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# Road to Nowhere

By Steven Gaydos

Velma was always  
my window...  
into the story.  
# Come and lay down by my side #  
# Till the early mornin' light #  
# All I'm takin' #  
# Is your time #  
# Help me make it  
through the night #  
# I don't care what's right or wrong #  
# And I won't try to understand #  
# Let the devil take tomorrow #  
# Lord, tonight #  
# I need a friend #  
# Yesterday is dead and gone #  
# And tomorrow's out of sight #  
# And it's sad to be alone #  
# Help me make it  
through the night #  
# And it's sad to be alone #  
# Help me make it  
through the night #  
# I don't want to be alone #  
# Help me make it  
through the night ##  
Angel One, clear.  
Unit 14, clear.  
Unit 2-8's  
at Third and Western.  
I had a 1488,  
number 3.  
## [ Folk Guitar ]  
# Well, the ditches are on fire #  
# And there ain't  
no higher ground #  
# You've set your sights  
on the City of Angels #  
# But you're stuck  
makin' bad deals in #  
# Backwater towns #  
# Forgiveness is  
the killer of snakes, friend #  
# In the gardens  
of despair#

# Keep your mind  
on the middle, brother#  
# Out on that road  
to nowhere #  
# From the polo club  
in old Havana #  
# To an ancient church  
in Rome #  
# You keep thinking  
you recognize those faces #  
# The way the flesh  
is tightened on the bone #  
# You make deals with  
the wrong class of people #  
# You balance  
the curse and the prayer#  
# On that thin line  
between the pathway to glory #  
# And the road  
that leads to nowhere #  
# So row, row, row  
your little dreamboat #  
# Violently back upstream #  
# Where the cops  
and the candlestick makers #  
# They're wise to all  
your desperate schemes #  
# You're riding backwards  
on a blind horse #  
# On a carousel  
in a carnival out there #  
# Where the tunnel of love  
was never finished #  
# Out on the road to nowhere #  
# So it's ashes to ashes #  
# Dirt to dirt #  
# Your blood's full of OxyContin  
and vodka, friend #  
# Why the hell  
do you still hurt? #  
# Now every day  
is the day of reckoning #  
# Even the weatherman  
can make you scared #

# Even Lazarus  
keeps on staggering down #  
# That eternal road #  
# To nowhere #  
# So row, row, row  
your little dreamboat #  
# Violently back upstream #  
# Where the banker  
and the cops #  
# And the candlestick makers #  
# They're all wise  
to your desperate schemes #  
# You're riding backwards  
on a blind horse #  
# In some carnival out there #  
# Where the tunnel of love  
was never finished #  
# On the road to nowhere #  
# Tunnel of love  
was never finished #  
# On the road to nowhere ##  
In your film,  
Road to Nowhere,  
Velma dies after Taschen  
has taken his own life.  
But there are  
conflicting reports about that.  
What you're really asking is if...  
I think I'm printing the truth...  
or legend.  
So we agree.  
I think we always did.  
It was your story  
before it was mine.  
Nathalie Post?  
Hi.  
Hi. You seem  
like you're the, uh,  
belle of  
the Bryson County ball tonight.  
That's always been my dream.  
May I please  
have a martini?  
Bruno.

Hi.

Bruno Brotherton.

It must be pretty exciting selling your story to a big Hollywood movie and all.

However in the world did you come up with that idea to write about?

Well, I was sitting at my computer one day and thinking, if I don't get out of Bryson City, I'm gonna drive my car into Fontana Lake.

And then Velma Duran went and did it.

You mean you'd rather write than procreate like the rest of us hillbillies?

What do you do, Mr. Brotherton?

Nothing as exciting as you, I'm sure.

Actually, uh

I-I'm a researcher for Universal Benefit Systems.

You're an insurance investigator.

You make it sound like I'm some sort of cop or something.

I just kind of play around with statistics and numbers and Facts?

Yes, ma'am, those too.

When Mitch first told me the story, I said this sounds like the film noir of our dreams.

Don't ever use that word again.

Right.

Um, so you really want to make our movie?

Not want to. Going to.

Everyone here at Tiger's Den believes this will be Mitchell Haven's masterpiece.

We're excited.

Well, okay.

All we can do now is fuck it up.

And we will.

Are you on Spacebook

or My Face?

Neither.

Take a look at this.

I saw Hilary Swank

on television once...

and she said that basically you just

get your head shot and your reel...

in front of as many people as possible

and as cheaply as possible,

and that's what I'm doing.

So if you need an actress,

then come visit [LaureIGraham.com](http://LaureIGraham.com).

Does she have

any Cuban blood? Yeah!

It says that her mother

is Puerto Rican.

God help us.

She is Velma Duran.

You're thinking like

a guy from Hollywood.

We're missing

something.

Something that cuts

against the grain, you know,

Okay.

that brings Velma Duran to life.

Depending on

what article you read,

she's either

the innocent victim or the cause of it all.

You know, folks said she was the nicest

bunch of girls you'd have ever wanted to meet.

You do decks and scripts?

I was a park ranger

in the Smoky Mountains for a couple of years.

Anybody from a thousand miles

around there would've known

about the Taschen case.

What were you saying

about Velma again?

Probably just another

corrupt politico.

Thanks.

Thanks for your input. D Wait.

