

Sweet Dreaming

Written By

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Sleight of hand is only a trick to the
mind, should your eyes fail you

- **Cliff Brathwaite.** *Banquet*
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FADE IN:

1.

MONTAGE - VARIOUS

1) INT. NYC LOUNGE - NIGHT

a) Bartender mixing drinks fancy

b) Crowd around bar is AMAZED

c) Couple mesmerized with each other

d) A Lit candle on table; the flame is dancing leaving busy shadows

2) EXT. ROOFTOP NYC LOUNGE - NIGHT

a) Live music band playing

b) Group of guys holding each other and chanting endearingly with whiskey.

c) Women Dancing in laughter.

d) Crowd of people interacting and in the midst of this established shot, we see TOM HYENA mingling but not connected to anyone.

EXT. ROOFTOP NYC LOUNGE - NIGHT - ESTABLISHING

SUPERIMPOSE: SWEET DREAMING

END OF MONTAGE

CUT TO:

INT. INT SUBWAY STATION- NIGHT

Tom skips in a Train Station. He hears the train approaching so he hastily swipes in only to meet it departing.

TOM

(frustrated)

Shit! You gotta be kiddin' me!

INT. SUBWAY PLATFORM BROOKLYN BOUND - NIGHT

Tom looks up at the digital sign and gets frustrated because the next one comes in 30mins. As he prepares to wait, he sees a beautiful woman. SARAH staring at him in amusement. She's across the platform. He smiles and leans on a wall next to a singing HOMELESS MAN. His version of "*Fly Me to the Moon*" is delightfully smooth. Sarah, who never stop looking, catches tempo by tapping her hips. Tom see her and although he oblivious to her noticing him initially, he takes advantage of her attention by being in the umbrella of entertainment.

HOMELESS MAN

(Singing)

... And let me dance forever
more. You are all I long for, all I
Worship

TOM
 (On rhythm)
 UUH!

HOMELESS MAN
 ... And adore! ...In
 other words...

Tom gets carried away a bit and starts mocking the singer with 1920s jazz steps. He clumsily bumps the shopping cart of the homeless man's goods and a tin can falls and rolls out.

TOM
 Awe man, sir-Sir I'm sorry

Tom hurries to get it before it falls in the tracks.

TOM (CONT'D)
 Here sir, I'm sorry about
 that! Please take this!

Tom gives him a \$5 tip and rubs his head in embarrassment. He looks up and sees that Sarah has her eyes on another.

TOM
 (says to himself)
 Of course! Well then
 (chuckles) Alright...

Tom had only caught moment of her focus broken by another guy she was trying to shut down., He discouragingly walks all the way down to the end of the platform with his head held high.

INT. SUBWAY PLATFORM BROOKLYN BOUND - FAR END

Sarah rids the nuisance and waits for Tom to settle in his new niche. When he does, she follows him and lines up parallel with him. Both alone on their end. She touches up her lipstick and look at him lustfully.

TOM
 (To himself)
 What do you want?

Sarah smiles.

TOM (CONT'D)
 Damn, you look so good...
 (beat)
 ...What are you doing out so
 late? Who waits for yo-

Just then Sarah raises her skirt to the side just a bit to show her fit, long legs. Tom is still speaking to himself

TOM (CONT'D)

You are something else.
Why are you toying with
girl

Tom's attention is full on and Sarah feels the power. The power of seduction. Everywhere her hand would trace, Tom's eyes followed. The homeless man is SCATTING away faintly in the new distance. She turns her back against a beam, giving Tom her side profile, and she pulls her panties to the side.

TOM

(fingers his collar/clears throat)

Ahem! Uhh dear God
she's a damn tease

INT. SUBWAY PLATFORM MANHATTAN BOUND - NIGHT

Tom looks around and no one is remotely near to see this late night shenanigan. She starts to MASTURBATE. The "knees buckled, pigeon toed, rough rubbing, near climax, and forgetting where you are" Masturbation.

CUT TO:

INT. SUBWAY PLATFORM BROOKLYN BOUND - NIGHT

Tom can't hear her moan but his eyes can. He has never been more aroused from that distance. She's shivering the closer she gets to her climax

Suddenly, a LOUD beep disrupts this erotic moment. Her train is approaching and she fixes herself as if what happened didn't happen. She looks at Tom with farwell and lust, but he needs to see her again. Tom knows he has about 30 seconds to make it over there, so he commits to the idea and runs olympicly.

EXT. NYC STREET - DAWN

Outside, he reaches a atmospheric conflict; a red light and fluent cars. Tom feels he has about 19 secs before the fox is gone forever. He dodges the cabs and sprints over the street. At the entrance of the station, there is a crowd of people that just left the train coming out. He could hear "Stand clear of the closing doors please".

TOM

(sliding by a heavy person).
EXCUUUUSEEE ME! Move Please

He goes full throttle and hops the turnstile. He looks to the end of the platform only to see her dress tail dancing in the wind before the door closes.

INT. SUBWAY PLATFORM MANHATTAN BOUND - NIGHT

He goes to the train car she's in and she is standing by the window. So close but yet so far. The train starts to move and she kisses the glass staining it and his memory. The train accelerates and Sarah is gone

TOM

Damn it! A cruel game.
 (sighs) such a cruel game.
 Fuck Fuck Fuuuckk!

Tom flops his arms from the air. The loud train is out of sight and our jazz singer takes back the night.

HOMELESS MAN

(singing)
 ...In other words...
 please be true

Defeated and out of breath, he prepares head over to the other side. He looks back at the beam to reminisce and to his discovery he sees lipstick on the ground holding down a napkin.

HOMELESS MAN

(singing)
 In other words...

Tom walks toward and see that the napkin was a note skillfully written in lipstick.

HOMELESS MAN

(SINGING)
 ...I love you!

NOTE: "TO THE MOON # 718 555-7165 -DIANA FOX."

FADE OUT: