

DREAM SEQUENCE

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0.5 TITLE CARD

Jack and Jill went up the hill  
To fetch a pail of water,  
Jack fell down and broke his crown  
And Jill came tumbling after.

1 TITLE CARD

"1965"

DISSOLVE TO:

2 EXT DAY; SUBURBAN CITY STREET

YOUNG JACK, a child of approximately five years, is playing with his toys on the sidewalk. It is bright and sunny and the boy seems care-free and oblivious to the world around him.

3 EXT DAY; CHURCH

Pan from the steeple of a church as the bells are heard ringing joyfully, across a row of hands waving and throwing rice to a car, rear view, as the passenger door closes. There is a 'just married' sign on the back of the car and tin cans tied to the bumper. A crowd can be heard cheering and wishing them well. The car is a new looking 1964 or 1965 model. It speeds off down the street.

4 EXT DAY; YOUNG JACK ON STREET

Jack continues to play. He is on his feet with a toy airplane.

5 EXT DAY; STREET

The 'just married' car is driving through a suburban street. Voices are heard inside arguing.

Groom

No. We can't afford Niagara falls,  
not this year.

Bride

But I want a real honey-moon

6 EXT DAY; STREET

Young Jack is still playing.

7 EXT DAY; STREET

The car is accelerating as the argument within heats up.

Groom  
...Besides, there's a couple of  
really good games on this weekend.

8 EXT DAY; STREET; MEDIUM C.U.; JACK

Young Jack turns his head as he hears the screeching of tires.

9 EXT DAY; CAR WINDOW

A woman's hand throws a wedding ring out the window.

Bride  
You jerk! I hate you.

10 EXT DAY; YOUNG JACK C.U.

Young jack turns his head and is surprised.

11 EXT DAY; WEDDING RING

A wedding ring flies through the air in slow motion.

12 EXT DAY; YOUNG JACK; E.C.U.

Jack has a look of fear. His mouth is open.

13 EXT DAY; WEDDING RING

Jacks POV as the wedding ring flies towards him.

14 EXT DAY; YOUNG JACK; CU

The wedding ring hits Jack in the head. He falls out of frame.

15 EXT DAY; SUBURBAN FRONT YARD

Someone watering their front lawn looks over their shoulder in shock.

16 EXT DAY; YOUNG JACK

Jack falls backwards through the frame in slow motion.

17 EXT DAY; SIDEWALK

Jacks head (CU) hits the sidewalk in slow motion. His head bounces back up and then down again to a rest. Person in background screams.

FADE TO BLACK

18 TITLES

Beneath the titles will be sound of commotion relating to an accident. An ambulance is heard to arrive.

19 EXT DAY; INTERCUT WITH TITLES

Shot of 'just married' car driving off.  
Shot of red flashing sirens.  
Shots of concerned neighbours looking on.  
Shot of wedding ring coming to rest on the ground.

20 EXT DAY; MONTAGE OF CHURCHES

A series of shots of diverse looking churches, ending with one with a 3/4 reverse CU of JACK in the foreground. Pull focus to Jack as he turns towards the camera. He looks around and stares over top of the camera. He is dressed in worn out and miss-fitting clothes. He has a band-aid stuck to his forehead.

21 EXT DAY; PARK BENCH; WIDE SHOT

Straight on shot of park bench with a flower bed in the foreground. JACK enters from screen right. He sits on the bench and sits calmly for a moment. He then looks up to screen left.

22 EXT DAY; JACK'S POV

Jack sees a pretty girl sitting at the bench near by. She is wearing a pink summer dress and has ribbon tying back her long blonde hair.

23 EXT DAY; MED SHOT; JACK ON BENCH

Jack smiles dreamily, tilting his head to one side. He looks away from her and down in front of him.

24 EXT DAY; JACK'S POV; FLOWER BED

The flower bed in front of Jack is filled with various flowers. Jack's hand enters and plucks a small bundle.

25 EXT DAY; MED SHOT; JACK

Jack leans back into shot with the flowers. He licks his hand and begins to slick back his hair.

26 EXT DAY; CU JACK

Jack, while slicking back his hair, touches the band-aid on his forehead. He pauses, trying to remember why it is there. He peels it off revealing a small mark beneath. He looks down at the band-aid in his hand.

27 EXT DAY; JACK'S POV; BAND-AID

Camera spins and zooms into the band-aid in Jack's hands.

28 DREAM SEQUENCE - A

Jack dreams that his head invaded by women who sweetly whisper hateful things to him.

29 EXT DAY; PARK

CU of flowers dropping from JACK'S hand. Pan up to his face. He is looking screen left towards the girl.

