



Scripts.com

# West of Her

By Ethan Warren

1

[CELL PHONE VIBRATING]

[HEAVY BREATHING]

- HELLO?

-[MAN] MR. LINCOLN?

- YEAH. -[MAN] ARE

YOU STILL SINGLE?

- YES. -[MAN] STILL NO IMMEDIATE

TIES WITH FAMILY OF ANY KIND?

I'M STILL AN ORPHAN, YEAH.

[MAN] NO RECENT ACHIEVEMENTS

OR ADVANCEMENTS,

CAREER OR OTHERWISE?

YEAH, NOBODY KNOWS

I'M ALIVE.

[MAN] ALL RIGHT. WE'VE

MATCHED YOU WITH A PARTNER.

SHE CAN MEET YOU AT A BUS

STATION, AN HOUR WEST OF CHICAGO

**AT 1:**

TOMORROW. IS THIS ACCEPTABLE?

- SURE. -[MAN] DETAILS

ARE BEING FORWARDED

ALONG WITH INSTRUCTIONS.

- OKAY.

-[MAN] DANIEL?

YOU KNOW YOU'RE GOING TO HAVE

TO DISCONNECT THIS NUMBER.

[MUSIC PLAYING]

[DAN] ALL RIGHT, WHERE

ARE WE GOING AGAIN?

MITCHELL, SOUTH DAKOTA.

NO, THE PLACE.

OH...

IT'S A SECRET.

I'LL TELL YOU WHEN WE GET THERE.

- TELL ME WHEN WE GET THERE?

- YEAH.

[DAN]

I DON'T REALLY LIKE SURPRISES.

[WOMAN]

TOO BAD.

THE CORN PALACE.

I WAS SAVING I FOR A SPECIAL OCCASION.  
YOUR FIRST NIGHT SEEMS  
APPROPRIATE ENOUGH.  
OKAY, LET'S GO.  
WAIT A SECOND.  
[WOMAN]  
SHIT.  
PUT THIS ON.  
ALL RIGHT,  
LET'S NOT DO THIS.  
-[AIR HISSING]  
- WHAT ARE YOU DOING?  
[GRUNT]  
IT'S A CONTINGENCY PLAN.  
NOVV YOU GO TELL THE GUYS ON THE BENCH  
YOU NEED HELP CHANGING THE TIRE.  
YOU CAN'T DO IT BECAUSE  
OF YOUR WRIST, RIGHT?  
THEN YOU BRING THEM BACK HERE  
AND I'LL RUN OUT AND DO IT.  
I DON'T WANNA DO THAT.  
FINE, THEN YOU'LL  
HAVE TO DO IT... BY YOURSELF.  
AND YOU REALLY VVANT TVVO DRUNK GUYS  
GOING DOVVN SQME STREET VVITH ME?  
- I THINK YOU'LL BE FINE.  
- I WASN'T WORRIED ABOUT ME.  
WHY DON'T WE JUST DO IT HERE?  
NOBODY'S GONNA SEE US HERE.  
COME ON,  
IT'S THE CORN PALACE.  
[HEAVY BREATHING]  
[CHIT CHAT]  
WELL, LOOK AT THIS...  
YOU IN TROUBLE, FRIEND?  
I REALLY, REALLY HOPE NOT.  
[MAN]  
COME ON, DAMN IT.  
[MAN #2] YOU'RE DOING  
THIS THE WRONG WAY, MAN.  
[GRUNTING]  
[MUSIC PLAYING]  
- ALL RIGHT.  
- THANK YOU, GUYS.

- NO PROBLEM, MAN. ALL RIGHT.  
- THANK YOU.  
- DID YOU DO IT?  
- YEAH.

YOU ALL RIGHT?

[MUSIC PLAYING]

-[CROWD MURMURING]

-[DAN] [HEAVY BREATHING]

[FIDDLE MUSIC PLAYING]

-[RADIO VOLUME DECREASES]

- HEY, YOU.

THE COLONIAL PINE HILLS

WELCOME YOU.

OR AT LEAST, I THINK THEY DO,

THEY DIDN'T SAY.

WE NEED TO SLEEP.

- IT'S MORNING?

- YEAH.

[YAWNING] I DEFINITELY

NEED TO SLEEP.

[MUSIC PLAYING]

YOU CAN TAKE THE TENT ON ACCOUN OF IT'S YOUR FIRST NIGHT AND ALL.

IT'S EASY TO SET UP.

THANKS.

WHERE ARE YOU GONNA SLEEP?

IN THE BACKSEAT.

IT'S A GOOD THING ABOU WORKING SO LATE.

**YOU CAN SLEEP:**

JUST ABOUT ANYWHERE.

BUT SLEEP, OKAY?

WE HAVEN'T EVEN GONE

OVER THE BASICS. THE WHOLE:

DON'T GET THERE

BEFORE MIDNIGHT,

NEVER PARK WHILE

YOU'RE LAYING THE TILE,

IDEALLY NO ONE SHOULD EVER

SEE US... AT ALL... EVER.

THINK ABOUT WHERE

YOU WANNA GO TOMORROW.

I DON'T KNOW IF THEY TOLD YOU

THIS, BUT I REALLY--

I DON'T LIKE SLEEPING.

WE REALLY DON'T HAVE  
A ROUTE OR ANYTHING?

**WE JUST HAVE TO:**

CALL EVERY FEW DAYS  
TO GET BUDGET APPROVAL,  
TELL THEM WHERE WE'VE BEEN  
SO WE DON'T CROSS PATHS  
WITH ANYBODY.

I CHOSE THE CORN PALACE.

SO, TAG, YOU'RE IT.

THINK ABOUT IT.

[BIRDS CHIRPING]

[LABORED BREATHING]

BAD DREAMS?

I DON'T KNOW.

I JUST HAVE A...

IT'S, LIKE, A HEART THING.

- BROKEN?

- UH...

A LITTLE FAULTY.

ANYWAY, IT JUST GOES, LIKE,  
CRAZY WITHOUT WARNING SOMETIMES  
AND IT DOESN'T REALLY  
RESPOND TOO GOOD TO STRESS.

**NOT SUPPOSED TO:**

OVER-EXERT MYSELF.

**YOU SHOULD TRY:**

TO EXERT YOURSELF.

I MIGHT DIE.

YOU'LL DIE IF YOU DON'T,

I'LL TELL YOU THAT.

ALL RIGHT. EAT.

I'LL BREAK DOWN THE TENT.

**HAVE YOU EVER:**

SEEN IT BEFORE?

NOT THIS YEAR.

DID I SEE I THIS YEAR OR...?

AH, NOT THIS YEAR.

YOU KNOW I'VE NEVER EVEN  
BEEN OUTSIDE OF ILLINOIS?

**SO WHERE ARE WE:**

GOING TODAY?

I... DON'T KNOW.

WHY DON'T YOU DECIDE?

YOU HAVE TO VVANNA DO THIS, OTHERVWISE

I MIGHT AS VVELL TAKE YOU HOME.

ARE THE ROCKIES NEARBY?

I'VE ALWAYS WANTED

TO SEE THEM.

SOMEONE ALREADY GOT ASPEN.

HOW'S ESTES PARK?

GATEWAY TO THE ROCKIES.

YEAH, THAT SOUNDS GOOD.

- YEAH?

- YEAH.

[MUSIC PLAYING]

- OKAY, LET'S PUT IT HERE.

- HERE?

- HOVV DO YOU FEEL?

- I FEEL GOOD, I FEEL REALLY, REALLY GOOD.

**BOTH:**

[LAUGHING]

ALL RIGHT, GOOD? WANNA TAKE IT?

OR YOU'RE GOOD?

YEAH.

ALL RIGHT, LET'S GO.

LET'S GO.

[MUSIC PLAYING]

I GUESS ALL RIGHT,

I'VE BEEN LIVING IN ILLINOIS

**FOR AS LONG AS:**

I CAN REMEMBER.

I WORKED FOR DIFFEREN NON-PROFITS,

LIKE, SOUP KITCHENS,

LITERACY CENTERS,

SO I GUESS I'M LIKE A PROFESSIONAL,

YOU KNOWV, VOLUNTEER COORDINATOR.

THAT SOUNDS REWARDING...

WHY DID YOU STOP?

UH, I DON'T KNOW, I MEAN, THINGS

SORTA FELL APART A WHILE BACK

AND I REALIZE I DIDN'T HAVE  
ANYBODY IN MY LIFE.  
OKAY, LET'S DO THIS.  
BUT, UH...  
BACK IT UP, THOUGH, LET'S...  
TELL ME ABOUT YOUR PARENTS.  
- NEVER KNEW 'EM.  
-o1- | ... UM--  
IT'S NOT LIKE THAT, I JUST--  
I WAS IN FOSTER CARE FOR  
AS FAR BACK AS I CAN REMEMBER  
SO I NEVER KNEW 'EM  
AND I DON'T NEED TO.  
BUT DID YOU HAVE A FAMILY,  
LIKE, LONG-TERM CARE?  
WELL, FIRST I WAS UH...  
HOW DO YOU EXPLAIN THIS--?  
A NOVELTY BABY.  
YOU KNOW WHAT THAT IS?  
IT'S LIKE A NEW HOME  
FOR EVERY BIRTHDAY.  
YOU SEE, BECAUSE,  
LIKE SOME COUPLES,  
THEY ONLY SEEM TO WAN A BABY OF A CERTAIN AGE.  
AND THEN WHEN THE KID  
GROWS OUT OF THAT AGE,  
THEY REALIZE THAT THEY'RE  
STARING DOVVN THE BARREL OF,  
YOU KNOW,  
THE REST OF A LIFE.  
WELL, TWO LIVES.  
YOU KNOW, THEIRS AND HIS,  
WHICH I GUESS CAN BE,  
YOU KNOW, ONE THING IN THEORY  
BUT IT'S ANOTHER THING WHEN  
THAT REALITY REALLY LIKES...  
YOU KNOW, CLOTHES AND FOOD  
AND ALWAYS WILL.  
BUT, I MEAN, I SPENT TIME  
IN EVERY CLICHE IMAGINABLE.  
ARE YOU AN OPTIMIST, DAN?  
AN OPTIMIST...

