

Lucid Dreaming

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Written by

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Genre: Mystery / Speculative Fiction

Logline: What if dreams could change reality?

Synopsis:

Lucid Dreaming is a non-linear narrative, delving into the subconscious and surreal. In the late 1980s join Macy as she distances herself from her corrupt and unscrupulous mother. Macy seeks to come to terms with her trauma through self-reflection and dream journaling, only to discover the ability to lucid dream. Be taken on a journey of discovery, exploring dreams through a unique first-person point of view. Macy finds that lucid dreaming can unlock the potential of the human mind by accelerating learning and developing greater internal awareness. Now in the current day Macy is in her 60s, and is the leader of a mysterious group promoting the power of lucid dreaming. Macy has assembled a collection of dream experts, and is beginning to handpick new recruits to grow her movement and change the world.

1 INT. 1980S BEACH HOUSE BATHROOM - MORNING

A dimly lit bathroom full of steam. The room is beach themed. There is a single candle burning.

SFX: Shower running

A hand turns off the tap.

SFX: A slow dip

One by one, two feet step out of the shower cubical onto the tiled floor.

Two hands reach for a towel, pulling it off the rail.

A foggy mirror. A hand wipes the mirror clean, to reveal MACY (20), a young female with light shoulder length hair.

MACY looks at herself in the mirror, her face is still, except for the occasional eye blinking.

MACY closes her eyes tightly, holding them closed, eventually opening them again.

MACY bites her lip, very hard.

MACY looks at herself in the mirror, her face is again still.

MACY walks away from the mirror, leaving the frame empty.

A dimly lit bathroom full of steam, a single candle burns.

2 INT. TV STUDIO - DAY

A PRODUCTION ASSISTANT walks down a hallway carrying coffees in a cardboard holder in one hand and a clipboard in the other hand, while wearing a mobile phone earpiece in one ear. The PRODUCTION ASSISTANT turns a corner, walking down another hallway. The PRODUCTION ASSISTANT proceeds through two doors into a busy TV studio, there are many CREW, cameras, and lights. Towards the rear of the studio is a set, with a large desk in front of a giant LED screen. The PRODUCTION ASSISTANT crosses the studio floor to where a panel of five people are sitting around the large desk.

The PRODUCTION ASSISTANT hands out the coffees to the people on the panel, and then walks back towards the CREW working in the shadows.

The panel of five people are seated at a large desk in front of the giant LED screen with a slow moving background - fluffy white clouds.

The HOST, sitting in the middle of the group, reviews a printed A4 document.

The DOCTOR looks at their phone, swiping up twice.

The SCIENTIST looks at a tablet, and then takes a sip of their coffee.

The HIPPIE and ENTREPRENEUR are engaged in a lively conversation that we cannot hear over the noise of the CREW setting up to film the TV show.

TV CREW are busy getting ready.

A CREW MEMBER moves a light.

Another CREW MEMBER adjusts a camera.

Two CREW MEMBERS speak to one another.

A figure (OLDER MACY), standing off to the side in the shadows, watches the busy scene, they glance at their watch, and then back at the panel.

3 INT. HOUSE KITCHEN - MORNING

Hands wash dishes in soapy water.

DREAMER 1 (aka the Optimist) is wearing headphones, listening to music, and humming along.

A modern kitchen. DREAMER 1 washes the last pot, and then places it in the dish drainer next to the sink.

DREAMER 1's hand pulls out the plug.

DREAMER 1 stands nodding their head to the music, looking down at the sink.

Water empties down the drain.

4 EXT. DRIVEWAY - MORNING

DREAMER 2 (aka the Skeptic) dressed in business attire, hurries down a garden path at the rear of a house towards a car parked undercover. They are carrying a briefcase.

DREAMER 2 opens the passenger car door, putting their briefcase onto the front seat.

DREAMER 2 quickly walks around the car, and then climbs into the drivers seat.

DREAMER 2 looks at themselves in the rear vision mirror, fixes their hair, puts on their seatbelt, and then turns the key in the ignition.

5 INT. OFFICE - DAY

DREAMER 3 (aka the Altruist) sits in an office cubical, staring off into the distance.

DREAMER 3 focuses back on their computer screen and sighs.

DREAMER 3 hands slowly type on a keyboard, before holding down the delete key.

DREAMER 3 stops typing, and looks at a family photo.

DREAMER 3 smiles.

DREAMER 3 goes to take a sip of their coffee, but there is none left.

DREAMER 3 stands up, holding their coffee mug, and walks away from their desk.

6 INT. HOUSE OPEN LIVING - DAY

DREAMER 4 (aka the Pragmatist) walks through the sliding door and enters a modern living space, they are holding two full shopping bags of food.

DREAMER 4 struggles to close the door behind them, putting down one bag to slide the door shut.

DREAMER 4 picks up the bag and walks to the island bench, lifting both bags onto the counter top.

DREAMER 4 starts to unpack the shopping bags.

DREAMER 4 neatly lines up cans of food in a cupboard.

7 INT. 1980S BEACH HOUSE LIVING ROOM - DAY

MACY stands in a hallway arch, leaning against the wall, she holds a corded telephone to her ear.

JACOB (O.S.)
Mum is worried about you...
(pause)

JACOB searches for his works, before continuing.

MACY looks out towards the back window.

