

WIDE AWAKE / SWEET DREAMS

written by

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First Draft

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FADE IN:

INT. POLICE STATION - INTERVIEW ROOM - DAY

A dimly lit interview room - grey walls - dark. A clock ticks away on the wall. A PLAIN CLOTHES OFFICER shuffles some paperwork. Across from him sits, SARAH (mid to late 20s), tired-looking, beside her LAWYER, well dressed. Sarah is motionless, staring at the table, hands by her side.

PLAIN CLOTHES OFFICER (O.S.)

Do you know why you're here?

We track closer into Sarah, as she looks up at the officer and meets his gaze.

INT. SARAH'S APARTMENT - BEDROOM - NIGHT

Sarah, is asleep. Her eyes twitch from REM.

We see flashes of Sarah's dreams.

SERIES OF SHOTS:

--Smokestacks billow

--Glaciers calve

--A panorama of landfill stretches as far as the eye can see

CLOSE UP - Sarah's eye pops open.

Sarah looks around to her alarm clock. It's 2:30 AM.

Sarah sits up in bed. Looks over to her BOYFRIEND (20s), sound asleep.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - NIGHT

Sarah pours herself a glass of water.

She sips her water, sitting alone in the dark.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - DAY

CLOSE UP - Series of shots

--Water is poured into a cafetiere.

--Coffee is plunged

--A blouse is buttoned

A grid of blurry faces on screen in front of her. Water cooler conversation all blends together.

Sarah switches to another window. She scrolls down her newsfeed. Headlines read 'Record temperatures' - 'fire season'.

MANAGER (V.O.)

Ok everyone.

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The random chatter quietens down.

MANAGER (V.O.)

You have your targets. Go get 'em.
And don't forget, it's not
because you're working from home
but we don't know what you're up
to.

Sarah puts on a HEADSET with a MICROPHONE.

CLOSE UP - She hits 'Enter'

We hear a dialtone. The phone is answered.

PERSON ON PHONE (O.S.)

Hello?

SARAH

Hello sir. Can I ask who your
current energy supplier is?

INT. SARAH'S APARTMENT - BEDROOM - NIGHT

Sarah, is asleep. Her eyes twitch from REM.

We see flashes of Sarah's dreams.

SERIES OF SHOTS:

--an aerial shot of a luscious rainforest

--wildfires rage

--an aerial shot of a Palm oil plantation - monoculture at
its finest

Sarah sits bolt upright in bed. Her boyfriend wakes up.

BOYFRIEND

Are you okay?

SARAH

Just a nightmare. Go back to
sleep.

He rolls over in bed.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - NIGHT

Sarah pours herself a glass of water. She takes a gulp,
standing next to the sink. She turns to go, she does a
double-take. She sets the glass down, turns on the faucet,
and soaks her face with water.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - DAY

CLOSE UP - series of shots

--Water is poured into a caffetiere.

--Coffee is plunged

--A blouse is buttoned - wrong. There is a stain on it.

Sarah is in front of her computer, headset on.

MANAGER (V.O.)

Your numbers are down, Sarah.

SARAH

Sorry.

MANAGER

Get those call numbers back up.

(beat)

And I know it's lockdown, but
next time, put on a clean top.

You look terrible. It's
unprofessional.

SARAH

Yes, Sir.

Reveal that Sarah is in her pyjama shorts under the table.

INT. POLICE STATION - INTERVIEW ROOM - DAY

PLAIN CLOTHES OFFICER

Do you have anything to say?

Sarah glances at her lawyer. She looks back to the officer
and shakes her head.

INT. SARAH'S APARTMENT - BATHROOM - DAY

Sarah has her hands on the bathroom sink. Who looks into the
mirror - he has every bags under her eyes from insomnia.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - DAY

Sarah looks out the window over the city. Her boyfriend
approaches from behind and hugs her.

BOYFRIEND

It's not your fault. And really,
what can you do?

CUT TO

SERIES OF SHOTS:

--a giant excavator digs up an open pit

--an open air mine - a scar in the landscape

--a Palm tree bends in a hurricane

--A flood sweeps a beach

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INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - NIGHT

Sarah is on the sofa. Beside her on her laptop there is the phone number for mental-health helpline. She calls.

HELPLINE (V.O.)

I'm listening. What's on your mind?

SARAH

The world.

(beat)

I need help.

Sarah breaks down in tears.

