

Peter and the Mischievous Hanky

P R O M O T I O N A L P A C K E T

2009



HAND SOWN FILMS
www.handsownfilms.com

PETER

And the Mischievous Handkerchief

LOGLINE:

Peter, a boy still coping with the death of his mother, retreats into an adventurous imaginary world where he must learn to trust the mysterious Stranger in order to reclaim his mother's final gift from the beautiful and evil witch who stole it.

SYNOPSIS:

A black steam locomotive barrels through the mountain woods carrying a small solemn boy, **Peter**, 8, who tightly holds the precious **Gift** his mother gave him before her untimely death. Restless with boredom, Peter notices a small white **Handkerchief** protruding from the corner of the train compartment wall. Intrigued, Peter rises slowly and cautiously to listen closely at the door, ensuring his **Guardian** is not going to catch him snooping. She is speaking to another woman about his mother's death, something now emotionally tiring for him due to their repetitive and hollow sincerity.

Deciding it's safe, Peter places his **Gift** on the seat and approaches the **Handkerchief** before grabbing it with both hands and yanking on it. But the **Handkerchief** won't budge, forcing Peter to pull harder until he slips and falls back onto the floor. Stunned, Peter watches in disbelief as white handkerchiefs begin to appear everywhere in the train, followed by peculiar dancers in white outfits that tease and lure Peter's attention. Distracted by their grace, Peter fails to notice the **White Witch** as she reaches her hand down and takes his **Gift**. When Peter finally sees her theft his heart leaps with every fear he has. But it is too late. He is swallowed by the **Handkerchiefs** and thrown backwards.

Peter lands in a foreign open field, empty of any life. The boy, alone and in a strange place, begins to look around at his new surroundings in curiosity and confusion as he wanders down the path. Ashamed of losing his Mother's **Gift** he begins kicking a rock down the path that becomes a welcome distraction from his sorrow and self-pity. Suddenly a man appears and kicks the rock back. Peter is shocked and surprised at this strange and gangly man who moves oddly like a bird who waits for Peter to kick the rock back. After a moment, Peter obliges and the two of them enjoy their newfound friendship as they continue kicking the rock down the road together.

When they stop, Peter finds himself in disbelief as he watches his new friend eat an insect right off a blade of grass. Awe and curiosity quickly becomes fear when the man introduces himself as **The Stranger**. Peter remembers the old "Don't talk with Strangers", and quickly moves backwards away from **The Stranger** in sudden fear, eventually tripping and cutting his hands from the fall. Peter's attention is too focused on his bleeding hands to notice **The Stranger's** funny looks, as if something bad is coming near.

Suddenly, a raging **Beast** lunges from the grassy field and mauls Peter. Fighting for his life against the **Beast's** sharp teeth and huge body, Peter is saved when **The Stranger** picks up a sharp stone and throws it into the creature's side, killing the **Beast**. Still ruffled in fear, Peter gets out from under the dead creature to watch it deflate, producing to Peter's amazement a fur coat and a mask where the beast used to be. All of this is too much for Peter, who is now breathing in heavy pants of exhaustion. **The Stranger** walks over and casually removes a jagged and wicked tooth from the mask.

Peter watches in amazement as the tooth magically becomes a knife that the Stranger offers to him. Still not sure of how trustworthy The Stranger is, Peter denies taking the weapon. The Stranger is frustrated with Peter's closed mindedness to the situation and begins to leave him there, but Peter's fear of being abandoned in such a strange and dangerous place allows him to push through his hesitations and call out in pleading for The Stranger to stop. He needs to find his Gift. He needs the Strangers help. Peter is begging now to the point of tears, giving his all to convince the Stranger to give in. Reluctant, the Stranger agrees to show Peter the way to the White Witch, at least as far as he knows it. Peter's tears soon disappear and are replaced with something he hasn't felt in a long time: a trusting comfort from another.

Inside a dark and gloomy forest the two nervous companions move cautiously forward. In the center of the clearing they stop at a magical tree trunk with rows of sharp, wicked teeth that lead to a black hole. Frightened and unsure, Peter steps backwards and runs right into a horrid creature, half crow half man. Peter and the Stranger, caught in disbelief and terror, put their backs to the tree trunk as more **Crowmen** begin to emerge from the shadows of the forest and surround Peter and the Stranger with menacing intentions and awful shrieks. They close in, closer and closer, with Peter and the Stranger sure this is the end, when two small hands suddenly and unexpectedly grab the back of their shirts and drag them into the stump, leaving the Crowmen angry and confused.

Face to face with an oversized talking **Mole** who just saved their lives, Peter and The Stranger listen as closely as they can to its instructions while still recovering from the shock of the attack just moments before. The Mole offers directions to find the White Witch before surprisingly disappearing without any trace. Confused by the incident, Peter and The Stranger see that the Mole has left them two jars of glowbugs to light their way down the damp, dirty, dark tunnel. But before they can begin to go, The Stranger eats his, causing an awful belly ache that makes him hold his side and moan before burping out an eruption of light into the tunnel from his mouth. The two share a laugh at this. The Stranger does it again, but this time without the cheery end: the light reveals a Crowman in the tunnel next to them, its cruel beak open to attack, claws ready to scratch.

Jumping with fear, Peter and The Stranger have no choice but to crawl down the tunnel as fast as they can, the Crowman behind them in full pursuit. There is no time to think. Crawling for their lives they jump as an enormous sound bellows overhead a thunderous roar and stings their ears. Peter covers his face, trembling with the intensity of the sound. When it passes Peter looks up to see an opening in the tunnel above him and reaches through it, still wanting to escape the Crowman that is still in pursuit.

Peter crawls up out of the tunnel and, much to his shock, finds himself in a silent and creepy lair. Peter realizes that the Stranger is nowhere to be found and is overwhelmed with feelings of abandonment once again. He looks around nervously, as if something will snatch him at any second before seeing his Gift sitting across the room from him. Peter runs to it, wanting to hold it again, wanting to feel connected. But before he can the lights come on, revealing to Peter's dread the White Witch and all her minions, furry hideous rodents and goblins, Crowmen and the dancers in white. Peter turns to run but is blocked by more minions who have caught The Stranger. The White Witch regards Peter before trying to soothe him with offers of taking care of him, giving him everything he could want, and ensuring him that he'll never be lonely again – but on the condition he give her the Gift. Peter is torn and tempted with the offer when without warning there is a great wind that blasts the train compartment that causes all time to stop.

The Stranger magically becomes released for a quick moment, floating through the room to Peter's side. He whispers low in Peter's ear, reminding the boy that everything must change, everything is rebirthing. As time goes back to normal and the minions begin to awake, Peter knows what he must do. He no longer needs his Gift. His fear of being abandoned is linked to his fear of abandoning his Gift. He must give up his Gift in order to trick the Witch. It is the only way to destroy her.

Peter moves to the Witch, offering an embrace as if to succumb to her deal. The White Witch puts the Gift next to the side with a wicked smile of victory as they hug. She thinks she has won. Just then, while her guard is down, Peter quickly grabs his Gift and the tooth-knife. At once in fear and bravery he touches the knife to the White Witch. It only takes a touch before she shatters like a mirror, but to his surprise is there again when he turns. In his failure to destroy her with the knife, Peter knows that he must completely let go and give up his Gift for good. He must let go. Peter takes only a moment pause before hurling the Gift at the White Witch's face. She, along with her evil creatures, all shatter for good, the image of them breaks like a mirror, leaving only a black void where Peter's Gift floats through space.

Feeling a million pounds lighter, Peter gives a smile of relief before realizing he is back on the train, in the seat he began in. Peter sighs with the acceptance of his change and looks out the window to see an enormous white Handkerchief floating down the train tracks behind the train where he once threw his gift.

ABOUT THE PRODUCTION

**“SOMETIMES LETTING GO OF WHAT YOU LOVE
IS THE ONLY WAY TO MOVE FORWARD.”**

Set in a world that can't quite be pinpointed, “Peter and the Mischievous Hanky” is the story of a boy accidentally transported to a magical world by mischievous, and stubborn, handkerchief. This intriguing, magical premise was the creation of director Emmett Casey, who became immersed in new standards of visual storytelling and the lack of free verse in children's film. Filled with remarkable visuals, stunning cinematography, and memorable characters, Peter and the Mischievous Handkerchief will take the audience out of their seats and into a world where anything is possible. Joining Peter on his journey to retrieve his stolen gift is a quirky Stranger who refuses to be called “sir”. Along the way, Peter and the Stranger find help in the smallest of places – literally.

“Peter and the Mischievous Handkerchief” includes the acting talents of Guy Perry (“The New Daughter”, “Beverly Hills Massacre”, and “The Shield”) Shiela Vand (“In the Dark”, “Rabia” and “Prom Queen”) and Xander Flores (“The Wackness”, “JailCity”, “Rescue Me” and “Jesus Henry Christ”). The second directorial film from Emmett Casey and Hand Sown Films, Peter and the Mischievous Handkerchief combines several elements of prior productions into a cohesive, visual masterpiece. Hand Sown Films describes themselves As a collective group of individual believing in an attitude towards filmmaking. Prior to Peter, Hand Sown Films has produced Casey's “Glorious Caravan”, a feature length film following the mysterious life of several people and Alicia Peterson's “Golden Afternoons”, a feature melodrama using multiple formats.



TWO CONVERSATIONS BEGIN A NEW CHAPTER FOR CHILDREN'S FILM

The idea for “Peter and the Mischievous Handkerchief” came about early in the year 2008. Director Emmett Casey and Director of Photography, Colin Trenbeath, began a conversation that spanned numerable topics, but focused on one in particular: Children's Film. “Children's entertainment is either dumbdown or super educational. Kids don't have any art to call their own,” says Casey who went on to compare the process of creating children's films to filling out MadLibs. “You just plug in the place, action, outcome, everything with the prospects of profit,” he went on, “everything is just so black and white. Yes and No.”

Casey kept the idea of making a children's film the back of his head until the spring of 2008 when, in two sittings, he wrote the script. "I always knew this was going to be my Senior Thesis and although it's gone through many revisions, the characters and plot still remain. It's still what I wanted to make it be from the beginning." He drew inspiration for the film from Andrei



Tarkovsky's "The Steamroller and the Violin," and "Fanny and Alexander" by Ingmar Bergman. "Children's film is a vehicle to lay all of our thematic wish-wash on...and it doesn't have to be like that," says Casey, "this is something that is the same in genre, perhaps, but the motives are entirely new."

Choosing the camera technique was several things at once. In a separate conversation between Casey and Trenbeath an idea on models and miniatures came up. "It was a strange idea we were kicking around, but no time open," says Trenbeath, "we both love using funny cameras so we wanted to build a train set and move the camera through it for the opening sequence." A tilt shift lens was used very close to the models that created the illusion that a miniature train was the real thing.

Sound design was a rigorous process well paid off in quality. Robert Brinkerhoff, who sound designed the film, ultimately created the entire sound in post-production. "Bobby built it from the ground up," Casey explains. "It was the only way to create complete control of the emotional landscape". The tracks was then remixed to sound aged, giving the film the nostalgic feel encompassed.

**"FEELING AND EMOTION SHOULD COME FIRST.
ANY INTELLECTUALIZATION
SHOULD STILL BE THERE, BUT SECOND TO HEART."**

The message behind the film is one that changes from viewer to viewer, and that's exactly what the director aimed to achieve. "I'm not longer interested in making 'thesis' films anymore," says Casey, "I'm interested in making experiences". Allowing the audience to become transported to another world enables fantasy to emerge, and more often or not, fantasy is bizarre. "Strange is



a good word to use," says Casey, "because every new piece of art is strange before it becomes traditional. I'm taking all the traditions before, respecting them, combining them and then making something new that harkens to what they were. And what will come, hopefully, is to inspire future generations of film makers and artists."

Key Sheet

Movie Title: *Peter and the Mischievous Hanky*

Year: 2009

Studio: ETC Productions & Chapman University

Production: Hand Sown Films

Director: Emmett Casey

Producer: Elizabeth Burbach

Screenwriter: Emmett Casey

Director of Photography: Eric Sheehan

Starring Actors: Xander Flores, Guy Perry, Sheila Vand

Genre: Children's Fantasy Art House

Keywords: Journey, Young Boy, Magical World, Illusions, Evil Queen

Brief Description 1: Accidentally pulled into a magical world, a young boy, Peter, must destroy and Evil Queen to reclaim his mother's final gift. With the help of a mysterious Stranger, Peter learns to abandon his fears and trust in the unknown.

Brief Description 2: Peter, retreats into an adventurous imaginary world where he must learn to trust the mysterious Stranger in order to reclaim his mother's final gift from the beautiful and evil Witch who stole it.



CAST

XANDER FLORES

PETER

Xander Flores was born and has spent his 9 years growing up in the warm Tucson, AZ sun with both parents and his little sister. He lives life full speed ahead enjoying football, baseball, basketball, church, friends, video games and camping. But he has already found his passion in life is acting. He began by imitating commercials and T.V. shows professing he could do that, "it's easy." He began acting and modeling classes locally in Tucson and is currently traveling and living in both AZ and CA as he pursues this dream.

