

The Last Dream Hunter

by

Raymond L. Lovato

WGA 1796276

Raymond L. Lovato

760-883-5477

Raylovsue@aol.com

www.doc-atlas.com

FADE IN

TITLES UNDER CLIPS OF VARIOUS MOVIE AND TELEVISION SCENES.

CLIPS END WITH FULL SCREEN ON THE TV SHOW TITLE '*GENERAL HOSPITAL LIFE.*'

INT. CLUTTERED OFFICE - DAY

A wall-mounted TV shows a NEWSMAN on screen.

NEWSMAN

And, usually at this time, we hear from Jack Vincent, our resident L.A. film critic. Jack has been our movie and TV critic on A.M.- L.A. for the past twenty-four years. Jack's not with us today as we reported earlier. He is undergoing open-heart surgery this morning.

We wish you well, old friend. And don't watch any bad movies while you are recovering. We'll be right back.

We move from the TV to the shelf.

SERIES OF SHOTS

-- a framed photo of JACK VINCENT (60's) distinguished silver haired man interviewing a movie star on the red carpet

-- several pictures of Jack with giant Oscar statue behind him

-- a series of gold awards and acrylic plaques - engraved "Jack Vincent Critic of the Year" with different years

-- NEWSDAY magazine cover with Jack (20's) in fencing garb. The copy reads, "America's Olympic Hopeful, Jack Vincent."

-- photo of two men fencing. Hand written under photo is "Jack Vincent in action." Draped over the frame is an Olympic Bronze medal

-- a photo of Sue Kost (20's) petite blonde in U.S.A. Olympic track suit. She has autographed it

-- photo of Jack and Sue with stadium in background

- candid photo of them kissing
- formal photo of them on wedding day
- framed color newspaper article of them dressed up. Caption reads, "The Vincent's First Public Appearance at Gala."
- a casual photos of Sue Kost Vincent
- a funeral announcement for the mass of Susan Kost Vincent
- we linger on photo of them in front of a large hotel. Handwritten on photo is, "Our Honeymoon. Our love is forever, Jack"

INT. SURGICAL SUITE - DAY

DOCTORS, ANESTHESIOLOGIST and nurses busily preparing for surgery. We see the silver-haired JACK VINCENT on the operating table.

DOCTOR

It's show time. We have a big day ahead of us. First up is Mr. Jack Vincent, our L. A. premier movie critic. So, let's get show started.

ANESTHESIOLOGIST

Let me guess, you have another early afternoon tee time?

They share a LAUGH, then begin surgery. A nurse walks over to a portable CD player, pushes the 'PLAY' button.

MUSIC - SWEET DREAMS BABY - ROY ORBISON (OR ANY SONG WITH 'DREAM' IN THE CHORUS)

SERIES OF SHOTS

- Jack receiving anesthesia.
- waves rolling in on a long, stretch of deserted beach.
- doctor prepares to open Jack up.
- waves continue to roll in on the deserted beach.
- a young Sue, in her Olympic jacket, waving to the camera.
- blue waves ripple on the beach.

Suddenly, rapid flashes of white light. The SOUND of a heart monitor ALARM.

INT. SURGICAL SUIT - SURGICAL TEAM

FIRST DOCTOR

What's going on? We just got started, god damn it!

ANESTHESIOLOGIST

I don't know! Pulse is getting weaker. I am going to give him a fluid bolus. Saline S.T.A.T.!

NURSE

Heart rate - 120 - 115 - 110.

SECOND DOCTOR

What the hell is going on here? Are you in trouble? Why is he crashing?

NURSE

Heart rate 100 . . .

EXT. DESERTED BEACH - DAY

MUSIC FADES, replaced by the SOUND OF WAVES.

Waves gently roll in. JACK, in his 20-year old body, washes up on shore covered by a short, white sheet. He rolls back and forth with each incoming wave. Totally bewildered, he shakes himself awake, LOOKS up and down the deserted beach.

He HEARS THUNDERING HOOF BEATS. Turns to SEE a BLACK KNIGHT on a black horse charging at him. The knight's helmet spouts a demonic pair of horns on its top. Jack runs, but stumbles just as Knight's sword swings inches over his head

The Black Knight reins in his horse, spins, charges again.

Jack stands, turns to run, but is blocked by the DREAM HUNTER (60's) on a white horse. The sun glistens off his white armor, shield and cape.

HUNTER

Stand aside, boy.

EXT. BEACH - WHITE AND BLACK KNIGHTS

The two knights charge each other, swords drawn, their horse's hoofs ferociously spraying water. The Hunter's sword severs the head of the Black Knight. The black helmet rolls forward, stops at Jack's feet.

The visor on the black helmet opens revealing a deformed skeletal face.

BLACK KNIGHT

It's not over. It has only just begun!

The entire helmet slowly decays into ashes. The headless suit of armor and black horse also dissolve.

The Hunter reigns in his horse next to Jack. Hunter (60's) takes his helmet off, revealing longish white hair and thin, neatly trimmed beard. He's immediately recognizable as the hero.

HUNTER

Pay no attention to him, Jack. He's always getting ahead of himself. He was sent by Lord Nightmare.

JACK

Who? And who are you? Where am I?

Jack SEES his reflection in the knight's shield. He now looks like he did in his college days. Young and virile.

JACK (CONT'D)

Why do I look so young? What happened?

HUNTER

All good questions. It is part of the process. Jack, I am known as the Dream Hunter. But first order of business, if I were you, would to be more worried about what you are. And that's almost naked.

Jack clutches at the sheet around his waist. The Hunter unfastens his cape and swirls it around to Jack. Jack wraps the cape around himself.

JACK

Thank you. But this place... I-

HUNTER
 (interrupting)
 Ah, there you are, little Dream
 Keeper. Well, come on out, Morgan.
 It's perfectly safe now.

EXT. SAND DUNE

Appearing from behind clumps of reeds on a small sand dune,
 MORGAN (30's), a dwarf, wearing medieval garb, scurries down
 the slope.

BACK TO SCENE

HUNTER
 As to your second question, Jack
 Vincent, you are in the Realm of
 Dreams. And this brave fellow is
 your guide, Morgan, your Dream
 Keeper. Do not go anywhere without
 him.

Morgan joins them, hooks his thumbs in his vest, puffing up
 his tiny chest as if he helped in the rescue.

JACK
 Dream Realm? Dream Hunter? Dream
 Sweeper? I don't understand.

Morgan gives Jack a mean stare for the mispronunciation.

MORGAN
 That is Dream Keeper, Sir Jack.
 Dream Keeper.

HUNTER
 Correct. This is the Realm of
 Dreams. We need heroes to defend
 our Dream Nexus. Men of imagination
 and courage. Men like you, Jack.

SOUNDS of a CARAVAN, MUSIC and REVELING in the distance.

HUNTER (CONT'D)
 Ah, it sounds like our ride to the
 castle is passing by. Come, let's
 join the caravan, shall we?

JACK
 But, I don't understand. This
 beach. I'm (BEAT) I'm so young.
 Why?

HUNTER

That is how everyone sees
themselves in their dreams.

JACK

Is this all a dream? It's not real?

HUNTER

No, Jack. Be absolutely sure that
this is very real. If something
happens to you here, there is no
place else to go.

All will be explained in time, my
boy. Now let's get moving so you
both don't have to walk to the
castle.

They all leave the beach.

EXT. COUNTRY ROAD

They emerge from the dunes to the roadside. Everyone wears
brightly colored medieval garb. MUSIC plays on FLUTES,
ZITHERS and HORNS. Children dance merrily waving colored
ribbons.

Jack and Morgan climb in the back door of a two-wheeled cart
with a canvas cover. Jack tightly clutches the cape.

INT. SMALL WOODEN WAGON

The wagon is a mess, strewn with clothes, old chests, linen,
pots, and pans. They bounce along.

MORGAN

There are plenty of clothes here.
My wife is a seamstress.

JACK

Your wife?

MORGAN

Yes, the love of my life.

Morgan knocks on the front of the wagon. A wooden slat slides
open. The face of a PLUMP WOMAN (30's) appears, flashes an
almost toothless smile and blows a kiss to Morgan. He returns
the gesture.

MORGAN (CONT'D)

Pick out the best. Here, try this rich burgundy tunic. And these fine leather boots. You have to look good for the King.

Jack pulls on pants and boots.

JACK

The King?

MORGAN

The King of the Dream Realm. You are special, Sir Jack. You are the Chosen One. You will be trained and become a Dream Hunter.

JACK

But, I'm not a fighter. I don't even know where I am or how I got here? It's all so hazy.

MORGAN

I'm here to help you adapt. I am your Dream Keeper. Every new Hunter gets a Keeper to keep reality straight around them. I am sure you will make a great Dream Hunter.

JACK

Morgan, how many Dream Hunters are there?

Morgan points out the back door slats.

MORGAN

One. He's the last Dream Hunter.

We LOOK through the narrow slats in the wagon's back door. The Dream Hunter rides along, the sun reflects off his armor, as he waves to the children who surround him.

EXT. COUNTRY ROAD

The caravan continues up the road leading to a magnificent castle that glistens atop the hill.

INT. CASTLE CORRIDOR - NIGHT

Hunter, Jack, and Morgan walk down a great hallway lit by torches. Jack is regally dressed. The Hunter is in a silver tunic.

JACK

Tell me why I'm here. And about this Lord Nightmare that you mentioned.

HUNTER

It is a battle as old as time. Light versus dark. Good versus evil. Dreams versus nightmares. About maintaining the balance in the universe.

Ah, look here. The Hall of Dream Tapestries. This will help illuminate.

INT. CASTLE CORRIDOR - LARGE TAPESTRIES

The walls are covered completely with several giant tapestries hung along the corridor. All are done in medieval style; flat, one-dimensional figures. But the figures move in a limited, stilted fashion. The figures, angels, demons, armies, vehicles, and planes are all in motion. The tapestry comes alive as Hunter talks about it.

INT. ON FIRST TAPESTRY

Tapestry shows Adam and Eve being expelled from the Garden of Eden. In Eden, floating in a bright, green-tinted sky, is an angel dressed in white armor. Directly across from the angel, outside of Eden, a black-armored, bat-winged devil hovering in a dark, ugly green sky.

Floating between their outstretched arms is a small sun with wavy sunbeams, a golden ankh, and a parchment scroll.

HUNTER (O.S.)

In the beginning, well, you know that whole story. How man lost paradise. He lost all that he could ever dream of. That is where the battle began.

INT. ON SECOND TAPESTRY

Tapestry contains dozens of thatched huts and sleeping figures huddled around tiny fires at night. Above each hut is a white angel and a black demon, swords crossed.

HUNTER (O.S.)

Legions of Dream Hunters set out against armies of nightmare demons every night. Mankind was paralyzed by their nightmares.

INT. ON THIRD TAPESTRY

The largest tapestry is a triptych. The first section is the ancient past, a blending of Babylonian gardens, Egyptian pyramids, Greek, Roman and Chinese temples. Great armies on foot and with racing chariots clash. Rivers run red with blood.

HUNTER (O.S.)

Man made advances, begrudgingly, in Babylonia, Egypt, Greece, Rome and Constantinople. But always under kings and pharaohs, emperors and tyrants. Sometimes good dreams – most other times nightmares.

Finally, there came the nightmare of the Barbarians. In the grand design of things, the only outcome would be an Apocalypse, the final battle foretold in every religion.

So, at the dawn of the Renaissance, the King of the Dream Realm and the Lord of Nightmares entered into the Pact of Dreams to scale back on the endless war.

Both sides agreed to let the human race progress and advance – to dream new and wonderful things. But in the Pact, nightmares were also allowed to continue.

The middle section of the tapestry has great Medieval churches, exploring sailing ships, symbols of the Industrial Revolution. They blend into modern day skyscrapers, locomotives, and airplanes. Plus a dark section of WW I and WW II artillery scenes with a huge, white atomic bomb burst.

JACK (O.S.)

So that's why we still have good
dreams and bad nightmares.
Personally as well as historically.
But how does it all end?

HUNTER (O.S.)

The ending has yet to be written.
Sometimes mankind has years of
brilliant dreams - sometimes a
decade of nightmares.

INT. ON THIRD TAPESTRY

The last section is over-crowded with futuristic buildings,
flying cars, and spotlights into the sky. It features hard to
recognize dark, demonic, animalistic figures. It is like a
bad LSD trip. There are beams of light that shine down on
patches of idyllic pastures. But there is a huge, shadowy
figure looming above a black, sinister, Gothic tower.

HUNTER (O.S.)

As you can see, the Pact
symbolically divided up the past,
the present and the future. We must
be ever vigilant, Jack, because the
Pact said that if any side ever
conquers two out of the three Dream
Times, then the losing side is
sentenced to oblivion.

All of man's sleeping moments - and
his waking life - will be plagued
with terror and fear. There would
be nightmares forever if evil were
to win.

JACK

So, what's stopping this big
nightmare war from happening?

HUNTER

The Pact decrees that the Dream
Gates to the past, present and
future can only be opened if Good
and Evil go through at the same
time. Once the Dream Gates have
been opened, the other side can
follow by finding the special keys
to the Dream Gates.

(MORE)

HUNTER (CONT'D)

But that will never happen because we stay clear of each other and we stay clear of the Dream Gates.

JACK

But why me? Why am I here?

HUNTER

You have been chosen. Your dreams say that you can be a great Dream Hunter.

JACK

But, I'm not a hero. I'm not a warrior. I'm just a movie critic.

HUNTER

All I know is that you have been chosen. So, you will train.

JACK

I can't do this, Hunter. I wouldn't know where to start. Let's forget this whole thing. I'm not your chosen one.

They reach the end of the corridor where two portraits hang. The KING of DREAMS, (80's), has a long white beard and wears purple, royal garments. The other is the DARK LORD of NIGHTMARES, (30's), devilishly handsome in black.

MORGAN

And there is a portrait of the Dream King.

HUNTER

A great and wise man. He has been the King of the Dream Realms forever. (BEAT) The portrait beside him is the Lord of Nightmares, the Dark Lord.

INT. CASTLE DINING HALL - MOMENTS LATER

They turn the corner and enter a huge dining hall with a great roaring fireplace. Bright banners hang everywhere. The room is lit by hundreds of candles. In the center, a round wooden table holds large roasts, fruit, flasks of ale and fine silver goblets. The KING sits in an ornately carved, high-back chair.

A two-story stained glass window looms impressively behind the King. Finely dressed lords and ladies sit around the table. Palace guards stand by each hallway entrance.

Hunter takes his seat at the Kings's left. Jack sits to Hunter's left. Morgan beside him.

HUNTER

Your majesty, may I present Jack Vincent.

KING

Welcome to the Dream Realm, Jack Vincent, the Nexus of all dreams. Come, dine with us.

Hunter places his hand on Jack's shoulder to guide his attention past the King.

HUNTER

Jack Vincent, may I introduce the King's royal daughter, Princess Susan.

SUSAN is the spitting image of Sue Kost Vincent, Jack's wife at age twenty from the earlier photos. Very beautiful with long blonde hair.

Jack is stunned by the resemblance of the Princess to his wife, Sue. They are indistinguishable. He sits there, mouth agape.

JACK

(whispers to Hunter)

She is identical to my wife, Susan. She looks exactly like her on the day we were married.

Hunter gives Jack a quizzical look.

HUNTER (CONT'D)

(to the King)

Jack has had an arduous day. The Dark Lord had someone there to greet him upon his arrival. But Jack kept his head, as you can see. Perhaps a little ale will help to calm him.

KING

Jack, we have kept the Dark Lord of Nightmares at bay for ages. And, now, we will continue to do so with your help.

Jack stares at Susan, the Princess. The King's VOICE FADES into the background as Jack continues to stare. Jack hears nothing of what the King says.

KING (O.S.) (CONT'D)
 (muffled in the background)
 We will train you. The Dream Hunter is the best that there is. You will one day wear the Mantle of Dreams. And Morgan will be at your side here as your Dream Keeper.

Susan returns Jack's stare.

KING (O.S.) (CONT'D)
 (voice muffled in background)
 He will protect you so that Lord Nightmare and his shape shifter servant of evil cannot play any tricks on you. Here you will train to become a strong warrior.

(King's voice is now loud and strong)
 There is much to learn. And you have been chosen. So, the sooner you get started, the better. Can we count on you, Sir Jack?

JACK
 (only half hearing the King)
 Ah, yes, your Majesty. Of course I'll stay (BEAT) I mean, yes, certainly.

Susan and Jack continue to exchange glances.

HUNTER
 Well, I'd say that calls for a toast. To Jack Vincent. And to good triumphing over evil.

Jack is still staring at the Princess.

HUNTER (CONT'D)
 (under his voice)
 Jack, you can raise your goblet now.

Jack fumbles for his goblet. Susan smiles at his awkwardness.

EXT. CASTLE GROUNDS - DAY

MUSIC - "IN ANOTHER LAND" - ROLLING STONES (OR ANY SONG ABOUT DREAMS)

Jack, Morgan and Hunter practice with bow and arrow. Jack awkwardly lets his drawstring go and the arrow stays on the bow. An arrow flies yards over the target. He is definitely struggling with the bow and arrow. Morgan shakes his head.

