

"LIVING IN OBLIVION"

Screenplay by

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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
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.

into
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;
A
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. 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.)

ssssssssssssppppkkss.

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

grows

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.

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.
closer
hair
acceptance,
seen
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
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
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.

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

NICOLE

God damn it.

shower.
The bedside clock reads 4:30 A.M.

INT. CAR. DAWN

Nick, and
The car pulls up outside a NYC apt building. Jeff,
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 Wolf walks off. The Gaffer slips the AC a shrewd wink
big, 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!

Palomino winks at Nick and walks back to his new mark,
making 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

The scene begins again. Palomino milks his Close-up for
all 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?

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

(sniffling)

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.

of
The frame is BLACK. The recognizable clatter and clunk
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 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-slipped 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 one. 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