GUY PERRY

THE STRANGER

Guy Perry is strangely pleased to appear in Emmett Casey's strange fable, PETER AND THE MISCHIEVOUS HANKY. Guy's varied roles include Dr. Troy's worst nightmare on Season 5 of NIP/TUCK, a meth-addicted tranny on THE SHIELD, and a fashion-week fashionista in ZOOLANDER. As Virgin Mobile's "Chrismahanukwanzakah" Elf, Guy garnered a half-million votes, a hundred love letters; even some proposals of marriage. Most recently, Guy survived many hours under monster make-up for THE NEWDAUGHTER, an upcoming thriller starring Kevin Costner.

SHEILA VAND

THE EVIL QUEEN

Sheila Vand recently graduated magna cum laude from the UCLA School of Theatre, Film and Television. Since graduating, she played a guest-starring role in NBC's LIFE and was a series regular in Michael Eisner's Emmy-nominated web series, Prom Queen. Sheila also starred in the Verizon/Dark Knight promo directed by Oscar-winner Stephen Gaghan. Having completed directing and acting in a highly successful avant-garde workshop at The NEW Los Angeles Theatre Center, she is now playing the lead in an upcoming independent feature film called Bold Native from the award-winning production company, Open Road Films.

CREW

EMETT CASEY

Director / Screenwriter

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Emett Casey was born and grew up in Washington State. He became interested in filmmaking at an early age, long before ever considering it a possible career. Developing his love for the arts while still young, Emmett became involved in theater, painting, writing and photography before attending Tacoma School of the Arts in his sophomore year of High School, where his focus of filmmaking became solidified. He currently attends Chapman University, devoting his time to creating, exploring and promoting film's possibilities as an art form.

ERIC SHEEHAN

Assistant Director

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Eric 'Diddog' Sheehan was born in Redwood City, Northern California. He developed a passion for film after putting together his first skateboard video. Six years and three skate films later, he is attending Chapman University and bagging himself a Bachelor of Fine Arts in Film Production with an emphasis in Editing. A natural Assistant Director, he leads film crews to victory by incessantly asking, "What are we waiting on again?" and gently mocking whoever is responsible. He intends to save the human race by making socially conscious films that gently mock society through satire, dark humor, and blatant disregard for everything sacred.

COLIN TRENBEATH

Director of Photography

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I'm not striving to be a name, or a style, or successful by any means. My intent as a conscious being is to create. And at this point in time in my life, my craft of choice lies in the realm of cinema. It combines my fascination of physics, light, time, culture, image, sound...all of which, from concept to conception, have a fascinating reflection similar to that of life. To tell a story with film is so suggestively more, but intrinsically natural. This unique quality of cinema is why I find cinematography fascinating. I want to know the people who got there first, who can tell me their stories, show me their nonsense, and then into their masterpieces. And I guess film's my vessel.

JUSTIN MCDERMOTT

Editor

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Justin McDermott was born in a small town outside of sunny Philadelphia, Pennsylvania and this began his constantly moving journey from many states to eventually, ending up in the ever so lovely, southern California. Justin started young with interest in photography and quickly realized how an image can be used to tell a story. He hopes he can do everything he can to convey a meaning in all projects he works on, and that in the end of the day is all that really matters. He has edited two of Emmett's previous projects, the short film THIEVES AND ROUNDERS as well as a co-editor on his feature, GLORIOUS CARAVAN.

CHELSEA PICKENS

Production Designer

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Chelsea has worked on a number of films while at Chapman, her first production design job being 'Variations on the Death of Gerald' followed by the romantic comedy GREG AND EMELIA, and many other smaller Chapman productions, including her own steam punk themed film BEGETS over the summer of 2008. She is frequently in charge of prop building and concept design and is always looking for the next really neat project to be able to help out with. Her pride is still a foam rock that was so well made, it was set down in the desert and has yet to be recovered.

ROBERT BRINKERHOFF

Sound Designer

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Coming from a strong musical background in both classical and contemporary disciplines, Robert Brinkerhoff views sound design not as a necessary technical aid in storytelling, but more importantly as a meticulously crafted composition that instinctively connects a viewer's subconscious with the emotions portrayed on the screen. He was awarded "The Most Promising Newcomer" Cecil award his freshman year at Chapman University and later sound designed two "Best Picture" Cecil award winning films his subsequent years. He has done work in the corporate world for television networks such as Nickelodeon, USA, KCET, as well as the Honda Corporation, Kia, Hyundai, and Toshiba.

