

"Girl Of My Dreams" a screenplay by William C. Martell.
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"GIRL OF MY DREAMS"

EXT. GRASSY HILL, 1983 -- DAY

The shadow of a tree on the crest of a hill... the verdant rolling hills near the college town of Santa Mira.

A car twists up the narrow road to the top of the hill.

The car parks at the crest of the hill, and laughter spills out as the doors open.

JOHN and CATHY, grab hands and race from the car to the tree.

Both are 20 years old, good looking, sexy, in the prime of life and overflowing with passion. College kids who have found their perfect math. Completely in love.

John has shaggy long hair, and exaggerated sideburns. Cathy is a free spirit, dressed in pseudo hippy clothes.

AT THE CREST OF THE HILL

They fall, laughing, into each others arms, kiss passionately.

CATHY
We forgot the pic-a-nic basket.

JOHN
(as Yogi Bear)
Okay, BooBoo...

Cathy laughs, they kiss again. Young and in love.

CRACK!

The blanket snaps in the breeze and floats down to the earth, exposing Cathy, guiding it.

Cathy takes paper plates and food from the basket.

JOHN (CONT'D)
Looks delicious.

CATHY
You don't even know what I brought.

JOHN
I wasn't talking about the food.

Cathy laughs, grabs him, another passionate kiss.

LATER:

Two glasses of champagne sparkle in the sunlight.
Open containers of potato salad, fried chicken, etc.

John takes the last bite of his drumstick, tosses the bone.
His fingers are covered with batter and seasonings.

Before he can grab a napkin, Cathy takes his hand and guides
it sensually into her mouth. She sucks each finger clean.

CATHY

Mmmmm.

JOHN

"Mmmmmmmmm," yourself.

John pulls her close, lays one on her. Comically wiping his
hand on her back. She laughs, pushes him away...
Then pulls him back.

THEIR PASSION GROWS. They peel off each other's clothes;
kissing bare flesh as it is exposed to the sun. Cathy helps
him unhook her bra, their lips join in passion.

JOHN (CONT'D)

It's true.

CATHY

What?

JOHN

Everything DOES taste like chicken.

John moves his hand under her skirt, glides the panties slowly
down Cathy's legs. She takes his hand and guides it back
under her skirt. The skirt gets in the way, she removes it.

They begin to make love, but Cathy gently pushes him away.

CATHY

John?

He looks into her eyes.

CATHY (CONT'D)

Stay with me. Please.

JOHN

Cath, I have to transfer down to
UCLA. It's my future...

CATHY

Please stay here...

JOHN

I'll love you no matter where I am.

CATHY

Will you?

JOHN

I'll always love you. Always.

They kiss again, passion flaring.

SUDDENLY, a CREATURE bursts from the earth. Ugly, wrinkled, with a huge red sucker-mouth belching smoke. The Creature's huge gnarled hand grabs John, red claws digging into flesh.

JOHN (CONT'D)

Arggggggg!

The Creature yanks John into the depths of the earth. JOHN SCREAMS as he is pulled into the darkness....

INT. JOHN'S BEDROOM (1998) -- MORNING

John wakes up screaming, heart beating out of control.

A typical suburban bedroom, present day. John is fifteen years older, and it shows. Hair worn short and turning prematurely gray, face lined, eyes sunken and lifeless.

JOHN

Shit. I had a nightmare.

John sits up, drenched in sweat, looks at his wife, PEGGY.

A cigarette dangles from Peggy's lips, and curlers grow from her head. Dressed in an ugly flannel nightgown, it's hard to believe she was EVER beautiful. Hard to imagine John choosing her over Cathy.

PEGGY

Yeah. You overslept, too. You're gonna be late for work if you don't get a move on.

Jack shakes away the last of the nightmare, grabs a shower.

INT. BATHROOM -- MORNING

Jack turns on the shower, steps under the water.

INT. KITCHEN -- MORNING

John, dressed in his conservative business suit, looks at the empty Mr. Coffee pot.

JOHN

She didn't leave any for me.

John dumps the old grounds, rinses the carafe, grabs the can of coffee from the fridge. It's empty.

JOHN (CONT'D)

Shit.

He opens the cupboard and pulls out a jar of instant.
There's enough left for one cup.

John pours the powder into a cup, adds water, microwaves it.
Bing.

As John pulls the cup from the microwave, Peggy enters, still
dressed in flannel.

PEGGY

Thanks.

Takes the cup from his hand and drinks it.

John watches her drink his cup of coffee.

PEGGY (CONT'D)

Must have been some nightmare.

JOHN

Yeah.

PEGGY

Want to tell me about it?

JOHN

I'm going to be late for work, Peg.

John grabs his briefcase, leaves without giving her a kiss.

EXT. COMMUTER TRAIN -- MORNING

A HUNDRED BUSINESSMEN with briefcases wait for the train.
All are dressed in the same color blue suits. All have the
same bored expressions on their faces. All have today's
paper to read on the train...

John is one of them. Lost in the crowd.

When the TRAIN comes, the Businessmen enter...
Like sheep.

The train roars away.

EXT. SKYSCRAPER IN THE CITY -- DAY

A sterile grey and black monster. Looks more like a maximum
security prison than an office building.

The sign out front reads CURTIS WELLS & ASSOCIATES.

A HUNDRED BUSINESSMEN with briefcases crowd through the doors.
John is one of them.

INT. OFFICE -- DAY

A HUNDRED BUSINESSMEN work at desks. Rows of desks. Rows of businessmen. John is one of them. But John is distracted... Remembering his dream.

CATHY (V.O.)
Stay with me. Please.

He writes on his desk calender: "Cathy Dream".
It is Monday, July 13th.

Then John gets back to work. Becoming one of them again.

INT. MCDONALDS -- DAY

John eats his hamburger lunch, lost in thought.

The McDonalds is FULL of BUSINESSMEN eating their lunch.

INT. OFFICE -- EVENING

John lost in thought.
Calendar page says "Cathy Dream", July 13th.

BOSS (O.S.)
John? Almost done with that report?

JOHN
Yes, sir.

John finishes the report, places it in a manila envelope.

INT. THE VAULT -- EVENING

A walk in vault filled with files, stock certificates, documents, petty cash, etc.

John places the manila envelope in one of the file cabinets.

INT. SKYSCRAPER IN THE CITY -- EVENING

John nods to the SECURITY GUARD on the way out.

EXT. JOHN'S SUBURBAN HOUSE -- NIGHT

Every house on the street looks the same, just painted different colors.

INT. JOHN'S BEDROOM -- NIGHT

John and Peggy on opposite sides of the bed.
Peggy is snoring loudly.
John is wide awake.

John slides out of bed and grabs his robe.

INT. HALLWAY -- NIGHT

John opens the closet door.

On the top shelf, several old cardboard boxes are labeled "College". John selects a dusty old box and pulls it down.

INT. LIVING ROOM -- NIGHT

John sits on the floor, sorting through papers from the boxes. He pulls out his old college yearbooks.

SANTA MIRA COLLEGE 1982, 1983. UCLA 1984, 1985.

He opens the Santa Mira 1983 Yearbook, flips through it.

CATHY'S FACE SMILES from inside the yearbook. Underneath the photo, Cathy wrote: "Love you forever, Cathy".

Leafed into the yearbook are snapshots. John pulls them out, one by one, smiling at each.

Cathy holding up a glass of champagne at the picnic.

John and Cathy at the beach.

John and Cathy at a baseball game.

John and Cathy eating ice cream, smearing it on each other.

John and Cathy at a party, looking silly.

John and Cathy playing miniature golf.

Cathy waving at the camera.

Cathy on the beach in a sexy bikini.

THE LAST PHOTO: Cathy at the picnic, shaking open the blanket.

EXT. GRASSY HILL, 1983 -- DAY

CRACK!

The blanket snaps in the breeze and floats down to the earth, exposing Cathy, guiding it down.

LATER:

Two glasses of champagne sparkle in the sunlight. Open containers of potato salad, fried chicken, etc.

John takes the last bite of his drumstick, tosses the bone. His fingers are covered with batter and seasonings.

Before he can grab a napkin, Cathy takes his hand and guides it sensually into her mouth. She sucks each finger clean.

CATHY

Mmmmm.

JOHN

"Mmmmmmmmm," yourself.

John pulls her close, lays one on her. Comically wiping his hand on her back. She laughs, pushes him away... Then pulls him back.