30 EXT DAY; JACK'S POV; GIRL ON BENCH

A CLEAN-CUT GUY is standing by the girl. He holds out his arm. She takes it and rises to her feet. They walk off away from Jack, arm in arm.

31 EXT DAY; MED CU; JACK

Jack is staring screen left. He looks down for a second then looks off distantly screen right.

JACK  
Love stinks.

32 EXT DAY; CU JACKS FEET

Dolly back with Jack as he walks along a sidewalk. Pull ahead of him and tilt up revealing his whole body. He is crossing the Albert St. Bridge. When he comes to the centre, he looks over the edge.

33 EXT DAY; MED CU JACK

Jack is straining his neck looking over the edge of the bridge.

34 EXT DAY; JACK'S POV

Jack looks at the embankment of the creek and sees the edge of a cardboard box.

35 DREAM SEQUENCE - B

Jack dreams that a terrible creature lives beneath the bridge and demands a price Jack cannot pay to cross. Jack escapes the scenario feeling threatened and weak.

36 EXT DAY; BRIDGE

With cars passing by in the foreground, Jack continues on across the bridge.

37 EXT DAY; DOWNTOWN STREET

Jack wanders around downtown looking in windows, checking pay phones for loose change and reading bills posted on walls or poles.

38 EXT DAY; OUTSIDE PAWN SHOP

Jack looks in the window. The faint sound of an argument can be heard through the glass. Jack sees a Jack-in-a-box in the front display. It is old and dented with a bit of rust. Pan up to Jack's face to show his eyes locked onto it with excitement. He smiles and exits frame to enter the store.

39 INT DAY; PAWN SHOP

Bells ring as Jack enters the store. There is an argument in progress between the owner and a young woman; Jill, working there. Pan along with Jack as he steps around various items which are strewn around the shop as he makes his way to the display window. We see the Boss and Jill as Jack walks by them. The owner is accusing the woman of leaving early and taking too long of lunch breaks. She denies it. The pan ends with a MED CU of Jack looking over the railing into the display window area.

BOSS

10 minutes late. I was standing right here watching as you came in and it was ten minutes past. and the day before that it was fifteen.

JILL

That's bull and you know it. I was here on time and you would have known it if you weren't in the back all day drinking beer and fawning over the lingerie section in the Sears catalogue.

BOSS

Hey I don't have to take that kind of crap from the likes of you. First I'm going to prove you wrong then I'm going to make you sorry.

JILL

Yeah, big man.

The argument concludes with the owner storming off into the back to retrieve the timesheets as evidence.

40 INT DAY; PAWN SHOP; CU JACK

Jack looks away from the display and over towards Jill.

41 INT DAY; PAWN SHOP; CU JILL

Jill is in her mid twenties, attractive and dressed stylishly sloppy. She looks angry but calms slightly after she looks over at Jack, then down at what he is referring to in the window.

42 INT DAY; PAWN SHOP WINDOW DISPLAY

CU of the Jack-in-a-box as the Cindy's hands reach in and pick it up.

43 INT DAY; MED SHOT; JACK

Jill's hand reaches in and hands the toy to Jack. His eyes are glue to the toy. He looks up at her, smiling naively.

44 INT DAY; MED-CU; JILL

She is looking at Jack, there is a slight smile on her face. The bosses voice breaks the calm as he has re-entered the room to continue his accusations. We see him approach from over her shoulder. She turns to him.

BOSS

(Waving a fist full of papers)  
See, see, it's all right here,  
you lying little cow.

JILL

Hey, I don't lie.

BOSS

Then tell me about all of these  
shortages from the till.

JILL

You know very well I've never  
taken any of your damn money.

BOSS

I'm a law abiding merchant. Who  
is the Police going to  
believe?

45 INT DAY; MED-CU; JACK

The smile fades from Jack's face. He looks down at the box. Crane up to reveal the box but keeping Jack in frame. Hold on this framing as Jack becomes mesmerized by the faded painted images on the sides of the box. He turns it over and over in his hands then begins slowly turning the crank. A tinkery music is emitted from the box. Audibly in the background the argument continues as Cindy and her boss argue with each other.

CINDY

I don't know but I'm sure that  
the tax people would like to hear  
a few things I've got to say.

BOSS

Nobody's going to want to even  
look at you after what I'm going  
to do to your face.

46 DREAM SEQUENCE - C

JACK dreams that he is in a box, trapped and stifled in the murky darkness. The music he heard quietly outside is loud and threatening inside. He seeks any and all means of escape until finally, by no action of his own, the music stops and he is sprung, free into the world. He can fly, he is euphoric. He knows that he has been given super-powers with which he can not be defeated.