On to knife throwing. Most of Jack's throws miss the target. Some bounce on their handle against the target. Jack is very inept with the knives. Morgan holds his forehead at Jack's futility.

Jack and Hunter joust with wooden staffs. Jack keeps getting his hand whacked. Hunter hits Jack's staff with a hard stroke. It recoils, hits Jack on his own head. Morgan bows his head in frustration.

Jack and Hunter race against each other on horseback. Jack ties with Hunter in the horse race. Jack seems to be very comfortable on a horse.

They move to sword fighting with broad swords. Surprisingly, Jack can hold his own against Hunter. Jack is a very able fencer from his Olympic experience.

Princess Susan initially watches Jack from a high tower. As the day goes on, Susan moves down on a lower balcony; then she is on ground level watching from the courtyard. Susan finally stands next to Jack and watches him practice. She talks to him.

EXT. ROSE GARDEN - SUNSET

Jack and Susan walk in rose garden. They hold hands under a flowered trestle, enjoying a laugh. Jack is rekindling a romance that is 40 years old. Finally, they kiss, silhouetted at sunset.

MUSIC FADES.

INT. CASTLE DINING HALL - ESTABLISHING SHOT - NIGHT

A sumptuous feast at the round table. The SOUND of LAUGHTER and CONVERSATION among the LORDS and LADIES. Food, ale and candles are in great abundance. Hunter and Jack walk in.

HUNTER

The Princess is smitten with you.

JACK

Really? What did she say?

HUNTER

She doesn't have to say anything.
It's in her eyes. Her every
gesture.

JACK

She reminds me of the love of my
life. It's uncanny. I never thought
I'd be this happy again.

HUNTER

I think you make the Princess very
happy.

EXT. CASTLE WATCHTOWER - NIGHT

TWO GUARDS hold lances. In the distance, the night sky grows darker as ominous black clouds roll up with menacing flashes of lightning.

GUARD 1

Rolph, did you see that?

ROLPH

Aye, a real bad storm coming. Odd
looking storm. Just our luck, we're
going to get soaking wet.

GUARD 1

Aw, Rolph, it could be worse.

ROLPH

How could it be worse?

GUARD 1

Well, it could be a lot colder out.

Both guards pull their cloaks around themselves as the wind picks up. They turn to look at the sinister, lightning-filled clouds rolling towards them. They HEAR the sound of THUNDER.

EXT. SKY ABOVE THE CASTLE

Above the black clouds and LIGHTNING and THUNDER, a dragon wings its way toward the castle. A black rider in spiked armor rides the dragon. Five more dragons and riders follow.

The LIGHTNING menacingly illuminates them, but they remain hidden from the guards above the rolling black clouds.

EXT. CASTLE WATCHTOWER

Top of the watchtower, two apprehensive guards stare intently into the approaching storm. A dragon swoops down, its claw pluck up one guard. Before the second guard can react, he is beheaded. The remaining four dragons drop down from the clouds and swoop toward the main keep in the courtyard.

EXT. CASTLE COURTYARD

Two dragons land in the courtyard. The King's soldiers rush out to engage them in battle. It begins to rain heavily as the LIGHTNING and THUNDER continues. A fierce battle ensues.

INT. CASTLE DINING HALL

Everyone at the round table reacts to the SOUNDS of the BATTLE outside. Hunter stands and draws his sword.

HUNTER

Everyone clear this room, now! Get
the King to safety!

Several palace guards hustle the King out as the two-story stained glass WINDOW SHATTERS. The first dragon flies through, skidding across the marble floor and slams into the long tables. The dragon rears its head and BELLOWS FLAME.

HUNTER (CONT'D)

Jack, take the Princess to safety.
Morgan, stay close to Jack.

Hunter looks disapprovingly at Jack.

HUNTER (CONT'D)

Where's your sword, boy?

JACK

I usually don't bring a sword to
dinner.

HUNTER

Well, next time you'll know better!

Jack, Susan, and Morgan run towards an exit.

Hunter advances on the dragon. He grabs a long silver shield from a wall display, covering himself just as the dragon breathes fire at him. The black rider hurls his lance. It pierces Hunter's shield. The lance stops short of his head.

A second dragon with a black rider flies in the broken window past Hunter. The dragon shoots a massive fireball that blocks the exit in front of Jack, Susan, and Morgan.

Five palace guards enter, only to be incinerated by the dragon's breath. The dragon turns its attention back to Jack. Jack tips over a table with pitchers of ale on it. The next fireball slams into the table, igniting it.

JACK

I've got an idea! Morgan, grab that flaming roast.

MORGAN

Sir Jack, how can you think of eating at a time like this.

JACK

Just do it!

Jack pours the ale into a wooden bucket. He stands up, splashes the bucket on the dragon's neck and the black rider. Morgan hands Jack the flaming roast. Jack hurls the roast, hitting the dragon's neck. Instantly, the flame spreads down the dragon's neck, engulfing the black rider.

Suddenly, four black knights enter the room charging towards Jack.

JACK (CONT'D)

Stay behind the table, Susan.

Jack reaches down and breaks the wooden leg off the overturned table to use as a weapon. Morgan picks up a leg of mutton, shrugs his shoulders, and follows behind Jack.

MORGAN

Wait for me.

One black knight swings an ebony battle axe, narrowly missing Jack. The ax lodges in the overturned table. Jack and the black knight look at each other for a second. Then Jack slams the wooden table leg across the knight's helmet, sending him reeling.

Morgan scurries back behind the table with Susan. Two more black knights approach. One knight swings his ebony sword. Jack blocks it with the table leg, which gets sliced in half.

The black knight raises his sword over his head. Jack puts his shoulder down and slams into him, sending the knight crashing into the second knight.

INT. CASTLE DINING ROOM - EXPOSED STAIRWAY

Hunter moves step-by-step up an exposed winding stairway. The first dragon continues to breathe flame at him. The dragon rears its head and snaps its jaws forward trying to swallow Hunter. It narrowly misses.

On the second attempt, Hunter thrusts his sword up underneath and through the dragon's jaw, sealing the dragon's mouth shut. The dragon recoils. Hunter holds onto his sword as the DRAGON HOWLS in pain.

HUNTER

(exhausted)

I'm getting too old for this.

As the dragon flails about, Hunter withdraws his sword and starts down the staircase.

INT. CASTLE DINING HALL

Jack battles two black knights, using anything lying around as a weapon. He throws silver trays, goblets, food, anything to keep them off balance.

Susan and Morgan peer out from behind the burning table.

SUSAN

I pray that Jack will be all right.

MORGAN

I'm sure he'll be fine, my Princess. As long as I'm close by to help him, nothing can possibly go wrong.

A black knight stands behind Susan and Morgan. The black knight clubs Morgan in the head with his fist, sending him rolling away like a rag doll. He picks Susan up and departs.

SUSAN

HELP! NO! NO! HELP!

Jack is knocked to the floor by one of the black knights. As the Knight brings his sword down, Jack blocks the blow with a candelabra. He grabs a carving knife from the floor, thrusts it up underneath the chain mail tunic. The knight collapses as ashes pour out of the suit of armor.

Jack turns as the remaining black knight slowly raises his battle-axe. Jack's hand frantically searches the floor, only to find a spoon. In desperation, Jack throws the spoon at the knight. It bounces off the helmet.

The black knight stops at the highest arc of his swing, then ashes pour out from his helmet and sides. The knight collapses in a heap, revealing Hunter standing behind him with his sword outstretched.

SUSAN (O S) (CONT'D)
 (her voice fades with each
 scream)
 HELP! JACK! HELP! JACK!

JACK
 Susan! Where is she?

Morgan rubs his head and joins Jack and Hunter. LOOKING UP at the shattered window, they SEE two dragons flying away. Susan is held tight by one of the black riders.

HUNTER
 Jack, go after the Princess.
 Morgan, take the fastest horses we
 have. Track them. But wait for me
 to catch up to you after I'm sure
 that the King is safe!

Jack and Morgan run toward the hallway.

HUNTER (CONT'D)
 And, Jack, remember to take a sword
 with you!

Jack picks up a sword and scabbard from a fallen palace guard. He and Morgan hurry off. Hunter looks up at the broken stained glass window and at the dark, lightning-filled sky beyond. He shakes his head knowingly.

HUNTER (CONT'D)
 (sotto voce)
 The battle has begun.

EXT. FOREST - NIGHT

Jack and Morgan race through the ancient forest on horseback. LOOKING UP they SEE two dragons lit by the full moon. Morgan, on a smaller horse, has trouble keeping up. Jack looks back at him.

JACK
 Come on. Faster!

MORGAN

Don't get too far ahead, Sir Jack.
We don't want the Dark Lord to use
his nightmare magic on you.

JACK

Lord Nightmare be damned. They have
my Susan!

Jack looks up to the sky. Now he can only SEE the one dragon.

JACK (CONT'D)

Morgan, did you see where the other
dragon went?

Suddenly, the other Dragon is right in front of Jack. It blocks the road. A ball of FIRE EXPLODES in front of Jack. His horse rears up. The black rider fires flaming quarrels from his cross bow at Jack at an incredible rate of speed. Arrows rain down. The forest begins to burn around Jack.

Jack's horse rears up as the dragon's claw swipes a few feet in front of them. As the dragon rears up, Morgan shoots an arrow which pierces the dragon's neck. The dragon sways and falls to its right into a row of flaming, tall pine trees which pierce its body.

Jack regains control of his horse and proceeds on.

The second dragon, with Susan and a black rider, lands at the end of a large clearing near massive stones that thrust up violently from the earth. The black rider dismounts, dragging Susan to an ancient, ornate iron gate that guards the front of a bizarre cave.

The rocks on one side are carved with angelic figures. On the other side, they are twisted, grotesque, demonic figures. The dragon flies off.

EXT. DEMONIC CAVE

The DARK LORD (30's), a sinister, but darkly handsome man in black garb, waits by the gate, recognizable from the portrait we saw earlier. DAGGER (30's), a slender man with reptilian skin in a tight dark green leather outfit, grabs Susan from the Black Rider.

They push open the gate, go through. They close it behind them, disappearing into the cave. The cave glows brightly in alternating shades of deep green for several seconds.

Jack and Morgan charge across the field of tall grass, but their exhausted horses begin to stumble.

MORGAN

The horses can't go any further,
Sir Jack.

JACK

Then we leave them here!

Dismounting under the full moon, they rush through the field of tall grass which is waist high to Morgan. Jack arrives first at the medieval iron-gate. Its ornately carved hideous figures, a cruel mixture of human and animal traits, glows in the moonlight. He tugs at the locked gate.

JACK (CONT'D)

What in God's name is this?

MORGAN

(out of breath)

It is the Dream Gate. It's the passageway to Dream Time. Now Lord Nightmare will bring the battle for all dreams to man's past, his present and his future. That green glow means they have left this Nexus.

JACK

But why did he take Susan? What does Susan have to do with this?

MORGAN

Remember, Sir Jack, the Dream Gates can only be opened the first time if good and evil pass through it at the same moment. That is why he took the Princess. She is goodness.

He will use the Princess as his key to open all three gates and change the past, present and future into a landscape of nightmares!

JACK

We've got to stop him? We've got to save Susan.

MORGAN

No, you must not go through the Dream Gate! We must wait until the Dream Hunter arrives.

(MORE)

MORGAN (CONT'D)

You cannot stop the Dark Lord. Only
a Dream Hunter can.

Jack shakes the locked iron gates.

JACK

We haven't got time. I'm going in
there. I won't lose her a second
time! How do I get in? Morgan,
please. You've got to help me.

Morgan sighs and removes a skull-head key from around his
neck.

MORGAN

Here is the key to the past. But
this key only works on this gate.
It will work now that good and evil
have already gone through the gate.
To get from one Dream Time to
another you need to find a new key
in that Nexus.

JACK

Aren't you coming with me?

MORGAN

No, Sir Jack, I am your Dream
Keeper only here. You must find
your new Dream Keeper in each Dream
Nexus. And find them fast.

JACK

How will I know my Dream Keeper?

MORGAN

You will know, Sir Jack. You'll
know. God speed.

Jack takes the skeleton key, unlocks the gate and rushes into
the dark maw of the cave. The cave glows shades of green
showing his passage to another time.

Morgan waves good-bye to Jack, then sways. He finally topples
over face first into the tall grass. There are two arrows
sticking out of Morgan's back.

EXT. DENSE PREHISTORIC JUNGLE - ESTABLISHING SHOT - DAY

Giant prehistoric DRAGONFLIES BUZZ by huge ferns and vines,
that clog the landscape. Tiny lizards scamper past.

EXT. JUNGLE

Jack's sword hacks his way through the thick ferns, sweating from the labor and his heavy garments. He discards his cape, then his tunic. The thick undergrowth rips his white shirt and leggings.

He HEARS the SOUND of BRANCHES SNAPPING. Jack quickly hides. Down the path appears a rotund, native chief, CHE EEF (40's), wearing a loincloth, a necklace of long, jagged animal teeth, carrying a club. The chief walks calmly through the underbrush. Jack jumps out brandishing his sword.

JACK

Stop right there. Who are you and where am I?

CHE EEF

What a strange question. You speak as if you are lost.

JACK

Are you with the Dark Lord?

CHE EEF

Most certainly not. But who, might I ask, are you?

JACK

I'm Jack Vincent. I'm here to save my Susan, the Princess. Now answer my questions or I'll...

CHE EEF

(smiling)

Or you will do what?

A dozen natives step out of the bushes wearing loincloths and brandishing stone-tipped spears or wooden clubs. Jack realizes that he is surrounded.

CHE EEF (CONT'D)

(smiling even bigger now)

You mentioned a Princess. Tell me more.

Jack lowers his sword.

JACK

Princess Susan. The Dark Lord has her and I'm trying to find my Dream Keeper so I can find Sue.

CHE EEF

A Dream Keeper? I am my tribe's Dream Keeper. I speak to the spirits. I am called Che Eef. I had a vision, a powerful vision, last night. A beautiful princess was in danger and she was carried off to our land. We are going to find her and rescue her. Join us and stay close to me, Jack Vincent.

JACK

Please hurry. We must get to the Princess. Where would the Dark Lord take her?

CHE EEF

From my vision, I believe that he would be up there.

Che Eef turns, pointing up to a mountain rising up out of the jungle shaped like a gorilla's skull with horned deformities protruding from its forehead.

They move through the jungle and pass a sail-back dinosaur that looks like an iguana with a fin attached to its back like in the old black and white dinosaur movies.

Further on, they encounter a triceratops in mortal combat with a T-Rex, resembling a stop-action claymation movie scene. They continue through the jungle to the base of the mountain. Pterodons circle overhead.

Suddenly, a native's head explodes as a rock crashes into his skull. The group is under attack by twenty larger Cro-Magnons wearing animal furs and horrific aborigine mud masks.

Six natives are slaughtered in the fight. Jack, Che Eef and five warriors are subdued. Jack's clothes are further torn. He is down to a ragged loincloth. The Cro-Magnons take the survivors away.

INT. LARGE CAVE - ESTABLISHING SHOT

The cave is adorned with torches and bizarre animal/human wall paintings. It is a nightmare of early caveman meets Hieronymous Bosch.

A huge stone throne dominates the center of the cave. Water trickles down some of the walls over the carvings while lava bubbles up in its center from a small pit.

Two tunnels exit off from the main room. In the room are twenty mud-masked Cro-Magnons. Bound with vines to the wall behind the stone throne is Susan, her garments torn and dirty.

Jack and his friends are tossed to the floor in the center of the cave. Vines bind their hands in front of them.

Dagger sits at the foot of the throne wearing an Egyptian tunic and gold collar. He has scaly, greenish, reptilian skin and a wild mane of hair. Slowly, he raises his head revealing a scaly face and reptilian eyes.

DAGGER

(hissing)

You will all rise before the
omnipotent, all-powerful, Dark Lord
of Nightmares.

All of the prisoners are yanked to their feet.

Emerging from behind the tunnel behind the throne. Lord Nightmare is tall, devilishly handsome, and wears a Babylonian crown. He has a maroon cape with Mayan gold inlays. He holds an intricately carved staff with several small human/animal hybrid skulls.

DARK LORD

And what do we have here? The brave
forces of good? This is too easy.
Has the Dream King simply given up?
Where is the challenge in simply
slaughtering all of you?

Amuse me, faithful Dagger.
Nightmares can be so mixed up. They
are whatever I choose them to be.

INT. LARGE CAVE

Dagger morphs into a Minotaur, then into a satyr and then back into his near-lizard form.

Jack is startled by the hideous transformations.

DARK LORD

Do you like my raiment's of power,
Jack Vincent? I know how you like
to watch movies for historical
inaccuracies and anachronisms. But
this is my nightmare. I can wear
anything I choose.

(MORE)

DARK LORD (CONT'D)

Surprised that I know so much about you? Why, I have been in your nightmares since you were a little child. All those nights that you were afraid of the monsters under your bed. That was me! Oh, the anxiety. The fear. It was exquisite. I fed off it for years.