THEIR PASSION GROWS. They peel off each other's clothes.

John moves his hand under her skirt, glides the panties slowly down Cathy's legs. She takes his hand and guides it back under her skirt. The skirt gets in the way, she removes it.

They begin to make love, but Cathy gently pushes him away.

CATHY

John?

He looks into her eyes.

CATHY (CONT'D)

Stay with me. Please.

JOHN

Cath, I have a wife, a job...

CATHY

Forget about her. Stay with me. Didn't you say you'd love me always?

JOHN

...Yes...

CATHY

You never came back. I waited, you know. I waited fifteen years...

JOHN

I wanted to come back, but...

CATHY

Stay with me NOW...

They kiss again, passion flaring.

SUDDENLY, the Creature bursts from the earth, huge gnarled hand grabs John, red claws digging into flesh.

JOHN

Arggggggg!

The Creature yanks John into the depths of the earth. JOHN SCREAMS as he is pulled into the darkness....

INT. LIVING ROOM (1998) -- MORNING

John wakes up screaming, drenched in sweat.

On the living room floor, surrounded by a halo of Cathy pictures. Must have fallen asleep.

Morning light through the windows.

John picks up a photo of Cathy dressed in a sexy bikini, smiling and waving. Hooked.

EXT. STEVEN'S INVESTIGATIONS -- DAY

A beat up old building in the wrong part of town.

INT. STEVEN'S INVESTIGATIONS -- DAY

On the old desk, the photo of Cathy at the beach. Fat fingers pick up the photo.

STEVENS

Good picture. You take it?

DAN STEVENS holds the photo up in front of his face. A pudgy man in his forties, dressed in a cheeeked sports coat that was never in style.

JOHN

Yeah. Fifteen years ago.

A cardboard tray of french fries sits on Stevens' desk, next to a napkin filled with ketchup. Every once in a while, Stevens dabs a fry into the red and pops it into his mouth.

John sits in the client's chair opposite Stevens.

STEVENS

So I take it this isn't your daughter?

JOHN

Hardly.

Stevens waits for him to say more. When he doesn't, he prompts a little.

STEVENS

You want to tell me about her?

(dabs a fry)

Don't worry. Nothing's gonna get back to your wife.

(munches the fry)

I'm a private detective, not a gossip.

JOHN

Her name is Cathy Blayne.

STEVENS

Okay. How do you know her?

JOHN

We went to college together fifteen years ago. Santa Mira State. I transferred down to UCLA and lost track of her.

STEVENS

Now you want to find her and 'rekindle some old flames'?

Stevens makes it sound corny and stupid.

JOHN

Maybe.

STEVENS

What if she doesn't look like this anymore?

JOHN

She does, I know it.

STEVENS

What if she's married and has six kids?

JOHN

She doesn't.

Stevens gives him a questioning glance.

JOHN (CONT'D)

Before I went down to UCLA, she told me she'd wait for me. I never came back. Maybe she's still waiting.

Stevens takes a breath, trying to talk some sense into him.

STEVENS

Look, John. I usually don't try to turn away clients, but I think you're in for some heart break, here.

(beat)

Ten years is a lot of water under the bridge... A frigging ocean's worth.

JOHN

I want her found.

Stevens grabs a fry, eats it, looks across the desk at John.

STEVENS

As you get older, you realize that
life's no picnic. You want to return
to your past. But you can't do it.

(dabs a fry)

Life's a road, and as we travel down
it we change.

JOHN

I know...

Stevens points at John with the ketchuppied fry.

STEVENS

The past always looks better.

(smiles)

It's over.

(eats the fry)

The disappointments are forgotten.
We remember the innocence, the joy.
But we forget how much we've learned.
How much we've grown.

Stevens sits forward.

STEVENS (CONT'D)

NOW we have the knowledge to
appreciate the innocence. Back then,
we were too stupid to know what we
had.

JOHN

I just want to talk to her. If it
doesn't work out, it doesn't work
out... But I know that it will....

Stevens nods slowly, resigned.

STEVENS

I charge two hundred a day, plus
expenses. Can I hold on to this?

Stevens holds up the photo of Cathy in the bikini.

JOHN

Sure.

John stands up.

JOHN (CONT'D)

When do you think you'll find her?

