

This is Nowhere  
Shooting Script  
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1 EXT. MOJAVE DESERT -- AFTERNOON 1

A grey '73 Plymouth Duster cruises down an empty highway.

The sun hangs low in the sky, and the car cuts through the heat, kicking up a slight cloud of dust as it passes.

2 INT./EXT. DUSTER -- CONTINUOUS 2

The driver, JOSH, a twentysomething drifter keeps his hands clenched on ten and two. His eyes frequently dart over to the passenger's side.

Riding shotgun, PETER, a slightly older, world-worn version of Josh, dozes and stares idly at the barren landscape.

They cruise along in silence.

Josh slows the car and pulls off to the shoulder. The sound of rock and dust stirs Peter from his daze.

PETER

What's going on?

JOSH

I think there's something wrong with the engine.

The car rolls to a stop. Josh pulls the hood release and glances over at Peter.

JOSH (CONT'D)

You know anything about cars?

PETER

A little.

JOSH

Wanna help me check it out?

Peter mutters a bit, gets out, goes to front, and pops the hood. Josh reaches down and pulls on the trunk release.

3 EXT. DESERT ROAD -- CONTINUOUS 3

Josh steps out of the Duster and glides quietly to the trunk. He opens it and grabs a rusted, unwieldy AX.

Josh sighs and swings down the trunk door--

--revealing that Peter is sprinting away down the road.

Josh watches for a second. He snaps into action and runs up to the front of the car.

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The keys are gone from the ignition.

JOSH

Fuck.

Josh, ax in hand, gives chase to Peter.

4

EXT. DOWN THE ROAD -- CONTINUOUS

4

Josh sprints until his legs begin to fail. Unable to gain on Peter, Josh pulls up, panting, and yells down the road.

JOSH

Listen, man! Hold up for a second!

Josh signals timeout. Peter sees that he's stopped running.

JOSH (CONT'D)

Now listen. I'm not going to hurt you. I just want the keys back.

PETER

Fuck you. You're just going to chase me down in the car.

JOSH

I promise that I won't chase after you if you just give me the keys.

Josh tosses the ax off the road back towards the car.

JOSH (CONT'D)

You see. I won't hurt you. Just leave the keys, and I'll let you go.

Peter thinks about it for a moment.

PETER

Turn around and count to sixty.

JOSH

What?

PETER

You want the keys or not?

Josh turns around and begins counting to himself.

JOSH

One, two, three, four...

Peter begins to run away again.

JOSH (CONT'D)

Five, six, seven, eight...

(CONTINUED)

- 4 CONTINUED: 4
- Josh cheats and looks back down the road. He sees that Peter is even further away.
- JOSH (CONT'D)  
Son of a bitch!
- He feints a few steps of pursuit, but realizes it's no good.
- MAIN TITLE
- 5 EXT. DESERT ROAD -- EVENING 5
- Peter runs down the road. He's not in the best shape.
- 6 EXT. DESERT ROAD -- NIGHT 6
- As Peter slows to a walk, he hears a car. Turning, he sees a pair of headlights coming down the road, and hides as it passes.
- Up ahead Peter can see the lights of a house.
- 7 EXT. RUN-DOWN HOUSE -- NIGHT 7
- The sun has set, and an oppressive night hangs over Peter as he approaches a rundown house. The only one in sight. He passes pickax near a small ditch at the foot of the driveway.
- 8 EXT. PORCH -- MOMENTS LATER 8
- Peter rings the doorbell and waits.
- A big, burly man (CURTIS) opens the door. One part lumberjack, one part biker and one part sasquatch, Curtis stares down at this stranger at his door.
- CURTIS  
Can I help you?
- PETER  
Uhh, yes sir. My car's broken down,  
may I use your phone.
- 9 INT. RUN-DOWN HOUSE -- CONTINUOUS 9
- The house is as depressing inside as out. Curtis leads on through the foyer, past an OLD PORTRAIT, into a living room.
- An early TRANSISTOR RADIO bleats out some wan country song.
- Curtis motions for Peter to sit in the couch, which he does. Peter finds himself sitting next to MARY, and pretty but mawkish woman.

(CONTINUED)

9

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9

Peter looks at her and smiles, Mary stares back, Peter turns back to Curtis, Mary keeps on staring.

Curtis takes root himself in an old recliner, and begins to nurse a drink, next to a pack of cigarettes. Peter waits for a long moment.

PETER

It should only take a second.

Curtis motions to a rotary TELEPHONE on the couch endtable.

