

"LIVING IN OBLIVION"

Screenplay by

Tom DiCillo

**SHOOTING DRAFT**

**1995**

tripod  
almost  
dolly  
EXTREME  
giant,

A battered 35mm movie camera stands alone on a wooden  
surrounded by blackness. Opening credits begin. An  
imperceptible DOLLY in toward the movie camera. The  
forward continues throughout the credits ending in an  
CU of the camera's lens, filling the frame like a  
glass full moon. Fade to BLACK.

wiping  
White.

Suddenly a door opens directly in front of the camera,  
the lens and revealing the following scene in Black and

**EXT. STREET. NYC. NIGHT**

before  
stillness

A quiet, deserted industrial street. It is over an hour  
dawn and the street is still cloaked in the heavy  
of night.

BERT  
out  
complete  
walkie-  
sputters  
include a  
covered

In the weak light filtering out of their battered van,  
and CYBIL -- the Craft Service Managers, finish setting  
breakfast supplies on a 6' table. They work in almost  
silence, both nearly paralyzed with sleep. A cheap  
talkie, lying beside a paper plate of soggy Oreos,  
and buzzes occasionally. Other items on the table  
mangled banana, seven grapes, and a box of chocolate  
donuts.

**BERT**

What time is it?

**CYBIL**

Four. Why?

**BERT**

This milk is bad.

**CYBIL**

(sniffs)

When did you buy it?

**BERT**

Tuesday? I don't know. What's today?

**CYBIL**

Monday.

(pause)

There's a deli on Broadway.

**BERT**

Nothing closer?

**CYBIL**

Nothing that's open.

**BERT**

(sniffs the milk)

Is it that bad?

**CYBIL**

I don't know. You're the one who  
said it was bad.

and  
replaces  
At that moment a large truck grinds around the corner  
shudders to a stop in front of the building. Bert  
the carton of milk neatly beside the orange juice.

**EXT. STREET. NYC. NIGHT. B/W**

the  
Service  
prominence.  
Amid low, one-word greetings, the CREW tumbles out of  
trucks and stands in a groggy cluster around the Craft  
table. WOLF -- the Cameraman, assumes a place of

He wears a black leather coat, a black beret, and black  
leather half-fingered gloves.

**WOLF**

This is the worst fucking coffee  
I've had in my life.

**CYBIL**

Then don't drink it.

**GAFFER**

What're we doing today?

**WOLF**

(pulls out a wrinkled  
callsheet)

"Interior. Living Room. Ellen talks  
to Mom."

**AC**

Any nudity?

**CYBIL**

Yeah, you have to take your fucking  
pants off.

**AC**

I'll do it. I like Ellen.

**GAFFER**

Yeah, she's a babe. She was the nurse  
in that Richard Gere movie.

**BERT**

I worked on that.

**AC**

The shower scene.

**WOLF**

Start with the 5K in the window. Run  
feeders for three blonds into the  
living room.

**GAFFER**

Two people. Sitting? Standing?

**WOLF**

Who fuckin' knows?

**GAFFER**

(walks off)

"Ellen talks to Mom."

**INT. CAR. NIGHT. B/W**

station  
her  
into

NICOLE sits quietly in the back seat of a beat-up wagon. She glances out at the empty city moving past window and lets out a deep sigh.

JEFF, the young intern assigned as her driver, glances the rearview mirror.

**JEFF**

Tired?

**NICOLE**

No, I've been up since four. I've got a big scene today and I'm kind of nervous.

**JEFF**

"Ellen talks to Mom."

**NICOLE**

Have you read the script?

**JEFF**

No. It's on the callsheet.

**NICOLE**

Oh. Well, it's pretty emotional. I tell my mother I never felt she really loved me.

**JEFF**

You're going to yell at each other?

**NICOLE**

I don't know. I'm just going to go with how I feel. Which is the scary part. I'm very close to this character.

**JEFF**

Problems with your own mom?

**NICOLE**

Yes. But she died before I, well before we could reconcile...

**JEFF**

You were great in that Richard Gere

movie.

**NICOLE**

Thanks.

**EXT. RESIDENTIAL HOTEL. NIGHT. B/W**

the  
CU sidewalk. A pair of women's orthopedic shoes enter  
frame and begin pacing.

early  
hotel. She  
Camera pans up to reveal CORA, a small woman in her  
60s, pacing beneath the awning of her residential  
appears to be rehearsing dialogue with herself.

**CORA**

Ellen, I have no memory of this  
whatsoever. Ellen... Ellen I have NO  
memory of this whatsoever.

the  
Jeff pulls the car up to the curb and Cora gets into  
back seat.

**INT. CAR. NIGHT. B/W**

**NICOLE**

Good morning, "Mom."

**CORA**

(gruff)  
Morning.

**NICOLE**

Sleep well?

**CORA**

Not a wink.

instinctively  
makes  
Nicole by  
back  
Cora immediately lights a cigarette. Nicole  
wrinkles her nose and turns away. Cora notices this and  
an exaggerated effort to keep the smoke away from  
blowing it hard out the side of her mouth. Jeff glances  
at the two women in the rearview mirror. No one speaks.

**INT. SET. DAWN. B/W**

- the  
are  
background

NICK -- the Director, WOLF -- the Cameraman and WANDA -  
AD, stand in a loose triangle on the darkened set. All  
holding coffee cups. The Gaffer can be seen in the  
fumbling with a light.

**NICK**

Look, I'm not blaming anybody, Wanda.  
I'm just saying we left last night  
and I knew we didn't get that scene.

**WANDA**

I'm sorry, I thought it was a great  
scene, Nick.

**NICK**

It was OK; and it's going to be  
alright. But I'm not settling for OK  
today. This is a big scene and I'm  
not leaving till we get it.

**WANDA**

Whatever it takes, Nick. We're here  
for you.

**NICK**

Alright, here's what I'm thinking.  
Wolf, I want to do the whole scene  
in one shot.

**WOLF**

It's been done.

**NICK**

I know that but I'd like to try it  
anyway.

**WOLF**

Handheld.

**NICK**

No, dolly. We go from Close-up to  
Wide-shot and back to Close-up in  
the same shot.

**WOLF**

I'll use the 35, minimize distortion;  
I'll light it all from the ceiling.  
It could be kind of great.

**WANDA**

Sounds incredible. How long, Wolf?

**WOLF**

I'll need to see a couple run-throughs.

**NICK**

Not too many. It's a tough scene for the actors. I want them to feel relaxed, fresh...

**WANDA**

We've got all day, Nick. Whatever it takes. What do you think, Wolf -- an hour, 45?

**WOLF**

I don't know how you drink that shit black, Nick. I got to dump in the milk. It's the only way I can cut the taste.

with Suddenly the Gaffer turns on the 5K, flooding the room harsh, blinding light.

**NICK**

Jesus!

**WOLF**

What the fuck?!

**WANDA**

Flame on, asshole!!

The screen goes completely WHITE.

**INT. SET APT. DAY. B/W**

proper riveting; Screen is still white. Gradually it shifts back to exposure revealing NICOLE in Medium CU. Her eyes are it is obvious she is emotionally primed for the scene.

A light meter is thrust in front of her face. She barely registers it.

facing WS, the entire Living Room set. Nicole sits on a sofa

have  
corner.  
the  
through

Cora seated opposite in an overstuffed chair. Two flats  
been joined at right angles to create the Living Room  
A table lamp and assorted framed photographs complete  
rather scrawny looking set.  
Most of the movie crew is seen, including Wolf looking  
the camera.

**WANDA**

OK, picture's up. Quiet. Stop the  
work. Lock it up. Going for picture.

Nick approaches Nicole and Cora.

**NICK**

OK, nice and easy. Cora you're doing  
fine. Remember, really listen and  
really answer.

(smiles at Nicole)

I've got nothing to say to you. Just  
let it happen. It's all there.

**WANDA**

Ready, Nick?

**WOLF**

Look at this a second, Nick.

eyepiece.  
visually

Nick moves behind the camera and looks through the  
Another CU of Nicole fills the frame. The image is  
and emotionally breathtaking.

**WOLF**

I pushed in a foot. She's incredible.  
It's coming right through the lens.

Nick grips Wolf's shoulder in gratitude.

**NICK**

That's great, man. Beautiful.

**WANDA**

Ready, Nick?

**NICK**

Let's go. Right away.



**WANDA**

And, roll sound.

**SOUND**

Speed!

**WANDA**

And, roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take one.  
(hits the sticks)

**NICK**

Action.

**INT. APT. THE SCENE: TAKE 1. COLOR**

directly  
fluid,  
performance  
nervousness.

From the moment Nick calls "action" the film will cut to the shot the set camera is filming. The shot is graceful and in richly, beautiful COLOR. Nicole's is very strong; flawed only slightly by her

**NICOLE**

Dad hit me first and knocked me down. It didn't hurt that much but I started crying anyway, hoping he would leave me alone. He went over and started hitting Danny.

**CORA**

Ellen, I have no memory of this whatsoever.

**NICOLE**

You were just standing there looking at me. Then you pulled me up and said, "You're not hurt." Like I was disgusting for faking, for doing the only thing I could think of to keep him from hitting me again.

**CORA**

I was worried about Danny.

**NICOLE**

You do remember.

**CORA**

He was smaller than you.

Nicole turns to Cora with the heartbreaking gaze of an abandoned child. Nick and the rest of the crew watch in

awe.

**NICOLE**

You were so worried about Danny --

Suddenly the BOOM dips all the way into the shot.

**INT. SET APT. DAY. B/W**

**WOLF**

Cut! Boom in. Sorry, I had to cut.  
Les, your boom was all the way in  
the shot.

**BOOM**

Well, where's the frame line?

All the crew move around, all talking at once.

**WANDA**

OK, can we get a frame line? Hold it  
down. We're going again right away.  
Nobody moves. Les, you got the frame  
line?

**BOOM**

I guess so.

**WANDA**

OK, here we go. Right away. Picture's  
up.

Nick approaches Nicole and Cora.

**NICK**

Beautiful; both of you. Stay focused.  
Stay with it. No big deal. Let's go,  
Wanda. Right away.

**WANDA**

Roll sound!

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take two.  
(hits the sticks)

**NICK**

And, action.

**INT. APT. THE SCENE: TAKE 2. COLOR**

**NICOLE**

Dad hit me first and knocked me down.  
It didn't hurt that much but I started  
crying anyway, hoping he would leave  
me alone. He went over and started  
hitting Danny.

**CORA**

Ellen, I --

The image suddenly goes out of focus.

**INT. SET APT. DAY. B/W**

**AC**

I'm sorry, I have to cut. I was  
completely off on the focus. It's my  
fault, I'm sorry.

**WANDA**

Thanks for the apology but you'll  
never work in this town again.  
(laughter)

**AC**

I've got it now.

**WANDA**

Here we go, right away. Lock it up.  
And roll sound...

**SOUND**

Speed!

**WANDA**

Roll Camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take three.  
(hits the sticks)

**NICK**

And, action.

**INT. APT. THE SCENE: TAKE 3. COLOR**

enormous  
ecstasy.

The scene begins once again. Remarkably, Nicole's commitment is just as full and sharp. Nick is in

**NICOLE**

Dad hit me first and knocked me down.  
It didn't hurt that much but I started  
crying anyway, hoping he would leave  
me alone. He went over and started  
hitting Danny.

**CORA**

Ellen, I have no memory of this  
whatsoever.

driven rap

Suddenly a car stops right outside, a heavy, bass-  
song blasting out of its trunk-mounted speakers.

**INT. SET APT. DAY. B/W**

**SOUND**

Street noise!

**WANDA**

That's a cut!  
(into her walkie)  
What the fuck's going on down there!?  
You call that a lock-up!? Get that  
car out of there!

**NICK**

Jesus Christ. Why doesn't the guy  
just get a flatbed trailer with about  
600 speakers on it and tow it behind  
his car.

Boom  
mike,  
interminably,

Everyone nods in annoyed agreement; everyone except the man who appears to be following the music with the bopping to it through the headphones. Slowly, the music fades off into the distance.

**SOUND**

And... it's clear.

**WANDA**

(into her walkie)  
Do I have a lock-up?

**WALKIE (V.O.)**

kkkkkssst... sttttss yes.

**WANDA**

Is that a real lock-up?

**WALKIE (V.O.)**

ssssssssssppppkkss.

**WANDA**

OK, right away. Picture's up. Roll sound.

**SOUND**

Speed!

**WANDA**

And, roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take four.  
(hits the sticks)

**NICK**

Action.

**INT. SET APT. THE SCENE: TAKE 4. COLOR**

**NICOLE**

Dad hit me first and knocked me down. It didn't hurt that much but I started crying anyway, hoping he would leave me alone. He went over and started hitting Danny.

**CORA**

Ellen, I have no memory of this whatsoever.

**NICOLE**

You were just standing there looking at me. Then you pulled --

Suddenly the BOOM drops into frame again.

**INT. SET APT. DAY. B/W**

**WOLF**

Boom's in.

**NICK**

Jesus Christ.

**BOOM**

Where?

**WOLF**

The whole left side of frame, Les.

**WANDA**

Alright, can we please get a motherfucking frame line please?!

**BOOM**

The frame keeps changing.

**WOLF**

That's the idea, Les.

**SOUND**

May I make a suggestion? Is it possible to maybe break the shot down? Maybe two shots instead? Might make it easier for Les.

