

Title: VISIONS

Assignment

Screenplay of 48 pages making clear contact with at least one of the topics discussed in this class, and accompanied by an explanation (about 2 pages double-spaced) of which at least **two philosophical texts** from the class your film makes contact with, what question(s) it is raising, and the reasoning behind your stylistic choices.

Full Character List

Leo Zeittman: Protagonist, son of neurosurgeon Sebastian, has future vision superpowers

Sebastian Zeittman: Talented neurosurgeon, loves baseball and his son

Dr Roy: Leo's therapist

Dustin Zeittman: Young son of Leo

Mathilda: Leo's wife

Grace: Leo's mom, Sebastian's wife

Angelo: Bookie

Paramedics A & B: Place Leo in ambulance outside Phillies Stadium

Robber: criminal that is stopped by Leo

Bank Manager: bank manager seen in Leo's vision where something bad happens

Police officer: police officer seen in Leo's vision where something bad happens

Hospital Receptionist: receptionist when Leo is trying to get to the birth of his son

Steve: coffee barista at Leo's favorite cafe

Random kids 1-3: kids stranded on bus

Old lady: Lady that assists leo with directions

Surgeon: surgeon that operates on Dustin when he is hurt

Nurse: Nurse that works in the hospital when dustin is injured

Related Readings: John Locke, *An Essay Concerning Human Understanding*

Series of Events:

1. Act I - Line Drive
2. Act II - The Prophet and the Therapist
3. Act III - Rebirth
4. Act IV - Nightmare
5. Act V - Judgement

ACT 1: Line Drive

SCENE 1 (OPENING SCENE)

Sebastian and Leo step out of their car and walk toward the Phillies Baseball stadium. Sebastian is a sturdy man who talks a little rough around the edges. Leo is 10 years old with an animated demeanor emblematic of his age.

The sun is setting and upbeat music plays. They are both decked out in Phillies garb and smiling as they toss a baseball back and forth. The camera is in front of them gliding backward so it looks like they are walking toward the audience, but they never pass through the TV screen. It's clear they love this activity. The next few shots show them navigating their way through the stadium infrastructure. Leo begins to instinctively walk up the escalator to their usual seats, but Sebastian stops him, and dialogue begins.

SEBASTIAN

Today we don't have to sit up high pal. We're in the big-shot
seats...

(Pulls out front row seats, motions Leo to VIP section)

LEO

(Eyes light up)

No way! WOW! How?

SEBASTIAN

(Beaming with pride at his son's excitement)

Don't you worry about that. I'm your dad...I've got you covered

SCENE 2: Sebastian and Leo are in their front-row seats. It's the middle of the game. Sebastian asks a stranger to take a photo of them on his polaroid. The photo comes out of the machine, and Leo waves it around enthusiastically until it clarifies. He and his dad, Sebastian, view it cheerfully and sit down. Sebastian places it in his son's shirt chest pocket. They root for their team for a long time, cheering and groaning. Then Sebastian starts pontificating.

SEBASTIAN

Son, it doesn't get any better than this. This is as good as life gets. And it's so simple. We're just sitting leisurely and watching guys throw a tiny rubber ball around a dirt patch. If society wasn't crazy enough to convince itself that

sports matter and that the outcomes of *individual* games matter...enjoying a baseball game would almost be ironic!

LEO

What do you mean?

SEBASTIAN

(Sighs)

Sports don't actually matter. Well they do, but in a roundabout way...because we've convinced ourselves that they do. We live in a life that could quickly become devoid of meaning if we chose for it to be. All we have to do is crank up the knob on that cynicism meter and...Viola! Everything is shits and giggles...We give things meaning and then they have it, not because of some "intrinsic value" BS

(Sebastian scoffs to himself in a snobbish way)

If we wanted to get philosophical we could even say that this very point I'm making is worthless, because if nothing matters then nothing mattering doesn't matter...

LEO

Dad, you're not making sense.

SEBASTIAN

Let me put it this way. We spend so much of our time doing shit we don't want to. Look at me: Post op, pre op, daily chores, recurring tasks. Even brushing my teeth is a built-in 2 minute pocket of my day--every goddamn day--that I don't

control...Our time is owned by our responsibilities. Not by us.

