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# Mulholland Dr.

By David Lynch

What are you doing? We don't stop here.  
[ People Screaming, Whooping ] [ Tires Screeching ]  
- Get out of the car. - [ Car Door Opens ]  
[Screaming, Whooping Continue ]  
[ Tires Screeching]  
[Laughing]  
[Laughing Continues ]  
[ Mutter ]  
[ Police Radio Chatter, Faint ]  
The boys found this...  
on the floor, in back of the Caddy.  
Yeah. You showed me.  
It could be unrelated. Could be.  
Any of those dead kids wearing pearl earrings?  
No.  
Could be someone's missing, maybe.  
That's what I'm thinking.  
[Door Closes ]  
Just one more bag after that.  
[Door Opens ]  
[Footsteps Departing]  
[Door Closes ]  
[Siren Wailing]  
I just wanted to come here.  
[ Chuckles ] To Winkie's ?  
This Winkie's.  
Okay. Why this Winkie's ?  
It's kind of embarrassing.  
Go ahead.  
I had a dream about this place.  
Oh, boy.  
See what I mean ? [ Chuckles ]  
Okay.  
So you had a dream about this place.  
Tell me.  
Well, [ Clears Throat ]  
it's the second one I've had,  
but they're both the same.  
They start out that I'm in here,  
but it's not day or night.  
It's kind of half night, you know ?  
But it looks just like this. [ Chuckles ]  
Except for the light.  
And I'm scared like I can't tell ya.

[ Chuckles ] Ofall people,  
you're standing right over there...  
by that counter.  
You're in both dreams, and you're scared.  
I get even more frightened when I see how afraid you are, and...  
then I realize what it is.  
There's a man...  
in back ofthis place.  
He's the one who's doing it.  
I can see him through the wall.  
I can see his face.  
I hope that I never see that face...  
ever outside of a dream.  
[ Sniffes ]  
That's it.  
So...  
you came to see ifhe's out there.  
To get rid ofthis god-awful feeling.  
Right, then.  
[ Mouths Words ]  
He's around here.  
[ Echoing, Muted ] Dan! Dan, you all right ? Dan!  
Dan!  
[ Dial Tone, Automatic Dialing ]  
[ Line Ringing ]  
[Phone Ringing]  
Hello ?  
The girl is still missing.  
[Dialing]  
[ Ringing ]  
[Man] Talk to me.  
The same.  
[Ringing]  
Oh! [ Chuckles ]  
I can't believe it.  
Well, it's time to say good-bye, Betty.  
It's been so nice traveling with you.  
Thankyou, Irene. I was so excited and nervous.  
It was sure great to haveyou to talk to.  
Remember, I'll be watching foryou on the big screen.  
Okay, Irene. Won't that be the day ?  
Good luck, Betty dear.  
Take care ofyourself. And be careful.  
I will. Thanks again. Okay, dear.

Betty, it was so nice meeting you.

All the luck in the world. Thank you.

All the luck in the world. Thank you.

Bye. Bye.

[ Gasps ] My bags!

Where to ?

1 61 2 Havenhurst.

Got it.

[ Chuckling ]

[ Ringing ]

Ten bucks says you're Betty.

Yes, I am, Mrs. Lenoix.

It is Mrs. Lenoix, isn't it ?

Oh, in all my living glory, baby.

- Pleased to meet you. - Oh, just call me Coco.

Everybody else does. Wait there, and I'll go get the key.

Okay, Coco.

Wilkins! Wilkins!

If that damn dog craps in the courtyard one more time,

I'm just gonna bake his little butt for breakfast!

You don't have any pets, do you ? Oh, no, I don't.

Well, they're allowed. I just don't like them here for obvious reasons.

You know, there was a man that lived here once...

that had a prize fighting kangaroo.

Well, you just wouldn't believe...

what that kangaroo did to this courtyard.

Let's go see your aunt's apartment. It's a good one.

I can hardly wait. [ Chuckles ]

It's unbelievable!

[ Coco Chuckles ] I told ya. Oh, wow!

Well, you and your aunt probably have an understanding, so here's the key.

And if you need anything, just give a holler. Okay.

You know, everybody in this building is pretty much okay with me...

or they wouldn't be here. Oh.

If you like, later on I'll introduce you around.

Well, no hard feelings if you don't. [ Chuckling ]

[ Door Opens ]

[ Giggles ]

[ Sighing ]

[ Water Dripping ]

Oh, my. I-I'm sorry. My Aunt Ruth didn't tell me someone was gonna be here.

I'm so sorry. It's okay.

I'm Ruth's niece. My name's Betty.

I-I'm sure she told you I was coming.

There was an accident.

I came here.

I understand. I saw the dress.

I'm sorry. Are you all right?

What happened?

A car--

A car accident.

Oh.

Are you okay ?

I think so.

I was just...

taking a shower.

Oh, my God. I'm-- I'm sorry.

I'll let you get back to that. I'm gonna get unpacked.

What's your name ?

I'm-- I'm sorry. I'll get out of here, and we can talk later.

My name's... Rita.

Hi.

Do you work with my aunt ?

No, I-- I-I'm sorry.

It's-- It's none of my business. I--

[ Chuckles ]

She has pretty red hair.