**NICK**

No.

**SOUND**

Then I need ten minutes to switch to radio mikes.

**WANDA**

Your call, Nick.

**NICK**

There won't be any other sound problems?

**SOUND**

No more boom problems.

**NICK**

Switch to radios.

**WANDA**

That's a ten-minute break. Release the lock-up. Stand by.

**WOLF**

(to the AC)

Get me a coffee. Half milk.

**INT. SET APT. DAY. B/W**

the  
running  
rolled

Nick looks for Nicole but sees only Cora standing by couch. Les has both arms up the back of her dress, the wire to her radio mike. She's wearing stockings down to just above her knees.

of

Nick turns and spots Nicole by herself in a dark corner the set and walks over to her.

**INT. SET APT. A CORNER. DAY. B/W**

**NICK**

I'm sorry about all this, Nicole.

**NICOLE**

It's not your fault, Nick. Is there a way to use some of the earlier takes?

**NICK**

Not unless I change the shot; do a cutaway of Cora or something and intercut the takes. I don't want to do that. It's a really nice shot and what you're doing is incredible.

**NICOLE**

Thanks, Nick.

**NICK**

The radio mikes are going to make everything easier. So, look. Take a moment. Let all this shit go. We don't roll till you're ready.

**NICOLE**

**OK.**

shadows. Nick moves back to the set, leaving Nicole in the

Camera stays on her as she begins emotionally preparing herself once again.

**SCRIPT (V.O.)**

How was she in that Richard Gere movie?

**CYBIL (V.O.)**

So-so.

holding  
Script  
Though  
women  
Camera slips halfway through an open bedroom door, Nicole on one side of the frame while revealing PAM the Supervisor and CYBIL sitting on the floor smoking. separated by the wall, Nicole hears everything the two say.

**SCRIPT**

Her career really took off, didn't it?

**CYBIL**

I saw her in a Michael Bolton video.

**SCRIPT**

She is nice; but I could do a better job.

as the  
BLACK.  
Camera slips into a CU of Nicole. She closes her eyes two women continue talking about her. Screen goes

**INT. SET APT. DAY. B/W**

the  
in  
A BLACK scrim, held by the Gaffer, passes in front of camera, revealing the set with Nicole and Cora settling



for a take.

**WANDA**

Where's that flag going?

**GAFFER**

It's a scrim.

**WANDA**

Wolf!

**WOLF**

Two seconds, Wanda.

**WANDA**

No. No more tweaking. Picture's up.

(into her walkie)

Lock it up!

front

Wolf quickly motions Gaffer to hand-hold the scrim in  
of the 5K.

**WANDA**

And, roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take five.

(hits the sticks)

**NICK**

Action.

**INT. SET APT. THE SCENE: TAKE 5. COLOR**

signs of

Once again the scene begins. Nicole shows the first  
losing her concentration.

**NICOLE**

Dad hit me first and knocked me down.  
It didn't hurt that much but I started  
crying anyway, hoping he would leave

me alone. He went over and started hitting Danny.

**CORA**

Ellen, I have no memory --

of  
her  
Suddenly there is a tremendous EXPLOSION sending bits of glass flying through the frame. Cora jumps, clutching her chest.

**CORA**

Oh, God!

**INT. SET APT. DAY. B/W**

before.  
CU the light the Gaffer had been holding the scrim. It is smoking and shattered.

**NICK**

Jesus fucking Christ!

**WOLF**

(to the Gaffer)

Kill it. Kill it. Pull the plug. Right there by your foot.

**WANDA**

That's a cut. Anybody hurt? Cora, are you alright?

Cora nods wordlessly, gasping for breath.

**WANDA**

Props. Props! Let's get a broom up here right away. Clear the set!

**INT. APT. HALLWAY. DAY. B/W**

landing.  
Nick, Cora, and Nicole stand in a corner of the hallway. Nick is making obvious attempts to lighten the mood.

**NICK**

Well, let's see. What do you think is going to happen next, Cora?

**CORA**

I'm going to have a heart attack!

**NICK**

No, you're not. You're going in there in two minutes and we are really going to nail this scene. I know it. I have no doubt about it. Nicole...

at  
suddenly  
Nick turns to Nicole and stops in midsentence. He looks her for a long moment. Nicole returns his gaze then looks away.

**WANDA (V.O.)**

Nick! Nick!

**NICK**

One second!

Nick hesitates a moment then rushes back to the set.

**CORA**

I'll tell you this much right now; I am never, ever doing another fucking low-budget movie.

**INT. SET APT. DAY. B/W**

Nick joins Wanda and Wolf on the set couch and chair.

**NICK**

What's up?

**WANDA**

Wolf and I were talking... Ellen's losing it a little bit. You got three quarters of the scene really, really incredible in the first take. Do a quick cut-away and all you need is a pickup of the last part of the scene.

**NICK**

Wolf?

**WOLF**

You know how I feel; I love this shot. Hell, I designed it.

**NICK**

Then let's just stick with the game plan, OK? It's a simple shot. We're going to get it this time, I feel it.

**WANDA**

We're here for you, Nick. Whatever it takes.

inspects

Nick moves off. Wanda stares at Wolf who studiously his light meter.

**WANDA**

Thanks.

**INT. SET APT. DAY. B/W**

Nicole's

Camera is close on the black-and-white clapboard. face can be partially seen behind it.

**WANDA**

And, roll sound.

**SOUND**

Speed!

**WANDA**

And, roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take six.  
(hits the sticks)

**NICK**

Action.

**INT. SET APT. THE SCENE: TAKE 6. COLOR**

actresses

rapidly

As the scene begins again, it is obvious that both are completely distracted. Nick's face betrays a increasing anxiety.

**NICOLE**

Dad hit me first and knocked me down. It didn't hurt that much but I started crying anyway, hoping he would leave me alone. He went over and started hitting Danny.

**CORA**

**I...**

can't

There is a long awkward pause as Cora realizes she  
remember her line.

**INT. SET APT. DAY. B/W**

**NICK**

Cut. That's OK, Cora. What's the  
line? Just say it to me; no acting.

**CORA**

**I...**

(pause)

**AC**

"Ellen, I have no memory of this  
line whatsoever."

Amid general tittering from the crew, Wanda yells out.

**WANDA**

OK, could we get the line please?!  
Script!

**SCRIPT**

(Pam)

"Ellen, I have no memory of this  
whatsoever."

**WANDA**

Thank you. And, roll sound.

**SOUND**

Speed!

**WANDA**

And, roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take seven.  
(hits the sticks)

**NICK**

Action.

**INT. SET APT. THE SCENE: TAKE 7. COLOR**

merely  
The scene begins again. Nicole is lifeless; she's  
saying the lines.

**NICOLE**

Dad hit me first and knocked me down.  
It didn't hurt that much but I started  
crying anyway --

**CORA**

I was worried about Danny!

her  
Nicole stops cold, completely thrown by Cora jumping  
line.

**NICOLE**

I'm sorry, I'm lost...

**INT. SET APT. DAY. B/W**

**NICK**

Cut. It's OK. No big deal.

able to  
Nick's voice has the rigid tremble of someone barely  
keep from screaming.

**NICK**

Everyone relax. We're just going to  
run the lines. That's all. No acting.  
Just run the lines. Then we're going  
to shoot this fucking scene.

**INT. SET APT. THE COUCH. DAY. B/W**

couch,  
Nicole gets up quietly and sits next to Cora on the  
wordlessly taking her hand in hers.

**CORA**

(whispers)  
I'm so sorry. I'm fucking this up  
for you.

**NICOLE**

(whispers)  
Cora, don't even think that. You're  
doing great. I'm the one who's fucking  
it up. If I get through this I swear  
I'm never acting again.

first  
Nicole's  
strand

She means it. Cora glances up at her, seeing for the  
time how pain and defeat have drawn the life from  
face. On an impulse Cora reaches out and gently lifts a  
of Nicole's hair from her eyes.

grows

A sudden amazed alarm fills Nicole. The living room  
strangely quiet.

**NICK**

(faintly, from a  
distance)

And, action on the run-through.

CU Nicole. She looks quickly toward Nick in confusion.

**INT. HOSPITAL ROOM. DAY. COLOR**

out

DISSOLVE to a nurse moving quickly past the camera and  
the open door of the hospital room.

Still  
bed.

CU Nicole, seated on the edge of the hospital bed.  
confused, she looks down at the old woman lying in the  
The woman's face is pale and drawn. As Nicole leans  
closer  
hair  
acceptance,  
seen  
her mother reaches out and gently brushes a strand of  
away from her face. The gesture is one of love,  
and farewell. It is identical to the one we have just  
Cora make to her.

**NICK (V.O.)**

And action on the run-through.

**INT. SET APT. DAY. B/W**

crew  
instantly  
The

WS, the Living Room Set. Nick, Wanda, the rest of the  
standing quietly. Nicole glances over at Cora and  
something unspoken and unexplained passes between them.  
run-through begins.

there  
the  
in

From the moment Nicole opens her mouth it is obvious  
has been a remarkable change in her. Every word now has  
stunning clarity of truth. Cora is completely engulfed  
the moment.

**NICOLE**

Dad hit me first and knocked me down.  
It didn't hurt that much but I started  
crying anyway, hoping he would leave  
me alone. He went over and started  
hitting Danny.

**CORA**

Ellen, I have no memory of this  
whatsoever.

**NICOLE**

You were just standing there looking  
at me.

this  
lit

As Nicole continues, one by one the crew turn and watch  
exquisite moment happening before them. Nick's face is  
with rapture.

**NICK**

(whispering)  
Roll camera... roll camera.

behind

He glances over and to his horror sees that no one is  
the camera. He whispers frantically to the AC.

**NICK**

Where's Wolf?

**AC**

(whispers)  
In the bathroom... he doesn't feel  
good.

**NICK**

(whispers)  
Get him! Get him!

in

Nick turns back to the scene, watching its beauty now



agony.

**NICOLE**

Then you pulled me up and said,  
"You're not hurt." Like I was  
disgusting for faking, for doing the  
only thing I could think of to keep  
him from hitting me again.

**CORA**

I was worried about Danny.

**NICOLE**

You do remember.

**CORA**

He was smaller than you.

**NICOLE**

You were so worried about Danny.  
What about me, Mom? Why weren't you  
worried about me?

Nicole  
a  
There is a heavy, stunned silence as the scene ends.  
and Cora are in each other's arms. Pam and Cybil share  
a  
piece of tissue. CUT TO: an extreme CU of Nick.

**NICK**

Where the fuck is Wolf?!!!

**INT. BATHROOM. DAY. B/W**

Wolf  
slick  
sound of  
In the cramped confines of the dingy basement bathroom,  
pukes violently into the toilet. His face is pale and  
with perspiration. His eyes look upward toward the  
Nick yelling.

**WOLF**

One second!

wrenches  
Wolf tries to continue but another spasm of nausea  
him back toward the toilet bowl.

**INT. SET APT. THE COUCH. DAY. B/W**

Nicole  
the

The set is quiet, subdued. Nick sits on the couch with  
and Cora. Wolf sits groggily behind the camera wiping  
sweat from his face. Wanda addresses the crew.

**WANDA**

OK, listen up. Nobody drinks the  
milk downstairs. OK? It appears to  
be bad.

and

Nick speaks uneasily to Nicole and Cora. He is a wreck  
his insistent smile of encouragement looks absolutely  
demented.

**NICK**

I've had to, well I've changed the  
shot; we're just a little pressed  
for time. It'll just be a CU of Ellen  
for the last part of the scene,  
starting with Cora's "I was worried  
about Danny." OK? I'll find a way to  
cut this into the fourth take. We  
almost had it. That was unbelievable,  
both of you. But let's not think  
about it. That moment is gone, and...  
we'll, we'll get another one. I have  
no doubt about it. OK? Here we go.

Nick walks over and stands beside the camera.

**INT. SET APT. BY THE CAMERA. DAY. B/W**

**WOLF**

I'm ready, Nick.

Nick is so angry he can't even look at Wolf.

**NICK**

Call it, Wanda.

**WANDA**

And, roll sound.

**SOUND**

Speed!

**WANDA**

And, roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, Pickup, take one.  
(hits the sticks)

**NICK**

Action.

**INT. SET APT. THE SCENE: PICKUP 1. COLOR**

both  
they  
The scene begins at the pickup point. Miraculously,  
Cora and Nicole are just as concentrated and engaged as  
were in the run-through.

**CORA**

I was worried about Danny.

**NICOLE**

You do remember.

**CORA**

He was smaller than you.

**NICOLE**

You were so worried about Danny.  
What about me, Mom? Why weren't --

insistent  
In the middle of this final, delicate moment an  
electronic beeping is heard.

**INT. SET APT. DAY. B/W**

**NICK**

**CUT!!!!**

**WANDA**

What the fuck is that?! Sound?

**SOUND**

(frantically checking  
his equipment)  
It's not me.

**BOOM**

It's the camera.

**WOLF**

The fuck it is. It's off; it's not

even running.

The beep continues, growing louder.

**WANDA**

(into her walkie)

What's going on down there?! Do I have a lock-up?! Nothing? You don't hear a beeping sound?

(to Nick)

The street's quiet.

**NICK**

Then what the fuck is it!!?

**AC**

It's somebody's watch!