Did you know  
Velma Duran?  
Well,  
maybe I've exaggerated just a bit.  
She was the kid sister  
of one of my buddies on the force.  
Um, she was trouble  
pretty much though from the start.  
Why don't you guys continue  
working on the script...  
and I'll go outside  
and varnish the deck?  
Hey, can I borrow  
your bathroom?  
Yeah. Yeah, you bet.  
It's just  
It's right back there.  
Thanks.  
The real Velma Duran died  
fighting oppression in Cuba.  
Someone should  
make that movie.  
If there was another way,  
I would never ask.  
But if someone  
identified Velma,  
they'd kill all  
the Duran family in Cuba.  
I've been  
a public official long enough.  
I think it's time  
to get out of Dodge.  
Nathalie Post, Thursday, September 5.  
Remember, you saw it here first.  
Talk of Rafe Taschen's  
insider land deals...  
has gone from a whisper  
to a state capitol roar.  
A \$100 million roar.  
The dew may be falling  
off the rose of the dashing politico's dreams.  
Certainly there is that  
initial ice-breaker...  
when Jack Nicholson walks on the set and

you have your first scene with him.  
You really--  
You don't know what to think.  
Uh, DiCaprio?  
Do you think  
he'd really do this?  
What it does is,  
it affects your char--  
Well, I take it back.  
Okay, maybe, you know,  
with a little make-up he could play Taschen.  
Did we already  
pass on him? Yeah. We did.  
And he took  
another picture.  
Why didn't you hire him?  
I just can't cast someone  
because they're famous...  
and would make my movie  
a lot of money.  
Miss Graham?  
Oh!  
Welcome.  
Welcome.  
Thank you  
for coming so far. Okay, yes.  
- Hi. This is beautiful.  
- Yes, yes. Your trip was good?  
Uh, yeah. Yeah.  
You know, I never received a script.  
No.  
There isn't a script.  
By the way,  
I'm Rafe Taschen,  
and this is your father,  
Nestor Duran.  
Nice to meet you.  
So I'm playing your daughter.  
No.  
You are his daughter.  
S. De verdad.  
Okay.  
Sure, yeah.  
Ah, yeah, uh, we'll go up to the pool,

we'll have a cooling drink...  
and I'll explain to you  
what the job entails.  
All right.  
What's the catch?  
Why are you guys  
paying me so much?  
- It's too much.  
- Well, there is an element of risk involved.  
What does  
"too much" mean...  
if it's for  
someone you love?  
They're all planets.  
They only reflect light.  
You could finance 10 movies  
just with these head shots.  
We'll find her. If we screw up  
the casting of Velma Duran,  
we don't have a movie.  
It's an audition  
that Candace sent over.  
Some girl who only did  
one exploitation film.  
Okay.  
Oh, God.  
She's unbelievable.  
Hey, you haven't seen my level  
around here, have you?  
We've gotta find out who she is  
and get her in here for a meeting.  
Out of all the head shots and rsums  
and reels and meetings,  
what made you pick  
Laurel Graham?  
Of all the gin joints in the world,  
she had to walk into mine.  
I think if I have  
any talent at all, it's for recognizing talent.  
Wait a minute.  
Wait a minute.  
No, no. I-I'm sorry.  
This is the craziest fucking thing I ever heard.  
They saw me in some

stupid horror movie I did...  
that I never thought  
would get seen anywhere.  
And now you need money  
to disappear again.  
I paid you, Laurel.  
What should I do?  
You can't do this, Laurel.  
Hold on. Hold on.  
My phone's ringing.  
- Hello.  
- Hi, Laurel.  
Hi.  
It's Mitchell Haven.  
Can I come up?  
Let me call you back.  
Um, yeah. There's a caf  
on the second floor.  
Uh... 30 minutes?  
Okay, great.  
Bye.  
Fuck.  
Hi.  
Hi.  
Hi.  
Nice to meet you.  
Nice to meet you too.  
Okay, before you say anything  
about me or your movie, Wow.  
I just have to tell you  
that I'm not an actress.  
Okay.  
How do I say this?  
You are Velma Duran.  
No, I just did that stupid  
vampire movie as a goof.  
Well, great.  
That's what this will be.  
You're not understanding  
what I'm saying.  
I'm I'm really embarrassed.  
'Cause I don't act.  
That's perfect.  
You know, um...

what Sam Fuller said  
to Robert Stack...  
when he asked him  
how he wanted him to act?  
He said one word.  
"Don't."  
The tragic deaths  
of Bob Billings, Rafe Taschen and Velma Duran...  
are coming  
to the big screen.  
Sources say the director  
Mitchell Haven...  
is in talks with Cary Stewart  
to play the lead role of Rafe Taschen,  
while Scarlett Johansson is rumored  
to be in the lead to play Velma Duran.  
Are these the right actors?  
You have your say.  
I think it's prophetic  
that you're staying at the Scalinata.  
I lived there  
for six months, off and on.  
Wow.  
It was just a pensione then.  
Well, it's a hotel now.  
It's not as expensive as the Hassler or  
the de Ville, but it's still pretty steep.  
I think I'm gonna find  
an apartment though.  
But you don't need to do that now  
'cause you're coming back to Hollywood with me.  
You're very sure of yourself.  
Not really.  
Just you.  
It's what they pay me for  
understanding character.  
We'll go over the script  
in the morning.  
Hey, man.  
Hi, Moxie.  
Hey.  
How you doing? Hey. Good.  
Hey, girl.  
Let me grab these.

How you doing?

Hey.

How you doing?

So let me guess.

She's the reincarnation  
of Louise Brooks. Better.

