

RAINBOW BOULEVARD

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NARRATOR

What's an idea? Is it a concept? Is it a notion? Is it just simply a thought?

FADE IN

THE NARRATOR, an elderly man with WHITE LIGHT behind him, speaks to us:

NARRATOR (CONT'D)

Here's another one for ya.

(then,)

What do we do with an idea?

(then,)

And now you ready for this one?

(then,)

Why's it important that we do something with an idea?

A beat. The Narrator stares at us, then looks off, then back at us...

NARRATOR (CONT'D)

You know -- and don't think of me as a genius or anything when I say this, but what I *can* say, is this. Nine times out of ten, when ideas go nowhere... it isn't because we forgot 'em, or because they're bad...

(then,)

It's...

A beat. The Narrator stops himself. Thinks for a quick beat. Then back to us --

NARRATOR (CONT'D)

Well actually lemme ask you that instead, what do you think?

Off The Narrator's stare, we...

FLASH TO

CU. A letter is being opened.

It's A LETTER OF ACCEPTANCE from the Manhattan School of Music. Addressed to Jay Nelson.

JAY sits by himself at the table. Reading the letter. On his table, is sheet music, a journal filled with lyrics, and a pack of colored pencils, and drawings... of The Girl in a Yellow Dress.

3 INT. JAY'S APARTMENT - BEDROOM - DAY 3

JAY is packing up his belongings in boxes.

CU. His guitar. His mini drums. Picked out of frame.

And now we see his keyboard. Jay stands over it. Touches it.

ON JAY. He smiles. Remembering. Deep in thought. As he moves away from the keyboard...

ON JAY'S PHONE. It rings with a text from ANNA (High school):

**Hey Jay! Congrats on getting into school in New York! I'm so proud of you! Have fun, keep in touch, and send me all your stuff, I'd love to listen to it!**

4 EXT. CAFE - DAY 4

Jay finishes reading the letter. He looks to journal. Full of lyrics. And then to the drawing of the Girl. Off Jay...

INSERT CUT: *Jay sees The Girl in the Yellow Dress in his dream.*

THE GIRL IN THE YELLOW  
DRESS (V.O.)

You want to know what I think about  
second guessing yourself? I think it's  
overrated. In other words, it's dumb.

THE GIRL IN THE YELLOW  
DRESS (V.O.)

Which reminds me of this one quote...  
(then,)  
The moment you doubt whether you can...  
fly... you can never do it at all..?

TITLE OVER BLACK

**"The moment you doubt whether you can fly, you cease forever to be able to do it." - J.M. BARRIE.**

THE GIRL IN THE YELLOW  
DRESS (V.O.)

Jay. That one was for you.

5 INT. VAL'S BEDROOM - APARTMENT - DAY 5

CU. VAL'S EYES. We PULL BACK and AROUND to find...

He is clacking away at his laptop keyboard. And suddenly, he stops typing.

Back on VAL. He smiles. CUT TO

Val shuts his laptop. Rises from his desk and lays on his bed. He faces up, and lets out one big BREATH of relief.

6 INT. COFFEE SHOP - DAY 6

Sitting at a table, we find LINCOLN "LINK" WALTERS. He is flipping through pages in what looks to be a journal of. It's contents, we do not see.

And now his hands move from the album, and over to a pamphlet. It's from The University of Kansas, showcasing a business program.

Link studies the pamphlet. Hold.

7 MONTAGE 7

LINK exits the coffee shop and walks down the boulevard. A black bag strapped on his shoulder, and the album in his hand.

He walks down the various streets of Kansas City. He visits a RECORD SHOP. Browses. He waits at bus stops. He looks around.

Link is a fairly quiet looking young man. As if he's still searching for something long lost.

8 INT. LINK'S APARTMENT - DAY 8

LINK is on the phone with his mother.

LINK

No -- mom -- okay, see this is why I didn't want to call you about this, you just blow up -- no, that's not it.

(Listens; then,)

(MORE)

LINK (CONT'D)

Mom -- I told you, I applied for student aid, if I get it, then all of it's covered.

(a beat,)

Okay, well mom, you know what -- this is the best thing for me right now.

(then,)

Okay, so? I'll -- still take pictures on the side -- why is it--?

(then,)

No, mom! I just don't know if it's the right thing for me. I don't know, I'm twenty-three, I need something stable.

CUT TO

9 LATER 9

LINK sees a bag. He unzips it. PULLS OUT A DSLR CAMERA. He fiddles with his camera in his hand. Looks off.

10 EXT. POOL - APARTMENT COMPLEX - NIGHT 10

VAL sits with his feet dipped in water. Shimmers of blue swim across his face, casting a glow.