STEVENS

Can't tell 'till I start looking.

(beat)

I'll let you know.

John nods, leaves.

EXT. JOHN'S SUBURBAN HOUSE -- NIGHT

All made out of ticky-tacky and they all look just the same.

INT. DINING ROOM -- NIGHT

John lifts a fork of food to his mouth, glances at Peggy.
She is staring at a point just over his shoulder.

JOHN

Peg?

She continues staring into space.

JOHN (CONT'D)

Peggy?

Over Peggy's shoulder, we see what she is staring at:

A portable TV.

Reruns of 'Laverne and Shirley'.

John turns from the TV, studying Peggy.

Peggy laughs at a particularly stupid joke. For a moment,
she's beautiful, traces of free-spirit Cathy in her face.
Then she stops laughing.

PEGGY

Huh? You want more mashed potatoes?

JOHN

No.

John grabs a chicken drumstick, bringing it up to his mouth.

EXT. GRASSY HILL, 1983 -- DAY

John takes the last bite of his drumstick, tosses the bone.
His fingers are covered with batter and seasonings.

Before he can grab a napkin, Cathy takes his hand and guides
it sensually into her mouth. She sucks each finger clean.

CATHY

Mmmmm.

JOHN

"Mmmmmmmmm," yourself.

John pulls her close, lays one on her. Comically wiping his
hand on her back. She laughs, pushes him away...
Then pulls him back.

THEIR PASSION GROWS. They peel off each other's clothes.

John moves his hand under her skirt, glides the panties slowly down Cathy's legs. She takes his hand and guides it back under her skirt. The skirt gets in the way, she removes it.

They begin to make love, but Cathy gently pushes him away.

CATHY

John?

He looks into her eyes.

CATHY (CONT'D)

Stay with me. Please.

JOHN

Cath, I can't just drop everything.
Quit my job. Leave my wife...

CATHY

Yes you can.

(kisses him)

Stay with me. It's what you really
want, isn't it?

JOHN

It's not that easy...

CATHY

Yes it is. Just do it.

John is torn between love and responsibility.

CATHY (CONT'D)

Make the decision. Stay.

JOHN

I can't just throw away everything I
worked for.

CATHY

Why not? I did for you.

JOHN

It was different then.

CATHY

Why?

JOHN

We were kids. We didn't have
anything.

She kisses him again.

CATHY

Just stay. Forget everything else...

JOHN

You know I'll always love you no matter where I am...

SUDDENLY, the Creature bursts from the earth, huge gnarled hand grabs John, red claws digging into flesh.

JOHN (CONT'D)

Arggggggg!

The Creature yanks John into the depths of the earth.

He fights this time, but when he sees the face of the Creature: red sucker lips belching smoke, he freezes. Not in fear, but in recognition.

JOHN SCREAMS as he is pulled into the darkness...

INT. JOHN'S BEDROOM (1998) -- MORNING

John wakes up screaming, body drenched in sweat.

He sits up in bed, panting; looks around for a few minutes, getting his bearings.

Another dream of Cathy. Another nightmare.

JOHN

Every night... Since July 13th.

EXT. SANTA MIRA COLLEGE -- DAY

Beautiful old moss covered buildings.

INT. SANTA MIRA COLLEGE, ADMISSIONS -- DAY

The photo of Cathy in the bikini drops on the counter.

GREY (O.S.)

Cathy Blayne?

Stevens questions a GREY haired woman behind a glass window.

GREY (CONT'D)

I don't remember her.

STEVENS

What about her school records?

GREY

From fifteen years ago? Gone. Long gone.

(beat)

But wait a minute...

She disappears, returns with a manila folder.

GREY (CONT'D)
The Alumni Association tries to keep
track of all our students.

STEVENS
For reunions?

GREY
Donations.

Grey flips through the folder, comes to Cathy's last address.

GREY (CONT'D)
Her last known address...
(frowns)
It's over ten years old.

STEVENS
Better than nothing.

Stevens copies the address down in his notebook.

EXT. OLD APARTMENT COMPLEX -- DAY

The address on the notebook page lowers, exposing an apartment
building. Cheap student housing, run into the ground.

Stevens enters.

STEVENS MONTAGE:

Private Eye Dan Stevens follows Cathy's trail.