CURTIS

Help yourself son.

PETER

Do you know the number of a towing or ride service? I'm kind of in a rush to get on my way.

CURTIS

There's a town ten miles down. The garage there has a tow truck, but it's all closed this time of night. You're outta luck till morning.

PETER

Well, I'm in a real hurry. Is there anyone who can help me?

CURTIS

Not at this hour.

PETER

What about a taxi service?

Curtis looks at him blankly.

PETER (CONT'D)

Maybe you folks could give me a ride into town.

CURTIS

We don't own a car.

PETER

Why not?

CURTIS

Never had much use for one.

PETER

That doesn't make any sense.

Curtis picks up a shovel.

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9

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9

CURTIS

Well, if you'll excuse me, I have some very important digging to get back to.

Curtis walks outside, leaving Peter with Mary.

Peter fiddles with Josh's key chain for a moment.

PETER

What's he digging?

MARY

He's digging a drainage ditch for when it rains.

Peter peers through the window at Curtis digging his ditch.

PETER

Does it rain much here?

MARY

Not really.

Peter turns back to Mary, waiting for her to do something. Anything.

She doesn't.

PETER

Your husband's quite nice.

MARY

Do you like my hair?

PETER

Uhh...

Mary grabs his hand and puts it in her hair.

MARY

Come here and feel it. It's real.

PETER

Yes, that's very nice.

Peter pulls his hand back.

MARY

Curtis never compliments me.

PETER

And Curtis is your husband?

(CONTINUED)

MARY

My name's Mary.

PETER

That's a pretty name Mary. I'm Peter.

MARY

He never loves me.

PETER

I'm sorry to hear-

MARY

I need someone to love me.

PETER

Uhhh, what?

MARY

I need you to love me. Because he can't love me. Can you love me?

She kisses him. Once, and then again.

PETER

Well, I mean, I...

Peter begins to kiss her back. As they do, Mary turns and sees Curtis, standing in the doorway apoplectic.

MARY

Oh shit.

CURTIS

What the fuck are you doing?

Peter turns around.

PETER

Oh shit.

Peter jumps off the couch as Curtis runs towards them.

PETER (CONT'D)

Oh, hi Curtis, we were just, uhhh.

Peter keeps the couch between him and Curtis, Mary stuck between the two. Curtis lunges over the couch, and Peter moves around to the other side.

PETER (CONT'D)

Listen sir, I'm really sorry. It was an accident. I didn't realize that you two were a couple.

(CONTINUED)

9 CONTINUED: (4) 9

Curtis picks up the TELEPHONE and throws it at Peter.

CURTIS

Fuck you!

Peter runs for the door. In his haste, he knocks over the OLD PORTRAIT, it falls and the glass cracks down the middle.

10 EXT. RUN-DOWN HOUSE -- CONTINUOUS 10

Peter runs out the front door and into the night.

11 INT. RUN-DOWN HOUSE -- CONTINUOUS 11

CURTIS

You filthy whore!

Curtis punches Mary in the face. She falls to the ground.

12 EXT. RUN-DOWN HOUSE -- CONTINUOUS 12

Peter runs outside. Sees the shovel laying in the ground. He picks it up and runs back inside.

13 INT. RUN-DOWN HOUSE -- CONTINUOUS 13

Peter runs inside, but the house is empty. He looks around for a few moments.

PETER

Hello?

No one. Peter drops his shovel.

14 EXT. DESERT ROAD -- LATER 14

Peter's walks down the desert road.

A car whooshes past Peter, not stopping as he waves to it.

LATER

Peter slows to a stop. Up ahead he can see the light of another household.

15 EXT. RUN-DOWN HOUSE II -- MOMENTS LATER 15

Peter rings the doorbell and waits.

Mary opens the door. She has a black eye.

Peter just stares at her dumbfounded.

MARY

Yes?

(CONTINUED)

15

CONTINUED:

15

PETER

Mary?

MARY

Do I know you?

PETER

What happened to your eye?

MARY

I fell.

PETER

Do you not remember me?

Mary shrugs. Peter looks around.

PETER (CONT'D)

Where the hell am I?

MARY

Do you need something?

PETER

Can I come in?

16

INT. RUN-DOWN HOUSE II -- CONTINUOUS

16

The house decorated with the same furniture and wallpaper.

Peter passes by the OLD PORTRAIT, now cracked down the middle.

The RADIO bleats out its sorry tune, he steps over his old shovel. And doesn't notice the smashed phone in the corner. Or his shovel laying on the ground.