Peter and the Mischievous Hanky

by
Emett Casey

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EXT. MOUNTAINS OF CALIFORNIA - MORNING

The hills are red in fall. There is a wind. It is blowing through the trees.

There is a TRAIN coming around the corner in full view: a black long steam engine pulling the passenger cars.

INT. TRAIN, PASSENGER CAR - CONTINUOUS

There is a boy (8), sitting on a chair inside the empty train car. No one else is around. He is wearing a little suit, and he is holding a small brown package, still wrapped. This is his GIFT. It is the last thing his mother left him.

The boy's name is PETER.

The train car is colored deep greens and candy red. There is the sound of the tracks below him and his GUARDIAN's muted conversation. The conversation is coming from the door that leads to the other car.

Peter's eyes are watching a HANKY. The HANKY is near the wall on the opposite side of the train car. It is sticking out of the wall. Handkerchiefs don't normally stick out of walls; they normally stay in your pocket.

Peter puts down his gift. He stands up slowly and goes to the door to the other train. He is barely able to make out his Guardian's voice -- speaking to some other woman on the other side. The other woman, although not yet known to the audience, and not yet known to Peter, is the WHITE WITCH.

WHITE WITCH (O.S.)

Poor Darling.

GUARDIAN (O.S.)

Yes, we're all quite worried. He's all alone now. That's why me and Fredrick took him on this trip, you know? Giving him time to get well, rest and --

WHITE WITCH (O.S.)

Save him from such horror.

GUARDIAN (O.S.)

Yes, you're right. Horrors. Get his poor mind, bless his soul, off such things.

WHITE WITCH (O.S.)
Children shouldn't have to bear
such tragedy. So young, too young.

Peter is bored of listening. He turns away from the door and returns to his seat.

Just as he sits down.

The hanky in the corner begins to make a STRANGE NOISE. Peter stares hard at it. It is tempting him.

He slowly stands up, leaving his gift on the seat behind him.

He begins in a walk, but soon runs towards the hanky and begins pull it from the wall. It is stuck in the wall. He pulls harder and falls backwards onto his bottom.

There is a flash of light. A handkerchief moves in the corner of his eye. Then another. Then another. The handkerchiefs are flying around.

Peter stands up and looks around to see that what he thought were handkerchiefs are actually large pieces of white fabric. They are being lead, followed and danced with by DANCERS IN WHITE MASKS.

The Dancers move all around Peter, stilling time and capturing him in a dream.

Peter turns around in the white fabric, completely lost in himself, and there he sees her: The WHITE WITCH, old and young at once, completely dressed in white, with dancing eyes and a wicked old bird on her shoulder.

Peter grows tired; he is beginning to fall asleep. He nearly faints.

But he is stopped by the sight of the White Witch taking the gift he has left on his seat. The White Witch gives an evil smile.

Peter tries to move to stop her, but he is kept back by the dancers, who pull him back through a series of white handkerchiefs--

EXT. FIELD - DAY

--and Peter finds himself outside.

A large field is next to him. There is a path in the field.

Peter begins to walk along the path.

He begins to kick a rock.

All of a sudden a tall, lanky man is next to him. This is the STRANGER.

The Stranger begins to kick the rock with Peter as they walk the same road.

SMALL EVIL CREATURES are watching them from the tall grass in the field. Spying.

EXT. FIELD - DUSK

Peter and the Stranger have stopped. Peter's eyes are fixed on what the Stranger is doing. He is bobbing his head, his eyes are locked on a grasshopper in the field. All of a sudden the Stranger eats the grasshopper.

PETER

Why do you do that?

The Stranger turns to him.

STRANGER

Now that's a stupid question.

PETER

There are no stupid questions.

STRANGER

Oh, but there are. You've just proved it.

PETER

What is a proper question then?

The Stranger begins to circle Peter, bobbing his head with curiosity.

STRANGER

What are you?

PETER

What are you?

STRANGER

I used to be stork. Now I'm a Stranger.

A sudden shiver of fear floods over Peter. He isn't suppose to talk with Strangers.