Everybody holds their watches up to their ears.

**WOLF**

Not mine.

**WANDA**

Not mine.

**SOUND**

Not mine.

**BOOM**

Not mine.

negative  
louder.

And so on, until all watches have been checked with results. The beeping continues, growing louder and

set,  
chairs.  
cushions,  
violence.

Suddenly Nick loses it. He starts running around the ripping things apart, knocking over tables, lamps, He shoves Cora off the couch and whips off the heaving them against the wall with a startling

**NICK**

Where is it!! You motherfucker! You cock-sucking motherfucking bastard! Where the fuck are you!? Where!! Where!!

open-

Everyone watches Nick demolish the set in stunned, mouthed amazement. Nick turns to the crew in rage.

**NICK**

Can someone help me please?! Do I have to do everything myself here?!

Nick loses it completely.

**NICK**

Hey, Cora. Why don't you go learn your lines! Hey Scriptgirl, are you finally going to pay attention here?! Hey, focus puller, you want to make a movie or get stoned?! Huh, I got some great fuckin' Thai Stick here! Hey Wolf, you pretentious, beret-wearing motherfucker! I saw your reel, man; it sucked! Who the hell would hire you anyway! Hey Wanda, next time can you wear a shirt that's a little more distracting to my actors!

(to the Gaffer)

Hey Bob! Hi Bob! Can you please make a little more noise on the dolly you creaky motherfucker!

(to Cybil)

What is your name!? What do you fucking do around here?!

(to the Soundman)

Hey Speedo, what's the matter? Can't even find a teeny fucking beep?!

The

CU of Nicole. She turns away, unable to watch anymore. beeping continues.

**NICK**

See what I have to put up with, Nicole!? Maybe next time you'll do some of that magic on camera!? But no, no -- wait till Wolf is puking his guts out, "Oh now I'll be good!!"

the

demolished

WS, the entire room. Nick's last word echoes throughout silent set. Suddenly he stops in the center of the set and lets out a long, wrenching scream.

**INT. BEDROOM. NIGHT. COLOR**

open.  
except  
shuts  
The  
sweat

QUICK CUT TO extreme CU Nick's face, just as his eyes  
The film is in COLOR now. The room is in heavy darkness  
for the light on Nick's face. Nick reaches over and  
off his clock radio. The digital dial shows 4:00 A.M.  
beeping finally stops.

Nick turns on a light and sits up in bed, drenched in  
and still breathing heavily.

**NICK**

God...  
(this is not a sigh  
of relief)

stares at  
into  
inside  
is in  
and

The camera DOLLIES swiftly back away from Nick. He  
it in stunned amazement. Just then a DOOR closes right  
the lens turning the frame into complete BLACKNESS.  
Out of the BLACKNESS a door opens away from the camera  
revealing WANDA looking into her closet (the camera is  
the closet). From this point on, the rest of the film  
COLOR except where specifically indicated to be Black  
White.

**INT. WANDA'S APT. DAWN**

cowboy  
selects  
away  
He is  
complete  
boots.  
reads

She is wearing only a bra, black stretch pants, and  
boots. She rummages quickly through some blouses,  
the same garish one she wore in Part One, then walks  
revealing WOLF sitting on the edge of the rumpled bed.  
dressed exactly the same as when we last saw him,  
with beret. He struggles groggily into his socks and  
The entire apartment is in disarray. A bedside clock

4:13 A.M.

**WOLF**

Well, when did he ask you?

**WANDA**

Yesterday, when I was helping him check into his hotel.

**WOLF**

What, the guy can't even check into a hotel by himself?

**WANDA**

Listen, Wolf, having Chad Palomino in this movie will benefit us all. If being there when he checks into his hotel makes him feel better, then I'm happy to do it.

**WOLF**

Well, how did it come up?

**WANDA**

He asked me if I liked jazz, I said yes, and he suggested we meet tonight at a jazz club.

**WOLF**

I like jazz.

**WANDA**

He did not invite you.  
(applies perfume)

**WOLF**

Why are you wearing perfume to work?

**WANDA**

Because I feel like it.

**WOLF**

You didn't wear it yesterday.

**WANDA**

Oh, stop it. You're acting like a child.

she is Wanda playfully swipes at Wolf's face with a negligee returning to the closet. It misses him completely.

**WOLF**

My eye!

**WANDA**

Oh, God. Sweetheart, are you alright?

**WOLF**

Do I look alright?!

**WANDA**

Let me see. Christ, we're going to be late.

Wanda sits and perfunctorily examines Wolf's eye.

**INT. CAR. DAWN**

The car is parked outside a rather seedy hotel. JEFF, Intern and NICK, the Director, sit quietly in the motionless car.

**NICK**

Should we call up to the room again?

**JEFF**

He said he'd be right down.

Nick lets out a huge yawn.

**JEFF**

Tired?

**NICK**

I'm exhausted. I dreamt I was on the set all night. I was just trying to do one shot and everything kept going wrong.

**JEFF**

That's an anxiety dream. Are you anxious about something?

**NICK**

I don't know. Sometimes I wonder what the hell I'm doing in this business. It's all just one compromise and disappointment after another. I don't know if I have the personality for it.



**JEFF**

Sounds kind of like an identity crisis.

**NICK**

Maybe you're right. Who am I? What am I really capable of? Maybe I should just get a job teaching at a women's college somewhere.

**JEFF**

How'd you get into cinematography?

**NICK**

I'm not a cinematographer.

**JEFF**

You're not?

**NICK**

No. I'm directing this movie.

**JEFF**

(pause)

How'd you get into directing?

**INT. HOTEL ROOM. DAWN**

dresses  
WOMAN  
sound

In the dim light of the hotel room, CHAD PALOMINO quickly. He is young, handsome, with long blond hair. A sits nude on the bed, her back to the camera. The faint of a shower comes from the adjacent bathroom.

**PALOMINO**

They're waiting downstairs.

**WOMAN**

Go ahead, I'll take a taxi.

**PALOMINO**

Oh, OK. Listen, I've got to tell you, I had a lot of fun last night, really, but for me, where I'm at right now in my life, a relationship is...

**WOMAN**

Chad; hold it. This was a one-time deal. You know it, I know it. There

is no need for melodrama.

**PALOMINO**

I just thought you might...

**WOMAN**

Look, all I ask is that you don't mention this to anyone.

**PALOMINO**

Hey, that's not my style.

**WOMAN**

Good.

**PALOMINO**

So, I'll see you on the set.

Palomino slips out the door. The woman falls back onto the bed, turning her face toward the camera. We see it is NICOLE.

**NICOLE**

God damn it.

She lies for a moment, listening to the sound of the shower. The bedside clock reads 4:30 A.M.

**INT. CAR. DAWN**

The car pulls up outside a NYC apt building. Jeff, Nick, and Palomino sit inside.

**PALOMINO**

I got two films coming up right after yours, Nick. One I play a rapist that Michelle Pfeiffer falls in love with. The other I'm kind of a sexy serial killer who shacks up with Winona Ryder.

**NICK**

That's great, man.

**PALOMINO**

Yeah, but I'm not into that hostess twinkie shit, Nick.

**NICK**

Hostess twinkie?

**PALOMINO**

That Hollywood shit. It's all fluff, man. These are the kind of movies I want to do, right here.

**NICK**

I'm glad you feel that way, Chad. And I just want to tell you, I'm really happy we can work together.

**PALOMINO**

Hey, me too! You're a great director, man. Your films are wacked! And I'm gonna be watching you, buddy. Like a hawk. I want to learn from you, Nick. I'm gonna pick your brain.

**NICK**

Good. Then you can pick my nose.

**PALOMINO**

(big laugh)

See what I mean? You're wacked. Hey, what are we sitting here for?

**NICK**

We're waiting for Nicole.

**PALOMINO**

Nicole? She's takin' a tax --  
(he stops)

**NICK**

What?

**PALOMINO**

Probably taking a shower or something. Hey, how was her shower scene in that Richard Gere movie?

**NICK**

Good.

**JEFF**

Really great.

parked  
The three men sit in silence. WS, showing the car  
outside Nicole's apt, the men inside waiting.

**INT. THE SET. MORNING**

the  
window.  
sitting  
speaks

A small, elegant bedroom set has been constructed in  
middle of the huge empty space. One wall has a fake  
The GAFFER lies on the bed staring absently at the AC  
motionless beside the camera a few feet away. Neither  
for a long moment.

**GAFFER**

I think we got nudity today.

**AC**

(reads from his  
callsheet)

It just says "Scene Six: Ellen and  
Damian kiss."

**GAFFER**

Could be a kiss with nudity.

**AC**

I like Ellen. She's my type.

**GAFFER**

Why is that?

**AC**

She's pretty. Smart. Kind of kooky.

**GAFFER**

Maybe I'll give her a part. That's  
right; I'm makin' my own movie pretty  
soon.

**AC**

Oh yeah?

**GAFFER**

Yup. Feature. I brought my script.

lengthwise,

The Gaffer tugs a thin, tattered SCRIPT, folded  
out of his back pocket.

**GAFFER**

Palomino's perfect for the lead. I'm  
going to give it to him right during  
lunch. Maybe right after.

**AC**

Alright.

**GAFFER**

Got to be aggressive. You want to shoot it?

**AC**

Sure.

**GAFFER**

You ever shot anything?

**AC**

No.

**GAFFER**

That's alright; got to start somewhere.

AC's

Suddenly the Gaffer reaches out and warmly shakes the hand.

**INT. MAKEUP CORNER. DAY**

Makeup  
applying

Nicole sits before the makeup mirror. LORDE, the male artist picks up a tube of Preparation H and begins it under Nicole's eyes just as Nick walks up.

**NICK**

Jesus, what are you doing?

**LORDE**

Shrinking tissue. That's what this stuff is for. Let that sit for two minutes, pumpkin; I'll be right back.

**NICK**

How'd you get here?

**NICOLE**

Took a taxi.

**NICK**

Oh. We've been waiting in front of your apartment for half an hour.

**NICOLE**

God, I'm sorry, Nick. Something came up. I forgot to call. I'm sorry, I feel like such an asshole.

**NICK**

You're just saying that because you have Preparation H on your face.

**NICOLE**

I never should have gone out last night. I hate jazz. God, I look terrible.

**NICK**

No you don't.

**NICOLE**

Don't bullshit me, Nick.

**NICK**

I'm not. You really look beautiful.

him. He  
both  
then

Something in Nick's voice makes Nicole glance up at looks away quickly. The moment is awkward, as if they realize he has inadvertently revealed something. Just Palomino approaches.

**PALOMINO**

Hey! How'd you get here, Nicole?

**NICOLE**

I took a cab.

**PALOMINO**

Oh, cause we were wondering how you got here.

Nick looks at both of them in a moment of silence.

**NICK**

Alright, good; everybody's here. We'll do a run-through as soon as you guys are ready.

**PALOMINO**

You got it, Chief.

chair

Lorde reenters as Nick leaves. Palomino sits in the

No

beside Nicole and Lorde immediately begins his makeup.  
one speaks.

**INT. THE SET. DAY**

wearing  
talking  
Nicole

The crew is assembled behind the camera. Wolf is now  
a black eyepatch over one eye. Nick is on the set,  
with Nicole and Palomino. Palomino wears a tuxedo and  
is in an elaborate low-cut gown.

**WANDA**

Hold it down, hold it down, people.  
Actors working.

**PALOMINO**

Great shirt, Wanda.

**WANDA**

(big smile)  
Why, thank you, Chad.

**NICK**

OK, let's work out the rest of this  
blocking. Wolf --  
(notices Wolf's  
eyepatch)  
What happened to your eye?

**WOLF**

A little accident.

**NICK**

You going to be alright?

**WOLF**

I think so.

**PALOMINO**

It looks good on you, man.

**NICK**

Nicole is standing here, Chad, you're  
there by the chair. Camera is close  
on Ellen: her first line.

**NICOLE**

I've always admired you from afar.

**PALOMINO**

Admired? That sounds rather professional.

**NICK**

Good! "Professional," that's the cue; Damian steps up to the bed. Camera pulls back. The scene continues.

**NICOLE**

Well, then: loved. How does that sound?

**PALOMINO**

It sounds like the champagne talking.

**NICOLE**

I've loved you from the moment we met.

**PALOMINO**

Why didn't you tell me?

**NICOLE**

We were working together. I didn't want anything to interfere.

**PALOMINO**

God. And all this time I thought...

**NICK**

Then the kiss. How's that feel?

**PALOMINO**

Great.

**NICK**

Nicole?

**NICOLE**

Good.

**NICK**

Wolf, any thoughts?

**WOLF**

Nope.

**PALOMINO**

I've got a thought. What about Damian having an eyepatch like Wolf's?



**NICK**

Let me think about that one, Chad.

**PALOMINO**

OK, you're the genius. Nick Reve,  
Living in Oblivion, Scene Six, Take  
One. Let's shoot it!

**NICK**

One second, Chad. You ready for one,  
Wolf?

**WOLF**

Hell, I been ready.

**PALOMINO**

Alright, Wolfman.

**NICK**

Good. Call it, Wanda.

**WANDA**

Going for picture. Lock it up. And  
roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take one!

**NICK**

And, action.

**INT. THE SET. TAKE ONE**

Nicole

Instantly the film cuts from color to B/W. Chad and  
begin their Love Scene.

