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2.

9. CU - He leans back, inhaling deeply of his little butt, relaxing completely. His eyes fall on the watch on the table. Half absent-mindedly, he picks up the watch.

A

*Mummy face doll
Art food bell
butter*

10. NEAR CU - His hand opens the watch which shows the picture of a girl.

(X)

A

11. As 9. - Looks long, dreamily at the picture.

A

12. As 10. - He closes the watch and puts it back into his pocket.

13. As 9 and 11. - He feels his face as if to find out whether he needs a shave and gets up.

14. As 5. - He walks over to the mirror.

15. CU - He looks at his face in the mirror searchingly and finally looks into his eyes.

*Mummy
shuts*

16. NEAR CU - His eye with fade-in picture of girl, slowly smiling, then turning her head towards him (double exposure).

What is that?

17. INSERT CU - Towards him. He is astonished looking away, and looks back at the mirror again.

*elle
Berth*

18. As 16. - She stretches her arms out to him.

19. As 15. and 17. - He closes his eyes and looks down. Then pours himself a glass of water. Then he sits down in his chair and thinks deeply, not moving. After a long time he gets up again and looks again into the mirror.

Didn't I hear once from a poet that the retina of the eye keeps all the images as well of the outer as of the inner world, like a photographic film, but visible only to the finer eye, to the creative mind.

But Maybe that was the rye.

20. As 16. Picture of the girl nodding encouragingly. She fades out.

Berth

21. MS - As 17. He is still standing before the mirror. He thinks a moment intently, then takes a decision, goes energetically over to the

--you can SE
You can look into yourself and the things in your eyes you for!

If you can look into yourself maybe you can look into other people too! Maybe you can show them how their minds work. Why not give it a try? I'm for money--don't you think it could be a terrific business? What do you have to lose a

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[Faint, mirrored text from the reverse side of the page, including phrases like "As 10. - he closes the watch and puts it back into his pocket." and "As 11. - he looks at his face in the mirror."]

*I have observed
 however - by my own
 eye myself with the
 you with a pink
 but I don't intend*

A

A

A

1

[Handwritten signature]

[Handwritten signature]

[Vertical handwritten text]

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3.

table,
 21 (cont'd). takes a quick drink,
 takes off his coat, looks
 searchingly around, picks
 up the photo of the girl and
 the man, turns it around, and
 starts writing on the back side
 of the photo.

(X)

INSERT

22. CU - His hand writing "Dreams That"

23. As 21. He continues writing, but so
 that one cannot see what he is
 writing. He holds it up at ~~xx~~
 a distance, looks at it, and goes
 with it over to the door.

24. MS - Outside the door he hangs it on
 the nail where the "To Let" sign
 was, taking the "To Let" sign down,
 and instead hangs his poster up:

DREAMS THAT MONEY CAN BUY (main title)

end of movie

Subtitles, etc--see title list (Grant)

25. LS - Jack sits behind a clean desk in a
 clean room, straightening his desk.
 Then he listens more attentively to
 the noise from the outside. His hand
 plays with the bell button.

for last camera

*perhaps here
 he sees working room
 live people - sleeping people in waiting for dresses
 he looks back and hears father*

*must be
 high angle looking from
 and proper setting for
 the outside. Typo has out his
 to door and looks into the door*

Whispering voices, like a hot discussion between a man and woman, finally ending up as a commotion outside the door. A high-pitched man's voice and a hoarse woman's voice.

26. CU - His hand presses the button.

27. MLS - Door. At first nothing happens. Then
 the door opens with a jerk, and a tall
 woman tries to drag someone by the arm
 along with her.

B still 35

Commotion as before, but louder.

28. MS - She lets the arm go, the door closes
 from the outside, and after hesitating
 a moment, the woman walks in.

29. MS - She's out of breath and outraged;
 she breathes heavily. She sits down
 at the desk and takes off her gloves
 energetically.

(X)

looks heavily at door outraged

Calm down, dear lady. Sure, what are men for anyway but to protect women. Maybe he should have come in here with you--or should he?

30. CU - She tries to govern her temper and
 to compose herself.

She doesn't look as if she goes around buying dreams...

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- 31. CU - Jack gives her time, and plays around nervously with the first thing that comes to hand - ~~a~~ ~~stethoscope.~~
- 32. CU - She looks searchingly around the room.
- 33. CU - Jack follows her look, slightly astonished.

Listen talking
 You know, there's something wrong with her. She didn't come to buy a dream--she's looking for something. The place reminds her of something-- I know, she lived here years ago and

Still 35

- 34. CU - She looks straight at him, domineeringly.

