

JUST KEEP GOING AND DON'T LOOK INTO THE CAMERA

Second Draft

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INT. INTERVIEW SETUP - DAY

Old footage of the Vietnam war.

DAVID

(V.O.)

In 1974 Francis Ford Coppola went into the jungles of the Philippines to film the greatest war film ever made: Apocalypse Now. It is the most legendary film ever shot. Everything that could go wrong went more wrong than you could ever imagine.

We start cutting between David and Michael, sitting in a chair in an interview setup, inter cut with footage of the Vietnam war and images from Apocalypse Now.

DAVID

He made a movie about the insanity of war, and nearly went insane in the process.

MICHAEL

The lead actor was fired after two weeks of production, and his replacement, Martin Sheen, then suffered a heart attack.

DAVID

Yet, what Francis made from all the madness was and remains a true masterpiece.

MICHAEL

There was this huge typhoon that destroyed all the sets they had spent months building.

DAVID

During this crazy shoot, Francis' wife Eleanor documented her husbands struggle.

MICHAEL

Everyone was constantly high on the set. Duh, it was the 70s!

DAVID

She even made secret recordings of their private conversations, where Francis contemplated suicide.

MICHAEL

Marlon Brando showed up two weeks late to the set. He was fat, he had shaven his head without asking anyone, he hadn't read neither the script nor the book that it was based on - and he demanded more money.

DAVID

Over ten years after Apocalypse Now premiered, Eleanor completes the greatest making-of documentary ever, about arguably the greatest film ever: Hearts of Darkness: A Filmmaker's Apocalypse.

MICHAEL

Francis Ford Coppola threatened to commit suicide unless the studio gave him money to finish the film and he still had to mortgage his own house!

DAVID

For me as a documentary filmmaker, who loves film more than anything, there is just no contest. This is the film I want to make a documentary about.

UNKNOWN INTERVIEWER

(O.C.)

Apocalypse Now?

DAVID

(O.C.)

No! Hearts of Darkness, the documentary about Apocalypse Now. Haven't you been paying attention?

Title is shown: "Just Keep Going And Don't Look into the Camera".

INT. INTERVIEW SETUP - DAY

Michael sits in a chair, looking into the camera.

MICHAEL

When David first called me and said he was making a documentary, I was like: Alright! As soon as I finish my quests in Outland, I'm

coming over right away!

Jessica, David's wife, sits in the same interview chair. She looks like she could be beautiful, but she gave up on that a long time ago.

JESSICA

David has always had his projects. I'm trying to be good about it, it keeps him occupied, until he moves on to something else. That's what a wife does, you support your husband. Even if you think... You just support your husband, right? That's what you do...

MICHAEL

When we got together for the first production meeting, you could just tell the electricity in the air. And I was, like, so nervous and excited I brought my own camera so I could document this moment, this like historical moment of this production. I just had to bring my camera.

INT. DAVID'S AND JESSICA'S KITCHEN - DAY

We see some very poorly shot footage from David's and Jessica's kitchen. Michael is operating the camera. The kitchen is typical of a California low income household. It's not very tidy, but you get the feeling that the rundown kitchen wouldn't look much better if it was better kept. Here and there are traces of David's various previous projects. You see ugly latex masks thrown in a corner.

MICHAEL

(O.C.)

Is it on? I think it's on.

An extreme close-up of Michael's eye as he looks in to the lens.

MICHAEL

Yeah, it's on! I'm filming now, everybody, I'm filming!

A group of people around the kitchen table are frenetically waving at the camera. Jessica is putting out coffee and bakeries for everybody. Michael swings the camera around and ends up in Jessica's face. She is obviously very disturbed by the camera.

MICHAEL
Just act normal, just act normal!

She can't, no one could. David enters the room. He looks confused, he looks at the table full of people. They wave at him and the camera.

FLOYD
Hi David. We are being filmed!

David
HI everybody... And Dexter, you are here...

Everyone
HI!

David pulls Jessica to the side. The shaky camera zooms in on the conversation. Focus comes and goes.

DAVID
(low voice)
Why did you invite Dexter?

JESSICA
(low voice)
I thought you said you needed a big crew?

DAVID
(low voice)
I just... Ask me next time, OK?

JESSICA
(low voice)
OK, OK! Why don't you like Dexter?
I think he's great.

DAVID
(sighs)
I know, I just... Forget it.

Cut to the group of people around the table. The camera zooms in on Dexter. He looks very confident, smiling.

Cut to David being interviewed.

DAVID
You know, making a movie is like that guy who did that war in Iraq said, you go to war with the army you have, not the army you like.

Cut back to the kitchen.

JESSICA

Does Michael really have to film this?

DAVID

Well, yeah... You know when people have seen this documentary they want to know how it was made, they want to know what I was thinking, what was driving me.

JESSICA

If I'd known I would have cleaned up.

DAVID

No, this is real, this is raw reality. It's going to be on the DVD extras, hours and hours of uncut real filmmaking, passion. People love that stuff.

David leaves the corner and heads over to the table.

JESSICA

(quietly)

No David, you love that stuff.

Cut back to Michael being interviewed.

MICHAEL

It was so great. David just had this ability to pull people in. He is like a magnet.

Cut back to the kitchen.

FLOYD

How long do I have to be here to qualify for the wrap party?

JESSICA

Now that we are all here, I want to wish you all welcome. You all know David, our director. I'm Jessica, his wife, this is Michael filming.

MICHAEL

(O.C.)

I'm David's cousin, we're related.

JESSICA

Then we have Dexter, Hi Dexter.

Dexter winks at her. She smiles back, completely taken with him.

JESSICA

And here's Floyd who will help us with sound.

Floyd, a scruffy stoner looks up.

Cut to interview set with Floyd.

FLOYD

I actually contribute a little professionalism to this flick. You know, a couple of years ago I used to work as a sound man in the industry. Yeah, those were the days, man! Did sound for the movie adaptation of "If It Moves, Shoot It!", "Leeches From Hell", both of 'em, "Attack of the Volcano Spiders". Oh yeah, and then the whole series "White Bitches Goes Down Under". I love Australia!

Awkward silence.

INTERVIEWER

(O.C.)

Is that porn?

FLOYD

Uhm, really not sure... I actually worked with the second unit on those.

Cut back to kitchen and Jessica's presentation.

JESSICA

We also have our woman from Europe, Pauline. Pauline is from France.

PAULINE

'ello.

Pauline looks like she is in the trench coat mafia. Jessica points to a heavy set girl in the corner who looks uncomfortable.

JESSICA

And she is from Ohio.

David moves Jessica aside, taking her place.

DAVID

We have gathered here today to embark on a journey up a river, on a quest for truth. We are making a documentary about the greatest documentary ever made. A documentary about Apocalypse Now, THE greatest war epic ever made!

FLOYD

Yes, but is it better than Iron Eagle?

DAVID

(annoyed)

Everything is better than Iron eagle!

FLOYD

Yes, but does it have "We're not gonna take it" in it?

DAVID

It's got The Doors, OK! It's got Wagner! It's got Marlon Brando! Martin Sheen! Robert Duval! Dennis Hopper! And the craziest shot ever! You have all seen the documentary, right?

FLOYD

I was gonna, but I got bored by the DVD menu.

PAULINE

Why do we have to see a documentary about Apocalypse Now, when you are making one? Can't we just see the one you are making? If I have to watch a documentary, I think it should be the one I'm in.

DEXTER

No, it's like a sequel so you won't understand anything unless you see that other documentary first. What was it called again?

MICHAEL

(O.C.)

Heart of Darkness.

DAVID

(annoyed)
No Michael, that's the novel the
film is based on!

PAULINE
They based a book on the
documentary?

DAVID
No, Apocalypse Now was based on
the book Heart of Darkness by
Joseph Conrad.

FLOYD
He wrote a book too? Wow, that man
is truly weird. Did he write it
after seeing the documentary?

Everyone look at Floyd with confused face expressions.
David ignores his comment.

DAVID
No, Hearts of Darkness, A
Filmmaker's Apocalypse, that's
hearts with an "s", that's the
film about the making of the
Apocalypse Now film... That was
based on the book. And the book
wasn't based on anything at all,
at least as far as I know. But we
are making a film about the
documentary! OK?

MICHAEL
(O.C.)
Except me.

DAVID
Yes, except Michael, he is making
a behind the scenes film about our
documentary about Heart of
Darkness. I mean, Hearts of
Darkness... Obviously.

PAULINE
I am confused...

FLOYD
I don't know man, this sounds
complicated. Can't we make a
documentary about Iron Eagle
instead? No one has done any books
or documentaries about that film,
so the market should be wide open,

man.

PAULINE

Or we should make a documentary about that film where Eddie Murphy is playing all the different parts, but they are all fat! I'd like to know how they did that!

DEXTER

They say the camera adds five pounds.

JESSICA

Really?

Jessica looks into the camera and sucks her cheeks and stomach in.

PAULINE

So how did they do the other 395 pounds?

DEXTER

I have a friend who works at E!, I bet we can get them to pay for a documentary about how they make people fat in movies. Maybe we could put that to the DVD extras too.

Cut to interview with David.

DAVID

Early in the project it could be quite frustrating at times. Many people just doesn't have my ability to focus. It's a limitation that I have to learn to live with. It's like in Apocalypse, the documentary I mean, Francis was also working with some really inferior people too. People who where crazy, but he used that to show the craziness or war. Imagine the director skills to do that, imagine the patience, the knowledge of human nature it takes. I think I have some of that in me.

Cut to kitchen conversation.

DAVID

(irritated)
 We are not making a documentary
 about fat people, goddammit!
 Apocalypse Now is the
 quintessential war movie! And
 Heart of Darkness is the
 quintessential making-of film!

MICHAEL
 (O.C.)
 You mean Hearts of Darkness.

DAVID
 Oh, Shut up. You know what I mean!
 Hearts of Darkness is the
 quintessential making-of movie!
 And that is what we are making a
 documentary about. That's what a
 film should be like, profound, it
 should be about the human
 condition, it should define a
 generation.

Michael puts down the camera on the counter but leaves it
 on.

PAULINE
 Which film are you talking about
 now?

DAVID
 Mine, I'm talking about mine!
 Unless I explicitly say I'm
 talking about another film, I'm
 always talking about my film, OK?

JESSICA
 David, we know you're always
 talking about your film.

In the distance we can see Michael wiping tears from his
 eyes. Jessica has a conversation with David just by the
 camera, we don't see their faces.

JESSICA
 (O.C.)
 Wasn't that unnecessary? You now
 how sensitive he is. You know how
 much he looks up to you.

DAVID
 (O.C.)
 But I'm trying to make a movie
 here! You can't burst out in tears

for everything when you're a grownup. It's ridiculous.

JESSICA

(O.C.)

I think you should apologize.

DAVID

(O.C.)

I'm not going to do that.

JESSICA

(O.C.)

But you should.

DAVID

(O.C.)

How do you think Coppola or Kubrick or Hitchcock went so far as they did? By apologizing to everyone all the time? Come on, Jessica.

JESSICA

(O.C.)

OK, so be it then. I am calling aunt Roberta to pick him up.

DAVID

(fear in the voice)

Don't do that, she got these hairy arms and she always wants to hug me.

JESSICA

(O.C.)

Then go apologize!

We see David walking into the picture over to where Michael stands with his face in his hands. David hugs him.

DAVID

I am sorry, Michael. I am sorry.

Cut to Floyd being interviewed.

FLOYD

That first meeting was like tense man. I was all up in that one like thinking and stuff, so much I had to go to the bathroom and like smoke a doobie, just to like, swish, you know. I mean, I don't do drugs, you know synthetic

stuff, just things from nature,
you know... Natural stuff. There
is not gonna be any cops that see
this documentary? Right?

INT./EXT. INSIDE AND OUTSIDE HOUSE - DAY

Michael is holding his camera, sneaks up on a door and then
with a crash enters David's and Jessica's bedroom, waking
them up. They aren't too comfortable with the invasion.
Jessica is wearing eye blinders.

MICHAEL

(O.C.)

Gooooood morning Vietnam! First
day of shooting! Wakey, wakey!

JESSICA

What time is it?

MICHAEL

(O.C.)

It's morning.