47 INT DAY; PAWN SHOP, SERIES OF SHOTS; JACK

1 - Wide shot, Jack is still staring down at box, lifelessly.

2 - Medium shot, same as (1).

3 - Close up shot of Jack still staring at the box. The shot will be slightly canted.

4 - Extreme CU of Jack, extremely canted. His eyes are only open a sliver as he stares downwards. Suddenly his eyes open wide with an extremely aggressive look. He darts out of frame.

48 INT DAY; JACK'S POV

An unsteady canted shot moving quickly through the pawn shop towards the BOSS and CINDY. As it homes in on the Boss, he has grabbed Cindy's arm with which she had just grabbed a stack of money from the till. The Boss is very angry and at the last second before he hits her with his raised fist, he turns towards the camera.

49 INT DAY; PAWN SHOP; SERIES OF SLOW MOTION SHOTS



1 - MED SHOT; Jack punches Boss in chin.

2 - CU; Jacks fist hitting Boss's chin.

3 - CU; Cindy shocked reaction

4 - HEAD AND SHOULDERS SHOT as Boss hits floor.

5 - MED CU; From behind Jack, he turns around (towards Camera) to exit.

6 - CU; Jacks hand grabbing Cindy's hand.

7 - MED CU; Cindy turns from fallen Boss to Jack and is pulled out with him.

8 - Jack-in-a-Box flying through the air.

9 - Jack-in-a-Box hitting floor.

50 INT DAY; PAWN SHOP

Jack and Cindy run hand in hand out of the Pawn shop. They run on either side of the camera which is situated in the doorway. The Boss is climbing to his knees, waving his fist, and cursing and threatening them.

51 EXT DAY; CITY STREET

Jack and Cindy slow down from running as Cindy gestures towards a small beat up car parked on the street. They are out of breath. She leans against the car on the drivers side and laughs a bit. Jack is near the rear of the car.

CINDY

Hey, thanks a lot. I really appreciate your help.

JACK

(very serious)

Just doing my job ma'am.

Cindy pauses and looks at him. She decides he is just kidding around and laughs again. She opens her car door and starts getting in.

CINDY

Hop in, I'll give you a lift.

52 EXT DAY; INT CAR

Jack, inside car, pulls his door closed behind him and sits with his

hands on his lap. Cindy begins talking rapidly. She pulls a whiskey bottle out from beneath the seat and begins taking swigs from it. Jack looks at her for the first little while but eventually turns away and begins looking out of the window.

CINDY

Thanks again, I really mean it cause it's quite a surprise when a person can run into anyone who cares about anyone except themselves around here these days. Like, could you believe the nerve of that guy, he actually would have tried to beat the snot out of me, probably intended to just toss my lifeless body out in the trash with all the vermin that infest that damn neighbourhood. What a dive, no wonder he never has any business in that cruddy little store; who would want to shop on that side of the battle zone with all the crimes and the rapes and the knifings. But hey, don't think I'm afraid of bein' around here either, cause I can take care of myself, you'll learn that quick enough if you try messin around like he did. I wouldn't have needed your help but he's probably lucky you took care of him first cause he wouldn't have liked what I would have done to him. Jeez, he doesn't know anything about the people around here, doesn't care either, bet he's just there cause the rent's cheap. He probably makes some pretty big dough with that little overhead; probably filthy rich, and he flips when I just want what's coming to me. What a cheapskate; sure glad I quit that job, not something I'd want to do for the rest of my life, that's for sure. I've got enough problems without putting up with that crap. I've got stubborn landlords with no sense of honour and definitely no sense of humour. I've got to find someway of renewing the plates old Tru-Fur here. That's my car's name. I named it after an imaginary friend

I had when I was a kid. Tru-Fur was a giant lion who let me ride around on his back. Those were the days really, because when you grow up everyone gets on your case if you even try to use your imagination.

Jack has been looking out the window at the surrounding of the upper class neighbourhood they are passing through. Eventually he begins to see atrocities taking place on green lawns. Vicious militant figures are beating helpless citizens.

53 DREAM SEQUENCE - D

Jack dreams that he has fallen into the middle of a rebellion against some Totalitarianistic regime. The sequence ends with Jack and a woman who looks just like Cindy in trouble, sirens are ringing and he says to her "You're not from around here are you?"

54 EXT DAY; INT CAR

CINDY turns to look at him, she seems angry for some reason.

CINDY

Hey man, I grew up on the streets,  
I had nothin', ya hear, nothin'.  
My old man, used to beat us up for...

55 EXT DAY; JACK IN CAR

Jack, listening to Cindy's problems but seemingly not caring, turns and looks out the front window. He is suddenly surprised.

56 EXT DAY; JACK'S P.O.V.

Through car window, the car is rapidly approaching a tree.