WIDER -- Val descends into the water, and we FADE TO:

UNDERWATER...

We swim along with Val. His eyes are shut. Thinking deeply.

INSERT CUT:

*Val holds a bloody human brain in his hands. He studies it.*

BACK ON VAL. He keeps swimming in all directions. Water and light refracting

BACK ON VAL. He rises from the water. CUT TO

At a table, Val dries off. He opens a folder. A bunch of LONGHAND notes and paragraphs of WRITING. And then, beneath it all, he finds...

A drawn, colored-pencil drawing of The Girl in The Yellow Dress.

INSERT CUT:

*Val meeting Jay beside a fountain on the plaza. They shake hands.*

Val with the drawing in his hands.

BACK ON VAL. He studies the drawing... The Girl...

And he flips the drawing over. In fine print, there is a note that reads

**1414 Rainbow Blvd.**

Off Val...

11

EXT. THE NELSON MUSEUM - DAY

11

VAL and his friend ABBY are walking down the pathway outside the museum.

VAL

I'm sorry if I sound like a jerk. I'm... not really the best at this kind of stuff.

ABBY

It's okay.

VAL

And like, I know we're not dating or anything. But telling you how I felt... how I feel... it -- I think I just wanted it. You know? And I'm not exactly sure what I was hoping to gain out of it... maybe I just wanted to feel like someone was there for me. Which... you were.

A beat. Val looks at Abby who simply is the one listening. She understands. They stop walking.

VAL (CONT'D)

I -- I promise I wasn't lying or anything --

ABBY

Val.

VAL

Yeah?

ABBY

Don't.

VAL

Don't... what?

ABBY

Make this more awkward than it needs to be.

(then,)

I get it.

VAL

But I don't want us to drift again --

Abby lets a hand on Val's shoulder.

ABBY

We. Already drifted. And now we're just different people. I think you know that.

(then,)

So you don't need to feel bad. About any of it.

And Val is affected by this.

ABBY (CONT'D)

Congrats on your book.

VAL

Thanks. I'll send it to you when it's edited and all.

Abby smiles.

ABBY

I'd like that.

(then)

I should get going.

Val nods. Abby goes to leave. She turns.

ABBY (CONT'D)

Hey Val?

Val turns.

ABBY (CONT'D)

I'm happy for you. And for what you're doing.

Val nods. Touched by this.

Abby leaves. Val looks off. Satisfied.

12

EXT. RAINBOW BLVD - DAY - LATER

12

Val is walking the streets. He passes a sign. He backs up. Looks at the sign. He's on Rainbow Boulevard. And now from his pocket, he pulls out the drawings of The Girl.

And now Val furthers down the Blvd.

He crosses someone at the bench (whom we do not get a good look at).

But Val is lost. Seemingly unsuccessful in finding what he wanted.

VOICE (O.S.)

You good, man?

Val turns to the someone on the bench. It is LINK.

VAL

I'm sorry?

LINK

You seemed lost. Thought I could help.

VAL

Oh no, I'm just...  
(then,)

I...

Val is at a loss of words.

LINK

Sorry I creeped up on you. Just waiting on the bus.

(offers his hand)

I'm Link by the way.

VAL

(offer his hand back,)

Val. Nice to meet you.

LINK

You too.

A beat. And now Link sees something that Val is holding.

VAL

I'm sorry if I looked like a weirdo. I was just... ah, I was just looking for someone.

LINK

Who?



VAL

I'm sorry?

LINK

Who were you looking for?

Val now pulls forth the drawings.

VAL

Ah... this guy. I met him a while ago at a park and he... forgot his drawings.

(then,)

I thought I could find him and give it back to him.

Link offers his hand to see the drawings to which Val gives them.

Link studies the drawings. He recognizes them.

LINK

So you knew Jay too?

VAL

Jay? Yeah that was his name.

(then)

You know him?

LINK

Yeah. I knew him.

(then,)

Briefly. Not too well though.

A beat; Link remembers:

LINK (CONT'D)

I used to watch him here on Rainbow. He would sit at this bus stop and draw. The same girl in the yellow dress. I talked to him a couple times.

VAL

Does he still come here?

LINK

No, not anymore. He told me he was moving to New York last month. Said he got into a music school there.

(then,)

Good for him, right?

Val nods. Link hands him back the drawings. Val takes them, not knowing what to do with them anymore.

VAL

Did he ever tell you?

LINK

I'm sorry?

VAL

What the drawings meant... This...  
girl... in a yellow dress.

LINK

I asked. But actually, I don't think he  
ever really told me.

VAL

What did he tell you?

LINK

That he used to have dreams about this  
girl in the dress... and that she was  
somehow a part of him..?

(then)

That's all he really said.