JESSICA

Michael, could you please leave my
bedroom?

MICHAEL

(O.C.)

But it's morning!

Michael pulls aside the drapes. The screen blows out from
the harsh sun light. When the iris finally compensates, we
see Floyd on the outside with his face pressed up against
the window, making weird faces.

Michael opens the window and lets Floyd in.

FLOYD

I brought some lemonade and my
swimming trunks. I was thinking if
we were going down to the beach
later.

MICHAEL

(O.C.)

That's awesome! Finally get to
wear my new swim ring!

Floyd climbs up on the bed.

DAVID

We are not going to the beach. We are shooting today, remember?

David has gotten into his morning robe and is wielding a video camera, checking batteries and tapes as if he was loading a gun. He leaves and heads to the bathroom. In the hallway he meets up with Pauline who is holding a french 16mm Bolex camera. She is following Michael.

DAVID

Why does Pauline have a camera and why is she filming you?

MICHAEL

(O.C.)

Pauline wanted to document me filming this making-of flick.

David gets in to Michael's face.

DAVID

What? So you are trying to take over now, is that it? You got a camera and now you think you are some hot shot director that has to have a making-of crew?

MICHAEL

(O.C.)

Oh no, I would never, I mean, I'm just documenting you. You are the director.

Floyd enters the cramped hallway, wearing Jessica's eye blinders on his forehead.

FLOYD

If he gets to have a camera, I think I should have a camera too, you know, if something is like going on I can like, pow-pow!, and like shoot it so we have evidence against the government. You know, there is a lot of stuff like that they don't want you to know about.

JESSICA

What stuff?

Jessica tries to get her eye blinders back.

FLOYD

That's what we are going to film.

PAULINE
Cameras don't go pow-pow.

FLOYD
Well, maybe my camera does.

PAULINE
What camera?

FLOYD
The camera I'm going to get,
maybe.

DAVID
(hostile)
What kind of film are you making?

PAULINE
It is a film about a man torn
between his art and the beautiful
woman who loves him. In a cold
world, he is the flame of art. I
will shoot it on 16mm black and
white, where the black represents
the demons of the artist, and the
white the light of his vision.

David stands still and thinks about it for a moment. Then
he puts his hand on Pauline's shoulder.

DAVID
Pauline, I want you to make the
making-of documentary about my
film.

MICHAEL
(O.C.)
But... I thought I was making the
making-of documentary...

DAVID
Well, I'm going to need you to
carry my lights and stuff.

MICHAEL
OK...

Cut to Michael being interviewed. During his monologue he
talks himself from being unsure to excited.

MICHAEL
So now I'm not making the making-
of documentary anymore. I'm
helping to work on the real film,

not just the making-of film.
That's a promotion, right? That's
like one level closer to
Apocalypse, right? That's what's
so great about David, he sees
talent, and he just picks it up,
and this time it was me! It's only
our first day and I already got a
promotion! And if you think about
it, if this keeps up, by the end
of the week, Joseph Conrad won't
have written Hearts of Darkness, I
will!

INTERVIEWER

(O.C.)

You mean Heart of Darkness?

Long pause.

MICHAEL

Is that the book, or the making-of
book about the book?

Cut to Jessica sitting in an interview chair.

JESSICA

So David didn't tell me at the
time, but apparently he met
someone on Craigslist who said he
could sell him Eleanor Coppola's
phone number. So he spent our
money to buy it, and now he wanted
us to make this call, and
obviously he wanted to film it.

INT. DAVID'S AND JESSICA'S HALL - DAY

Everyone is standing around David who is about to make the
call.

DAVID

OK, everyone has to be quiet now.
Do we have Eleanor's phone number?
Everyone ready? Camera, sound,
action, cut.

David stops.

DAVID

How should I pick up the phone? I
could, like, hit it like this, or
maybe I could swing it in the

cord. That would maybe make it more exciting.

David hits the phone, fumbles and drops the receiver.

JESSICA

(O.C.)

Just pick up the phone the regular way.

DAVID

I was thinking it is important to also be creative when you are making movies.

JESSICA

(O.C.)

Great, so now you have been creative for a while, and now you can pick up the phone like a normal person and make the call.

DAVID

OK, is the camera rolling?
Everyone act normally. Action!

David picks up the phone. He looks at the note, dials the number and waits. And waits. And waits. He looks uncomfortable and occasionally looks into the camera.

Jessica tries to say something, but David cuts her off with the most intimidating facial expression you can imagine indicating "you are ruining my life."

Cut to Jessica sitting in the interview chair. She looks up in the ceiling.

Cut back to David holding the phone in tense silence.

Cut to Floyd sitting in the interview chair twirling his hair.

Cut back to David holding the phone in tense silence.

Cut to the girl from Ohio sitting in the interview chair. She is scared stiff sitting on the edge of the seat. Only her wide eyes are moving tracking around the room.

Cut to Pauline sitting in the interview chair, using a pen to get a chewing gum out of the bottom of one of her shoes.

Cut back to David waiting. We wait another eternity. Then he slams down the phone and exhales. We realize he hasn't been breathing ever since he dialed.

Cut to Michael being interviewed.

MICHAEL

In many ways I think that the call went better than anyone of us could ever have hoped for. I mean, the line wasn't disconnected. Some people may think that it would have been better if she had answered the phone, but think of all the things that could have gone wrong then. You don't know how bad the call could have been if you don't know. It's like that time when my brother ate a pop tart that he dropped on the ground where this bum had puked. But he didn't know that so it was like fine. He still got sick though, so he did notice that... I guess it's not the best example, but there are examples that are good.

Cut back to David by the phone.

JESSICA

(O.C.)

OK... Let's go to the beach.

FLOYD

(O.C.)

Yes!

Everyone except David starts moving.

DAVID

But we were gonna film today?

JESSICA

And we did. Now you've had your fun. We have made the call that you wanted. Now other people have to have their fun too. Did you even check the phone number on internet?

DAVID

Of course not! The Coppolas obviously use secret numbers.

JESSICA

I can't believe you spent 200 dollars on this. How can you be so stupid?

DAVID
(dejected)
Ok, so now it's a fake number...

FLOYD
(O.C.)
Holy shit, this is a prime number!
A big one! Who knows what forces
are in action here!

Pauline is checking her phone.

PAULINE
(O.C.)
It says it's a bakery in San
Francisco.

DAVID
See, a perfect decoy!

JESSICA
(calm)
Why would Eleanor Coppola do a
fake registration of her number
instead of just keeping it secret?

DAVID
Because, because, because it's a
perfect decoy. If you get hold of
a number like this and check it up
and see it's just a bakery, then
you throw it away. But if you
can't find it anywhere, you know
you're on to something.
Celebrities know that and
therefore, they register phone
numbers in fake names. I think
we're still on to something.

FLOYD
Yes, but wouldn't you get a lot of
callers who wants to buy bread?

David tries to think of more reasons to stay.

DAVID
But what if she has caller ID and
calls back?

Everyone heads out.

JESSICA
Well, what if she does?

DAVID

Then we have to be here, ready to film the phone when it rings.

Jessica throws down some stuff and a massive hat in a bag and puts it in one hand and a inflatable ball under her other arm.

JESSICA

Come on, David, let's go to the beach.

DAVID

(like a five year old)
But we where gonna shoot today!

JESSICA

It's such a nice day.

DAVID

It's southern California, it's always a nice day.

JESSICA

Why don't you bring the camera then.

Jessica exits the front door with David behind and is met by Dexter driving up in the kind of car that makes you cool, if you graduated high school last year and still hang out in the school parking lot. He gets out.

DAVID

There is nothing there to film.

JESSICA

You will think of something, you are a creative director. Isn't there a beach in Apocalypse Now?

DAVID

Well, they do surf...

JESSICA

There you go! You can film the surfers. See, it will be fine. Come on now!

Dexter pulls a huge snowboard check from the backseat.

JESSICA

Hey Dexter, we are going to the beach, do you wanna come?

DEXTER
 Look what I got! E! gave me 50.000
 to make a documentary too!

JESSICA
 Wow!

David gives Dexter the evil eye.

FLOYD
 Score! What are you going to do
 with the money, man?

DEXTER
 I don't know, but if we're going
 to the beach, free ice-cream for
 everybody!

EVERYONE (EXCEPT DAVID)
 Yey!

JESSICA
 You're the greatest!

DEXTER
 I am the greatest!

Everyone piles into David's and Jessica's blue 70s VW van.

Cut to scene where someone is running with a camera. It is
 hard to see anything at all. Heavy breathing is heard.

DAVID
 It's definitely ringing! Get the
 camera ready! Now!

Someone unlocks the door in big haste. David runs inside.
 Something falls down and breaks.

DAVID
 Is the camera ready! Is the camera
 ready!

PAULINE
 Yeah, yeah!

DAVID
 And action!

The camera stabilizes and we see David standing by the
 phone. He answers.

DAVID
 (strained calm)

Hello.

A moment of silence. You can still hear everybody breathing heavily.

DAVID
I don't know if... OK... How long?
Yeah... OK, then...

David sinks down on the floor.

DAVID
No... No... No... Haven't heard
about it... No... No... Look, I
don't know... Uhm, Gillette, I
think...

David puts his hand over the phone's handset.

DAVID
(dejected)
Turn off the camera.

PICTURE TURNS
BLACK FOR A FEW
SECONDS

EXT. AT THE BEACH - DAY

COUNTDOWN OLD
MOVIE STYLE

The frame is black and white 16mm film. Very grainy. David is leaning his head against the window in the back seat of the VW van. His face gets reflected in the window. He gazes out into the distance.

PAULINE
(french accent V.O.)
The artist.

Cut to Jessica posing in David's lap. She is wearing 60s clothes and massive false eyelashes.

PAULINE
(V.O.)
Le femme fatal.

JESSICA
Bo-bo-bi-do.

Cut to Michael with his arms full of film gear.

PAULINE
 (V.O.)
 Le Sancho Panza.

Cut to Dexter taking up space smiling in the back.

PAULINE
 (V.O.)
 The hero.

Cut to an insert of hands holding a camera.

PAULINE
 (V.O.)
 The gun.

Cut to the snowboard check.

PAULINE
 (V.O.)
 Le grand prix.

Cut to Jessica's hands touching David's hands.

PAULINE
 (V.O.)
 Passion!

A focus shift starts on Jessica's face, as she is holding David's hand, and ends on Dexter's face as the two look at each other.

PAULINE
 (V.O.)
 Forbidden love.

The fat girl from Ohio is trapped between Michael and Dexter and is looking at both Dexter and Jessica, a bit uncomfortably.

PAULINE
 (V.O.)
 Confusion.

Cut back to David. He is emotionless and stares off into the distance. Jessica is pulling him, physically trying to get a reaction out of him.

PAULINE
 (V.O.)
 David is a troubled boy. What is love? What is life?

Floyd points to the camera like a gun at David.

FLOYD

Pow-pow!

David falls dead in the sand.

PAULINE

(V.O.)

What is death?

We see David's face reflected in a broken mirror, followed by a fast zoom-in on Dexter.

Cut to David lying in the sand holding his camera and Jessica next to him pining for him to touch her.

JESSICA

(over dramatic french
accent)

Oh David, David! Why must you
always film?

DAVID

(over dramatic french
accent)

Because my eyes is where light
goes to die, on celluloid it lives
forever.

Jessica is crawling in the sand, posing, while Dexter is standing over her, screaming and filming.

DEXTER

Marvelous! Great! Yes, give me
some of that!

We cut between all principle actors spinning around on the beach, holding the camera in front of them, filming their own faces.

PAULINE

(V.O.)

We invite you to experience the
greatest masterpiece in film
history.

One by one we follow the actors run towards the water. David runs down the ramp of a lifeguard tower. They all come together as they reach the sea.

PAULINE

(V.O.)

If you dare, it will shock you. It
will haunt you. It will change
your life.

The film turns colour again and David breaks up what everybody is doing in the black and white film.

DAVID

Stop this silly thing at once!

PAULINE

What?

DAVID

Stop it. We can't have everybody making their own documentaries! You are just confusing the audience!

PAULINE

It's a simple making-of film about a documentary about a great making-of film about Apocalypse Now that was based on a book. It's not that complicated.