57 EXT DAY; MOTOR HOTEL

The car streams through the foreground of a wide shot of a hotel. There is a car crash after the car exits frame left. A puff of smoke and dust blows into frame from screen left. There is a pause as the sound of a car crash settles. Jack re-enters the frame, partially carrying Cindy who appears injured. It is nearing dusk.

58 EXT DAY; C.U. JACK

Jack has blood coming from his forehead. He seems rational and keenly aware of his surroundings. He looks up.

59 EXT DAY; JACK'S P.O.V.

Jack sees the hotel sign above him. The vacancy sign is lit.

60 EXT DAY; WIDE SHOT - HOTEL

Jack limps up to the hotel with Cindy.

61 EXT DAY; PAVEMENT

JACK places CINDY down on the ground in front of the motel office. Her head slumps over as she sinks into unconsciousness. She moans slightly, indicating she is alive. Jack's footsteps trail off as he walks into the office and closes the door. The door reopens after a very short pause and Jack walks back to Cindy's body. His hand reaches back into shot and pulls the roll of money out of her pocket and exits again.

62 INT DAY; HOTEL LOBBY - COUNTER

JACK'S hand, bloodied, pushes money across the counter.

63 INT DAY; C.U. JACK

Jack has a serious look on his face as he looks up from the money to the person standing opposite him. The blood on his forehead has stopped dripping but still glistens.

64 INT DAY; C.U. HOTEL CLERK

Clerk, approx 40 years old, stares back at Jack nervously.

65 INT DAY; COUNTER

The clerks hand pushes a room key across to Jack.

66 EXT DAY; CINDY ON PAVEMENT

It is much closer to dusk as JACK picks up Cindy. Pan up to see him carry her two rooms away. He kicks the door with his toe and it opens as it didn't seem to be locked. The door closes with a loud slam behind him. The door slam echo carries on in this suddenly quiet world.

67 EXT DUSK

The sun is setting behind the motel.

68 INT NIGHT; MOTEL ROOM

MED shot as JACK puts CINDY down on an easy chair. Pan up with Jack as he stands back up straight. He touches his head, smears some blood onto his hand and looks at it. He looks up from his hand at her.

69 INT NIGHT; JACK'S POV - CINDY ON CHAIR

Medium shot of Cindy, slumped into the chair. Her head is leaned onto her left shoulder and her left arm hangs to the floor. The strap of her small purse is around her arm, the purse rests on the floor.

70 INT NIGHT; CU JACK

Jack looks down at the purse.

71 INT NIGHT; CU PURSE

The thin strap is loosely wound around Cindy's arm. Jack's hand reaches in and picks up the purse.

72 INT NIGHT; HOTEL BED

Jack places the purse into the shot, then un-zips it and pours the entire contents onto the bed. There are miscellaneous items such as a comb, loose change, a candy bar, an address book and a wallet. Jack shakes the purse to empty it completely then places it down on the edge of frame. He picks up the wallet and lifts it out of frame.

73 INT NIGHT; MED SHOT - JACK

Jack opens the wallet and thumbs through the contents. He finds some photographs in see through pouches.

74 INT NIGHT; CU PHOTOGRAPHS

JACK'S POV of the photos in the wallet held in his hands as he leafs through them. He comes to a family shot on a suburban neighbourhood street.

75 INT NIGHT; EXTREME CU - JACKS EYES

Jack stares nervously at the photo, he recognises something.

76 PHOTO - DETAIL

JACK'S POV, tight detail of the houses in the background behind the people.

DISSOLVE TO:

77 EXT DAY; SUBURBAN CITY STREET

YOUNG JACK is playing with his toys on the sidewalk. His mother's voices call from off screen. Y Jack looks up towards the voice.

MOTHER (V.O.)

Jack! Don't play so near the street.

You never know what might happen.

Jack ignores the call and looks back down at his toys. A church bell can be heard in the distance. Jack looks up towards it.

78 EXT DAY; CHURCH STEEPLE

The bells are ringing in the tower.

SWISH PAN TO:

79 EXT DAY; C.U. YOUNG JACK'S FACE

Jack has a shocked look on his face.

80 INT NIGHT; HOTEL ROOM

CU JACK'S face. He reaches up and wipes some more of the blood away. He looks back down at the contents on the bed.

81 INT NIGHT; PURSE CONTENTS ON BED

Jack throws the wallet down onto the bed and picks up the small black address book.

82 INT NIGHT; MED SHOT - JACK

Jack flips through the book, studying each page for a moment. He finds something he was looking for. He glances over at Cindy again (screen left) then sits at the edge of the bed and picks up the phone.