**NICOLE**

I've always admired you from afar.

**PALOMINO**

Admired? That sounds rather

professional.

He  
Nicole.  
The camera starts to dolly, however Chad does not move.  
goes out of frame forcing Wolf to pan abruptly to

**NICOLE**

Well, then: loved. How does that sound?

**PALOMINO**

It sounds like the champagne talking.

**NICOLE**

I've loved you from the moment we met.

**PALOMINO**

(finally moves to his  
mark)  
Why didn't you tell me?

**NICOLE**

We were working together. I didn't want anything to interfere.

**PALOMINO**

God. And all this time I thought...

entire  
Palomino and Nicole embrace. Their kiss, like the scene, is flat, lifeless, and awful.

**INT. THE SET**

**NICK**

Cut. Very good.

**WOLF**

Not for camera. Chad was completely out of frame.

**NICK**

Yeah, Chad; what happened, buddy? Forget your cue?

**PALOMINO**

Oh no, man. I held back. It really felt like something Damian would do; holding back to the last moment.

**NICK**

Oh, I see. How's that for you, Wolf?

**WOLF**

I don't care when he moves. Just give me a fucking cue.

**PALOMINO**

The Lone Wolf!

**NICK**

What line did he move on?

**SCRIPT**

"Why didn't you tell me?"

**NICK**

Alright, "me" is the new cue. Nicole, how does that feel to you?

**NICOLE**

Fine, if that's what Chad wants to do.

**PALOMINO**

"Me, me, me," that's the cue. Let's shoot; I'm stoked!

**NICK**

One second, Chad.

Nick approaches the bed and speaks quietly to Chad and Nicole.

**NICK**

Chad, how would you describe this scene, in one word?

**PALOMINO**

Great. It's a great scene, man.

**NICK**

No, I mean it's a love scene. Right?

**PALOMINO**

Definitely.

**NICK**

These two people really love each other. And we want to see that, especially in the kiss.

**PALOMINO**

Hey, say no more, Chief.

**NICK**

Nicole?

**NICOLE**

I understand, Chief.

**NICK**

Good. Here we go. Call it, Wanda.

**WANDA**

Going for picture. Lock it up. And roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take two!

**NICK**

And, action.

**INT. THE SCENE. TAKE TWO. DAY**

**NICOLE**

I've always admired you from afar.

blocking  
Palomino moves immediately to the bed, changing his  
and causing the camera crew and Nicole considerable  
confusion.

**PALOMINO**

Admired? That sounds rather professional.

**NICOLE**

Well, then: loved. How does that sound?

**PALOMINO**

It sounds like the champagne talking.

**NICOLE**

I've loved you from the moment we met.

**PALOMINO**

Why didn't you tell me?

**NICOLE**

We were working together. I didn't want anything to interfere.

**PALOMINO**

God. And all this time I thought...

listless

The scene once again is awful. Nick gives their kiss a few moments then calls CUT.

**INT. THE SET. DAY**

**NICK**

And, cut. Very good. Wolf?

**WOLF**

Chad missed his cue again; the whole dolly is unusable.

**NICK**

Yeah, Chad. What happened; I thought you were going to hold back till "me"?

**PALOMINO**

The more I thought about it the more it didn't seem right. And I'm thinking, watch me here, instead of coming around the bed, what if I just slip here like this and do the whole scene lying down?

**NICK**

I don't know, that seems a little...

**PALOMINO**

Hey, I'm just throwing out ideas here. Trying to get the juices flowing.

**NICK**

Nicole, how does that feel to you?

**NICOLE**

Well, I can turn to look at him. But won't you be shooting the back of my head?

**WOLF**

Plus Chad is completely out of the light down there.

**PALOMINO**

Hey, Wolf; I'm not worried about my face, man. It's about the acting; that's all I care about.

**WOLF**

It's your call, Nick. His acting or his face.

**NICK**

For some reason I was hoping we could get both.

(laughs)

I thought that's what we were trying to do here.

**WOLF**

I'll have to set another light.

**WANDA**

We're ahead of schedule, Nick. I think we can afford a few minutes to set a light for Mr. Palomino.

**NICK**

Good, let's do it. Ellen, Damian; let's talk for a second.

As Nick, Nicole, and Palomino step off the set Wanda speaks to the crew in general.

**WANDA**

We'll pause to set this light and go again right away. How long, Wolf?

Wolf doesn't answer, though he stands a mere foot away, watching the Gaffer set up a light.

**WANDA**

Wolf?

Wolf walks away from Wanda without a word. The entire crew

watches this.

**INT. A CORNER. DAY**

Nick, Palomino, and Nicole confer, all three smoking.

**NICK**

OK, let's make sure we know what's going on here. These two people have loved each other for years, each of them not knowing the other was in love with them. And tonight, in this little room it all comes out. It's like a dam bursting. Does that make sense? Nicole?

**NICOLE**

It makes perfect sense. I just haven't found it yet. I'll get it though.

**NICK**

What about you, Chad?

**PALOMINO**

I'm there, man. I got the dam going, the river, everything. You watch, that little change in the blocking is going to open the whole scene up for me.

**WANDA (V.O.)**

We're ready, Nick!

**NICK**

Good. Let's go.

**INT. THE SET. DAY**

**WANDA**

Going for picture. Lock it up. And roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take three!

**NICK**

And, action.

**INT. THE SCENE. TAKE THREE. DAY**

**NICOLE**

I've always admired you from afar.

Nicole

Palomino saunters over and sprawls on the bed, forcing to turn her head completely away from the camera.

**PALOMINO**

Admired? That sounds rather professional.

**NICOLE**

Well, then: loved. How does that sound?

**PALOMINO**

It sounds like the champagne talking.

**NICOLE**

I've loved you from the moment we met.

**PALOMINO**

Why didn't you tell me?

**NICOLE**

We were working together -- I'm sorry, can we cut, Nick?

**INT. THE SET. DAY**

**NICK**

Cut!

**WANDA**

That's a cut!

**PALOMINO**

Dammit! That was a good one!

**NICOLE**

I know, I'm sorry. But this feels really awkward; turning all the way around like this.



**NICK**

Yeah, I think the lying on the bed is not quite working, Chad. Let's try one with the original blocking.

**PALOMINO**

Which one was that? There's been so many damn changes. Could somebody help me out please?

**SCRIPT**

The cue for the original blocking is "professional."

**PALOMINO**

(intimate)

Thank you. Thank you very much.

**NICK**

OK, right away. Call it, Wanda.

**NICOLE**

Nick? Could I just have a moment? Is that alright?

**NICK**

Of course, Nicole; are you kidding? Hold the roll, Wanda.

**WANDA**

Holding the roll!

emotion  
silence.

Nicole remains seated on the bed, lowering her head and closing her eyes as she attempts to generate some for the scene. Everyone watches her in complete

**INT. NEAR THE CAMERA. DAY**

between

Palomino tiptoes over to the camera where Wanda and the Scriptgirl are standing side by side. As he leans

them, checking his lines on the Scriptgirl's script, he inhales deeply then exhales with a barely audible sigh.

**PALOMINO**

(whispers)

Someone over here smells very, very nice.

Thinking he means her, Wanda's lips flutter in a brief,

away, involuntary smile. Meanwhile, the Scriptgirl turns blushing furiously.

**INT. THE SET. DAY**

her Palomino tiptoes again back to his spot. Nicole raises some head and nods once to Nick. She seems to have aroused real emotion in herself.

**NICK**

(with quiet intensity)  
Call it, Wanda.

**WANDA**

And roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take four!

**PALOMINO**

(suddenly)  
Nick, I just had a great idea!

**WANDA**

Hold the roll!

**NICK**

What is it, Chad?

**PALOMINO**

Just stop me if I'm out of line here, but she says "admired from afar," right? Doesn't it make sense to see Damian up close and her "afar?" You start on a Close-up of Damian, watch me here; as she declares her love, the camera moves with me into this primo two-shot that you and the Wolfmeister have set up here.

**NICK**

What do you think, Wolf?

**WOLF**

I don't like it. This is Ellen's scene.

**NICK**

I don't know; it sort of makes sense.

**PALOMINO**

Hey, you did it, man. It's all there in the writing.

**WOLF**

I'd have to relight.

Nick pauses, thinking hard.

**WANDA**

We're still ahead of schedule, Nick; if that means anything to you.

**NICK**

Let's do it.

**WOLF**

(to the Gaffer)

Get me a tweenie right here, with diffusion.

**WANDA**

OK, everyone stand by. We're pausing briefly to set one little light, then we're going again, right away. Stand-in please for Mr. Palomino.

**GAFFER**

I'll do it.

**WOLF**

Get the fucking light!

**INT. CRAFT SERVICE TABLE. DAY**

Several members of the crew loiter around the table. The Scriptgirl approaches carrying a donut in one hand and a cup of coffee in the other. Palomino notices her and moves quietly

pours  
the

to her side. Without a word he picks up the milk and  
some in her coffee. Nicole stands nearby and watches  
following exchange.

**SCRIPT**

Thanks.

**PALOMINO**

My pleasure. Sugar?

**SCRIPT**

Just a bit.

Palomino puts sugar in her coffee with extreme care.

**PALOMINO**

You like jazz?

**SCRIPT**

Very much.

**PALOMINO**

Maybe we could go hear some tonight.

for a

Palomino smiles and moves away just as Wanda comes up  
coffee refill.

**WANDA**

It's going well I think. Don't you  
think?

**SCRIPT**

Very well. What time do you think  
we'll finish?

**WANDA**

Early I hope. I'm going to a jazz  
club tonight.

**SCRIPT**

Really? So am I. He's wonderful,  
isn't he?

**WANDA**

Chad?

**SCRIPT**

He's so natural, like... air.

Nicole approaches.

**SCRIPT**

I wonder what his sign is. Do you know, Nicole?

**NICOLE**

I don't know his sign, but I think his moon is in Uranus.

with a Wanda chokes hard on her coffee as Nicole walks off  
bitter smile.

**SCRIPT**

You don't have to be nasty.

**INT. THE SET. DAY**

finish Palomino saunters onto the set as Wolf and his crew  
relighting.

**PALOMINO**

Yo, Wolfman. Is this my new mark?

**WOLF**

Until you change it. Where's my fucking eyepatch?!

then big, Wolf walks off. The Gaffer slips the AC a shrewd wink  
walks over and stands next to Palomino, giving him a  
friendly grin.

**GAFFER**

Hey, Chad.

**PALOMINO**

Hey, whatya say.

**GAFFER**

I'm Bob. I'm lighting this show.

**PALOMINO**

Chad Palomino; Actor.

**GAFFER**

(big smile)  
I know.

**PALOMINO**

(to the ac)

Hey, what's your name?

**AC**

Maurice.

**PALOMINO**

Maurice! Hey, Maurice Chevalier! Any relation? Probably not. Hey, smoking crew guys, really.

and The Gaffer slips his own script out of his back pocket  
begins leafing through it.

**GAFFER**

Hey thanks, Chad. Actually I wrote a script.

**PALOMINO**

Oh, yeah?

his Palomino takes the Gaffer's script and holds it up to  
the eyes, shading them from a light he's looking at across  
the room. He points to the light.

**PALOMINO**

Hey, Bill. See that light over there?

**GAFFER**

Uh, yeah.

**PALOMINO**

Lower it about three feet.

off. The Palomino hands the Gaffer back his script and walks  
moment. Gaffer and AC stand in silence for a long awkward

**INT. BATHROOM. DAY**

Leaning Nick intently scrutinizes himself in the mirror.  
hair closer he makes a careful adjustment to the way his  
falls over his ear, then steps back to examine himself.

**NICK**

Would you care to have a drink tonight? Hey, Nicole, what do you say you and I have a drink tonight?

Suddenly the door opens behind him and Nicole walks in.

**NICOLE**

Oh, Nick! I'm sorry!

**NICK**

That's OK, no problem. I'm just slapping a little water on my face.

looks The two stand in embarrassed silence for a moment. Nick like he's gathering the nerve to ask her out.

**NICK**

So, it's going pretty good, huh?

**NICOLE**

Is it? Something feels off.

**NICK**

Yeah, you seem a little tense.

**NICOLE**

Do I?

**NICK**

But don't worry about it. Just take your attention off yourself and put it on Chad. Work off him a little more.

**NICOLE**

OK, I'll try that.

**NICK**

And listen, I know he's no Olivier. But he's got something, don't you think? Kind of a natural presence.

**NICOLE**

Oh yes, he's very natural.

Nick hesitates, again gathering his nerves to pop the question.

**NICK**

So Nicole... anything else I can help you with?

**NICOLE**

Actually there is. Could you maybe ask him to brush his teeth?

**NICK**

Oh, sure.

**INT. THE SET. DAY**

the Wanda crosses the set and assumes her position beside camera. Wolf sits behind it, barely a foot away.

**WOLF**

My eye is killing me.

**WANDA**

Put your eyepatch on.

**WOLF**

I lost it.

**WANDA**

Is that little light set yet?

**WOLF**

That little light was set ten minutes ago.

**WANDA**

(into her walkie)

Get me the A Team in here right away. Nick, Nicole, and Mr. Palomino.

(to Wolf)

Why didn't you tell me?

**WOLF**

Hey, you're not worried about the time, I'm not worried about the time.

**WANDA**

Oh, I am very worried about the time!