PETER

So can I use the phone?

MARY

No.

PETER

Why not?

MARY

It's broken.

CURTIS (O.S.)

Who are you?

Peter turns with a start and raises his fists in defense. Curtis eyes him blankly.

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16

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16

PETER

You don't remember me?

CURTIS

Should I?

Peter thinks about it.

PETER

No... you shouldn't. I'm a stranger.  
I came in to call a tow, or a taxi.

CURTIS

There's a town ten miles down. The  
garage there has a tow truck, but-

PETER

It's closed right.

Curtis nods.

PETER (CONT'D)

And you guys don't have a car.

CURTIS

Never had much use for one.

PETER

How the hell do you guys get around?

CURTIS

Well, we have a neighbor who gives  
us rides to town sometimes.

No one offers anything else. Peter is stuck.

PETER

Well, maybe-

CURTIS

Well, if you'll excuse me, I have  
some very important digging to get  
back to.

Curtis picks up his shovel.

PETER

Wait, what about your neighbor?

CURTIS

That's a good question. You see,  
I'm digging a drainage ditch for  
when it rains.

(CONTINUED)

16 CONTINUED: (2)

16

PETER

No, that's not what I asked-

Curtis leaves and Peter paces in frustration.

MARY

Do you think I'm pretty.

Peter doesn't stop pacing.

PETER

Yeah yeah, you look great.

Mary grabs Peter's hand and pushes it to her face.

MARY

Touch it, it's real.

Peter pulls his hand away.

MARY (CONT'D)

My name is Mary.

PETER

I know, I called you that when I...

MARY

Curtis is a bad man.

PETER

Well that's too bad.

MARY

He beat me.

PETER

I thought you said you fell.

MARY

I was lying. I'm a good liar.

Suddenly the door swings open and Curtis steps in.

CURTIS

What the fuck are you?!... Oh.

Curtis sees they aren't doing anything.

CURTIS (CONT'D)

Came for my cigarettes.

Curtis take his pack and leaves. Mary turns to Peter.

(CONTINUED)

16 CONTINUED: (3)

16

MARY

He doesn't love me. Can you love me?

PETER

I don't think so.

MARY

I know how you can get out of here.

PETER

How?

Mary picks up Peter's shovel.

MARY

I'll tell you, but I need you to do me a favor first.

PETER

You want me to dig something?

Mary shakes her head.

17 EXT. RUN-DOWN HOUSE II -- CONTINUOUS

17

Peter steps outside and off the porch, shovel in hand. He hedges, and paces, and almost goes back inside, but finally he shakes his head and steps off the porch.

He walks a few dozen paces down the driveway, finally raising his shovel and cracking it across the back of the unsuspecting Curtis -smoking a cigarette. Curtis falls down moaning.

PETER

Yeah! How does it feel now to beat on your...

Curtis keeps moaning and not moving.

PETER (CONT'D)

Wait, are you alright man?

Curtis doesn't move. Peter drops the shovel and runs inside.

18 INT. RUN-DOWN HOUSE II -- MOMENTS LATER

18

Peter runs in.

PETER

Mary! Mary! Where are you? Um, I think he's hurt.

Mary is not there.

(CONTINUED)

18 CONTINUED: 18

Peter runs to the phone. It's completely worthless, and he kicks it away.

19 EXT. RUN-DOWN HOUSE II -- MOMENTS LATER 19

Peter runs outside, Curtis is gone as well.

20 EXT. DESERT ROAD -- NIGHT 20

Peter runs and then walks through the night. The same car whishes by him and disappears in the black, ignoring him as he runs out to the road to hail it.

21 EXT. RUN-DOWN HOUSE III -- DAWN 21

As the sky begins to light up in the new morning, Peter finds himself in front of a third house.

22 EXT. PORCH 22

Peter rings the door bell.

Curtis opens the door, he sits in a wheelchair. Peter looks down at Curtis, and Curtis up to him.

CURTIS  
Can I help you?

Peter shakes his head and sighs.

CURTIS (CONT'D)  
You need something?

PETER  
Yeah, my car...

CURTIS  
You need to make a call? Come in.

23 INT. RUN-DOWN HOUSE III -- CONTINUOUS 23

Curtis wheels to the living room, past the same cracked OLD PORTRAIT, to the same couch. The same radio plays the same bad song, everything's there. But no recliner.

Curtis wheels to the spot where the chair once rested.

Mary is splayed out on the couch, reading a book. She peeks over the cover and eyes Peter as he sits down next to her, and she then resumes reading.