JACK

This can't be real. None of it. Let Susan go.

DARK LORD

Oh, it's very real. It's the last nightmare you will ever have. And you want to stop me from using the Princess as my key to the past, present and future. What a colossal joke.

(angrily)

WHY, IT IS ALMOST AN INSULT.

JACK

Let her go. If it's me you want, then take me instead.

DARK LORD

Exactly what the noble hero should say. Take you? I don't want you! You are nothing to me. Nothing. Now, that I have all the bait, where is the Dream Hunter? I will not be cheated out of my victory.

DAGGER

I know not, my Lord. The Dream Hunter was not with them. There was only this one who followed us when we left the Dream Gate.

DARK LORD

What? This fool came through the gate first. And alone? If this is the best that the Dream King can send to defend the dreams of man then who are we to argue? The Age of Nightmares - from the dawn of time - begins here!

JACK

(trying to act defiant)

Killing me won't get you the past or anything in Dream Time.

Jack SEES Susan struggle with her ropes behind the throne.

DARK LORD

Oh, but it will, you cretin. I have fought the Dream Hunters since time began. I have filled mankind's sleep with nightmares so I might feed off of their terror. I waited until the right time to challenge the last Dream Hunter. And now you are all they send? (BEAT) I feel cheated.

CHE EEF

Jack, you really didn't come through the Dream Gate first?

JACK

Yes, I did. But the Dream Hunter will follow right behind me.

CHE EEF

No, it is all wrong! All wrong! The Legend of Dreams says that the Dream Hunter will come through the Dream Gate first.

DARK LORD.

Thank you, old Dream Keeper, for explaining it to our valiant idiot. Now, come up here. We can be magnanimous in victory.

Che Eef is dragged up before the throne.

The Dream Hunter suddenly appears in muddied armor on a ledge next to the room's entrance. He takes a heroic stance.

HUNTER

I suggest that you let them all go, Evil One. Your little game is over.

DARK LORD

Ah, the true hero appears. But too late. I have your little apprentice down here. The game is over... and you have lost!

The Dark Lord reaches out for Che Eef. Susan struggles against her bonds. Jack looks on worried. The Dark Lord places his hands on both sides of Che Eef's head. A sudden, violent twist SNAPS Che Eef's head completely around. He is now facing Jack. His body slumps in front of the throne, rolling down the steps.

DARK LORD (CONT'D)
(laughing maniacally)
Kill them. Kill them all!

Cro-Magnons club the natives, who resist the best they can.

Jack drops to the floor and cuts his bonds on the jagged tooth necklace of the dead Che Eef.

Untied, Jack stands up, pushes two Cro-Magnons into each other. They topple into the natives, who disarm them and continue to fight valiantly even with wrists tied.

Hunter cuts a swathe through the Cro-Magnons to reach Jack. He tosses Jack a short sword.

HUNTER
Sorry I took so long. Damned heavy armor. Bloody hot, too. But I told you to wait for me.

JACK
I couldn't wait. I've got to save Susan! Help me reach her.

Dagger cuts Susan's bonds and carries her over his shoulder down a dark tunnel. The Dark Lord follows.

Hunter and Jack fight valiantly before the throne as more masked Cro-Magnons enter. They cut the number of attackers by shoving Cro-Magnons into the lava. Jack starts to leave.

HUNTER
No, Jack. You've got to stay with me. You can't let them kill you back here or the Dream Quest will be over. If you die in Dream Time, then your death will be permanent.

JACK
But Susan!

HUNTER
She will be safe. They won't kill her because they need her to open the Dream Gates into the present and the future. Stay close to me!

Susan and Dagger disappear down the tunnel.

JACK
SUSAN! There they go. I'm going after them!

HUNTER

Wait! No, Jack! (BEAT) That boy
will be the death of me.

Two masked Cro-Magnons engage Hunter in battle.

INT. DARK TUNNEL

Jack hurries down the moss-filled tunnel, lit by small torches. Far off, he HEARS the CRIES of Susan. The tunnel splits. He pauses, goes right. The tunnel narrows and splits again. He goes left. The narrow tunnel is now six feet high by three feet wide. SUSAN'S CRIES are fading.

He suddenly HEARS harsh GROWLS and heavy BREATHING behind him. He realizes he is now being pursued. He goes faster.

DARK LORD (O.S.)

(a loud and menacing echo)

You have no Dream Keeper to protect
you now, boy!

INT. TUNNEL

From the viewpoint of the beast, we MOVE quickly through the tunnel. We HEAR GROWLS and HEAVY BREATHING.

Jack looks over his shoulder. The narrowness of the tunnel forces him to drop his small sword.

From the viewpoint of the beast, the GROWLS and HEAVY BREATHING get louder.

Jack continues to look back over his shoulder. He arrives at the end of the narrow tunnel only to find an opening about ten feet in diameter. It is a dead end.

In front of him is an ancient, wooden door covered with moss with a tiny window filled with cobwebs that lets in minimal light. He pushes and shoulders the door. It won't budge. LOOKING DOWN, he SEES a rusted doorplate and a keyhole.

JACK

(exhausted)

A key! Yes, a key. I need the key!

The GROWLS become deafening. The BREATHING seems to be right behind Jack.

Jack LOOKS around in the dim light, spots a rusted key on a peg. As he grabs for it, his head hits a stalactite. His hand knocks the key down through a rusted floor grate.

Kneeling down, he frantically tugs on the grate. It won't budge. He forces his hand between the bars as the GROWLING becomes EVEN LOUDER. His fingers barely touch the key.

The GROWLING becomes a ROAR. The HEAVY BREATHING is DEAFENING. Clutching the key between two fingers, he draws it up through the grate, jams it into the keyhole, and turns the key. The light beyond the door explodes in a blinding, bright green.

EXT. POSH HOTEL ENTRANCE - TWILIGHT

Jack slams the door shut marked FIRE CONTROL. There is a great THUD from the other side of the door. The door has a thin wire-mesh window in it.

Jack, muddy and in his loincloth, is illuminated by bright green landscape lighting. He crouches behind the shrubbery to get his bearings. He's to the side of the entrance to a big hotel.

A procession of limousines pull in the front of the hotel dropping people off. The marquis sign several yards away welcomes the ANNUAL CELEBRITY CHARITY COSTUME PARTY.

From where Jack is standing, people who resemble Marilyn Monroe, Brad Pitt, Will Smith, Beyonce, Hugh Jackman, Errol Flynn, Humphrey Bogart, and more stars file out of limos.

A convoy of black Hummers pull up. Several soldiers in black S.S. Nazi uniforms step out. One opens the door for the Dark Lord, who is wearing a black Nazi general's uniform.

Dagger follows him in a black Nazi Major's uniform. He pulls Susan, wearing a red, low-cut evening dress, from the limo. They quickly usher her into the hotel.

EXT. PLUSH HOTEL - BUSHES

JACK
(to himself)
My God, he's already here! Susan!

A GORILLA, in an obviously fake costume right out of 1940 Republic jungle serials, sidles up next to him in the bushes. The Gorilla starts poking Jack and motions toward the Dark Lord. Jack is startled by the Gorilla, then brushes it away.

GORILLA (GAIL)
(grunting)
Rark Rord. Rark Rord.

Jack puts his finger to his lips.

JACK
Quiet. Shhhh. God, this has to be a
bad dream. The one where I'm naked-
at-a-party dream.

GORILLA (GAIL)
Keeper.

JACK
What did you say?

The Gorilla points to Jack and then to itself.

GORILLA (GAIL)
You, Dream Hunter. Me, Dream
Keeper. Follow me.

JACK
But...

The Gorilla puts a finger to its lips.

GORILLA (GAIL)
Shhhhhhhh.

They emerge from the bushes and enter the lobby.

INT. POSH HOTEL LOBBY

The lobby is filled with more celebrities milling about. Some people are in costume, portraying characters from movies or TV. The Beverly Hillbillies are followed by the Ghost Busters and Batman and Robin from the 1966 TV show. People are dressed as the Scooby Doo gang, the Flintstones, Zorro, and Sailor Moon.

Jack and the Gorilla walk calmly across the lobby to the elevators. No one pays any attention to them. They get in.

INT. FOURTH FLOOR HALLWAY - SUITE

They exit on the fourth floor. The Gorilla pulls a room key out of the costume pocket and they enter the suite.

Jack sits down on the edge of the bed trying to comprehend it all. He puts on a bathrobe. The Gorilla enters the bathroom. The door is ajar.

GORILLA (GAIL)
I've got to take this off.

Jack watches as the gorilla, with her back to him, pulls the headpiece off and shakes her long, black hair. Jack is surprised that there is a shapely woman, GAIL (20's), in the costume. Gail unzips the ape suit and steps out of it, wearing only white bikini briefs. Jack quickly averts his gaze.

JACK

You're a... a...

Gail wraps a towel around herself and reenters the bedroom.

GAIL

A sweaty mess, I know. I'm your Dream Keeper. My name is Gail. My mission was to meet the Dream Hunter tonight at the Charity Costume party. So, here I am.

JACK

Sorry, but I'm not the Dream Hunter. The last time I saw him he was a little busy. My name is Jack.

GAIL

But, you came through the Dream Gate, not in great shape, if I may say so. Only Dream Hunters come through the Gates. (BEAT) This is not good.

JACK

I am catching on to that, slowly but surely.

GAIL

Well, you saw the Dark Lord arrive. Before that, I saw more evil enter this place than I could count. Our intel says that the Dark Lord will strike tonight. How did the battle go in the past?

JACK

Not too well. It was horrible. A slaughter. Poor Che Eef. The Dream Hunter was still there fighting and they still have Princess Susan...

GAIL

It will be all right, Jack. If we have to make our stand here in the present, then you and I will kick some major butt.

(MORE)

GAIL (CONT'D)

We've got a lot of allies out there also. We will get the Princess back.

Why don't you lie back and get some rest. We don't have to be ready until 8 o'clock. I have our costumes in the closet. Just rest, OK?

Gail walks into the bathroom, dropping her towel. Jack leans back on the bed. Jack slowly closes his eyes.

There are alternating black and white flashes.

EXT. WORLD WAR I TRENCHES -DREAM SEQUENCE - NIGHT

Jack is frightened. He shivers, huddled in the mud in a trench as BOMBS EXPLODE all around, raining dirt on him. The sporadic SOUND of GUNFIRE is everywhere. The only light is the EXPLODING BOMBS and the RED FLARES parachuting down from the sky. He is wearing a WW I doughboy uniform, clutching a rifle. A shrill WHISTLE is heard above the din.

CAPTAIN (O.S.)

(exhorting his troops)

Come on, men! Let's give those Huns the bayonet. Forward! Over the top.

Several Doughboys further down the trench climb ladders and charge. Caught up in the moment, Jack climbs the ladder in front of him. He reaches the parapet. GUNFIRE increases. A doughboy tumbles over the top of him back into the trench.

He continues into a muddy field littered with bomb craters, bodies, barbed wire entanglements, metal tank traps, concrete revetments, and disabled British Mark IV tanks. The scene is lit only by red FLARES floating down from above and the EXPLODING ORDINANCE.

He slips several times in the mud, tripping over dead bodies. The GUNFIRE gets louder. He traverses the battlefield, ala PATHS OF GLORY, yet to fire his rifle.

Jack climbs a small hill as GUNFIRE BLASTS into the mud around him. Climbing over several bodies, he reaches a crater on top of a steep hill. A German Soldier appears at the rim. Jack falls back in surprise, but manages to FIRE his rifle, and kills the soldier.

Another soldier appears. Jack FIRES. The enemy drops across the rim of the crater. Then another soldier appears. Jack SHOOTs him, adding another body to the crater's rim.

More soldiers breach the crater. Jack keeps FIRING until he is out of ammunition. The dead bodies pile up. He now uses his bayonet to kill the continual onslaught of attackers. The sky FLASHES a STROBE EFFECT between the WHITE EXPLOSIONS, RED FLARES and black night.

Jack frantically clubs the enemy soldiers with his rifle, continuing to beat down the enemy. The bodies pile up.

It is revealed that the small hill that Jack is atop is an ever-growing mountain of dead bodies lit by the EXPLODING BOMBS and RED FLARES. We SEE a SILHOUETTE of uncountable soldiers slowly crawl up the side of the hill towards Jack.

INT. FOURTH FLOOR - JACK'S HOTEL ROOM

Jack wakes up with a start, covered in sweat. Gail rushes over, wearing a buckskin Indian maiden costume with a knife and tomahawk. Her loincloth reveals bare skin to her belt. Her long black hair is braided. She has a buckskin quiver slung over her shoulder.

GAIL

Jack, are you O.K? I just left for a second to get some ice down the hall. I'm sorry.

JACK

Just a bad dream. That's all.

GAIL

I shouldn't have left you, not even for a minute. I was too far away from you. I'm supposed to be your Dream Keeper and stay close. I'm so sorry. It won't happen again.
(BEAT) But's time to get cleaned up and dressed.

JACK

(admiring Gail's outfit)
Wow, you are full of surprises, aren't you? What am I going as?
Jeff Chandler in BROKEN ARROW?

GAIL

(not catching the movie reference)
Huh?

JACK

Never mind. I should have known that you are way too young for that reference.

GAIL

Your costume is laid out on the chair. The gun and bullets are real. You have ammo clips in the belt and more in the pockets.

Jack puts on a French Foreign Legion captain's uniform ala GUNGA DIN. The high brown boots are worn with the jodhpurs tucked in. The weapon in his shoulder holster is a Mauser. The captain's cap is too small, so he tosses it on the bed. He pulls the Mauser out and stares at it.

JACK

I don't know if I'm ready for this.

GAIL

No one knows that, Jack, until that moment comes.

Jack holsters the gun and they leave the room.

INT. POSH HOTEL - GRAND BALLROOM

The room fills with people dressed as movie and television icons: Madonna, Ben Hur, Indiana Jones, and Laura Croft. A Jackie Gleason double is behind the bar serving the Rat Pack.

Two people resembling John Wayne and Clint Eastwood, both in their classic western garb, walk by. A table of pin-striped gangsters guards an Al Capone in the corner. Another section is filled with Nazi's in black SS uniforms.

Jack and Gail stand in the entrance, taking in the whole room. The Mummy shuffles past them. Hunter, dressed in a black tuxedo, puts his hand on Jack's shoulder.

HUNTER

Well, it certainly looks like everybody made it.

JACK

Hunter! You're here. You're all right.

HUNTER

Well, of course I am. Damned nuisance getting down that narrow tunnel and slaughtering that ugly beast. Glad you left the key in the door for me. (BEAT) And this lovely maiden is your Dream Keeper, correct?

JACK

This is Gail, my Dream Keeper. Gail, this is the real Dream Hunter.

HUNTER

Well, we bollixed up the past, didn't we? So, we bloody better not lose the present. Any sign of where the Dark Lord and Princess Susan are?

GAIL

Nothing yet. But we have our three best men working on it. They are scouring the hotel for clues. Remember, Jack, stay close to me. You'll be fine.

JACK

I'm more worried about you. With my record so far, being my Dream Keeper seems to be extremely hazardous to your health.

GAIL

That's sweet. Let's go in. The band's starting.

They enter past revelers costumed as movie and TV icons.

INT. BALLROOM - STAGE

The band on stage begins playing an extended opening of SYMPATHY FOR THE DEVIL by the Rolling Stones (or any demonic hard rock song that can have a music video projected on the rear screen.) The lead singer (Dagger) is center stage, totally unrecognizable, bathed entirely in dark shadows. As he begins singing, a bright red spotlight shines on him.

Dagger is in a flawless white tuxedo. He dances a few tap steps as a huge movie screen descends behind the band.

INT. BALLROOM - STAGE

DAGGER (singing)

"Please allow me to introduce myself, I'm a man of wealth and taste. I've been around for a long, long year. Stole many a man's soul and faith."

Behind Dagger on the big movie screen are shots of Christ praying in the garden, then being whipped. A scaly hand offers Pilate a bowl of water as Christ stands before him surrounded by an angry mob. Pilate dips his fingers into the bowl. Raising them out of the bowl, the droplets of water drip red, turning the water in the bowl to blood.

DAGGER (O.S.) (SINGING)

"And I was round when Jesus Christ had his moment of doubt and pain. Made damn sure that Pilate washed his hands and sealed his fate. Pleased to meet you. Hope you guessed my name. But what's puzzling you is the nature of my game."

INT. BALLROOM STAGE - MOVIE SCREEN

We SEE black and white footage of the baby carriage bouncing down the steps from POTESKIN. A firing squad of Russians, circa 1917, opens fire. We only see the smoke from their rifles - no sound. The scene continues to focus in on the mouth of Queen Anastasia, open with a silent scream, until the screen is entirely black

DAGGER (O.S.) (SINGING)

"I stuck around St. Petersburg when I saw it was a time for a change. Killed the czar and his ministers, Anastasia screamed in vain."

The black screen gives way to the black muzzle of a Panzer tank. As it draws back, the sky explodes silently with the war behind it. We SEE the Nazi commander atop the tank. As shells burst silently, his face flashes from human into a skull and then back again.