- 1) Shows the photo at a campus area coffee shop. An OLD HIPPIE WOMAN recognizes Cathy, talks to Stevens.
- 2) At an upscale cocktail lounge, Stevens shows the photo to a succession of COCKTAIL WAITRESS in sexy outfits while munching peanuts. Finally finds a MANAGER who knows her.
- 3) Stevens driving to the next address.
- 4) Stevens enters a run down singles apartment complex.
- 5) A Denny's restaurant. Stevens shows WAITRESSES the photo. One of them remembers. Munches a burger as he questions.
- 6) Greasy spoon diner. Stevens shows the picture to the COUNTERMAN, who remembers her. Talks for a moment, nibbles on a plate of french fries.
- 7) Another greasy spoon place. Worse than the first. The COOK offers Stevens some rancid looking fries, he declines. This place is cockroach city.

Cathy didn't move to suburbia, she didn't become successful, she seemed to spiral further and further into poverty.

INT. OFFICE -- DAY

Curtis Wells & Associates painted on the door.

John sits at his desk.

All around him, people are working, but John is in a daze.

Lost in thought about Cathy. Eyes red rimmed and sunken. Too many dreams. Too many nightmares.

Calendar open to August 15th.

Scribbled on the page: "Cathy Dream #32."

John flips through the calendar.
EVERY DAY since July 13th has a Cathy Dream.
Over a month of dream/nightmares.

The phone rings, startling him.

JOHN

Hello?

He doesn't sound well at all.

EXT. PAY PHONE NEAR BURGER KING -- DAY

Stevens eats a messy Whopper while talking to John, mustard smeared on his face.

STEVENS

John?

JOHN (V.O.)

Yeah.

STEVENS

Dan Stevens. You don't sound so good.

JOHN (V.O.)

Haven't been sleeping.

INT. OFFICE -- INTERCUT

JOHN

Have you found her?

STEVENS

Getting close. I think I may have her current address.

JOHN

Where? Where is she?

STEVENS

Hold your horses, there. Let me check it out first.

(munches burger)

I know she was living there last month, but nobody's seen her for a couple of weeks. She may have skipped out.

JOHN

Is she... married?

STEVENS

Never got married. No kids, either. Shacked a couple of times, but nothing permanent... She's the least permanent person I've ever traced.

JOHN

What do you mean?

STEVENS

Her whole life seemed temporary. No career, no relationships... nothing.

JOHN

Do you think...

STEVENS

John. You sure you want to go through with this? She may not be the same girl you remember...

JOHN

It doesn't matter.

STEVENS

(long beat)

Okay. Let me talk to her. I'll call you back tonight.

JOHN

Call me at home. If my wife answers, tell her it's business.

STEVENS

Okay.

INT. OFFICE -- DAY

John hangs up, smiles.

All around him, people are working, but John is orgasmic. After fifteen years, he'll be reunited with his true love.

EXT. PAY PHONE NEAR BURGER KING -- DAY

Stevens finishes munching his burger crossing to his car. Climbs inside, engine roars to life, he zooms off.

INT. OFFICE -- DAY

John dials the phone.

JOHN
Sunset Travel?
(beat)
I'd like two first class tickets to
Rio DeJanerio. Leaving tomorrow.

John pulls out his credit card.

JOHN (CONT'D)
No. I don't care how much it costs.
(beat)
John Stefano. Visa card number...

EXT. SANTA MIRA -- EVENING

Leaving behind the suburbs, Stevens enters the ugly neon world of dives, strip clubs, corner liquor stores.

Red neon flashes over the car, making it look like hell.

INT. SKYSCRAPER IN THE CITY -- EVENING

All of the BUSINESSMEN are leaving for the day, saying goodnight to the Security Guard at the front doors.

John is one of them.
Last in line.

BUSINESS #1
Night, Carl.

GUARD
Goodnight, sir.

BUSINESS #2
Hasta.

GUARD
Goodnight, sir.

John gets to the door, stops.

JOHN
Forgot my briefcase. Back in a
second.

GUARD
Sure.

The Security Guard locks the doors.
John goes back into the empty office building.

INT. OFFICE -- EVENING

John grabs the briefcase off his desk.
Looks around.
He's alone in the office.
Goes to the vault.