**WOLF**

I know you are.

**WANDA**

What is that supposed to mean?

**WOLF**

What do you think it means?!



**WANDA**

I don't know what it means!

**WOLF**

Oh yes you do, you know exactly what it means.

**WANDA**

I have no idea what you're talking about! Why are you --

**WOLF**

You don't understand me, Wanda! You have no idea --

**WANDA**

I don't understand you?! All I do is take care of you!!!

verge  
Nick suddenly runs up just as Wolf and Wanda are on the  
of blows.

**NICK**

Hey, hey, hey! What the hell's going on here?! Jesus, Wanda. This is a very intimate scene and a lot of tension on the set doesn't help. OK? Now, Wolf, let's just go through the first part of the move. Damian, on your new mark. Good. Close-up, Damian; Ellen in the background.

eyepatch.  
Nick suddenly sees Palomino is wearing a black

**NICK**

Chad, what are you doing?

**WOLF**

Hey, that's my fucking eyepatch.

**PALOMINO**

Wolf, could I borrow it? Cause I'm telling you, Nick; it really feels right. I feel like this guy now, man.

**NICK**

I don't know, Chad. I don't think it works.

**PALOMINO**

You're wrong, man. I'm going to fight you on this one.

**WOLF**

Hey, it's my fucking eyepatch and I don't want anyone wearing it. It's insanitary.

Palomino removes the eyepatch and tosses it back to Wolf.

**PALOMINO**

Fine. I'll get my own. Nick, send someone out for an eyepatch. I'll fucking pay for it myself.

Nick pulls Palomino aside and whispers to him confidentially.

**NICK**

Listen, Chad. I didn't want to say this in front of Wolf but it makes you look a little... gay.

**PALOMINO**

Really?

**NICK**

Yeah, a little bit.

**PALOMINO**

Jesus.

Palomino sneaks a glance back at Wolf then whispers to Nick.

**PALOMINO**

You're right. Thanks, buddy. Good call.

**WANDA**

Are you ready, Nick?

**NICK**

One second. You need a rehearsal, Wolf?

**WOLF**

Let's just fucking shoot it!!

**PALOMINO**

El Lobo!

making Palomino winks at Nick and walks back to his new mark,  
a barely audible howling sound behind his hand.

**NICK**

Call it, Wanda.

**WANDA**

Going for picture. Lock it up. And  
roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take four!

**NICK**

And, action.

**INT. THE SCENE. TAKE FOUR**

all The scene begins again. Palomino milks his Close-up for  
it's worth.

**NICOLE**

I've always admired you from afar.

**PALOMINO**

Admired? That sounds rather  
professional.

**NICOLE**

Well, then: loved. How does that  
sound?

camera Right on his cue, Palomino walks to the bed. As the  
with moves into the 2-shot he begins stroking Nicole's hair  
extreme care and concentration.

**PALOMINO**

It sounds like the champagne talking.

**NICOLE**

I've loved you from the moment we met.

**PALOMINO**

Why didn't you tell me?

**NICOLE**

We were working together. I didn't want anything to interfere -- God!

and Under the onslaught of escalating hair-stroking, Nicole suddenly jerks her head away hard. Palomino jumps up and begins pacing at the rear of the set.

**INT. THE SET. DAY**

**NICK**

Cut!

**WANDA**

That's a cut. Hold the work, going again, right away.

**NICOLE**

I'm sorry, Nick. I don't know why I did that. I'm sorry.

a Palomino suddenly stops pacing and addresses Nick with curtness that is a little startling.

**PALOMINO**

Nick, could I talk to you a second?

Palomino disappears behind the set, a jerk of his head indicating his wish for Nick to follow him.

**WANDA**

A momentary delay. Everyone stand by. We're going again, right away.

**SOUND**

Excuse me, Ellen? You were a tad low on that take.

**NICOLE**

Oh, OK. I'll bring it up. Actually

could I listen to the take before?

the  
last  
The Sound man gives Nicole his headphones and rewinds  
tape recorder for her. The first several lines of the  
take are heard through the headphones.

**INT. OFF THE SET. DAY**

beside  
whispers  
Nick follows Palomino behind the set, stopping just  
the fake set window. Palomino whirls on Nick and  
fiercely.

**PALOMINO**

I'm out of here, man!

**NICK**

What's the matter?!

**PALOMINO**

I like you, but I made a big mistake  
taking this part. Have someone call  
me a cab.

**NICK**

Wait a second, Chad. Just talk to  
me. What's going on!?

**PALOMINO**

I can't act with this woman. I know  
she's a friend of yours but I got to  
tell you: she cannot act worth a  
shit! I'm giving her everything! The  
whole thing I just did with the hair;  
did you see that? I came up with  
that on my own because I thought it  
would help her. But no, she's giving  
me nothing! I'm out of here.

**INT. THE SET. DAY**

Nicole listens to the last line of the previous take.

**PALOMINO**

God, and all this time I thought...  
(the muted rustle of  
the kiss)

take,  
crossword  
when  
quite  
his  
the

The Sound man stops the recorder at the end of the  
sets the machine in standby mode, and picks up his  
puzzle. Nicole is just about to take off the headphones  
she realizes she can hear Nick and Palomino talking  
clearly. Glancing up, she sees the Boom man has left  
boom leaning against the wall, the mike pointing out  
open set window.

**PALOMINO (V.O.)**

Why did you cast her? She sucked in  
that Richard Gere movie!

**NICK (V.O.)**

You're right. She is not the best  
actress in the world. I see that now  
but you've got to help me, Chad. I'm  
asking you to please help me here.  
We've got to get through this somehow.

astonished  
the  
of the

The camera begins a slow DOLLY in to Nicole's  
face. This will be intercut with a similar DOLLY in to  
microphone leaning against the wall, ending in an ECU  
mike.

**INT. OFF THE SET. DAY**

Camera is close on Nick and Palomino.

**PALOMINO**

I'll tell you what this is about,  
man. You know why she took a cab  
this morning?

**NICK**

Something came up.

**PALOMINO**

No. She was in my hotel room and she  
didn't want you to know it. OK? I'm  
sorry it had to come out like this  
but I told her this morning "thanks  
a lot, it was a lot of fun last night  
but let's get something straight --

it was just a one-time deal," and she didn't want to hear that. She wanted more, you see what I'm saying? It's rejection.

**INT. THE SET. DAY**

bed.  
her  
The camera reveals Nicole now seated in her spot on the  
She rises as Nick and Palomino reappear and approach  
from behind the set.

**NICK**

Nicole, listen...

**NICOLE**

Nick, it's my fault the scene isn't working. I apologize. Chad, I apologize to you too. I'm completely unfocused here and I think you're absolutely right; what we need to do is loosen the scene up somehow.

Nick and Palomino stare at Nicole for a moment.

**NICK**

What would you like to do?

**NICOLE**

I was wondering if we could try improvising the scene. More along the lines of what Chad has been doing. Maybe that would help me find something.

induced.  
Nick's smile of gratitude to Nicole looks almost drug-

**NICK**

That's a fantastic idea. What do you think, Chad?

**PALOMINO**

Hey, that's the only way I can work. Let's take it apart, let's cut loose.

**NICK**

Good! And we'll shoot it! Hell, why not?!

**PALOMINO**

Roll that motherfucking camera,  
Wolfie!

**WOLF**

Kiss my ass!

hear

Although Wolf says this quite loud, Palomino doesn't  
him because he suddenly yells:

**PALOMINO**

Yeah! Let's go!

**NICK**

Alright, now we're making a fucking  
movie! Call it, Wanda!

**WANDA**

Going for picture. Lock it up. And  
roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take five!

**NICK**

And, action.

**INT. THE SCENE. TAKE FIVE. THE IMPROV**

making a

Nicole stays seated, though Palomino moves around  
great show of loosening up.

**NICOLE**

I've always admired you from afar.

**PALOMINO**

Have you? That's, wow; that's  
incredible. But that sounds kind of  
professional doesn't it? Admired?

**NICOLE**

You're right. How does despised sound?



**PALOMINO**

Great!  
(laughs)  
What's it mean?

**NICOLE**

(laughs)  
It's sort of like I think you're a  
piece of shit.

in Palomino is somewhat startled by this. He looks to Nick  
confusion. Nick silently encourages him to keep going.

**PALOMINO**

(another laugh)  
That sounds like the champagne  
talking.

**NICOLE**

It's not. I really do think you are  
a piece of shit.

**PALOMINO**

No, you don't. You love me.

**NICOLE**

The fuck I do. I can't stand looking  
at you!

**PALOMINO**

Then I guess I have nothing else to  
say.

**NICOLE**

No, I think you have a lot more to  
say, Damian.

**PALOMINO**

Well, I am surprised you feel this  
way, Ellen. I always thought you  
admired --

**NICOLE**

That's not what I meant. You should  
tell everyone what you just told  
Nick behind the set.

**PALOMINO**

Hey, this isn't part of the scene.

**NICOLE**

Say it anyway: The reason this scene isn't working is because you and I slept together last night. Did everyone hear that?! I fucked Chad last night!

amazement.  
Nick and the rest of the crew stand in stunned

**PALOMINO**

See, Nick! I told you this was about rejection!

**NICOLE**

You fucking scumbag! You think I give a rat's ass about you?! I was there to get laid and even that was a joke!

**PALOMINO**

You know, you are really starting to piss me off!

**NICOLE**

Oh, does that mean you're not going to come wiggle on the bed anymore, or stroke my hair real soft and concerned, or kiss me like a soap opera acting piece of shit!

other  
Palomino snaps, and lunges for Nicole. She leaps to the side of the bed.

**NICOLE**

Come on! I'll kick your ass! Come on!

Nick steps between Nicole and Palomino.

**NICK**

OK, guys, I think we can stop there.

**PALOMINO**

You bet your ass we can stop! Wanda, call me a cab!

**NICK**

Hold on, Chad. Let's just try to calm down.

**PALOMINO**

Fuck you. I'm out of here, man. This movie is bullshit.

**NICK**

Now wait a second, Chad. There's no reason for hostility.

**PALOMINO**

Shut up, you fucking loser. The only reason I took this part was because someone said you knew Quentin Tarantino! You're nowhere, man.

**NICK**

Hey, you want to go? Go! I'm sick of your shit, you hostess twinkie motherfucker!

**PALOMINO**

What'd you call me?

**NICK**

You heard me.

**PALOMINO**

Say it again.

**NICK**

You hostess twinkie motherfucker!

him  
leaps on  
of  
as

Palomino suddenly punches Nick in the stomach, leaving bent over and gasping for breath. Nicole instantly Palomino's back and begins pounding her fist on the top of his head. Palomino spins wildly trying to dislodge her as Wanda rushes forward.

**WANDA**

Alright, everyone just stop. Stop! Stop this right now!

shoves  
the

As she tries to separate Nicole and Palomino, Palomino her hard, knocking her down. Instantly Wolf leaps off camera and runs up to Palomino.

**WOLF**

Alright, you've asked for it, Chad!

him Palomino suddenly punches Wolf in the teeth, dropping  
like a stone.

**WANDA**

(shrieks)

Wolf!

Palomino. Suddenly Nick staggers to his feet and rushes at  
His momentum knocks all three backwards onto the bed,  
Palomino's head cracking Nicole in the teeth.

**NICOLE**

Oh, God!

bed. Nicole rolls free as Nick and Palomino wrestle on the  
pounding Nick gets Palomino in a vicious headlock and starts  
his head against the mattress.

**NICK**

You want to pick my brain?! This is  
the way I direct hostess twinkie  
scumbags like you!

notices As Nick continues to pound Palomino's head the Gaffer  
pressure of Palomino's eyes are starting to bug out from the  
rush Nick's forearm around his neck. He and the Boom man  
forward and finally manage to pry Palomino free.

**NICK**

Get him out of here! Someone take  
him back to his hotel!

unconscious As the Gaffer and Boom man drag off the almost  
him. Palomino, the Scriptgirl takes one faltering step after

**SCRIPT**

(sniffing)

Chad...

labored Suddenly, everything becomes quiet except for Nick's

over and breathing and the Scriptgirl's sniffles. Nick leans touches Nicole's shoulder.

**NICK**

Are you alright?

**NICOLE**

Don't touch me.

**EXT. DAY. THE STREET OUTSIDE THE SET**

the The Gaffer and AC help the still-groggy Palomino into them back of the production van. JEFF, the driver, watches in sleepy curiosity.

back to With Palomino safely propped in a seat, the AC goes script out the set. The Gaffer waits a moment then slips his motionless of his back pocket and slaps it into Palomino's hand.

**GAFFER**

It's called "Tsunami." A Japanese tidal wave hits New York. You've an ex-Navy S.E.A L. frogman, working undercover. You save the city. You'd be perfect for the lead. That's my number; call me, or I'll call you. Either way it's been great working with you, man.

door. As Palomino stares at him blankly, the Gaffer slams the The car pulls out.

**INT. THE SET. DAY**

now Nick and Nicole are sitting up on the bed, alone on the empty set.

**NICK**

Nicole, I'm sorry. I didn't mean it. You were great in that Richard Gere movie.

**NICOLE**

Shut up. You're no different than he is. You lie, you're deceitful...

**NICK**

I'm not lying. Christ, I tell everyone how great you are. I've got nothing but respect and admiration for you.