Peter steps backwards, away from the Stranger. He trips and falls onto his bottom. He looks at his hands. They are bloody from the dirt. Peter winces with the pain.

The Stranger is in nervous shock. He looks around, knowing something was about to happen. Something has smelt the blood.

And just then a horrible hairy BEAST, full of furry and rage, with large out-jutting teeth, comes running towards Peter. It smelt the blood. The Beast lunges on top of Peter, but the Stranger is too quick:

The Stranger scoops up a sharp rock from underneath his foot and throws it straight into the Beast's side. The Beast deflates to nothing but a fur coat and a mask.

The Stranger walks over. He picks up the Beast's face, which is now a mask. The Stranger pulls out one of the teeth from the mask and reveals it to be a knife. This is also by magic. He hands it to Peter as Peter stands up.

Peter doesn't take it.

PETER

I'm not suppose to talk to strangers.

STRANGER

Well, you get sillier and sillier.

The Stranger turns to leave.

Peter lets out a whine.

The Stranger stops and turns. There is a pause as the two look at each other before Peter asks:

PETER

Where did it come from?

The Stranger walks close to Peter and looks him dead in the eye. The stare tells Peter where exactly the beast came from: The White Witch.

PETER (CONT'D)

I need to find her!

The Stranger gives a worried look. He shakes his head no, no, no, and begins to walk away.

PETER (CONT'D)

Please, no wait, sir!

STRANGER
It's Stranger. Not sir!

PETER
But don't you want to go back, back
to being a stork?

The Stranger stops moving. The wind blows quietly.

PETER (CONT'D)
Aren't you tired of running and
fighting beasts? Can't you just
help me please? Sir. Stranger. I
need your help! I need to find my
gift!

Peter runs to the Stranger.

STRANGER
Please and crying don't always
work, Peter.

The Stranger senses something. They are being watched.

STRANGER (CONT'D)
Quick. I'll take you as far as the
tree with the teeth.

The Stranger takes the fur from the beast and puts it over
Peter. It has magically become a coat.

Then the Stranger offers Peter the knife again. This time
Peter takes it.

They run towards the woods. Something is close behind.

EXT. FOREST - A FEW MOMENTS LATER

Inside the forest it is dark and creepy. Both Peter and the
Stranger walk slowly because they are scared.

Something moves. It is a CROWMAN, spying on the two. A
Crowman is a crow that used to be a man, but now is some
hideous in-between creature that walks like a person, but has
the head of a crow.

The Stranger comes to a large dark stump in the forest. It is
a magic stump. The Stranger looks around first before opening
the stump, revealing a secret passage. But the stump is lined
with teeth.

Peter and the Stranger stare into it. Peter gets nervous and
backs away.

Another CROWMAN moves behind them. Then an EVIL SMALL CREATURE moves, too.

The Stranger looks up just as Peter backs into a Crowman.

Peter lets out a scream. He backs towards the stump as more Crowmen circle in.

STRANGER

Oh no, oh no!

PETER

Where do we go!?

The CROWMEN begin to get closer around them, long crow-like beaks, feathered arms and claw hands outstretched.

STRANGER

Oh no, oh no!

All of sudden a small MOLE THING comes up from the in the stump and pulls the two down into the stump.

MOLE THING

Down you go!

The Crowmen are left alone, screeching in confusion of where the Stranger and Peter went.

INT. CAVERNOUS TUNNEL - CONTINUOUS

Down inside the stump there is a long cavernous tunnel, barely big enough to kneel in.

Now safe, Peter and the Stranger look at their creature friend. It is hard to see through the dark, but it has hairy features and a wicked look. It is like an oversized mole.

MOLE THING

Make your way down this tunnel,
past the waterfall of fire. Climb
up through the metal and into *her*
tower. I must leave you, though.
But don't dillydaddle -- the
crowmen will be following you soon.

STRANGER

Why should we trust you?

BEASTLY THING

I never said you should. Here is
some light.

The Mole Things slips into the shadows as quickly as he came. He leaves behind two jars full of glow worms.

Peter hands one to the Stranger. The Stranger opens the lid. He looks at the worms inside and then quickly swallows one down. Peter looks in shock.

STRANGER

Can I have yours?

PETER

No! Anyways, we need to go.

STRANGER

Ohh.... I don't feel good, Peter.

The Stranger begins to grab his stomach. The glow-worms have made him sick. All of a sudden he lets out a loud burp. Light shoots from his mouth.