JACOB (O.S.) (cont'd)
...she can't understand why you left.

MACY
Sounds like her.
(MORE)

MACY (cont'd)
 (coldly)
 Always worried about her image,
 its all about her political
 career.

JACOB (O.S.)
 Anyway...
 (pause)
 ...how are you going?

MACY
 ...I'm fine.
 (pause)

MACY wraps the telephone cord around her finger.

JACOB (O.S.)
 I am just worried about you...
 (pause)
 Perhaps I can visit, and bring you
 some things.

MACY
 Um, I've got what I need...

MACY looks around the living room at the half unpacked
 boxes.

MACY (cont'd)
 ...I just need time.

JACOB (O.S.)
 But I want to help, I'm your
 brother.

MACY
 I know you are JACOB.

JACOB (O.S.)
 Then let me help
 (pause)
 please...
 (MACY interrupts)

MACY
 Don't... really, I just need time.
 Please don't tell anyone I'm here,
 you're the only person I can
 trust.

8 DREAM SEQUENCE - STOCK FOOTAGE

Point of view - Waves / Ocean - 60 seconds of screen
 time.

9 EXT. 1980S BEACH - LATE AFTERNOON

MACY walks through the sand dunes just before sunset.

MACY continues down a sandy path.

MACY steps onto the sandy beach.

She walks away, towards the ocean.

MACY stands in front of a vast blue ocean, the water stretches far to the left and right.

10 INT. TV STUDIO - DAY

The TV studio is now fully lit.

The panel members adjust themselves, they put away their personal devices, and sit up straight.

The HOST shuffle papers.

The FLOOR MANAGER announces they are going to roll the cameras.

FLOOR MANAGER

Okay everyone, let's do this.

The SOUND RECORDIST put on their headphones.

The CAMERA OPERATOR checks focus.

FLOOR MANAGER (cont'd)

Mark it up!

The CAMERA ASSISTANT moves quickly to be in front of the panel with the clapper/ID board.

We see a wide shot of the panel through the viewfinder of a camera.

The figure on the sidelines watches from the shadows.

11 INT. HOUSE LOUNGE - NIGHT

DREAMER 1 vacuums the floor, back and forth.

SFX: Door knock.

The vacuum power head stops.

DREAMER 1 looks towards the hallway.

SFX: Door knock.

DREAMER 1 walks down the hallway.

DREAMER 1 opens the door, there is no one there.

DREAMER 1 looks down, while pushing the door open.

There is a small box, neatly wrapped in brown paper.

DREAMER 1 steps outside, over the box, and walks down the driveway to the footpath in front of the house. They look up and down the street, seeing no one. They turn and walk back towards the house.

DREAMER 1 returns to pick up the box.

They examine the box briefly while holding it in their hands.

DREAMER 1 goes inside, closing the front door behind them.

12 EXT. CAR PARK - NIGHT

DREAMER 2, carries their briefcase and walks slowly across a large car park, there are only a few cars scattered around.

DREAMER 2 walks towards their car.

DREAMER 2 arrives at their car, opens the passenger door, and goes to put their briefcase on the front seat, before pausing.

There is an identical small box, neatly wrapped in brown paper, on the front passenger seat.

DREAMER 2 steps back from the car door.

DREAMER 2 looks around, there is no one nearby.

DREAMER 2 leans in to examine the box closely, but doesn't touch it.

The small box sits on the seat of the car.

DREAMER 2 turns around.

DREAMER 2 walks quickly back across the car park with their briefcase in hand.

13 INT. OFFICE - NIGHT

DREAMER 3 returns to their desk with a takeaway pizza box.

DREAMER 3 puts the takeaway pizza next to a small box.

There is an another small box, neatly wrapped in brown paper.

DREAMER 3 lifts up the box, rotating it to look at each side.

DREAMER 3 sits back in their office chair, and rattles the box.

SFX: Items rattle.

DREAMER 3 slowly places the small box back on the table and then reaches for the takeaway pizza box.

14 INT. HOUSE OPEN LIVING - NIGHT

DREAMER 4 arrives home carrying dry cleaning, they enter through the sliding door.

Yet another small box, neatly wrapped in brown paper, sits on the kitchen counter.

A curious look comes over their face.

DREAMER 4 hesitates for a moment, then they slowly approach, and begins to unwrap the small box.

15 DREAM SEQUENCE - STOCK FOOTAGE

Point of view - Sex / Intimacy - 60 seconds of screen time.

16 INT. TV STUDIO - DAY

The HOST shuffles some cue cards, and then glances at the panel members on either side of them.

The HOST reads the cue cards.

HOST

Hello and welcome to our special panel discussion! We have a diverse group of experts here to explore the fascinating topic of dreams, and the power they may hold. So, let's kick things off with a fundamental question: "Why do we dream?"

The panel members respond to the question, bouncing off each other in a lively discussion - three minutes of screen time.

- NOTES for cast to workshop response during rehearsal -

DOCTOR

A doctor's response to the question "why do we dream?" would likely include the following:

- Brain processing and consolidation: Dreams are believed to be a natural part of the brain's processing and consolidation of information. During sleep, the brain organises and stores memories, emotions, and experiences from the day, which may manifest as dreams.
- Emotional regulation: Dreams may play a role in emotional regulation, allowing the brain to process and manage emotions, stress, and anxiety accumulated throughout the day.
- Problem-solving and creativity: Dreams have been linked to problem-solving and creative thinking. The brain may continue to work on unresolved issues during sleep, leading to insights and novel solutions.
- Development and learning in children: Dreams are particularly important during childhood, contributing to brain development and learning processes as children process their experiences and emotions.
- Sleep disorder indicators: Dreams can sometimes provide valuable clues for diagnosing sleep disorders and underlying health conditions, such as sleep apnea, narcolepsy, or restless leg syndrome.
- Psychological significance: Psychologists may interpret dreams to gain insights into a person's subconscious thoughts, emotions, and concerns, potentially aiding in therapy or counselling.

HIPPIE

A hippie might respond to the question "why do we dream?" with the following:

- Dreams are cosmic messages: Dreams are a reflection of our connection to the universe, and they hold profound cosmic messages that guide us on our spiritual journey.
- The subconscious mind at play: Dreams are a window into the subconscious mind, allowing us to explore suppressed emotions, desires, and fears that need to be acknowledged and embraced.
- Unveiling inner wisdom: They believe that dreams offer insights and wisdom from within, helping us tap into our inner selves and understand our true nature.

- **Interconnectedness with nature:** Dreams are seen as a way to commune with nature and other living beings, demonstrating our interconnectedness with the entire planet.
- **Manifestation power:** They may believe that dreams hold the power to manifest our desires and intentions into reality, bridging the gap between the spiritual and physical realms.
- **Healing and cleansing:** Dreams act as a therapeutic process, helping us release emotional baggage and facilitating healing on a deep level.
- **Surrendering to the flow:** They could propose that dreams teach us to surrender to the natural flow of life, embracing uncertainty and trusting in the universe's guidance.
- **Enhancing intuition:** Hippies often view dreams as a way to sharpen intuition and receive intuitive insights, providing guidance in our waking lives.

SCIENTIST

A scientist's response to the question "why do we dream?" would likely include the following:

- **Brain Function and Processing:** Dreams are believed to be a result of the brain's ongoing activity during sleep. They are a product of neural connections and interactions that help process information and memories.
- **Sleep Stages:** Dreams are closely associated with Rapid Eye Movement (REM) sleep, a stage in the sleep cycle characterised by increased brain activity and vivid dreaming.
- **Memory Consolidation:** Dreams may play a role in consolidating and organizing memories from the day, helping to transfer information from short-term to long-term memory.
- **Random Brain Activation:** During sleep, the brain continues to generate spontaneous neural activity, which can result in dream imagery, narratives, and sensations.
- **Evolutionary Theories:** Some scientists propose that dreaming may have evolutionary advantages, such as simulating threatening scenarios to enhance survival skills or problem-solving abilities.
- **Neural Network Strengthening:** Dreams might contribute to strengthening and modifying neural connections, contributing to overall brain plasticity.

- **Unsolved Mysteries:** Despite scientific advancements, the exact purpose and function of dreaming remain uncertain, and it continues to be an active area of research and investigation.

Entrepreneur

An entrepreneur's response to the question "why do we dream?" would likely include:

- **Vision and Goal Setting:** Dreams serve as a powerful tool for entrepreneurs to visualise their goals and aspirations. They provide a clear vision of what they want to achieve, acting as a blueprint for their entrepreneurial journey.
- **Inspiration and Innovation:** Dreams can spark creativity and lead to innovative ideas. Entrepreneurs may draw inspiration from their dreams, applying new concepts and solutions to their businesses.
- **Identifying Opportunities:** Entrepreneurs may interpret their dreams to identify potential business opportunities or niche markets they hadn't considered before.
- **Problem-Solving Insights:** Dreams can provide entrepreneurs with valuable insights and fresh perspectives on business challenges, leading to more effective problem-solving approaches.
- **Personal Growth and Learning:** Dream analysis may lead to self-discovery and personal growth, helping entrepreneurs understand their strengths, weaknesses, and areas for improvement.
- **Setting Priorities:** By analysing their dreams, entrepreneurs can gain clarity on their priorities and focus on the most crucial aspects of their business endeavours.
- **Building Intuition:** Paying attention to dreams can sharpen an entrepreneur's intuition, guiding them in making critical decisions and seizing opportunities with confidence.

17 INT./EXT. 1980S BEACH HOUSE FRONT DOOR - DAY

A hallway with stairs leads down to a glass sliding door, the glass is covered with brown paper.

SFX: Door knock.

MACY walks down the stairs to the door.

MACY slides open the door.

JACOB (23), a young male with short hair, is standing in the doorway with a suitcase.

JACOB drops his suitcase, and hugs MACY.

MACY hands stay by her side.

JACOB
(softly)
It's good to see you.

MACY slowly raises her hands to hug JACOB back.

18 DREAMERS MONTAGE PACKAGES - NIGHT

The DREAMERS each open their small box, unwrapping the brown paper first, before opening the top of the box itself.

Within each box there are five items, a journal, a pen, a small circular wooden token with a Rubik's cube symbol on it, a lucid dreaming promotional flyer, and a small digital audio player.

The DREAMERS take out the items one by one and examine them.

The final item is the digital audio player, they all look at it closely.

They each press play, an older female voice comes through the speaker.

The DREAMERS all listen intensely to the audio recording.