DAVID

I can't just let you film things willy-nilly. What if everybody in the world ran around with film cameras filming each other. It would be chaos! The end of the world!

In the background Dexter is trying to get the snowboard check in to an ice cream stand.

JESSICA

Why do you have to control everything? This is like that time when you tried to film that thing I do for you in the bedroom and you kept trying to give me directions and we ended up in the emergency room.

PAULINE

(O.C.)

You got to let us make documentaries about your documentary. You are such a great subject.

FLOYD

Way better than Coppola.

DAVID

Does that mean I'm a better

filmmaker than Coppola?

PAULINE

No.

DAVID

Are you mockumentarizing me?

PAULINE

(O.C.)

No! We're just filming.

DAVID

You have got to listen to me, I'm in a real crisis here, a real creative crisis and you have to help me! You are all just running around making your films, not mine!

PAULINE

Well, what do you want us to do?

DAVID

That's what I don't know!

PAULINE

Then I don't think you need us.

DAVID

Why don't you believe me? Everybody is just: "Oh, that's just David, all his projects are disasters, but in the end they always turn out great. That's just how he works." Well, I'm telling you, this time it's not going to work out, it's a real problem and I can't solve it!

JESSICA

David, we believe you, and we don't think this will work out either.

FLOYD

What have you filmed so far?

DAVID

All I have is the scene with the phone call.

PAULINE

But that's not a scene, no one

answered.

DAVID

Yes, but if she call back then we can cut in that scene.

FLOYD

And when she doesn't call then you have nothing.

DAVID

I don't have nothing, I just don't have any scenes.

MICHAEL

We have some good making-of scenes.

PAULINE

Is it still a making-of film if it's a film about someone who can't get anything made?

FLOYD

I can help you make the credits. I got this program on my computer where I can make credit scrolls!

JESSICA

That's great!

FLOYD

But only if I get to have my name first.

DAVID

No, you can't have that.

PAULINE

Then you don't have anything again.

DAVID

We need to do something! Maybe we need to go down to the Philippines where they filmed Apocalypse!

JESSICA

You know what happens to you when you get on an airplane.

DAVID

Alright, we can drive to San Francisco where Francis lives!

FLOYD

What happens to David when he gets on an airplane?

DAVID

I don't want to talk about it.

JESSICA

Is there nothing local that you can film? Something he did here in LA so we don't have to travel so far.

EXT. OUTSIDE UNITED ARTISTS STUDIOS - DAY

David is standing in a parking lot outside the entrance of United Artists studios.

DAVID

Are we rolling?

PAULINE

(O.C.)

Yes, we're rolling.

DAVID

It was here at United Artists that Francis Ford Coppola came to get funding for his masterpiece. A masterpiece that would spawn the...

A woman walks out of the gates and heads to her car.

DAVID

Look! Somebody is here!

David runs after her and waves at the camera to follow.

DAVID

Hello, hello... Hi!

The woman stops and turns to David. She notices the camera and is not comfortable at all.

DAVID

We are making a documentary about... uhm... about Coppola, you know, the director. What can you remember from the time he made Apocalypse Now? He must have been here a lot, right?

Long pause. She looks really confused.

RANDOM PERSON
Apocalypse Now? Wasn't that made
in the 70s?

DAVID
Came out 1979.

RANDOM PERSON
I wasn't even born then. How old
do you think I am?

DAVID
Well... it's kind of hard to tell
nowadays, isn't it.

RANDOM PERSON
1979... I can't believe you
thought that I worked here back
then. Do I really look that old?
I'm 29 for christ sake!

She looks at somebody behind the camera.

DAVID
Can you get us in contact with
someone who worked here back then?

RANDOM PERSON
(angry)
No, I can't! And you shouldn't be
here if you don't have a
permission!

DAVID
You don't need a permission to
film a documentary!

RANDOM PERSON
Guard!

She waves her arm to somebody and then walks over to a car.
She gets into the car and drives away.

DAVID
(disappointed)
Well, that went fine...

SECURITY GUARD
(O.C.)
Excuse me sir, what are you doing?

They turn around and find a friendly security guard.

DAVID
Hi, we are making a documentary
about Francis Ford...

SECURITY GUARD
I'm sorry, you can't film here.

Cut to David standing in another parking lot.

DAVID
Maybe it was here that Francis
used to park his car.

Camera pan to find the security guard standing just outside
the frame.

SECURITY GUARD
No, you can't film here either.

Cut to David standing in another parking garage.

DAVID
This might be the place where
Francis used to park his car
during the pre-production of...

Camera pan to find the security guard leaning against a
wall.

SECURITY GUARD
Can't film here.

Cut to David standing in a back ally.

DAVID
Maybe it was here...

SECURITY GUARD
(O.C.)
Hey dude, you don't really think
he parked his car here, do you?

PAULINE
(O.C.)
Come on, it couldn't have been
here!

DAVID
(sigh)
I guess not.

SECURITY GUARD
Still can't film here, though.

DAVID

You know, you are really not supporting filmmakers! I mean, how responsible would you say you are for Coppola contemplation suicide.

SECURITY GUARD

What?

DAVID

That's what you are here, right, "muscle". Right?

The security guard gives of a broad smile and pats his belly.

SECURITY GUARD

Muscle? I'd say it's mostly beer and doughnuts!

He laughs.

DAVID

But you were part of the organization that drove Mr. Coppola to contemplate suicide?

SECURITY GUARD

Did you say Mr Coppola? I thought it was a girl.

PAULINE

(O.C.)

David, let's get out of here.

SECURITY GUARD

Have a nice day, sir.

EXT. IN CAR - DAY

They are all piled in the car driving back. Pauline is driving.

DAVID

They are up to something, I just know it...

DEXTER

Some day you're going to get so beat up.

DAVID

Well, as long as I can get it on

tape.

Floyd is glancing behind them from time to time.

FLOYD
See that van behind us.

DAVID
Yeah, what about it?

FLOYD
It's been following us ever since
we left the studio.

JESSICA
Are you sure? How do you know?

FLOYD
I always check my tail.

PAULINE
You know you are weird man.

FLOYD
I think the government has finally
caught up my truth telling about
chemtrails.

DEXTER
Make a turn. See if they follow.

The fat girl from Ohio sneezes for no reason. (Just to make
sure everyone notices she also is in the scene...)

FLOYD
I know I shouldn't have told
Jessica. She can never keep the
mouth shut.

DAVID
Hey, that's my wife!

PAULINE
They are still following us.

JESSICA
Why don't we just stop the car and
go talk to them.

FLOYD
Are you crazy?

JESSICA
Maybe we left something at the

studio and they have been following us because they want to give it back.

PAULINE
I'm stopping the car.

FLOYD
Oh god! Oh god! We're all going to be sent to Guantanamo!

PAULINE
OK, everybody out.

DAVID
Bring the cameras! Bring the cameras!

EXT. BACK STREET - DAY

The black van that is following them turns around the corner and stops as soon as they see that David's van has stopped. Then it slowly rolls forward and enters the back street where it stops a good 50 yards away from David's van. Four persons step out of the van in matching jump suits. They have cameras. It's a Mexican stand off.

The four start walking towards David and the crew.

The crew start walking towards the four persons.

They stop.

DAVID
We're filming you! We're filming you!

FOLLOWER #1
No, we are filming you.

FLOYD
Not as much as we are filming you!

FOLLOWER #1
We have been filming you the entire day. You are just filming us now. I bet you don't even have any good B-roll of us.

DAVID
We can fix that in post.

FOLLOWER #2

Oh yeah! Are you gonna pan over some photos you found on Google in iMovie?

FOLLOWER #1

We're a real documentary crew!

FOLLOWER #3

CREW!

DAVID

You are not!

FOLLOWER #1

Oh yeah! Then why did Stars give us 100.000...

FOLLOWER #3

100 LARGE!

FOLLOWER #1

...to shot a documentary about you?

FOLLOWER #3

Yeah you.

DAVID

(turns to his crew)

Why does EVERYBODY have to have a bigger budget then me?

PAULINE

Why don't you just get out of here! Nobody cares about what you do, just because you have money doesn't mean you are filming something artistic!

FOLLOWER #1

Is that so? So why do we have a team making a documentary about the making of our documentary?

Another van roles in behind them and a rag tag group of people with camera equipment get out. They seriously look like they have never held a camera before. They have the kind of old video cameras where the camera is separate from the tape recorder.

FOLLOWER #2

Boo-ja!

DAVID

Goddammit!

PAULINE

That doesn't mean anything,
everybody has a making-of crew
these days! Even I have one. Floyd
said he was gonna film me too!

FOLLOWER #1

Oh, you are filming your friends,
how cute!

FOLLOWER #3

Cutsy, cutsy!

FOLLOWER #1

We film animals, We even film
kids.

FOLLOWER #3

Difficulty rating: maximum.

FOLLOWER #1

Yes, and David here is a wedding
videographer. That's right he
films weddings, we have footage...

DAVID

That was once! And only because my
mom told me to!

FOLLOWER #1

Sure, "videographer boy"!

FOLLOWER #3

Vide-Vide-o-grapher!

David steps forward.

DAVID

Your mother...

Michael stops him.

MICHAEL

Calm down David! Ralph is just
trying to get a rise out of you!

DAVID

Ralph? You know these people!?

MICHAEL

Well, yeah, kind of...

DAVID
How long have you known about
this?

MICHAEL
For a while I guess. I've been
sort of...

DAVID
Sort of what?

MICHAEL
Filming them...

DAVID
What!

MICHAEL
Yeah, I'm making this
documentary...

DAVID
Oh my god!

MICHAEL
It's just a little side project.
Look at them, they have cool
matching jump suits. I couldn't
resist.

DAVID
Why didn't you tell me?

MICHAEL
I wanted it to be observational...

PAULINE
You know you can't observe without
influencing.

FLOYD
(with anger)
Heisenberg, always Heisenberg!

DAVID
How can you be working with these
people, they are evil
documentarians!

JESSICA
How did did they become evil all
of a sudden?

DAVID

Hello, just look at the cars! They ride around in black vans! Then you are evil! Haven't you seen Twister?

PAULINE

I don't think there is such a thing as an evil documentarian.

DAVID

That's what Leni Riefenstahl thought too.

INT. WEIRD FOOTAGE - DAY

A big warning sign appears.

FLOYD

(V.O.)

Sensitive viewers beware, you are about to enter the realm of confusion, to be found as we travel... into the camera!

We see David's street passing by shot from a car.

FLOYD

(V.O.)

An ordinary street in an ordinary city. Perhaps not very different from your own. Children playing, dogs barking, ordinary people going about their day, oblivious to the perils they face.

The camera walks towards David's house. The camera is low and has a fish eye lens.

FLOYD

(V.O.)

In this idyllic street lives a man who goes under the name David Lewis. If you ask him he will tell you he is a documentary filmmaker, but do not trust him, because he has a hidden agenda. In this documentary I will provide you with vital information that you need to know about to protect yourself and your loved ones.

Archive footage of Francis Ford Coppola.

FLOYD

(V.O.)

David began his insidious work as he studied the work of another filmmaker hellbent on world domination: Francis Ford Coppola. In the late 70s Francis had experimented with meta film by playing a director in the film he himself was directing and letting his wife direct a making-of film about the same film. By upsetting the natural order, he and his crew experienced unexplained difficulties and events.

We see David trying to direct his crew.

FLOYD

(V.O.)

While Francis was merely scraping the surface, David has devised a plan to go much further to explore the depth of the meta singularity by creating a self-sustaining, self-replicating wave of making-of films, an infinite regress of doom that might consume the very reality we call home.

Cut to interview booth with black background. An older man with beard talks into the camera. A subtitle presents him as Professor Hans Fürstenhof.

PROFESSOR FÜRSTENHOF

(heavy german accent)

What our clinical laboratory tests show is that too many meta levels of documentaries are likely to cause a rip in the fabrics of space-time continuum. The exact effects of this is shrouded in mystery and the object of our intense research just as we speak. We have seen cameras turning inside out. We have seen test subjects, in our case ordinary ants, transport large distances in an instant. Some of them have returned, others are still missing. Clearly, this is a case where laws of physics - neither classical physics nor quantum physics - no longer apply. I call

this meta physics... No pun
intended. He he he!