**CAN YOU BE:**

A CAUTIOUS OPTIMIST?

HOW ABOUT A HOPEFUL OPTIMIST?

- OKAY.

- GOOD.

I WOULDN'T WANT TO DRIVE  
TO COLORADO WITH ANYONE  
WHO WASN'T A HOPEFUL OPTIMIST.

ESPECIALLY IN THE CASE  
OF A DICKENSIAN CHILDHOOD.

YOU KNOW,

WHEN I WAS, UH...

YOU KNOW, 13 I MOVED

IN WITH THIS COUPLE,

WITH A GIRL WHO WAS ABOUT,

YOU KNOW, A YEAR OLDER THAN ME.

SO IT TURNS OU THAT THIS COUPLE,

THEY HAD TWO KIDS WHO DIED,

YOU KNOW, WHEN THEY WERE YOUNG.

SO, SOMEHOW, THIS COUPLE,

RIGHT, THESE PARENTS,

THEY FOUND A WAY TO GET TWO KIDS

THAT WERE THE SAME AGE

AS THEIR KIDS WERE

WHEN THEY DIED.

BUT THEY ALSO FOUND A WAY--

AND DON'T ASK ME HOW--

TO ENSURE THAT THEY GOT KIDS

WITH SPECIFIC BIRTHDAYS.

THE SAME EXACT BIRTHDAYS

THAT THEIR KIDS HAD BUT,

YOU KNOVV, A YEAR LATER TO ACCOUN FOR THE TIME IT TOOK TO FIND US.

- THIS IS BULLSHIT, RIGHT?

- IT'S NOT BULLSHIT AT ALL.

NOVV, THE BIRTHDAYS THING, IT'S IMPORTAN BECAUSE IT MEANT THAT ME AND THIS  
GIRL

REALLY FELT THIS STRANGE,

SORT OF CONNECTION.

DOES THIS STORY END WITH YOU

KISSING YOUR SISTER?

SHE WASN'T REALLY MY SISTER.

IT WAS LIKE, OKAY--

PICTURE IT THIS WAY...

RIGHT, WE WERE STUDENTS.

OKAY, ROOMMATES, AT SOME REALLY



INAPPROPRIATE BOARDING SCHOOL.  
NOVV, THIS COUPLE, THEY VVERE VVELL-OFF  
SO VVE COULD AFFORD SEPARATE BATHROOMS...  
OH, AND THAT MAKES IT OKAY.  
YOU ASKED ME,  
I'M TELLING YOU.  
I'M SORRY, GO ON. YOU HAVE THE  
BENEFIT OF THE DOUBT.  
OKAY, IT'S NOT--  
IT'S NOT AS WEIRD AS IT SOUNDS,  
I MEAN, WE HIT IT OFF...  
AS SOON AS WE MET, RIGHT?  
SHE WAS IN HIGH SCHOOL,  
I WAS IN THE EIGHTH GRADE.  
VVE VVERE BOTH NEVV, SO VVE DIDN'T REALLY  
HAVE ANYBODY BUT VVE HAD EACH OTHER  
AND, YOU KNOW,  
WE STARTED TO DATE.  
THAT WAS IT. AND I MEAN,  
WE TRIED REALLY HARD  
TO HIDE IT FROM THIS COUPLE  
THAT WE NEVER EVEN REALLY  
THOUGHT AS OUR PARENTS ANYWAY.

**AND I GUESS:**

WE DIDN'T TRY HARD ENOUGH.  
AND WHEN THEY FOUND OUT,  
IT, YOU KNOW, IT WRECKED THEM.  
WHAT HAPPENED?  
WELL, SHE TURNED 18  
AND THEN, YOU KNOW,  
YOU NO LONGER APPLY  
FOR FOSTER CARE, THEN,  
SO THE PARENTS, THEY DECIDE VVHETHER  
OR NOT THEY VVANNA ADOPT YOU  
AND I THINK THAT,  
YOU KNOW, AT THIS POINT, YEAH,  
I THINK THEY CONSIDERED IT,  
BUT NOW IT WAS IMPOSSIBLE.  
SO SHE MOVED OUT AND I WAS  
NOT REALLY IN LOVE WITH SCHOOL.  
BUT I WAS SORT OF IN LOVE  
WITH HER SO I DROPPED OU AND MOVED INTO THE CITY  
AND IT WAS GOOD FOR A WHILE,

YOU KNOW, BUT I JUST GOT THIS,  
YOU KNOW, THIS WEIRD HEART...  
WHAT I'M TRYING TO SAY  
TO YOU IS THAT SOMETIMES,  
WHEN YOU DON'T LOVE  
ANOTHER PERSON, LOVE--  
IT CAN JUST BE A REALLY,  
REALLY HARD THING TO FAKE.  
BELIEVE ME,  
I'VE TRIED.  
SO, WHO ARE YOU?  
I'M JANE.  
RIGHT, AND I'M DAN,  
THAT'S DONE.  
SO, WHO ARE YOU?  
LET'S HEAR IT.  
NO, HONEY,  
I'M JUST JANE.  
[MUSIC PLAYING]  
THIS IS JUST WHAT I WAN WHEN I HAVE A HOUSE.  
BULLSHIT LEADING UP TO MY...  
-[GIGGLES]  
="DOOR.  
THAT'S IT, JUST HORSE SHIT.  
STRAIGHT SHIT.  
I THINK IT'S MULE--  
MULE...  
[MUSIC PLAYING]  
[GROANS]  
WANNA TRY IT?  
- GETTING DOWN IS GONNA THE BAD PART.  
-[GRUNT]  
[MUSIC PLAYING]  
HERE YOU GO.  
WANT SOME WEEDS?  
[LAUGHING]  
HE'S GONNA FUCKING FLIP--  
HE'S STOMPING HIS FEET,  
HE'S NOT HAPPY.  
NO, HE DOESN'T CARE.  
[C LEARS TH ROAT]  
YOU VVANNA BE LIKE EVERYONE ELSE AND CARVE  
YOUR NAME INTO ONE OF THESE VWOODEN THINGS?  
NO ONE'S GONNA EVER SEE THIS.

SOMEONE SOME DAY IS GONNA COME

BY HERE AND SAY, "J?"

HERE YOU GO.

THESE ARE FOR YOU.

-[LAUGHING]

- HORSE WEEDS.

OH, THANK YOU!

- NO?

- I LOVE HORSE WEEDS.

- YOU LOVE HORSE WEEDS?

-[LAUGHING] YOU DORK.

[MUSIC PLAYING]

YOU REALLY COULDN'T LIVE LIKE THIS?

I THINK THIS WOULD BE GREAT.

- REALLY?

- YOU DO NOTHING.

EXACTLY. YOU DO NOTHING.

[MUSIC PLAYING]

[DAN]

YOU HAVE VERY--

MANY MISCONCEPTIONS OF ME,

I THINK.

**MAYBE YOU HAVE:**

MISCONCEPTIONS ABOUT ME.

**LTHINK:**

I GOT YOU PRETTY MUCH...

- SPOT ON.

- OH, YEAH?

- OH, I THINK SO. - DON'T YOU JUS LOOK LIKE THE CAT THAT ATE THE CANARY.

[DAN mucus]

[MUSIC PLAYING]

[GRASS RUSTLING]

HOPE YOU LIKE THESE.

IT'S ALL I EAT ON THE ROAD.

GOT SOME FRUITS, SOME GRAINS,

A LITTLE BIT OF PROTEIN,

IT'S PERFECT.

SO...

WHAT DOES IT MAKE YOU FEEL?

FEEL ANYTHING?

WHAT, THE SANDWICH?

IT'S FINE.

NO, I MEAN...  
SEEING THE SAME THING THE PEOPLE  
IN THE COVERED WAGONS SAW.  
IF YOU HOLD YOUR HAND UP  
AND YOU COVER THE ROAD,  
YOU SEE PRETTY MUCH  
THE SAME THING THEY DID.  
DOES IT MAKE YOU  
FEEL SOMETHING?  
[CHUCKLES]  
I GUESS NOT, NO.  
I LOOK AT THA AND ALL I CAN THINK OF IS  
THANK GOD WE CAN GO  
FASTER THAN THEM.  
SO...?  
WHY ARE YOU DOING THIS?  
WHAT DO YOU MEAN?  
WHY DID YOU ANSWER THE AD?  
I MEAN, I DON'T KNOW,  
I GUESS I JUST--  
I LIKE THE IDEA OF BEING,  
YOU KNOW,  
PART OF SOMETHING  
BIGGER THAN MYSELF.  
YOU KNOW WHAT I MEAN?  
NOT BEING JUST ME ANYMORE,  
I GUESS IS WHA I'M TRYING TO SAY.  
THIS IS WHAT I WANNA DO, YOU  
KNOW, TO BE PART OF SOMETHING.

**AND THIS IS A:**

BIGGER SOMETHING?  
I MEAN, MAYBE, YOU KNOW,  
IT FEELS LIKE IT.  
TELL ME, UH...  
TELL ME ABOUT YOUR INTERVIEW.  
DIDN'T HAVE ONE.  
WHAT ABOUT YOU?  
NOPE, JUST A PHONE CALL.  
YEAH, I SAW A, UH...  
A FLYER IN A COFFEE SHOP.  
- PHONE POLE.  
- YEAH.  
MM, I MEAN, I HUNG IT ON

MY FRIDGE FOR PROBABLY, LIKE,  
I DON'T KNOW, LIKE,  
MAYBE TWO WEEKS.  
AND THEN I GOT CURIOUS,  
YOU KNOW, SO I CALLED.  
AND MOSTLY I THOUGH I WAS JUST GONNA GET,  
YOU KNOW, SOME ANSWERS  
AS TO WHAT WAS GOING ON.  
AND I GUESS, YOU KNOW, PART OF  
YOU ALWAYS HOPES THAT MAYBE  
THERE'S SOMETHING  
YOU COULD ACTUALLY DO.