OLDER MACY (O.S.)
Hello and welcome, please don't be alarmed, this message will hopefully put you at ease. There is a lot to cover. You have received this package as you been selected to participate in a project...

CUT TO:

19 INT. 1980S BEACH HOUSE LIVING ROOM - DAY

MACY and JACOB sit at the table in the living area, packing boxes surround them. They sit in silence.

MACY looks at JACOB.

JACOB looks at MACY.

JACOB adjusts himself in his seat, clearly uncomfortable.

JACOB
I know there have been some
issues...

MACY locks eyes with Jacob.

MACY
(abruptly)
She's a corrupt politician, who
doesn't care about anyone.

Macy breaks eye contact and stares off into the distance.

JACOB
I am just...I'm here for you.

MACY finally looks back at JACOB.

JACOB (cont'd)
(changing his tone)
We have lots to catch up on.

MACY
(coldly)
I don't want to talk about her.

JACOB
Okay, sure, we don't need to talk
about anything you don't want to.

MACY holds her hands tight in front of her, squeezing her
fingers together.

MACY
I know you're worried, but being
out here, away from it all... it's
something I need to do.

20 DREAM SEQUENCE - STOCK FOOTAGE

Point of view - War - 60 seconds of screen time .

21 INT. 1980S BEACH HOUSE BEDROOM - NIGHT

In a dark bedroom in the middle of the night MACY is
lying in bed sleeping, her eyes are closed, she is
breathing gently.

MACY eyes open, she is awake.

She sits up, slowly swinging her legs out and over the
side of the bed.

Her hand reaches for the bedside lamp, turning it on.

She stares out the window.

Her attention is drawn to her bedside table, there is a journal with a Rubik's cube on top.

She moves the Rubik's cube to one side and picks up the notepad and pen.

MACY opens the notepad.

She examines the previous text 'It was the flying dream again, but this time it was easier to take off, I knew what to do.'

Macy picks up the pen.

Macy continues writing at the bottom of the previous text. 'My ~~dream~~ night terror, was about war, a war that is coming.'

CUT TO:

22 INT. DREAMERS MONTAGE BEDROOMS - NIGHT

All FOUR DREAMERS climb into bed.

The DREAMERS examine their hands and fingers, turning over their palms and moving fingers back and forth.

They are deliberate in their movements, examining their fingers closely.

All FOUR DREAMERS press play on the digital audio player on their bedside table, before resettling back in bed.

OLDER MACY (V.O.)

(caring)

Throughout the day you have been reminding yourself to check that you are awake, this is another opportunity before you drift off to sleep.

All FOUR DREAMERS look to the ceiling, before blinking and closing their eyes.

OLDER MACY (V.O.) (cont'd)

As you lay down take the time to acknowledge this waking state, in preparation for sleep. Restful slumber prepares the body and mind for what is to come.

CUT TO:

23 EXT. 1980S BEACH - DAWN

MACY walks along the beach at dawn.

She picks up small items - vegetation, driftwood, shells and rocks.

MACY carefully puts the items into a bag.

MACY stops to look at the sunrise.

The sun rises.

24 DREAM SEQUENCE - STOCK FOOTAGE

Point of view - Flying - 60 seconds of screen time.

25 EXT. 1980S BEACH HOUSE DECK - EVENING

MACY stands on the deck on a cold evening, she wears a warm head covering, and has a blanket wrapped around her shoulders.

She examines her hands and fingers, turning over palms and moving her fingers.

She is deliberate in her movements, examining her fingers closely.

CUT TO:

26 INT. 1980S BEACH HOUSE BEDROOM - NIGHT

MACY in bed, she continuing to examine her hands and fingers.

MACY stops and then reaches to turn off her bedside lamp.

MACY settles onto her side and pulls up the covers.

27 INT. DREAMERS MONTAGE BEDROOMS - NIGHT

DREAMER 1 sits up in bed.

DREAMER 2 reaches for their journal.

DREAMER 3 picks up a pen.

DREAMER 4 writes in their journal.

28 INT. TV STUDIO - DAY

The HOST ask another question.

HOST
What is lucid dreaming?

The panel members respond to the question, bouncing off each other in a lively discussion - three minutes of screen time.

29 INT. KITCHEN - DAWN

DREAMER 1 uses the coffee machine to make a takeaway coffee in a keep cup.

DREAMER 1 selects a piece a of fruit from the bowl on the bench.

DREAMER 1 fills their backpack with various art supplies.

30 INT. HOUSE BATHROOM - MORNING

DREAMER 2 fills up a watering can from the tap.

DREAMER 2 walks over to an indoor plant.

DREAMER 2 waters the plant.

31 EXT. HOUSE PORCH - MORNING

DREAMER 3 opens the front door wearing exercise clothes.

DREAMER 3 sits on the front porch, and put on their running shoes.

DREAMER 3 gets up and walks down the driveway.

32 INT. HOUSE OPEN LIVING - MORNING

DREAMER 4 reads a music book.

DREAMER 4 plays starts a metronome ticking.

DREAMER 4 returns to reading the music book, tracing their fingers over the printed notes.

33 EXT. 1980S BEACH HOUSE DRIVEWAY - MORNING

MACY, in a spring dress, walks down the driveway to the letterbox.

The letterbox contains a single letter, and a postcard.

MACY dismissed the letter and then looks at the postcard.

