

SCUM SCAM SCUM

with/mit Judith Vrancken, Gerrit Frohne-Brinkmann, Vittorio Brodmann, Jakob Schreier, Lisa Hrdina, Ames Gerould, Patrick Schramm as/als Johnny Depp.

In the second part of the trilogy 'SCUM SCAM SCUM' we meet Laura. She is hosting an evening among friends, to which she has invited Johnny Depp lookalike to make an impression. However, this wish does not come true. Instead, the new guest exposes the jealousy and hierarchies that exist within the circle of friends. The friends of Laura who meet that evening are: the unsuccessful architect Ben, who tries to impress Laura with a costume that is a replica of his last architectural design which was never realized. There are Andy and Dana, who have recently broken up and generally have a rather relaxed relationship with each other. Andy gets involved in a flirtation with the Johnny Depp lookalike, while Dana has fallen head over heels in love with Laura. However, in the course of the evening she suffers the same fate as Andy: both experience a harsh rejection of their feelings by Laura. Laura prefers to stay alone. And she loves being the center of attention. Dana processes her lovesickness on the piano, Andy escapes into another world and Ben withdraws. At the end of the evening, everyone is left frustrated and Ben makes his way home. There he meets a couple in love, who in their euphoria engage Ben in a dance.

Im zweiten Teil der Trilogie 'SCUM SCAM SCUM' lernen wir Laura kennen. Sie veranstaltet einen Abend unter Freunden, zu dem sie ein Double von Johnny Depp eingeladen hat, um Eindruck zu schinden. Doch dieser Wunsch geht nicht in Erfüllung. Stattdessen entlarvt der neue Gast die Eifersucht und die Hierarchien, die im Freundeskreis herrschen. Die Freunde Lauras, die sich an diesem Abend treffen, sind: der erfolglose Architekt Ben, der versucht Laura mit einem Kostüm zu beeindrucken, das eine Nachbildung seines letzten architektonischen Entwurfs ist. Da sind Andy und Dana, die sich vor kurzem getrennt haben und im Allgemeinen ein eher entspanntes Verhältnis zueinander haben. Andy lässt sich auf einen Flirt mit dem Johnny-Depp-Doppelgänger ein, während Dana sich Hals über Kopf in Laura verliebt hat. Im Laufe des Abends erleidet sie jedoch das gleiche Schicksal wie Andy: Beide erleben eine harsche Zurückweisung ihrer Gefühle durch Laura. Laura zieht es vor, allein zu bleiben.

Und sie liebt es, im Mittelpunkt der Aufmerksamkeit zu stehen. Dana verarbeitet ihren Liebeskummer am Klavier, Andy flüchtet in eine andere Welt und Ben zieht sich zurück. Am Ende des Abends sind alle frustriert und Ben macht sich auf den Heimweg. Dort trifft er auf ein verliebtes Pärchen, das Ben in seiner Euphorie zu einem Tanz auffordert.

SCENE 01/EVENING/INT/STAIRCASE

Ben is dressed in a costume in form of a skyscraper. He climbs up and down random staircase somewhere in Berlin. Ben is getting lost and the staircase becomes a labyrinth. He is trapped in an endless Kafkaesque loop of climbing the same stairs over and over again. After quite a while, Ben stops in front of a door and rings the bell.

BEN

Hi!

Laura opens the door. Laura smokes a cigarette and blows the smoke in Ben's face. Dana hugs Laura from behind foreshadowing the octopus that they eat later. You don't see her head so it looks like Laura has four arms. One arm holds the cigarette, one arm holds the ashtray.

LAURA

Why?

BEN

What's that?

LAURA

Why do you look like a building?

BEN

Why not?

LAURA

Buildings are built to live and die in, not to wear them.

BEN

I love you, Laura. And you love
(pause)

DANA

...architecture.

LAURA

PLEASE. Not again. I just killed an architect in his own house.

BEN

Did you like it?

LAURA

What? The killing? Yes, I loved it.
Your dress? No, I hate it.

BEN

This dress shows my latest building.
One I have never realized.
120 meters high and 234 windows.
You know...form follows function.

Dana raises her head over Laura's shoulder.

DANA

So what's the function then?

BEN

Making an impression.

DANA

Talent is not more erotic when it's
wasted.

LAURA

You are a living nightmare.

BEN

No one is guilty of what happens in a
nightmare.

LAURA

Is this a threat?

BEN

It's more a declaration of love.
You are good in being bad.

LAURA

You are bad in being good.

BEN

I'm tired of the stairs...

LAURA

Who cares?

DANA

Come in. Let's have dinner.

SCENE 02/EVENING/INT/LIVING ROOM

Ben follows Laura and Dana to the big living room. On the table is a big plate with an octopus. The Johnny Depp lookalike and Andy sit at the table and are about to kiss. When Laura, Dana and Ben enter, awkward silence fills the room. Everyone looks at each other. They all start laughing (artificially). Everyone hugs and says 'hi' to each other. Glances are exchanged.

DANA
Anyone wants some fish?