[MAN]

HELLO AND THANK YOU FOR CALLING.

[DAN] AND I LITERALLY KEPT EXPECTING THE GUY TO TELL ME  
THAT I WAS "NOW ENTERING THE  
TWILIGHT ZONE."

[JANE] WHY? WHAT CAN HE ASK YOU?  
SOMETHING-- SOMETHING STRANGE?

[MAN] WHAT WAS YOUR  
EARLIEST DISAPPOINTMENT?

NO, I MEAN, NOT REALLY, YOU KNOW,  
ANYTHING OUT OF THE ORDINARY.  
THERE WERE MOSTLY, LIKE,  
PERSONAL QUESTIONS.  
YOU KNOW, LIKE,  
THE KIND OF THING,  
IT'S A LITTLE HARD TO,  
YOU KNOW, LIE ABOUT.

[MAN] WHAT SINGLE FACTOR HAS  
MOST SIGNIFICANTLY CONTRIBUTED  
TO YOUR ASPIRATIONS?

[DAN] AT THE TIME I THOUGHT THERE  
WAS SOME SORT OF, YOU KNOW,

**LIKE A COMPLEX:**

MATRIX TO SORT OF  
ASSESS MY SUITABILITY  
BUT, I DON'T KNOW.

[MAN] ARE YOU FAMILIAR  
WITH THE TROMSO TILES?

YEAH, I MEAN, IT'S HARD NOT TO BE. I DO LIVE IN A CITY.

[DAN] BUT, I MEAN, THEY'RE  
POPPING UP EVERYWHERE.

YOU KNOW, THEY'RE NOT JUS IN MAJOR US CITIES ANYMORE.  
THERE'S ONE  
IN VANCOUVER. RIGHT?  
AND I HEARD A GUY SAY  
THERE'S ONE IN PANAMA.  
CUBA, THEY GOT ONE.  
YOU KNOW?  
SO WE ALL SEEN THEM,  
WE WONDER THAT THEY MEANT.  
I DON'T KNOW,  
THAT'S WHY I'M OUT HERE.  
[MAN] I'M NOT AT LIBERTY TO  
mscuss ANY SPECIFICS VIS-A-VIS,  
LARGER GOALS... I CAN DIVULGE  
THAT I REPRESENT AN ORGANIZATION  
FOR WHOM THE TILES ARE  
AN IMPORTANT PROJECT.  
VVE'RE CURRENTLY AIDING IN THE RECRUITMEN OF NEVV MEMBERS FOR THE GROUND  
TEAM.  
LOOK, I CAN TELL YOU THINK I  
KNOVV SOMETHING ABOUT THE TILES.  
BUT, UH...  
IF THERE'S SOME  
EXPLANATORY BROCHURE,  
MY COPY HASN' ARRIVED YET.  
I DON'T KNOW ANY MORE  
THAN YOU DO.  
YOU SURE ABOUT THAT?  
YEAH.  
ALL RIGHT.  
BUT I MEAN, THERE HAS TO BE SOME  
TYPE OF A MEANING TO THE MESSAGE.  
YOU KNOVV, IN THE FIRST PART-- OKAY,  
BREAK DOVVN THE FIRST PART FOR A SECOND,  
RIGHT, THE FIRS PART IS A RIDDLE.  
AND I REMEMBER FROM LOOKING  
AT THE TILE IN CHICAGO,  
IT SAID, "WHAT'S THE DIFFERENCE  
BETWEEN A LIFE'S...  
...TIMECARD  
AND A CHILD-ESTIMATED FEAR?"  
THAT'S IT SO THERE HAS  
TO BE SOME SORT OF AN ANSWER.  
OH, HERE'S AN ANSWER.

I WORKED IT OUT.  
UH... THE TWO PHRASES,  
"A CHILD-ESTIMATED FEAR"  
AND "LIFE'S TIMECARD"  
HAVE ALL THE SAME LETTERS  
EXCEPT THE FIRS ONE CONTAINS FIVE MORE.  
IIE'II IIAII'  
A IIT'II IIHII A lld-ll  
SO THE ANSWER IS  
"D-E-A-T... AND H."  
[MUSIC PLAYING]  
SO, THE TOP LAYER...  
IS BLACK AND WHITE LINOLEUM.  
AND BELOW THAT IS A COMBINATION  
OF PLAIN LINOLEUM  
AND THIS CRACK-FILLING STUFF  
THEY USE FOR PAVEMENT.  
YEAH, THE ADHESIVE IS REALLY JUS THERE FOR FIRST FEVV DAYS, THOUGH.  
ONCE IT'S THERE THE TILE IS NO GOING ANYWHERE, I PROMISE.  
WHAT'S IMPORTANT IS TO MAKE SURE  
YOU POSITION THE THING  
SO THAT THE TIRES HIT IT.  
'CAUSE THAT'S WHAT DRIVES  
INTO THE PAVEMENT.  
AND IT JUST MELTS  
INTO THE STREET.  
LIKE A FOSSIL.  
IT'S WEIRD, I KNOW,  
IT'S SOME SORT OF COMBINATION  
OF THE WEIGHT OF THE TIRES  
AND THE CRACK-FILLING STUFF.

**SO WHAT SHOULD:**

WE PUT ON THE BORDER?

**THEY GIVE US:**

SOME FREEDOM THERE.  
SOME PEOPLE LIKE TO USE QUOTES,  
LYRICS,  
POLITICAL FRINGE IDEAS.  
I LIKE TO USE POETRY,

**UNLESS:**

YOU HAVE A BETTER IDEA.

"FULL FATHOM FIVE  
THY FATHER LIES...  
OF HIS BONES ARE CORAL MADE.  
THOSE ARE PEARLS  
THAT WERE HIS EYES."  
IT'S "THE TEMPEST."  
I KNOW WHAT IT IS.  
AND IT'S AN AWFULLY  
A GOOD IDEA.  
COME ON, YOU GOTTA HELP ME  
CUT OUT THIS STUFF  
IF WE'RE GONNA  
FINISH IT IN TIME.

[GROANS]

- IT'S REALLY TOUGH STUFF,  
- YOU JABBED MY KNEE.  
- I'M SORRY.  
- OH, MY GOD.  
- IT'S REALLY HARD. LOOK.  
- OKAY.

[LAUGHS]

[MUSIC PLAYING]

**DOES IT MAKE:**

YOU FEEL SMALL?  
MORE THAN SMALL.  
I WAS JOKING.  
SO WAS I.

REALLY?

YOU KNOW WHAT THE WEIRDEST THING  
IS? LIKE, IF YOU REALLY--  
YOU SIT AND YOU THINK ABOUT BEING DEAD FOREVER.  
YOU KNOW? YOU CAN-- YOU HAVE AN  
IDEA IN YOUR HEAD OF WHAT THAT IS,  
BUT SOMETIMES WHEN YOU STOP  
AND YOU CLOSE YOUR EYES  
AND YOU REALLY THINK ABOUT THAT-- LIKE, THINK ABOUT,  
LIKE, JUST FOREVER.

**AND HOW LONG:**

THAT GOES ON FOR.  
I MEAN, IF--  
IF YOU HAD--  
IF EVERYTHING LASTED FOREVER,



YOU WOULDN'T APPRECIATE IT.

[CHUCKLES]

MAYBE.

OR YOU THINK YOU WOULD.

NO, I THINK

YOU'RE RIGHT.

Of= COURSE I'VE RIGHT.

[GIGGLES]

THIS IS A GOOD ONE.

[CHUCKLE] DON'T DISTRACT ME WITH THE ROCKS.

ONE, TWO, THREE, FOUR, FIVE,

SIX, SEVEN, EIGHT, NINE.

ALL RIGHT, READY?

- Two, Two-- OH, SHIT, MAN, I'M BAD.

-[LAUGHING]

DON'T YOU FEEL JUST A LITTLE

BIT SAFER AROUND WATER?

A LITTLE MORE COMFORTABLE?

NO?

- WHERE DO YOU FEEL COMFORTABLE?

- I LIKE THE DESERT.

-[DAN] You LIKE THE DESERT, YEAH?

- YEAH.

MY BUTT'S COLD.

MY ASS IS FREEZING.

[DAN]

[GRUNTING]

[HEAVY BREATHING]

J' 50 NIFTY UNITED STATES

J' FROM 13 ORIGINAL COLONIES...

-[MUFFLED] J' SHOUT 'EM SCOUT 'EM.

TELL ALL ABOUT 'EM -[HEAVY BREATHING]

[PANICKED BREATHING]

YOU FEELING PATRIOTIC?

I'M DOING A STAR FOR EVERY STATE

I'VE LAID A TILE IN.

DON'T LOOK SO IMPRESSED.

YOU CAN GET MOST OF

NEW ENGLAND IN ONE NIGHT.

AND...

I WANT ALL THE STARS.

[COUNTRY MUSIC PLAYING]

SO HAVE YOU SEEN

THE TILE IN CHICAGO?

YEAH, THERE'S A BAR. VVELL, ACTUALLY,  
IT'S LIKE A COCKTAIL LOUNGE.  
THEY SAY IT WAS--  
YOU KNOW AL CAPONE?

**THEY SAY IT WAS:**

HIS FAVORITE PLACE.  
AND THERE'S ONE RIGH OUTSIDE OF THERE.  
I MEAN, I WORKED  
AT A SHELTER NEARBY  
AND I WALKED PAS THERE EVERY DAY.  
AND I DIDN'T SEE I AT FIRST...  
AND ONE DAY IT WAS JUST--  
IT WAS THERE.  
YOU KNOW,  
I WAS WALKING DOWN THE STREET.  
AND I STEPPED INTO THE STREET,  
AND MY FOOT TOUCHES SOMETHING,  
YOU KNOW, AND IT DOESN'T REALLY  
FEEL LIKE STREET.  
AND...  
I GOT STUCK THERE FOR,  
LIKE, 15 MINUTES.  
JUST READING IT,  
TOUCHING IT, FEELING IT,  
OVER AND OVER.  
J' 'CAUSE YOU ONCE

**BELONGED TO ME:**

J' WHEN I LOST YOU,  
I DIDN'T LOSE  
J' YOUR MEMORY  
WHY DO YOU THINK THEY MEAN  
SO MUCH TO PEOPLE?  
WHO SAYS THEY MEAN  
SOMETHING TO PEOPLE?  
WELL, I MEAN,  
THEY MEAN SOMETHING TO ME.  
THEY MUST MEAN SOMETHING  
TO YOU IF YOU'RE HERE.  
AND THEY MUST MEAN SOMETHING  
TO SOMEBODY ELSE,  
OR ELSE IT WOULD HAVE  
NEVER MADE THE NEWS.

**THE TILES:**

ARE INTERESTING BECAUSE  
AMBIGUITY IS INTERESTING.

**NOBODY KNOWS:**

HOW IT GOT THERE  
SO WE FILL IT WITH  
AN EXCITING, SHADOWY MYSTERY.

**I HAD A FRIEND:**

WHOSE GRANDFATHER--  
HE USED TO PUT ON  
MAGIC SHOWS AT CHRISTMAS,  
FOR HER AND ALL HER COUSINS.  
AND SHE TOLD ME SHE HATED I UNTIL ONE YEAR  
HE, UH...

**LET HER BE THE:**

MAGICIAN'S ASSISTANT.  
AND AFTER HE MADE HER  
SWEAR UP AND DOWN

**NOT TO TELL:**

THE LITTLE ONES THE SECRETS.  
SHE SAID IT WAS THE MOST FULFILLING, HAPPY EXPERIENCE  
SHE'D EVER HAD.  
YEAH, I GET THAT, BUT I THINK  
THAT IT IS SOMETHING--  
I DON'T KNOW, IT'S NOT JUST THE MYSTERY.  
I THINK IT HAS SOMETHING  
TO DO WITH THE MESSAGE.  
I MEAN, OBVIOUSLY THERE'S  
SOMETHING COMFORTING IN IT.  
I MEAN, DEATH IS THE ONE FEAR WE  
ALL HAVE IN COMMON, RIGHT?

**AND THE TILES:**

ARE ABOUT DEATH.  
THE DEAD DIE BACKWARDS,  
TROMSQ POLARSIRKEL,  
WHATEVER THAT IS.  
THEY CAN COME BACK.  
DO YOU EVEN KNOW

WHAT TROMSQ IS?

NO.

IT'S A TOWN IN NORWAY.

THE LAND OF THE MIDNIGHT SUN.

THAT'S WHAT POLARSIRKEL MEANS.

IT'S JUST NORWEGIAN FOR

"ARTIC CIRCLE."

TROMSQ IS THE SEVENTH

LARGEST CITY IN NORWAY.

IT'S NOT AS BIG AS TRONDHEIM,

BUT BIGGER THAN TQNSBERG.

IT HAS THE LARGEST NUMBER OF VWOODEN

HOUSES IN ALL OF NORTHERN NORVVAY.

IT HAS A BUSY ELECTRONIC

**MUSIC SCENE:**

AND I HAVEN'T CHECKED

BUT CAN VIRTUALLY GUARANTEE

THAT NOBODY IN THAT TOWN IS

EXPERIMENTING SUCCESSFULLY

**OR OTHERWISE:**

IN RESURRECTION.

LOOK, I THINK IT'S GOOD THA YOU BELIEVE IN WHAT WE'RE DOING.

I MEAN, I THINK WHA WE'RE DOING IS GREAT.

IT BRINGS SOME WHIMSY

BACK INTO THE PICTURE.

I JUST DON'T THINK

YOU SHOULD PUT...

ANY MORE MEANING INTO I THAN IT HAS.

DID YOU NOTICE ANYTHING ELSE

ABOUT THE TILES IN CHICAGO?

UH...

**I THINK:**

THERE WAS SOME POETRY.

MAYBE SOME T. S. ELIOT,

YEAH, IT WAS T. S. ELIOT.

"PHLEBAS THE OF PHOENICIAN,

A FORTNIGHT DEAD,

FORGOT THE CRY OF THE GULLS

AND DEEP SEAS SWELL

AND THE PROFIT AND THE LOSS.

A CURRENT UNDER SEA PICKED

HIS BONES IN WHISPERS.

AS HE ROSE AND FELL,  
HE PASSED THE STAGES  
OF HIS AGE AND YOUTH  
ENTERING THE WHIRLPOOL."

J' YOU'RE DRIFTING  
TOO FAR FROM THE SHORE...

[COUNTRY SONG CONTINUES]

[THUNDER RUMBLING]

- I'M NOT DOING ANYTHING.

- I'LL LET YOU PRESS.

SHIT, SHIT, SHIT.

[JANE]

SHIT.

-[MAN] HEY!

- HEY, 1-10w's IT some?

- VVHAT'S GCING ON HERE?

- UH, NOTHING, SHE'S JUST HAVING--

SHE JUST NEEDS A  
MOMENT TO HERSELF.

SHE HAS-- A FRIEND OF HERS GOT HI BYA CAR, HE VVAS RIDING HIS BIKE  
UP THIS ROAD AND

SHE'S KINDA JUST TRYING TO,  
YOU KNOVV, GET PAST IT. A LITTLE  
CATHARTIC MOMENT, YOU KNOVV?

VVE'RE ALL RIGHT, REALLY, BUT VVE  
DON'T VVANT ANY OTHER CAR STOPPING  
'CAUSE IT COULD BE A LITTLE  
DANGEROUS FOR HER,

SO, REALLY, WE APPRECIATE  
YOU CHECKING IN ON US.

-[MAN] ALL RIGHT. BE CAREFUL.

- HOW ARE YOU DOING?

I'M SORRY, WE DIDN'T MEAN  
TO STARTLE YOU.

-[WOMAN] YEAH, BE CAREFUL OUT HERE.

- ALL RIGHT.

-[WOMAN] THEY DRIVE REAL FAST.

- THEY DO?

I BET THEY DO.

OKAY.

THANK YOU.

HAVE A GOOD NIGHT.

[THUNDERING]

-[LAUGHING]  
- WHAT WAS THAT?  
IT WAS A CONTINGENCY PLAN.  
HOW DOES A DAY OFF SOUND?  
REALLY?  
OF COURSE.  
ALWAYS TAKE ONE DAY OFF A WEEK  
FOR YOUR MENTAL HEALTH.  
O KAY.  
MAYBE I'LL EVEN, UH...  
LET YOU TAKE ME OUT TO DINNER.  
I'D LIKE THAT.  
BUT I HAVE NO MONEY.  
OR... CREDIT CARDS.  
OR ELECTRONIC DEVICES,  
OR IDENTIFICATION,  
OR ANYTHING OUTSIDE OF A  
STORAGE UNIT IN HUMBOLDT PARK.  
IT'S OKAY.  
WE'LL, UH, CHARGE IT TO THEM.  
[MUSIC PLAYING]  
[DAN]  
CH-CH-CH-CH-CH...  
HOW LONG ARE YOU  
GONNA RUN FOR?  
[JANE]  
[SIGHS]  
WHAT ARE YOU DOING?  
YOU'RE VERY MUCH  
LIKE JANE.  
YOU'RE A DOG.  
NUMBER ONE.  
YOU SHED, NUMBER TWO.  
-[LAUGHS] - AND YOU'RE  
A LITTLE BIT SKITTISH.  
GET THAT THERE.  
GET YOUR EYEBALL  
AND YOUR MOUTH.  
IF YOU COULD'VE LIVED IN ANY  
OTHER TIME, WHAT WOULD IT BE?  
ANY OTHER TIME?  
- YEAH.  
- I WOULD LIVE IN...  
I WOULD LIVE IN,

I DON'T KNOW, PROBABLY IN--  
I WOULD LIKE TO RIDE IN A WAGON  
AND STUFF, BE LIKE A MINER--  
- REALLY? - BACK IN THE DAY,  
VVHAT DO THEY CALL THOSE GUYS?  
- PROSPECTOR?  
- PROSPECTOR.  
- SEE?  
- WOW.  
THAT ACTUALLY IS PRETTY GOOD.  
NICE.  
I HAVEN'T SAID  
ONE LIE TO YOU.  
YEAH?  
WELL, ONCE I SAID  
A HALF LIE.  
THAT WAS IT.  
YOU'VE-- COME ON,  
YOU'VE SAID SOME LIES TO ME.  
HAVEN'T YOU?  
I'VE NOT LIED TO YOU.  
[THUNDER RUMBLING]  
WHAT ARE YOU THINKING ABOUT?  
I DON'T KNOW.  
YOU-- I DON'T KNOW  
HOW TO WORD THIS  
WITHOUT IT COMING OUT WRONG.  
I THINK YOU'RE THE MOST BEAUTIFUL GIRL  
THAT EVER REALLY PAID ATTENTION TO ME.  
AND I KNOWV THAT YOU'RE ONLY PAYING ATTENTION  
TO ME BECAUSE OF OUR SITUATION, BUT...  
AND THAT'S WHY I WOULD LIKE  
TO KNOW JUST...  
YOU KNOW,  
A LITTLE BIT MORE.  
[DAN] I DON'T KNOWV  
VVHAT I'M SAYING.  
I DON'T KNOW WHA TO SAY TO YOU.  
[JANE]  
YOU'RE A WHOLE LOTTA TALK.  
[KNOCK ON DOOR]  
[BOTH CHUCKLE]  
LISTEN, I'M, UH...  
I'M SORRY. I SHOULD'VE...

-[LAUGHS]  
-...KNOCKED LOUDER.  
[LAUGHS]  
- SORRY.  
- SURE. WHATEVER.  
GO GET US A TABLE.  
I HAVE TO CALL GROUND CONTROL.  
O KAY.  
O KAY.  
[BOTH CHUCKLE]  
WHO ANSWERS THERE?  
WHAT WILL YOU TALK ABOUT?  
I'M JUST GONNA TELL THEM  
WHAT TOWNS WE HIT. THAT'S IT.  
- THAT'S ALL?  
- THAT'S ALL.  
O KAY.  
ALRIGHT. IS THERE ANYTHING ELSE  
I CAN DO FOR YOU?  
- GET OUT OF HERE!  
-[LAUGHS] ARE YOU SURE?  
- YES!  
- ALRIGHT, TABLE FOR TWO?  
- YES!  
- OKAY.  
[JANE GIGGLES]  
[DAN]  
ALRIGHT.  
[JANE ON PHONE]  
KAREN LATUILIPPE.  
04-26-170.  
- WHAT?  
- WELL? WHAT DID THEY SAY?  
[SCOFFS]  
WELL, NOTHING.  
JUST, "THANK YOU  
FOR ALL YOUR HARD WORK.  
WE REALLY APPRECIATE IT.  
COULDN'T DO IT WITHOUT YOU."  
- THAT'S IT.  
- I PROMISE. THAT'S ALL.  
YOU THINK I VVAS UP THERE LONG  
ENOUGH FOR SOME SORT OF, UH...  
SECRET TRANSMISSION?



SOMETHING IN CODE?

H EY.

**WHY DO YOU NEED:**

TO BELIEVE IN THIS SO BADLY?

IT'S JUST--

YOU KNOW IT'S JUST GIVING

PEOPLE SOMETHING

TO WONDER ABOUT.

IT'S UH...IT'S A JOKE.

A CAPER.

THAT'S IT,

SOMETHING TO JUST, YOU KNOW,

BREAK UP THE MONOTONY

OF LIFE.

- THAT'S IT.

- THAT'S IT?

YEAH.

THAT'S IT?

IT'S A JOKE TO YOU?

WHO IN THEIR RIGHT MIND,

WOULD GO THROUGH

ALL THIS TROUBLE,

TO DO ALL OF THIS STUFF,

IF IT WAS JUST A JOKE?

THERE'S NOT.

THERE'S JUST--

I DON'T KNOW.

I MEAN, THERE'S, LIKE--

I JUST ALWAYS ASSUMED IT WAS

SOME ECCENTRIC BILLIONAIRE.

YOU KNOW, PROBABLY

A LITTLE BIT INSANE.

YOU KNOW,

"WIZARD OF OZ."

LOOK. I DON'T KNOW ANY MORE

ABOUT THIS THAN YOU DO.

I'VE--I'VE JUS BEEN DOING IT FOR LONGER.

THAT'S IT.

BORED. SORT OF LIKE,

HOWARD HUGHES,

UP IN HIS, I DON'T KNOW,

XANADU TEMPLE.

[LAUGHS]

I'LL GIVE YOU ONE MORE CHANCE.  
WHY DO YOU HAVE TO  
BELIEVE IN THIS SO MUCH?  
BECAUSE...  
BECAUSE, I DON'T--  
I DON'T BELIEVE  
IN ANYTHING ELSE.  
BECAUSE, YOU KNOW,  
THEY'RE TELLING ME SOMETHING  
THAT I WAN TO BELIEVE IS TRUE.  
YOU KNOW, IF THERE COULD BE  
ANYTHING ELSE,  
THEN MAYBE EVERYBODY  
ENDS UP ALRIGH AND SO WILL I.  
I MEAN, I'VE NEVER  
FELT ALL RIGHT.  
YOU KNOW?  
I ALWAYS FELT LIKE, UM,  
I DON'T KNOWV, LIKE A JIGSAVV  
PIECE FROM THE VVRONG PUZZLE.  
THAT MAKE SENSE TO YOU?

**YOU FEEL LIKE:**

A PUZZLE PIECE?  
WELL, I FEEL,  
I DON'T KNOW. MAYBE WE'RE  
ALL JUST PIECES, YOU KNOW?  
PIECES FROM DIFFERENT PUZZLES.  
RANDOM ONES.  
AND THERE'S NO POIN IN FIGURING IT OUT AT ALL.  
ALL I KNOW IS THAT...

**THEY GIVE ME:**

A CHANCE AT...  
MAKING ME NOT FEEL  
THAT WAY ANYMORE.  
DO YOU FEEL LIKE A LO OF PUZZLE PIECES,  
-[CHUCKLES]  
- OR JUST ONE PUZZLE PIECE?  
YOU KNOW WHAT I MEAN.  
YEAH,  
I WISH I DIDN'T.  
I MEAN...  
MAYBE WE'RE ALL JUST...

AND WE DON'T KNOW  
WHAT THE PICTURE'S OF.  
MAYBE. I THINK YOU'RE ONTO  
SOMETHING THERE.

- YEAH?

- YEAH, I DO.

THIS IS AS FAR AS I GO. YOU'RE GONNA  
HAVE TO COME THE REST OF THE VVAY.

[CHUCKLES]

FINE.

DON'T...

**EVER TELL ME:**

YOU'RE IN LOVE WITH ME.

[WHISPERS]

EVER.

WHAT IF IT WERE TRUE?

[slel-ls DEEPLY]

THAT WOULD BE TOO BAD.

HI.

WE'RE GIVING PEOPLE

SOMETHING TO BELIEVE IN?

MAYBE. BUT, I THINK

AT THE END OF THE DAY

IT'S GONNA BE UP TO THEM

WHETHER OR NO THEY WANNA BELIEVE IT.

WHAT IF...

[SIGHS]

VVWHAT IF VVE GAVE THEM SOMETHING TO

BELIEVE IN VVWITHOUT NEEDING TO...

WHAT IF WE LET THEM

IN ON THE SECRET WITHOUT...

KEEPING IT FROM THEM.

JUST...

BUT WHAT'S THE SECRET?

**DO YOU WANNA GO:**

TO THE GRAND CANYON?

- REALLY?

- YEAH.

YEAH, ALWAYS.

I'VE NEVER BEEN THERE.

- OKAY.

- IS IT CLOSE?

- YEAH!  
- YEAH? GIVE ME FIVE MORE MINUTES.  
LET'S GO!  
[GROANING] ALRIGHT! I'M UP!  
I'M UP! I'M UP!  
-[JANE LAUGHS]  
-[DAN GROANS]  
- COME ON.  
- ALL RIGHT.  
- I'M TERRIFIED OF HEIGHTS.  
- I LOVE THEM. I REALLY DO.  
- YOU LIKE HEIGHTS?  
- YEAH.  
I DON'T KNOW.  
L--I LIKE, LIKE, SOR OF THAT TINGLY SENSATION.  
- REALLY?  
- YEAH.  
- YOU DON'T?  
- NO, I REALLY DON'T.  
- WHY?  
- I DON'T KNOW.  
I ALWAYS FEEL LIKE  
SOMETHING'S GONNA HAPPEN  
AND I'M GONNA JUST HEAVE  
MYSELF OVER THE EDGE--  
-I'LL PUSH YOU.  
- DON'T! PLEASE! DON'T DO IT!  
[LAUGHS]  
DON'T DO IT.  
- YOU JUMPED SO BAD!  
- I WILL LEAVE YOU HERE.  
I'M SORRY, I'M SORRY, I'M SORRY,  
I'M SORRY, I'M SORRY.  
I'M SORRY. I'M SORRY.  
- I DIDN'T MEAN TO SCARE YOU.  
- YOU'RE FORGIVEN.  
- YEAH?  
- MM-HM.  
- YOU GONNA KISS ME?  
- YOU WANT ME TO KISS YOU?  
- You LOOK LIKE You WERE some To.  
-[LAUGHS]  
I THOUGHT ABOUT IT.  
NO, I'M NOT.

NO?

I'M GOING TO EXFOLIATE  
ON YOUR STUBBLE.

[LAUGHS]

- THAT WORKS.

- YEAH?

- IT'S LIKE A SHOE MAT.

-[LAUGHS]

- YOU'RE SAYING MY FACE IS DIRTY?

- IT LOOKS LIKE A SHOE.

[LAUGHS]

- I'M KIDDING.

- LIKE A NICE SHOE, OR LIKE A HIKING BOOT?

LIKE A...

LIKE A BIG MOTORCYCLE BOOT.

MY FACE LOOKS LIKE

A MOTORCYCLE BOOT?

YEAH, SOMETIMES.

- VVHAT?

- IN A CERTAIN LIGHT, IT ALL DEPENDS.

- WHAT?

- NO, I'M KIDDING.

**YOU LOOK LIKE:**

A STRAPPY SANDAL.

[BOTH LAUGH]

- COME ON.

- YEAH.

ALL RIGHT.

WELL, IF I LOOK LIKE

A MOTORCYCLE BOOT,

- IF MY FACE LOOKS LIKE A MOTORCYCLE

BOOT... - NO, IT DOESN'T.

-[GASPS]

- YOU HAVE A BEAUTIFUL FACE.

-[THUNDER RUMBLES]

- SHUT UP.

[THUNDER RUMBLING]

I KEEP MISSING THESE.

YOU'RE DISTRACTING ME.

- YEAH?

- I FEEL LIKE THIS IS COMING TOVVARDS US.

I'M DISTRACTING YOU

FROM THIS?

YOU'RE DISTRACTING ME  
FROM ALL OF THIS.

YES?