Footage of the second unit filming David and the team. We
see the second unit's making-of team filming the second
unit.

FLOYD

(V.O.)

David's film has already started a
strange process. Everywhere more
and more documentary teams are
showing up, starting to film each
other. This is exactly what
Illuminati anticipated.

Slowly zooming in on the eye of Providence.

FLOYD

(V.O.)

So, where are these Illuminati
creatures? How come we don't know
more about them? The truth is: you
are. They go by many names. Inka
priests.

Footage of a illustration of a Inka priest.

FLOYD

(V.O.)

Pharaos.

Footage of a illustration of a pharao.

FLOYD

(V.O.)

The board of Bank of America.

A photo of board members in nice suits.

FLOYD

(V.O.)

The military-industrial complex.

Footage of Pentagon.

FLOYD

(V.O.)

David Bowie.

Live footage of David Bowie as Ziggy Stardust.

FLOYD

(V.O.)

They are everywhere, in all societies in all human history.

Wee see pictures of Pauline in Israeli army uniform.

FLOYD

(V.O.)

They even recruited Pauline AKA Nadja "the pecan nut" Allen, a notorious Israeli defence documentarian and disinformation artist, to infiltrate and disrupt David's team. Almost immediately she nestled her way in to the group by offering psychotropic drugs to Michael, David's cousin and confidant.

Old Super 8 footage of Michael as a child, tied to a chair, crying for help.

FLOYD

(V.O.)

However, by failing to offer yours truly said drugs I instantly became, not only hurt, but also suspicious enough to start an investigation that would lead me beyond the barriers of reason. Far beyond what any government agency will ever let you know. Let us begin with the facts.

Footage of the logo of E! corporation.

FLOYD

(V.O.)

Why did E! corporation sponsor a subversive film about David?

We see Dexter charming Jessica, putting a flower in her hair.

FLOYD

(V.O.)

Why was Dexter hired as a honey pot to seduce Jessica and destroy David's marriage? Why, if any of this wasn't true, would the government deny it?

Footage of government report with yellow marked text denying all kinds of stuff.

FLOYD

(V.O.)

None of this can be found in the official explanation. I put it to Michael to confirm his involvement in this conspiracy.

Insert of Michael.

MICHAEL

Eh... Eh... What? Eh... What is this documentary again?

The frame freezes and slowly zooms in on Michaels face.

FLOYD

(V.O.)

This is what they want you to believe. Under the psychological terror of his collaborator team and the influence of chemtrails and psychic TV signals, David is about to fulfil a billion year old hyper-dimensional dream: the creation of singularity out of nothing but self-replication, self-reference and infinite regression of meta levels. In short: the end of the world as we know it.

Psychedelic colours in strange patterns.

INT/EXT. AT DAVID'S AND JESSICA'S HOUSE - DAY

Dexter, Jessica, Pauline and the fat girl from Ohio are all sitting next to each other, staring in shock at what they just have seen. Floyd is standing behind the couch. He is super excited.

DEXTER

What the hell was that!?

Long awkward silence.

JESSICA

Floyd... you are a very sick person... Very very sick! This is the ramblings of a mad man!

FLOYD

Oh yeah, that's what they told Isaac Newton and Copernicus too.

JESSICA

So, are you one of those people who think that man landing on the moon was a hoax?

FLOYD

Well, just because OUR moon landing was a hoax doesn't mean man has never been there. The Nazis still have a base there, and then I'm not even counting the Mayans... obviously.

DEXTER

Let's never even mention this to David.

Another long awkward silence.

THE FAT GIRL FROM OHIO

I thought it was beautiful.

David enters the room.

DAVID

What are you doing? Shouldn't you be preping for our next shooting?

David looks at the TV screen. A frozen picture of psychedelic colours from Floyd's documentary can be seen. The others look a bit nervous. Pauline turns off the TV with the remote control.

DAVID

What are you watching?

PAULINE

Nothing special, really.

FLOYD

I've made a documentary about you! About your film.

DAVID

What!?!?

JESSICA

Well, it was more a kind of film experiment, wasn't it Floyd?

FLOYD

No man, it was a documentary. Didn't you pay attention? But then of course, I'd like to see it more

as an allegory about corporate America, you know, symbolized by David, taking over our precious bodily fluids.

DAVID

OK, enough with the documentaries! You are here to help me make MY documentary! This has got to stop! I am the director, I should be the one making a documentary!

JESSICA

He is just making a documentary about your documentary, it can't be that bad...

DAVID

No, he is not! I am making a documentary about a documentary. He is making a documentary about a documentary about a documentary! We can't have documentaries about documentaries about documentaries! I mean that's just ridiculous!

FLOYD

Yeah, that's kind of the message of the whole documentary.

David looks puzzled.

FLOYD

Well, MY documentary, that is...

DAVID

This is what I'm talking about! I mean, a documentary about a documentary, if that was all it was, it would be OK. That's totally the right amount! Completely normal behaviour! It's when it gets to this documentary about a documentary about a documentary and beyond that it falls off the wagon!

FLOYD

And it could also trigger a meta shock! And a singularity!

David looks very puzzled.

DAVID

Are you high?

DEXTER

What about making a documentary about a documentary about a film that was based on a book?

DAVID

Well, that is totally normal! People do that all the time! ALL THE TIME! It's when you start to think about making a documentary about a documentary about a documentary is getting a little weird, quite frankly, and that reflects bad on you. People don't want to be friends with people who shoot documentaries about documentaries about documentaries because those people are weird, and that reflects back on me. You see, there is a lot of reflection going back and fourth here!

DEXTER

A documentary about a documentary about a documentary... Has that ever been done before? I feel like it hasn't. Well, I don't even know how one would do that. Floyd, you should think about documenting your process, maybe get someone to help you with that.

David points to Floyd.

DAVID

OK, Stop it! Floyd, how would you feel if I made a documentary about your life, started filming you all the time!?

Floyd shines up.

FLOYD

You want to make a documentary about me? Thats great! Let me get my stamp collection!

DAVID

No, no, you are not helping my argument here! How am I going to be able to convince you that I'm right and you're wrong if you are

not working with me. It's a give and take, you give and I take, that's how this works!

JESSICA

David, just let them film you if they want to film you.

DAVID

I understand, I'm just that interesting! If I wasn't as great as me I would want to make a documentary about me too! But what would it look like if everybody would make films left and right, it would be madness, madness, I say!

JESSICA

David, stop it! If they want to make their own films you're just going to have to let them do that. You are not the only one who has a camera.

DAVID

I can't have an entire crew of people who are all filming their own stuff willy nilly.

PAULINE

But you said I was going to get to make the making-of film of your film.

JESSICA

Yes David, you can't take that back now.

DAVID

OK, OK, you can finish that film if you want, we need to fill up the DVD anyway. But that's it, no more making-of documentaries!

FLOYD

I'm independent media, you can't control me.

DAVID

I don't care what you do...

FLOYD

You will when the revolution

comes.

DEXTER

And I'm under contract with E!, I
HAVE to make a documentary.

FLOYD

(slow)

Under contract with E...

DAVID

Ok, you three can do your
documentaries, but that's enough,
no more documentaries!

David turns to the girl from Ohio who is clutching an old
8mm camera.

DAVID

I mean, why does she have camera?
She doesn't need a camera! Who
gave her a camera?

FAT GIRL FROM OHIO

My dad gave it to me.

DAVID

OK, no more cameras!

Michael runs in, super excited.

MICHAEL

David, David! I know how we are
going to make the film so much
better!

DAVID

What?

MICHAEL

Look! I took two cameras and some
tape and a red and a blue gell,
and then bigedi-bam! We are part
of the exciting 3-dimensional
future of 3D!

PAULINE

Actually, it's called
stereoscopy....

JESSICA

Why is this good?

MICHAEL

Everything is better in 3D,
everyone knows that. Look!

We switch to the view of Michel's two cameras added on top of each other. He is panning around Jessica.

Pauline leans over to Jessica.

PAULINE
If a 2D-camera adds five pounds,
just imagine what a 3D-camera will
add.

Jessica becomes very self conscious. She doesn't know what to do with here hands.

FLOYD
Can I see that?

Floyd grabs the camera and starts dollying in and out on Jessica's face. She is not comfortable with it.

FLOYD
(O.C.)
Point at the camera!

Jessica reluctantly extends her arm and points to the camera.

MICHAEL
(O.C.)
Stop that!

Pauline keeps giving Jessica instructions.

PAULINE
Don't, the entire point of 3D is
to poke the audience in the eyes.

Floyd pushes in closer so that Jessica's finger disappears between the two cameras.

FLOYD
(O.C.)
Woooo, it just keeps going! Oh my,
Jessica's finger is going straight
into your brain!

Michael reaches for the camera.

MICHAEL
Give that back to me!

FLOYD

(O.C.)

No!

Michael grabs the camera, and it breaks apart in two cameras. Floyd is holding the right blue eye, while Michael is holding the left red. We see this as a double exposure.

MICHAEL

You broke it!

Floyd thinks for a second, then takes his camera and runs outside.

FLOYD

Your eye, your eye! It got poked out of your skull and popped out and flew out into the yard! Oh no, there is brain matter everywhere!

Michael films Floyd with his half of the camera and comes after him out into the yard.

MICHAEL

Come on! Give it back to me!

DAVID

(O.C.)

Stop this nonsense right now! We have a film to shoot! Just stop it!

Floyd runs around the house. Michael follows.

FLOYD

No, I'm making my own film now! Everyone who wants to see my film, close our left eye!

Floyd starts running the camera through the bushes as if they were a huge forest.

MICHAEL

(O.C.)

What about my film!?

FLOYD

It's interactive man, people can choose to watch your boring film with their right eyes, or open their left eye and see my amazing adventure film from the deep forest!

MICHAEL

(O.C.)

Wait! What are you doing?

Floyd pops back out of the bushes and his camera is now pointed at Michael.

FLOYD

Oh my god! We have stumbled upon the blue indigenous people of this planet!

Michael and Floyd are filming each other. Michael has zoomed in on Floyd's face. Floyd is blinking his left and right eye back and fourth.

MICHAEL

Are you ok? What are you doing?

FLOYD

I'm cutting the film! Look, I'm an editor too!

INT. TV STUDIO - DAY

Cheesy graphics and the sound of an over the top jingle for an entertainment TV program. Jessica is sitting in a nice room with a big poster for the film behind her. Opposite of her, Dexter is interviewing her. He is flirtatious and she is loving it. She has never felt as pretty as today.

DEXTER

(with his most "you go, girlfriend" voice)

Welcome back! With the star of new smash documentary "Just Keep Going", Jessica Lewis. Hi Jessica, you look amazing!

JESSICA

(in the most fake voice you can imagine)

Thank you, Dexter!

DEXTER

Tell me Jessica, what was it like to work on this amazing movie?

JESSICA

(like reading from a script)

Oh, it was just fabulous. It didn't feel like work at all, we had so much fun all day. And we

were just like one big happy family.

DEXTER

And a little birdy tells me there was sparks flying all over the set between you and a certain director, confirm or deny?

JESSICA

Well, a lady doesn't kiss and tell, but...

Jessica forms a circle by putting the tip of her thumb to the tip of her index finger and then proceeds to put her other index finger into the hole repeatedly.

DEXTER

Hot stuff! When we come back: where do fat people in films come from? Right after these messages.

INT. IN A CAR - DAY

David and Michael is driving around in a car. David is in the driving seat and Michael in the passenger seat. Michael is filming David and we see everything through Michael's camera lens. He is fiddling with the focus and blender settings a lot. David is posing, trying to look thoughtful and tormented at the same time. This goes on for quite some time.

MICHAEL

(O.C.)

David?

David ignores Michael.

MICHAEL

(O.C.)

David, should I continue filming?

David casts an angry glance into the camera, loses his pose briefly.

MICHAEL

(O.C.)

David?

DAVID

(with exaggerated calm voice)

What did I tell you, Michael? What

did I tell you?

MICHAEL
(O.C.)
Uhm...

DAVID
(talking slowly and
articulated)
I said, keep filming until I say
otherwise.

MICHAEL
(O.C.)
Yeah, but I...

DAVID
Let's just do another take, OK?

MICHAEL
(O.C.)
But I've been filming you for
minutes! We will use, like, five
seconds of this in the documentary
anyway. I think we have all we
need. I mean, this is just B-roll
anyway, right?

DAVID
Why can't you read the script,
man! We WILL need minutes of this
shot to go with the voice over,
it's an important scene!

Awkward silence.

MICHAEL
(O.C.)
We have a script?

David stares into the camera. He looks angry.

DAVID
In this scene I am very
disappointed, tormented. The film
is more or less collapsing. The
voice over talk about shattered
dreams and...

MICHAEL
(O.C.)
But David, we're making a
documentary! You can't write
scenes to a documentary! That's

kind of... fake, isn't it?

DAVID

OK, we haven't time for this conversation. We need to make another take. Magic hour will be over any minute now.

MICHAEL

(O.C.)

OK, OK! The camera is rolling. Go, go, go!

DAVID

And Michael, please be quiet this time.

Michael nods with the camera.

Once again, David starts posing, looking disappointed and tormented at the same time. This time it looks really good. Michael doesn't fiddle with the camera settings and the light and everything is perfect.

A van can be seen through David's side window, slowly passing by. A person can be seen mooning. David gets distracted and turns his head to the passing van, looking straight at the naked bottom hanging out of the window.

DAVID

No, you idiot! Asshole!

David honks a long time.

Michael is trying the best he can to not giggle. The camera slightly moves up and down as he silently laughs. David stares into the camera.

DAVID

(loud)

It's not funny, Michael! Magic hour is over. And we didn't get anything! Nothing at all!

Cut to Michael in an interview setup. He looks at the floor in front of the camera. He looks a bit troubled.

MICHAEL

Sometimes David's passion for film makes him go too far with things. He just can't help it. He cares too much to just let things go. And that is something good, you got to have respect for that.

INTERVIEWER

(O.C.)

And that is what happened in the situation with Ralph that day?

Michael slowly nods. He looks like he is about to start crying.

EXT. BY THE ROAD - DAY

Cut to David walking up to the van that ruined his shot. Two guys in jump suits is hanging around outside the van. They are laughing. David walks up to Ralph.

RALPH

Hey, videographer boy! What's up?

MICHAEL

(O.C.)

Hi Ralph!

DAVID

Are you out of your mind? You could have caused an accident!

RALPH

Oh, come on! We were not even close. We were just fooling around a bit.

DAVID

Traffic is not a playground!

RALPH

As long as you pay more attention to the road than to people's asses I think you will be just fine.

The second unit laughs. David turns around and walk back to the car. Two cameras meet for a while. Michael is shooting the second unit's cameraman and he is shooting back.

SHAWN

So... we meet again.

MICHAEL

(O.C.)

Hello there, fellow cinematographer.

RALPH

(O.C.)

Hey, David! How is it going with

your documentary about the
documentary about that holiday
film?

Michael turns the camera against Ralph and then to David.
David stops. He turns around and slowly start to walk back
to the van again.

DAVID
Holiday film? What are you talking
about? It's Apocalypse Now!

SHAWN
(O.C.)
Holiday film!

RALPH
Totally holiday film. They're
going up a river in a boat in nice
weather and everything. Everybody
is loving it.

DAVID
Oh yeah! It was actually a really
difficult shot!

David is now standing close to Ralph.

RALPH
About some dudes taking a boat
across calm water, right?

DAVID
Well...

RALPH
Shawn, what does that sound like
to you?

SHAWN
(O.C.)
Holiday film.

RALPH
Amen brother. I'm going to make a
documentary about Burden of
Dreams.

SHAWN
(O.C.)
Right on!

RALPH
It's the documentary about the

making of Fitzcarraldo by Werner Herzog. Now that was a hard shoot. They dragged a 320 ton boat across a hill.

SHAWN

(O.C.)

Now, that's no holiday!

RALPH

No holiday at all... Boat across water, total amateur hour.

DAVID

Well, how nice. Did they shoot in the middle of a war? Did a hurricane destroy all the sets? Huh? Did crazy Dennis Hopper run amok in the jungle?

RALPH

Crazy Dennis Hopper? You think that's crazy? That's not crazy. Let me tell you this: Klaus Kinski.

MICHAEL

(O.S.)

Is that the guy who plays organ in my elevator?

SHAWN

(O.S.)

No, that's Klaus Wunderlicht.

RALPH

Klaus Kinski was so crazy that they had to make a separate making-of documentary just about how crazy he was.

SHAWN

(O.C.)

Now, that's crazy!

DAVID

Well, Marlon Brando was really difficult too. He almost didn't show up!

RALPH

Didn't show up... Werner Herzog used to dream of Klaus Kinski not showing up! At one point Klaus

shot with a Winchester through a tent because he thought the film crew was too loud. He even scared the indians in the jungle so much that they suggested to Werner that they should assassinate him.

DAVID

Marlon asked for more money too!

RALPH

Did you hear that Shawn! Asked for more money... Kinski didn't care about money, he had an artistic goal to destroy his audience. Now, that's being difficult!

SHAWN

(O.C.)

Difficult indeed!

RALPH

Let's find out what kind of film you're making a documentary about its making-of documentary, shall we?

SHAWN

(O.C.)

Let's!

RALPH

All those who think Apocalypse sounds like a holiday film raise your hands.

Everyone raises their hands except David and Michael. Then Michael buckles under pressure and raises his hand too. David looks at Michael into the camera, obviously wounded and betrayed.

DAVID

What!?

MICHAEL

(O.C.)

David, you know I can't deal with group pressure...

RALPH

Then it's decided. Apocalypse Now - holiday film.

DAVID

You don't say that about my
Apocalypse!

Suddenly David attacks Ralph. He grabs him in the jump suit and it turns in to quite of a turmoil.

MICHAEL

(O.C.)

Oh, no...

SHAWN

(O.C.)

Oh, yes! Fight!

It is more than obvious that both David and Ralph are lousy fighters. When David struggle with his arms he, more or less by accident, hits Ralph right in the eye.

RALPH

Ouch!

Ralph presses his hands against his eye and bends his body over in pain. David freezes, looks up in panic with shifty eyes. He briefly looks straight into the camera before he runs away down the street.

MICHAEL

David!

RALPH

(O.C.)

I'm OK...

Ralph sees tiny bit of blood on his hand.

RALPH

Blood... I'm bleeding...

Ralph faints.

INT. MICHAEL'S BEDROOM - NIGHT

The camera is on the table of Michael's room. Michaels face is at the edge of the table. He is playing with action figures that he pretends are his crew.

MICHAEL (AS DAVID)

OK everybody, ready? Sound,
camera, action!

An action figure enters from the side of the screen and punches "David" in the back so that he falls over.

MICHAEL (AS JESSICA)
(O.C.)
David! Are you OK?

MICHAEL (AS DAVID)
Ow! That hurt. You ruined my shot!

MICHAEL (AS RALPH)
Ha ha ha!

MICHAEL (AS DAVID)
Oh no, it's Ralph! I knew it was
you!

MICHAEL (AS RALPH)
From now on you will know me as
the Mocumentarian! Mo ha ha ha!

MICHAEL (AS JESSICA)
Help, help! What are we going to
do?

Another action figure crashes down from the sky.

MICHAEL (AS HIMSELF)
Does someone need rescuing?

MICHAEL (AS JESSICA)
Look, it's Camera Man!

MICHAEL (AS RALPH)
So, we meet again Camera Man!

MICHAEL (AS HIMSELF)
Take this! I'm going to waterboard
you for that!

MICHAEL (AS RALPH)
Noooo!

Michael puts the Mocumentarian head first in a glass of
water and makes some gurgling sounds while moving the legs
of the figure.

MICHAEL (AS DAVID)
Thank you Camera Man for
waterboarding the Mocumentarian!
You are a real American hero!

MICHAEL (AS HIMSELF)
It is me, Michael!

MICHAEL (AS JESSICA)
Oh, Michael, I didn't recognise

you... You look so... so strong!

MICHAEL (AS DAVID)
Oh, Michael, you saved us! Only
because of you I can make my film!

MICHAEL (AS ALL)
Yey!

Michael is putting all his action figures to bed.

MICHAEL
Good night David. Good night
Jessica. Good night Floyd. Good
night Pauline.

Michael puts to bed an action figure representing the fat
girl from Ohio.

MICHAEL
Good night... girl!

He puts down the camera on his night stand and goes to bed,
clutching the action figure he has chosen to be himself.

MICHAEL
Tomorrow we are going to shoot
more film. It's going to be great
fun.

Michael shows a big smile and lend over the camera and
turns it off. The screen goes black.

INT. DAVID'S AND JESSICA'S KITCHEN - DAY

The crew is back in David's and Jessica's kitchen.

DAVID
I know things have gotten a bit
complicated, so I have decided to
make some changes. It's clear that
we won't always have access to the
people we need to shoot, so I have
come up with a solution! Allow me
to introduce to you...

David puts his head into another room.

DAVID
OK, are you ready to come out?

We hear Floyd's whimpering voice from the next room.

FLOYD
(O.C.)
David, can I speak to you, please?

David turns to the others again.

DAVID
Are you ready for the feature
attraction!?

He pops his head back into the next room.

DAVID
Are you ready?

FLOYD
(O.C.)
I'd like to discuss this...

DAVID
Everybody is waiting for you!

FLOYD
(O.C.)
David, can you listen...

DAVID
Ladies and gentlemen! Motion
capture!

Slowly Floyd stumbles out, wearing full motion capture gear. The level of his discomfort is unlimited.

JESSICA
(O.C.)
Are we going to start shooting
underwater now?

DAVID
No, no, no! This is a motion
capture suit, it's the future of
filmmaking! Now we can record
Floyd's movements and then
afterwards replace him with
whoever we want!

FLOYD
Why do you want to replace me? You
didn't say anything about me being
replaced...

DAVID
This technology is going to
revolutionize documentary

filmmaking!

FLOYD
Did I do something wrong?

JESSICA
(O.C.)
Why is this good again?

DAVID
Let's say we need this shot of you
in a desert, walking along in the
sand when all of the sudden you
look down...

JESSICA
(O.C.)
What one?

DAVID
What?

JESSICA
(O.C.)
What desert?

DAVID
It doesn't matter, it's completely
hypothetical.

JESSICA
(O.C.)
But how come I'd be there?

DAVID
Maybe you're fed up, maybe you
want to be by yourself, who knows?
The point is you don't have to be
there. By only rigging up 15
cameras, 20 minutes of
calibration, and by having someone
like Pauline wear a suit we can
capture her motions.

PAULINE
(O.C.)
I'm up for it.

DAVID
And then just a few hundred hours
of postwork later and - boom! - we
have Jessica walking around in the
sand.

JESSICA
(O.C.)
So I'm not going to the desert?

DAVID
You don't have to!

Jessica walks into the scene.

JESSICA
But I want to! I always wanted to go to the desert.

DAVID
Pauline can do that, anyone can do it, and then you can go shopping or something.

Jessica stares at David in an unfriendly manner.

JESSICA
Is this how you think of me? Like some 50s house wife who goes grocery shopping when you are out on adventure in the desert? Screw you!

Jessica leaves and slams the door. Everyone is silent for a moment.

DEXTER
(O.C.)
Maybe you should talk to her.

DAVID
Why? I have mo-cap equipment, I don't need anyone anymore. I can do whatever I want!

EXT. OUTSIDE DAVID'S AND JESSICA'S HOUSE - DAY

David is heading out in the driveway packing gear into the blue van. Dexter is following him.

DEXTER
(O.C.)
Really, you should talk to her... Come on, if you don't talk to her I will.

David stops and turns to Jessica's window.

DAVID

Jessica, please come out?

Pauline pops out her head while wearing a mo-cap suit, but made up to look like Jessica.

PAULINE
(impersonating Jessica)
What do you want?

DAVID
I was not asking you!

PAULINE
(still impersonating
Jessica)
Then why did you call for me?

David heads around the building.

DAVID
Jessica!

Jessica comes out.

JESSICA
I'm not talking to you!

Pauline lines up next to her mimicking her movements.

PAULINE
(impersonating Jessica)
I'm not talking to you!

DAVID (TO PAULINE)
Why do you keep answering when you
know I'm trying to talk to my
wife?

PAULINE
I'm a method actor.

Jessica punches Pauline casually in the stomach. Pauline folds, because (a) she is weak, and/or (b) jessica is way stronger than she thinks.

DEXTER
Is it wrong that I was turned on
by that?

EVERYONE
Yes!

JESSICA
I don't think it's that bad.

FLOYD
Who am I supposed to be again?

DAVID
I don't know right now.

FLOYD
Why can't I just be myself? I'm
scared...

DAVID
Sure you can be Floyd, unless we
need him to be someone else, like
Jessica.

FLOYD
No offense, but I don't want to be
your wife.

Jessica hits Pauline in the back to help her get her breath
back.

JESSICA
I'm right there with you...

PAULINE
Thanks.

Pauline goes back to be in character.

PAULINE
I mean, I'm right there with her,
I mean me.

FLOYD
How am I supposed to record sound
while wearing this thing.

DAVID
Oh just put down the...

The sound cuts out. David continues to demonstrate the mo-
cap suit. The scene continues with everyone arguing.

INT./EXT. IN RECORDING STUDIO / OUTSIDE IN GARDEN - DAY

Footage from the earlier scene keeps rolling. With no
sound.

DAVID
(V.O.)
My name is David Lewis and I was
the director of "Just Keep Going",

and I'm here with my producer Michael and the cinematographer Pauline and this is the commentary track for "Just Keep Going"... Uhm... A film that I worked on for a long time.

PAULINE

(V.O.)

It was almost a week before you went into administration, right?

DAVID

(V.O.)

Yeah, well, four days.

MICHAEL

(V.O.)

I love this scene. It's very funny... He he... Look at him go.

DAVID

(V.O.)

So this bit in my house was actually shot in Vancouver. It was just so much cheaper to leave my house and go 2000 miles north and build a perfect replica of my house there to shoot in. It was a really cold shot and since we're supposed to be in southern California we couldn't wear much in terms of clothes.

MICHAEL

(V.O.)

Yeah, if you look really close you can sometimes see some of the extras in snow shoes.

DAVID

(V.O.)

It was an incredibly rough shot. It was during the flooding season, so everybody was constantly up to their waists in this sludge water. Equipment, trucks, everything was just a mess.

PAULINE

(V.O.)

Yeah, while the actual set wasn't flooded. When we would relax in our trailers it would sometimes be

on TV.

MICHAEL

(V.O.)

It was so great to be on a low budget production like this. It felt old school, our assistants didn't even have drivers.

Cut to a zoomed in camera filming David, Pauline and Michael sitting in the recording booth for the commentary, all wearing headsets.

DAVID

This was all added in post. Jessica at this point was just a tree, so that the other actors had something to act against. You really want to make sure you get the right eye line.

David looks up and looks into the camera.

DAVID

Is that a camera? Who let that in here?

CAMERA MAN

(O.C.)

We're just making a documentary about the making of commentary tracks for making-of films...

DAVID

Goddammit!

David rips his headset off and storms out.

PAULINE

David, where are you going? David!

DAVID

(O.C.)

This is freakin' unbelievable!

INT. TELEVISION STUDIO - DAY

Cut to a cheesy Hollywood gossip set.

JESSICA

It happened again, we have exclusive footage of David Lewis latest meltdown on the set of his

new film. And now Hollywood insiders ask, has the director finally gone off the rails completely?

We see video footage of David storming out from the commentary recording studio. We also see a frozen picture of David right after he hit Ralph in the eye. He looks straight into the camera, looking like a mad man.

JESSICA

Insider sources we have spoken to say several rumoured future projects for the erratic director have been put on hold by studios until quote "David elects to seek professional help for his problems" end quote. Is he on drugs? We don't know, but I think it is safe to assume that he is. The only question is: what kind of drugs, are they some kind of kinky sex drugs and does he sell them to kids?

DAVID

(O.C.)

You!

Jessica looks to the side. The camera turns and sees David who has just entered the studio. He rushes up to her.

DAVID

What are you doing? You don't make documentaries about other peoples documentaries like that!

JESSICA

You're doing a documentary about a documentary!

DAVID

That doesn't count! It's only one level. We have talked about this several times!

JESSICA

No, it's not! It's a documentary about a documentary about a film!

SOMEONE ON THE SET

(O.C.)

Based on a book...

JESSICA

Yes! Based on a book. Look, I want to do this.

Jessica takes a look around her.

JESSICA

(whispers)

I get to be on TV! Why can't you support me when it's something I want to do? You wouldn't even let me go shooting in the desert! I'm supporting you!

DAVID

If you are supporting me, why are you making me look like I'm going insane? Of all things, why do you have to make a documentary about your husband? Can't you see I'm hurting here? Why would you think this would be a good idea?

JESSICA

Well, Francis Ford Coppola let his wife make a documentary about his film and that turned out pretty great, didn't it!? I believe someone I know said it was "the greatest making-of documentary ever"! [making a silly voice impression of David]

SOMEONE ON THE SET

(O.C.)

She's got a point.

David is stumped. He thinks for a second and then turns around and walks out. Jessica turns to the camera.

JESSICA

Well, there you have it, women rules again. More shocking revelations about David's kinky sex drugs, but first over to Dexter.

Cut to Dexter walking around in a makeup and costume department.

DEXTER

Thanks Jessica! When the top directors and producers in Hollywood need fat actors, they

call on Harcia "Tremendo" Healy, who has 15 years of experience specialising in fat casting.

HARCIA

Finding anyone fat in Hollywood is an incredible challenge. We scower the entire city looking for them. Often it just makes more sense to put a regular actor in a fatsuit. It's just so much easier making an existing star fat than making a fatty into a star. So that's a bit of Hollywood "magic" for you!

WOMAN

This is the fatsuit Marlon Brando wore in Apocalypse Now, and in here we have the one Michael Jackson wore when he played the whale in Free Willy.

EXT. IN THE STREETS - DAY

Camera is filming Cops style from the back of a police cruiser.

OFFICER

There are a lot of crews in this neighbourhood and we try to keep track of them. Mostly they keep to themselves, but every once in a while it flares up, one crew trying to make a documentary about another crew, and then we get called in. We've had drive-by-shootings in this neighbourhood, crews shooting B-roll of each other's houses, stuff like that. I've been on this beat for 20 years, and I tell you, it's never been as bad as it is right now. I would say ever since Columbine, something changed in the youth. When they saw that documentary win an academy award, everybody wanted that. That's how young people see it, they look at that Oscar and they see a short cut out of the ghetto. Why would they want to go to school and study when they can just pick up a camera and instantly get respect? Once I even

stopped a twelve year old with a camera, it was right down that street, standing on the side of the road. He said he got it to film a birthday video for his dad, can you believe that? That's how it starts, but you know, soon they find themselves in more hardcore stuff, doing 9/11 conspiracy documentaries, that kind of stuff. It's REAL bad. Especially now, you can get a camera for a hundred dollars in a convenient store! This ain't no old 8mm that takes 20 minutes to reload. It's just a little flip camera, it is light, easy to conceal. But make no mistake, these are full HD! Now, why would anybody need a camera like that? Did you know that statistics say that if you buy a camera you are ten times more likely to shoot a member of your own family than to ever make a documentary? That's just fact, but try tell that to these kids.

The officer sees David's Volkswagen van on the road.

OFFICER

Oh, it looks like we got something here...

The officer flashes his lights and stops the blue van in front of him.

OFFICER

A lot of these vans are actually production vehicles. From the outside they look just like any van, but inside they can be totally stripped out to make room for cameras, apple boxes, C-stands... Once I even stopped a car that hid an entire dolly in the back seat.

The cop gets out of his car and starts walking up to the driver. The camera gets out of the back seat and follows him.

OFFICER

Sir, please step out of the vehicle.

We see David sitting at the driver seat. He is in an miserable state.

DAVID

OK, OK.

David steps out of the vehicle.

OFFICER

Do you have any cameras on your person at this time?

DAVID

Uhm... no.

OFFICER

Empty your pockets.

David empties his pockets of his keys, a few dollars, a movie ticket stump, some crumpled paper, and a smart phone. The officer takes the phone and holds it up.

OFFICER

What is this?

DAVID

My phone...

OFFICER

So you admit this item belongs to you?

DAVID

Yes... It's my phone.

OFFICER

When I asked you if you had any cameras on you, why did you lie to me?

DAVID

Oh, I didn't think... It's just a phone.

OFFICER

Does it take pictures? I'm asking you a question, does it take pictures!?

DAVID

Yes...

OFFICER

Then it's a camera! Why are you

lying to me!?

DAVID

I'm not lying... I was just...

OFFICER

You are in a lot of trouble son!
Turn around, hands on the van.
Have you ever been a member of a
documentary crew?

DAVID

Yes...

OFFICER

Then you should know what a camera
is, shouldn't you?

DAVID

I use real cameras like Reds, D5s
or Arris, that's just not what I
would call a camera.

OFFICER

Oh, it's not a camera to you? Oh,
I'm sorry, did you think you could
decide for yourself what is and
what isn't a camera? No, no, no,
the law does, and the law says
this is a camera. Did you plan to
use your own definitions in front
of a judge too? "Your honour,
that's not a murder to me, I just
shot him, that doesn't count! OK,
I guess we will let you go then!"
Is that how you think it works?
You are gonna be reeeeealy
surprised, I tell you that!

DAVID

(irritated)

I'm not a murderer!

OFFICER

THAT'S NOT FOR YOU TO DECIDE! You
camera wearing punk...

The officer pushes David into the van and punches him in
the gut. The camera man rushes forward. The officer looks
at him and puts his hand in front of the lens.

OFFICER

Turn that thing off.

The screen turns black for a few seconds.

EXT. OUTSIDE POLICE DEPARTMENT - NIGHT

David is coming out from the police department. Michael is waiting for him by the car. David looks like they have pulled the life out of him.

MICHAEL

(O.C.)

David, David! I'm here!
Congratulations for being released
from jail!

David slowly walks towards the camera.

DAVID

Where is my wife?

MICHAEL

(O.C.)

She's at the wrap party.

DAVID

What wrap party?

MICHAEL

(O.C.)

For your movie... Well, they
thought since you were in jail
that the filming would be done
now.

DAVID

(almost apathetic)

But... we don't even have an
ending yet. No ending...

They get in the car and drive off.

INT. INSIDE CAR - NIGHT

The camera sits somewhere on the panel. The picture is a bit tilted and out of focus, almost as if someone forgot to turn it off.

DAVID

I can't do this anymore.

David starts crying quietly. Michael looks a bit frightened, not knowing what to do now.

MICHAEL

Well, now that you are back out
you can finish the movie.
Tomorrow, after the wrap party, we
come up with a good ending and
just shoot it! Right?

DAVID

I'm never going to finish this
movie, Michael. I can't do it.
Everything I do turns to shit.

They sit quiet for a while. David's muted sobbing can be
heard now and then.

MICHAEL

This is just like... like
Apocalypse Now. You are like Kurtz
man! Like Kurtz.

Michael starts crying too.

MICHAEL

(sobbing)

I understand you man, I
understand.

DAVID

(sobbing)

What are you talking about?

MICHAEL

You're like Kurtz! Everyone hates
him because he is misunderstood!
They don't get him, because he is
so much better than everyone else.
So all they can do is to tear him
down. They even send Willard to
kill him because Kurtz is the
best.

David stops crying, sharpen himself up.

DAVID

No, you don't understand. They
wanted to kill him because he was
insane.

MICHAEL

Well, that was just what they told
captain Willard, but he figured it
out, the real reason. They were
jealous because he was so much
better than them at killing

Vietnamese people. Just like you are better than Francis Ford Coppola and all the others. That's why no one wants to support your movie.

DAVID

No Michael, it's because I suck.

MICHAEL

You don't have to be modest around me, I understand you man, I understand you. I'm your Willard, I'm the only one who understands you.

DAVID

You don't understand anything... Killing Vietnamese people... What are you talking about!? You have completely misunderstood the essence of the movie!

MICHAEL

Which movie?

DAVID

APOCALYPSE FUCKING NOW!

David buries his face in his arms.

MICHAEL

Shush, I understand, I understand. We're like having a moment here. Our minds are like connected, like in Star Trek, like this.

Michael is crossing his fingers.

MICHAEL

This is so beautiful. Real men crying together.

Michael looks into the camera, notices that it's filming.

MICHAEL

You don't mind that I'm filming this, right?

INT. DAVID'S AND JESSICA'S HOUSE - NIGHT

Michael and David arrive at David's house. It's dark but all the windows are bright and a party is in full swing. It

has spilled out in the street. Many people have cameras and are filming each other. The jump suit crew is here and so is the security guard. When they see David most of them film him.

RANDOM PERSON

Who are you?

DAVID

I'm the one who lives here.

RANDOM PERSON

Oh, great dude, I love your digs.

David walks to the house and enter.

The living room is packed with various people. Many of them have beers and/or cameras.

DAVID

Who are you people?

DOCUMENTARIAN #1

Oh, we're documentary filmmakers.

DAVID

What are you doing here?

DOCUMENTARIAN #1

There is this guy called David Lewis, and we're queueing because we're trying to make a documentary about him.

DOCUMENTARIAN #2

Whoever gets a documentary out first about this guy is going to make millions. Everybody is rushing to film this guy!

DOCUMENTARIAN #3

I heard he is the most outrageous guy ever. Apparently he tried to make some kind of film and it was like the biggest disaster ever shot in the history of cinema.

DOCUMENTARIAN #1

After Apocalypse of course.

DOCUMENTARIAN #3

After Apocalypse of course. It's like, you can't write people like this, they're just unbelievable!

DOCUMENTARIAN #2

Everybody is rushing to make making-of documentaries about it.

DOCUMENTARIAN #1

Rumour has it Michael Bay picked up the life rights for David at a high seven figure.

DAVID

(upset)

Who sold the rights!?

DOCUMENTARIAN #1

I think it was his wife. She was one of the original six in his crew.

DOCUMENTARIAN #2

She is still getting screwed over. Universal has hired Aaron Sorkin to write an unauthorized feature version.

DOCUMENTARIAN #1

Right now there is over a hundred making-of documentaries in the making about this. Documentaries about documentaries, documentaries about documentaries about documentaries about documentaries about documentaries about documentaries about documentaries about documentaries about documentaries, it just keeps going! This thing is going to be bigger than Twilight and Harry Potter combined!

DOCUMENTARIES #2

Oh my god! They are here!

DAVID

Who?

DOCUMENTARIAN #1

His crew!

Floyd and Dexter come down the stairs. They are dressed up as rock stars and they have their arms around two groupies each. The security guard from Paramount is there to keep the mob of documentary filmmakers away from them. All documentary filmmakers are trying to talk to them and film them. Two girls are wearing tight T-shirts that read "Document these". Floyd looks into the camera and makes a peace sign.

FLOYD
Shoot documentaries not people,
man.

David tries to muscle his way through the crowd to reach Floyd.

DAVID
Floyd! Floyd!

Floyd notices David.

FLOYD
Hey man, I thought you were in
jail!

DAVID
They let me go if I promised not
to press charges.

FLOYD
Hey, it's great you're here right
now. You see, now that I have a
development deal at Universal, you
and I need to talk about my
documentary about you.

DAVID
What about my documentary?

FLOYD
Sure, whatever man, as soon as I'm
done shooting, we will talk about
whatever you want, buddy. I got to
go now. See you around!

Floyd gets pulled away from David by the crowd and security.

RANDOM PERSON
(O.C.)
Oh my god! Jessica and Pauline is
in the backyard!

The entire crowd rushes for the backyard under great noise. David is standing alone and looks down at the floor as everybody disappear. He looks up right into the camera. It gets all quiet before we cut.

David comes out in the backyard. On one side of the pool the VW bus is standing with its headlights creating beams across the water. On the other side of the pool a mob of filmmakers are whooping and cheering. On either side of the bus Jessica and Pauline hangs out posing in slow motion.

Jessica is wearing a cowboy hat, and Pauline is wearing indian feathers. The crowd goes nuts, and start punching each other forward until people start falling in the pool and start preceding to swim across it. Eventually everyone rushes over to the other side and a dance party erupts around Jessica and Pauline. David starts working his way through the crowd to reach Jessica.

DAVID

Jessica!

Jessica turns around.

JESSICA

Hey, you're back! I thought you were in prison.

Jessica gives David a drunken hug but doesn't stop dancing.

DAVID

I was.

JESSICA

Come on and dance with us!

Jessica takes David's hands.

DAVID

Why didn't you come to pick me up?

JESSICA

I told you, because I thought you were in prison. Come on and dance now!

DAVID

I don't want to dance.

JESSICA

Oh, all you have to do is swing your arms from left to right.

DAVID

Who are those guys?

David points over to a guy and a girl talking, wearing mo-cap suits.

JESSICA

Everytime I throw a party someone gets pissed because I forgot to invite them, so this way I can add whoever I want in post. I was gonna put you in the party, but I

guess now I can save budget on
roto.

David stands still and watches Jessica dance around him.

DAVID

Jessica, I don't want to dance
with you anymore.

David frees himself from Jessica's hands.

JESSICA

Oh, don't be such a sour puss.

David walks through the house and is met by a constant stream of happy people partying. Floyd has lit a purple smoke grenade and is running around the house with it. The screen is blown out with psychedelic colours. David pushes himself on to the bed room.

David lies down in his bed. He looks up in the ceiling where a fan is flapping. We cut between closer and closer shots of himself and the ceiling. All of a sudden he rises from the bed, his eyes transfixed on the fan. We see a fish eye perspective from the point of view of the fan. David rises up to it and his head becomes huge. He reaches out to the camera and grabs it. We cut to a camera down below and see David yank the cord of the camera in the fan. he looks around and stares straight into the camera. He walks up to it and grabs a chair and crushes the mirror that is in front of it. We cut to a shot filming the crew that is filming David as David is attacking them. Once he has but the camera out of commission he turns to the camera filming him and attacks it. As he does we cut to another camera standing downstairs filming him above. He moves on to attack the camera downstairs. He makes his way through the party this way, attacking each camera he comes across. He makes it out to the yard where more cameras are waiting for him. Once he has attacked them we switch to a surveillance camera view from a telephone pole. David proceeds to pick up a stone, and throw it straight at the surveillance camera. He turns around and sees the fat girl from Ohio clutching her little 8mm camera. David raises his hand to strike her. She shrinks together in terror. David stops, then turns and runs away into the night.

INT./EXT. UNKNOWN PLACES - DAY/NIGHT

A compilation of weird footage begins. Strange electro acoustic music is heard throughout the whole sequence. Fluid dynamics of colourful substances in water. Cut to ants in close-up. Cut back to fluid dynamics. Cut to jellyfish in slow motion. Cut to footage of sun eruptions.

This goes on for a while.

Cut to Professor Hans Fürstenhof in his laboratory. He wears welding goggles. Weird video effects can be seen on a TV screen in the background. A strong wind is blowing in the laboratory. The professor is very excited.

PROFESSOR FÜRSTENHOF
 (yelling in heavy german
 accent)
 This is extraordinary! We have an
 ongoing meta shock right now!
 We're in the middle of it!

He turns his head, looking at stuff blowing past him in the laboratory. It looks dangerous.

PROFESSOR FÜRSTENHOF
 (yelling in heavy german
 accent)
 This time it is not one of our
 miniature laboratory controlled
 shocks with small cameras! This is
 the real deal! It comes from the
 outside! My dear colleague...

He briefly looks behind him and then turns to the camera again.

PROFESSOR FÜRSTENHOF
 (yelling in heavy german
 accent)
 ...Doctor Franz Schubert just
 disappeared out in thin air...
 when he... he calibrated our
 latest shock indicator... But I
 expect him to be back before the
 day is over, because he is driving
 me home.

INT. UNKNOWN APARTMENT - DAY

Two persons are sitting in a small room. One of them is typing on a computer, the other one is typing on an old type writer. The heavy sound of type writer keys being pressed can be heard. There is an open window in the background.

A subtitle at the bottom of the screen says: "Eskil Steenberg & Pontus Nyman, writers of Just Keep Going and Don't Look Into the Camera.

Eskil, the one typing on a computer, stops typing and puts

his head in his hands, sighing loudly.

ESKIL

Om David är borta hur fan slutar
vi filmen? [subtitle: If David is
gone how do we end the film?]

Eskil looks at Pontus who also stops typing and completely freezes.

ESKIL

Vi kan inte skjuta på det längre
nu. Det är fyra dagar kvar till
deadline och vi har inget slut!
[subtitle: We can't delay it any
longer now. It is four days til
deadline and we don't have an
ending!]

No reaction can be seen from Pontus. He has freezed in a strange pose, like a frozen video frame or DVD picture.

ESKIL

Pontus?

Suddenly Pontus turns into Michael. He jumps up from where he sits and rushes to the window and throws himself out through the open window.

Eskil walks slowly to the window, like nothing strange just happened. He looks out.

ESKIL

Hallå, vi behöver ett slut!
[Hello, we need an ending!]

INT. DAVID'S AND JESSICA'S HOUSE - NIGHT

It's early morning in David and Jessica's house. The sun has yet to rise. The place looks like a battle field as the party has begun to trickle out. Michael is roaming the house looking for David.

MICHAEL

David? David?

Jessica is sleeping in the sofa with a dude in a mo-cap suit spooning her. Michael is stepping over bottles and trash to wake her up.

MICHAEL

Jessica? Jessica?

JESSICA

Mmmmm...

MICHAEL

Jessica, I can't find David.

JESSICA

He is in the bedroom...

Jessica tries to shield her face from the harsh light.

MICHAEL

No he's not, I can't find him...

Jessica reluctantly gets up.

JESSICA

David!

She gets up and starts roaming the house calling out to David. One by one the crew wakes up.

MICHAEL

Come out, come out where ever you are!

Pauline wakes up.

PAULINE

Oh god, what if he's gone? I won't have an ending to my making-of film.

Floyd is sleeping next to her.

FLOYD

(sleepy voice)

Stay calm, none of us will. We got to keep it together!

Jessica returns.

JESSICA

I found his car keys.

Jessica holds up his car keys.

MICHAEL

I found this.

Michael holds up the coupon for a documentary team.

FLOYD

I found this.

Floyd holds up a joint.

FAT GIRL FROM OHIO
I found this.

She holds up a tape with "Diary David, don't listen!!!" written on it. Michael takes it away from her.

MICHAEL
What is this?

Jessica takes it away from Michael. Then takes the joint from Floyd.

JESSICA
There is a tape deck in the living room.

Everyone heads to the living room. On the way Dexter pops his head in.

DEXTER
Is David gone?

FAT GIRL FROM OHIO
Yes.

DEXTER
Oh, my god! David is gone!!!

Dexter runs around the house screaming. They turn on the tape, and all listen attentively. We macro lens in on the turning tape.

DAVID
(O.S.)
September 03:00 hours, sector Alpha, upstairs bedroom. They accuse me of being a filmmaker, yet it is their cameras that are pointed at my throat. They question my methods, yet they tell 24 lies per second. They keep documenting, minute after minute, hour after hour, reel after reel. Yet there is nothing, not a single frame of expression captured. I hate them, I really hate them.

The tape ends.

MICHAEL
Do you think David is mad at me?

FLOYD

If David is gone, how am I going to be able to finish my documentary!

PAULINE

Your documentary? What about my documentary? I have hours of 16mm footage, the development costs alone are going to be huge! What am I going to do with that?

Floyd and Pauline and Michael start to talk at the same time.

JESSICA

Stop fighting, we all have documentaries about David without endings! We got to think of something!

PAULINE

The motion capture suits! We can have someone in a suit, and then just replace him with David in post!

JESSICA

No, no, we can't! Floyd ate all the markers of the suits last night!

FLOYD

In my defence, they looked really tasty in the state of mind I was last night.

JESSICA

It doesn't matter anyway, no one can replicate David's pathetic blend of incompetence and exuberance.

DEXTER

We are toast, we are so toast, man! What are we going to do, man. Game over man, game over!

Dexter starts to pull out tape from a DV cassette.

DEXTER

It's all for nothing!

Michael starts weeping like a 3 year old.

MICHAEL
I wanna go hooome!