How was Rome?

Gotta tell you, this girl,  
she gives off so much light she'll blind you.

Good news.

Scarlett Johansson's agent  
said she'll do it for scale.

We just have to give her  
a commitment by Friday.

Scarlett Johansson?

Yes.

What have I always said that  
the three most important duties of the director are?

First is casting.

And second... is casting.

Third?

Casting.

It's 90% of the job,  
and I can't even remember  
what the other 10% is.

You remember what Warren  
used to always say?

Mm-mmm.

That beauty  
was only skin-deep,  
but ugly  
went clean to the bone.

Well, with this girl  
her beauty goes clean to the bone.

She's not only beautiful  
and perfect for the part, she's smart too, huh?

You, uh

You mentioned that a few times.

Just from talking to her

I've come up with a whole new ending.

Great. Well,

so we have no cast and no ending then.

No, we have a cast.

His agent finally

stopped blocking us.  
Cary Stewart wants  
to play the part.  
Cary Stewart?  
Sure you wanna do that?  
So now  
you've signed a star. Yes.  
How much work did that take?  
He responded to the material  
immediately and  
You know,  
we've had discussions.  
I'm honored to have  
his creative input on the project as well.  
But it's never that simple  
in Hollywood, is it?  
It's never  
that simple.  
Just as you think  
you've crossed the bridges, then there's the deal  
as you say,  
the agents, the managers.  
The managers.  
The lawyers. Yeah. The press agents.  
That is the complicated process.  
At some point  
it's just so unbelievably frustrating...  
and it becomes like  
something that obstructs the creative process.  
You know?  
I-It's like It's an industry, man.  
Show business  
is not just show.  
Now, the costar.  
Who is she?  
Uh, relatively unknown.  
Mm-hmm.  
And she, um  
She's incredible.  
She's about  
to be a huge star.  
I just knew instantly  
that she was the one.  
She agreed to do the picture

and she arrived last night.  
I think Cary's very excited.  
He's seen some of her work.  
Now, have you ever found  
yourself involved with any of your actors- actresses, I mean?  
I try and avoid that.  
I like to think  
I'm professional about it.  
Do you see yourself following  
a very scripted situation,  
or do you think you're  
going to improvise a lot?  
I like my writer's work.  
It's a very stylized piece.  
I don't want it to shift tonally, you know.  
There's that risk.  
However, um,  
I'll always do  
another take for deeper truth.  
Do you feel a little rusty  
in any way?  
A little.  
I'm just excited  
to be back on track.  
Well, it's good to talk to you.  
Good luck with this show.  
Likewise. Thank you.  
Thank you so much.  
Likewise.  
Thanks.  
I guess I should  
apologize to you.  
I told Mitchell that  
he was crazy not to hire a big star to play Velma.  
But the truth is,  
nobody could play this part but you, Miss Graham.  
Thank you.  
We'll see if you still feel that way  
after we start filming.  
As in the midst of battle...  
there is room  
for thoughts of love;  
and in foul sin for mirth.  
As gossips whisper

of a trinket's worth...  
spied by the death-bed's  
flickering candle-gloom;  
As in the crevices  
of Caesar's tomb...  
the sweet herbs  
flourish on a little earth:  
So in this great disaster  
of our birth...  
we can be happy  
and forget our doom.  
For morning,  
with a ray of tenderest joy...  
gilding the iron heaven,  
hides the truth,  
and evening gently woos us...  
to employ our grief  
in idle catches.  
Such is youth;  
Till from that summer's trance  
we wake,  
to find despair before us,  
vanity behind.  
I just can't believe that  
for the cost of renting a Viper for a week...  
we bought three of these  
And we still have enough  
left over for two caraway seeds and an agent's heart.  
Isn't the resolution  
different?  
I don't really need to see  
a single hair...  
standing straight up  
on Laurel Graham's head.  
Can he crank up  
a \$10 million movie by next Tuesday?  
So was it a big deal  
around here the day that Taschen and Velma did it?  
Mmm.  
Well, you have to  
keep in mind...  
that Taschen and Velma  
had everybody's shorts pretty steamed up.  
I mean, she was barely out of college

and he was working for the state government...  
making about \$182,000 a year  
plus perks.

Mmm.

I mean, to folks out here,  
you know, he could have been a billionaire.  
He was that different.

Mmm. Right.

Ahh.

Uh, margarita, please.

Thanks.

# Your voice is soft,  
sweet and mellow #  
# Those words of emptiness #  
# Are very shallow #  
# What I took for truth #  
# Love and beauty #  
# Were just to use  
for another day #  
# Another hurt  
A different way #  
# My eyes are dry #  
# But hollow tears  
spill down my face #  
# And I feel  
like a just-cried tear#  
# Waiting to be  
brushed away #  
# So don't be kind #  
# 'Cause you can't help me #  
# I'll just be cried again #  
# In another time #  
# And another way #  
# I don't know when  
I lost my trust in you #  
# The road ahead #  
#Just doesn't have a view #  
# Without your love #  
# I just could never guess #  
# My way to you #  
# And road to happiness #  
# And I still #  
# Feel like a just-cried tear#  
# Waiting

to be brushed away #  
# So don't be kind #  
# 'Cause you  
can't help me #  
Mr. Haven?  
## [ Continues ]  
I'm Nathalie Post.  
Nathalie!  
Hey!  
Wow.  
Hi!  
Thanks for driving  
out tonight. Oh, yeah, not a problem.  
- I'm here at Doc's  
most every night, so Great.  
It's great  
to finally meet you. You're all so nice.  
Wow. Um, we've got  
a lot to talk about.  
The more we all argue about  
what really happened, the more confusing it all becomes.  
Well, as you can see,  
you're not in Hollywood anymore.  
We still get kind of excited  
when a crazy couple with looks and money...  
blow it all on a bet that doesn't make  
sense to anybody but themselves.  
If it all made sense,  
I wouldn't be interested.  
Do you have a sec?  
Uh, yeah.  
Let me buy you a drink.  
I'd like a martini, please. Dirty.  
# I see your face  
in every cloud above #  
# It brings me back #  
# To precious memories  
of our love #  
# Ohh, baby ##  
Where'd they find her?  
Where- Where did you go after that?  
Mitchell.  
Hello again.  
Mr. Brotherton.

Bruno.

You know these famous  
Hollywood folks?

Yep. I guess  
I'm their native guide.

Nathalie Post.

Hi!

Steve Gates.

Pleasure.

I just wanted to say,  
your blog about the Taschen and Duran story,  
it's like  
pure Southern poetry.

I'm a blogger,  
not Flannery O'Connor.

Thank you.

Well, uh, thanks.

Oh

W-We'll talk later.

Absolutely.

Have a sit.

Get one more of these?

A Maker's.

So, you wrote the story.

Mm-hmm.

How come you're not working on the script?

It's not my story anymore.

Come on.

You weren't even  
a little attracted to Bruno?

# I've gone, but I'll be  
circling back #

# Now I'm crossing  
the Chowchilla River#

# By the light  
of a ragged moonbeam #

# And I'll miss #

# The rose #

# Of San Joaquin #

# I'll miss the sun  
on the Sierra Nevadas #

# Adobe moon on the rise #

You know,

with all the stuff

you've written about Billings,  
you think Taschen  
didn't kill him?  
Anyone who's been on my site for five  
minutes knows I don't think anyone killed anyone,  
including themselves.  
Well, now,  
that's quite a theory.  
Well, that must be  
your theory too,  
the way you're shadowing  
this film production.  
What would Mitch Haven think  
of your insurance career?  
What insurance career?  
I'm a carpenter.  
What do you say?  
You ready to shoot?  
I don't think that Taschen  
would kill himself.  
I meant it  
metaphorically.  
He was in the prime  
of his life. He-  
He had everything.  
She was just starting.  
Why would they  
throw all that away?  
What'd you wanna do,  
shoot two endings?  
Mmm.  
I'm done for today.  
I'll see you guys  
in the morning. Okay.  
Good night.  
Good night.  
Hey.  
What if you're wrong?  
What if Taschen's insurance policy  
on the Cessna lapsed?  
What if his friends from Cuba  
had something to do with it?  
Are you sure Mitch wants  
this kind of technical advice on the story?

Mitch doesn't care  
about the story.  
All he cares  
about is Velma.  
Up a little bit.  
Cut there.  
Hold.  
Bank to the left  
a little bit.  
Left.  
Cut.  
Tail slate it.  
That was amazing.  
Take one.  
They're on to us, Velma.  
It's over.  
No, it's okay.  
We just have to show our faces  
at the capitol one more time...  
and then...  
everything  
will be okay.  
Okay?  
You Y-Y  
You really should have  
been an actress, Velma.  
Don't worry.  
Okay?  
We just--  
Let's show our faces  
at the capitol one more time...  
and just pretend that we're  
doing business as usual...  
and everything  
will be fine.  
Okay?  
You should have been an actress, Velma.  
Or not!  
Oh, my gosh, don't let me  
ever do that again!  
That's  
just awful! Very nice.  
You guys almost done?  
Who's ready for a drink?

No, thanks.  
I'm good.  
I'll just wait for Saturday.  
That's really nice.  
Yeah? There's a shot missing.  
We'll have to do some digging.  
Tomorrow?  
I'm done for today.  
I remember there  
being other takes.  
We have lots of--  
lots of coverage for that scene.  
Okay.  
Night, sweetie. Good night.  
See you guys  
tomorrow. Night, Steve.  
Good job, man.  
Thank you.  
Oh, why didn't you take me  
in your arms that day? Why did you let me go?  
Why did we have to  
go through all this nonsense?  
Don't you know you're  
the only man I ever loved?  
Don't you know I couldn't  
look at another man if I wanted to?  
Don't you know  
I've waited all my life for you, you big mug?  
Will you forgive me?  
For what?  
Oh, you mean,  
on the boat?  
The question is,  
can you forgive me? What for?  
Oh, you still  
don't understand. I don't want to understand.  
I don't want to know.  
Whatever it is, keep it to yourself.  
All I know is I adore you,  
I'll never leave you again and we'll work it out somehow.  
Just one thing  
I feel it's only fair to tell you,  
it'd never have happened  
except she looks so exactly like you.