And she left something here that she wants to have back--a dear picture. Do you have it?

- 35. CU - Jack opens the drawer and takes out the photo on the back of which he has painted the poster.

Turns Photo

- 36. CU - She smiles and becomes very feminine. *looks at the photo and compares her with the photo* *looks at the photo and looks dreamy at it.*

Yes, that's it--and that's she on the picture with her romantic love, in the still romantic age. *He's still with it*

for both scenes

- 36. INSERT CU - Photo.

You still are

I understand, Mrs.--he must have been a dear one, and you were ^{very} pretty. But he looks rather detached, doesn't he? Was he making fun of you? Or was he a poet?

Still 35

- 38. CU - Her eyes look down, then she looks up at Jack with a tender look. *with eyes*

Sucker! Don't you see--she didn't come for the photo; she wanted to meet the man who sells dreams! It's romantic--it gives her something. You might even give her a glimpse of her romance again for a moment, - a dream.

that romantic

- 39. CU - She turns around and looks at the door with a hard glance, ~~then~~ picks up the book.

There's not much romance in her life now..

- 40. CU - Jack, still undecided and a little timid, picks up the stethoscope, makes as if to get up.

Go through some professional motions, and show her what you can. She's ready now. It's too tiresome to be superior all the time.

even for her

all these are

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41. MS - Jack goes over to her with the stethoscope and listens to her heart. She looks at him, somewhat surprised. Sound part of MAN RAY starts.

(C) X

42. CU - He looks into her eyes. She smiles.

43. CU - Eye - LONG DISSOLVE into

MAN RAY

44. MS - She sits there a little confused, her eyes cast down (perhaps repetition of odds and ends of MAN RAY sequence, incoherently cut as they might be remembered after a dream). Then she shakes herself and looks thoughtfully at Jack.

(X) looking up with hand head

45. MCS - Jack wants to take down some notes in his book. She stops him.

(C) !

higher voice
Wait a moment, Jack-- you might get into trouble taking notes. Don't tell anybody that she wants what's romantic. Try to calm her down before she becomes dangerous again.

(X) Jack smiles, puts book away

pull force No more murmur

There's nothing wrong with you--of course not; you're normal as they come. Imitating the movies? That's what we all do, don't we (isn't it)?

46. CU - She, now once more her demanding self, takes a 10-dollar bill out of her purse, shoves it over to him, takes a photo, puts a newspaper around it, and looks into his eyes with an unwavering stare.

never mind he'd see Jackie not that was a weak moment

You'd better look after her husband--that's supposedly the reason she came here!

look around beam

47. MS - She gets up, pulls on her gloves, and looks over her shoulder at him, then walks over to the door and opens it.

around that's what's yes

That's what he's been doing all the time
Her husband, the poor guy--he really has nothing in his head except his figures--or has he?

CU - She opens the door and shouts:

"Walter!"

NEARER CU - From the front:

(Louder): "Walter!!"

48. MS - She drags Walter, a tiny man with dark eyeglasses, behind her into the room, and leads him over to his chair.

look around

49. MS - The little man puts down his paraphernalia--umbrella, briefcase, hat and gloves.

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52. MS - The two men look at each other. Then they turn around and look at the woman.

Madame! You are obviously not desired at this moment.

*len B
low*

53. MS - She stiffens and turns half around.

You heard it, Madame. You have to go.

*len B
low*

54. MLS - She looks furiously at the two men and ~~then~~ walks out quickly, slamming the door behind her.

Scram! (A little music sequence showing approval.)

55. LS - Jack goes over to the door and locks it.

56. CU - Walter sighs deeply and relaxes, takes off his dark glasses and looks around. He looks at the nude on the table.

57. INSERT - Nu de melts.

He has nothing on his head

58. CU - Jack, surprised, shakes his head.

No, that wouldn't do.

59. MCU - Walter puts on his glasses again. Jack sits on the corner of the desk. They look into each other's eyes.

but perhaps you like that just plain again

60. NEAR CU of two eyes with glasses. LONG DISSOLVE into

MAX ERNST

61. CU - Walter, very excited, superior, and proud, nods to himself in a dignified way. He's another man now. It was worthwhile, what he dreamt. He takes out his wallet, a 50-dollar note, and the receipt book, writes out the receipt.

childhood - looks to open the window then looks staring at ~~the~~ Jack something about symbols mid-1940s

62. MS - Jack takes the receipt and the ^{50-dollar} bill and signs the receipt.

A knock at the door.