She's letting me stay here while she's working on a movie that's being made in Canada.

But... I guess you already know that.

I couldn't afford a place like this in a million years.

Unless, of course, I'm discovered and become a movie star.

Of course, I'd rather be known as a great actress than a movie star.

But, you know, sometimes people end up being both.

So that is, I guess you'd say, sort of why I came here.

I'm sorry. I'm just so excited to be here.

I mean, I just came here from Deep River, Ontario, and now I'm in this...

dream place.

Well, you can imagine how I feel.

Oh.

What-- Sit down.

Where were you hurt ?

Oh, we should call a doctor. No.

But this could be serious. No, I--

I need to sleep.

If you have a concussion, you shouldn't sleep.

It will be okay if I sleep.

I just need to lie down here and sleep.  
You see, Adam, there are some suggestions...  
that are to be brought forward.  
I know you said you would entertain suggestions.  
And that's all anybody here is asking you to do.  
What are you talking about ?  
An open mind.  
You're in the process of recasting your lead actress,  
and I'm--  
We are asking you to keep an open mind.  
[Door Opens ]  
What was it last time ?  
Okay. Let's try the next one.  
He's not gonna like it. [ Chuckles ]  
We'll see. [ Chuckles ]  
[Door Opens ]  
Ah, the Castigliane brothers.  
Let me introduce you around.  
Oh, please, uh, just take a seat.  
This is Mr. Darby, whom you know,  
and this is the director, Adam Kesher,  
and his, uh, manager, Robert Smith.  
Oh, yeah.  
She's very pretty. Mm-hmm.  
Mmm. Mmm. May I offer you gentlemen... anything ?  
Espresso. Nothin'.  
Uh, what's the photo for ?  
One espresso.  
No, that's it.  
I think you're going to enjoy your espresso this time.  
I've done quite a bit of research, knowing how hard you are to please.  
This one comes highly recommended.  
What's the photo for ?  
It's a recommendation.  
A recommendation to you, Adam.  
It's not a recommendation. This is the girl.  
What girl ? For what ? What is this, Ray ?  
Uh, we'd be happy to put her on the list for considerations.  
Uh, you'd be pleased to know...  
that there's quite a bit of interest in this role.  
Interest ? No, no.  
There's six of the top actresses that want this thing.  
This is the girl.  
Ryan, take care of this. Hold on. Hold on, Adam.

Hold on ?

There's no way. There's no way!

[Door Opens]

[ Whispers ] Napkin.

Pardon ? Napkin.

Of course.

Excuse me.

Is that all, sir ?

[Door Closes ]

[ Cup Clinks ]

- Shit. - I'm sorry.

-That was a highlyrecommended-- -That is considered one of the finest espressos in the world.

What is going on here ? There is no way that girl is in my movie!

Help me!

This is the girl.

Hey, that girl is not in my film!

[Taps On Table] It's no longer your film.

This is the girl.

[Door Opens]

[DoorSlams Shut]

Castigliane brothers get out of that limo ?

- You mean two guys in dark suits? - Yeah.

Yeah. Leave that door open.

Castigliane brothers ?

Beat it, pal. Okay.

Good afternoon, Mr. Roque.

[ OverSpeaker] Her name is Camilla Rhodes.

The director doesn't want her.

Do you want him replaced ?

I know they said--

Then ?

Then...

that means we should...

Yes ?

shut everything down.

Is that something that--

You want us...

to shut everything down ?

Then we'll shut everything down.

[Door Closes ]

[ Both Laughing ] Oh, man.

That's unheard of.

An accident like that-- who could have foreseen that, man ?

jeez! It's unreal, right ?  
Hell,yeah. [Laughing Continues ]  
Unbelievable, man.  
[Laughing Continues ]  
[ Groans ] Whoo.  
So, bro. God, you look good.  
What haveyou been doing?  
Well, you know, just doin' some stuff for this guy.  
Yeah ? Are you making ends meet ? Yeah.  
Hardly.  
[ Sighs ] I know, man.  
Look at my digs.  
Times are tough, bro.  
Hey, man, it's not that bad.  
Gee, I hopeyou're not gonna get into any trouble.  
Oh, that was just a thing, man.  
But that story, that madeyou laugh, right ?  
That was a funny story, man. Fucking caraccident.  
Hey, so that's, uh-- That's it, huh ?  
That's Ed's famous black book.  
The history ofthe world... in phone numbers.  
[Woman Screams ]  
Um-- [Woman Groaning]  
[ Groaning Continues ]  
Aw, man.  
[ Groaning Continues ]  
Something bit me bad!  
[ Screams, Muffled Grunting ] Shh.  
Shh! Shh!  
[ Screaming ]  
Ow! [ Gasps ]  
[ Screams ]  
[ Grunting ]  
No!  
[ Screaming ]  
No! No!  
[ Woman Shouting ]  
God!  
[ Muffled Screaming ]  
Shh!  
Hey, man! Hey!  
She's hurt real bad! Could you come here and call on the phone ? I need  
you!  
She's hurt real bad! I'm serious!



You gotta come in here and call the hospital!  
Come on, man! I'm serious about this!  
I can't do everything by myself, man!  
No! Let go!  
[ Woman Screaming ] No! No!  
[ Sobbing ]  
Oh! No!  
No! No! No!  
Hey, man.  
[ Vacuum Cleaner Whirring ]  
[ Whirring Continues ]  
[ Gunshot ] [ Whirring Stops ]  
Um--  
[Electricity Arcing]  
[Alarm Blaring]  
Aw, man.  
[Alarm Continues ]  
Okay, Aunt Ruth, I 'll try.  
I 'm gonna study those lines until I know them inside out.  
Yep, either right here on this fabulous leather couch,  
or I'll take them with a coffee into the courtyard...  
Iike a regular movie star. [ Chuckles ]  
Oh, I got a real shock to find your friend Rita here.  
She was in the shower, and I opened the door.  
Rita.  
What do you mean ?  
Well, she was in an accident.  
Rita, your friend.  
No, Coco unlocked the door.  
No, she didn't see her.  
She's sleeping.  
I'm sure there's some explanation for this.  
I don't think we have to do that.  
Please don't worry. Aunt Ruth, we don't need the police.  
[ Cryi ng Softly ]  
You're awake.  
I thi nk I m isunderstood.  
I thoughtyou knew my aunt, and that's whyyou were here.  
I just talked to my aunt on the phone, and she wants me to call the police.  
Rita ?  
I'm sorry. I--  
What is it, Rita ?  
I thought when I woke up--  
I thought sleep would do it.

What's wrong ?

I don't know who I am.

What do you mean ? You're Rita.

No, I'm not. I don't know what my name is.

I don't know who I am.

This is your purse.

Your name must be in your purse.

You want to know, don't you ?

Yes, but-- Open it.

So you don't want anything? Not here. No, thanks.

A drink or something? No. Thanks, though.

I'll take a cigarette, if you have one.

Yeah, just reach inside my shirt pocket there.

Any new girls on the street lately?

No.

I haven't seen any.

A brunette?

Maybe a little beat-up?

No.

You keep your eyes open for me, won't you, baby?

Sure. Yeah, you bet you will.

That money--

you don't know where it came from?

Uh-uh.

When you think of them-- the money and the key--

does it make you remember anything?

There's something--

something... there.

What did you say? [Woman on speakerphone ] They fired everyone.

Who fired everyone?

Ray did. Wait! I'm talking on the phone.

And then they closed the set. Everybody's gone.

You'd better get down here, Adam.

No.

You've gotta talk to Ray. You've gotta fix this.

I 'm going home. Home?

Meet me at the office. We've gotta do something.

You've gotta do something, Adam.

I 'm going home, Cynthia.

Adam, listen to me. This isn't like you.

Please come to the office.

There's gotta be something we can do. I 'm going home.

I wonder where you were going.

Mulholland Drive.

Mulholland Drive?  
That's where I was going--  
Mulholland Drive.  
Maybe that's where the accident was.  
There must be a police report. We could call.  
No. We could call anonymously from a pay phone...  
just to see if there was an accident.  
Come on. It'll be just like in the movies.  
We'll pretend to be someone else.  
I wanna walk around anyway.  
I'm in Hollywood, and I haven't even seen any of it.  
Come on, Rita. Do you feel up to it?  
Okay.  
But...just--  
just to see.  
Just to see if there was an accident...  
on Mulholland Drive.  
&& [Blues ]  
Lorraine?  
Lorraine, you home?  
Lorraine?  
&& [ Continues ]  
[ Clanging ]  
Now you've done it.  
Just forget you ever saw it.  
It's better that way.  
What the hell are you even doing here?  
[Drawer opens ]  
What are you doing?  
That's my jewelry!  
That bastard! You bastard!  
He's probably upset, Lorraine.  
What are you doing?  
Stop it! Stop it!  
Adam, stop it!  
Stop it! Stop it!  
Adam! Cut-- Cut it out! Ow!  
- You're hurting me! Gene! - [ Clattering ]  
You're hurting me!  
That ain't no way to treat your wife, buddy. I don't care what she's done.  
Throw him out!  
Throw him out!  
Damn you, Adam!  
[ Clattering ] Throw him out!

Get out!

[ Engine Starts ]

Let's hide it.

There's one.

[ Line Ringing ]

[Woman on Phone ] Hollywood Police Department.

I'm inquiring about an accident that happened last night on Mulholland Drive.

Hold, please. I'll connect you to Traffic.

[ Man ] Sergeant Baxter. Hi. I'm inquiring--

Well, I heard a sound last night that sounded sort of like a car crash, and, well, I want to know if there was an accident on Mulholland Drive.

Yes, there was.

Can you tell me what happened? No, I can't.

- Was anyone hurt? - May I have your name, please?

There was an accident.

He wouldn't tell me anything else, but that was your accident.

I just know it was.

Maybe there's something about it in the papers.

Come on. I'll buy you a cup of coffee and we can see.

Maybe it happened so late, it's not in today's paper.

There's nothing?

[ Sighs ] Not that I can see.

That's okay.

Thanks,

Diane.

Will that be all? Would you like your check?

Rita, you want something?

No, just-- just the coffee.

- We'll take our check. - Okay.

What is it, Rita? Shh.

I remember something.

I remember something!

What is it? Diane Selwyn.

Maybe that's my name!

[ Muttering ]

"D. Selwyn." It's the only one.

I'm gonna call.

It's strange to be calling yourself.

Maybe it's not me.

[ Line Ringing ]

[ Woman On Machine ] Hello, it's me. Leave a message.

[ Beeps ]

That's not my voice.

But I know her.  
Maybe that isn't Diane Selwyn's voice.  
Maybe that's your roommate.  
Or if it is Diane Selwyn,  
she could tell you who you are.  
Maybe.  
Maybe. Maybe.  
[Man ] & Baby&  
&& [Blues ]  
& Baby&  
& I'm gonna bring it on home to you& [ Rings Doorbell ]  
& I done bought my ticket&  
& I got my load&&  
&& [ Continues, Indistinct ] Adam Keshher?  
Adam Keshher! Yeah, right. Get lost!  
This is Adam Keshher's house. Like hell it is. Get out, now!  
Get out! [ Gasps ]  
Adam Keshher?  
[ Grunting ]  
Get out of here! He's never coming back, ever!  
[ Grunting ] Bastard!  
I guess you don't understand English. She said leave!  
- Here's the door! - Gene!  
Get out! Gene! Get out--  
[Body Hits Floor]  
&& [ Continues ]  
Adam Keshher?  
[Knocking on Door]  
Yeah, what is it, Cookie? Uh, I'm sorry, Mr. Keshher,  
but there seems to be some problem with your credit cards.  
What? I-I pay you cash, Cookie.  
Mira, ese. Two guys from your bank came by.  
My bank?  
How-How'd they know I was here? I don't know.  
What'd they say?  
I'm afraid they said to tell you that you're maxed out at your bank,  
and that your line of credit has been cancelled.  
That's unbelievable. Huh.  
Well, look, uh,  
I, uh-- I don't know what's going on.  
That is so much baloney. [ Chuckles ]  
But I got enough cash for you, Cookie.  
Oh, I know. I know. Don't worry.  
But, listen, I'm sorry.

It was my duty to inform you.

oye carnal.

Whoever you're hiding from, they know where you are.

Right.

I'm sorry.

[Dialing]

[Telephone Ringing] Hello?

Someone maybe shut off my money.

I know. Where are you, Adam?

I'm sorry. What do you mean, you know?

Somebody called. When they couldn't get you,  
they-they told me you were as good as broke.

I didn't believe them, so I made a few calls.

And? You're broke.

Yeah, but I'm not broke!

I know, but you're broke. Where are you?

I'm at Cookie's, downtown.

Do you know somebody called "the Cowboy"?

The Cowboy? Yeah.

The Cowboy. This guy, the Cowboy, wants to see you.

Jason said he thought it'd be a good idea.

Oh, Jason thought it'd be a good idea for me to go see the Cowboy.

Well, should I wear my ten-gallon hat and my six-shooters?

Listen, something tells me that this guy is connected to what's happening.

Adam, I think you should do it,

and I think you should do it right away.

What's going on, Cynthia? [ Sighs ]

It's been a very strange day.

And getting stranger.

So, where do I meet this Cowboy? Do I have to ride out to the range?

Sort of, funny boy.

If I tell him the meeting's on,

you'll have to go to the top of Beachwood Canyon,

and there's a corral up there where he'll be.

Oh, you've gotta be kidding me.

Will you meet with him?

Yeah. Sure.

No, it's-it's been that kind of a day. When?

Um, I'll call him right away,

and then I'll call you back.

You know, you-- you could stay at my place if you-- if you wanted.

Uh, Cynthia, no. I don't think that would be a good idea.

I was just offering a place to stay.

Yes, and I appreciate the offer, Cynthia. I'll find a place.

Now, look, just go on and give that Cowboy a yodel and get on back to me.  
Okay. But you don't know what you're missing.  
Uh, just get along, little doggie, and call me back.  
[Replaces Receiver]  
It's right about here-- Sierra Bonita.  
It's not too far away.  
What's wrong with that?  
I'm not sure about this.  
I know you're afraid of something.  
We'll be careful, I promise.  
Tomorrow, we'll go over there...  
and we'll find out.  
[Knocking on Door]  
It'll be okay. [Knocking Continues ]  
It's probably Coco.  
Yes? May I help you?  
Someone is in trouble.  
Who are you?  
What are you doing in Ruth's apartment?  
She's letting me stay here.  
I'm her niece. My name's Betty.  
No, it's not.  
That's not what she said.  
Someone is in trouble! Something bad is happening!  
Well, I-I'm sorry, but I don't know who you are, and--  
Louise? What are you doing, Louise?  
I-- Oh, Coco.  
I've been trying to get a hold of you since 3:00 this afternoon.  
That one is in my room, and she won't leave.  
I want you to get her out. I want you to get her out now!  
Uh, this is Louise Bonner. I'm sure she meant well.  
Louise, this is Betty. This is Ruth's niece.  
In fact, fortunately I was just on my way over here to see Betty.  
Betty's a young actress, and I was just delivering...  
some faxed pages of a scene for a big audition tomorrow.  
Well, here they are, honey. Oh, thank you.  
Come along now, Louise. I'll take you home.  
I'm sorry. It happens sometimes. No.  
Come on. No. She said it was someone else...  
who was in trouble. Stop it, Louise. I'm taking you home.  
Come on. I-I--  
Good night, Betty. Good night.  
Good night.  
Whoa.

[ Scoffs ] Cowboy.

[ Buzzing ]

Howdy. Howdy to you.

Beautiful evenin'. Yeah.

Sure wanna thankyou for comin' all the way up here to see me...  
from that nice hotel downtown.

No problem. What's on your mind?

Well, now, here's a man who wants to get right down to it.

Kinda anxious to get to it, areya?

Whatever.

A man's attitude--

A man's attitude goes some ways...

to the way his life will be.

Is that something you might agree with?

Sure.

Now, did you answer...

because that's whatyou thought I wanted to hear,

or did you think about what I said...

and answer 'cause you truly believe that to be right?

I agree with whatyou said. Truly.

What'd I say?

That a man's attitude determines, to a large extent, how his life will be.

So sinceyou agree,

you must be a person who does not care about the good life.

How's that?

Well, stop for a little second and think about it.

Can you do that for me?

[ Chuckles ]

Okay, I'm thinkin'.

No, you're not thinkin'.

You're too busy bein' a smart aleck to be thinkin'.

Now, I wantyou to think and stop bein' a smart aleck.

Can you try that for me?

Look, where's this going? What doyou want me to do?

There's sometimes a buggy.

How many drivers does a buggy have?

One.

So let's just say I'm drivin' this buggy,

and ifyou fixyour attitude, you can ride along with me.

Okay.

I wantyou to go back to work tomorrow.

You were recasting the leadactress anyway.

Audition many girls for the part.

Whenyou see the girl that was shown to you earlier today, you will say,



"This is the girl."  
The rest of the cast can stay.  
That's up to you.  
But that lead girl is not up to you.  
Now, you will see me one more time...  
Now, you will see me one more time...  
if you do good.  
You'll see me two more times...  
if you do bad.  
Good night.  
You're still here?  
I came back. I thought that's what you wanted.  
Nobody wants you here.  
Really?  
My parents are right upstairs. They think you've left.  
So? Surprise. I can call them. I can call my dad.  
But you won't.  
If you're trying to blackmail me, it's not gonna work.  
You're playing a dangerous game here.  
You know what I want. It's not that difficult.  
Get out! Get out before I call my dad!  
He trusts you. You're his best friend.  
This will be the end of everything.  
What about you? What will your dad think about you?  
Stop! Just stop it! That's what you said from the beginning!  
Now, if I tell what happened, they'll arrest you and put you in jail.  
So, get out of here before--  
B-Before what?  
Before... I kill you.  
Then they'd put you in jail.  
[ Both Laughing ]  
Then I cry, cry, cry, and then I say with big emotion,  
"I hate you! I hate us both!"  
[ Laughing ]  
Such a lame scene. But you are really good.  
[ British Accent ] Thank you, darling.  
Hi, there. Who are you?  
Uh--  
Betty?  
Uh, Betty, can I see you outside for a minute?  
What is it, Coco? Your aunt called.  
I was afraid of that.  
She wants to know who's staying in her apartment.  
It's just for a night or two, until she finds her own place.

I tried to explain that to Aunt Ruth, but the connection was bad...  
and her plane was leaving, and she got it all mixed up.  
I kept telling her that it was my friend Rita,  
and she kept saying she didn't know any Ritas.  
Look at me straight, sweetie. Coco.  
She's very nice.  
Honey, you're a good kid.  
But what you're telling me is a load of horse pucky,  
even though it comes from a good place.  
Now, I'm gonna trust you to sort this thing out.  
Thank you.  
Don't make me out to be a sucker.  
Louise Bonner said there's trouble in there.  
Remember last night?  
Well, sometimes she's wrong.  
But if there is trouble, get rid of it.  
[Door opens, Closes ]  
Is everything all right?  
Is it bad for you that I'm here?  
No, no. Everything is A-okay.  
Now, I've gotta fix that sandwich.  
And my audition is in one hour!  
[ Laughing ]  
I hope I'm back in a couple of hours.  
And don't drink all the Coke. Good luck!  
Now, when I get back I'll keep the cab waiting, so be ready to go.  
okay. Okay?  
Voila.  
Betty Elms,  
I would like you to meet Jack Tuptman, my assistant;  
Woody Katz,  
who we have cast in the part of Chuck and will do the scene with you;  
Bob Brooker, our director;  
and Julie Chadwick.  
Now, our surprise guest,  
Lynne James.  
Alas, we can't afford her to cast our show,  
but, well, as casting agents go,  
she is the best.  
Why, thank you, Wally. Hello, Betty.  
Very pleased to meet you.  
This is my assistant, Nikki.  
Oh!  
And the ever lovely Martha.

Martha Johnson, whom you met out front.

Hi. [ Chuckles ]

So, shall we... give it a go?

Uh, would you like a water or a coffee before we begin?

No, I'm-I'm fine.

Well, then, let's everyone take a seat.

[ Chuckles ]

Betty,

why don't you join Woody over there and we'll play the scene.

Bob, do you have anything you wish to say?

Something to Betty before we begin?