DAGGER (O.S.) (SINGING) (CONT'D)

"I rode a tank, held a general's rank, when the Blitzkrieg raged and the bodies stank."

INT. BALLROOM STAGE

DAGGER (singing)

"Pleased to meet you. Hope you
guessed my name, oh yeah. But
what's puzzling you is the nature
of my game, oh yeah."

EXPLOSIONS go off on stage around Dagger. He emerges from the sparks and smoke dressed in a black tuxedo and wearing a sinister, white mime face.

Four black backup singers roll into view on a raised platform. Susan is kneeling in front of them. Hands bound behind her back with a leash being held by a singer ala Princess Leia in Jabba's palace. She is wearing a low cut, red silk evening gown.

DAGGER (SINGING)

"I watched with glee as your kings
and queens fought for ten decades
for the gods they made."

He caresses the microphone, sensually dipping it to the floor like a dance partner. Over his shoulder on the movie screen are clips of the assassinations of John and Robert Kennedy.

DAGGER (SINGING) (CONT'D)

"I shouted out who killed the
Kennedys? Well, after all, it was
you and me."

INT. BALLROOM

HUNTER

It's the Princess! Come on, we've
got to get up to that stage!

They push through the crowd to the stage. We SEE them push forward as Dagger continues to sing.

DAGGER (O.S.) (SINGING)

"Let me please introduce myself,
I'm a man of wealth and taste. And
I laid traps for troubadours who
get killed before they reach
Bombay."

"Pleased to meet you. Hope you
guessed my name, oh yeah. But
what's puzzling you is the nature
of my game, oh yeah, get down,
baby."

INT. BALLROOM STAGE

The entire stage slowly rises from a five-foot height to over twelve feet high. This continues during the MUSICAL BRIDGE. Dagger dances around demonically. Susan struggles to get up, but a singer pushes her back down.

INT. BALLROOM - DANCE FLOOR

A fat lady in a ball gown is dancing with a male midget in a tuxedo. She is swinging him around wildly. His feet don't touch the floor.

DAGGER (VO) (SINGING)
 "Pleased to meet you. Hope you
 guessed my name, oh yeah. But
 what's confusing you is the nature
 of my game."

INT. BALLROOM STAGE - THE MOVIE SCREEN

Dagger is shown on the movie screen, dancing across the top of a long banquet table, wildly kicking the glasses, food, and bottles on the table. Seated there are monks, policemen and gangsters in drunken revelry.

DAGGER (VO) (SINGING)
 "Just as every cop is a criminal
 and all the sinners saints - as
 heads is tails just call me Lucifer
 cause I'm in need of some
 restraint."

Dagger explodes out of the movie screen, tearing a gaping hole in it, landing center stage. EXPLOSIONS go off on each side of the screen. Dagger's tuxedo is now a tattered, patched tuxedo resembling a court jester. Dagger has his old recognizable face of green scales and wild hair.

INT. BALLROOM STAGE

Dagger grabs the microphone. He is encircled in a spotlight swirl of psychedelic colors.

DAGGER (SINGING)
 "So if you meet me have some
 courtesy. Have some sympathy and
 some taste."

INT. BALLROOM - DANCE FLOOR

The midget bows to the fat lady, walks over to a table, and brings back a long, white flower box. The fat lady opens it, finds black roses inside. Smiling, she digs down into the box and pulls out a 1920's TOMMY GUN. She begins to SHOOT wildly at the ceiling. It shakes her violently and spins her around in a comical circle. Everyone dives for cover.

DAGGER (O.S.) (SINGING)
 "Use all your well-learned
 politesse or I'll lay your soul to
 waste, um, yeah."

INT. BALLROOM STAGE

DAGGER (SINGING)
 "Pleased to meet you. Hope you
 guessed my name, um, yeah. "But
 what's confusing you is the nature
 of my game, um, baby . . . get
 down!" Woo, who - oh yeah - get on
 down! Oh yeah! Oh yeah!"

INT. BALLROOM DANCE FLOOR

Hunter, Jack, and Gail make their way through the crowd to the far side of the stage. BULLETS tear into tables, chairs and ice sculptures. Gangsters go for their GUNS, flipping the tables over for cover and begin SHOOTING.

People dressed like cowboy heroes such as Maverick, the Rifleman, Paladin, and the Cisco Kid and Poncho FIRE their SIX SHOOTERS. Someone dressed as McLintock punches Nazi Soldiers over tables.

A party goer dressed as Dirty Harry pulls out his .357 MAGNUM and BLASTS away. Two guys costumed as John and Ponch from C.H.I.P.S. dive for cover behind a portable bar as BULLETS rip into the bar's black plastic exterior.

Two people dressed as John Steed and Emma Peel are in the middle of a judo fight with white-hooded Klu Klux Klan.

A couple dressed as Neo and Trinity from the Matrix stand back to back and fire away. Two people resembling Mulder and Scully return fire at some Yakuza.

INT. BALLROOM STAGE

DAGGER (singing)
 "Tell me, baby, what's my name.
 Tell me, honey, baby guess my name.
 Tell me baby, what's my name. I
 tell you one time, you're to blame.
 Ooo, who. Ooo, who. Ooo, who. Ooo,
 who. What's my name. Tell me, baby,
 what's my name. Tell me, sweetie,
 what's my name."

The band continues to PLAY an extended ending to the song as the battle continues.

INT. BALLROOM DANCE FLOOR

A werewolf is shredding several policemen on the dance floor. The werewolf suddenly looks up. A SIX-SHOOTER slowly takes aim and FIRES. The werewolf stops in its tracks, grabs its chest and falls over. We SEE a man in a Lone Ranger costume.

MAN IN THE LONE RANGER COSTUME
 Love those silver bullets.

INT. BALLROOM DANCE FLOOR

Hunter fights and SHOOTs his way towards the stage. He backs into someone. Turning, he sees a Brit in a tuxedo who came as JAMES BOND. He is momentarily startled.

BOND
 Sorry, old chap.

Hunter smiles. They part ways. The MUSIC still plays on.

INT. BALLROOM STAGE

Dagger grabs Susan and pulls her off backstage.

INT. BALLROOM DANCE FLOOR

Jack points this out to Hunter. They push their way through the battling throng and head backstage.

INT. BALLROOM - BACKSTAGE

A robot resembling the black robot from FORBIDDEN PLANET moves into the backstage passageway blocking Hunter, Jack, and Gail. It holds two MACHINE PISTOLS and opens FIRE.

They all dive for cover behind stage scenery. A life-size cutout of the Terminator gets its head sheared off by bullets.

SILVER ROBOT

Warning - Danger - Warning -
Danger, danger!

A robot resembling the silver robot from LOST IN SPACE appears and slams into the black robot, knocking it out of the way.

Jack, Hunter, and Gail use this diversion to run past the robots, continuing to an elevator that just closed. They watch the floor numbers. It stops on the second floor. Gail punches the buttons to no avail.

GAIL

They locked the elevator. Come on.
Let's take the stairs.

HUNTER

I really am getting too old for
this.

INT. HOTEL HALLWAY - SECOND FLOOR

Hunter, Gail, and Jack exit the stairway to the SOUND of GUNSHOTS.

At the end of the hallway, the Marx Brothers (or any other comedy duo or trio) FIRE around the corner and are being FIRED at. The Marx Brothers are in their classic movie garb. Groucho wears his long tailed coat and pith helmet and has his ever-present cigar. Hunter, Jack, and Gail join them.

GAIL

These are the three agents I told
you about.

JACK

(incredulously)
These are your best three agents?

Groucho leans back against the wall and pops another clip into his .45. To his side, Harpo pulls objects out of his long, coat: a rubber chicken, confetti, an inflatable doll. Shaking his head, he drops them on the floor.

GROUCHO

I heard that. I've been insulted in better places than this. Keep talking that way and the secret word will be 'alone.'

HUNTER

What is the situation here?

CHICO

Well, Im'a gonna tell you. They took'a the Princess down the hall and left that bunch'a goons to stop us. We was'a this close and'a 'wham' - no cigar!

GROUCHO

I'll thank you to leave my cigar out of this.

Hunter peeks around the corner. He SEES four mobsters in pin-striped suits with old 1920 TOMMY GUNS. The mobsters FIRE.

HUNTER

Any other way around them?

CHICO

Only way is to go back down to the first'a floor and fight'a your way back to the other end'a the hotel. It's'a long way around.

GROUCHO

(to Harpo)

What are you doing? Can't you be a little more helpful?

Harpo pulls two uzis out of his coat and hands them to Groucho.

GROUCHO (CONT'D)

Now, that's more like it.

Groucho jumps out into the hallway, his long black coattails flailing behind him. He FIRES both uzi's. One mobsters falls. When the clips are spent Groucho dives back face first as BULLETS TEAR into the walls. His pith helmet spins off.

CHICO

I don't think that's a too smart,
boss.

GROUCHO

Well, I'm certainly open to any
suggestions.

Harpo pulls out two hand grenades from his coat.

GROUCHO (CONT'D)

Now that's why I keep you around!
We'll cover you. Can you hit the
end of the hallway from here?

Harpo shakes his head 'yes'. Then 'no'. Then 'yes'. Groucho
does a double take.

CHICO

Get'a ready. Everybody on'a three.
Ready - three!

Everyone steps out and lays down protective fire. Harpo pulls
both pins with his teeth. He steps into the hallway, heaves
the grenades forward. Everyone ducks back behind the corner
as the GRENADES EXPLODE. They all rush to the end of the
hallway. The four mobsters are dead.

Looking down out of the window, Jack SEES a phalanx of seven
Nazi soldiers, Dagger in his ragged tuxedo, and the Dream
Lord in a black Elvis-Las Vegas jump suit taking Susan
through the courtyard past the pool and cabañas. A war is
raging outside.

JACK

Look, it's Susan! They're headed
toward the other wing of the hotel.
We've got to hurry.

GAIL

This back stairway leads directly
to the courtyard below.

They all hurry down the stairs.

EXT. POOL COURTYARD - NIGHT

The pool area and cabañas is lit by EXPLOSIONS and GUNFIRE.
WW II U. S. Rangers fight along side 1890 Texas Rangers.
Skinheads FIRE back along side Nazi Storm Troopers.

Overhead, a Zero strafes the pool area. Then a Spitfire strafes and drops two bombs. The night lights up with small EXPLOSIONS.

Hunter, Jack, Gail and Marx Brothers rush outside. They watch as the Dark Lord and his entourage enter the small elevator lobby at the farthest wing of the hotel. The walls have large floor to ceiling glass panels.

HUNTER

There they go. We've got to cut across quickly!

GUNFIRE erupts around them. They dive for cover. Groucho is hit in the leg.

GROUCHO

Owww! I'm hit.

CHICO

Boss, does it hurt much?

GROUCHO

Only when I laugh.

CHICO

Then you gonna be fine. You ain't that funny anyhow.

HUNTER

Look, you two stay with your companion. Jack, Gail, come with me. Why would the Dark Lord trap himself in there with no way out? Something is not right. I don't like it.

Hunter, Jack, and Gail cut through the battlefield. They drop behind overturned outdoor metal tables, keeping the Dark Lord in sight as the villains enter the elevator lobby.

INT. ELEVATOR LOBBY OF SECOND BUILDING

DARK LORD

Lieutenant, radio for reinforcements. Now! See to it that no one gets into this building.

LIEUTENANT

Heil, Dark Lord. As you command.

The seven Nazi soldiers take up positions behind furniture and overturned tables to defend the lobby.

DARK LORD

Come, my Princess. Your future
awaits you.

SUSAN

You'll never get away with this,
you, you jackal! Jack will save me.
He will come for me. He'll put an
end to you once and for all.

DARK LORD

He doesn't even know what he is
fighting for. Dreams are so messy.
Visiting old memories. Talking to
deceased loved ones as if they are
still alive.

Nightmares more resemble real life.
Anguish, uncertainty, fear. The
dead are skeletons made of rotting
flesh; not someone you will stroll
hand in hand down a beach with.

The elevator door opens. The light inside has a green,
fluorescent glow.

DAGGER

My Lord, can't we see how this
battle comes out? There is so much
blood and carnage.

DARK LORD

No, the forces of good are putting
up a valiant fight. Much better
than I thought they were capable
of. There may be no clear victor
here.

Such a waste. Let's leave this
battlefield and set our sights on
the future. We have our victory in
the past and this battle is
stalemated. I can step into the
nightmares of the future and then
rule the Dream World forever.

DAGGER

But I love the smell of carnage.
It's like pig's snout and rancid
syrup in the morning.

DARK LORD

No, we leave now. The future will be filled with nightmares. But that's the way that the future always is! Come, loyal one, their dreams of a brighter tomorrow are history!

The Dark Lord, Dagger, and Susan step into the elevator. Dagger pushes a button. As the door closes, the elevator interior is consumed in pulsating green light.

EXT. OUTSIDE THE ELEVATOR LOBBY

Hunter, Jack and Gail SEE the bright green light flash as the elevator door closes. They take cover behind overturned lawn tables.

JACK

We've got to get in there! He's taken Susan somewhere! That's a Dream Gate. We've got to stop him.

HUNTER

He's most assuredly taken her to the future. The past is already his. And we seem to be fighting him to a stand off here in the present. So he must be planning to conquer the future and win this war.

JACK

So, come on! Let's follow them!

Jack rises. Hunter pulls him back down.

HUNTER

Jack, not only do the three of us have to take on those seven soldiers, but we still need a key to get to the future. Do you have a key with you?

JACK

No. Morgan had a key. Gail, do you have the key?

GAIL

No, Jack, I don't. No one gave me any keys.

JACK

But Morgan had one.

HUNTER

It was Morgan's sole function in the Nexus to protect you and protect the key for the first gate. So, it seems that we will have to fight our way in and look around for a second key just like you did in that cramped tunnel in the past.

GAIL

Guys, I suggest that we hurry too. There's reinforcements for our friends in there coming this way.

Hunter's eyes go from Gail's eyes down to her breasts.

HUNTER

We need a distraction or two.

GAIL

Oh, hell no.

EXT. OUTSIDE THE ELEVATOR LOBBY

From behind we SEE Gail running toward the lobby, topless, holding her buckskin quiver in her hand. She waves her arms frantically over her head.

GAIL

(yelling)
Hurry, open up. Hurry, open up!
(under her breath)
Damn! Say it in German.
(yelling)
MENSCH MACH AUF! MENSCH MACH AUF!

INT. ELEVATOR LOBBY

The soldiers exchange bewildered looks, then grin. The Lieutenant shakes his head 'yes'. Two soldiers jump up. They collide in their haste to push the chairs away that barricade the door. They both unlock the door and then step back. Gail enters and once inside, points her buckskin quiver at the two soldiers.

GAIL

Danke Schoen.

She FIRES one shot. Two soldiers fall. The quiver flies off, revealing a DOUBLE-BARRELED SAWED-OFF SHOTGUN. She FIRES again. The Lieutenant flies over the table.

The remaining four soldiers open FIRE. Gail dives behind the sofa, losing her shotgun, as BULLETS tear up the sofa.

Hunter and Jack appear at the open door and FIRE, killing the four soldiers. Gail's head pops up from behind the sofa. Hunter retrieves the shotgun, glances at it.

HUNTER

Really, a remarkable double barrel.

Gail stands up, covers her breasts and reaches out toward Hunter.

GAIL

Thank you. I like to think so.

Hunter hands Gail the top of her costume. She turns and ties it. A hail of BULLETS CRASH through the windows. They jump behind the overturned furniture and return FIRE at the approaching soldiers. Gail and Hunter grab two of the fallen guard's WW II machine guns and ammo belts.

EXT. OUTSIDE THE ELEVATOR LOBBY

Twenty soldiers approach and FIRE at the lobby.

BACK TO SCENE

Hunter, Jack, and Gail return fire.

HUNTER

Jack, you must reach the elevator.
You've got to get into that gate so
we can follow Lord Nightmare. We'll
lay down cover. Ready. Now!

Hunter and Gail open FIRE as Jack crawls across the floor to the elevator. He reaches up and frantically presses the button. The door stays closed. The soldiers return FIRE as the lobby erupts in flying fabric. Jack scurries back to cover.

GAIL

They're moving up. Let's do
something fast!

JACK

The door is jammed or something! It
won't open!

GAIL

Guys, don't know how much longer we can hold out. We only have so much ammo. This is one time that an Indian gal would like to see the cavalry come charging up.

Gail peeks over the sofa as Hunter FIRES.

GAIL (CONT'D)

They're almost in!

Hunter and Gail FIRE at the soldiers. They discard the spent machine guns and drop down for cover as the soldiers RETURN FIRE.

HUNTER

Gail, let's key our fire on the closest soldiers.

Jack looks at the elevator door.

JACK

Wait. That's it! The key. The fire key. It's right there! Right before our eyes. Cover me. Now.

Hunter and Gail open FIRE. Jack runs to the elevator, uses his pistol to smash the glass on the slim, red "FIRE EMERGENCY ELEVATOR KEY" box above the panel. Pulls out the long, silver key. BULLETS hit all around him.