63. MS - The little man jumps, quickly gathers his things together, and looks at the door apprehensively, expecting his wife to enter.

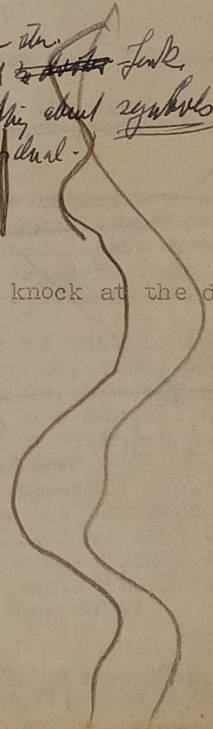
64. MS - PAN - Jack encourages him with a smile, puts the 50 dollars away, and goes over to the door to unlock it. Then he walks back dignifiedly to his desk and standing, presses the button.

65. MS - Walter gets up too, and looks at the door.

Walter

*len B
low*

*A
A
A
A*



11.1.1940

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- 66. MS - The door opens and a pretty girl walks in. She exudes efficiency, and carries a thin briefcase. She walks over to the desk.
- 67. MS - Walter admires the girl's beauty, and puffs his thin chest out.
- 68. MS - His wife stands in the doorway, watching him menacingly.
- 69. MS - The little man takes his eyes off the girl, looks at his wife, looks back at the girl, walks with determined quick steps over to his wife, takes her arm, and with an energetic movement drags her out and slams the door shut.
- 70. CU - The girl opens her briefcase, very businesslike. She takes out some papers and places them on the desk in front of Jack, who is now seated and looks surprised.
- 71. CU - He looks at the papers, puzzled, and then looks up.
- 72. CU - The girl smiles, gives offer ^① *the fountain pen.*
- 73. CU - Jack, looking up suspiciously.
- 74. CU - The girl hands him more papers for his inspection; a pleading look in her eyes.
- 75. CU - ~~The girl offers him her fountain pen.~~
- 76. CU - Jack, undecided.
Jack shakes his head disapprovingly.
- 77. CU - Girl with tears in her eyes, takes out her hankie.
- 78. MS - Jack gets up, disturbed, and goes over to her to console her.

*look nervous
tells Jack
of his release and
very depressed out
of the room.*

*she's used
not only wife
returns but
with relief*

*There are of course
also advantages if you
would be
numbered as well
small advantages
don't let it count against
him if you have to talk to Jack*

numbers for Jack - see

You thought it was your wife, eh? That was a close one.

*These are all kind of
conferences, friends, book
sales, casual business, etc.
to kind something for the sake*

What is this now - a new kind of complex?

Don't misunderstand her, Jack--she's not a client. She just wants to sign you up!

Sign me up? For what?

Never mind what, Jack--it may do you some good!

I know it seems a little unreasonable and complicated; there are so many organizations you have to belong to.

There is mutual aid, insurance, small advantages, old age--you know, one for all and all for one.

But, ~~Jack~~ old man, don't let her down! She likes to sign up people up--that's her work in life! It's her job, her duty!

... That's how she respects herself, that's how

all help her work

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79. CU - She looks up at him, smiling through tears---

that's how she respects herself, that's how she makes her living!

80. CU - He looks intensely at her, staring into her eyes.

81. INSERT - CU of eye with bride of LEGER in it.

82. MS - She turns away stiffly, gets up.

You see that you are... I know you would be prepared... interested in this actor

83. MS - (Same) She gathers her things together and walks over to the door, then stops. Then she comes back.

Now listen, honey, you can't be that way. He will sign--but let him look into your eyes. He's not on the make--it interests him. That's what he is made for, that's what he likes, that's how he makes a living, that's how he respects himself.

84. MS - She sits down again, very stiffly, and shoves the paper over to him to sign. He signs, shrugging his shoulders, not understanding. He pushes the papers back to her. She looks at them, nods, looks searchingly at him, presses her lips tightly together, and waits expectantly.

he is unattracted... I must... offend... with his result

Repetition of all the aspects... before my quality

What I have to sign I really don't know. Oh, what's the difference--do we really have to understand every thing? So, it's a deal--let's go!

85. CU - He looks into her eyes, fading over into

LEGER

86. MCS - She looks rather ashamed and disturbed; later on, furious.

music of the

(Repetition of the last verse of the song: "For there's no man alive--who could ever survive--a girl with a love-proof, unbreakable heart.")