And I have no right  
to be in your cabin. Why?  
Because I'm married.  
But so am I, darling.  
So am I.  
Positively the same dame.  
Wow.  
What a masterpiece, huh?  
If only we think it's funny,  
do you think it's still a masterpiece?  
Yeah.  
A great comedy, its job  
is to make you laugh, right?  
Oh, yeah?  
So if it doesn't make you laugh  
Where'd you hear that?  
Huh? Huh? Huh?  
Stop.  
Oh, my G  
Hundred million dollars?  
Well, you know,  
actually it's only 15% of \$100 million.  
You are crazy, Rafe.  
They'll hunt you forever  
for that kind of money.  
The 15 million  
includes paying off certain of my partners...  
who would not like  
to see a court case proceed against me.  
You know, but I don't think I can  
claim deductions on bribes.  
Mother used to say-  
Yeah.  
Well, I was indicted so that  
they could find the money to report to the I.R.S.  
You see,  
no money, no taxes.  
But... I'm not worried.  
Then why are you  
drinking like a fish?  
Me?  
Nestor.  
The girl  
You think she can

stand the pressure?  
Well...  
sometimes I think Velma,  
she's not dead.  
She only changed bodies.  
Velma, Laurel or...  
whoever she is,  
she's just like my daughter.  
She's strong enough.  
Hello?  
Yeah. No, no, I'm  
I just got out of the shower. Uh  
Europe? What?  
Um  
Well, look, if Tiger's Den  
is gonna give us 500,000 to do these European locations,  
um, I'll  
I'll be a good sport...  
and rewrite 30% of the script  
while we're shooting.  
Do you think Altman ever  
treated a writer like this?  
My friends and I  
closed the bar.  
Well,  
congratulations.  
And then when I was  
in the little girls' room they left me, so  
I didn't drive here.  
Come on in.  
Mmm!  
Here. Let me get one of those.  
I'd better stop this.  
I'm starting to like it.  
Here. Put your money away.  
This one's on me.  
Oh! Thank you.  
Hmm.  
To a masterpiece.  
Of fiction.  
You know, I can save you  
a lot of time.  
I knew there was  
a ton of stuff in here you didn't put on your blog.

Billings was a good cop  
with a bad pancreas and a lousy medical policy.  
And he had not one,  
but two families to support.  
You know,  
you didn't say anything about Laurel Graham.  
You want  
to play a game?  
All right.  
It's called...  
fuck the facts.  
One, two.  
Well, Rafe did it.  
He got himself indicted.  
But you don't have to  
take him in.  
Or did he  
have some help?  
Do you mind that this is tequila  
when it says in the script that it's rum?  
Cut!  
Sorry.  
Your bag  
fell over too. I noticed.  
That's weird.  
Do we have  
a bottle of rum on set?  
Doesn't anyone read  
the fucking script?  
No, they don't.  
Evidently not.  
That was nice, guys.  
I'm I'm sorry.  
I feel  
I feel a little stagnant  
in the beginning of the scene,  
like I don't know  
what I'm doing.  
I'm just  
I'm standing there. Am I on camera or not?  
Yeah, you're on camera.  
We see you from the back. Honestly, it looked great.  
Do you want me to rush up?  
I just feel like I'm standing there.

Take even more time,  
if you want. Okay.  
Everything  
was great. Okay.  
Got the rum?  
Okay, back to one.  
We're back to one.  
Doin' it again.  
Back to one.  
Doin' it again.  
Reset the car  
safely, please.  
Well...  
Rafe did it.  
Finally got himself indicted.  
You don't have to  
take him in.  
Or did he  
have help?  
You could say  
it was an accident.  
What would they do to you  
if you'd just let him go?  
What would you do to me  
if I just let him go?  
And cut. Beautiful, guys.  
It's perfect.  
It doesn't get  
any better than that. So let's move on.  
Moving on!  
New deal!  
Do you mind  
asking your actors to do me just one favor...  
and use a single line of  
dialogue that's in the script?  
Yeah, okay.  
Good work.  
I thought you  
were a friend.  
Hi, Bruno.  
Man, Laurel needs a rest.  
And you too.  
The lovesick, the jealous  
and the betrayed,

they all smell the same.  
She's here  
for the movie, man. You think so?  
You're the only one  
that sees that.  
She looks at you like  
every word out of your mouth comes straight from God.  
But I don't believe  
in God, Bruno.  
Moxie!  
I talked to our pal,  
Bobby Billings,  
over in the cop shop.  
He says the whole arrest thing  
can be real low key.  
No America's Most Wanted  
crew camped on the front yard, huh?  
Might as well  
go down in flames.  
And cut!  
Okay,  
way to go, guys.  
That takes us  
out of this scene. Good work.  
You're not just  
saying that, are you? No. How's your neck?  
It's fine.  
You okay?  
Good one. Nice, guys.  
We're gonna get  
more coverage on this scene, right?  
No. It works  
perfectly in one.  
We need more time for Velma's scene  
the blue one.  
More time for Velma?  
Well, yeah. I mean, it's a  
it's a crucial scene, Steve.  
And crucial scenes  
like Taschen's suicide get sleep-walked through?  
It works perfectly. Right. Right.  
Hi.  
Give me my water.  
So what's

the matter?  
I don't know  
if it'll make you feel any better,  
but whatever it is,  
within a  
within a year you'll be laughing about it.  
Grab the hips.  
There.  
Like that. Yeah.  
Yeah. That's good.  
That's enough.  
All right. Yeah.  
We'll tie them with this.  
Okay.  
Okay.  
Yeah, I got it.  
Right side.  
That's it. Yeah.  
Okay, I'll get her-  
Here's her arm.  
Where's the sleeve?  
I don't know  
how to get it off. We have to undo  
No. Maybe this way.  
Now pull.  
Shit.  
Aw, shit!  
I don't know what to do.  
Pick her up.  
Oh, I'm sorry. Oh, this poor baby.  
Okay, I got most of it.  
There we go.  
Let me see.  
Okay. All right.  
Okay, I got it.  
Shoes.  
Aw, shit.  
These fucking Fuck!  
All right.  
Let's see if that scene...  
in the... third act  
the motel scene  
Let's see if that plays  
Yeah, yeah. That's a good idea. What number?