INT. THE VAULT -- DAY

John pretends to be looking for a file.

Pops open his briefcase. Fills it with stock certificates,
petty cash, an envelope filled with \$100 bills.

BOSS (O.S.)
Be with you in a minute. Let me get
the vault...

John quickly closes the briefcase, grabs a manila envelope
from a file cabinet SECONDS before the Boss looks in.

BOSS (CONT'D)
John? What....?

JOHN
Almost took this home with me, sir.

BOSS
Wouldn't want that.

He replaces the manila folder in the cabinet, turns to leave.

BOSS (CONT'D)
Hey! Don't want to forget your case.

John goes back for the briefcase, locks it, and exits.

INT. OFFICE -- EVENING

The Boss closes the vault door, gives the dial a spin.

JOHN
Good night, sir.

BOSS
Night.

John acts casual as he walks away with the briefcase full of
embezzled money and stock certificates.
Waiting for the Boss to stop him.
Every step closer to the door builds suspense.
John leaves the office without a hitch.

INT. SKYSCRAPER IN THE CITY -- EVENING

Briefcase noticeably heavier in John's hand.

Tension builds as he gets closer to the Security Guard.
The front doors are locked.

GUARD
You took it this time.

JOHN
Took what?

The Guard moves towards him.
John pushes on the door.
Locked.
Trapped.

GUARD
Your briefcase.

JOHN
What about it?

The Guard grabs John!
Pulls him away from the door!

Takes out his keys and unlocks the door.

GUARD
(laughs)
Wouldn't want to forget it twice.
Probably got important papers in
there.

JOHN
(relaxes)
Yeah. My whole future's inside.

The guard holds the door open for John.

GUARD
Goodnight, sir.

JOHN
Bye, Carl.

He walks out of the building, briefcase swinging by his side.

EXT. COMMUTER TRAIN -- EVENING

A HUNDRED BUSINESSMEN with briefcases wait for the train.
All are dressed in the same color blue suits.
All have the same bored expressions on their faces. All
have today's paper to read on the train...

John is one of them, but stands out like a sore thumb.

Clutching the briefcase to his chest as if it contains a half million dollars in stolen stock certificates and a few grand of embezzled money.

The other Businessmen are tired, but John looks like a zombie. Pasty white face, deep circles under his eyes. Eyes glowing with a maniacal spark.

JOHN

(sotto)

Cathy.

When the TRAIN comes, the Businessmen enter...
Like sheep.

The train roars away.

EXT. JOHN'S SUBURBAN HOUSE -- NIGHT

All the ticky-tacky houses look the same.
Except John's.

It is dark. Silent. Forboding.

John moves cautiously to the front door, unlocks it.

INT. LIVING ROOM -- NIGHT

John creeps in, briefcase hidden behind his back.
The house is silent.

JOHN

Peggy?

No answer.

John closes the front door, moves cautiously to the...

INT. KITCHEN -- NIGHT

JOHN

Peggy?

The kitchen is empty.

A note on the table:

"John. Shopping with Carla. Plenty of TV dinners. - Peggy"

John sets down the note, smiles.

JOHN (CONT'D)

(sings)

Just keeps getting better. Getting
better all the time.

INT. HALLWAY -- NIGHT

John opens the hall closet, pulls out a pair of suitcases.
Still humming the song.

INT. JOHN'S BEDROOM -- NIGHT

John opens the suitcase, packs everything he wants to keep.
All of the other clothing gets thrown into a trash bag.

JOHN
Long and tan and young and lovely...
(hums Girl From Ipanema)

Luggage is filled, so are two trash bags.

JOHN (CONT'D)
... And when she passes, each man
she passes goes Ahhhhhh.

Only Peggy's clothes in bedroom closet. John's side is empty.

John grabs the trash bags, exits.

EXT. JOHN'S SUBURBAN HOUSE -- NIGHT

John throws the trash bags in the garbage can, tamps them
down with his hand.

Takes off his suit coat and neck tie, throws them away.
Smiles.

INT. JOHN'S BEDROOM -- NIGHT

John grabs the two suitcases off the bed, leaves.

INT. LIVING ROOM -- DAY

John sets the two suitcases next to the briefcase near the
front door, pulls out the picnic photo of Cathy.