Turning over the postcard it reads 'Thinking of you. Love Jacob'

34 DREAM SEQUENCE STOCK FOOTAGE

Point of view - POLITICAL RALLY - 60 seconds of screen time.

35 INT. TV STUDIO - DAY

The HOST ask another question.

HOST
How can we shape and control our
dreams?

The panel members respond to the question, bouncing off each other in a lively discussion - three minutes of screen time.

36 EXT. ESPLANADE - MORNING

DREAMER 1 stands on the grass near a beach side path. In front of them is an easel with a blank canvas.

They are holding a paint brush.

DREAMER 1 looks up, smiles, their eyes scan the beach scene in front of them.

37 INT. HOUSE LIVING AREA - DAY

DREAMER 2 carries a plant across the room to the sink. The room is full of plants.

DREAMER 2 places the plant in the sink.

DREAMER 2 turns on the tap.

Water soaks the base of the indoor plant.

38 EXT. OVAL - DAY

DREAMER 3 jogs towards camera.

DREAMER 3 jogs around a grass racetrack.

DREAMER 3 jogs off into the distance.

39 INT. HOUSE OPEN LIVING - DAY

DREAMER 4 walks over to a piano, they are holding the music book in their hand.

DREAMER 4 sits at the piano, opens the music book and places it in front of them on the piano.

DREAMER 4 strikes a single note on the piano.

SFX: Ding

40 INT. 1980S BEACH HOUSE LIVING ROOM - DAY

MACY sits at the table, the packing boxes are gone.

On the table sits a Rubik's cube and stopwatch.

MACY picks up the Rubik's cube, jumbles it up, and places it back on the table.

MACY picks up the stopwatch and starts it. She then immediately grabs the Rubik's cube again.

MACY works quickly, turning and twisting the Rubik's cube.

The stopwatch ticks away.

41 INT. TV STUDIO - DAY

The HOST ask another question.

HOST
Could dreams be the key to
unlocking our full potential?

The panel members respond to the question, bouncing off each other in a lively discussion - three minutes of screen time.

42 INT. HOUSE BATHROOM - EVENING

A dimly lit bathroom full of steam.

Water rains down from the shower head.

DREAMER 1 washes their face under the water.

43 INT. HOUSE BATHROOM - EVENING

DREAMER 2 puts toothpaste on their toothbrush.

DREAMER 2 turns on the tap, wetting the toothbrush.

DREAMER 2 brushes their teeth.

44 INT. HOUSE BEDROOM - EVENING

DREAMER 3 holds up two outfits, comparing them.

DREAMER 3 puts on outfit.

Now dressed DREAMER 3 looks in a full length mirror.

45 INT. HOUSE LIVING AREA - EVENING

DREAMER 4 picks up their keys and phone from the counter top.

DREAMER 4 opens a drawer, and takes out the wooden token they received in the package.

DREAMER 4 walks to the sliding door, looks around, and turns off the light before leaving.

46 DREAM SEQUENCE STOCK FOOTAGE

Point of view - Climate change - 60 seconds of screen time.

47 INT. 1980S BEACH HOUSE LIVING ROOM - EVENING

The living room is lit by candles and lamps.

On the floor MACY has arranged the collected beach items - vegetation, driftwood, shells and rocks - into a grid pattern 3 x 3, the shape of a Rubik's cube.

MACY places the last piece before stepping back to reveal the entire work.

CUT TO:

48 INT. 1980S BEACH HOUSE BEDROOM - NIGHT

MACY holds up a wooden token with a Rubik's cube on it.

MACY lies in bed, half propped up, staring off into space. She mindlessly turns the token in her hand.

She places the token on bedside table, next to her dream journal, and switches off the bedside lamp.

49 DREAM SEQUENCE STOCK FOOTAGE

Point of view - Painting - 60 seconds of screen time.

50 EXT. STREET - NIGHT

DREAMER 1 locks their house front door.

DREAMER 1 walks down their driveway.

DREAMER 1 walks away along the footpath into the evening.

51 EXT. 1980S BEACH - EVENING

MACY sprints along the beach.

MACY slows to a walk, she is breathing heavily.

MACY checks her watch.

MACY again sprints along the beach, this time at her maximum pace.

MACY slows to a walk, before stopping to catch her breathe.

52 EXT. CAR PARK - EVENING

DREAMER 2 sits in their car in a car park.

DREAMER 2 get out of the car, they look around.

DREAMER 2 checks their phone and then walks away from the car.

53 INT. 1980S BEACH HOUSE LIVING ROOM - EVENING

MACY watches as continuous sheets of paper feed through a dot matrix printer.

The printhead quickly works it way back and forth across the page.

A Lucid Dreaming manifesto is printing.

SFX: noisy dot matrix printer

MACY rips off the feed of paper, flips through it, and places it on a pile.

The printer continues to print, sheets of paper run through the printer.

54 EXT. RESTAURANT - EVENING

DREAMER 3 stands outside a restaurant, looking in through the window.

DREAMER 3 looks around, no one else is nearby.

DREAMER 3 enters the restaurant.

55 INT. 1980S BEACH HOUSE LIVING ROOM - EVENING

MACY looks at the rotary telephone.

She hesitates several times, finally picking up the receiver and dialing a number.

JACOB
Hello?

MACY
It's me.

JACOB
Macy, oh hi...

MACY
How are you?

JACOB
Fine, ah good, um, how are you?