I think it's 19.  
Huh?  
Ninety-something.  
Yeah. 169, not 19.  
The thing you have to remember is that  
you have to make me love you...  
for this scene to work.  
I'm sorry?  
You have to  
Never mind.  
Okay.  
I'll try.  
Um, let's see.  
We're in too deep, Rafe.  
You got what you  
wanted, Velma.  
Everything you wanted.  
I want us  
to go back to yesterday.  
Why not go back further?  
To before we met,  
to before you were born.  
And we could go back  
even further still...  
to a time where I never believed that  
I would meet anyone like you.  
Wow!  
That was great.  
Okay.  
We're in too deep, Rafe.  
This is what  
you wanted, Velma.  
Everything  
you wanted.  
I just want  
to go back to yesterday.  
Why not go back further?  
Why not go back to... before we met,  
before you were born?  
Or... we could go  
further back.  
We could go back to before I ever dreamed  
of meeting someone like you.  
Nice. I like that.

Very nice.

- It's a little Is it too dramatic?

- Hmm.

We're in too deep, Rafe.

This is what you  
wanted, Velma.

Everything

Everything you wanted.

No.

Oh, I just want  
to go back to yesterday.

Why not go back further  
to before we met,  
to before you were born?

No, no, no.

Let's go back further still...  
to a time before I even dreamed  
of meeting someone like you.

That was great.

Oh!

Wow.

Who wrote this shit?

Let's do it again.

Grandpa needs a drink.

I was in Cary's room.

I'm sure it's a really nice room.

He's really hung up  
on this girl that's in Italy,  
and we just talked  
about... Rome and...

Positano,

but mostly

about the girl. Well, I'm not the cops...

or your father

or anyone who gives a shit.

I need you because

I need to make this movie work.

Mmm.

That's not

why you need me.

Flowers won't bring

Officer Billings back.

Look, I know you

started this, Velma, but you don't need to finish it.

I can handle this.  
I know how you plan  
to handle it.  
And you have a better idea?  
Keep your flowers, Rafe.  
Cut!  
Nice.  
Okay, I can do this.  
Whatever it takes,  
I'm gonna do it.  
You don't know Billings.  
He He can't  
be bought off,  
not with money,  
not with all your charms.  
I like it.  
She seems to really be  
holding her own against Cary.  
I wouldn't expect  
anything less.  
Ah, Mitchell.  
Hi, guys.  
Hi.  
What's up?  
All right. Bruno.  
Hey.  
Laurel thinks it would be  
a good idea if Velma tried to seduce Billings.  
Hmm.  
I don't think she'd do that.  
Why not?  
Why not? Laurels a woman.  
She thinks Velma would do it.  
He was a cop  
with 38 years of experience. He was decorated.  
He's not gonna  
throw it all away on a piece of strange  
even if she did look  
as good as Laurel.  
No offense.  
Piece of strange?  
I, uh I don't know  
about all that.  
I just I don't think

she'd do it.  
You're  
thinking too much.  
Aw, that's so sweet.  
Thank you.  
Soy Ana.  
A fucking  
masterpiece.  
How many movies  
have you seen?  
Hmm. I don't know.  
You shouldn't really  
ever ask a filmmaker that.  
Why?  
We don't really  
want to admit...  
how much time we spend  
obsessing over other people's dreams.  
So I've seen your dreams?  
Pretty much.  
I know all the dialogue  
by heart even.  
Hmm.  
Hey.  
Mmm.  
My only crime is wanting  
to leave this place.  
My crime is not  
wanting to leave.  
I'd live up here  
in the Smokies forever.  
Never get tired  
of the smells...  
and the colors  
and... the sounds.  
Mmm.  
And cut. Okay.  
Great, guys.  
We've got two good ones there.  
So we're on the move  
to the cemetery. Can I have another one?  
What's that?  
Can I have another one? I fidgeted a lot.  
You really want one?

It was really good.  
Okay, Laurel  
wants another one. Thanks.  
And final touches, please.  
Let me see.  
Hmm.  
Am I that frizzy?  
Mm-hmm.  
Hmm.  
It looks good. Thank you.  
Mm-hmm.  
Okay, and here we go.  
Let's roll sound.  
Speed!  
Rolling.  
My only crime is wanting  
to leave this place.  
My crime is not  
wanting to leave.  
I'd live here  
in the Smokies forever.  
I'd never get tired  
of the smells...  
and the colors  
and the sounds.  
And cut.  
So we have  
a perfect one there...  
and a great one  
from the first take.  
I think the camera  
has a crush on you.  
That was beautiful.  
Thanks.  
We're on the move.  
On the wrong set.  
That was beautiful, man.  
I know.  
That scene was drop-dead beautiful.  
Of course there should  
be a reverse on Billings,  
but somehow Velma  
made it work.  
You never let up, do you?