Jack inserts the fire key into the keyhole. He turns it. The elevator door slowly opens. He tumbles into the elevator.

JACK

(shouting above the din)
Come on! I'm in. We have to go!

HUNTER

No! We'll never make it to you now. You go, Jack. Go now. We'll hold them off till the doors close. Throw me the key. I'll follow, so wait for me right where you exit. Just wait for me.

Jack slides the key to Hunter. BULLETS rip into the walls all around Jack who is huddled on the floor.

Hunter and Gail return FIRE as six soldiers storm the lobby. Jack presses the 'UP' button and watches as his friends run out of ammo and begin hand-to-hand combat. Gail uses her knife and tomahawk.

A soldier runs towards the elevator, thrusting his rifle forward. Jack scurries backwards like a crab. He hits the back wall as the bayonet comes closer. The closing elevator door snaps the rifle in half, the bayonet only inches from his face.

The elevator ERUPTS in green flashes for several seconds. It shakes violently, making a LOUD RUMBLING NOISE.

INT. FUTURISTIC SUBWAY STATION - ESTABLISHING SHOT - DAY

The subway train comes to a GRINDING halt in a futuristic but grimy station. Graffiti on the car's side read "DARWIN YOKITO SUCKS".

Subway station signs read "SIC TRANSIT MUNDI - MIDTOWN STATION". Large advertising posters for "DARWIN-YOKITO". Photos of sensual half-human, half-animal faces and bodies. Slogans - "BLESS THE BEASTS AND THE CHILDREN" - "NEW DNA FOR A BETTER WAY" - and - "RETURN TO THE GARDEN OF EDEN."

INT. SUBWAY CAR

Jack is jarred to the floor, bathed in flashes of green and white neon. He looks around at the unfamiliar ads along the ceiling. Most are for DARWIN-YOKITO. Suddenly, the car is riddled with BULLETS. The door slides open. Jack rolls around the floor.

Looking out, he SEES a young Asian girl, CHRISSY (16), hiding behind a pillar and FIRING a futuristic UZI. She has short pinkish hair, black leather combat jacket, tight camouflage shorts, torn black fishnet stockings. Futuristic punk.

INT. SUBWAY STATION PLATFORM

Chrissy is pinned down by FIRE from several large SWAT COPS in blue outfits, brown body armor and blue helmets resembling horned boars and horned apes. They FIRE futuristic M-16s. One cop tries to advance, but is SHOT down by Chrissy.

SWAT OFFICER

You there - in the car. Drop the gun. Put your hands up.

Jack realizes he is still holding his Mauser. He hesitates, not sure if he should obey the command. Chrissy turns her gun on Jack.

CHRISSY

You an undercover SIC-TRANSIT Cop?

JACK

No! No! I don't know where I am!
This has got to be a dream.

CHRISSY

Did you say 'dream'? It's about
time you got here.

JACK

I need to find a Dream Keeper –
fast.

Chrissy cocks her head towards the wall. Next to a vending machine for Hormone Soda is Gawain, a three-foot tall robot around two-feet wide, who resembles a tarnished brass cappuccino maker with futuristic side attachments and treads. A machine pistol extends from his side.

CHRISSY

Well, you found one. That's Gawain.
I'm Chrissy. Now, Mr. Dream Hunter,
wanna help us all get out of here.

JACK

I'm not the Dream Hunter. He's back
in the past. I mean present.

Chrissy ducks as BULLETS ZING past her.

CHRISSY

Hey, Gawain, you know you can help
anytime you feel like it, you
refugee from a junk yard.

Two SWAT cops move up together, FIRING as they go. They duck behind a white-tiled pillar for cover.

Gawain pops out a foot-long blue missile launcher. The MISSILE FIRES, zooming directly into the pillar. The PILLAR EXPLODES and drops the two cops to the floor. One cop's helmet rolls forward stopping outside the subway car door. The helmet is shaped for a half-human and half-ape face.

CHRISSY (CONT'D)

(exuberantly)

Way to go, Sir Gawain!

The SWAT team returns heavy FIRE.

CHRISSEY (CONT'D)
Really pissed them off. Hey, Dream
Hunter, does that antique pea
shooter work? If it does, use it!

JACK
Sorry, it's empty. And my name is
Jack. I'm not the Dream...

BULLETS interrupt him. He is showered by plastic.

CHRISSEY (CONT'D)
Whatever. That makes two old
fossils over there.
(to Gawain)
Hey, metal midget, you got a Big
Bertha left? I'm about ready to
break for those stairs over there.
It's getting too hot down here.

Gawain switches the spent blue missile launcher for a larger
launcher with a bigger, red rocket. BERTHA is stenciled on
its side.

CHRISSEY (CONT'D)
(enjoying this way too
much)
All right! Ready, Jack-Man. We head
for those stairs when the Bertha
goes boom.

A hail of BULLETS riddles the soda machine. Its contents spew
out. Gawain FIRES the Bertha ROCKET. It spirals in a wobbly
trajectory and EXPLODES, scattering SWAT cops, sending up a
cloud of thick, red smoke.

Chrissy, Jack, and Gawain bolt for the stairs and make their
way to street level.

EXT. TOWERING BUILDINGS - STREET LEVEL - DAY

They emerge from the subway onto a futuristic downtown
street, greeted by the SOUND of TRAFFIC. The sky is smoggy.
Futuristic cars clog the street. Thirty yards above them
another lane of traffic floats in one directions. Thirty
yards above that is a third lane of airborne traffic.

Jack is awe struck. Chrissy LOOKS about frantically. She
spots a Police Cruiser at the curb, a convertible hovering a
foot above the pavement with a roll bar across the middle
supporting flashing police lights.

A traffic cop with a human/baboon face is writing a ticket on a futuristic i-pod. The driver, with a human/rat face, unsuccessfully pleads his case.

CHRISSY

I hate monkeys. There's our ride.
Come on.

They run towards the police car. No one on the sidewalk pays any attention to them.

CHRISSY (CONT'D)

Hey, Monkey-boy. Heads up!

She swings her uzi upwards and knocks the cop out.

CHRISSY (CONT'D)

Get in. We gotta go, Joe!

Chrissy picks up Gawain, gently sets him in the back seat. An automatic shoulder harness slides over the top of him.

GAWAIN

This is a little too tight, your
wonderfulness!

Jack stands there, surprised that Gawain can speak. Chrissy hops into the driver's seat. The shoulder harness secures her immediately.

CHRISSY

Then I suggest you go on a diet
next week, tubby. Hey, Jack, get
in! We haven't got all day here.

Jack crawls over the door. The shoulder harness tightens around him. Chrissy flips on the SIREN and pulls into traffic as the SWAT cops emerge from the subway stairway behind them.

CHRISSY (CONT'D)

Hold on. Rush hour traffic's a
bitch!

EXT. DOWNTOWN STREETS - FIRST LEVEL OF TRAFFIC

The stolen cop car swerves through downtown streets. Suddenly, three police cars pursue. They weave through the congested traffic on the street level.

GAWAIN

We have company, Miss Speed Racer.

CHRISSY

(frustrated at the traffic)
 Tell me something I don't know.
 We've got to break out of this
 local lane and get up on top.
 Where's the next mag-up ramp,
 Jackson?

Jack stares back blankly, not comprehending the question.

CHRISSY (CONT'D)

(frustrated with Jack)
 The next damn magnetic up ramp!
 Look for a blue access ramp. Look
 at that readout on the dashboard.
 There. Tell me where the next blue
 up ramp is!

INT. STOLEN COP CAR DASHBOARD

Many colored lights flash on a small computer with undecipherable keys. Above is a small monitor screen that shows a horizontal white line on the bottom - a yellow line in the middle - and a green line on the top.

A blue line appears on the screen at a 45-degree angle between the white line and the yellow line. Green L.E.D. numbers rapidly begin to count down from 10.

INT. STOLEN COP CAR

CHRISSY

(shouting)
 I gotta do everything. There! That
 blue line! Tell me when that hits
 zero!

JACK

O.K. Almost there. Ready? 3-2-1-
 zero!

Chrissy pulls back on the airplane-like steering wheel.

EXT. FIRST/SECOND LEVEL OF TRAFFIC - STOLEN COP CAR

The car veers sharply up from street level into the second level of traffic. The three pursuing cop cars follow. Cars ahead of them are careening to get out of the way when they HEAR the SIRENS.

INT. STOLEN COP CAR

CHRISSY

(shouting)

Well this sure bites the big one!
Let's see if a little boomer will
slow them down. What you got,
Gawain?

GAWAIN

I've got nothing left. I shot my
wad back at the station saving your
little butt, girlfriend.

CHRISSY

Oh, that's just great. Now I got an
empty tin can with me!

Chrissy LOOKS around the cop car and SEES a futuristic
shotgun secured between the seats.

CHRISSY (CONT'D)

Sweet! Some fire power. Here, Jack,
take the wheel.

Chrissy flips a switch retracting her shoulder harness. She
pushes two buttons on a keypad and the entire steering column
swings over to Jack. She crawls over the front seat. Jack,
stunned, grabs the steering wheel tightly.

JACK

(in a panic)

I can't drive or fly this thing!
What am I supposed to do?

CHRISSY

Simple. Just don't hit anything.

From the backseat next to Gawain Chrissy pumps the SHOTGUN,
takes aim, and FIRES off TWO LOUD SHOTS.

EXT. SECOND LEVEL OF TRAFFIC - TWO PURSUING COP CARS

SHOTS shatter the windshield of the first cop car. It swerves
side to side, does a complete loop-the-loop and SMASHES into
the second cop car. Both CARS CRASH into the side of a
building with a LOUD EXPLOSION. One cop car continues the
pursuit.

INT. STOLEN COP CAR

CHRISSEY

Wowza! Who says you can't fight the law and win. There's a new sheriff in town.

JACK

Ah, Chrissy, you might want to look at this. What do I do now?

EXT. SECOND LEVEL OF TRAFFIC

Six cop cars are lined up as a roadblock a half-mile ahead. They point impressive looking weapons. The magnetic roadway is cleared of all cars between them and the stolen cop car.

BACK TO SCENE

CHRISSEY

Pull up! Pull up! We gotta hit a mag ramp to the upper expressway! Look for another blue ramp!

GAWAIN

Oh joy, this should be fun.

JACK

Where? Where?

Jack scours the monitor screen. He SEES a flashing red line going from the yellow line to the upper green line at a 45-degree angle.

JACK (CONT'D)

I see the line! I've got it! I've got it!

Chrissy leans over the seat and SEES the flashing red line.

CHRISSEY

No, Jack, no! Not that ramp. Don't- take- that- ramp!

EXT. THIRD LEVEL - STOLEN COP CAR

It shakes violently as it rises to the top level of traffic. They are now going against traffic. Oncoming cars careen wildly into each other to avoid them. The SOUNDS of the POLICE SIREN, HONKING HORNS, and tremendous CRASHES all clash. An oncoming car SIDESWIPES their door.

Another oncoming car flies over the top of the stolen cop car. It SHEERS off half of the flashing police lights. Jack steers for his life. Chrissy is tossed about in the back seat. They zigzag wildly against traffic causing CARS to SLAM and EXPLODE into surrounding buildings.

INT. STOLEN COP CAR

Gawain extends a telescoping pointer. It snakes between the seats, and presses a button on the dashboard. The car stops instantly. Chrissy is thrown over the seat back into her original seat.

Jack and Chrissy catch their breath. Gawain shakes visibly.

CHRISSEY

(angrily)

What in Bob's name were you trying to do! Kill us all so the cops won't have to?

JACK

(angrier)

Hey, I didn't ask to fly this thing!

GAWAIN

Children, children, might I suggest that we move along quickly and argue later. The police will have more squad cars up here in minutes. And we do seem to be holding up traffic.

EXT. DOWNTOWN STREET - THIRD TRAFFIC LEVEL

Crashed cars piled up behind and in front of them. Flaming cars protrude from surrounding buildings. All traffic has come to a complete stand still. Their COP CAR'S SIREN ENDS with a sad whimper.

INT. STOLEN COP CAR

Chrissy angrily slams the keypad and regains the steering wheel.

CHRISSEY

And I'll drive!

JACK

Fine!

CHRISSY

Let's take this baby down to the
alleys behind the docks and ditch
it. Let's go.

EXT. LARGE WAREHOUSE - ESTABLISHING SHOT - NIGHT

Old three-story building that has seen better days. Tiny slivers of light leak out from boarded up windows.

INT. LARGE ROOM OF WAREHOUSE

The room is lit by candles casting strange shadows. The windows boarded up. This crumbling tenement is the safe house for a band of freedom fighters. The sparse, torn mid-century modern furniture makes it look like a George Jetson-crack house.

Posters of DARWIN-YOKITO with the half-human, half-animal faces and bodies with the catchy slogans paper the walls. Some are torn and others have the international 'NO' symbol spray painted across them.

Two boys in oversized combat fatigues light a single cigarette. One is normal looking. The other has tufts of facial hair resembling a spider monkey. A girl with aquatic features and long greenish hair boils soup in a dented pan on a dirty old stove.

Over in the corner, several normal kids clean futuristic handguns and rifles. More guns and gas masks lie on the old formica kitchen table.

Jack and Chrissy are seated on the floor leaning against a wall beside a boarded up window. Gawain stands across from them. The light from between the slats illuminates their faces. They are obviously exhausted.

JACK

So, this is your secret
headquarters?

Chrissy is pulling on a pair of camouflage pants.

CHRISSY

(still pissed)

Hey, we do what we have to - to
survive. At least, I didn't try to
kill us all by driving against
traffic. What a great escape that
was. The big Dream Hunter doesn't
even know how to drive.

JACK

I told you, I'm not the Dream
Hunter. He'll be here soon. I hope.

Chrissy thrusts her finger in Jack's face.

CHRISSY

Listen, Jackson, you came through
the Dream Gate ... not exactly on
time, mind you... but I waited.

Now you tell me you left the Dream
Hunter fighting for his life in the
past and you expect him to come
soon. We are running out of time to
stop the damn Dark Lord from taking
us all to hell in a handbag.

JACK

Look, I'm sorry. But what is going
on here? It's all so confusing.
What are all those gorilla and pig
cops? What happened?

GAWAIN

Allow me to explain.

Chrissy slumps back, pulling on her black boots.

GAWAIN (CONT'D)

Several years ago, the Darwin-
Yokito Corporation made a great
scientific breakthrough. Artificial
bonding nucleotides and enzymes.

They began offering gene splicing
therapy for all sorts of medical
purposes. It came from combining
human and animal cells. Damaged
human cells could be replaced with
good animal cells to overcome
debilitating diseases.

At first, it was a godsend for the
human race. Miracle cures and great
strides in medical therapy were
made.

JACK

What's so bad about that?

CHRISSY

(still pouting)
What a screw doofus.

GAWAIN

Humans, being essentially a narcissistic species, found a new way to exploit this medical wonder. Soon it became fashionable for the rich to obtain exotic appearances, skin of a leopard or tiger. Gene splicing for fashion's sake.

Then, vanity gave way to performance enhancement. Athletes began gene splicing to gain speed, strength, and agility.

JACK

Then it was all good, right?

GAWAIN

Well, the next step was painfully obvious. If the rich and the athletic icons did this, then everybody else must follow suit to be like their idols.

JACK

Then everybody...

CHRISSEY

Not everybody, Jack!

GAWAIN

No, not everybody... yet. Those police we fought are in the employ of Darwin-Yokito. They are more animal than human. Everybody...

CHRISSEY

NOT EVERYBODY!

GAWAIN

Almost everybody, when it became law. It is being done on all new borne babies in hospitals. Almost everybody has been gene spliced by Darwin-Yokito in the past few years.

Jack continues to look around the room at the Darwin-Yokito exotic posters all during Gawain's explanation.

GAWAIN (O.S.) (CONT'D)

But once people were gene spliced, the nightmares began.

(MORE)

GAWAIN (O.S.) (CONT'D)
Savage, horrible nightmares. It seemed that nightmares were the side effect of the procedure. Not too small a price to pay - initially.

But, as the nightmares finally became public knowledge, some people tried to resist. People who resisted are now hunted down and brought in for the procedure. We eventually discovered that Darwin-Yokito was really run by the Dark Lord of Nightmares.

JACK
So the Dark Lord is responsible for all those monsters out there?

GAWAIN
What you see here is part of the Resistance, small pockets of fighters holding onto their humanity at all costs. Ironically, they are hunted like animals by animals so that they can be processed into animals. The Dark Lord is close to ruling the entire earth. And destroying all of mankind's dreams.

Jack LOOKS around the room at the rag tag group huddled in the dark. It doesn't look good for humanity.

JACK
Chrissy, thank you for saving me back there.

CHRISSEY
You're welcome. Here, take this. It gets cold here at night. It should fit you.

Chrissy tosses him a brown leather bombardier's jacket.

JACK
I can't take someone's jacket. Won't they need it?

CHRISSEY
(subdued)
He won't be needing it. We lost him last week.