MACY
Getting better
(pause)

JACOB
It's so good to hear from you.

MACY
I have something I want to share
with you, a way to make things
better.
(pause)
Will you visit?

JACOB
Oh, ah, of course...
(there is silence)

MACY
It's okay...
(JACOB cut her off)

JACOB
Give me a day to clear my
schedule, then I'll be there.

MACY half smiles.

MATCH CUT
TO:

56 EXT. 1980S BEACH HOUSE DECK - EVENING

MACY stands on the deck, half smiling.

She opens her hand to reveal a wooden token with the Rubik's cube symbol on it.

She turns over the token in her hand.

MACY looks out to the ocean.

The sun is setting across the water.

57 INT. RESTAURANT - NIGHT

DREAMER 4 approaches DREAMERS 1, 2 & 3 sitting at a booth at the rear of the restaurant.

All three stop talking when DREAMER 4 approaches, they sit in silence for a moment.

DREAMER 4 opens the palm of their hand, revealing the handmade wooden token with the Rubik's cube symbol on it.

All the DREAMERS acknowledge the token by nodding.

DREAMER 1 gestures to DREAMER 4 to join them.

They introduce themselves to one another.

DREAMER 1

Hello, my name is (first name).

DREAMER 1 smiles at DREAMER 2

DREAMER 2

You can call me (first name).

DREAMER 3

And I am (first name).

DREAMER 3 smiles at DREAMER 4.

DREAMER 4

Nice to meet you all, my name is
(first name).

All four DREAMERS sit in silence for a moment, looking at each other.

58 EXT. 1980S BEACH - MORNING

In the distance, MACY and JACOB walk along the beach talking, we cannot hear what they are saying.

JACOB stops, he seems upset.

MACY tries to touch his arm gently.

JACOB pulls away, and starts walking up the beach.

MACY calls out, he pauses, half turns, she says something else.

He turns away again, and leaves at double pace.

MACY is left standing on the empty beach.

59 DREAM SEQUENCE STOCK FOOTAGE

Point of view - Tending indoor plants - 60 seconds of screen time.

60 INT. RESTAURANT - NIGHT

The DREAMERS discuss how they first felt when they were contacted by the movement.

DREAMER 4

It was kinda a lot to take in at first, but the idea of lucid dreaming was fascinating.

DREAMER 1

It was surreal. The message, the audio recording...the idea that this could be a tool for change...

DREAMER 2

(interrupting)

It sounded like something out of a science fiction novel. I mean, come on, lucid dreaming as a means for improving skills and changing society? I was definitely skeptical, I still am.

DREAMER 3

Still, the way that it was presented gave me hope that maybe... that maybe this could be something extraordinary.

The DREAMERS look at one another.

DREAMER 2

I almost dismissed it as nonsense...

(pause)

...but I guess there was a part of me that was curious enough to explore further.

DREAMER 1
 (nodding)
 It's fascinating, isn't it?

DREAMER 2
 Sure, but I can't shake the
 feeling that there's more to this
 than we think.

DREAMER 3
 There are likely a number of
 agendas, and people involved.

DREAMER 1
 I just keep wondering who could be
 behind it all.

DREAMER 4
 I suppose, someone with a vision,
 and a strong belief in the power
 of lucid dreaming.

DREAMER 2
 But really, we have no idea who
 they are, or what they want.

DREAMER 3
 There is no point jumping to
 conclusions just yet. We should
 see what they have to offer... and
 what they might want in return.

DREAMER 4
 Agreed, we should consider the
 facts, as we get them. We don't
 want to let our skepticism, or
 optimism, blind us.

CUT TO:

61 INT. TV STUDIO - DAY

The HOST ask another question.

HOST
 How could lucid dreaming change
 the world?

The panel members respond to the question, bouncing off
 each other in a lively discussion - three minutes of
screen time.

62 EXT. 1980S BEACH HOUSE - NIGHT

MACY stands alone by a fire pit.

The fire crackles.

MACY wipes a tear from her face.

She looks down at the wooden token in her hand, turning it over once.

She holds the token up to the fire, but then puts it back in her pocket.

63 INT. RESTAURANT - NIGHT

The DREAMERS continue to discuss how their lives have improved.

DREAMER 3

It's been a journey, I feel like I've become more in tune with my emotions, and, how others see the world.

DREAMER 1

For me it's been...

(pause)

...it's like a playground for personal growth.

DREAMER 4

I see it as virtual training for real-life scenarios. I've been using it to hone my skills and become more effective in my daily life.

DREAMERS 1, 3 and 4 look at DREAMER 2

DREAMER 2

(shrugging)

Okay... sure, it's been a game-changer for me too.

DREAMER 1

Imagine if more people could experience this transformation!

DREAMER 3

I think that's the point.

DREAMER 2

Lucid dreaming is a powerful tool, it comes with responsibilities.

DREAMER 4

I'm with you on that, but I feel that we, that this, is already something bigger than we understand.

DREAMER 1

(exited)

Something that can change our
lives, and maybe much more than
that.

CUT TO:

64 DREAM SEQUENCE STOCK FOOTAGE

Point of view - Running - 60 seconds of screen time.

65 INT. 1980S BEACH HOUSE LIVING ROOM - DAWN

It is early morning, it is just becoming light outside.

A single candle is lit on the table.