**NICOLE**

Oh God, now you're doing your own fucking script.

**NICK**

Well, why do you think I wrote it?!

**NICOLE**

I have no idea!

**NICK**

It's about you. It's about how I feel about you.

**NICOLE**

Christ, did you get a bump on your head, Nicky. 'Cause you're talking like an idiot.

**NICK**

Nicole. I've loved you since the day we met.

Nicole sits for a long moment in stunned silence.

**NICOLE**

Why didn't you tell me?

**NICK**

I didn't want anything to get in the way of us working together.

**NICOLE**

God, and all this time I thought...

Nick and Nicole move into a shy, trembling, heartfelt  
kiss.

**INT. HOTEL ROOM. DAWN**

Nicole snaps awake with a jolt. She glances quickly at  
the  
clock which reads 4:35. The sound of the shower still  
running

in the bathroom.

**NICOLE**

Oh, God.

the  
Nicole leaps out of bed and races into the bathroom. As  
camera follows her, she closes the bathroom door, right  
against the lens, turning the image to total BLACKNESS.  
The frame is BLACK. The recognizable clatter and clunk  
of  
the FILM CREW is heard. Wanda's voice is prominent.

**WANDA**

Don't go out that door!

stops, a  
of  
filming.  
FAKE.  
Suddenly a DOOR opens away from camera and the AC  
foot away from the lens. Behind him, Wanda and the rest  
the crew can be seen through the door, preparing for  
We see now the door and the plywood walls around it are

**INT. THE SET. DAY**

**AC**

Why not?

**WANDA**

It's part of the set, goddamnit. Now  
go around.

**AC**

Next time. This is an emergency.

DOLLIES  
the  
The AC rushes past and a moment later the camera  
slowly through the fake door toward Wanda pacing near  
set camera.

**WANDA**

(into her walkie)  
Has Ellen showed up yet?

**WALKIE**

ssss... kkkkrrrk.

**WANDA**

Get her into wardrobe right away.

**WALKIE**

ssskk... sssrrrk?

**WANDA**

No! Scene six; Scene five has been postponed. I'm not going to say it again; Mr. Palomino is not working today. Now where is that smoke machine!

**INT. SET BUILDING, HALLWAY. DAY**

and  
pushes  
The AC bursts through a door at the end of the hallway  
walks quickly toward the camera. Without knocking he  
open the bathroom door and suddenly stops short.

**AC**

Oh. Sorry.

off  
sky  
on  
Standing on his tiptoes at the sink, straining to turn  
the running faucet is, TITO a DWARF. He is dressed in a  
blue tuxedo with tails. A top hat and white gloves rest  
the closed toilet seat. Tito appears extremely annoyed.

**TITO**

What do you want?!

**AC**

I need to use the bathroom. Kind of  
an emergency.

**TITO**

Well, fucking knock!!

hall, the  
Tito grabs his hat and gloves and marches down the  
AC staring after him in astonishment.

**TITO**

(muttering)

I swear to Christ, one of these days  
I'm going to punch somebody in the  
balls!

**INT. WARDROBE ROOM. DAY**



thin  
reveal  
touches  
white

Camera is close on Nicole, her eyes clenched shut as a white veil is placed on her head. Camera pulls back to SACHIKO, the Costume Designer putting the finishing touches to Nicole's costume, which appears to be an elaborate white wedding gown. Nick stands nearby, smoking.

**NICK**

Just as we pull up to your apartment Palomino suddenly says he feels so sick he can't work today.

**NICOLE**

God. Was it something he ate?

**SACHIKO**

Stand up, please.

**NICK**

I don't know.

**NICOLE**

Can he work tomorrow?

**SACHIKO**

Turn around, please.

**NICK**

Don't know that either. But I'm not worrying about it. I had this dream last night where I was on the set. You were in it, and another woman, someone older. Anyway, everything was going wrong. The harder I tried to hold things together the more they fell apart. And you know what that dream was telling me, Nicole? You just got to roll with it. And that's what I'm doing, I'm rolling with it. So, we'll just shoot the Dream Sequence today.

Just then Tito walks in.

**NICK**

Hey, Tito. You look great, man.

**TITO**

I feel like shit.

**NICK**

No, you look good. Thanks for coming in on such short notice. This is Nicole; she's playing Ellen.

**NICOLE**

Hello. Toto, is it?

**TITO**

Tito.

**NICOLE**

Oh, I'm sorry.

**NICK**

Listen, if there's anything I can do to make you... if you need... uh, just let me know.

**TITO**

Put a stool in the bathroom.

leaving  
Tito walks out, followed immediately by Sachiko,  
Nicole alone with Nick.

**NICK**

Did I just offend him?

**NICOLE**

What did you say?

**NICK**

"Short notice?"

**NICOLE**

Come on; that was nothing. I'm the one who called him "Toto." Jesus, I'm out of it. I dreamt I was on the set last night too.

**NICK**

Oh yeah?

**NICOLE**

Yeah. You were in the dream.

**NICK**

Was I freaking out?

**NICOLE**

Actually, you were.

**NICK**

That's great: I freak out in my dream;  
I freak out in your dream. No wonder  
I'm fucking exhausted.

**NICOLE**

Nick...

**NICK**

Yeah?

briefly

Nicole stares at Nick for a long moment then smiles  
and turns away.

**INT. A CORNER OF THE SET. DAY**

middle

A dented, ancient smoke machine squats forlornly in the  
of the set. WOLF (with eyepatch), the GAFFER, AC, BOOM  
MAN,  
and the SOUND MAN stand around it, scrutinizing it  
intently.  
Wolf seems in an unusually good mood.

**WOLF**

Alright, guys; special effects today.  
Could be fun. Who knows how to work  
this baby?

**GAFFER**

It's the old T-160. I used it once  
in '85.

**AC**

Damn. '85.

**WOLF**

What's this?

**GAFFER**

That's where the gas goes.

**BOOM**

No, that's where the oil goes.

**GAFFER**

Is it?

**BOOM**

I think so.

**GAFFER**

You're right. It's coming back now.

**WOLF**

I'm going to let you handle this one, Bob. This is your baby. And Les, if he needs help you give him a hand. OK, guys? We're all working together today.

machine  
Wolf walks off. The Gaffer kneels to inspect the smoke  
closer.

**GAFFER**

Yup, all coming back now. Like riding a bike. T-160, 1985. 1985, T-160.

**AC**

Way to go, Bob.

**INT. THE SET. NEAR THE CAMERA**

troops  
Wanda stands alone by the camera, looking around at the  
bustling crew like a battalion commander watching her  
in battle. Nick approaches her.

**NICK**

How are we doing, Wanda?

**WANDA**

Not good, Nick. Not bad, but not good. We need to finish this scene and do Scene thirty-one today.

**NICK**

Scene thirty-one?! I left my notes for Scene thirty-one at home! I didn't know we were --

**WANDA**

Nick, Nick. I'll send someone to your apartment to pick them up. Now, relax.

**NICK**

Oh, OK. Send somebody to my apartment to pick them up; it's the red

notebook, under the bed.

**WANDA**

It's taken care of, Nick.

**NICK**

Good. Great. Good.

later

Nick walks off quickly, muttering to himself. A moment  
Wolf strolls up to Wanda.

**WOLF**

We're all lit, the smoke machine is  
under control; we're ready to go.

**WANDA**

(hard)

What about the dolly?

**WOLF**

Just need to see a run-through and  
we're all set. I'm going to make  
your job easy today, Wanda. Wandaful.

(he slips his arm  
around her)

Mmm, I'm glad you wore that perfume.  
And don't worry about Palomino; I'll  
take you to a jazz club tonight.

**WANDA**

Oh, I can't make it. I have to go  
see Chad; he's extremely ill.

**WOLF**

Oh, by the way my eye's much better.

**WANDA**

Listen, Wolf, this may not be the  
best time to say this but our  
relationship is going nowhere.

**WOLF**

What do you mean?

**WANDA**

Please, don't take it personally.  
Because I care for you, Wolf, I really  
do. But I've had this feeling for  
quite a while and I think it's time  
we ended it. OK?

**WOLF**

(pause)

OK.

**WANDA**

I think it's better.

**WOLF**

So do I.

**WANDA**

Well, good. Still friends?

**WOLF**

Sure.

**WANDA**

Great, cause we still have to work together and there's no reason it has to be unpleasant. Give me a hug.

Wanda and Wolf move into an extremely wooden embrace.

**WANDA**

You're a real special guy, Wolf.

**WOLF**

Thanks.

Wanda slips Wolf a tender smile then walks away.

**WANDA**

(into her walkie)

OK, let's get the A Team in please!  
Nick, Ellen, Mr. Tito!

**INT. THE SET. DAY**

consists  
corner.  
Nick is working with the crew and the actors. The set  
of two flats (one with the fake door) joined to make a  
The flats are painted fire-engine red.

**NICK**

OK, here's the shot. We start wide  
with Ellen standing absolutely still  
right in the middle of the frame.  
You got that, Wolf?

**WOLF**

Yeah.

**NICK**

(notices eyepatch)  
What happened to your eye?

**WOLF**

Nothing. It's a little sensitive today.

**NICK**

Can you see?

**WOLF**

(snaps)  
Of course I can see!

but For a moment Nick looks like he might snap back at Wolf  
he draws a deep breath and continues.

**NICK**

OK, Ellen is standing there. The smoke is flowing in and: Ellen's line.

**NICOLE**

I am so hungry.

**NICK**

Good, Tito, that's your cue.

and The fake door opens and Tito enters wearing his top hat  
carrying a golden apple in his gloved hands.

**NICK**

You walk around her once, hold the apple out, that's right; just beyond her reach. You're staring at her hard. Harder, good. Then stop right here. Can we get a mark, please?

tape on The AC moves up to Nick and places a piece of yellow  
the floor. CU the yellow tape.

**NICK**

Then we dolly in to Tito's Close-up.  
Alright, Wolf?

**WANDA**

It should be hand-held.

**NICK**

No, I think it's better on the dolly.

**WOLF**

Whatever.

**NICOLE**

Nick, do I see him?

**NICK**

No, just the apple. And Tito, right after we dolly in give me a little laugh there.

**TITO**

A little laugh?

**NICK**

Big, little; anything you feel like doing. OK? Good. Let's shoot one. Call it, Wanda.

**WANDA**

OK, here we go. Camera back to One. Action on the smoke.

pathetic

The Gaffer turns on the smoke machine which emits a wisp of smoke that immediately dissipates.

**WANDA**

And roll sound.

**NICK**

Hold it, Wanda. Can we get a little more smoke? Is that possible?

**GAFFER**

Oh, sure.

smoke

The Gaffer adjusts a knob and another thin puff of wheezes out.

**NICK**

Good. Call it, Wanda.

**WANDA**

Going for picture. Lock it up. And roll sound.



**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take one!

**NICK**

And, action.

**INT. THE DREAM. TAKE ONE. DAY**

set. Her  
red  
Nicole stands motionless in the middle of the empty  
white wedding gown stands out sharply against the deep  
walls. A sad shred of smoke drifts by her head.

**NICOLE**

I am so hungry.

Nicole.  
around  
her  
a CU  
moment in  
Tito opens the door and walks in, staring hard at  
His sky-blue tuxedo gleams in the rich light. He walks  
her in a circle holding the golden apple just beyond  
reach. He stops on his mark and the camera dollies into  
of him. He doesn't laugh. Nick watches this for a  
intense concentration.

**INT. THE SET. DAY**

**NICK**

And... cut.

**WANDA**

That's a cut. Nick; comments?

**NICK**

Yeah, just a couple. I thought that  
was uh... good. Tito, that was very  
good, man, really. You didn't feel  
like laughing?

**TITO**

I laughed.

**NICK**

Oh, OK; I guess I missed it. You could make it bigger if you want. And Ellen, maybe just a little more tension when you see him.

**NICOLE**

I thought I didn't see him.

**NICK**

Right, maybe you see him a little bit.

**NICOLE**

Alright, I'm confused. Do I see him or not?

**NICK**

You see him.

**NICOLE**

OK, what is the tension? Who is Toto?

**TITO**

(hard)  
It's Tito.

**NICOLE**

(alarmed)  
What did I say?

**TITO**

Toto.

**NICOLE**

Oh, God. I'm sorry, Tito. I don't know why I'm doing that. I'm really sorry.

**NICK**

Ellen, come on now; concentrate. Remember; you're marrying Damian tomorrow. You're a little anxious. You have this dream. Let's call it an Anxiety Dream, and Tito represents the anxiety.

CU Tito looking none too happy about this representation.

**NICK**

OK? It seems pretty simple.

**NICOLE**

Let's just try it.

**NICK**

Good. And Bob, let's really have some smoke on this one.

**GAFFER**

OK, more smoke.

**WOLF**

I still think it should be hand-held.

**NICK**

Yeah, well, I don't want it hand-held. I want it on the dolly. Where's my notebook, Wanda?

**WANDA**

On it's way, Nick.

**NICK**

Good. Call it, Wanda.

**WANDA**

Lock it up. Going for picture. And roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take two!

**NICK**

And, action.

**INT. THE DREAM. TAKE TWO**

Nicole stands motionless as a few more emaciated puffs of smoke hang in the air.

**NICOLE**

I am so hungry.

beyond  
into a

Tito enters, walks around her holding the apple just her reach then moves to his mark. The camera dollies CU. He does not laugh.

