for a while. We spent some time together there. Then after, I went to Copenhagen for a bit.

SHANNON

I know. Your dad told me.

James looks over surprised.

SHANNON (CONT'D)

He didn't tell you? That we still talked?

JAMES

No.

SHANNON

I grew to really like him.

James takes a breath, taking this in. He laughs to himself.

JAMES

Has it ever struck you that life is all memory, except for the one present moment that goes by you so quick you hardly catch it going?

Shannon glances up at James, struck by the profundity of his statement. James smirks.

JAMES (CONT'D)

Tennessee Williams.

Shannon smiles at James.

118 INT. INDONESIA - RESTAURANT - DAY

118

A small hole in the wall cafe. An old CRT TV mounted on the wall plays the news. James eats Mie Goreng at a small table.

NEWS (O.S.)

(in Indonesian)

We have some big breaking news coming in. Four minutes after taking off from Jakarta a Boeing 637 has gone missing.

James eyes lift. He glances at the screen.

NEWS (O.S.) (CONT'D)
 (in Indonesian)
*Sriwijaya Air Flight 182 was bound
 for the city of Pontianak. It's
 last known location was 11,000
 feet...*

We stay on James' face as he ponders this new plane accident,
 one not so dissimilar from Malaysia Flight 370.

After a moment, James looks out the store's window. Staring
 as cars, motorcycles and city folk rush back on forth on the
 busy street.

119 EXT. INDONESIA - JAMES' HOMETOWN - STREETS - DAYS 119

James walks through his old neighborhood in Indonesia. He
 waves at the few neighbors who recognize him. Taking in the
 familiar sights. It's been a while since he was here.

120 EXT. INDONESIA - BANYAN TREE - DAY 120

James stands underneath the sprawling branches of his
 hometown Banyan Tree. A place he used to come with Joyo.

He looks around, taking in the wisdom of the tree's natural
 beauty. He notices a bird land on a branch. A piece of red
 fruit falls, landing by his feet.

James looks up at the bird and LAUGHS, not quite as guttural
 as his father. He sees the small bird fly away through the
 branches and into the sky.

James begins to hum the tune we heard Joyo ever so calmly
 humming at the beginning of this journey.

CLOSE on the bird soaring to a new destination. Unknown.

CUT TO BLACK.

END CREDITS MUSIC CUE: BILLIE EILISH "OCEAN EYES"