EXT. STREET OUTSIDE WAREHOUSE

The three-story safe house looms in the distance. A flicker of light emanates from the second floor. The back of a helmet marked DARWIN-YOKITO SPECIAL FORCES MOVES INTO THE FRAME. The helmet turns revealing a half-human, half-GORILLA COP.

GORILLA COP

Ready? We go on my signal.

Several cops with helmets resembling short-horned bulls move forward, their face shields down, carrying futuristic assault rifles. The Gorilla Cop motions with hand signals. Two boar cops advance and point a bazooka at the safe house. The standing cop taps the kneeling cop on the shoulder. He FIRES the BAZOOKA. The shot EXPLODES a few feet below the second story window.

INT. WAREHOUSE

A RAGGED BOY standing by a boarded up window is thrown back by the EXPLOSION. Plaster falls. The room is rocked.

RAGGED BOY

Look out. The cops are out in the street.

EXT. STREET OUTSIDE WAREHOUSE

The standing Boar Cop slaps the kneeling cop on top of the helmet. The kneeling cop flinches, takes aim, FIRES again.

BACK TO SCENE

A boarded up window EXPLODES. Wood and glass shower the room. ANOTHER SHOT hits a second window with the same result. A gas CANISTER ERUPTS, spinning on the floor. The occupants scramble to the table, grab gas masks and rifles. They head for the blown out windows and FIRE down into the street. The cops below return FIRE. Chrissy presses Jack to the floor. Gawain scoots off.

CHRISSY

Stay low. Forget about the gassy masks. I've got to get you out of here. Follow me.

Chrissy and Jack crawl through the smoke to the back wall where Gawain is waiting. Chrissy opens a small door in the wall marked "LAUNDRY". She picks up Gawain and drops him down the chute. BULLETS ricochet all around.

JACK
Down a laundry shoot?

CHRISSEY
Better than being in this fire
fight. It's our emergency escape
plan. All the way down to the
basement. It's well padded and
almost perfectly safe.

JACK
Almost!

CHRISSEY
(shouting)
Look, you wanna die? Now go! Get in
there!

Jack lowers himself into the laundry shoot. Chrissy waits a second, then dives in headfirst.

INT. BASEMENT LAUNDRY ROOM

The room is lit by dim bare light bulbs. Broken laundry machines line the walls. A giant pile of old towels and sheets are stacked up three-feet high underneath the laundry chute.

Jack lands on his back on the sheets. As he is about to get up, Chrissy lands face down on top of him. They are both stunned momentarily, their faces only inches apart. Slowly, they realize the awkwardness of their position.

GAWAIN
We really don't have time for that,
your worshipfulness.

CHRISSEY
Stuff it, you rolling can opener.

Chrissy quickly rolls off Jack, accidentally kneeling him in the groin.

JACK
Owww.

CHRISSEY
(snickering)
Oh, sorry about that.

They hear GUNFIRE and COPS as they storm the building above them.

GAWAIN

Might I suggest we move quickly through the exit tunnel? This basement is walled off from the outside. The chute is the only way in. An old underground tunnel behind the last washer connects this building to a building two blocks away.

CHRISSY

Fine! But first we arm ourselves.

JACK

With what? Wash clothes?

Chrissy goes over to a large fire extinguisher cabinet. The glass has been tagged with spray paint. You can only SEE the BREAK IN CASE OF EMERGENCY sticker. Chrissy LOOKS around, finds a brick and shatters the glass.

Inside are two assault rifles, several handguns, ammunition, and a grenade. She puts the grenade in her pocket, tosses a rifle and a handgun to Jack. Jack puts the handgun in his holster inside his jacket.

CHRISSY

Load up your pockets with ammo. We're gonna need it to stay on the run for a while.

JACK

No, wait. I'm tired of running. This is like a dream where you're running and running in place and you never move or get anywhere. And the evil shadow that you are running from is still there - right behind you.

It's time to take the fight to him - to the Dark Lord. He's got my Susan. I won't lose her again. If I must face my nightmares to live my dream, then I will.

CHRISSY

Jack, what are you saying?

JACK

Not everyone gets a second chance to make his dreams come true. I've got one. The chance to be with the only woman I've ever loved.

(MORE)

JACK (CONT'D)

I wouldn't dream of wasting that chance.

Jack puts both hands on Chrissy's shoulders.

JACK (CONT'D)

Look, maybe I can do this without you. You don't have to go in. Just show me where I can find him. I'd hate to lose another Dream Keeper like you.

CHRISSY

(with a slight giggle)

Oh, Jack, you really need me. I ain't afraid to face that Nightmare Creep. So don't you worry about me. But, I'm not your Dream Keeper. Gawain is.

Jack's face twists in surprise.

GAWAIN

For once, she's right. I, Gawain, your humble servant, am your Dream Keeper.

JACK

But you can't be. When I got here, back in the subway, I asked Chrissy about finding a Dream Keeper and she said that I found her.

CHRISSY

No, Jack, I said you found one and pointed to the old teakettle there. And he is a damn good one.

GAWAIN

Why, your greatness, I didn't know you cared?

The SOUNDS of the BATTLE gets louder above them.

GAWAIN (CONT'D)

I suggest a hasty retreat now that you are both loaded for bear... and boars. The exit tunnel is this way.

A powerful flashlight pops out of Gawain's shoulder.

GAWAIN (CONT'D)

I assume that the next stop will be the Darwin-Yokito building?

CHRISSY

Nope. First we have to stop at the paper mill. Then we can move in and wipe them out.

EXT. DARWIN-YOKITO BUILDING - ESTABLISHING SHOT - NIGHT

The dark, futuristic building eerily resembles the black tower seen on the last Dream Tapestry. It looms menacingly over everything. The streets around it are heavily patrolled by armed guards with half-human and half-animal helmets. Armored vehicles drive past the front entrance.

EXT. DARWIN-YOKITO LOADING DOCK

A "MILLS PAPER" delivery truck pulls up to the loading dock. There are two bull guards leaning lazily against the wall. A pig-faced driver unloads a pallet of large boxes marked MILLS PAPER-2 PLY SOFT TOILET TISSUE.

INT. DARWIN-YOKITO STOREROOM

Driver drops a pallet in an open slot down the first aisle, then leaves. As he leaves, the guard steps outside and pushes the button on the wall, lowering the steel shutter door.

The storeroom is dimly lit. On close examination of the boxes, there are scores of holes poked in the sides of two boxes. Knives extrude through those two boxes and cut the side. On the third box, a tiny buzz saw cuts a hole.

Chrissy's foot bursts through her box. Jack pushes the side of his box out. Chrissy then pulls Gawain out of the third box, setting him on the floor. Toilet paper rolls tumble out onto the floor with each escape.

CHRISSY

Damn! I thought that I was gonna sweat to death in there.

GAWAIN

I didn't know that divas could sweat.

CHRISSY

Just because you don't sweat, Mr. Machine.

JACK

Whew, I never thought that was going to work.

CHRISSY

You gotta trust me, Jack. Just think, what is the one thing that even a fortress can't do without? Toilet paper. He who controls the toilet paper controls the world. They get deliveries every night, same time, like clockwork.

JACK

How did you know?

CHRISSY

Little Mouseboy used to work in accounting here. He downloaded a whole lotta stuff and snuck it out to us before (BEAT) well, before. I've got this whole building memorized. Well, at least the important parts memorized.

JACK

Can we find Sue through the loading dock computers?

CHRISSY

Nope. No can do. We need to access the mainframe. That's on level 65.

GAWAIN

Ahem, Little General, I believe it's on level 66.

Chrissy sticks her tongue out at Gawain.

CHRISSY

O.K. What's one floor, give or take two. Gawain has the plans downloaded into his system, in case we ever needed a backup.

GAWAIN

You're welcome, Miss Manners.

JACK

How many people will be guarding the mainframe? Twenty? Thirty?

Chrissy shoots a quick glance back at Gawain.

CHRISSY

On the midnight shift. Let's see. One guard and two techies, I believe.

GAWAIN

Correct. Just three people. One for each of us.

JACK

But what are we going to do? Just walk in there?

CHRISSY

You got it. We use the service elevator. Just trust me.

Chrissy turns to Gawain.

CHRISSY (CONT'D)

Makeup!

A door opens on Gawain's side. A tray slides out with three small tins and a tube of glue resting on it.

INT. 66th FLOOR ELEVATOR DOORS

They exit the service elevator on the 66th floor. Chrissy has orange and black makeup smeared like tiger stripes on her face plus two strips of light brown hair tracing her jaw line. She keeps pressing on the left strip of hair. They move down the hallway. A sign reads "MAINFRAME - TOP CLEARANCE ONLY."

CHRISSY (CONT'D)

Damn this fuzzy piece! How old is that glue, anyway? This is gonna fall off my damn face!

GAWAIN

It only has to stay in place for a few minutes, my ferocious feline. Unless you plan to wear it permanently. Which might be an improvement.

CHRISSY

Go stuff yourself with motor oil.

JACK

You look fine. Let's do this.

They peek around the corner and SEE one HIPPO-GUARD sitting in a chair with his back to the glass door, half watching TWO TECHNICIANS seated at computer terminals. The room has a myriad of computers lining the walls. Etched glass doors read - MAINFRAME SECTION #666.

INT. MAINFRAME ROOM

Through the glass we SEE Chrissy POUND her fist on the glass doors, holding Jack with her other hand. Jack's hands are behind his back, apparently bound.

The Hippo Guard is startled by her sudden appearance. He spills his large coffee cup in his lap. He draws his handgun and approaches the glass door as Chrissy continues POUNDING.

CHRISSY

(shouting)

Open the door, you moron! This place is under attack by a bunch of rebels! I've got one here! There is another right down the hallway!

Hurry up, get off your lazy, fat ass or this will go in my report to Special Secret Operations.

The Hippo Guard trundles to the door while still wiping the coffee from his pants.

HIPPO GUARD

Who are you with? What's going on?

CHRISSY

I'm with Special Secret Operations. We are under attack. Now, open this damn door.

The Hippo-guard pulls out his ID card and swipes it. The glass doors slide open. Chrissy roughly pulls Jack into the room.

CHRISSY (CONT'D)

Well, what are you waiting for? There's another rebel running down the hall that way! Go get him!

The Hippo-guard jogs past Chrissy and down the hallway.

The two technicians swivel in their chairs to face her. One is a droopy, dog-faced man. The other a feline-faced woman with pointy black glasses.

MALE TECHNICIAN

Wait a minute. You can't bring him in here. This is highly irregular. You don't have clearance to be in here.

FEMALE TECHNICIAN

He's right. Who are you, anyway?

MALE TECHNICIAN

You're not in uniform. I've never heard of Special Secret Operations. I'm alerting the Night Supervisor.

Behind Chrissy and Jack, the Hippo-guard flies backwards accompanied by a LOUD ELECTRICAL ZAP. Then both technicians reach for alarm buttons. Chrissy and Jack FIRE their pistols. There is a WHIZZING SOUND. Darts imbed themselves into the necks of both technicians, who drop over immediately.

CHRISSY

Tranquilizer darts. Works every time.

Chrissy looks back. Gawain enters the room. He has a small cattle prod, still sparking, extended in front.

GAWAIN

Rather shocking, wouldn't you say?

CHRISSY

Don't even start that.

They move over to the computer console staring at the keyboards which have over 200 keys each. Some simply colored, some are Greek symbols, some Roman numerals, some Egyptian hieroglyphics.

JACK

Damn! Now what?

GAWAIN

If you will permit me. This is more my field of expertise.

Gawain extends a copper rod with a computer jack on its tip and plugs into the mainframe. Computer TAPES WHIRL and CPU's DIAL up data. On one of the over-sized monitors directly in front of them, the image of Susan appears in a small room.

JACK

There she is. There's Sue! Where is that?

GAWAIN

One second and I'll have the location.

The monitor shows Susan pacing like a caged animal in an elegant Romanesque-style room.

She is wearing a short, white, tunic dress and an elaborate gold necklace with a large gold ankh. The number 99 followed by hieroglyphics appears on the bottom of the screen.

GAWAIN (O.S.) (CONT'D)
It is the 99th floor.

JACK
How do we get up there?

Chrissy swings her assault rifle in front of her.

CHRISSY
We find the restricted elevator to the top and shoot our way in.

GAWAIN
Oh joy, Annie Oakley got her gun.
Into the valley of death rode the three.

Hunter appears in the doorway wearing a long black trench coat, holding two assault rifles with a katana strapped behind him. He wears a headset.

HUNTER
Better make that four.

JACK
Hunter! Thank God, you've made it.
What happened back in the present?
How did you find us?

HUNTER
We are doing fine back in the present. That battle is a stalemate. So, the battle for the future will decide the fate of the Dream Realms.

Hunter pats Gawain on the top of his head.

HUNTER (CONT'D)
As for how I found you, good old Gawain has been broadcasting your location all the time so that I could catch up. And I followed your plan to get in. Well, I basically followed it.

He points to a monitor that shows the two guards on the loading dock slumped against each other against the wall, unmoving.

HUNTER (CONT'D)

They look so peaceful, don't they?

Hunter places his headset down.

HUNTER (CONT'D)

Too much interference on the top floors for this. So, are we ready to go after the Dark Lord?

JACK

I'm going to free Sue. I watched her die once... years ago. I won't stand by and watch again! I'll free her or die trying.

HUNTER

Let's leave the dying part out of it, all right, Jack? We should all stick together. That way we -

JACK

No! I'm not leaving without Susan! You said that Lord Nightmare needed her to pass through the Dream Gates. Well, he's done that. He doesn't need her anymore.

You go shut this nightmare factory down. But I am going for Sue. Now, how do I get to the 99th floor?

HUNTER

Fine. Fine. You take Gawain and stay close to him. You will need your Dream Keeper. We will go after the Dark Lord. Where is the Dark Lord right now?

CHRISSEY

He would be on the top floor. On 100. The entire floor is where he rules the world from.

HUNTER

Then, that is where his world will end. How do we get up there?

Chrissy types on two keyboards simultaneously.

CHRISSEY

Let's hack this baby and find the password for the elevator to the top floors.

COMPUTER VOICE (O.S.)
Enter user code. Enter user code.

CHRISSY
User code? User code? That would
be...

She looks down to Gawain.

GAWAIN
Bad Moon Rising, my verbal vixen.

CHRISSY
Bad moon rising. Right, I knew
that.

On the monitor in the colored bar to the right of the words
"USER CODE" - "RESTRICTED ELEVATOR ACCESS" appears "0-6-6-6."

CHRISSY (CONT'D)
At least, he's a consistent little
devil.

INT. 66TH FLOOR HALLWAY

They all head down the hallway. At the end is an ornate
elevator framed with brass ceremonial masks and etchings. It
is both foreboding and sensual. A brass sign above the
elevator buttons and keypad reads "RESTRICTED ACCESS
ELEVATOR."

They reach the elevator and find a keypad with UP and DOWN
arrows. Jack repeatedly punches the UP arrow on the brass
plate. Chrissy pushes Jack's hand away and punches in the
code "0-6-6-6." She smiles at Jack. The elevator opens. They
all step in.

HUNTER
Are you ready for the battle of
your life, little girl?

CHRISSY
I was born ready, old man.

The elevator door closes. Hunter leans in close to Jack.

HUNTER
Jack, I think I know why you are
the Chosen one. It is your love for
the Princess Susan. How you are
willing to go through hell to save
her.

JACK
I couldn't dream of being with
anyone else.

HUNTER
And that dream is what makes you so
special.

The elevator door opens on the 99th floor. Jack and Gawain
get off the elevator.

HUNTER (CONT'D)
Good hunting, Jack. Go rescue the
Princess.

CHRISSY
(for the first time
sincerity in her voice)
Take care of him, Gawain. And come
back in one piece.

The elevator door closes as Gawain replies.

GAWAIN
And you, too, little warrior.

JACK
Which way, Gawain?

GAWAIN
Mister Jack, I was built with
limited G.P.S. not E.S.P. I only
have an outline downloaded of this
floor. We will have to just search
room by room.

JACK
But that could take forever!

GAWAIN
Then I suggest that we start right
away.

A directional sign on the wall reads "99th FLOOR". Underneath
"ARCHIVES, BLUE DISC STORAGE" and "LAB" with an arrow and
more hieroglyphics.

SUSAN'S VOICE (O.S.)
HELP! HELP ME!

Jack and Gawain run to the end of the corridor. As they reach
the corner, they SEE three guards with horned helmets pulling
Susan, in her red silk dress, around the next corner at the
other end of the hallway.

JACK
Hurry, Gawain. We've got to catch
them!

An extra wheel extends on the treads on Gawain's tracks. He shoots down the corridor at high speed. They reach the next corner but are greeted by a HAIL of BULLETS. They pull back behind the corner just in time.

GAWAIN
Well, that was close. If you'd let
me by, I'll assess the situation.

Jack steps back. Gawain extends a tiny robotic arm with a small camera on its end, and peeks around the corner. A tiny monitor pops up from Gawain's top for Jack to view.

We SEE one GUARD with a pistol to Susan's head. Susan struggles. The other two guards are kneeling, aiming their rifles down the hallway toward Gawain and Jack.