83 INT NIGHT; MED CU - JACK

Jack's face, receiver held to his ear with his left hand. Pan down his neck and along his arm and past his right hand which is dialling the phone. The address book is sitting open beside the phone. Continue to pan left until reaching a medium close up of CINDY, slumped down in the chair. Hear Jack complete the dialling of the phone as the camera frames Cindy in shot.

Jack's hand reaches into the frame and moves Cindy's hair out of her face. The phone can be heard ringing on the other end. A woman answers.

WOMAN'S VOICE

Hello?

JACK (v.o)

Hello, Mrs. Eaveson... It's about your daughter...

DISSOLVE TO:

84 DREAM SEQUENCE - E

CINDY dreams that she and Jack are on the run for some heinous crime. They are hiding out in a hotel room. The police lights shine through the venetian blinds in a Film Noirish way as Jack swears his undying love and loyalty to her.

85 INT NIGHT; HOTEL ROOM - CINDY

Med CU; Cindy as she wakes up. Red lights are spinning around the room and over her face. She is lit by a small table lamp beside her. She has not moved from where Jack put her. She reaches her hand up and rubs her eye. She looks at her hand and discovers blood on it. She looks across the room and sees Jack.

CINDY

Jack? What happened? I had the strangest dream...

86 INT NIGHT; HOTEL ROOM - JACK

INTERCUT WITH PREVIOUS SHOT OF CINDY

Jack is sitting by the window staring out it. The lights are flashing intensely on his face. He looks and speaks slowly and sadly.

JACK

(humourless and guilty)  
Me too. I dreamt that I was Jack Palance and I had to spend the rest of eternity watching my own films, over and over and over.

CINDY

Jack? What's going on?  
What are those lights?

JACK

It's an ambulance.

Cindy

An Ambulance?!

JACK

Yes; I called it ... for you.

CINDY

Oh, you shouldn't have. I'll  
be alright quick enough. I'll  
tell them that and meet you  
later over at the ...

JACK

You should probably spend some  
time with your family. They must  
really miss you.

CINDY

No they don't care what I do.  
They don't have a clue where  
I am.

JACK

Yes they do.

CINDY

What?

JACK

I called them. They'll meet  
you at the hospital.

87 INT NIGHT; WIDE SHOT - HOTEL ROOM

The PARAMEDICS enter with a stretcher and hurry to CINDY's side. JACK  
with head slumped forward, walks slowly out of the room.

CINDY

(yelling after Jack)

How could you do that to me!  
WHY!?

88 EXT NIGHT; STREET

JACK in foreground, walks away from the motel. Red lights flash in the  
background off-screen right. Jack's hands are buried in his pockets.

89 INT DAY; CINDY'S HOME

The front door opens and CINDY enters, followed by her parents who  
are talking ceaselessly about how nice it is to have the whole family back



together again and how Cindy can go back to school and take some bookkeeping classes and maybe get a nice job, after she does something about her hair of course... Pan with Cindy, never seeing the faces of her parents. Cindy has a bandage on her face and around her left wrist and hand. She takes of her jacket and throws it over the chair. On her mothers note of disapproval she reaches down and pick it up. Tilt to follow her leaning over. A dog barks from off screen and Cindy's mother (Mrs. Eaveson) yells for it to settle down. The parents legs cross through the frame from right to left leaving Cindy alone. She sits back on the wooden chair and lets the jacket fall from her hand onto the floor.

MRS. EAVESON  
 (calling from off screen)  
 Cindy dear, are you hungry?  
 Can I fix you something?

Cindy looks off screen left towards where the voice originates.

MRS. EAVESON  
 A peanut butter sandwich?

Cindy leans her head down into her hands, covering her face.

MRS. EAVESON  
 (decisively)  
 I'll fix you a peanut butter  
 sandwich.

90 INT DAY; PAWN SHOP - ARTIST'S SKETCH

A drawing of Jack is handed into the hands of Cindy's Boss.

BOSS  
 (voice over)  
 Yeah, that's him. He did it.

91 INT DAY; PAWN SHOP

E.C.U. BOSS's face. He has a bandaid on his chin.

BOSS  
  
 He nearly killed me then he  
 robbed me and kidnapped my  
 best girl. I hope he burns.

92 EXT DAY; CITY STREET - ARTISTS SKETCH

The paramedic is holding the sketch. There is a siren wailing in the background and a red light is flashing onto the paper.

PARAMEDIC

(voice over)

Yes officer, I think that was him. She was cursing him when we arrived. A mess she was, and he was covered in blood too. A lovers spat I imagine.

93 EXT DAY; STORE WINDOW

Inside the store, hands tape a wanted poster up in the window. JACK's leg enters frame, partially obscuring the shot.