87. CU - He shrugs his shoulders as if to excuse himself.

88. MLS - She gets up stiffly, pushes a membership card across the table to Jack, and walks out quickly.

"And so she rides on in the evening--as poor as she was at the start--for there's no man alive

89. MS - Jack sits in deep thought. Then opens the watch, and looks at the photo! He puts the watch back

who could ever survive--a girl with a pre-fabricated heart.

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89 (cont'd) and pours himself a drink. He pounds the glass down on the desk as if making a point. *Close up door* ---a love-proof, unbreakable heart. *Musical theme*

Y 90. MS - The door burst open; she comes in again, all excited, goes over to him and kisses him violently, then runs out quickly. *Close up King, faces on* "With a love-proof, unbreakable heart."

A 91. CU - Jack is stumped for a moment, then picks up the mirror and cleans his face with a handkerchief, smiling, unbelieving. Then he puts the membership card in the drawer and presses the button. Nobody comes. He sits waiting and listening to noises from the outside. He presses the button again. (With a very sweet voice, whispering: "A love-proof, unbreakable heart...." A crescendo of noises. Crescendo of noises. *True music*)

92. MS - PAN as Jack goes over to door and opens it.

93. LS - Waiting room is a battlefield, with a policeman directing the traffic. (Special script.)

94. CU - Jack calls into the room: "Next!" Noise of a terrific melee.

95. MS - He steps back to let two people roll in and out of the office, struggling on the floor.

AA 96. CU - Jack, with his hands to his mouth: He turns around, because someone behind him calls: "Psst! Psst!"

A 97. MS - Gangster with finger on his lips motions him urgently to close the door. *[Musical theme]*

B 98. MS - Jack closes the door.

B 99. MS - Gangster goes over to the couch and throws his coat off. He stands there handcuffed.

B 100. CU - He holds handcuffed hands out to Jack.

b 101. CU - Jack looks around searching, takes the *a pin* key out of the door and opens the handcuffs.

A-6 102. MS - Jack walks over to the table followed by the gangster and throws the handcuffs on the table. Gangster sits down and takes a cigar out.

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10.

103. CU - Jack lights the cigar for him. (He's very curious about his visitor.) Gangster, his mouth always open when he doesn't have a cigar in it, looks at Jack penetratingly. (Head back).

~~103~~
~~104~~
~~106~~ thru 106 Jack
~~107~~
~~112~~

104. MCU - Gangster leans forward and pounds the table imperiously. ~~he hits the desk~~
He lifts his arm again to hit the desk, stops in midair, and comes down very softly. His face becomes mysterious.

Okay, okay, what's the score, buddy?

He wants to buy a dream. (And he has to make that dramatic.)

105. CU - Gangster nodding approval after every sentence.

1. He has no conscience, ~~stop~~
2. he has no subconsciousness--
3. so that's what he wants to buy a dream for. ~~stop~~

105a The gangster takes out his wallet.

106. CU - Jack, thinking - INTERCUT with gangster looking.

Now here is a curious paradox for us: why should an extrovert like this need a dream-- a man who leads such life full of action? Yessirree!

in following shots

(1)

107. CU - Gangster.

Of course, he's superstitious--they all are. Maybe he hopes the dream will give him a hot tip for the races in Jamaica!

Gangster nods enthusiastically.

108. MS - Jack shrugs his shoulders disapprovingly. The gangster gets up menacingly and, leaning with both arms on the desk towards Jack, then puts his finger on Jack's chest.

He better does.
You don't think so Jack? You better does.

109. LS - The door of the waiting room opens quickly and another gangster comes in. He walks on tip-toes behind the first gangster and hits him over the head with a blackjack, and walks out. The first gangster slumps down into his chair.

Some people you have to hit over the head before they understand. ~~adapt~~
Kurosawa

110. MCU - Jack goes over to the half-conscious gangster, looks quickly into his eyes, and nods.

Okay, bub, now you're in a condition to get your dream. ~~renew~~
no more

Joe

8

6

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11.

111. NEAR CU - Half-open eyes of the gangster. FADE OVER into

MARCEL DUCHAMP

112. CU - Gangster wakes up slowly and feels his head, where he was hit. It hurts. He is still half dreaming, then he listens carefully.

Listens carefully.

Changing from interest into cold fury.