MACY stands at the table, kneading bread dough by hand.

MACY adds a pinch more of flour to the dough.

MACY pauses for a moment to look outside.

JUMP CUT TO:

66 INT. 1980S BEACH HOUSE LIVING ROOM - MORNING

It is now later in the day. The table has been cleared,
except for a few piles of books.

MACY unrolls a collection of large posters.

She lays out a range of Lucid Dreaming promotional
posters on the table. The posters share the same Rubik's
cube symbol as we have seen before on the wooden tokens.

Using the books on the table, Macy weights down the
corners of a poster to stop it curling up.

MACY examines one of the posters closely.

She traces the words on a poster with her fingers.
'Change the world!'

67 INT. RESTAURANT - NIGHT

The DREAMERS continue to discuss what might be expected
of them, however the tone of the conversation has
changed.

DREAMER 2

But I can't help wonder if there's more to this movement than meets the eye.

DREAMER 3

I want to believe they genuinely intend to make the world a better place.

DREAMER 2

(interrupting)

But what if they're using our dreams... for some other purpose, or manipulating us in some way?

DREAMER 4

If they are genuine, they should be open to answering our questions, and, addressing our concerns.

DREAMER 2

I know it sounds paranoid, but we shouldn't be naive.

DREAMER 3

I agree with you both, we need to approach this cautiously. While their agenda might be genuine, it's also political.

DREAMER 1

I wonder what it will be like, meeting them...

DREAMER 4

I think they will want test our abilities, to see how our skills may be able to contribute to their cause.

DREAMER 2

Whatever that may be!

DREAMER 1

I wonder how many other people have been recruited.

DREAMER 3

It can't just be us, not with how much effort they've put in.

DREAMER 2

We need to find out why us!

DREAMER 4

It is likely we are seen as a group, or cell if you will, that may be able to work together effectively.

DREAMER 3

And is that the purpose of bringing us together first, here, as in before meeting them.

DREAMER 2

Maybe this is a test, or maybe they are watching us to see how we interact.

DREAMER 1

It's not long now, and then we'll hopefully get to know more...

CUT TO:

68 INT. 1980S BEACH HOUSE LIVING ROOM - LATER MORNING

MACY sits at the table, with the posters spread across it. She is reviewing a ream of printed paper.

JACOB walks into the room from the hallway.

MACY looks up from the table, and puts down the paperwork.

As JACOB approaches the table he begins to speak.

JACOB

I am sorry about yesterday, when we were talking about mum, I just couldn't, um...

(trailing off)

JACOB looks at the posters, taking a step forward towards the table.

JACOB (cont'd)

...ah, what are all these?

JACOB scans the posters with his eyes.

MACY

These... I can...

(MACY pauses)

This is real. I can help people.

JACOB

What are you talking about...

(softer)

It doesn't make any sense.

MACY
 Sit down... I can show you.
 (caring, but firm)
 Sit. Please.

JACOB reluctantly sits down.

MACY (cont'd)
 Pick a book, any book.

MACY gestures to the books on the table with an encouraging look.

MACY (cont'd)
 Please, pick one.

JACOB finally picks a book from the middle of a pile 'Exploring The World Of Lucid Dreaming'.

MACY (cont'd)
 Choose a page, any page, and start reading. Aloud.

JACOB hesitates, and then flips the book open.

MACY (cont'd)
 Go on...

JACOB begins to read.

JACOB
 ...ranging from the most basic drives like hunger, thirst, and sex, to psychological needs like affection, recognition

MACY waits for few moments and then continues to recite the lines in time with JACOB.

JACOB continues in unison for a second, but then trails off in disbelief.

MACY
 (MACY in unison with JACOB)
 recognition and self-esteem, and finally to the highest motives,
 (JACOB stops talking)
 such as altruism and what Abraham Maslow called self-actualisation the need to fulfill one's unique potential.

JACOB is speechless for a moment.

JACOB
 But how?

MACY

I read it...

JACOB looks at the books.

MACY (cont'd)

I read them all...

MACY gesturing to the books on the table.

MACY (cont'd)

...and I have learned to retain
the words, every word I read.

Jacob shakes his head slightly.

MACY (cont'd)

This is a tool, one of many that
has the power to change the course
of our society.

CUT TO:

69 INT. TV STUDIO - DAY

FLOOR MANAGER

Cut!

The PANEL MEMBERS and HOST relax, turning to one another
to chat.

The studio lighting changes, becoming brighter.

CREW move around the set.

A CREW MEMBER rotates a light.

Another CREW MEMBER adjusts a camera.

The figure in the shadows, OLDER MACY (60+) female
elegantly dressed in formal attire, steps forward and
walks onto the set.

The PANEL MEMBERS stop chatting and look at OLDER MACY as
she approaches.

70 EXT. DREAMERS MONTAGE CITY STREETS - NIGHT

The DREAMERS leave the restaurant together.

They walk down a path, two by two.

The FOUR DREAMERS walk up stairs following one by one.

They walk down a dimly lit hallway.

71 INT. 1980S BEACH HOUSE LIVING ROOM - MORNING

MACY and JACOB continue to talk while sitting at the table.

MACY

When I got here I wasn't in a good way.

(pause)

Our mother, the greed, the lies, I just knew I couldn't go back.

JACOB looks away from MACY.

MACY (cont'd)

It was tough for the first few months, but then things started to change, I was changing.

JACOB turns back, giving a small nod of his head, listening intently.

MACY (cont'd)

I was having these vivid dreams, and every night I would keep track of them in my journal. I was trying to interpret them, to find meaning.

(pause)

After awhile I became aware that I could influence my dreams, at first it was just small things, but then I realised I could control them.

JACOB still nodding.

JACOB

Okay, I think I understand, but then what, how did you get to this point...

JACOB gestures to the posters.

MACY takes a deep breath.

MACY

(firmly)

Our mother, and her type, they are the problem, they abuse their power, and they don't care, and no one is challenging them.

(softer)

Lucid dreaming can bring people together, it can bring change.

72 DREAM SEQUENCE STOCK FOOTAGE

Point of view - Playing piano - 60 seconds of screen time.

73 INT. TV STUDIO - DAY

OLDER MACY approaches the PANEL.

All of the PANELIST and HOST stand in unison.

OLDER MACY
Oh, please, sit.

They all remain standing.

OLDER MACY (cont'd)
Thank you, that was wonderful.

HOST
Our pleasure.

OLDER MACY
I know you have been paid well for
your time, but there is something
else that might interest you.

OLDER MACY, opens a small pouch, giving one wooden token
with the Rubik's cube on it, to each member of the panel.

They each take the token and examine it.

74 INT. 1980S BEACH HOUSE LIVING ROOM - DAY

MACY and JACOB now sit on the floor, legs crossed, much
more relaxed.

MACY
Lucid dreaming can unlock the
potential of the human mind, it
accelerates learning, and develops
our internal awareness.

JACOB is nodding in agreement.

MACY (cont'd)
It will allow me...
(pause)
...hopefully us, to help others do
the same.

MACY gives JACOB a wooden token with the Rubik's cube on
it.

JACOB examines the wooden token closely.

JACOB
What is this?

MACY
This, this is the beginning.

75 INT. GRAND MEETING ROOM - NIGHT

The FOUR DREAMERS arrive at a large dimly lit room.

Several SMALL GROUPS, each of four people, are gathered around the room and are speaking in hushed tones.

Upon seeing the new arrivals the small groups stop speaking to turn around and look at the four DREAMERS.

After a moment of examination everyone returns to their conversation.

The FOUR DREAMERS walk further into the room.

They find their own spot to wait.

76 INT. 1980S BEACH HOUSE LIVING ROOM - DAY

MACY passes JACOB a printed sheet of paper.

JACOB looks at the paper.

MACY presses record on a portable tape recorder.

The tape begins to turn.

JACOB clears his throat.

JACOB
Hello and welcome, please don't be alarmed, this message will hopefully put you at ease. There is a lot to cover. You have received this package as you been selected to participate in a project, that aims to harness the power of dreams and develop your skills in lucid dreaming. With training you will be able to shape your waking life, help others around you, and influence the future of our society.

77 INT. GRAND MEETING ROOM - NIGHT

A spotlight appears at one end of the room.

OLDER MACY walks out into the spotlight.

The room full of DREAMERS all look at OLDER MACY.
She looks around and begins to speak.

OLDER MACY
Hello and welcome. Thank you for
making your way to us.
(pause)

The FOUR DREAMERS each look at OLDER MACY.

OLDER MACY (cont'd)
This journey for me started many
years ago, when I was lost, and
without direction.
(pause, and a
breath)
And now it has turned into
bringing people together, a
community of good souls who see
the need for change, and how the
power of dreams can help.

Heads are nodding around the room.

OLDER MACY (cont'd)
You are here because you have been
chosen, as an individual with
great potential. You are strong,
and most importantly, you have the
the capacity and desire to help
shape a better world.

The FOUR DREAMERS continue looking at OLDER MACY
intensely.

OLDER MACY (cont'd)
As you are all aware our
government is ineffective, even
corrupt, corporate greed is out of
control, climate change is
devastating our world, and now we
are on the brink of war.
(softer)
All of this must stop. We must
come together and rise up from
within. Lucid dreaming, and the
skills it provides, are the key to
elevating our people...

OLDER MACY gestures to the room.

OLDER MACY (cont'd)
...into positions of power across
all levels of government and
within large corporations.

CUT TO:

78 INT. 1980S BEACH HOUSE LIVING ROOM - EVENING

JACOB closes a packing box.

He hands the packing box to MACY.

MACY smiles.

JACOB smiles back.

79 INT. DREAMERS MONTAGE RECORDING BOOTH - DAY

DREAMER 1 walks into a recording booth.

DREAMER 2 puts on headphones.

DREAMER 3 looks at printed text on A4 paper.

DREAMER 4 clears their throat, and then takes a sip of water.

Each dreamer then reads the scripted piece from the A4 paper.

DREAMER 1

Hello and welcome, please don't be alarmed, this message will hopefully put you at ease.

DREAMER 2

There is a lot to cover. You have received this package as you been selected to participate in...

DREAMER 3

...a project that aims to harness the power of dreams and develop your skills in lucid dreaming.

DREAMER 4

With training you will be able to shape your waking life, help others around you, and influence the future of our society.

80 DREAM SEQUENCE STOCK FOOTAGE

Montage from across the world, footage of learning, growth, harmony - 60 seconds of screen time.

'Lucid Dreaming'

Cut to black

Credit Sequence