Sorry, man. I guess  
that was kind of stupid.  
But, um  
But I'd be more stupid  
if I didn't tell you, as a friend,  
that you're in way too deep  
on this one, man.  
In my dreams maybe.  
Maybe.  
Hey! I wanna  
talk to you. What the f--  
I wanna talk  
to you, Velma. What do you want, Bruno?  
My name's not Velma.  
It's Laurel.  
Hmm.  
Drinking already?  
Hmm.  
I don't wanna talk  
to the real Velma Duran.  
I wanna talk to the one who's been prancing  
around the goddamn state capitol...  
pretending  
to be Velma Duran. Right, right. Uh-huh.  
Yeah, the one I just  
caught a glimpse of--  
and enough of a glimpse  
to know it's really you.  
Okay, you're losing it, Bruno.  
Yeah, I'm losing it?  
You're really losing it.  
I'm just going to have to talk  
to Mitchell about this. I think we've had enough.  
It's gonna be better for everybody  
if you're just gone.  
Yeah, you seem to know  
what's best for everybody, don't you, Velma?  
Especially milking the state of North Carolina  
out of a hundred million dollars.  
Have you dug up  
anything yet?  
No.  
Nothing about him feels right.  
He comes up with something new every day,

and it's all straight out of my diary.  
He's one smart hillbilly.  
So I guess the myth,  
as usual, has no relationship to reality.  
Oh, that's so weird.  
Well, whatever.  
It's freaking me out.  
It was your idea,  
this whole movie thing.  
So let me take care  
of it, okay?  
I don't know where this kid  
Haven is going with this movie.  
I mean  
Yeah. Uh  
But-But, you know,  
I do know that this  
is not the character that I signed on to play.  
Just a minute.  
Yeah.  
Oh, hi.  
Well, he's got Velma  
at the center of the story now,  
and Taschen is just kinda  
the fall guy, and it's, uh  
Ju Wait.  
Okay, tip is three  
four dollars.  
And, uh,  
thank you very much. You're welcome.  
No!  
No. I'm telling you, he's changing  
the whole damn thing around.  
So is there anything  
that we can do...  
in a contractual situation  
with this kid?  
Hmm? Yeah, yeah, I know.  
You're right. I should have asked for more money.  
I think that Velma Duran  
liked the mess that she was in.  
I just don't like it  
when you go away so far.  
You disappear into your dreams,

and that feels so lonely.

Hmm.

Come on. Hey.

I won't do that.

Huh?

Okay.

Ohh.

Are you okay?

While the gods slept

Mmm.

Mmm.

Just let me know

when you're set up.

Some of the actors have

been asking for extra lines.

What do you think

I should tell them? Oh, really?

Yeah.

We've already

cut the script to 95 pages...

and it's still

running four hours. Right.

So justjust have them

come talk to me.

Okay.

Hi.

Hi.

Just when you have a minute,

I'd like to speak with you.

Sure. Yeah.

Right now.

Okay.

What is it?

I want Bruno

off the film.

Why? He's He's doing

such a great job.

No, he's- I don't think

he's here to help.

Are you aware that he works

for Universal Benefit Systems?

Yeah, I think he used to.

I mean, he's already

helped so much.

He's brought  
tones and details.  
Thanks to him, this movie is so much more  
than just some May-December nonsense.  
There's not even  
gonna be a movie when he's finished.  
Come on.  
Ow!  
Am I early?  
Uh, no.  
Come on in, Bobby.  
You know,  
this whole plan fizzles,  
I'm the only one  
that gets away clean.  
Okay. Cut.  
Let's cut.  
It's great.  
That was beautiful.  
Thanks. Okay.  
Are we good?  
Checking the chip.  
That's gonna be lunch  
one half.  
Oh, yes. Thank you.  
Thank you.  
Oh, sure.  
I can do better.  
Very impressive.  
Very powerful.  
Thank you.  
Instead of the catering wagon,  
let me take y'all some place real special.  
But you can't tell anybody  
about it though.  
It's busy enough  
as it is.  
Hmm?  
Go ahead. Yeah.  
I'm gonna work  
on my, uh, scene.  
No. No.  
You gotta come too.  
You can't play Velma unless you eat the food

she ate on the last day she lived.  
You know what?  
You are right about that.  
Sure. Let's go.  
Is this the place you  
wrote about in your blog?  
No.  
This is a place Bruno  
found on his own.  
I don't remember  
any restaurants out here.  
Hmm.  
I must have taken a wrong turn.  
No. You know,  
we don't have time for this.  
Yeah? I figured  
since we were out here,  
you've missed  
an important story point.  
And I think you need  
to see it.  
Did you mention it  
to Steve?  
I didn't say  
it was important for the movie.  
I said  
it's a story point  
the real story.  
Hey, Laurel, why would Velma  
come all the way out here...  
just before driving  
her car into the lake?  
All right, you know,  
I'm just about done  
with your consulting services, Bruno.  
Yeah, you don't want  
the truth at all, do you?  
You're just interested in making another  
Hollywood piece-of-shit movie.  
No, it's not just  
some other Hollywood piece-of-shit movie.  
It's my Hollywood  
piece-of-shit movie.  
Well, at least

you're an honest man.

Well, Ill still pay you  
till the end of the shoot.

But you have to stay away  
from my set.

So, Bobby,  
you're good  
with all this?

Good?

I thank God your life is  
almost as fucked up as mine.

I guess our misfortunes  
are made for each other.

I just wish I could've  
met that Velma Duran.

The real Velma Duran.

She was about the only person

I ever met who wasn't just in it for herself.

Youthful idealism.

It's not that rare.

Think so?

Man, I think

that's when it's rarest.

It's really the best  
it's ever looked.

