

FADE IN:

INT. UNDER A MICROSCOPE - NIGHT

A bunch of blue-colored cells are moving slightly.

INT. MEDICAL LABORATORY - NIGHT

The lab is brightly lit, but has a certain eerie quality due to an exaggerated cleanliness and weird-looking lab equipment.

HELEN, a brown-haired woman in her mid thirties wearing a white lab coat, is looking through a microscope.

In the background some other LAB WORKERS are moving around the room, packing things up and switching off lab equipment. Some are changing into their own clothes. Nobody speaks a word.

Helen looks up from the microscope. She rubs her eyes and then just stares at the white wall in front of her with a sad look on her face.

The others finish what they are doing and exit through a door with a small window in it. The last lab worker to go - EMMA JONES, also in her thirties - stops in the doorway and turns to Helen. We can see Emma's name on a name tag she is wearing on her lab coat.

EMMA

Helen!

Helen turns and looks at Emma.

EMMA

Working late again?

HELEN

Yeah.

Emma shrugs and closes the door behind her as she leaves the room.

Helen turns back and stares at the wall again.

A weird MECHANICAL PUMPING SOUND is heard. It sounds like a life support machine, only more twisted and intense. Helen slowly looks up at the ceiling. The sound becomes louder as we close in on the tiles of the ceiling. Eventually it is almost deafening.

Helen shakes her head furiously and puts her hands over her ears. The sound stops.

Helen grabs hold of a handbag sitting on the desk. She gets up and walks over to a cabinet by the wall.

From her pocket, she pulls out a small, sharp metal rod and sticks it into the cabinet's lock. After a bit of tampering it SNAPS open.

Helen opens the cabinet doors, revealing four shelves full of cans, jars and vials containing all kinds of medical substances.

As quickly as she can she selects a few of them and pours the contents into two small, white paper bags that she gets from her handbag.

A SHUFFLING SOUND is heard from the corridor beyond the door.

Helen stops and looks up. Through the window in the door she sees an OLD JANITOR sweeping the floor in the corridor. Soon he moves out of sight again.

Helen closes the paper bags and puts them in her handbag. She closes the cabinet doors.

INT. MEDICAL RESEARCH CENTRE CORRIDOR - NIGHT

The corridor is seemingly endless, completely white and brightly lit. At the far end we see the janitor sweeping the floor.

Helen exits through a door on one side. She locks it and gives the janitor a quick glance before she walks toward the front doors at the opposite end of the corridor.

At the end of the corridor where the janitor is, a door opens. Out comes GREG O'BRIEN, a middle-aged balding man in a white coat.

Greg exchanges greetings with the janitor and enters the nearby elevator at the end of the corridor.

As the elevator doors are closing, Greg sees Helen and takes a couple of steps toward the doors. But too late, they close just in front of him.

On the panel beside the elevator we see the light changing from the bottom floor labelled "Medical Research Laboratory" to the floor just above labelled "St. Elenore's Hospital - Reception".

Helen continues out through the front doors at the other end of the corridor without having noticed Greg.

EXT. PARK - NIGHT

Helen walks along a badly lit pathway through a dark park. She moves with determined steps and clings firmly to her handbag.

She passes a phone booth. In it stands a MAN WITH A MOUSTACHE and brown hair combed sideways. He wears a blue suit and a striped tie. He holds the receiver to his ear but he isn't talking. As Helen walks by he has his eyes fixed on her.

Helen gives the man a short glance but then looks away. She continues into the darkness.

EXT. AQUATIC CENTRE - NIGHT

Helen walks down a grass-clad hill to a dark building.

The front of the building is mostly made up of an enormous window through which we see a big swimming pool with underwater lighting. There is no other source of light in sight.

A lonely SWIMMER is swimming from one side to the other with incredible speed.

Helen walks over to a trash can standing in front of the window. She takes out one of the white paper bags and puts it in the can. She then walks away about fifty metres into the darkness.

Helen lights a cigarette. Her hands are trembling.

Quite soon a door opens and the swimmer comes out of the aquatic centre as Helen looks on.

The swimmer is soaking wet and wears only swimming trunks and a pair of swimmer's goggles. He is bald and huge.

Slowly the swimmer walks over to the trash can and takes the white bag. He also leaves an envelope in its place.

The swimmer then slowly turns around and seems to be looking at Helen (although it is impossible to know for sure because

of the goggles) for what seems like endless seconds. He then slowly walks back into the aquatic centre.

Helen drops her cigarette on the ground, steps on it, and walks rapidly over to the trash can. She takes out the envelope, opens it for a second, revealing a bunch of hundred dollar bills and then walks off into the darkness.

INT. APARTMENT BUILDING STAIRS - NIGHT

The staircase is quite fancy and seems to belong in a slightly above average apartment building. INDIAN MUSIC is heard faintly from behind one of the doors.

Helen walks up the last few steps to the third floor. She places the second white paper bag by the door where the music is coming from.

Helen knocks on the door and then walks down the stairs and disappears out of sight.

The door is opened by A MIDDLE-AGED MAN in a morning robe that is open, revealing all his stark nakedness. He looks toward the stairs and then down at the bag. He picks it up.

In the background, inside the apartment, we catch a glimpse of an almost naked young lady around sixteen years old sitting on a bed with her head bent down.

The man goes back into the apartment and closes the door.

EXT. APARTMENT BUILDING - NIGHT

Helen is standing outside the building looking up.

A window on the third floor opens and out comes a hand that drops a roll of cash.

Helen tries to catch it but fails. She picks it off the ground and puts it in her handbag.

INT. SUBWAY TRAIN - NIGHT

Helen sits in an old, shabby, and mostly empty subway train. It is shaky and NOISY and the light flickers and sometimes disappears.

Helen is counting the money in her handbag as discreetly as she can.

A few seats away sit two MOUSTACHED MEN that both look almost exactly like the man Helen saw in the phone booth earlier. They wear blue suits, striped ties and have similar hair. One of them is reading a newspaper, but every time Helen looks over to him he looks back at her, as does the other moustached man.

Helen zips up her handbag.

The train tracks SHRIEK LOUDLY and the light disappears once more.

EXT. BLUE DREAM #1 - DAY

First darkness. We start to hear a strange whispering that seems to go backwards. We then see fragmented images, everything in different shades of blue.

MONTAGE:

Water in motion.

A TV screen.

Somebody running desperately (out of focus).

A pair of very small shoes on the ground.

A wide open eye.

INT. HELEN'S LIVING ROOM - NIGHT

Helen wakes up abruptly. She is sweaty and half sitting on a sofa. She looks like crap.

The TV is on and shows nothing but static.

On the coffee table in front of the sofa there are a bunch of open cans, pills and some white powder. A can that used to contain some sort of medicine lies on the floor.

Helen sweeps up most of the pills with her hand and put them back in the can. She then gets up and walks across the room.

Her gaze falls upon a door at the end of a short, dark corridor. The light is on in the room behind the door, creating a square of light around it. MUSIC tells us that there is something unpleasant with that room.

This is the end of the 5 page sample. To read the whole screenplay, please contact me through the web form on the Contact page, or send me an e-mail at info@peterwiholm.com. You can also find me on Skype: wiholm. Thanks!

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