113. MCU - Gangster pushes chair back, upsetting it, takes out a gun and points it at Jack.

114. CU - Jack lifts his arms.

115. MCU - Gangster goes around the desk to the drawers and opens them. He takes the sixty dollars out.

116. CU - Jack still has his hands up

117. MS - Gangster drives Jack, money in one hand, gun in the other (to the closet door)

118. LS - The waiting room door opens and a tall policeman walks in, swinging his blackjack, approaching the gangster.

What do you know--a nice dream for such an active business man. He would have become a poet with a little less extroversion. "Love seeketh not itself to please,

Nor for itself hath any care, But for another gives its ease, And builds a Heaven in Hell's

despair: All things return to dust Save beauties, fashioned well; The best

Outlasts the citadel: We are in love's land today-- Chisel and carve and file, Till thy vague dream imprint Its smile On the unyielding flint--"

here starts a mini sin, business is business

Sorry, but there were no tips for the races.

the love of You see, evil is the root of all money.

Now, well? (The last word with a hopeful intonation.) All depends now on whether he has a license or not.

114/116

A 8

46

6

6

12.6

46

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12.

119. MS - Gangster, smiling, still covering Jack with his gun, puts the money into his pocket, and takes out of the inside pocket of his jacket a license in cellophane. He shows it to the officer. Officer looks at it, salutes politely, and walks off closing the door.

*I sincerely hope that
 whenever you have a license
 don't or just don't you
 do you have a license
 just be here one.
 Richter*

B.
 120. MS - Gangster drives Jack into the closet. When he is inside he shrugs his shoulders as if to excuse himself and hits Jack over the head, and closes the door. He leans against the door, takes the money out of his pocket, and starts to count it.

rich, happy

121. MS - At that moment the other gangster looks into the room. The first gangster whirls around, gun in hand, and after the second one he dashes out of the room.

*I am
 gonna
 pass*

122. IS - The office is empty for a long time.

*All nice people have money
 (that's what makes them
 nice.) If you are poor enough
 you have to burn their furniture to
 have warm and go out to find
 money to buy new furniture
 change*

The noise outside the office dies down. Melodic music, accentuated rhythmically by the thump of a ball on the floor, or a similar sound.

123. LS - The door opens. A girl looks in (9 yr old child), searching the room. She is astonished, opens the door, and leads in an old blind man with dark glasses.

124. MS - PAN as she leads old man over to chair facing Jack's empty chair, then sits down herself on the floor playing with a ball and the jacks.

125. CU - She stops playing and looks up at the ceiling. She dreams. LONG FADE OVER into CALDER, Starting with the spheres coming down.

Oh, love

see 125

Music goes over into music of Varese.

CALDER

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13.

126. MS - Little girl, still looking up at the ceiling dreamily. The ball comes down into her hand, and she starts once more to play with the jacks.

as. 125

127. CU - Old man is sitting motionless. Old man turns his head around and listens.

as. 124

Sound in the closet. (Obviously Jack is coming to.)

128. MCU - Little girl is playing jacks.

as. 125

Jack's movements are louder.

129. MCU - The old man gets up and follows the sound. He opens the door.

(Handwritten circle around 129)

Is there anybody there? said the Traveler, knocking at the moonlit door?

Jack gets out of the closet, a little disheveled, realizes that the old man is blind, leads him back to his chair, and sits down himself.

plotting

130. MCU - Girl plays jacks alternatively with pencils and chips.

as. 125

131. MCU - Jack's head hurts. He pours himself a drink and offers one to the old man. They drink. The old man nods knowingly.

(Handwritten circle around 131)

Tough business, selling dreams. You never know where it leads you.

132. MS - The child gets up and takes the empty glass from the hand of the old man. She whispers into the old man's ear. He nods approval.

(Handwritten circle around 132)

Let him sell dreams to you

133. CU - Girl.

"Do you also buy dreams?"

134. CU - Jack is a little surprised, shakes his head to and fro, and then looks at the old man.

as. 131

135. CU - Old man.

He certainly should have some dreams.

as. 124

The picture fades out, and FADES IN into

"Well, sorry?"

CIRCUS

136. CU - Child applauds, takes a bite from an apple.

137. CU - Jack nods amused, and pours another glass.

Let's settle this deal with a short one.

138. MCU - Both drink.

Why not? You can pay him when the deal goes through.

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14.

139. MS - Girl puts the apple on the table,
picks up her things from the floor,

140. MS - Old man gets up. Jack snakes hands
with him, and girl and Jack lead
him out.

Jack closes the door, goes over to
the table, cleans it, and sees one
blue chip lying on the desk.

141. CU - He looks at the chip carefully.

142. NEAR CU - In the blue chip there appears
a closed eye. The eye opens, and
FADE OVER into

NARCISSUS

*with him
and prones
the bell to her*