94 EXT DAY; CITY STREET

Profile shot of JACK, waist up, looking downwards into the store window at the poster. He looks up at his reflection in the glass. He tries to smooth out his hair but is unsuccessful. He looks back down at the picture, then around himself, nervously. He exits frame hastily.

95 INT DAY; CINDY'S HOME - KITCHEN

Direct frontal shot of CINDY sitting behind the kitchen table. Her mothers arm reaches in and places a sandwich on a plate in front of her. Cindy stares down at it.

MRS. EAVESON

(off screen)

...so I called Mrs. Thornson from down the block, you remember Mrs. Thornson, she used to bring over those zuikini tarts you liked so much, oh how that woman could cook, I don't know how she finds the time, I know I don't, I mean even without you around there's still the house to clean and your fathers suits to press...My God, if I didn't have to do all this housework I could probably have finished all those correspondence courses I signed up for, oh did I tell you that, I'm taking a thermal dynamics course by mail, it's so enlightening, I mean you never really realize how stupid you are until you read a book that makes no sense what so ever... you should eat that sandwich, you really are looking peeked... here's a glass of milk, there's some chocolate powder if you want it, I bought the generic brand, I'm sure it's just as

good as the expensive stuff,  
 though your brother doesn't think so,  
 I swear, that boy must think we're  
 made of money... Mrs. Thornson doesn't  
 have to take that kind of crap from  
 her boy, I was talking to her the  
 other day....

Cindy gets up from the table and exits. The dog barks.

MRS. EAVESON

(calling, annoyed)

Cindy! You didn't eat your sandwich!  
 If you didn't want it, you should  
 have said something, I've got  
 better things to do than make  
 you food you don't appreciate!  
 What am I, your slave!...

Mrs. Eaveson's hand reaches in and removes the plate.

MRS. EAVESON

I'll put it in the fridge for you,  
 you can have it later.

96 EXT DAY; DOWNTOWN ALLEY

JACK, nervous to the point of being frantic, stumbles into frame; wide shot. He looks all around him and continues his flight towards the camera. Pause again in close up, he is sweating and breathing heavily. Sirens of all kinds can be heard. Jack looks down towards screen left and sees something.

97 EXT DAY; JACK'S P.O.V.

Jack sees a man hole with the cover slightly off.

98 EXT DAY; JACK IN ALLEY

Medium shot, waist up, Jack crouches down and pushes the man hole cover away. He looks around, gunshots are heard. Jack ducks down into the hole.

FADE TO BLACK

99 BLACK

The sounds of sirens, gunshots and traffic slowly fade and are replaced by the sounds of moans and laughs and bits and pieces of strange stories being told in different voices, fading in and out. The sound of Jack climbing down a ladder is constant throughout. Eventually the layers of voices becomes so dense that no one voice can be heard anymore, just the roar of the sound which fades down to be just background.

100 INT MOLE CITY

Wide shot, black room with black ladder extending from above the top of frame into the centre of it. JACK climbs down the ladder and stands on the floor to the left of it. He looks around, curious but no longer frightened.

101 INT MOLE CITY

Med. C.U. JACK as he looks around the room. He sees nothing but darkness.

102 INT MOLE CITY

Wide shot. Jack is looking off screen left. The ladder cuts the frame in half. CARL enters screen right, startling Jack. Carl is wearing sunglasses and holding a cup of coffee.

CARL

Hey Jack, you finally made it.  
It's about time.

Jack jumps, Carl moves forward with his hand extended to shake hands. Jack, hesitantly shakes his hand.

JACK

I don't think I know you.

CARL

No, of course you don't. I'm  
Carl, king of the Mole People.

JACK

Mole People? You don't look like  
a Mole People.

CARL

(sarcastically)  
What? You hang around with a lot  
of Mole People do you?

JACK

Uh, where am I?

CARL

You're on the edge of my city,

come on.

Carl gestures for Jack to follow and they exit screen right.

103 INT MOLE CITY

Upside down and backwards images of the city are seen in patches in the background. Otherwise the scene is black. Periodically a Mole Person wanders through the scene, in front of or behind the strips of images. JACK and CARL enter from screen left.

CARL

What do you think?

JACK

It's wonderful ... but ...

CARL

But?

JACK

Everything is backwards.

CARL

Yes, We do everything backwards.

JACK

Everything?

CARL

Pretty much. We build our buildings from the top down, we hold wakes before the death, so the deceased can enjoy the festivities as well, we don't invest our money in '*Mean Mikes Donuts and Clocks inc*' even though it would make us a fortune overnight, and when we see two people in love, we do everything in our power to keep them together instead of pushing them apart.

JACK

Gee, that is backwards. (pause)

But how do you know who I am?