VAL takes that in. Processing it.

LINK (CONT'D)

Weird, right?

VAL

Right. Yeah.

A beat. And now...

VAL (CONT'D)

Speaking of weird things...

(then,)

Just, thought I'd share --

LINK

Go ahead.

VAL

I ah... a while back I was out and... I  
saw this... This human brain just sitting  
there on the ground.

(then,)

Just... strange, I thought.

LINK

A *brain*?

VAL

Yep.

LINK

Yeah, um... that's pretty strange, not going to lie.

VAL

It was something...

LINK

I hope no one was trolling you, or anything.

VAL

No. I actually -- I actually held it. It was... it was pretty real.

Link takes that in.

LINK

Huh.

(then,)

Where was this again?

CUT TO

13

EXT. WETLANDS - DAY

13

JAY and LINK are making their way down the trail, as they are in conversation. We FOLLOW along with them --

LINK

So a whole book huh?

VAL

Yeah. It was a long process. But --

LINK

But that's what you like to do.

VAL

Right. I'm sure you can relate.

LINK

Well I don't write. Just take pictures. I definitely couldn't do the whole three-hundred page novel, or anything, so props to you.

VAL

Pictures. So you're into photography?

LINK  
(smiles,)

Yeah.

VAL  
If it makes you feel any better, I take  
horrible photos.

Link laughs.

LINK  
I don't take many these days either, so  
you're good.

VAL  
Why's that? If you don't mind me asking?

A beat. Link doesn't know how to answer it.

LINK  
I don't know, just the whole... being a  
photographer thing. I don't...  
necessarily feel like it can get me  
anywhere.

(then,)  
At least to have a life, you know? I've  
kinda been thinking about going back to  
college, though.

VAL  
Doing what?

LINK  
Ah... Majoring in business, probably.

A beat. As Val takes that in...

VAL  
Why the sudden switch?

Link is silent for a beat.

LINK  
I don't know.

VAL  
You feel lonely...

LINK  
Lonely?

VAL  
You're so into the process, you know...  
you feel like you're the only one.

(MORE)

VAL (CONT'D)

I went through that too. Kinda still in that shell, to be honest.

LINK

It's not something to feel lonely about.  
(then,)

I mean, yeah, sometimes you feel like you're the only weird guy in the room who into taking pictures... but... you just gotta own it. You know what I mean?

VAL

Yeah. True.

LINK

It's really the... the inspiration part that gets you. Trying to find that one thing... to give you that kick, you know?

VAL

Oh that was the easy part for me. I'd just look around. Find it in anything. Literally, anything.

LINK

Lucky you. Actually, fun fact, it was actually Jay that told me -- this one time in high school, it took him a random girl who wanted him to DJ at her party in order to get him going.

Val grins.

LINK (CONT'D)

(shrugs,)

Not sure how that inspires you, but to each their own, I guess.

VAL

I mean -- it once took me a girl too.

LINK

I thought the brain did.

VAL

(laughs,)

You just gotta see it to believe it, man. Trust me.

CUT TO

Sitting in the open pathway ahead of them...

A BLOODY HUMAN BRAIN. Val and Link approach in the b.g.

VAL (CONT'D)

Here.

Val picks up THE BRAIN. Turns around, and finds Link staring at it, intrigued.

And now that intrigue turns into confusion.

VAL (CONT'D)

You see it?

A beat.

LINK

Yeah, I see it.

And now a long beat ensues. We INTERCUT VAL and LINK'S expressions.

Val is so convinced of what this moment means.

But Link is somewhat suspicious, and on the fence about a certain feeling growing inside of him.

VAL

Do you get it?

Another long beat. Link tries to quietly make sense of this brain in Val's hands.

VAL (CONT'D)

Do you get it?

LINK

(a beat; then,)

It's just a brain, man.

Val doesn't get that...

VAL

So you don't get it?

A beat. Then, Link shakes his head.

LINK

No...

(then,)

It's -- it's just a brain. That's all I see.

A beat. Val bends down, and carefully places the brain back to where it was.

LINK (CONT'D)

Why do you write?

A beat.

VAL

What do you mean?

LINK

Why do you like to write?

VAL

Because I like it.

A beat. Link takes that in. Nods.

LINK

I'll see ya man.

And then, Link retreats, parting ways with Val.

Val stays put. Affected.

THE NARRATOR:

NARRATOR

Often times we find ourselves held back,  
or confused... or even scared. Is it  
because our ideas are lost... or we  
are?

(a beat,)

Can we find our way back?

14 EXT. STREETS - DAY 14

LINK walks down streets. Takes in PEOPLE passing him by.  
He looks around. Takes the world in...

15 INT. LINK'S BEDROOM - DAY 15

LINK sits on his bed.

And now he pulls out a journal from his black bag.

But this is not a journal. It's an ALBUM of PHOTOS.  
Beautiful ones, scenic ones. Artistic ones. He smiles.  
Remembering. Deep in thought.

And now something else catches his eye...

A few feet away from him. HIS CAMERA.





VAL

And I wouldn't want them to, either. Sometimes, it's best kept in that special place, you know? Like even in the book I just finished, I want... I want there to be something unsaid about it. That's how you get people to think. Plus, it's good to challenge people.

DAX

It's good to give them anything to think about nowadays.

19

EXT. OBSERVATORY TOWER - EVENING - LATER

19

VAL and DAX are looking out to the sunset view.

VAL

When does the treatment start?

DAX

In like three weeks. They said they're still going to be calling me into the hospital until then, to do some check-ups, and all that stuff.

VAL

Yeah?

(then,)

You'll be alright. You went and saw Wall-E with a fever that one time.

Dax chuckles at that. A beat.

DAX

To god, I'm going to spend the rest of my time making stuff now. Even if it's just little short films... or clips... just to get stuff out there.

VAL

Dude. You're going to get through this.

Dax smirks at that. And then looks off to the sunset.

DAX

Val, will you make me a promise?

VAL

A promise? For what?

Dax looks back at Val.

DAX

No matter what, I want you to promise me you're going to stick with it. Your writing.

(a beat,)

No matter how alone you think you are... I want you to promise me. You'll keep at it.

VAL

Why do I need to promise?

DAX

Because a year... ten years from now... I mean like, who knows if I'll still be around to keep making cool shit...

(then,)

So you know, it'd be nice to know that someone still will be.

A long beat. The two take one another in. Val begins to tear up.

And now he hugs his friend. It's purely in the moment -- almost instinctual. He lets down a tear as Dax closes his eyes and feels the WARMTH of the moment.

20

EXT. PARK - EVENING

20

Back down below the tower, Val walks down the park. His phone rings. He answers:

VAL

Hello?

INTERCUT with LINK at The LAKESIDE...

LINK

Hey Val. It's me.

VAL

Hey Link. How's it going?

A long beat. Then...

LINK

Wanna meet up?

21

EXT. RAINBOW BOULEVARD - DAY

21

LINK sits at the sidewalk, with VAL standing.

LINK holds his album in his hand.

LINK

It was all there the whole time.

VAL

The journal?

LINK

The pictures...

(then,)

I never stopped taking them. Except I'd never do anything with them.

VAL

No motivation?

A beat.

LINK

No confidence.

VAL

So how'd you get it back?

Link smiles.

LINK

I got inspired. Like you said. It's all around us.

(then,)

And I understood.

A beat. Val and Link exchange looks. It's as if they instantly understand one another.

VAL

You think Jay made it? He... wanted to do music right?

A beat.

LINK

I think he made it alright.

(then,)

What about you? You figured out your process?

VAL

Getting there...

LINK

Still lonely?

A beat. Then --

VAL

No.

(then,)

Not anymore.

(a beat,)

I'm writing another book, though.

Link nods, smiling.

LINK

That's great, man.

(then,)

How's it coming?

VAL

It's coming along...

LINK

Any idea when you're going to be done with it?

Val looks off.

VAL

I don't know.

Link and Val once again exchange looks. A mutual coupling of thoughts.

Val waves bye as he begins to walk away. Link waves back.

CU. LINK. He watches Val go. He smiles.

Beside him is his bag. He unzips it. PULLS out his camera. He holds it in his hand. Smiles. Looks off. Content.

CU. VAL. He walks down the boulevard. Smiling as well.

INSERT CUT:

*Val holds the bleeding brain with his hands.*

BACK ON VAL. He continues to grin.

And as we BEGIN TO PULL BACK from the BOULEVARD...

FLASH TO

22 THE NARRATOR

22

CUT TO

The Narrator is in front of a camera. He makes his way over to a table. He gathers his papers (some of them being sheet music). He slips them into a satchel bag. We glimpse the initials on the bag. They read:

**J.N.**

The Narrator stops for a beat. He looks off. Smiling faintly... Remembering...

INSERT CUT:

*Jay, in his dream, sees The Girl in the Yellow Dress. She looks back at him.*

BACK ON THE NARRATOR:

He smiles. Exits frame.

BACK TO

THE NARRATOR speaking to us...

NARRATOR

Do you understand now?

(a beat,)

I sure hope you do understand.

FLASH BACK TO

23 THE BOULEVARD...

23

We continue to PULL BACK, and now we HALT at the RAINBOW BOULEVARD sign.

Off this, slowly FADING TO BLACK.

THE END