JOHN
A chance to live my life the way I
was supposed to.
(beat)
The way WE were supposed to. No
wrong turns, no mistakes.

John sits near he phone, waiting for Stevens' call.

MONTAGE OF CATHY PHOTOS

Cathy holding up a glass of champagne at the picnic.

John and Cathy at the beach.

John and Cathy at a baseball game.

John and Cathy eating ice cream, smearing it on each other.

John and Cathy at a party, looking silly.

John and Cathy playing miniature golf.

Cathy waving at the camera.

Cathy on the beach in a sexy bikini.

Cathy at the picnic, shaking open the blanket.

EXT. GRASSY HILL, 1983 -- DAY

CRACK!

The blanket snaps in the breeze and floats down to the earth, exposing Cathy, guiding it down.

INT. LIVING ROOM (1998) -- NIGHT

John's eyes spring open.
Keys in the door!

Scrambling, John grabs the two suitcases, bolts for the hall.

INT. HALLWAY -- NIGHT

John puts the two suitcases in the closet.

PEGGY (O.S.)

John?

Closes the closet door, goes back to the living room.

INT. LIVING ROOM -- NIGHT

Peggy enters, arms filled with boxes and bags of merchandise.
John enters, acting casual.

PEGGY

Aren't you going to give me a hand?

John takes a couple of boxes. Peggy gives him some more.

PEGGY (CONT'D)

You'd never believe the dress I found at Neiman Marcus. Only two hundred dollars. The shoes and handbag were extra, of course, but I tried to keep it under six. It was too much for the Visa, so I had to put it on the American Express Card.

The boxes form a mound on the couch.

INT. HALLWAY -- NIGHT

John goes into a panic when she heads to the hall closet.

Peggy opens the closet door, taking off her coat.

John takes the coat from her, blocks the closet...
And the suitcases.

JOHN

I'll put that away for you.

She doesn't even thank him. Goes back to the living room.

John hangs up Peggy's coat, closes the closet door.

INT. LIVING ROOM -- NIGHT

Peggy has created a mess on the sofa.

Tissue paper spread all over the place, her new clothes
scattered on top.

PEGGY

I should really hang these up. But
I'll probably have to reorganize
that whole bedroom closet to find
room...

JOHN

Why not wait until tomorrow? When
you're rested?

PEGGY

I don't know...

JOHN

Sounds like you've had a hard day.
You need to relax.

PEGGY

You're right.

The telephone rings.

PEGGY (CONT'D)

I'll get it.

What if it's Stevens on the phone?
Or Cathy?

John races to the phone...

.....Trying to beat Peggy...

.....She grabs the phone right out of his hand.

PEGGY (CONT'D)

Hello?

John grabs the phone from her.
She won't let go.

JOHN
I've got it. Why don't you kick off
your shoes and relax.

She finally lets go, looks at John.

PEGGY
Are you okay?

JOHN
What do you mean?

PEGGY
You're acting strange.

JOHN
How so?

PEGGY
You're usually not this helpful.

John holds his hand over the mouthpiece, waits until Peggy turns and goes down the hall to the bedroom before talking.

JOHN
Hello?

STEVENS (V.O.)
John? I have some bad news.

EXT. PAY PHONE NEAR POLICE STATION -- NIGHT

Red and blue police lights strobe over Stevens' face as he reports. Behind him, lots of activity at the Santa Mira Police Station. Squad cars, ambulances, etc.

STEVENS
I found the place she was living in.
A real dump outside of Santa Mira.

JOHN (V.O.)
How is she?

STEVENS
John...
(beat)
I checked out the house...

EXT. CATHY'S HOUSE -- NIGHT

Stevens knocks on the door. No answer. He breaks in.

INT. CATHY'S HOUSE -- NIGHT

Stevens' flashlight pokes through the darkness.

STEVENS (V.O.)

The place was empty. About a month's worth of dust covering the furniture.

The place is a dump.

STEVENS (V.O.) (CONT'D)

No one had seen her for a month. Her last job, this scummy diner, she didn't even quit. Just stopped showing up.

A rat scurries from the flashlight beam.

STEVENS (V.O.) (CONT'D)

Cook went out and knocked on her door, nobody answered. Figured she skipped.