CURTIS  
The phone is broken, sorry. You'd think they'd have been out to fix it by now.

(CONTINUED)

23 CONTINUED:

23

PETER

You guys don't have a car. Do you?

MARY

Nope.

CURTIS

Never had much use for one. We've gotta neighbor drives us around.

MARY

He'll be by in a few minutes. Maybe he can give you a ride into town.

PETER

Great!

They all sit there.

PETER (CONT'D)

What happened to your legs.

CURTIS

I fell.

PETER

I'm sorry.

CURTIS

It's not your fault.

They all sit there some more. Curtis looking off into space, Peter wishing he were anywhere else, and Mary alternating between her magazine and Peter.

MARY

Maybe that's him.

They all hear a car pull up.

MARY (CONT'D)

Why don't you go get the door Curtis.

Curtis wheels off, and Mary sits there staring at Peter.

MARY (CONT'D)

Do I know you from somewhere?

PETER

Probably not.

MARY

You seem like a man I could love. I don't love Curtis.

(CONTINUED)

23 CONTINUED: (2)

23

PETER

That's nice...

Peter starts to stand, but Mary throws her leg over his and coaxes him back down.

MARY

Do you like my body?

Peter doesn't say anything.

MARY (CONT'D)

You can touch it, it's real.

JOSH (O.S.)

Hello?

Peter turns and sees Josh, staring affably back at him.

Curtis is also there, staring at Mary's draped legs.

JOSH (CONT'D)

Hi, I'm Josh.

PETER

My car broke down.

JOSH

Dude, tell me about it, my duster out there is a piece of shit man. I've had to leave it on the side of the road before and walk. Total bitch.

CURTIS

Will you two excuse us? I want to show Josh my ditch.

Curtis and Josh walk back outside. Mary slides over to Peter and wraps her arms around him.

MARY

Curtis doesn't love me. He can't. Not the way that you can. You can love me.

Peter looks outside, he sees Josh and Curtis talking through the window.

PETER

Listen, I'm flattered, but I really just want to be on my way-

MARY

Shhh. Let's just cherish this time we have together.

(CONTINUED)

23 CONTINUED: (3)

23

Mary rests her head on Peter's shoulder, but Peter's eyes are trained on the window. Curtis and Josh talking grows more animated, Curtis presses money into Josh's hands.

MARY (CONT'D)

I know how you can get out of here, and how we can be together. You get a ride into town with Josh, and then come back and pick me up. And we'll go to the beach, the ocean. I've always wanted to go the beach. I'll buy sandals and a swimsuit and I'll tan all day and all night.

Curtis turns and looks inside, he locks eyes with Peter for a second, and wheels out of view.

MARY (CONT'D)

How does that sound? You can do it, right?

PETER

I... wait... what??...

Curtis and Josh enter the front door. Mary jumps over to meet them and pulls Peter along by his wrist.

CURTIS

Great news. It seems like Josh can give our little friend here a ride into town.

MARY

Well, he'd love a ride.

JOSH

Well, hombre, you ready to hit the road?

Josh feels his pocket.

JOSH (CONT'D)

Has anyone seen my keys?

Josh, Curtis and Mary begin looking around. Peter's hand moves slowly to his own pocket.

Josh walks past him towards the couch.

JOSH (CONT'D)

I think I left them around here somewhere.

Peter backs away slowly

24 INT. /EXT. DUSTER -- MOMENTS LATER 24

Peter runs off the porch, past the two shovels, and jumps in Josh's car.

Josh's car peels out onto the road with Peter at the wheel.

25 EXT. DESERT ROAD -- AFTERNOON 25

Peter drives along. Content.

Up ahead he sees a man on the side of the road. It's Josh.

Peter thinks for a moment, and then hits the brakes. The duster stops a few feet past Josh, who comes running over.

JOSH

Aw thanks man. My car got jacked.  
I'm walking into town.

Josh gets in the passenger's seat.

PETER

What kind of car was it?

JOSH

It was a...

Josh can't remember.

JOSH (CONT'D)

...You know, it was just a car.

Peter thinks for a second, and begins chuckling to himself. He eyes Josh like a cat eyes a mouse.

JOSH (CONT'D)

What's so funny?

PETER

Aw, nothing man, nothing. Yeah, I  
can give you a ride into town.

Peter eyes Josh, who looks back hesitantly.

JOSH

...Thanks...

PETER

I should warn you though, my car's  
been having a bit on engine trouble  
lately.

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25

Peter pulls the car out and heads back down the road.

THE END