**INT. THE SET. DAY**

**NICK**

Cut.

**WANDA**

That's a cut. Going again, Nick?

**NICK**

Yes.

**WANDA**

Going again, please stand by.

**NICK**

OK, Ellen, good. You're on to something there.

**NICOLE**

No, something's not right. It all feels fake to me.

Nick's tone with Nicole suddenly takes on an almost imperceptible edge, tinged with annoyance.

**NICK**

Well, it's not fake; it's real. Just remember, you really want the apple. Tito, I still think we could see more of a laugh at the end.

**TITO**

What kind of laugh?

**NICK**

Just a laugh.

**TITO**

Show me.

**NICK**

Oh, OK. A laugh. I'm thinking maybe

like this. Ha ha ha ha ha ha.

unaware  
Everyone watches Nick demonstrate the laugh. He seems  
he resembles a drunken, slightly annoyed idiot.

**NICK**

Something like that. OK? And remember, Tito, this is a dream. Not everything has to make sense. A laugh right there heightens our sense of... of...

**TITO**

Anxiety.

**NICK**

Exactly. Wolf, how was that for you?

**WOLF**

I still think it should be hand-held.

**NICK**

(snaps)

Well, God damn it! It's not going to be! It's on the dolly so just forget about it!

everyone  
There is a strained moment of silence on the set as  
witnesses this rebuke.

**NICK**

And Bob, what the fuck is that smoke? Might as well get a couple hamsters in here blowing smoke rings for Christ's sake.

**GAFFER**

The septic valve wasn't open. I got it now. We're going to see some smoke now.

**NICK**

Alright, let's try another take.

**WANDA**

And, lock it up.

**WOLF**

Nick, could I talk to you for a minute?

**NICK**

What?!

**WOLF**

In private.

**NICK**

(sighs in exasperation)

Alright.

Nick follows Wolf off the set.

**WANDA**

Release the lock-up. Everyone stand by.

**GAFFER**

We'll see some smoke now.

**AC**

Way to go, Bob.

**INT. A CORNER. DAY**

Wolf

As soon as Wolf and Nick reach the darkened corner, whirls to face Nick.

**WOLF**

I really don't like being spoken to like that, Nick!

**NICK**

Yeah, well I don't like your attitude!

**WOLF**

I don't have an attitude!

**NICK**

The hell you don't! Every time I ask you to do something all I get is No, No, No and I'm sick of it! I hired you to do a job; if you're not going to do it you better let me know right now!

stops

Wolf is about to yell back at Nick when suddenly he and lets out a deep, painful sigh.

**WOLF**

I'm sorry, Nick. I'm going through

some heavy shit.

**NICK**

What do you mean?

**WOLF**

I can't really go into it. It's pretty heavy.

**NICK**

Personal?

who is  
two

Wolf makes a slight motion with his head toward Wanda standing some distance away watching them. Seeing the men looking at her Wanda shoots them a hard glare which prompts Wolf and Nick to turn away quickly.

**WOLF**

Personal, professional, emotional. It's doing a number on me. And now you're telling me you're going to fire me.

**NICK**

I didn't say that, Wolf. Come on, I'm not going to fire you. You're doing a great job here.

**WOLF**

Am I?

**NICK**

Yeah, I don't know what I'd do without you, man. You've got a great eye. I just hope it's not the one under that eyepatch.

response

Nick lets out a tense, strained laugh but Wolf's only response is to stare back at him sadly.

**NICK**

Listen, Wolf. Let me tell you one thing I've learned; sometimes you just have to roll with things. You know?

**WOLF**

You're right.

**NICK**

Roll with it, man. You'll be OK.

Wolf lets out another deep sigh.

**WOLF**

Thanks, bro.

**INT. A CORNER OF THE SET. DAY**

The Gaffer, Boom man, and AC kneel around the smoke machine.

A can of gas and a quart of oil stand beside them.

**BOOM**

That's where the oil goes.

**GAFFER**

No, that's where the gas goes.

**BOOM**

I'm tellin' you, Bob. That's where the oil goes.

**SOUND**

Lester, don't you think Bob knows where the oil goes?!

**GAFFER**

I don't remember using oil in '85.

**AC**

Maybe both the oil and gas go in there?

The Gaffer and Boom man turn and look at the AC for a long moment.

**BOOM**

I think he's right.

**GAFFER**

I think he is too. OK, three parts gas, one part oil.

The Gaffer and Boom man pour liberal amounts of gas and oil into the T-160.

**INT. THE SET. DAY**



Nick rushes up to his position by the camera.

**NICK**

Is my notebook here yet, Wanda?

**WANDA**

Any minute, Nick.

**NICK**

Good. Call it, Wanda.

**WANDA**

Going for picture. Lock it up. And roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take three!

**NICK**

And, action.

**INT. THE DREAM. TAKE THREE**

looking  
of  
Nicole stands motionless in her white wedding dress,  
genuinely alarmed, possibly because of the huge clouds  
smoke now spewing out of the panting smoke machine.

**NICOLE**

I am so hungry.

a  
smoke is  
gets  
tremendous  
blinding  
Tito enters, stares at her hard and walks around her in  
circle holding the apple just beyond her reach. The  
so thick both of them are barely visible. Just as Tito  
to his mark the smoke machine backfires with a  
explosion and begins filling the room with dense,  
smoke.

**INT. THE SET. DAY**

are  
The smoke blanks out the entire frame. Frantic shouts  
heard from unseen bodies.

**NICK**

Cut! Cut! Cut!

**WANDA**

Turn it off! Turn it off!

**GAFFER**

I can't find the switch!

**WOLF**

Pull the plug! Bob! Pull the plug!

**WANDA**

Open the door! Get some water!

**GAFFER**

I got it! I got it!

the  
clear  
The smoke machine emits a loud hiss and dies, filling  
room with sudden silence. Slowly the smoke begins to  
as the crew moves around muttering and coughing.

**WANDA**

Clear the set! Ellen! Tito! Please  
step off the set!

**TITO (V.O.)**

I'm off the set!

**NICOLE (V.O.)**

So am I.

**WANDA**

Then who is that? Who is that? Please  
step off the set!

The  
rest  
same  
A pair of fuzzy-slippered feet enter the smoky frame.  
camera BOOMS up, passing over a woman's bare shins, a  
flowered, blue silk housecoat until finally coming to  
on the pleasantly smiling face of CORA. This is the

dressed  
pulls  
beside her

woman who played Ellen's Mother in Part One; she is exactly the same as she was in their scene. The camera back to reveal JEFF the Intern standing nervously with a red notebook in his hands.

**CORA**

Hi, Nicky.

Nick gapes in utter astonishment.

**NICK**

Mom!

**INT. THE SET PRODUCTION OFFICE. DAY**

stands  
distance

Wanda speaks urgently into the phone while Nicole beside her. Jeff (still wearing his hat) waits at a distance clutching Nick's red notebook.

**WANDA**

Cora Reve, R-E-V-E. Blue housecoat, blue slippers. How do I know? Because she's sitting ten feet away from me. Well sweetheart, that's going to be a real fucking problem.

Service

Nicole turns away and walks past Jeff to the Craft table.

**JEFF**

She was waiting outside Nick's apartment when I went to pick up his notebook. She said she was looking for him so I figured I should just bring her up here. You look really pretty in that dress.

where

Nicole nods politely then looks to the Makeup corner  
Nick sits talking earnestly to his mother.

**INT. MAKEUP CORNER**

**NICK**

How did you get here?

**CORA**

I took a bus in; went right to your apartment.

**NICK**

How did you get out of your room?

**CORA**

Oh, I just went right through the door.

**NICK**

It was unlocked!?

**CORA**

No, it was locked. I just went through it. It's something I've learned to do, Nicky. I can walk through just about anything; like air.

**NICK**

Mom, you've got to stop doing this. I'm serious. I'm a little upset with you. You could have gotten lost, or hurt.

**CORA**

I wanted to see you. I've missed you.

**NICK**

I know, Mom; I've missed you too. But it's not really a good time.

Nicole approaches, holding up the hem of her wedding gown.  
There is a subtle tension smoldering between her and Nick.

**NICOLE**

They're sending a car. It should be here in a couple of hours. They didn't even know she was gone.

**NICK**

Jesus, I don't believe this.

**CORA**

I'm sorry, Nick. If I knew there was going to be a wedding I would have worn my fucking hat.

**INT. THE SET. DAY**

set. He  
The camera holds on Tito pacing slowly, alone on the  
is smoking fiercely, holding his top hat with one hand.  
Suddenly he begins laughing in a loud, stage bellow.

**INT. A CORNER OF THE SET. DAY**

down.  
Nick sets a chair for his mother and helps her sit  
Nicole joins Tito on the set and talks quietly to him.

**NICK**

There. How's that, Mom? Can you see?

**CORA**

Is the little fellow going to do  
gymnastics?

Tito glances up at her quickly.

**NICK**

Shhhh! No. Now come on, Mom. You've  
got to be quiet. Absolutely quiet.  
**OK?**

**CORA**

(whispers)

**OK.**

**INT. THE SET. NEAR THE CAMERA. DAY**

awkward  
Wanda and Wolf stand beside each other in tense,  
silence for a long moment.

**WANDA**

How are you doing?

**WOLF**

Good; real good.

walks  
Wolf looks as if he's about to burst into tears as Nick  
up.

**NICK**

How's the smoke machine?

**WANDA**

It's dead, Nick. I've got calls out

to every Effects house in the city  
but I just can't seem to locate --

**NICK**

Forget it. We'll shoot without it.

**WANDA**

But Nick, it's a Dream Sequence.

**NICK**

That's the way it goes, Wanda. We're  
just going to have to roll with it.  
Nothing else we can do. We've got to  
roll with it, right, Wolf?

melancholy  
Wolf meets Nick's eyes and gives an extremely  
nod. Nick turns to address Nicole and Tito and the edge  
immediately slips back into his voice.

**NICK**

OK, here we go. Ellen, you've got to  
keep reaching for that apple. I don't  
feel that you really want it. I mean,  
Christ, how many times do I have to  
tell you!

and  
then  
Nicole glares at Nick for a moment then abruptly turns  
walks off the set. Nick stares after her in confusion  
quickly follows her.

**WANDA**

Everyone stand by. Nobody move. Going  
again, right away.

**EXT. STREET. NYC. DAY**

strides up  
Nicole stands with her back to the camera as Nick  
to her with impatience.

**NICK**

Alright, Nicole. What's the matter?

**NICOLE**

You tell me! You're the one with the  
bug up your ass!

**NICK**

Now wait just a second!

**NICOLE**

You've been picking on me all day! I can't do anything right!

**NICK**

I'm sorry if I was short with you, Nicole, but I think you can see I'm under a little pressure here. I'm shooting a Dream Sequence without a smoke machine, my mother's out there thinking she's at a circus wedding and you tell me the whole movie seems fake!

**NICOLE**

I never said that!

**NICK**

You did too. You said, "Everything feels fake."

**NICOLE**

I meant me! I feel fake! Everything I'm doing feels fake. I can't act. I should just do shower scenes in Richard Gere movies for the rest of my life!

**NICK**

Nicole, that's ridiculous. You're a fantastic actress. All you have to do is show me you want that apple more than anything else in the world; don't give up. Understand? You cannot give up.

**NICOLE**

OK.

Suddenly Wanda yells out.

**WANDA**

Ready, Nick?!

**NICK**

Ready!

**INT. THE SET. DAY**

Nick rushes back onto the set.

**NICK**

OK, here we go. Everybody focus, concentrate. And Tito, we're still looking for that little laugh, pal. OK? Call it, Wanda!

**WANDA**

Picture's up. There will be no smoke in this scene. No smoke. No smoke in the Dream Sequence. And roll sound.

**SOUND**

Speed!

**WANDA**

Roll camera!

**AC**

Rolling!

**CLAPPER**

Scene six, take four!

**NICK**

And, action.

**INT. THE DREAM. TAKE FOUR. DAY**

Nicole stands motionless in her wedding gown.

**NICOLE**

I am so hungry.

her  
hands.  
Tito  
steps

Tito walks in, stares at her hard, then walks around once with the golden apple just beyond her outstretched hands. He stops and the camera dollies into his CLOSE-UP. Nick watches in hopeful expectation. He waits and waits but does not laugh. Just then the door in the rear set wall opens and Cora in, looking oddly puzzled.

**CORA**

Oh, I thought this was the TV room.

**INT. THE SET. DAY**

**NICK**



Cut!

**WANDA**

That's a cut. Going again, right away.

**INT. OFF THE SET. DAY**

Nick escorts his mother back to her chair.

**NICK**

Mom, listen to me. I don't want you to move from this chair. Do you understand?

**CORA**

Oh Jesus, you sound just like your father...

**NICK**

Mom, I'm serious.

**CORA**

OK, OK. I won't move.

**NICK**

Thank you.

**INT. THE SET. DAY**

Nick walks back on the set and addresses Nicole and Tito.

**NICK**

OK, good. Very good.

(laughs)

Tito, I think we're having a little communication problem here. All I want you to do is laugh. OK?

**TITO**

Why?

**NICK**

I told you why.

**TITO**

Tell me again.