INT. LIVING ROOM -- NIGHT

JOHN

Did you find her?

Worried. Glances at the briefcase near the door.

EXT. PAY PHONE NEAR POLICE STATION -- NIGHT

STEVENS

Everybody I talked to said the same thing. She was depressed. Couldn't hold a job. No future...

Sorrow in his voice, lining his face.

STEVENS (CONT'D)

Living in the past. Every place I went was worse than the place before.

JOHN (V.O.)

Did you find her?

STEVENS

I found her.

INT. CATHY'S HOUSE -- NIGHT

The flashlight stabs the darkness.

STEVENS (V.O.)

There was... a really bad smell...

Stevens puts a handkerchief over his nose, follows the smell.

THE BATHROOM

Stevens' flashlight swings around in the darkness. Stops.

STEVENS (V.O.) (CONT'D)
I found her in the bathtub. She'd
cut her wrists.

Bloated, decaying, half eaten by rats, Cathy lays in a tub
of blood tinted water. Very dead. A scream out loud moment.

STEVENS (V.O.) (CONT'D)
Next to the tub...
(flashlight shifts)
...covered in her blood...

The Santa Mira College Yearbook. Identical to John's.

STEVENS (V.O.) (CONT'D)
... her college yearbook. Open to
the page with your picture.
(flashlight stops)
Your inscription.

Under the picture of John and Cathy: "I'll love you forever.
No matter where I am, no matter where you are. Nothing can
keep us apart. Love always, John".

STEVENS (V.O.) (CONT'D)
"Nothing can keep us apart".

A rat scurries across the yearbook.

INT. LIVING ROOM -- NIGHT

John sinks down to the floor.

JOHN
When did she die?

STEVENS (V.O.)
She stopped showing up for work on a
Tuesday... July 13th.

FLASHCUT: Calendar with the first Cathy dream written in.
The date - July 13th.

The walls close in on John.

JOHN
Thanks.

He hangs up the telephone.
Eyes are sunken, face pasty, he looks terrible.
He has thrown away everything for a dream.

John pulls the picnic photo of Cathy from his pocket...
A tear drops onto the surface, rolling across the photo.

EXT. GRASSY HILL, 1983 -- DAY

CRACK!

The blanket snaps in the breeze and floats down to the earth,
exposing Cathy, guiding it.

Cathy takes paper plates and food from the basket.

JOHN
Looks delicious.

CATHY
You don't even know what I brought.

JOHN
I wasn't talking about the food.

Cathy laughs, grabs him, another passionate kiss.

Cathy takes his hand and guides it sensually into her mouth.
She sucks each finger clean.

CATHY
Mmmmm.

THEIR PASSION GROWS. They peel off each other's clothes;
kissing bare flesh as it is exposed to the sun.

CATHY (CONT'D)
John... Stay with me this time.

The CREATURE bursts from the earth. Ugly, wrinkled, with a
huge red sucker-mouth belching smoke.

CATHY (CONT'D)
It's what you want, isn't it?

Huge gnarled hand grabs John, red claws digging into flesh.

JOHN
I'll stay. Stay with you forever.

John slams the Creature's claws away.

JOHN (CONT'D)
Go to hell.

The Creature shrieks, belching smoke as it is yanked into
the depths of the earth, red claws pulled into the darkness...

INT. LIVING ROOM (1998) -- MORNING

Peggy takes her long red fingernails from John's shoulder. Puffs on her cigarette, frightened and confused.

PEGGY

John?

Shakes him a few times, but nothing happens.

PEGGY (CONT'D)

He's dead.

In his dead hand is a folded photograph. Peggy unfolds it.

IN THE PHOTO

Cathy sits on the blanket, holding up a glass of champagne. Beside her, John raises his glass in toast. (John wasn't in the photo before.)

Peggy drops the photo onto her dead husband.

PEGGY (CONT'D)

What am I going to do?

John's dead face is smiling... Happy at last.

EXT. GRASSY HILL, 1983 -- DAY

Two glasses of champagne sparkle in the sunlight.

John pulls her close, kisses her passionately.

JOHN

Together forever.

CATHY

For eternity.

THEIR PASSION GROWS, and they make love on the hilltop.

Under the tree.

Over looking the little college town of Santa Mira.

FADE OUT.