No. It's not a contest.

The two of them, with themselves.

so don't play it for real...

until it gets real.

Okay.

Just tell me where it hurts, baby. What?

Hey, Bobby, I wanna play this one nice and close...

Like we did with that other girl--

What's her name? The one with the black hair. It felt kind of good.

What do you think? That's good, Woody.

Just don't rush that line again.

I told you, the line where you say, "Before what?"

Bobby, acting is reacting.

I just play off 'em. They all say, um,

"They're gonna arrest you," like that.

Then, "They'll put you in jail." They all say it the same way.

So when they say it, I just react.

What's your name? Yeah, Betty. Betty.

Look, you don't rush it, I don't rush it, okay?

Now, we're gonna play this nice and close,

just like in the movies, okay?

Dad's best friend goes to work.

Bob?

And... action!

You're still here.

I came back. I thought that's what you wanted.

Nobody wants you here. Really?

My parents are right upstairs.

They think you've left. [ Chuckles ]

So, surprise!

I can call them. I can call my dad.

But you won't.

You're playing a dangerous game here.

If you're trying to blackmail me,  
it's not gonna work.  
You know what I want.  
It's not that difficult.  
Get out.  
Get out before I call my dad.  
He trusts you.  
You're his...  
best friend.  
This will be the end of everything.  
What about you? What'll your dad think about you?  
Stop it.  
That's what you said from the beginning.  
If I tell them what happened,  
they'll arrest you and put you in jail.  
So get out of here...  
before--  
Before what?  
Before I--  
I kill you.  
Well, then they'd put you in jail.  
I hate you.  
I hate us both.  
I'm gonna take her over there. Yeah, big time.  
Well, there it was.  
[ Chuckles ] Yeah, there it was, all right.  
Baby, you've got a way with you. Really.  
Bob?  
Very good. Really.  
I mean, it was forced, maybe,  
but still humanistic.  
Yeah. Very good.  
Really. Really.  
Oh, I thank you, Betty,  
and I really mean that sincerely.  
I mean, it was extraordinary.  
You've done your aunt proud today.  
I am going to tell her that first chance I get.  
Now, you and I...  
are going to speak again very soon.  
[ Betty ] Thank you, Mr. Brown.  
Thank you, Wally.  
I'm sure you all have a lot to talk about. We'll walk Betty out.  
Oh, well, yes indeed. And it was our pleasure, Lynne.

Now, don't you be a stranger around here.  
We'd love to have you here. Come on, Betty.  
Thank you again, Mr. Brown.  
And it was nice meeting all of you. Bye.  
Bye.  
Wow! She's a slam dunk.  
Where the hell did you find her?  
God, that was awful.  
Not you, Betty. You were stellar, and I mean that.  
But poor Wally. He'll never get that picture made. No.  
Wally's days were up 20 years ago.  
You know Woody Katz is only doing it for a favor.  
And the cast, I hear, so far is terrible.  
Oh, God, terrible.  
That poor old fool Wally.  
He was very nice, and he seemed so sweet.  
And Wally-- Mr. Brown-- is a very close friend of my aunt's, and--  
Settle down, Betty. Don't get me wrong. I love Wally.  
I ought to. I was married to him for ten years.  
And I love actors, all actors.  
We just get a little catty sometimes.  
Now, we wanna take you across and introduce you to a director...  
who's a head above the rest.  
He's got a project you will kill.  
Knock right out of the park!  
[ Chorus ] & sixteen reasons &  
& Why I &  
& Love you & & Why I love you &  
& one & & The way you hold my hand &  
& Two & & Two & & Your laughing eyes &  
& Three & & Three & & The way you understand &  
& Four & & Four & & Your secret sides &  
& They're all part &  
& Of 16 reasons &  
& Why I love you &  
& Five & & Five & & The way you comb your hair &  
& Six & & Six & & Your freckled nose &  
& Seven & & Seven & & The way you say you care &  
& Eight & & Eight & & Your crazy clothes &  
& That's just half of 16 reasons &  
& Why I &  
& Love you &  
& Nine & & Snuggling in the car &  
& Ten & & Your wish upon a star &

& Fourteen& & Your voice, so neat&  
& Fifteen& & You say we'll never part&  
& sixteen& & our love's complete &  
& Those are all&  
& The 16 reasons &  
& Why I &  
& Love you & & Why I love you &  
& Sixteen reasons & & Sixteen reasons &  
& Why I &  
& Love you &&  
&& [ Ends ]

Cut it. Thank you very much, Carol. I'm coming back.

[Man ] Checking the gate? Checking the gate!

Thankyou! We'll tellyou what happens next!

Thankyou very much for coming in. I know how busy you are.

Are you kidding me? I love the script. You just show me where to sign.

Look, I love you, but there is no way that they are gonna let me cast this thing...

until I've seen everyone.

I'll let you know as soon as I can. Yeah, I know you will.

Because my manager is gonna be bugging you day and night, okay?

And me. It'll be my pleasure. Now, get out of here.

You're so cruel to me. Don't you forget me.

I'm the girl who's playing this part, huh? I'll see you later.

Hank? Where's Hank?

Uh, who's next, Hank? Uh, Camilla Rhodes.