**INT. OFF THE SET. DAY**

quietly  
gazes  
distance  
such

Wolf (still wearing his eyepatch) walks over and sits in a chair beside Cora. He does not speak to her and blankly out at Nick, Tito, and Nicole on the set some away. Cora however stares at the side of his head with intensity Wolf can't help but turn to her.

stares

Cora still doesn't take her eyes off him and in fact even more intently into his eye.

continues

Wolf glances away for a moment then looks back. Cora to stare at him. Suddenly, his eye is full of tears.

Cora

watches in rapt silence. Wolf is crying openly now.

Cora

reveals no hint of emotion as she reaches out and

gently

lifts the eyepatch off of his eye. A tight smile of satisfaction creases her lips as a tiny pool of tears

is

released, streaming quickly down Wolf's cheek. No one sees this.

sees

#### **INT. THE SET. DAY**

Nick paces tensely in front of Nicole and Tito.

#### **NICK**

Look, Tito. It's not that big a deal. It's a dream, alright. Strange things happen in a dream. All you have to do is laugh. Why is that such a problem?

#### **TITO**

Why does it have to be a dwarf?

#### **NICK**

What?

#### **TITO**

Why does my character have to be a dwarf?

#### **NICK**

He doesn't have to be a dwarf.

**TITO**

Then why is he?! Is that the only way you can make this a dream; put a dwarf in it?

**NICK**

No, Tito; that's not --

**TITO**

Have you ever had a dream with a dwarf in it?! Do you know anyone who's had a dream with a dwarf in it? NO! I don't even have dreams with dwarves in them! The only place I've seen dwarves in dreams is in stupid movies like this! Make it weird; put a dwarf in it. Everyone will go "whoa whoa whoa, must be a dream, there's a fucking dwarf in it!" Well, I'm sick of it. You can take this Dream Sequence and shove it up your ass!

walks  
silence.  
Tito hurls his top hat and gloves to the floor and out. Everyone stares at Nick who is frozen in stunned silence. Finally Wanda approaches him hesitantly.

**WANDA**

Nick?

(no response)

I can get right on the phone. We'll try to get another... small person here as soon as possible.

**NICK**

No. He's absolutely right.

silence.  
Nick sighs heavily and sinks to sit on the dolly in Wolf appears behind him, still wiping his eyes.

**WOLF**

You want to just shoot Ellen, Nick? She could be in the dream by herself.

**NICK**

No. We're not going to shoot anything. I'm sorry. Thanks for all your help, but it's over. I can't take it

anymore. I tried to roll with it but  
it's time to face the music; I can't  
do this. I am not a director. The  
shoot is over. I give up.

not  
disturbing  
shock,  
and  
young

Nick's speech has the simple eloquence of truth; he is  
bitter or self-pitying. He seems unaware of how  
this is to the crew. They all stand around him in  
afraid to move or speak. Finally Wolf turns to the AC  
puts his hand on his shoulder, like a father to his  
son.

**WOLF**

Take the camera off the dolly. Start  
putting it away.

Nicole  
holding  
Suddenly  
Nicole.

Everyone watches the AC unfasten the camera in silence.  
stands alone on the set in her wedding dress, still  
the golden apple. Her face is frozen in dismay.  
CORA comes through the set door and marches up to

**CORA**

Give me that apple!

sees  
out

At the sound of his mother's voice, Nick looks up. He  
her snatch the apple from Nicole's hand and march back  
the door, closing it behind her.

**CORA**

(behind the door)  
I'm ready, Nick!

**INT. BY THE CAMERA. DAY**

Wolf,

Nick gets up slowly and whispers intensely to Wanda,  
and the rest of the crew.

**NICK**

Roll camera. Roll sound. Let's go.  
Right away.

(hand-held) Wolf grabs the camera and puts it on his shoulder as the rest of the crew moves quickly and silently into position. On a terse signal from Nick the camera starts rolling.

**INT. THE SET. THE DREAM. DAY**

Nicole takes the silent "action" cue from Nick.

**NICOLE**

I am so hungry.

Right on cue Cora walks through the door, holding the golden apple out in front of her. She circles Nicole with determination, seemingly oblivious to Nick and the rest of the crew hovering behind Wolf as he begins following her with the hand-held camera. Wolf is now in his element; gliding like Nureyev with the camera. When he pans suddenly with camera Cora the whole crew ducks wildly and dives out of range.

Nicole. Cora finally stops circling Nicole and stops abruptly. Suddenly she raises the apple right out in front of CU Wolf glides forward with the camera, framing an amazing out, of the apple with Nicole seen behind it. Nicole reaches of it. grabs the apple and takes a huge, resounding bite out

CU Nick's face, eyes wide in anxious delight.

stopping Cora takes one step forward. CU her fuzzy slippers until right on the yellow tape mark. Cora waits momentarily huge Wolf has reframed both her and Nicole, then lets out a laugh.

**INT. THE SET. DAY**

**NICK**

And cut!!

General mayhem erupts on the set.

**NICK**

Wolf, talk to me, man! Did you get it?

**WOLF**

Got it, Nick! Everything!

**NICK**

The Close-up?

**WOLF**

Perfect. See? That's what I meant about going hand-held!

**NICK**

You're a genius, man! What about the focus?!

**AC**

Nailed it.

**WOLF**

Fuckin' A!

right  
seeing

Wolf slaps the AC's palm, then the Gaffer's standing beside him. He turns gleefully to the next person but it is Wanda he rigidly turns away.

**WANDA**

Going again, Nick?

**NICK**

How was the sound?

**SOUND**

I could use another but definitely acceptable.

her.

Nick runs up to his mother and throws his arms around Nicole stands beside him.

**NICK**

Mom, you kook! That was incredible! Did you know we were filming?

**CORA**

(testily)

Of course I knew you were filming.

**NICK**

You were great, you're a natural.  
And Nicole, that was beautiful. Don't  
you dare tell me that felt fake.

and Suddenly, on an impulse surprising both of them, Nick  
Nicole embrace. Just then Wanda steps up.

**WANDA**

Going again, Nick?

**NICK**

Oh, hold on. Let me think a second.

rapidly, The set grows suddenly quiet as Nick begins pacing  
muttering to himself.

**NICK**

Can I use it for the Dream Sequence,  
that's the question. Does it work  
for the Dream Sequence?

him; Nick suddenly looks up and sees everybody staring at  
mother Nicole in her wedding gown, Wolf with his eyepatch, his  
still eating the apple, Wanda, the crew.

**NICK**

We're going with it, Wanda!

**WANDA**

Alright everyone, listen up. That is  
a wrap on Scene Six.

The set erupts in applause.

**SOUND**

Hold it! Hold it! Hold it!

**WANDA**

What?!

**SOUND**

I need to record room tone. I'll  
need thirty seconds of silence.

**WANDA**

Oh, alright! Quiet. Quiet! Shut up!!  
Thirty seconds of room tone. The  
sooner you're quiet the sooner we're  
done.

**CORA**

(whispers to Nick)  
What's room tone?

**NICK**

It's for the sound, Mom. We just  
have to be quiet.

At that moment a door opens at the rear of the set and  
a  
DOCTOR and NURSE enter. The Nurse carries an extra  
overcoat.  
Jeff, the Driver, turns and sternly whispers for them  
to be  
quiet.

**WANDA**

And roll sound. Nobody move.

**SOUND**

Speed.

**INT. THE SET. DAY**

The camera is wide, showing the entire set, actors, and  
crew.  
Everyone stands in perfect silence, as motionless as  
statues.  
As the silence continues the mood on the set gradually  
worlds  
changes. One by one people drift into their own private  
of reflection.  
MS the Sound man, alternately watching his recorder and  
his  
stopwatch. Behind him the Boom man holds the mike in  
position  
to record general ambiance while staring off into the  
distance.  
CU the tape recorder spinning in quiet precision.  
CU the stopwatch, its giant second hand showing five  
seconds  
have passed.



Nicole  
looks  
hint

MS Nick standing next to his mother who drapes one arm casually over Nick's shoulder. Nick glances up and sees beside him, absorbed in her own thoughts. Suddenly she up and her eyes meet Nick's. She slips him the barest of a smile.

group,

The camera DOLLIES slowly through the standing, silent passing over faces in different degrees of thought.

showing

CU the Sound man's stopwatch, the giant second hand ten seconds have passed.

one.

MS Nick. He is so immersed in thought he looks at no The camera slowly DOLLIES into a CU of him.

**INT. AN AWARDS CEREMONY**

radiant  
hands.

CHAD PALOMINO stands at a gleaming podium, looking in an immaculate tuxedo. He holds an envelope in his

**CHAD**

We have a new category this year:  
Best Film Ever Made by a Human Being.  
And the winner is none other than my  
Best Bud, Nick Reve!

accepts  
the

Amid thunderous applause Nick bounds on the stage and an Oscar from Chad. He stands grinning like an idiot as applause continues.

**INT. THE SET. DAY**

form  
slowly

MS Nick, still wrapped in thought, his lips starting to the same idiotic smile. MS Nicole. The camera DOLLIES into her face, now tinged with a slight uneasiness.

**INT. A CHEAP RESTAURANT**

bald  
pink

Wide shot at the counter. Nicole stands facing a large man with his back to the camera. She is wearing a cheap waitress uniform and has her hair under a hairnet.

**MAN**

Had any experience?

**NICOLE**

I was an actress for a while.

hands it  
headshot

She pulls her headshot out of her shoulder bag and to the man with a hopeful smile. He flips over the and looks at her credits with confused annoyance.

**MAN**

Yeah, but can you cook a hamburger?

**NICOLE**

(doubtfully)

Probably.

**INT. THE SET. DAY**

this

MS Nicole. She jerks her head slightly in response to moment of thought.

CU the stopwatch, showing fifteen seconds have passed.

MS Wolf. The camera begins a slow DOLLY into his CU.

**INT. WANDA'S APT. DAY**

arms

Wolf stands like Thor in the middle of the Red Set, his crossed over his chest, his jaw set in determination.

Smoke

billows around him. At his feet, dressed in Nicole's

wedding

gown, Wanda sobs hysterically.

**WANDA**

Wolf, I'm sorry! Please forgive me!  
I love you, Wolf! Please! Give me  
one more chance. Let me prove it! I  
love you! I love you, Wolf!

reaches  
Wolf remains unmoved for a long moment. Finally he  
out with a forgiving smile and pats Wanda's head.

**INT. THE SET. DAY**

hope  
MS Wolf. He glances furtively at Wanda with a trace of  
still in his eyes.

MS Wanda, looking off. The camera DOLLIES into her CU.

**INT. A CHEAP HOTEL ROOM**

saw  
lie  
This is the same hotel room from Part Two, in which we  
Nicole and Chad Palomino. At the moment Wanda and Chad  
panting in the sweat-soaked sheets.

**WANDA**

What I love about you, Chad, is you're  
not afraid of my power.

**CHAD**

Oh God, Wanda! I love your power.  
It's like an afferdesiac to me!

**INT. THE SET. DAY**

around  
pleasure.  
MS Wanda. She shifts slightly and glances quickly  
her. Her smile is tinged with the hint of sexual

camera  
MS the Gaffer, frowning, absorbed in thought. The  
DOLLIES into a CU of him.

**INT. A CHEAP RESTAURANT. DAY**

being  
A  
plate  
sitting  
huge  
Suddenly, a CU of an incredibly beautiful hamburger  
placed in a toasted bun on a gleaming white oval plate.  
A hand places a garnish of parsley on it then carries the  
to the lunch counter. Camera PANS to reveal the GAFFER  
on the stool. He picks up the hamburger and takes a

he bite out of it. This shot holds for quite some time as  
continues to chew.

**INT. THE SET. DAY**

MS The Gaffer. A hopeful, delicious smile spreading  
over his face.

CU the Sound man's stopwatch, the giant second hand  
showing twenty seconds have passed.

MS Cora. She gazes serenely out before her.

**INT. NURSING HOME. DAY**

In the pale afternoon light, Cora stands in the middle  
of her drab, barren room. She appears to be staring at the  
door. Suddenly she begins striding toward it. Effortlessly,  
easily, she walks right through it.

**INT. AN AWARDS CEREMONY**

Nick still stands at the podium with his Oscar.

**NICK**

In closing I'd like to say to all  
the people who told me not to make  
this movie, who wouldn't meet with  
me or return a simple phone call. To  
my favorite professor at Film School  
whose parting advice to me was to  
take a job teaching at a women's  
college. To Delores DelSporto, the  
girl I loved in high school who left  
me for a Jr. Varsity football player:  
to all these people I'd like to say  
thank you but I can't because what I  
really feel like saying is go fu --  
!!

**INT. THE SET. DAY**

MS Nick, his head and body jerking in a sudden spasm.  
He finishes the last word of his speech in a choked  
whisper and

the Sound man frowns hard at him.

seconds  
final  
CU the Sound man's stopwatch showing twenty-five  
have passed. The camera stays on the watch until the  
five seconds have elapsed.

**SOUND**

And, that's a cut on room tone.

at  
The room erupts with activity. Everyone moves and talks  
once. Nick whispers something to Nicole then runs off.

**WANDA**

OK, strike the set. Props! Art  
Department! Redress for Scene thirty-  
one. Let's go! Right away people!  
Nick! Nick! Anyone seen Nick?!

the  
WS the set. Suddenly the fake door closes right into  
lens, turning the frame completely BLACK.

**END CREDITS.**

**THE END**