When the burp is over the Stranger smiles. They both giggle. The Stranger lets out another burp of light.

He does the third, moving his head around and expelling light from the gassy belch only to reveal:

A CROWMAN! Right there in the tunnel with them!

Peter and the Stranger scream and begin to crawl quickly through the tunnel. The Crowman begins to chase them. They crawl and crawl.

There is an opening ahead in the tunnel ahead; a large open space. Light is coming from above. Peter looks up towards the light. Through the opening he can see metal train tracks above. The tunnel is under the railroad.

PETER

There it is!

But a horrible noise of metal on metal comes up quick. A train is above them, screeching and hissing and sparking on metal, raining down.

Peter ducks and covers. The Stranger curls into a ball. The Crowman shrieks with fear.

As soon as the train is gone Peter is on his feet again. He doesn't even wait for the Stranger; instead he climbs.

Up through the train tracks, up through mucky tunnel dirt, he climbs.

And then he finds himself in:

INT. WITCH'S HIDEOUT - CONTINUOUS

Peter is alone in a dark evil place. He can't recognize it as a train car because it has been mutated, turned to something evil with jarring points and ridges. To Peter it looks just like some awful room.

He looks across the way and there it is, sitting alone in a single light.

PETER

Stranger come quick! I found it! I found it!

Peter moves across the floor, towards the gift that sits clear across the room.

He is almost to it when there is a sudden FLASH of white. The lights have been turned on.

There is the White Witch standing next to his gift. Her minions are all around: dancers, creatures, crowmen, all coming out of the corners of the room and into Peter's view.

The White Witch beams with a smile.

WHITE WITCH

Ahh... Peter. You've finally come. And good thing, too. I was worried about the company you were keeping.

She flicks her wrist and magically reveals the Stranger. He is held tightly by two crowmen, with a white hanky in his mouth. He is trying to speak.

PETER

Let him speak!

The hanky magically flies out of his mouth. But the Stranger still cannot speak.

WHITE WITCH

Peter. I am here to give you what ever you want. You have your friend, you have your gift, you have what ever you need. Come to me and you will have it all.

She opens her arms expecting an embrace, expecting a hug. Peter hesitates.

The patience is growing thin for the White Witch.

WHITE WITCH (CONT'D)

I will change him to what he was. I
 can return him to being a stork. I
 will give you a life without worry;
 I will keep all as it is. He will
 be free, Peter. I assure you. A
 promise.

But then something magical happens. Something more magical
 than anything before.

It begins with a giant wind blowing magically through the
 room. All the evil things, the crowmen and the dancers in
 white, are taken aback by the wind. They fall over, leaving
 the Stranger standing.

The Stranger quickly floats through the room, allowed to move
 through a good magic. He floats to Peter's ear, echoing a
 last word of warning.

STRANGER

All that is, is now. Rememberances
 and prophecies are but makings of
 dreams. And who knows the dream
 when awake? And what does it matter
 if it was a dream or not:
 everything is rebirthing, and
 rebirthing is never as it was---

But the Stranger is caught by a backwards wind that blows him
 away before he can finish. His words are lost in the wind.

He is magically in the hold of the Crowmen again. It is as if
 the first wind had never come.

Peter turns to the White Witch.

In her welcoming hand is the GIFT from Peter's Mother. He
 begins to walk towards the Witch. She sets down the present.

They embrace in a hug. A smile of victory is on the White
 Witch's face. But Peter remembers the knife in his belt.

He steps back quickly, pulling the blade.

The White Witch looks both scared and mad.

Peter merely touches the White Witch and she shatters: she is
 just a mirror reflection. It is like she is made out of
 glass.

Peter turns and there she is again. He touches the knife to
 her again. She breaks again. Like a mirror; like a piece of
 glass. Shattering.

Peter spins and there is the last mirror: The White Witch with all her minions around her, staring evilly.

Peter drops the knife go and grabs his GIFT. He hurls it into the White Witch and the other evil creatures, shattering the last image of the evil.

INSERT:

The GIFT is floating through darkness in slow motion.

CUT TO:

EXT. TRAIN TRACKS - DAY

On blue skies the GIFT, in 2001-style-jump-cut, has become a white hanky, floating on the air above the railroad tracks.

INT. TRAIN - DAY

It is day again. The train car is normal. All is normal except Peter. He is back in the "real world".

He watches the hanky fly away down the train tracks.

He sits back down in the chair and smiles.

FADE OUT.

THE END.