BEN
(towards Laura)
No, thank you.

Ben points out to Johnny Depp.

I didn't know you are friends with
Johnny Depp?

JOHNNY
Hi. Nice to meet you.

BEN
You are not real? Are you?

JOHNNY
Ich bin ein Johnny Depp Doppelgänger.
Du kannst mich buchen.

BEN
You are not real? Are you?

JOHNNY
Ich mache das nur als Nebenjob,
eigentlich bin ich Schauspieler.

DANA
I would rather be hated for who I am
than loved for who I am not.

LAURA
What's your problem? He isn't like
us, he is a nice person.

BEN
My reality becomes fiction. And my
fiction becomes ugly.

DANA
So where does the truth lie?

BEN
Truth is always lying.
(pause)
Everywhere.

ANDY
You want some fish?

LAURA
Be careful what you fish for.

JOHNNY
I wished for fame. And now I'm
fucked.

BEN
Why is that?

JOHNNY
Ich mache Karriere.

BEN
A career as what?

JOHNNY
Als Johnny Depp...

ANDY
Don't you like it?

JOHNNY
I wanna start living the script of my
own life.

DANA
Better start reading between the
lines then.

BEN
I am sorry to tell you. But the trend
is not your friend.

JOHNNY
Which trend?

LAURA
Reality?

BEN
TV.

JOHNNY
No. Look. I'm real.

DANA

You are not.

BEN

I wonder how it must feel to love
someone who looks like someone, but
who is not.

JOHNNY

Im one person. He is another.

BEN

I am forgetting you already.
Your face...

DANA

...only a memory.

ANDY

But he is famous!

LAURA

Are you?

JOHNNY

Yes I guess so. I'm getting more
emails and more people call me than
before.

BEN

Before what?

JOHNNY

Before I became Johnny Depp.

BEN

So you are Johnny Depp!

JOHNNY

I'm not! It's me, just me!
And I'm lonely.

ANDY

What's your problem?
Leave him alone.

JOHNNY

Ich bin allein.

BEN

Look at Silvester Stallone...

DANA

...he is still alone.

ANDY
But you have us!
(pause)

Andy looks at Dana and then at Ben.

LAURA
He doesn't have us. We have him! I
hired him. He costs money. Like real
money.

BEN
Where there is money involved,
there is no real friendship. Only
hierarchies and emotional addictions.

Andy takes 50€ bills out of his pocket and burns them .
One after the other.

ANDY
This has nothing to do with money.
It's human nature.

Dana looks up to the lamp.

DANA
True!At least in the past it was
about money. Nowadays it's only about
relationships and products.

LAURA
Life is a play. All relationships are
drama. And I am willing to pay for
it.

ANDY
Choose your role carefully,
for what starts out as a mask
may become ur face.

JOHNNY
This is too much reality for me right
now.

BEN
How can there be too much reality?

JOHNNY
In reality everything becomes five
times more depressing than in the
movies.

DANA

Why five times? And not, let's say,
uhm, three times?

JOHNNY

Ich dachte wirklich, ich muss nichts
sagen heute. Das muss ich eigentlich
nie, wenn mich jemand bucht.
Aber jetzt fragt ihr die ganze Zeit
all diese Fragen, die ich nicht
beantworten kann...

(Pause)

Ihr seid alle so durchschnittlich.
Und gleichzeitig so ambitioniert.
Aber wisst ihr...
ambition is for the ones who don't
have talent.

BEN

That is the most depressing
conversation I have ever had.

ANDY

Do you ever feel lonely ?

LAURA

No. Never. See. So far, my best
relationships I've had were with
food.

ANDY

Because you are self...

LAURA

fish...Let's eat.

SCENE 03/EVENING/INT/HALLWAY

Johnny Depp sits on the floor. In one hand he holds the cable of a 'Memphis' lamp. He is observing an insect crawling over the floor. Close-up of the insect. Then he pulls the cable suddenly, so the lamp starts rolling in his direction. The lamp runs over the insect. You hear the skin of the insect cracking. The insect is dead.

JOHNNY

OK. Fuck it. My leaving disturbs them
as much as my presence. I'm out of
here.

Johnny stands up and walks away towards the door at the end of the hallway.

SCENE 04/EVENING/INT/CORBUSIER COUCH

Laura and Dana are sitting on the Corbusier Couch and are investigating it closely. They hold glasses filled with red wine in their hands.

LAURA

Another home, another drama.

DANA

Another Corbusier couch.

LAURA

Another dead architect, who turned into leather, chrome, steel and cold, grey concrete.

DANA

All these couches, all these chairs, noone has time to sit on anymore.

LAURA

Imagine you are a chair.
Which chair do you want to be?

DANA

You know...

LAURA

What?

DANA

Not everyone likes oiled wooden floors and big old doors.

LAURA

Everyone I know owns an Eiermann table. Everyone I hate takes off the labels of their purchases from the supermarket.

DANA

Noone that I like watches football as much as I do.