CARL

Oh, we've been watching you for a long time.

JACK

Watching? What have you been watching?

CARL

Your dreams Jack, your dreams. You're a pretty big deal around here Jack.

JACK

You're dream police?

CARL

(laughs)

No, we're more like ... dream critics. We don't dream ourselves so instead we sit around and criticize everyone else's.

JACK

I don't think I could survive without my dreams.

CARL

Well, it's not that we can't dream, it's sleeping that's the problem ...

(holds up his mug)

Too much coffee.

Carl takes another sip of his coffee.

104 INT MOLE CITY

CARL and JACK are standing around. SILVIA enters; she is rushing and a bit out of breath. Her hair sticks up and out in all directions. She is wearing sunglasses and carrying a cup of coffee. She speaks to Carl, not noticing Jack right away.

SILVIA

Carl, on scope seven, it's her,

the Cindy girl!

Carl nods to Silvia and begins to walk towards a wall. Jack, now interested, turns to Carl.

JACK

My Cindy?!

Jack follows Carl to a wall with a drain pipe sticking out from it.

CARL

Yeah, here, take a look in this drain pipe.

Jack goes to look into the pipe but is distracted by Silvia who is craning her neck trying to see his face. She is smiling a weird smile and seems unusually interested in him. He looks over at her. She reaches out her hand aggressively to shake his. He meekly shakes it.

SILVIA

Hi! I'm Silvia Denhart the Third,  
The One With the Hair.

JACK

Hi.

Jack looks back at the pipe but looks up one more time at her. She is still smiling and staring at him. Jack looks deep into the pipe.

105 INT DAY; CINDY'S BEDROOM

CINDY is lying on her bed, crying into her pillow.

MOLE VOICE

Dream Alert, Dream Alert!!!

106 DREAM SEQUENCE - F

Cindy dreams that she is out in the middle of a huge wasteland. Though she looks, she can find nobody and nothing. She calls out but she has no voice.

DISOLVE TO STATIC;

107 INT MOLE CITY

JACK is at the pipe. There is now more activity all around. Enter MOLE A,

MOLE B, and MOLE C; with varying looks and gendres, all wearing sunglasses and carrying mugs full of coffee.

MOLE A

We've lost it. We've lost it.

MOLE B

(to Mole C)

She must be digressing into past lives, before there were human beings at all, hence, the absence of said species.

JACK has walked over to listen in on this conversation. They don't seem to notice his presence.

MOLE C

(to Mole B)

No, no, I don't agree. The emptiness indicates that she has lost something and cannot find it, perhaps her keys or a pair of gloves or...

JACK

(interrupting)

Or the one she loves?

MOLE C

Yes, brilliant. That's got to be it; so that means that.... huh!

The moles both look in surprise at Jack, suddenly recognizing him. Mole C's glass slide part way off his face, eyes bugged out.

MOLE C

It's you! Jack! You! Wow!  
I'm not dreaming am I?

He looks around and upward, calls out

Will anyone tell me if I'm  
dreaming?

CARL

No, you're not dreaming...

JACK

(interrupting)



I thought you people didn't sleep.

CARL

Oh, we do, but we try not to. You can never be too sure if your neighbour is looking in to see if you're coveting his wife or something like that.

JACK

Maybe you should make a rule.

CARL

Oh we have one. Anyone convicted of spying on fellow mole people's dreams is given a high paying government job with lots of perks.

JACK

That doesn't sound like much of a deterrent.

CARL

It keeps them off the streets; and anyway, none of our **honest** citizens want the jobs; we've got to fill them somehow.

JACK

Don't they resent all the criminal element making all that money?

CARL

Nah, no one anywhere really enjoys earning money, it just distracts from whatever they really want to do. We just give away money to honest citizens, much less stress that way. Stress kills man.

Cindy is depressed. She is sitting on her legs on her bed and is slumped over on her pillow. She is twisting the pillow in her hands, trying to get control of her emotions. On screen left, her mother enters, her leg filling one third of the frame in the foreground. Cindy looks up at her, with eyes sad and somewhat vacant.

MRS. EAVESON

Your father and I have been talking. We're worried about you. We called Doctor Peltson, we made an appointment for you for tomorrow. You can talk to him, he'll listen to your problems... and if you have to go away for a while, your room will be here when you get back.

Mrs. Eaveson exits. Cindy watches her go. She has a look of helplessness on her face. She buries her face in her pillow.

The dog barks.

109 INT MOLE CITY

JACK is being asked a barrage of questions from Mole People who seem to come out of the darkness from every direction.

MOLE D

When you dreamed that you lived in a totalitarianistic state, was that literal in your analysis of your nation, or were you paralleling the liberties a government might take with its own laws for the control of its people in the name of nationalism, with your own emotions and self-control, or lack of such, and did you feel that you may lose your identity through efficiency, or have you just been reading too much Orwell?

MOLE E

When you sleep at night, do you find yourself dreaming that you are instead awake, but just daydreaming?

MOLE F

Do you really believe that Cindy

was just looking for you in that field, or could it also mean that she feels her world is empty and she is without a real home because she's not really the tough street punk she pretends to be but really a spoiled upper class suburbanite and too ashamed to admit it?

Jack looks surprised by this last question. CARL interrupts the growing mob and gestures for silence with an arm wave.

CARL

That's enough for now. Jack will answer more of your questions after his lecture tonight in front of the Coliseum.

110 INT MOLE CITY

An image of the Coliseum is large behind a podium. JACK enters, walking proud and confident. He is wearing a suit and tie and his hair is combed neatly and a blue flower in his lapel. He steps up to the podium, there is tremendous echoey applause.

Jack lectures about his dreams and then opens himself up to questions from the floor.

CARL steps up to the podium.

CARL

Thank you for coming by to speak today Jack, it was very enlightening. Now get off your ass and go find that girl.

111 BLACK

The sound of the city grows. Carl's voice can be heard over it's roar.

CARL

(voice over)

To us, this is the real world. You don't believe in us any more or any less than you believe in bus stops, running water or privatization. You're

lost Jack, and the saddest part of all is that you don't even know it. You've got to be on one side of the fence or the other; sane or mad; black or white. There is no grey area, there never was. It was a myth conceived of by fools. You could be somebody some day Jack, but you're nobody now, you're nowhere.

DISSOLVE TO:

112 EXT DAY; DOWNTOWN CITY ALLEY

The sewer cap creaks and begins opening upward.

113 EXT DAY; JACK'S P.O.V.

With the top of frame cropped by the edge of the sewer cap, Jack sees a ground level view of the alley, looking down it to the bustling city beyond it.

114 EXT DAY; ALLEY WALL - MEDIUM SHOT

Following the sound of the sewer cap being pushed out of place, JACK rises into frame and brushes himself off. He is wearing the same clothes as when he went down into the sewer. He exits frame right.

115 EXT DAY; PHONE BOOTH

SERIES OF SHOTS TO SHOW PROCESS.

JACK enters a phone booth which stands on the edge of an empty lot. He opens up the phone book and looks up psychiatrists. He reaches into his pocket to find a quarter and finds the roll of money from the pawn shop. Digging further, he finds a quarter and dials the phone.

116 INT DAY; OUTSIDE DOCTORS DOOR

C.U. JACK. He looks extremely nervous He looks on the door to make sure he is at the right place then pushes the door open. Camera moves into the room as Jacks POV. There are patients waiting. The doctor enters the waiting area.

DOCTOR

Nurse, has that emergency patient arrived yet.

NURSE

(looking towards the camera)  
I think this is him now.

DOCTOR

(waves for camera to follow)  
Well come on in son, I haven't  
got all day.

The camera pans left and reveals that CINDY is sitting waiting for the doctor. She sees him and smiles, extremely surprised. She moves to get up but the camera turns away from her and follows the doctor into his office. The doctor turns to the camera.

DOCTOR

Well, what seems to be the trouble?

117 INT DAY; DOCTORS OFFICE

JACK looks nervous as he paces around the office, eventually sitting down, putting his hands in his pockets.

JACK

Uh... I've been having these  
dreams lately. I'm not sure  
if they're real...

Jack pull a fresh blue flower from his pocket and stops in mid word.

118 DREAM SEQUENCE - G

Jack dreams that he is being analyzed by a committee of several upstanding citizens. Any parts of him deemed unnecessary by this committee shall be removed.

119 INT DAY; DOCTORS OFFICE - DOCTORS P.O.V.

JACK rushes out of the office; grabbing CINDY's hand on the way out, leaving the doors open. Both of them run down the hall out of view.

120 EXT DAY; OUTSIDE CITY

Telephoto shot. JACK and CINDY run hand in hand away from the city. The city can be see, filling the frame behind them. They are now well outside the city on a dirt road. They are breathing heavily from so much running. They sit down facing back towards the city and look at the wonderful colours reflecting off the buildings.

JACK

We're free now Cindy, we're  
really free.

CINDY

But what about the police and  
my parents and my revenge crazy  
boss and my smashed up car and  
the psychiatrists committal order?

JACK

You know, I'm not so sure I believe  
in those things.

CINDY

So what about that big wad of dough  
we stole.

JACK

I'm been thinking about that. How do  
you feel about donuts and clocks?

FADE OUT

END