SUSAN
HELP ME! PLEASE, DON'T LET THEM
KILL ME!

GUARD ONE
Throw down your weapons and come
out or I will kill the girl. You
have ten seconds or she's dead

Jack stares at the tiny screen. His worried expression is replaced with a smile of recognition and then resolve.

JACK
Gawain, you are fully loaded,
right?

GAWAIN
Yes, I haven't fired any of my
arsenals yet.

JACK
O.K. Listen to me. I want you to
fire off a rocket and take them all
out. All of them.

GAWAIN
But, you'll kill the Princess, too.

JACK
No, we won't. You have to fire one
of your rockets and blast them all.
Now. Please, I know what I'm doing.
Trust me on this.

Gawain switches the robotic camera arm for one with a blue missile launcher. Jack and Gawain step out into the hallway. Both hold their arms up.

JACK (CONT'D)

All right, we're coming out. Hold your fire.

GUARD ONE

Now drop your weapons and lie down on the floor.

Susan speaks. But it is in Dagger's voice.

DAGGER

Oh for pity sake, shoot them both.
(BEAT) NOW! Just shoot.

JACK

NOW, GAWAIN!

Gawain lowers his launcher and FIRES the missile. Jack drops to the floor. The missile swirls down the corridor trailing blue smoke. It EXPLODES in front of the kneeling guards. Bodies fly against the wall. Three guards lie dead.

As the smoke clears, Susan runs away down the hallway. As she runs, she transforms into Dagger, dressed in his torn pink leather jacket and black leather pants.

JACK (CONT'D)

Damn! We missed him. How do you kill that thing?

GAWAIN

How did you know you weren't shooting at the Princess? How did you know it was Dagger?

JACK

Remember when we saw Susan on the monitor on the mainframe? She was wearing a white dress. Now she was wearing the red dress from the ballroom. You get an eye for continuity errors when you watch as many movies as I have.

I knew it had to be the shape shifter. He was just far enough away from you to be able to shape shift. Come on, we've got to catch him and force him to tell us where Susan is.

They move down the hallway after Dagger. They turn several corners until, at one corner, they SEE Dagger. Dagger punches in a code on the keypad to get into the lab. The lab doors are plastered with biohazard warning signs and hieroglyphics. The doors open and close behind him.

Jack and Gawain rush up just as the metal doors close.

JACK (CONT'D)

How do we get in? Do you know the code?

GAWAIN

No, but I can try to short out this door lock.

Gawain extends a robotic arm with a tiny welding TORCH. SPARKS fly.

GAWAIN (CONT'D)

This is not as easy as I assumed. It seems to be an mattanium reinforced octa-coded system.

JACK

(impatiently)

Come on, Gawain. Open the door.

GAWAIN

Mister Jack, I'm a Dream Keeper - not a welder.

SPARKS fly. Then metal doors slide open. Jack bolts inside. The doors slam shut-leaving Gawain outside.

GAWAIN (CONT'D)

Wait for me... Oh my, this isn't good!

Gawain turns his attention back to the exposed keypad. SPARKS fly again as he tries to reopen the lab doors.

INT. LAB

The lab is lit in soft blue with rows of beakers bubbling with different colored liquids in hundreds of beakers. Over to the side are two parallel sparking rods-right out of FRANKENSTEIN. Jack moves cautiously, rifle extended.

DAGGER (O.S.)

(voice has a heavy echo)

OH, JAA-ACK. WELCOME TO MY PLAYGROUND.

Jack whirls around trying to locate the source of the voice. There are only bubbling beakers, blinking lights, and glass tubes.

DAGGER (O.S.) (CONT'D)
 YOU'RE ALL ALONE NOW, JACK. YOUR
 HUNTING DAYS ARE OVER. YOU ARE THE
 HUNTED NOW!

A snake quickly slithers across INTO THE SHOT. Jack reacts, aiming his rifle downward. But the snake is gone.

DAGGER (O.S.) (CONT'D)
 YOU REALLY DIDN'T THINK THAT YOU
 HAD A CHANCE, DID YOU? NO ONE CAN
 ESCAPE HIS NIGHTMARES.

INT. 100th FLOOR

Hunter and Chrissy move stealthily down a disorienting black and white hallway of odd angles, a German Expressionistic-style ala DR.CALIGARI. They enter a small rotunda. Etched in the walls are massive scenes reminiscent of Fritz Lang's METROPOLIS. The Dark Lord's image towers above the monochromatic, futuristic cityscape.

CHRISSY
 He really likes himself, doesn't
 he? You think he's overcompensating
 for something?

HUNTER
 He'd better enjoy it while he can,
 because it all ends here tonight.

There are two doors leaving the rotunda.

HUNTER (CONT'D)
 Which one, little girl?

CHRISSY
 You pick one, old man. I'll take
 the other.

HUNTER
 We are not splitting up.

CHRISSY
 Don't worry about me. We're running
 out'a time. He can go kill the
 Princess at any moment. You know
 that. So, stop being all macho and
 busta move.

Chrissy takes the door on the left and, shaking his head, Hunter goes through the other door.

Chrissy moves cautiously down a long marble hallway with columns supporting marble busts of Alexander, Caesar, Genghis Khan, Henry the Eighth, Napoleon, and Hitler.

A door opens ahead of her and three smallish MANDRILL-FACED GUARDS in black fatigues leap out. They SHRIEK loudly and open FIRE with their RIFLES. Chrissy drops to the floor, rolls over behind a marble column. BULLETS rip into the columns and into the busts sending chips flying everywhere. Chrissy returns FIRE, killing all three guards.

CHRISSY (CONT'D)

Oh man, they're not gonna make this easy. God, I hate monkeys.

Behind her a door opens and two more MANDRILL GUARDS leap out. They SHRIEK loudly and pounce on her from behind.

INT. 100TH FLOOR ORNATE HALLWAY

Hunter approaches gold double doors at the end of a hallway. The relief on the doors shows the Dark Lord standing atop the globe with his arms outstretched. There is the SOUND of something big charging at him from behind. Turning, he SEES an eight-foot tall RHINO-MUTANT lumbering towards him, more rhino than man. He FIRES both rifles. The rhino is momentarily stunned by the BULLETS.

Hunter stops firing, waiting for the Rhino-Mutant to fall. It shakes off the effects of the first volley, lumbers forward. He FIRES again. Ten feet in front of him the Rhino-Mutant raises his massive fist-then topples over.

HUNTER

So much for the element of surprise. I guess this must be the place.

Hunter opens the large doors and steps into the control room.

INT. DARK LORD'S CONTROL ROOM

Hunter enters the enormous room, a mixture of ultramodern office combined with Egyptian pieces. To the side is a bank of one hundred huge computers against the wall, data tapes spinning. Endless tables in front of every computer are stacked high with reams of computer paper and print outs.

At the far end of the room is a huge ornate desk; its Egyptian carved legs support a black marble top, empty except for one laptop computer. The wall behind the desk is all glass looking out over the lights of the city. A high-backed black chair faces the window. Hunter warily approaches the desk.

Abruptly, the Dark Lord steps out of the shadows by the window. He walks over behind the desk, wearing a deep red, military dress jacket and shiny black cape. He is a dramatic and striking figure.

DARK LORD

Bravo. I really must congratulate you. You are very persistent. And it is obvious that I took the security of this building too lightly. I shall attend to that after I kill you.

HUNTER

Where's the Princess?

DARK LORD

The Princess? She's perfectly safe, for the moment.

The Dark Lord spins the chair around to face Hunter. Susan, bound and gagged, sits in the chair wearing her short, white tunic dress.

HUNTER

Let her go, madman!

DARK LORD

Oh, and why would I? I'm in charge here. In charge of the whole world. And it was so easy. This was all it took.

The Dark Lord spins the laptop around to face Hunter. On the screen we SEE a spinning double helix of DNA and the words "DARWIN-YOKITO".

DARK LORD (CONT'D)

First it was the unlocking the DNA code. Finally, all I had to do was prey upon man's foolish dreams of perfection. All dreams of perfection are really nightmares in disguise.

(MORE)

DARK LORD (CONT'D)
 Even I couldn't imagine how quickly
 they would rush to their own
 destruction. They followed like
 lambs to the slaughter when I
 offered them a perfect life.

The Dark Lord steps around the desk, drawing his black sabre.

DARK LORD (CONT'D)
 Just think, old foe, you will be
 the last Dream Hunter. People would
 have dreamt great dreams about you.
 But now, all they will dream are my
 glorious nightmares.

The Dark Lord lunges at Hunter who draws his katana. The sword fight begins.

INT. LAB

A Wolf races by two aisles over. Jack HEARS it, spins and FIRES off a shot. Jack continues forward into the lab.

DAGGER (O.S.)
 (with heavy echo)
 WELL, LOOKY HERE. YOU HAVE TRAVELED
 TOO FAR AWAY FROM YOUR DREAM
 KEEPER. SHALL WE RUMBLE IN
 THE JUNGLE?

A cheetah runs quickly across the aisle in front of Jack. Jack FIRES a SHOT at the cat, but it has vanished.

DAGGER (O.S.) (CONT'D)
 NOW, THAT WASN'T VERY SPORTING. I
 THOUGHT THAT YOU WANTED TO COME IN
 AND PLAY WITH ME. BUT JUST STAY
 WHERE YOU ARE. I CAN KILL YOU ANY
 TIME THAT I CHOOSE.

Dagger's reptilian hand opens a cabinet marked "SECURITY ONLY" and takes out a rail gun. He cocks the bolt.

DAGGER (CONT'D)
 TIME TO DIE!

Dagger FIRES the RAIL GUN. The SOUND is deafening.

Jack drops to the floor as BULLETS SHATTER the vials and containers. Liquid sprays all around. Caught in an avalanche of glass shards, he crawls down the aisle as BULLETS continue to smash the glass beakers.

Dagger, still FIRING, walks across the aisles to get a better shot. Spent cartridges fly in front of him. GLASS SHATTERS.

DAGGER (CONT'D)
 (laughing maniacally)
 COME OUT, COME OUT, WHEREVER YOU
 ARE.

Jack crawls faster as the GLASS AVALANCHE grows heavier. He huddles against a computer station. There is an operating table in the upright position with fifty large needles protruding from the table's back. Plastic tubes run from the table to the control station.

The NOISE from the BULLETS and the BREAKING GLASS stops.

Dagger stands in the aisle twenty-five feet away from Jack. Dagger's thin, reptilian tongue slithers across his lips.

DAGGER (CONT'D)
 (with no echo)
 And they wanted you to be a Dream
 Hunter. Good night! (BEAT) And
 sweet dreams.

INT. 100TH FLOOR - MARBLE HALLWAY

The two mandrill guards pummel Chrissy. They pin her to the floor, savagely punching her.

CHRISSEY
 (screaming in panic)
 GET OFF ME! GET OFF!

She punches one guard in the eye. He staggers back holding his face. She kicks the second guard in the groin. He HOWLS in pain, grabs his crotch. The first guard then slams his fist into Chrissy's head. Her nose is bloodied. He then hops up and down, kicking Chrissy in the side. Chrissy curls up in a defensive fetal position.

CHRISSEY (CONT'D)
 STOP! PLEASE! STOP! OH, PLEASE.

INT. 100TH FLOOR DARK LORD'S CONTROL ROOM

The sword fight rages. Hunter and the Dark Lord destroy priceless pieces of antiquity spread around the room. The Dark Lord draws first blood with a cut across Hunter's shoulder.

DARK LORD

You have grown slower, old man.
With you gone, what a glorious
world this will be!

Hunter pushes the Dark Lord backwards. He slashes the Dark Lord's chest. The Dark Lord is stunned and furious.

DARK LORD (CONT'D)

Damn you! This was my favorite
uniform!

HUNTER

Then I'll see that you are buried
in it.

The sword fight continues around the room. Unexpectedly, the Dark Lord begins to limp noticeably.

HUNTER (CONT'D)

What's wrong? Having trouble
keeping up?

DARK LORD

It's an old injury. But old
injuries are the best. It won't
stop me from killing you.

Suddenly, the Dark Lord grabs his left leg and drops down to one knee. Hunter hesitates for one second. The Dark Lord thrusts his sword forward - deep into Hunter. The Dark Lord slowly stands up, forcing the sword deeper into Hunter.

DARK LORD (CONT'D)

It's really an old trick. And it
works every time. Farewell, old
fool.

Hunter drops to the floor-dead.

INT. 100TH FLOOR - MARBLE HALLWAY

Chrissy rolls over. The two MANDRILL GUARDS continue to punch and kick. They push her flat on her back. Her pain is obvious. The first guard kneels, straddling her, and draws in close to her face.

FIRST GUARD

Not so tough now, are you, little
meat? Before we kill you, I think
that we'll have some fun first.

He begins unzipping his pants.

FIRST GUARD (CONT'D)

You like to have fun, right, little
meat?

Chrissy's arm is now free as the guard releases it to unzip his pants. She reaches into her jacket pocket, pulls out a grenade and flips the pin off of it. Then shoves the grenade down the guard's pants.

CHRISSY

Go play with this!

The guard looks down, realizes what is jammed in his pants. Jumping up, he dances wildly, trying to fish the grenade out of his pants. The EXPLODING grenade kills him.

Chrissy forces herself into a crouching position, then fires forward and tackles the second guard, slamming him hard into the wall. The guard lets out a furious SHRIEK, stands up and bends over to pull his knife out of its sheath in his boot. To his surprise, the sheath is empty. He looks up and bares his fangs with a GROWL. Chrissy has the knife.

Chrissy lunges forward and buries the knife into the guard's throat. The guard tries to scream, but finds that he can't. He slumps to the floor. She wipes the blood from her nose on her tattered sleeve.

CHRISSY (CONT'D)

Please, God... no more monkeys.

INT. LAB

Dagger points the rail gun at Jack.

DAGGER

Sweet dreams.

The glass vials around Dagger SHATTER with the SOUND of a rapid-fire MACHINE GUN. Dagger staggers backwards as the bullets BREAK the GLASS BEAKERS around him, spraying liquid.

Gawain moves down the aisle. Both arms extend air-cooled barrels FIRING rapidly. The firing stops.

Dagger shields his face from the EXPLODING GLASS. He stumbles forward. Jack leaps up, lands a solid punch to Dagger's midsection. Dagger drops the rail gun.

JACK

This is for me! (BEAT) This is for
Susan!

(MORE)

JACK (CONT'D)
 (BEAT) And this is for being so
 damn ugly!

Dagger stumbles backwards, impales himself on the operating table covered with extended needles. He lets out a blood-curdling SCREAM.

DAGGER
 (SCREAMING IN PAIN)
 GET ME OFF OF THIS! PLEASE, HAVE
 MERCY! I CAN'T MOVE!

Gawain joins Jack in front of Dagger, who is writhing in pain.

GAWAIN
 Are you all right?

JACK
 Yes, thanks to you. Nice shooting.

DAGGER
 For God's sake, get me off this!

JACK
 Sorry, God's not on your side. I
 want to know where the Princess is.
 And I want to know now.

DAGGER
 Knowing won't help you, you fool!

JACK
 (his anger building)
 And being uncooperative won't help
 you. ONE LAST CHANCE BEFORE I KILL
 YOU. WHERE IS SUSAN?

DAGGER
 You haven't got the guts, you phony
 Dream Hunter!

Gawain extends his swirling mini-blade.

GAWAIN
 But I do.

DAGGER
 All right. All right. Just get me
 down from this thing. The precious
 Princess is with Lord Nightmare on
 the top floor.

(MORE)

DAGGER (CONT'D)

He took her there for safekeeping.
Now, get me off of this thing!

GAWAIN

Let's go. We have a Princess to
save. As for this scum, let him
hang around for a while. That way
we'll know where he's at.

JACK

Good idea, Gawain.

DAGGER

WAIT! YOU AGREED YOU'D GET ME DOWN!

JACK

Yes, we did. But we didn't say
when. Come on, we have to save my
Susan.

Jack moves down the aisle. Gawain turns to follow, pauses, spins around to face Dagger. He moves over to the control terminal, extends a robotic arm. Extending one finger, he pushes a large red button marked "AUTO INJECT."

The plastic tubes feeding the top of the table holding Dagger begin to fill with several different colored liquids. The table slowly lowers into a reclining position.

Dagger arches his back as the liquids begin to flow. He SCREAMS in agonizing pain, shakes violently. His lizard exterior morphs into a furry exterior, then a feathered exterior, then a gilled exterior, then back into his lizard exterior. Multi-colored liquid oozes out from his mouth and ears.

GAWAIN

That's so you get the point, snake
boy.

Gawain turns and follows Jack out of the lab.

INT. 100TH FLOOR HALLWAY - OUTSIDE DARK LORD'S CONTROL ROOM

Jack and Gawain come down the hallway and find Chrissy with five dead mandrill guards.

JACK

Chrissy, are you all right? You're
bleeding!

CHRISSEY
(putting on a brave face)
Yeah, in places that I didn't even
know I had.

GAWAIN
You really do look terrible.

CHRISSEY
Nice to see you too, you oversized
toaster.

GAWAIN
My, my, we certainly did a lot of
damage up here, didn't we? And I
know how much you like to monkey
around.

CHRISSEY
Don't even start with me. No more
monkeys!

Chrissy wobbles slightly. Jack grabs her, steadying her.

JACK
Are you going to be all right?

Chrissy pulls away sharply.

CHRISSEY
I'm fine... O.K? I'm just fine!

GAWAIN
If I may, the schematic for this
floor shows this corridor joining
up with the other hallway to a
control room at the end.

CHRISSEY
Then the Dream Hunter must have
gotten there before me. I had a
little roadblock here.

JACK
Yeah, I'll say. Are you sure...

CHRISSEY
YES. For the last time - YES. I'll
pick up one of those monkey rifles.
Let's go.

Chrissy moves down the hallway and picks up a rifle.

JACK
 (to Gawain)
 Is she always like this?

GAWAIN
 Oh, no. You should see her when
 she's really mad.

INT. 100TH FLOOR DARK LORD'S CONTROL ROOM

Jack, Chrissy, and Gawain enter the Dark Lord's Control Room.

JACK
 Did you see the size of that
 monster-rhino thing in the hall?

CHRISSY
 Told you that Hunter beat us here.
 The rescue is probably all over.

JACK
 It looks like quite a battle took
 place here.

Gawain moves over to the bank of computers.

GAWAIN
 Do you know what this is? It's the
 Dark Lord's nightmare machine. It
 is an endless loop of millions of
 nightmares that are fed to the poor
 souls who have been changed.

The Dark Lord steps out from behind a pillar, Susan in tow,
 her hands bound. The Dark Lord is brandishing his sabre.

DARK LORD
 Mustn't touch. It is way beyond
 your feeble comprehension, anyway.

SUE
 Jack! I knew you'd come for me! I
 knew it! I never gave up hope.

JACK
 Sue! Has he hurt you? Let her go!

Chrissy aims her rifle.

DARK LORD
 Or what? You'll shoot me? Drop the
 guns or I will slit her throat.

Jack looks at Chrissy. Chrissy stares straight ahead, concentrating on her aim.

CHRISSY

Just one shot. That's all I want.
One shot.

She wobbles slightly, still drawing a bead on the Dark Lord.

JACK

No, Chrissy. You're injured. We can't take that chance. We've come this far. We can't lose her now. Please. There's still the Dream Hunter.

Chrissy drops her rifle, mostly out of sheer exhaustion. Jack slides his rifle across the floor.

DARK LORD

(with a slight laugh)

Oh, yes, the Dream Hunter. I'm sorry to tell you that he won't be saving you this time.

The Dark Lord takes his sword and hooks a silk drape that lies in a bunch next to him. He flicks the drape backward, revealing the dead body of the Dream Hunter. The Dark Lord pushes Sue into an Egyptian chair and winds the loose ends of the chord binding her hands around the chair's arm. He walks triumphantly over to his desk.

DARK LORD (CONT'D)

I just realized something. With that knight dead, that sort of makes you the last Dream Hunter. What supreme irony. I've killed Dream Hunters for many a millennium, and now, the last Dream Hunter I kill will be pitiful, little you.

JACK

(quietly to Chrissy)

Now would be a good time to come up with a plan.

Chrissy is still shaky on her feet.

CHRISSY

Gotcha, Jack. I got one.

She winks at Gawain.

CHRISSY (CONT'D)

Nice computers you got here, Spook Show. I like the cute little one that you have on your desk. What version of Windows do you use on it?

Instantly, GAWAIN loads and FIRES a blue rocket at the Dark Lord. The Dark Lord ducks behind the desk as the missile narrowly misses him. The missile SHATTERS the large window behind him. WIND ROARS in. The room is a maelstrom of flying debris, tapes and paper. It is a blizzard of spread sheets.

Chrissy picks up her rifle and FIRES at the Dark Lord. BULLETS ricochet off the marble desk. Jack runs and unties Sue.

Chrissy's rifle is empty. She looks down at the rifle and swears under her breath. Looking up she SEES the sword of the Dark Lord arching down at her. She holds the rifle up to block the blow. The sword nearly slices the rifle in half. She stumbles backwards with a cut on the shoulder.

JACK

Hey, quit picking on defenseless girls! Why don't you try me?

DARK LORD

You? The girl would probably give me a better fight.

Jack picks up Hunter's katana.

JACK

Not with this in my hands.

The Dark Lord ignores Chrissy. He strides confidently over toward Jack. The room is a maelstrom of swirling paper.

JACK (CONT'D)

Sue, get over to the door as quickly as possible.

Gawain has both barrels extended, trying to get a shot.

GAWAIN

I'll never get a clear shot in this windstorm.

(sarcastically)

Great idea, - the window.

CHRISSY

Hey, blowing out the window was my only idea at the time!

(MORE)

CHRISSY (CONT'D)

But I got another idea. Let's rig Big Bertha up on a timer and blow up this nightmare machine. Come on.

The sword fight begins. Jack reels under a relentless assault. As they pass behind a pillar, the Dark Lord's face changes into THOTH, the long-beaked ibis. When they pass behind the second pillar, his face changes into HORUS, the hawk-god with an Egyptian headdress. When he passes behind the third pillar, his face changes to ANUBIS, the jackal with long, pointed ears. As they pass behind the fourth pillar, the Dark Lord changes back into himself.

Approaching the desk where the wind whips the long curtains madly about, Jack stops retreating. He begins to hold his ground. They cross swords and are face to face.

DARK LORD

I was going to kill her, you know, as soon as we arrived here. But I thought, what great nightmares you would have knowing that I had her and I could do anything to her that I wanted.

JACK

Go to Hell!

DARK LORD

THIS IS HELL, you fool. And you can kiss your dreams good-bye!

The Dark Lord elbows Jack in the head and they separate.

Chrissy rips a CPU out of the computer bank console and jams Big Bertha into the space. Gawain hands her a timing device.

The sword fight begins to favor Jack. They cross swords and are face to face again.

JACK

(yelling over the wind)

I don't know why I was ever afraid of you! Nightmares are just tricks of the mind! Little night games, that's all.

DARK LORD

I DON'T PLAY GAMES! I AM EVERYTHING! I INSPIRED CONQUERORS AND KINGS AND DICTATORS!

JACK

Wrong! Some nights you're nothing
more than indigestion!

Jack elbows the Dark Lord in the head and they separate.

Gawain welds a trigger switch and activates the timer on Big Bertha. The red LED readout counts down from 10:00.

GAWAIN

The good news is that Big Bertha is
armed, my little mad bomber. The
bad news is that the timer is set
for ten minutes.

CHRISSEY

What? You only brought a timer for
ten minutes?

GAWAIN

I have a short fuse. So sue me. It
was the best that I could do.

CHRISSEY

(to Susan)

Come on, Princess. We have to get
out of here.

SUE

No, I can't leave without Jack! I
feel deep down that I've left him
once before. I could never dream of
leaving him again.

CHRISSEY

Sorry, sister, but this train
leaves in ten minutes.

They turn to SEE Jack and the Dark Lord sword fighting.

The sword fight continues. The Dark Lord is being pushed
back. Suddenly, the Dark Lord develops a limp. He is visibly
slower and favoring his left leg.

JACK

You can't keep up, can you? It'll
all be over in a short time.

DARK LORD

Time? What do you know of time?
I've had this injury for thousands
of years. I will fight through it.

(MORE)

DARK LORD (CONT'D)

And I know you would never take
advantage of it.

The Dark Lord is forced back by Jack's superior skill with a sword. Abruptly, the Dark Lord uses his trick. Giving out a YELL, he grabs his left leg and falls to one knee.

Jack hesitates. The Dark Lord lunges forward, but Jack skillfully blocks the thrust with his sword, swinging it downward. The headless body of the Dark Lord slumps to the floor. Jack staggers backwards, exhausted.

Jack joins the others over by the wall of computers. The WIND ROARS around the room.

SUE

Jack, I was so afraid I'd never see
you again.

JACK

It's all over now, Sue. It's all
over. You're safe.

CHRISSY

Ah, Jack, I hate to be the bad news
gal, but we got less than ten
minutes to get out of here before
this whole floor explodes!

GAWAIN

Make that seven minutes and fifty -
eight seconds.

JACK

I've got to find the Dream Gate and
get Sue back to the Dream Nexus.
This is the only place that the
Dream Gate back to the Nexus could
be.

CHRISSY

You can't run around searching for
a Gate!

GAWAIN

I'm afraid that Jack is correct.
The Gate must be here to complete
the circle.

CHRISSY

(to Gawain)

O.K. So, turn off the Big Bertha.

GAWAIN

Not possible, my female fury. I suggest that we use an express elevator and let the explosion take care of this nightmare machine.

INT. 100TH FLOOR - COMPUTER BANK - TIMER ON BIG BERTHA

The red timer reads 7:15 and continues to count down.

BACK TO SCENE

JACK

Go, Chrissy. I'll find the Dream Gate. I promise. And thanks for everything.

Jack kisses Chrissy on the forehead.

CHRISSY

Hey, save the mushy stuff for the Princess. (BEAT) And, Jack, you're one hell of a Dream Hunter.

Chrissy and Gawain leave the control room.

INT. 100TH FLOOR - HALLWAYS

Jack and Susan leave the Dark Lord's room and run down the hallway, past the fallen rhino guard. Past doors marked with a different hieroglyphic symbol after the numerals.

JACK

None of these doors feels right to me. There is no green glow or any key hanging anywhere.

INT. 100TH FLOOR COMPUTER BANK - TIMER ON BOMB

The timer reads 5:40 and counting.

BACK TO SCENE

Jack tries to open three consecutive doors. The doors are locked tight. They continue to run down the hall.

BACK TO TIMER

The timer reads 4:35 and counting.

INT. 100TH FLOOR - VESTIBULE

Jack and Susan reach a dead end in a vestibule with no doors. In the middle of the room is a bench. The walls are a fresco, the exact copy of the three tapestries hanging in the castle. Intricately carved in relief and beautifully painted with the same story in the Hall of Tapestries.

Jack looks around the room at the carved figures.

JACK

Damn! It's a dead end!

BACK TO TIMER

It reads 2:45 and counting.

BACK TO SCENE

Jack looks up at the Garden of Eden scene on the fresco.

JACK

Wait a minute. Look at the angel
and the devil in the first scene!

SUE

What? It's the garden scene like in
the Dream Tapestry.

JACK

No, something's wrong with it. Look
at their hands.

BACK TO TIMER

It reads 2:25 and counting.

SUE

I don't see anything wrong, Jack. I
really don't.

INT. 100TH FLOOR VESTIBULE - GARDEN OF EDEN SCENE

We SEE the outstretched hands of the angel and demon. The ankh space is recessed. The sun and parchment are raised.

JACK

There, where the ankh is supposed
to be. It's empty.

BACK TO TIMER

It reads 1:55 and counting.

BACK TO SCENE

SUE

So they carved it out. Jack, we've got to hurry.

JACK

No, Sue, I'll bet it was done on purpose. And I will bet that the Dark Lord was egotistical enough to place the key to it right around your neck.

Susan grabs the ankh necklace around her neck.

SUE

This – this is the key?

JACK

Yes, an ankh is a symbolic key in Egyptian mythology. I'm sure of it.

Sue takes off the ankh and hands it to Jack. Jack pushes the bench over to the wall.

BACK TO TIMER

It reads 1:25 and counting.

BACK TO SCENE

Jack stands on the bench and stretches upwards. The ankh indentation is just beyond his reach. He stretches further.

SUE

Hurry, Jack. Hurry.

BACK TO TIMER

It reads :55 and counting.

BACK TO SCENE

Jack holds the bottom of the ankh by his fingertips and stretches on tip toes to push it in place.

His fingers tremble. The ankh falls to the floor. Sue hands it back to him. Finally, the ankh fits perfectly into the indentation. The entire wall scene of the Garden begins to glow green.

BACK TO TIMER

The timer counts down 0:04 - 0:03 - 0:02 - 0:01 - 0:00.

INT. 100TH FLOOR - CONTROL ROOM

The wind still blusters. A one second pause, then a tremendous EXPLOSION erupts from the computers.

INT. 100TH FLOOR - VESTIBULE

The wall turns a brilliant green. We HEAR EXPLOSIONS. They step through the green doorway. The EXPLOSIONS continue. The screen turns green.

EXT. CASTLE DRAWBRIDGE - NIGHT

Billowing mist slowly comes into clear focus. A white fog envelops a drawbridge. Susan and the King stand on the left several yards onto the drawbridge, both dressed in royal finery.

To the right, Jack stands on the end of the drawbridge dressed in silver armor with a white cape. The drawbridge continues to be enveloped in fog.

KING

Congratulations, brave knight. Evil has been halted for the time being. And now, you are the last Dream Hunter. Come take your place with us.

JACK

With your permission, your majesty. There is one thing that I want to ask. I would ask for your daughter's hand so Susan and I-

The screen flashes white for a second.

BACK TO SCENE

Jack obviously felt the flash. Shaken, he grabs his chest.

JACK
What I would ask for, your majesty,
is that Susan -

Screen flashes white again.

BACK TO SCENE

Jack is swaying from the two flashes that he felt. The fog becomes noticeably thicker on the ground.

JACK
(bewildered)
I want to stay... forever... with
Susan. I -

INT. SURGICAL SUITE - SURGICAL TEAM - DAY

Doctors work feverishly. Anesthesiologist bags the patient, the elderly Jack Vincent. Nurse assists with C.P.R.

FIRST DOCTOR
Another amp of epi.

SECOND DOCTOR
Still in v-fib. Get the paddles to
defibrillate him. Move, people.

BACK TO SCENE

Sue and the King slowly retreat into the castle. Their feet don't move, they simply glide backwards through the fog. Overhead, the portcullis cranks downward to close off the castle entrance at the drawbridge.

SUE
Jack, Jack, I've been waiting for
you. Jack. Please. I love you.
Don't go away. Stay with me.

Fog continues to swirl thicker, obscuring the ground around Jack. He reaches out.

JACK
Susan, I'll stay. Sue, I love you.
I want to stay.

The screen flashes white again.

INT. SURGICAL SUITE - SURGICAL TEAM

The doctor holds the paddles. Nurse charges defibrillator.

FIRST DOCTOR

Stay with us, Jack. O.K. Keep
bagging the patient.

NURSE

I think I've got a weak pulse. No.
No pulse now.

The heart monitor ALARM sounds.

SECOND DOCTOR

Damn! Paddles again. Come on, Jack,
stay with us. Clear!

The screen flashes white.

BACK TO SCENE

Susan and the King draw back inside the castle as the portcullis descends half way down. Jack reels from pain at the far end of the drawbridge. The fog, swirling madly, is waist high.

SUE

Jack, come back!

The screen flashes white.

INT. SURGICAL SUITE - SURGICAL TEAM

FIRST DOCTOR

Let's bring him back, people. Still
v-fib. Another amp of epi. Let's
try an amp of mag. Defib 360.
Clear!

The screen flashes white.

BACK TO SCENE

Jack tries to move, but his feet won't budge. The fog swirls heavier. He struggles as if in quicksand, trapped in place. He watches Sue and the King draw back. The portcullis descends.

From inside the castle gate, we SEE Sue and the King draw further back away from Jack. The portcullis slowly drops down to head height and continues downward.

SUE
JACK! I LOVE YOU. DON'T LEAVE ME.

Jack leans forward, straining with all his might to move.

JACK
I don't want to lose you.

The screen flashes white.

Continuous SOUND of heart monitor ALARM. The machine registers a flat line.

DOCTOR
Damn! We lost him. We've done everything we can. Call it.

BACK TO SCENE

Jack and Susan kiss inside the castle gate as the portcullis closes behind them.

SUE
I'll never leave you again. Ever.

JACK
I'll never let you. We'll be together, forever.

THE END

END CREDITS MUSIC: DREAM A LITTLE DREAM OF ME, MAMA CASS;
HOLD ON TIGHT TO YOUR DREAMS, E.L.O.; SWEET DREAMS, BABY, ROY
ORBISON; IF I CAN DREAM, ELVIS PRESLEY; DEATH IS ONLY A
DREAM, CLINCH MOUNTAIN BOYS; DREAMING WITH MY EYES OPEN, CLAY
WALKER; THE DREAM IS STILL ALIVE, WILSON PHILLIPS; THE EDGE
OF A DREAM, JOE COCKER; HOLD ON TO YOUR DREAM, MIKE GIBBONS;
A HUNDRED DREAMS FROM NOW, RAY BRYANT COMBO; LIFE IS BUT A
DREAM, THE CLASSICS; MANY DREAMS AGO, JAN HOWARD; MEMORIES
LIVE LONGER THAN DREAMS, VERA LYNN; SAVE A LITTLE DREAM FOR
ME, MOON MULLINS; SH-BOOM, LIFE COULD BE A DREAM, THE
CREWCUTS; SWEET DREAMS ARE MADE OF THIS, THE EURYTHMICS

JACK VINCENT WILL RETURN IN: DREAM HUNTER II - DAUGHTER OF
DARKNESS.