[THUNDER RUMBLING]

AH.

[MUSIC PLAYING]

[wmm BLOWING]

WHAT'S WRONG?

NOTHING.

- WHY ARE YOU CRYING?

- I'M NOT CRYING.

- YOU'RE UPSET.

- I'M NOT.

IT'S JUST WINDY.

[MUSIC PLAYING

ON CAR STEREO]

[RAINDROPS PELTING WINDOW]

I THINK WE SHOULD

GO TO PHOENIX TODAY.

I'VE BEEN WANTING TO GO THERE.

NOT WANTING TO,

BUT I THINK WE SHOULD GO.

ALL RIGHT.

WHY DIDN'T YOU SAY

SOMETHING EARLIER?

I MEAN, WE COULD'VE REALLY  
BEEN THERE DAYS AGO.

I'VE BEEN AIMING US THERE  
SINCE WE GOT TO COLORADO.

REALLY?

THANKS FOR MENTIONING IT.

LOOK, DANNY, IF YOU WANTED  
TO TRAVEL WITH SOMEONE

WHO WOULD GIVE YOU ACCESS  
TO HER EVERY THOUGHT,

YOU SHOULD'VE GOTTEN IN SOMEONE  
ELSE'S CAR IN ILLINOIS.

WHO'S KAREN LATUILIPPE?

I DON'T KNOW.

I DON'T LIKE HER NAME.

I HEARD YOU SAY THAT NAME

THE OTHER NIGHT ON THE PHONE.

- I TOLD YOU NOT TO LISTEN TO THAT CALL.

- VVELL, YOU KNOVV VVHAT?

YOU SHOULD'VE GIVEN ME  
JUST A LITTLE BIT MORE TIME  
TO GET DOWN THE HALLWAY  
BEFORE YOU DECIDED--  
GIVEN YOU MORE TIME?  
HCVV VVAS I SUPPOSED TO KNOVV YOU  
VVERE, LIKE, SNOOPING BY MY DOOR?  
- I TOLD YOU TO GO DOWN.  
- I WASN'T SNOOPING BY YOUR DOOR.  
I LEFT YOUR ROOM,  
I WAS STANDING RIGHT THERE.  
WHO IS IT?  
IS IT YOU?  
SO I HAVE AN ALIAS.  
YOU HAVE AN ALIAS. VWHICH ONE  
IS IT, OR IS IT BOTH OF THEM?  
WHAT-- WHAT DOES IT MATTER?  
IT MATTERS TO ME.  
YOU KNOW, I'M JUST GET--  
I'M A LITTLE BIT SICK OF THIS,  
BECAUSE EVERY TIME  
YOU ASK ME SOMETHING,  
I'M PRETTY FORWARD WITH IT.  
I MEAN, YOU KNOW MOSTLY  
EVERYTHING ABOUT ME.  
YOU KNOW THE BLUEPRINTS  
AND STUFF.  
[TURNS VOLUME UP]  
J' ROLL ON  
J' ROLL ON  
J' ROLL ON, LITTLE DOGIES,  
ROLL ON, ROLL ON  
J' ROLL ON  
J' ROLL ON  
J' ROLL ON, LITTLE DOGIES,  
ROLL ON.  
SO THIS IS WHERE  
WE'RE LAYING IT?  
- OUTSIDE?  
- YEP.  
- OKAY, LET'S GO.  
- ALL RIGHT, LET'S GO.  
YOU KNOW, I NORMALLY  
SUPPORT YOU 100%,

BUT I THOUGHT THAT WE WERE  
SUPPOSED TO KIND OF, YOU KNOW,  
STAY OUT OF AREAS  
WHERE PEOPLE MIGHT SEE US.  
IF YOU WANT TO LAY A TILE  
ACROSS TOWN, BE MY GUEST.  
THIS ONE'S GOING HERE.  
ALL RIGHT.

[SIGHS]

I HATE MYSELF TONIGHT.  
I'LL BE BETTER TOMORROW.  
- GET A FRESH START.  
- ALL RIGHT.  
- JUST LET ME DO THIS, OKAY?  
- OKAY.

SHIT.

SHIT!

- YOU ALL RIGHT?

-[MAN] HEY!

WHAT THE HELL?

WHAT'S SHE DOING

OVER THERE?

UM, JUST-- HER FRIEND

DIED ABOUT LIKE A YEAR AGO

OR THREE YEARS-- HE GOT HIT BYA

BIKE AND HE VVAS, YOU KNQVV--

AND SO SHE'S JUS PAYING HER RESPECTS.

- WHO'S THIS?

-[WOMAN] WHAT'S GOING ON?

NOTHING, WE WERE

**DOING SOMETHING:**

AND WE'RE LEAVING,

WE'RE DONE.

- ARE WE LEAVING?

- NO, WE'RE NOT LEAVING.

- YOU STAYED.

- YEAH.

YOU KNOW, I THOUGH YOU MIGHT'VE STAYED,

BUT I DIDN'T THINK

YOU'D STAY HERE.

- VWHAT'S GOING ON? - CAN YOU STOP

ASKING VWHAT'S GOING ON, PLEASE?

WHY DID YOU COME BACK?



**I STILL NEEDED:**

TO GET ARIZONA.

OH, OH, THIS IS

MY REPLACEMENT, HUH?

YOU KNOW WHAT?

SCREW YOU.

NO, DON' INTELLECTUALIZE IT.

DON'T MAKE

A NARRATIVE OF IT.

VVHAT NARR-- I'M NOT MAKING A NARRATIVE.

VVHAT ARE YOU TALKING ABOUT?

- YOU'VE GOT TO STOP.

- FINE, I'LL STOP. FUCK YOU.

I'M NOT YOUR

FUCKING SCHOOL GIRL.

YOU KNOW WHAT?

HAVE FUN WITH HIM.

WATCH HIS NOSE.

IT CRINKLES WHEN HE'S LYING.

- THAT'S HIS TELL.

- THAT'S A TIC.

-[BREATHING HEAVILY]

- THAT'S REALLY SAD.

YEAH, HAVE FUN TOGETHER.

COME ON, DAN, LET'S GO.

- WHAT'S HAPPENING TO HIM?

- I DON'T KNOW. COME ON.

- WHAT THE HELL?

- COME ON.

-[GIRL] WHAT THE--?

-[MAN] JUST GET IN THE CAR.

- I'M ALL RIGHT.

- I GOT THIS.

- HEY, I'M RIGHT HERE.

-I'M SORRY.

IT'S OKAY.

NO, I'M SORRY.

I'M REALLY SORRY.

JUST BREATHE.

JUST TRY TO BREATHE.

-[HYPERVENTILATING]

- OKAY, LOOK.

OKAY, HEY.

I'M SORRY.  
HEY, HEY, WE'LL GO HOME,  
WE'LL GO HOME, OKAY?  
[RAPID BREATHING CONTINUES]  
ALL RIGHT, WHAT WAS THAT?  
HUH? WHO WAS HE?  
YOU KNOW,  
EVERYTHING YOU NEED TO KNOW  
IT'S A FOOTNOTE,  
NOT A STORY WORTH TELLING.  
ALL RIGHT, BUT WHY WON'T YOU  
JUST TELL ME ANY STORY?  
ANYTHING?  
ONE THING.  
[SIGHS]  
DO YOU REMEMBER THE ONE  
ABOUT MY FRIEND, THE--

**MY FRIEND WITH:**

THE MAGICIAN GRANDFATHER?  
YES.  
I'LL TELL YOU A STORY  
ABOUT HER, IF YOU WANT.  
O KAY.  
SHE'S NOT AROUND ANYMORE  
SO SHE WON'T MIND.  
WELL, WHAT WAS SHE LIKE?  
SHE LIKED FIRE.  
NOT LIKE AN ARSONIST DOES  
BUT, YOU KNOW, LIKE,  
THE WAY IT JUMPED,  
THE WARMTH, THE GLOW.  
WHERE DID SHE LIVE?  
IN A VERY NICE NEIGHBORHOOD.  
SHE LIVED IN THE SORTA OF HOUSE  
WHERE A FAMILY COULD GO  
AN ENTIRE WEEKEND WITHOU SEEING EACH OTHER, YOU KNOW?  
SORT OF LIKE A HOUSE,  
NOT A HOME.  
WHAT? THERE WASN' ANY LOVE IN THE HOUSE?  
NO, THE PARENTS LOVED  
THE CHILDREN, IT'S JUST...  
THE KIND OF LOVE THA YOU HAVE TO GIVE  
WHEN YOU HAVEN'T BEEN

GIVEN ANY LOVE, YOU KNOW?  
I THINK SO.  
AND WHEN THAT'S THE  
KIND OF LOVE A GIRL GETS,  
THE KIND OF LOVE SHE HAS TO GIVE IS  
BOUND TO HAVE A FEVV KINKS IN IT.  
SO WHAT WAS HER LOVE LIKE?  
IT WAS BIG,  
THAT WAS THE PROBLEM.