Mitchell, it's Bruno.

Did you call me?

No. No, I didn't call you.

You sure?

Sounds like you on this answering machine.

Call me back--

Okay, hang on.

What's going on?

Must've been  
an old message.

Guys, I need to talk to you.

Uh, you got  
a drink in here?

I know you got something  
to drink in here.

Yeah, I think there  
might be some, um, rum in the refrigerator.

Huh. Who keeps rum  
in the refrigerator?

Jacket.

Uh, you know what?

I might be mistaken.

Maybe it's

in the cupboard.

Movie time is over.

And we really gotta talk.

Let me guess.

Is it

In a Lonely Place?

Why don't you ask Laurel?

Laurel, you wanna

tell Mitchell what movie he's making?

Mitchell knows what kind

of movie he's making. Really?

I didn't see anything about a hundred million  
dollars that came up missing in the script.

A hundred million

dollars, eh?

Well, that is good.

We should put that in.

I'll call Steve

right now.

I gotta file a report.

It's fraud.

It's grand theft.

It's falsifying

police documents.

Stealing goddamn bodies.

We got

all that in there, or almost all of it.

Bruno, would you just

put the gun down?

I have to shut you down,

Mitchell.

I have to shut you down,

you need to call the cops and they need to take it from here.

You're

shutting me down?

Why do I need

the cops, Bruno?

You need the cops

for her, Mitchell.

Bruno, don't do this tonight.

The movie's almost finished.  
Nothing is done  
until the money's found.  
What money?  
What money?  
Shit!  
Baby?  
Hey, Laurel. Laurel?  
Oh, fuck.  
Laurel?  
Nobody was supposed  
to get hurt!  
- Then you shouldn't have  
brought a gun into this scene.  
Put your weapon down  
and your hands in the air!  
Drop the weapon!  
Put your hands in the air!  
Drop it!  
Just one second.  
# Roll the credits, Johnny #  
# You up there  
in the projection booth #  
# This dream is over now #  
# Time to put your shoes on #  
# And hit the streets #  
# Ah, but wasn't it beautiful? #  
# Did we forget about  
the hard times for a while? #  
# The good guys won, Johnny #  
# The bad guys  
tasted bitterness #  
# And defeat #  
# We kissed the leading ladies #  
# Felt the warmth  
of their deep caress #  
# Toasted queens  
and princesses #  
# Rode those rocket ships #  
# To the stars #  
# It's dark now  
on the streets of life #  
# I think I lost  
my pocketknife in there #

# Damn it, Johnny,  
I can't remember now #  
# Where in the hell  
I parked the car#  
# Let's dance  
to keep the fear away #  
# And whistling  
keeps the wolves at bay #  
# Remember things  
that might have been #  
# And all the love  
that could have been #  
# Let's storm the old ramparts #  
# Let's sing those old songs #  
# From the movies  
in our hearts #  
# The way she brushed  
her hair back with her hand #  
# I was her only boy,  
her leading man #  
# She knew more than  
you'll ever know, Johnny #  
# She talked to birds and animals #  
# She never talked to me #  
# If only she could step off  
of the silver screen #  
# That little blonde  
in tight black jeans #  
# Christ, I lost my mind now, Johnny #  
# The bars are closed  
The moon is smiling through the trees #  
# Let's dance  
to keep the fear away #  
# And whistling  
keeps the wolves at bay #  
# Remember all  
that might have been #  
# And all the love  
that could have been #  
# Let's storm  
those old ramparts #  
# Let's sing those love songs #  
# From the movies  
in our hearts #

# Let's sing those love songs #  
# From the movies  
in our hearts ##  
# Well, the ditches are on fire #  
# There ain't no higher ground #  
# You're dreaming  
of the City of Angels, kid #  
# Now you're pawning your  
clothes in some hick town #  
# Forgiveness is  
the killer of snakes, amigo #  
# In the gardens of despair#  
# Keep your mind on the middle,  
little brother#  
# Out on the road to nowhere #  
# The polo club in Havana #  
# An ancient church in Rome #  
# You keep thinking  
you recognize dark faces #  
# The way the flesh is arranged  
like wax on the bones #  
# You're making deals  
with dirty little people #  
# Balancing between  
a curse and a prayer#  
# There's a thin line  
'tween the pathway to glory #  
# And that road  
that leads to nowhere #  
# Row, row, row  
your little dreamboat #  
# Silently downstream #  
# The banker, the cop,  
the candlestick maker#  
# They're all wise to  
your filthy little schemes #  
# You're riding backwards  
on a blind horse #  
# In a carnival  
down south somewhere #  
# Where the tunnel of love  
was never finished #  
# Out on the road to nowhere #  
# Ashes to ashes #

# And dirt to dirt #  
# Your blood runs with  
OxyContin and vodka, pal #  
# Why in the hell  
do you still hurt? #  
# Now every day  
is the day of reckoning #  
# Even the weatherman  
makes you feel scared #  
# Rise up, Lazarus,  
and keep on staggering down #  
# That old road to nowhere #  
# Now row, row, row  
your little dreamboat #  
# Silently downstream #  
# Where the banker, the cop  
and the candlestick maker#  
# They've gone wise to all  
your filthy little schemes #  
# You're riding backwards  
on a blind horse #  
# In some carnival  
down south somewhere #  
# Where the tunnel of love  
was never finished #  
# Out on the road to nowhere #  
# The tunnel of love  
was never finished #  
# Out on the road to nowhere ##