>MATCH CUT

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - DAY

Sarah is on the sofa, the same place she was the night before. Her boyfriend paces in front of him.

BOYFRIEND

What do you you mean want children?

SARAH

We can't bring them into this world.

BOYFRIEND

This again?

INT. SARAH'S APARTMENT - HALLWAY - DAY

BOYFRIEND (O.S. - CONT'D)

I can't do this.

CLOSE UP - series of shots
--A bag is picked up
--a coat taken off the hook

BOYFRIEND

Good bye, Sarah.

He opens the door and leaves.

MANAGER (PRELAP)

Your numbers just aren't good enough.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - DAY

Sarah is in front of her computer.

MANAGER

We're going to have to let you go.

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CLOSE UP - an email arrives and Sarah's inbox. Subject line: 'Your P45'.

INT. SARAH'S APARTMENT - KITCHEN/LIVING SPACE - NIGHT

Sarah looks down at a pack of sleeping pills. She hesitates, and then decides to take one.

INT. SARAH'S APARTMENT - BEDROOM - NIGHT

Sarah is in bed, eyes twitching from REM.

SERIES OF SHOTS:

--tree stands in a green field
 --Sarah tosses and turns in bed
 --the ground cracks from drought
 --Sarah tosses and turns in bed again
 --a desert with a single Dead tree

Sarah wakes up.

Something whispers to her - a female voice.

HOURGLASS (V.O.)

There isn't much time.

Sarah looks around - where is the voice coming from?

HOURGLASS (V.O.)

Find me.

Sarah steps out of her bedroom. Light glows through the bottom the door in the hall.

HOURGLASS (CONT'D V.O.)

This way.

She steps tentatively down the hallway and opens the door...

EXT. FIELD - DAY

... Onto a luscious green field. The sound of birds fills the air. Looking down on her and the door she came through, stands an object. Sarah walks towards it. We see that it's a giant hourglass. This is what has been whispering in her dream.

HOURGLASS

We're running out of time.

The sand in the hourglass is running low.

SARAH

What can I do?

HOURGLASS

Only what you can.

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SARAH

Tell me!

Yeah class starts to shine with light.

HOURGLASS

Only you can know.

The light spills onto Sarah and burns out everything we see.

FLASH TO WHITE

INT. SARAH'S APARTMENT - BEDROOM - NIGHT

CLOSE UP - Sarah's eye pops open.

Sarah sits bolt upright, but this time with an air of calm and determination.

MATCH CUT

EXT. LONDON - STREETS - DAY / NIGHT

Sarah is on the street, surrounded by fellow PROTESTERS. The atmosphere is carnivalesque - there is the buzz of optimism in the air.

Montage:

- Sarah marches as part of a group
- Sarah makes friends with fellow protesters
- The protest has a carnivalesque atmosphere
- The police and protestors face off
- Protestors are arrested
- Sarah is arrested with other protesters.
- A POLICE MAN drags a limp Sarah

Sarah is bundled into the back of a POLICE VAN. The door is closed on her.

INT. POLICE STATION - INTERVIEW ROOM - DAY

Back in the interview room, Sarah looks at the officer dead in the eyes.

PLAIN CLOTHES OFFICER

Well, you're not the first, and
you certainly won't be the last.

INT. POLICE STATION - CORRIDOR - DAY

Sarah is brought into the corridor by a CUSTODY OFFICER. The Custody Officer walks him down the corridor to a holding room.

PLAIN CLOTHES OFFICER (V.O.)

You're being charged with
Obstruction of the Highway,
persuant to Section 137 of the
Highways Act 1980.

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The other protestors she was arrested with are on a bench in the corridor. They share a glance she walks past. They beam up at her and cheer.

INT. POLICE STATION - CORRIDOR / HOLDING ROOM - CONTINUOUS

Sarah enters the holding room. The Custody Officer glances over his shoulder down the corridor and turns back to Sarah.

CUSTODY OFFICER

Just so you know, I really admire what you're doing.

Sarah says nothing.

CUSTODY OFFICER

Keep it up.

The custody Officer closes the door.

INT. POLICE STATION - HOLDING ROOM - CONTINUOUS

Sarah turns. She sits on the padded bench. Exhaustion washes over her. She tips over on her side and curls up to sleep.

We track closer into a sleeping Sarah, and fade into her dreams.

SERIES OF SHOTS:

--a starry sky

--clouds

--the earth