Is she ready? All ready.

Bring her in. Camilla Rhodes, next.

[Man] Sylvia North Story. Camilla Rhodes, take one.

Okay, here we go! Let's lock it up, please!

Roll sound, please! [Man ] soundspeed!

Playback, and action.

& Dum, da-dum &

& Da, da, da, da, da da, da, da, da &

& Dum, da-dum &

& Da, da, da, da, da da, da, da, da &

& Dum, da-dum &

& Da, da, da, da, da da, da, da, da &

& Why haven 't I told you &

& Oh, baby, I told &

& Every I ittle star &

& J ust how sweet I thi nk you are &

& Why haven't I told you &

&& [ Continues ] Get J ason over here.

Cindy, Adam wants to see Jason.  
& Made my heart an open book &  
&Why haven't I told you &  
& Friends ask me &  
& Am I in love &  
& I always answer yes &  
& Might as well confess &  
& If the answer's yes &  
& Maybe you may love me too &  
& Oh, my darling if you do &  
& [ Continues ] Did you wanna tell me something, Adam?  
& Dum, da-dum &  
& Da, da, da, da, da da, da, da, da &  
& Dum, da-dum Da, da, da, da, da da, da, da, da &  
This is the girl.  
Excellent choice, Adam.  
& I always answer yes &  
& Might as well confess &  
& If the answer's yes & Oh, my goodness.  
& Lately you may love me too &  
& oh, my darling if you do &  
& Why haven't you &  
I have to be somewhere. I 'm-- & Told me &&  
I promised a friend. Um, I'm sorry.  
I-I must go.  
& [ Fades ]  
It should be around here.  
2-5-9-0. That's it! Up there.  
Does it look familiar? No.  
- Don't stop! - What is it? What do you see?  
- Those men out front in the car. - Do you know 'em?  
- No. - Keep going.  
Go around to the back.  
Selwyn, number 1 2.  
Now you got me scared.  
You see? I told you there was nothing to be afraid of.  
Betty, wait. Wait.  
Don't.  
No one's home.  
Yes?  
Diane?  
Number 1 7.  
But it said number 1 2.  
I switched apartments with her. She's in 1 7.

It's down at the end on the left.  
But she hasn't been around for a few days.  
Oh. We'll leave her a note.  
I'll go with you.  
She's still got some of my stuff.  
[Telephone Ringing]  
You go ahead. I gotta get that.  
[Ringing Continues ]  
Guess you're not Diane Selwyn.  
I guess I'm not.  
[ Knocking ]  
There's still no one home, I guess.  
What are you doing?  
Come on. Help me in. Come on.  
I'll open up the front door. No.  
[ Grunting ]  
[ Whispers ] Come on.  
Come on.  
[ Gasps ]  
[Knocking On Door]  
[ Screams ] [Knocking Continues ]  
Rita!  
I know what you're doing.  
[ Sobbing ]  
I know what you have to do.  
But let me do it.  
[ Softly ] Let me do it.  
You look like someone else.  
Good night, Betty.  
You don't have to wear that in the house.  
What?  
The wig.  
Oh, I was just looking at myself again.  
I'll take it off to sleep.  
- And you don't have to sleep on that couch. - No, it's okay.  
No, it's not. This is a huge bed.  
Come on. Just get in and get a good night's sleep.  
It's more comfortable than the couch, isn't it?  
[ Chuckles ] Yes.  
Thankyou, Betty.  
It's nothing.  
I shouldn't have letyou sleep on the couch last night.  
No, I mean,  
thankyou for everything.



You're welcome.  
Good night, sweet Betty.  
Good night.  
Haveyou ever done this before?  
I don't know.  
Haveyou?  
I want to with you.  
I'm in love with you.  
I'm in love with you.  
Silencio.  
Silencio.  
Silencio.  
No haybanda.  
No hay banda.  
No hay orquesta.  
Silencio.  
Silencio.  
Silencio.  
Silencio.  
Silencio.  
Rita? Rita? No hay banda.  
Rita, wake up.  
No. No. I t's okay. I t's okay.  
No, it's not okay.  
What's wrong?  
Go with me somewhere.

**It's 2:**

Go with me somewhere.  
Sure. Now?  
Right now.  
No haybanda!  
There is no band!  
Il n'ya pas d'orchestre.  
This is all...  
a tape recording.  
No hay banda, and yet...  
we hear a band.  
Ifwe want to hear a clarinet,  
Iisten. && [ Clarinet ]  
Une trombone en coulisse.  
&& [ Trombone ]  
Un trombon con sordina.  
J'aime le son d'une trombone en sourdine.