JESSICA
Damn it, snap out of it, pull
yourself together!

Jessica slaps Dexter.

JESSICA
Now you made Michael cry again!
Are you happy now? It took two
hours for for me to get him to
sleep the other night!

Dexter walks away. Michael is choking on air for a while.
Jessica is comforting him.

JESSICA
We got to find David, that's all
we can do. We got to find him! We
got to find him for the sake of
the art of documentary filmmaking!

FLOYD
And he is your husband.

JESSICA
Oh yeah, that too! We are moving
out, Is everybody ready?

FLOYD
Now, where did Dexter go?

FAT GIRL FROM OHIO
He locked himself in at the
bathroom with a camera. He said he
was going to shoot himself.

JESSICA
Goddammit!

Everyone head to the bathroom door. Jessica pounds it.

JESSICA
Dexter, are you in there? Would
you mind coming out so we can
talk?

DEXTER
(O.C.)
It's over, it's all over!

FLOYD

Dexter? Put the camera down and come out.

JESSICA

Don't do anything you will regret in there!

DEXTER

(O.C.)

I don't care anymore!

PAULINE

Damn it, if you don't care about yourself, at least think about your career! If you shoot yourself, you will be branded as some YouTube video blogger for life!

JESSICA

Damn it, you got a big check from E!, you will think of something!

DEXTER

(O.C.)

I already spent it all on ice-cream and star wipes...

MICHAEL

(crying again)

Damn it, I've been fighting too hard for this film to have it end this way!

JESSICA

Damn it, you got to come out!

FAT GIRL FROM OHIO

Damn it...

It gets quiet. Everyone looks at the fat girl from Ohio.

FAT GIRL FROM OHIO

I'm sorry...

JESSICA

Damn it! I've already lost one crew member today, I can't lose another.

PAULINE

...and damn it, I've never left a crew member behind before, and I'm not about to start now! I'm coming

in!

JESSICA
 Whatever is wrong we can fix it!
 We can get you help.

FLOYD
 If the people who help you give
 you any fun drugs, can I have
 some?

DEXTER
 (O.C.)
 Have you found David yet?

FLOYD
 No!

Everybody look at Floyd and signs him to shut up.

FLOYD
 Sorry Dexter, I wasn't supposed to
 say that. If we could get a do-
 over that would be great,

DEXTER
 (O.C.)
 What?

FLOYD
 Thanks buddy. I mean, yes we have
 found David. He's here
 somewhere...

DEXTER
 (O.C.)
 Have you or have you not found
 David?

JESSICA
 Forget about David, we will do
 whatever it takes if only you come
 out.

Dexter thinks for a moment in silence.

DEXTER
 (O.C.)
 OK, I want a helicopter! And no
 cops!

PAULINE
 This is not a hostage situation.
 It's a suicide attempt!

Dexter thinks for a moment in silence.

DEXTER

(O.C.)

OK then, well, how do you know I'm not depressed because I don't have a helicopter?

JESSICA

I'm warning you for the last time. Im comming in!

DEXTER

(O.C.)

You don't want to do that.

JESSICA

Im coming in!

DEXTER

(O.C.)

You don't want to do that!

Jessica rips the door open. Inside they find Dexter with his pants down sitting on the toilet. Everybody pulls back and looks away.

JESSICA

Damn it, you said he was in the toilet, not on the toilet!

DEXTER

I told you not to come in! Can I have some privacy?

PAULINE

Sure, just as long as you come out when you are done.

DEXTER

Yeah, sure. Where else would I go?

They close the door. Everyone stands around waiting. Eventually they hear a flush.

JESSICA

OK, Lets go!

They head out to the van. Floyd leads the way through the battle field that is the backyard. Strings of coloured light are hanging over their heads. Passed out documentary filmmakers are strewn about the lawn.

PAULINE

Maybe we could just cut a trailer that hints that we have an ending, a trailer that get a lot of buzz, and then get all our money back the first weekend before people figure out we don't have an ending!

FLOYD

M. Night Shyamalan burned that bridge! Why do you think all the kids got themselves twitter?

JESSICA

Quiet!

Jessica grabs a passed out documentary filmmaker from the ground.

JESSICA

Who is your director?

DOCUMENTARY FILM MAKER

I thought that was you...

PAULINE

OK, OK, we go the other way, we make a 3 hour cut, make it black and white, dub it in polish and release it for award season. The hipsters will eat it up! And then if anyone complains, we just say they don't get the symbolism!

JESSICA

Wait, do you think we can make it look like David has some kind of obscure diagnosis?

Short silence.

JESSICA

Why am I asking, of course we can! Or we can always make one up. Now we are cooking!

They get in the car.

JESSICA

Where should we go to look for David?

FLOYD

Ride the highway west, baby, ride

the snake, ride the snake to the
lake, the ancient lake, baby.

INT./EXT. IN THE CAR / SETS FROM THE FILM - DAY

We see the whole documentary crew packed in the VW van.
Everybody is silent. Suddenly strange world music can be
heard. We hear chants and unidentified string instruments.
The camera starts to pan away.

WERNER HERZOG

(V.O.)

This is the road of forsaken
dreams and prolonged misery, this
is the nightmare of a filmmaker.
For me, it was never a surprise
that we eventually came down this
road. Everything that happened
pointed in its direction.

Footage of David's and Jessica's house (after the wrap
party) is shown.

WERNER HERZOG

(V.O.)

To David, his film is the story of
a man's journey to artistic
enlightenment. But to me it is the
story of a man losing his sanity
and tumbling down into the depths
of pretentiousness when he wanders
the black halls among teenage
poets, 70s conceptual band members
and Adolf Hitler.

Panning footage of an almost empty parking lot outside
United Artists as the van passes.

WERNER HERZOG

(V.O.)

As a filmmaker, I empathize with
David's struggle. But as a human
being I find him only pathetic in
his feeble attempts to create
anything of meaning.

Footage of documentary film crews walking the streets.
Footage of knocked out filmmakers in David's and Jessica's
garden. One guy pukes in a bush.

WERNER HERZOG

(V.O.)

The curse of this heat of darkness

devours anyone who attempts to confront it. Joseph Conrad, the author of Heart of Darkness, was mortally wounded when a type bar came loose from his type writer. The vile jungle almost consumed both Francis and Eleanor during the making of Apocalypse. The demons granted them masterpieces, but took a lasting toll.

Footage of David giving direction during a shot. Floyd is making a horn sign with his hand behind David's head.

WERNER HERZOG

(V.O.)

David has laid himself on this the altar of sacrifice. But the course has no masterpieces left to give, just an overwhelming lack of order. Escape is David's only salvation.

Stock footage of a boat going up a river.

WERNER HERZOG

(V.O.)

This road of failure is not even a road anymore, it is a river. The ancient greeks believed in Styx, the river between the land of the living and the underworld. David's crew is on their way to the underworld, the land of the death.

Traffic lights and street lights reflect in the windscreen of the VW van. We can barely see the film crew.

WERNER HERZOG

(V.O.)

Nothing is real. Only the nightmares of the first poets is what is left for us to consume.

Cut to footage of animals from Los Angeles Zoo and Botanical Gardens. The camera stays at two small albino hedgehogs.

WERNER HERZOG

(V.O.)

At the Los Angeles Zoo and Botanical Gardens we find these newborn hedgehogs. A rare mutation has turned the tiny siblings to

albinos. Their mother rejects them and won't let them near her. She fears them. What trick of nature created these strange miserable creatures? Maybe nearby atomic bomb explosions still haunt these areas. Maybe it is a curse. And maybe it is the same thing we see happening to David.

Strange overexposed footage of David standing on a high cliff.

WERNER HERZOG

(V.O.)

He is becoming a white albino god in a world of brutes. He is becoming legend. But he will also be rejected, just like the mutant albinos at the zoo. There is no harmony in the universe, only fear and misunderstanding.

EXT. THE BEACH - EVENING

Jessica, Pauline, Floyd, Michael, Dexter and the fat girl from Ohio are all getting out of the van and head out on the beach, walking through the sand. It's getting dark and they are approaching the life guard house. Lights are flickering in different colours from within. They slow down as they head up the ramp and peak inside.

David sits like a Buddha in the small cabin. Behind him a big projection screen is showing a real time feed of a video camera pointed at him. It creates an infinite hall of mirrors, as each generation of image creates another copy of David.

JESSICA

David...

Jessica approaches.

JESSICA

David, we are all here. We are here to help you make your movie. Just your movie, no one else's.

DAVID

It never was my movie. Francis generation had one war, Vietnam and they made Apocalypse Now, Dear Hunter, Platoon, Full Metal

Jacket, Coming Home In a Body Bag.
 Our generation had two wars, and
 we haven't been able to make one
 descent film about either Iraq or
 Afghanistan. Why aren't we making
 our own generation's Apocalypse? I
 don't want to make a movie about
 someone else's movie, not even
 Apocalypse. It's not a filmmakers
 job to rip off the last
 generation, it's to inspire the
 next.

David walks out. In the background Floyd and Pauline are
 having a discussion.

FLOYD

Rambo went to Afghanistan!

PAULINE

Yes, but he was fighting on the
 side of the Talibans.

FLOYD

Really?

David runs down the ramp towards the sea. We go in close on
 the fat girl from Ohio who is filming it with her old 8mm
 camera.

We see the silhouette of David standing by the water,
 looking out at the horizon. A song starts playing. The film
 has turned into a silent 8mm home movie. We see the waves
 hit David's naked feet. We see his face as he looks out
 into the sea. Daniel Johnston's "Story of an Artist" plays.

We get flashback footage all filmed by the fat girl from
 Ohio, chronicling the entire filmmaking process. We see the
 hugging, laughing, we see the outtakes, we see Jessica
 comforting David, as the song plays. The lyrics go:

DANIEL JOHNSTON

(V.O. singing)

Listen up and I'll tell a story
 about an artist growing old
 Some would try for fame and glory
 others aren't so bold

DANIEL JOHNSTON

(V.O. singing)

Everyone, and friends and family
 saying, "Hey! Get a job!
 "Why do you only do that only?
 Why are you so odd?

We don't really like what you do.
 We don't think anyone ever will.
 It's a problem that you have,
 and this problem's made you ill."

DANIEL JOHNSTON

(V.O. singing)

Listen up and I'll tell a story
 about an artist growing old
 Some would try for fame and glory
 others aren't so bold

DANIEL JOHNSTON

(V.O. singing)

The artist walks alone
 Someone says behind his back
 "He's got his gall to call himself
 that!
 He doesn't even know where he's
 at!"
 The artist walks among the flowers
 appreciating the sun
 He does this all his waking hours
 but is it really so wrong?

DANIEL JOHNSTON

(V.O. singing)

They sit in front of their TV
 saying, "Hey! This is fun!"
 And they laugh at the artist
 saying, "He doesn't know how to
 have fun."
 The best things in life are truly
 free
 singing birds and laughing bees
 "You've got me wrong", says he.
 "The sun don't shine in your TV"

DANIEL JOHNSTON

(V.O. singing)

Listen up and I'll tell a story
 about an artist growing old
 Some would try for fame and glory
 others aren't so bold

DANIEL JOHNSTON

(V.O. singing)

Everyone, and friends and family
 saying, "Hey! Get a job!
 "Why do you only do that only?
 Why are you so odd?
 We don't really like what you do.
 We don't think anyone ever will.
 It's a problem that you have,

and this problem's made you ill."

DANIEL JOHNSTON

(V.O. singing)

Listen up and I'll tell a story
about an artist growing old
Some would try for fame and glory
others aren't so bold

End on cuts of David by the sea. The camera progressively moving back for each cut, and David walking out into the sea until he is hard to see.

Cut to Francis Ford Coppola sitting in his garden. It's the last clip from the documentary Hearts of Darkness: A Filmmaker's Apocalypse.

FRANCIS FORD COPPOLA

To me, the great hope is that now when these little 8 mm video recorders and stuff have come out, some people who normally wouldn't make movies are gonna be making them, you know, and suddenly, one day some little fat girl in Ohio is gonna be the next Mozart, you know, and make a beautiful film with her little father's camera recorder. And for once the so called professionalism about movies will be destroyed forever, you know, and it will become an art form.... That's my opinion.

Francis gets up and leaves.

THE END