LAURA

Everyone that I hate curates their own flat as if anyone would care about which book you read, which

(MORE)

LAURA (cont'd)
soap you are using and which chair
your ass sits on.

DANA
Nothing wrong with a design classic.

LAURA
Everything wrong with what it stands
for.

DANA
Everyone I loved so far came from a
working class background. Most of
them I broke up with because they
couldn't tell the difference between
taste and practicality.

LAURA
Taste starts at the cheese counter.

Ben enters the scenery

BEN
Laura, I love you. Come with me!

LAURA
Thanks for the invite but I don't
like hanging out with One Night
stands all that much.

BEN
But we were seeing each other for
months!

LAURA
It was a ONE night stand. It just
lasted six months. I love Dana.

DANA
Because I was first.

LAURA
And you were second.
The first who compared the love
of his life to a rose..

DANA
...was a poet. The second, an idiot.

BEN
Dont follow me.

Laura doesnt move at all.

LAURA
I am not following you.

BEN
Dont follow me.

Laura still doesnt move at all

LAURA
I am definitely not going to
follow you.

BEN
Ok.

Ben turns around and leaves.

BEN
I feel hurt. I speak pain. I feel
abused by the experience of love.

DANA
Why does he still love you?

LAURA
How do I know. I am not capable of
love. Either way.

DANA
But you just said you love me.

LAURA
I did. But only to make him hurt.
Despair is the only thing in people
that interests me.

Laura takes a sip of wine.

SCENE 05/EVENING/INT/LIVING ROOM

Dana sits on the piano and plays Macy Star's 'Fade into you'. She stops abruptly and Walks to the mirror. She Looks into the mirror. Andy comes from behind and starts talking.

ANDY
Have you ever betrayed me?

DANA
Yes of course.

ANDY
You know our relationship is built on trust. Trust in the existence of love.

DANA
Why should I trust you?

ANDY
You can't trust anyone unless you know their secrets.

DANA
So whats your secret?

ANDY
I am a serial killer.

DANA
No shit. What is your weapon?

ANDY
Language is my pistol. Words are my bullets.

DANA
Did you just kill me?

Dana is pretending to die. Dana falls to the ground. You see her dying, very theatrical. After a while she stops "dying". She stands up.

ANDY
Yes. I did.
Knowledge is power.
(pause)

DANA
Power is power.
And power is a bitch.

Dana takes the ashtray from the table next to them and smashes him with the ashtray, takes a bottle and smashes him with a bottle, takes a glass and smashes him with a glass. Close up of Andy's face with cigarette left over, broken glass, ashes and blood. He opens his eyes.

ANDY

Please. Don't make me hate you.
Loving you is painful enough.

DANA

All pain is desire.

ANDY

Is this advice or criticism?

DANA

I think it's capitalism.

ANDY

Is tragedy a choice?

DANA

Is romance a privilege?

SCENE 06/EVENING/INT/ LIVING ROOM

Ben sits on the floor in front of miniature couches, which are arranged in a formation spelling the letters 'L' 'I' 'A'. Ben takes the remaining pieces and forms the last letter 'R'. He points out on each letter and spells them out loud.

BEN

L I A R

L for Laura.

I

A for Architecture

R for Revenge

L I A R.

(pause)

Thats what you are.

A god damn liar.

SCENE 07/EVENING/INT/BEDROOM

Andy opens the door to the bedroom. The room is orange lighted. On the bed lays a dead body with face down. It's the architect from the first film. His grey shirt is soaked with blood. On the dead body sits Chris (who never appeared before in the story line and will never appear afterwards in the story line). Chris sits there and reads a newspaper.

ANDY

Which newspapers do you read?

CHRIS

I am not telling you. You wouldn't like me anymore.

ANDY

Who said I like you anyways.
Who reads newspapers anyways.

CHRIS

Well I do. Don't you trust the news?

ANDY

I trust in spoken not in written word. I trust in films. I trust in gossip.

CHRIS

Why is that?

ANDY

Its more emotional.

CHRIS

So you rather trust in emotions?

ANDY

Yes i can read them better than words. I guess.

(pause)

You know. I live for money.

CHRIS

I live for my dreams.

ARCHITECT

I live for two reasons:

First I was born.

Second. I havent died yet.

CHRIS

What the fuck. I thought you are
dead.

ARCHITECT

Once I'm with you, once I'm with her.
Its hard to die everywhere at the
same time.

ANDY

I better go back to the others now.

CHRIS

Ok.Bye.

ANDY

Bye.

SCENE 08/EVENING/INT/LIVING ROOM/STAIRCASE

Andy returns to group.

LAURA
We think...

BEN
You...

LAURA
I think you should leave now.

BEN
Well. So be it.
In the past I was successful.

LAURA
In the future you will die.

BEN
My present full of pain.
But in a second I will leave
and...

LAURA
...goodbye.

Ben walks out the door. We hear a couple laughing in the staircase. In the staircase Ben bumps into them walking up the stairs. They don't talk to each other. All three start dancing. After the choreo the couple walks further upstairs. Ben is leaving the house through the front door.