**AND SOMETIMES:**

THAT'S WONDERFUL, BUT...  
IT ALSO MEANT THA THERE WERE LENGTHY PERIODS  
WHEN...  
BEING HIGH WAS NORMAL  
AND...  
SOBER WAS HELL.  
IT WAS A ROUGH FEW YEARS  
AND AT THE END OF IT,  
SHE WAS PREGNANT.  
AND...  
[SNIFFS]  
WHEN SHE DECIDED  
NOT TO KEEP THE BABY...  
ALL THAT MATTERS  
IS SHE KNEW.  
SHE REALLY KNEVV THAT SHE  
COULDN'T BE THIS CHILD'S MOTHER.  
AND THAT MADE IT ALL  
THE MORE CHALLENGING  
WHEN HER PARENTS TOLD HER  
IT WASN'T HER DECISION AT ALL.  
FROM THE MOMEN SHE TOLD THEM, IT WAS VERY CLEAR  
THAT SHE VVOULD BE RAISING THIS  
CHILD, THAT THE LEAST SHE COULD DC  
IF SHE GOT PREGNANT WAS AC LIKE SHE MEANT TO BE.  
SO SHE HAD THE CHILD AND  
IT WAS A BOY, INCIDENTALY.  
- A BOY.  
- YES.  
BUT WHEN SHE HAD DECIDED  
NOT TO KEEP HER SON,  
HER LOVE FOR HIM DRIED UP.  
AND FOR ALL THOSE MONTHS

**HE GREW IN HER:**

SHE COULDN'T FIND HER LOVE FOR HIM  
AND IT SCARED HER SO DAMN MUCH.  
BUT HE WAS BORN...  
AND HE WAS ABSOLUTELY  
EVERYTHING TO HER.  
HE BROUGHT ENOUGH LOVE  
TO THE TABLE TO MAKE HER  
VVANNA FORGET SHE'D EVER QUESTIONED  
HER ABILITY TO LOVE HIM.  
I'M SO TIRED, IT'S BEEN  
A REALLY LONG NIGHT.  
[SIGHS]

**IT WAS LIKE:**

A FIRST BREATH OF AIR  
AFTER BEING SURE YOU'D DROWN.  
AND THAT WAS SO PERFECT.  
ITS TIMING WAS SO SYMMETRICAL  
BECAUSE WHAT HAPPENED NEXT...  
I MEAN, HAD TO CONFIRM HER  
BELIEF IN SOME HIGHER POWER,  
EVEN IF THAT HIGHER POWER  
WAS AT THE VERY LEAST DEEPLY AMBIVALENT ABOUT HER  
AND EVERYONE SHE KNEW.  
I...  
I MENTIONED SHE LIKED FIRE.  
AND THAT'S APPROPRIATE  
BECAUSE...  
EVERYTHING THAT HAPPENED  
NEXT WAS FIRE.  
SHE WALKED OUT OF THE ROOM...  
AND WHEN SHE WALKED BACK,  
SHE WAS ALONE.  
HE WAS THERE, BUT...  
STILL.  
AND SHE DIDN'T SCREAM BECAUSE  
THAT'S WHAT PEOPLE DO...  
AND...  
SHE WAS MADE OF FIRE NOW.  
AND SO SHE WALKED  
INTO THE DESERT...  
AND THE FOOTSTEPS SHE LEFT BEHIND WERE ON FIRE, TOO.

AT LEAST THAT WAS  
HOW SHE SAW IT.  
[MUSIC PLAYING]  
[JANE s1s1-ls]  
AREN'T YOU TIRED OF BELIEVING

**IN SOMETHING:**

YOU CAN'T EVEN DESCRIBE?  
BUT I CAN DESCRIBE THIS.  
WHAT IS IT? THE--  
YOU GONNA TELL ME THE PICTURE'S COMPLETE?  
PUZZLE'S COMPLETE?  
AS FAR AS I'M CONCERNED, YOU'RE ALONE  
IN THE DESERT WITH A VIRTUAL STRANGER.  
THEN WHAT SHOULD I BE DOING?  
- I'M SORRY, I JUST--  
- WHAT SHOULD I BE DOING?  
[SIGHING]  
YOU KNOW, YOU COULD COME UP WITH  
SOMETHING BETTER, SOMETHING...  
MORE AMAZING.  
MAYBE.  
ALL RIGHT, WHAT ARE WE DOING?  
WHERE ARE WE GOING?  
I DON'T KNOW. YOU TELL ME.  
YOU PICK.  
I DON'T CARE, YOU DECIDE, I PICKED THE  
LAST TIME. DIDN'T I PICK THE LAST TIME?  
I DID.  
- FINE.  
- YOU DECIDE.  
HOW ABOUT THE FOUR CORNERS?  
THAT SOUNDS LOVELY.  
- YEAH?  
- YEAH, LET'S DO THAT.  
WHAT'S THE FOUR CORNERS?  
I DON'T KNOW.  
WHAT ARE THE FOUR CORNERS?  
- WHAT ARE THE FOUR-- -[GIGGLING] IT'S  
WHERE-- IT'S WHERE THE FOUR STATES MEET - AT RIGHT ANGLES.  
- WHAT FOUR STATES?  
UTAH, COLORADO,  
ARIZONA, AND NEW MEXICO.  
J' WEST OF HER

THERE'S A PLACE I KNOW  
J' NEVER HAVE BEEN  
BUT I'D LIKE TO GO  
[JANE]  
TELL ME SOMETHING TRUE.  
J' SOMEWHERE OUT THERE

**I BELIEVE IN ME:**

J' AND WEST OF HER  
IS WHERE I'D LIKE TO SEE  
I THINK... THAT I MIGHT BE  
FALLING IN LOVE WITH YOU.  
J' WEST OF HER  
THERE'S ANOTHER PLACE  
[JANE] You CAN'T SAY You THINK  
YOU'RE FALLING m LOVE WITH SOMEONE.  
LOVE IS AN ABSOLUTE.  
YOU CAN LOVE SOMEONE  
A LITTLE OR A LO BUT IF YOU ONLY THINK YOU'RE  
FALLING IN LOVE WITH THEM  
THEN YOU'RE NO IN LOVE WITH THEM.  
J' ROLL ON  
J' ROLL ON

**ROLL ON:**

I LOVE YOU.  
I'M NOT IN LOVE WITH YOU.  
IT'S NOTHING PERSONAL,  
I'M SORRY.  
COME ON, DANNY, TELL ME  
SOMETHING TRUE, JUST...  
YOU KNOVV, I DON'T BELIEVE THAT YOU  
BELIEVE YOU DON'T BELIEVE IN ANYTHING.  
I MEAN, YOU... YOU BELIEVE IN  
MORE THAN YOU KNOW YOU DO.  
YOU BELIEVE IN SOMETHING,  
YOU JUST DON'T KNOW.  
YOU JUST DON'T KNOW IT.  
J' ROLL ON,  
I JUS J' ROLL ON, ROLL ON  
IF YOU NEED TO GO LAY THAT TILE,  
I CAN'T GO WITH YOU.  
WHAT DO YOU MEAN,  
YOU CAN'T COME WITH ME?

I'M DONE.  
I CAN'T KEEP DOING THIS.  
IF YOU WANNA SPREAD SOMETHING  
TOGETHER, SOMETHING ELSE,  
I WILL, WE'LL COME UP  
WITH SOMETHING.  
I'LL SPREAD IT ALL OVER  
THE WORLD, BUT I'M... DONE.  
I CAN'T-- I CAN'T...

**SPREAD A RIDDLE:**

AND AN EMPTY PROMISE.  
I THINK THAT I MIGHT BE FALLING  
IN LOVE WITH YOU.  
YOU'VE BEEN SAYING THIS  
FROM THE BEGINNING.  
BUT IT'S NOT EMPTY.  
NOTHING ABOUT THIS IS EMPTY.  
THEN...  
TELL ME SPECIFICALLY  
WHAT IT MEANS.  
RIGHT, SEE?  
J' ROLL ON  
J' ROLL ON  
- AND, UM, HERE...  
-[PAPER WRINKLING]  
YOU TAKE YOUR ORDERS  
FROM THEM NOW.  
IT'S MAINE.  
[slel-ls]  
WHAT AN ANTI-CLIMAX, RIGHT?  
J' ROLL ON  
J' ROLL ON,

**ROLL ON:**

[JANE]  
YEAH, YOU KNOW.  
J' ROLL ON, I JUS J' ROLL ON,

**ROLL ON:**

STAY HONEST,  
MR. LINCOLN.  
[HEAVY BREATHING]  
[POUNDING FOOTSTEPS]

STOP IT.  
[EXHALES SHARPLY]  
[LABORED BREATHING]  
[swans DEEPLY]  
[Lowme]  
[MUSIC PLAYING]  
THIS IS WHAT YOU WANTED  
ME TO DO, HUH?  
THIS IS WHAT YOU...  
LEFT ME TO DO BY MYSELF?  
SOME HORSE SHI FUCKING NO-NAME TOWN.  
ALL RIGHT.  
AH, FUCK ME.  
[GROANING]  
[TV MOVIE]  
[MAN] NO, EVANS.  
I CAN'T FIGURE OUT VVHY YOU KEEP  
STEPPING CN MY TOES ALL THE TIME.  
OF COURSE THAT'S YOUR BUSINESS.  
I'M A GOOD LOSER.  
[JOHN WAYNE]  
I LIKE A GOOD LOSER.  
'COURSE I LIKE ANY KIND OF A  
LOSER BETTER THAN A WINNER...  
[MUSIC PLAYING]  
[CROWD MURMURING]  
[LAUGHTER]  
THANK YOU VERY MUCH.  
[CROWD CHATTER]  
[MARCHING BAND  
DRUMLINE PLAYING]  
[DRUMMING CONTINUES]  
[HEAVY BREATHING]  
HELLO?  
WHAT'S IN THAT BAG?  
[GROANING]  
WHAT DO YOU WANNA KNOW?  
WHAT'S IN THE BAG?  
- SECRETS.  
- TELL ME THE SECRET.  
I'M REALLY GOOD  
AT KEEPING SECRETS.  
ALL RIGHT. YOU LOCK LIKE A GUY I CAN  
TRUST SO I'M GONNA LEVEL VVITH YOU.



THE SECRET IS, I THINK,

**THAT EVERYBODY:**

ENDS UP ALL RIGHT.

AND SO WILL YOU.

OH... OH...

OKAY.

THAT'S KIND

OF A STUPID SECRET.

HEY, EXCUSE ME...

THIS IS GONNA SOUND REALLY BAD,

WEIRD, I'M SORRY.

I NORMALLY DON'T DO

**THIS TO PEOPLE:**

'CAUSE I HATE IT WHEN

THEY DO IT TO ME, BUT...