[ French ]  
A muted trumpet.  
&& [ Trumpet Continues In Recording ]  
I t's al I recorded.  
No hay banda!  
I t is all... a tape.  
&& [ Trumpet ]  
Il n'y a pas d'orchestre.  
It is...  
an illusion.  
Listen!  
[ Thunderclaps ]  
Senoras andsenores,  
el Club Silencio les presenta...  
Ia llorona de Los Angeles...  
Rebekah del Rio.  
&& [ Roy Orbi nson's "Cryi ng" I n Spanish ]  
&& [ Continues Over Loudspeaker ]  
&& [ Continues ]  
&& [ Ends ]  
Betty?  
Betty?  
Donde estas?  
Betty?  
Hmm.  
[ Door Opens ]  
Hey, pretty girl.  
Time to wake up.  
[ Knocking On Door ]  
[ Knocking Continues ]  
[ Knocking Continues ]  
[ Knocking Continues ]  
[ Knocking Continues ]  
Where have you been? What do you want?  
My lam p and dishes.  
Come on, Diane. It's been three weeks.  
[ Sighs ] I put your dishes in that box.  
That's my ashtray. Take it.  
Anytime.  
I'm just making sure, Diane.  
This is it?  
Yeah.  
Oh, by the way, those two detectives came by again looking foryou.  
Camilla.

Camilla.

You've come back.

What was that You were saying, beautiful?

I said,

"You drive me wild."

[ Chuckles ]

We shouldn't do this anymore.

Don't say that.

Don't ever say that.

Don't, Diane.

Stop it! Diane, stop!

I've tried to tell you this before.

It's him, isn't it?

[Machinery Whirring]

Now, I'm not trying to show you how to do the scene.

But just... watch me,

and I think You'll understand what I'm getting at.

Hank.

Now, don't sit so... rigid.

Just--Just relax.

Now, the two ofyou are alone,

andit's real comfortable,

Ilike you've known each other forever.

Even ifyou don't say anything, it's-it's real comfortable.

Hank, can you just clear the set?

It's just there's too many people around here. Let's get this worked out.

Clear the set! Clear the set, please!

Everyone have a cup of coffee.

Everyone, please! [ Camilla ] Can Diane stay?

Yeah, sure. Diane can stay.

Um, Hank, let Diane stay. Diane?

Now, when she starts to cry,

don't pull her towards you.

Let her fall into you.

Just let her fall.

Now, when you kiss her,

it's just a continuation ofthat move.

There's no break.

Kill the lights!

[Door Opens ] [ Camilla ] Don't be mad.

Don't make it be like this. Oh, sure.

You want me to make this easy foryou? No.

No fuckin' way! It's not gonna be!

It's not easy for me! Diane!

[Diane Sobbing]  
[Telephone Ringing]  
[Ringing Continues ]  
[ Diane On Answering Machine ] Hello, it's me.  
Leave a message. [ Machine Beeps ]  
[ Camilla ] Diane?  
Hello? Diane?  
Camilla. Diane, the car's waiting.  
Are you okay?  
You coming?  
Uh-huh. Good.  
It means so much to me.  
Go on. The car's right outside your house.  
It's been waiting, okay?  
Okay.  
It's 6980 Mulholland Drive.  
Mulholland Drive.  
[Replaces Receiver]  
What are you doing? We don't stop here.  
A surprise.  
Shortcut.  
Come on, sweetheart.  
It's beautiful.  
A secret path.  
&& [Jazz]  
Ah. Perfect timing.  
Welcome, Diane.  
Well...  
here's to love.  
Here's to love.  
Ah, here she is.  
Oh.  
I don't believe you met my mother.  
Hi. I'm Diane Selwyn.  
Well, just call me Coco. Everybody does.  
Pleased to meet you. Well, let's eat.  
I'm starving.  
I'm sorry I was late.  
[Diane] I'm from Deep River, Ontario.  
A small town.  
[ Coco ] So you rolled in here from Canada.  
I always wanted to come here.  
I won this jitterbug contest.  
That sort of led to acting.

You know, wanting to act.

When my aunt died--

Anyway, she-- she left me some money.

- She worked here. - In the movies?

Yes.

[ Coco ] Well, how did you meet Camilla?

On the Silvia North Story.

Oh, Camilla was great in that.

[ Camilla Speaking Spanish ]

[ Man Responds In Spanish ] [ Spanish ]

Yeah.

I wanted the lead so bad.

Anyway, Camilla got the part.

The director--

Bob Brooker?

Yes.

He didn't think so much of me.

Anyway, that's when we became friends.

She helped me,

getting some parts in some other films.

I see.

[Adam ] So I got the pool,

and she got the pool man.

[ Both Laughing ] I couldn't believe it.

I wanted to buy that judge a Rolls-Royce.

Sometimes, good things happen.

[ Whispering ]

[Knife Tapping Glass ]

So I guess we've saved the best for last.

Do you wanna tell them?

[ Camilla ] No, you-you tell them.

Camilla and I...

are going to be--

[Dishes Clattering]

Sorry about that.

No, I'm fine.

[Diane ] This is the girl.

Don't show me this fuckin' thing here.

It's just an actress' photo resume. Everybody's got one.

You got the money? I sure do.

[Unzipping Zipper]

Okay, now once you hand that over to me, it's a done deal.

[ Closing Zipper ]

You sure you want this?

More than anything in this world.

When it's finished, You'll find this where I told you.

What's it open?

[ Laughing ]

[Laughing Continues ]

[ Laughing Hysterically]

[Pounding On Door]

[ Laughing Hysterically]

[Pounding Continues ]

[Pounding Continues ]

[Laughing Continues ]

[ Woman Screaming]

[ Pounding Continues ]

[ Screaming ]

[ Scream i ng Continues ]

[ Gunshot ]

Silencio.