-[GIGGLING] OKAY. -...I HAVE TO

MAKE JUST A SMALL PHONE CALL.

- LIKE, TWO SECONDS.

- YEAH, YOU NEED TO USE MY PHONE.

THAT'S RIGHT.

I DON'T HAVE MY PHONE.

- YEAH, NO, IT'S NO PROBLEM. HERE...

- IT'S JUST IMPQRTANT.

-[MAN] HELLO?

- WHAT'S HAPPENING IN TROMSQ?

AND WHEN IS IT GONNA HAPPEN?

[MAN] FIRST...

LET ME ASK YOU SOMETHING.

HOW DOES OUR MESSAGE

MAKE YOU FEEL?

I DON'T THINK

THAT MATTERS ANYMORE.

JUST TELL ME SPECIFICALLY VVHA IS GOING TO HAPPEN IN NORVVAY.

[MAN]

THAT'S VERY COMPLICATED.

THERE ARE-- THERE--

WELL, IT SHOULDN'T BE.

IT SHOULDN'T BE COMPLICATED A ALL, JUST TELL ME ONE THING.

ANYTHING.

JUST ONE SMALL THING

YOU KNOW THAT I DON'T KNOW.

OKAY. LISTEN, I LEFT--

I LEFT A CAR NEXT TO THE GIBSON  
GUITAR FACTORY IN MEMPHIS.

[MAN]

WHAT?

AND IT ISN'T LOCKED, SO YOU'RE GONNA  
VVANT SEND SOMEONE SOON, OKAY?

-[MAN] THIS IS HIGHLY UNUSUAL.

HELLO? -[PHONE CLICKS OFF]

THANK YOU VERY MUCH,

I REALLY APPRECIATE IT.

WHAT'S HAPPENING IN TROMSQ?

YOU KNOW WHAT, I DON'T THINK

ANYTHING IS HAPPENING IN TROMSQ.

MAYBE LIKE ELECTRONIC MUSIC.

- OKAY.

- NOTHING TOO BIG.

LISTEN, IS THERE A--

IS THERE A HOTEL SOMEWHERE?

- IN EITHER DIRECTION? - OH, YEAH, YEAH.

THERE'S ONE, LIKE, A BLOCK THAT WAY.

SO IT'S WALKING DISTANCE?

YEAH, I THINK IT'S LIKE A MOTEL, IT'S

LIKE, \$60 BUCKS A NIGHT OR SOMETHING.

\$60 BUCKS A NIGHT?

[MAKES SUCKING SOUND]

- AH...

- OH, MAN.

ALL RIGHT, HOW ABOUT COFFEE? IS THERE--

IS THERE A COFFEE PLACE AROUND?

YEAH, I'M GOING TO GET COFFEE

RIGHT NOW ACTUALLY.

- YOU WANNA COME?

- YOU'RE REALLY GOING TO GET COFFEE?

- YEAH, I'LL SHOW YOU.

- YEAH?

- YEAH, COME ON.

- IT'S NOT WEIRD OR ANYTHING?

- NO, NO.

- AM I CREEPING YOU OUT?

- NO, NOT YET [LAUGHING] - | NO NORMALLY LIKE THIS. NORMALLY, I'M...

- NO, YEAH... YOU LOOK A LITTLE

DISHEVELED, I'M NOT GONNA LIE. - CLEAN...

DO I LOOK A LITTLE MANGY

YEAH?

[CELL PHONE VIBRATING]

HELLO?

[MAN]

DANIEL?

WE RECEIVED A VERY DISTRESSING  
CALL FROM THIS NUMBER.

**I THINK WE NEED:**

TO SPEAK ABOUT YOUR BEHAVIOR.

[WOMAN]

HEY, WHO WAS THAT?

UHH...MOVING COMPANY.

THEY SAID THAT THEY'RE GOING  
OUT TO THE STORAGE UNIT TODAY  
AND THAT MY STUFF SHOULD BE  
READY BY THE END OF THE WEEK.

YOU'LL GET THIS JOB AND THEN  
YOU'LL GET A BIG PROMOTION.

AND THEN YOU'LL GET OU OF MY PLACE.

AND THEN YOU'LL

GET OUT OF MY HAIR.

- GET OUT OF YOUR HAIR?

- YEAH.

YOU KNOW VWHAT? I DON'T THINK YOU COULD  
HANDLE YQUR HAIR VWITH ME OUT OF IT.

YOU'RE RIGHT.

I'D SHAVE IT OFF IN MOURNING.

[BOTH CHUCKLE]

YOU OKAY?

WHAT ARE YOU THINKING ABOUT?

PUZZLE PIECES.

WHY ARE YOU THINKING

ABOUT PUZZLE PIECES?

BECAUSE, SOMETIMES...

I FEEL LIKE...

I DON'T KNOW.

I'M JUST FROM THE WRONG PUZZLE.

- YEAH?

- YEAH.

AND SOMEBODY TOLD ME

ONCE THAT...

MAYBE IT'S BECAUSE MAYBE VVE JUST DON' KNOWV VWHAT THE BIG PICTURE'S OF.  
YOU KNOW?

BUT I DON'T KNOW.

I DON'T KNOWV IF THAT'S TRUE. I DOESN'T REALLY SEEM QUITE RIGHT TO ME.  
YOU KNOW?  
I THINK THAT MAYBE,  
IN THE END,  
I'M JUST, YOU KNOW,  
MORE LIKE A TILE.  
OR LIKE A...  
I DON'T KNOWV, LIKE A TINY  
POINT IN A BIG MOSAIC.  
- YEAH?  
- YEAH.  
AND YOU'RE ONE.  
AND SO'S EVERYONE  
I'VE EVER KNOWN.  
YOU KNOW, OR LOVED.  
AND, YOU KNOW, IT'S UP TO US  
WHETHER OUR PICTURE IS...  
A BEAUTIFUL ONE, YOU KNOW,  
OR AN UGLY ONE.  
-il= THAT'S WHAT YOU'RE INTO.  
-[CHUCKLES]  
YOU KNOW, THERE HAVE BEEN TIMES  
WHEN I'VE KNOWN  
MY PICTURE WAS HAPPY  
IN THE MOMENT.  
AND IT WAS, YOU KNOW,  
IT WAS BEAUTIFUL.  
HMMM.  
BUT I THINK I'M STARTING

**TO REALIZE:**

THAT, YOU KNOW, I'M THE ONE  
WHO GETS TO DECIDE  
WHERE MY TILES LIE.  
WELL, THAT'S VERY  
PHILOSOPHICAL.  
- IS IT PHILQSOPHICAL? I THOUGHT SO.  
- YEAH.  
THAT'S WHY THEY CALL ME SPINOZA.  
YOU KNOW THAT, RIGHT?  
- NOBODY CALLS YOU THAT.  
- THEY DON'T?  
SORRY. NO. MM-MM.  
- VVELL, YOU COULD BE THE FIRST.

- HMM.  
- I BETTER GET GOING.  
- GOOD LUCK, SPINOZA.  
THANK YOU.  
LIKE MY BROTHERS ALWAYS SAY,  
BEST ADVICE BEFORE A BIG GAME:  
- MM-HMM?  
-"WIN."  
-[CHUCKLES] wm.  
- YES, so GET THE JOB, OKAY?  
JUST DON'T EXERT YOURSELF TOO MUCH.  
I VVANT YOU AROUND FOR A LONG TIME.  
- WHY? NEFARIOUS PURPOSES?  
- UH, YEAH.  
- I COULD SEE IT.  
- SURE.  
I SEE HOW YOU WORK.  
YOU KNOVV I AM TRYING TO EXERT MYSELF  
AT LEAST ONCE A DAY THESE DAYS.  
- OH, YEAH? OH, GOOD.  
- MM-HMM.  
GOOD. SO YOU VVANT TO GET YOUR  
EXERTION OUT OF THE VVAY EARLY TODAY?  
- DO I?  
- MM-HMM. YEAH.  
MMM, I GOTTA GO.  
WHY DO YOU ALWAYS DO THIS TO ME?  
- COME ON. - AS SOON AS I'M  
READY TO VVALK OUT THE DOOR  
- COME ON. JUST FIVE MINUTES.  
- THIS IS WHAT HAPPENS.  
[OVERLAPPING CHATTER]  
[MAN]  
"...AND THEN TAKE HANDS."  
"THESE ARMS ARE TIRED."  
SOMETHING TO THINK ABOUT,  
I GUESS.  
YEAH, I GUESS SO. HUH.  
"...CURTSY WHEN YOU HAVE  
AND KISSED."  
[GUITAR PLAYS]  
J' WOKEN BY A FAULTY HEAR J' HORSES DRAWN  
BEHIND YOUR CAR J' DROWNING  
IN THE RIVER BLUE

J' THE ONLY VES J' IS STRAPPED TO YOU  
J' WHEN YOU HAVE  
YOUR PIECES SE J' SOMEONE WILL GLUE YOU  
J' AND SELL YOU  
TO AN ANTIQUE STORE  
J' BUT SHE DIDN'T WANT YOU  
J' OR NEED YOU  
J' AS YOU ARE  
J' TYPING UP  
HANDWRITTEN NOTES  
J' CARRYING THEM  
LIKE TALLIED VOTES  
J' OF THOSE WHO HAVE

**ABANDONED YOU:**

J' AND BRUISED THE ROOTS  
J' FROM WHICH YOU GREW  
J' STEALING THE MEMORIES  
J' OF THOSE YOU ADMIRE  
J' BUYING WOOD

**TO BUILD A HOME:**

J' WHEN WHA YOU BUILD IS FIRE  
J' SHE HAS BURNED  
J' ALL THAT'S INSIDE YOU  
J' AND SHE WOULD FIGH J' RIGHT ALONGSIDE YOU  
[GUITAR AND FIDDLE PLAY]  
[MUSIC FADES]