We are slaves to ourselves...

LEO

What does this have to do with sports?

SEBASTIAN

Sports are an outlet to sneak away from the "routineness" of existence...just for a brief moment.

We can only be the god of small things. The big things are out of our control. The small things are the only things we can control...so it's goddamn important to convince ourselves that they matter...otherwise we'd go insane.

LEO

I think you already are...

SEBASTIAN

Sports allow us to be the god of small things. To watch a bunch of players and become devotedly, unabashedly obsessed with their ups and downs, their vicissitudes and triumphs. And that's the peak of life! To be able to watch a baseball game with the people you love. To be able to, just for a moment, free yourself and care about something as small as a sports game.

LEO

But sports aren't a small deal. They're a huge deal!

SEBASTIAN

Aha! Exactly! Don't you see? You can make anything seem large
if you zoom in on it enough.
Isn't it tragic? Isn't it beautiful? Tragically beautiful, I
suppose...

LEO

Tragically beautiful? You sound like an oxy-moron.

SEBASTIAN

(Chuckles at his son's zinger)

Your naivety is a thing of beauty. Never lose it...god knows
they'll come for it...Just remember, life will pass you by if
you don't create meaning in the small, trivial details...like
the details that sports provide for us...

LEO

(Losing interest)

Details? Oh yeah details...of course...I love details...

(Complaining tone)

Can we get some candy? And can I have your seat? It's closer
to home plate

SEBASTIAN

Absolutely. We can buy the whole goddamn candy store if you
want!

(Sebastian exits, Leo takes his seat)

SCENE 3: While Sebastian is getting candy, Leo, still in his seat, gets hit by a line drive and is knocked out unconscious. Sebastian walks back into the seating area energetically. But then he sees a commotion near their seats and drops the candy and starts sprinting. He sees Leo and pushes people aside frantically. Camera does a close in shot on Sebastian's anguished face. Camera pans to Leo, zooming in on his bleeding head. Bystanders can be heard screaming and somebody can be heard calling for an ambulance. The chaotic noises drown each other out, camera fades out while still on his head.

SCENE 4

Outside the stadium, Leo's body is on a stretcher at the back of the ambulance surrounded by paramedics and a crowd. The camera opens from the viewpoint of Leo as if he were looking at the paramedics conversing, even though he is unconscious.

This might make the viewers initially think that he is conscious, dramatizing the reminder of his unconsciousness shortly thereafter.

PARAMEDIC A

Blunt force trauma to the parietal lobe? Kid never had a chance...

PARAMEDIC B

At least they can sue the team...

SEBASTIAN

(Pacing back and forth, scratching his head, mumbling to himself manically, not hearing them)
If I hadn't bought those seats...If we hadn't switched seats...
(Starts walking toward his son)

PARAMEDIC B

Sir, I'm going to need you to step away from the corpse...

SEBASTIAN

Corpse?...That's my son!

PARAMEDIC A

Was your son. I'm very sorry sir...
(Paramedics enter the ambulance and disappear)

SEBASTIAN

(Talking to an unconscious Leo)
It should have been me...I'm not letting you die like this...little things can control big things...Fuck what I said...it's time to control the big moments!
(Hastily unstraps Leo's limp body, carries him in his arms and starts running)

PARAMEDICS

HEY! Stop it right now! You can't tamper with a dead body!

SEBASTIAN

(Turns his head and yells as he's running)

What if he's not dead?!

SCENE 5

Dramatic music builds. Camera opens from the viewpoint of an eagle in the sky, following Sebastian running through the parking lot while carrying Leo's bleeding body, dodging speeding cars and gasping onlookers. The camera begins perpendicular to the ground and then slowly angles forward as Sebastian runs further away from the ambulance to his car.

Next shot is from inside the backrow of the car, showing Sebastian frantically opening the car door and then gently placing Leo on the seats. The next shot shows Sebastian placing Leo on a surgical table in an experimental research room. Sebastian furiously flips through research papers to find a surgical strategy. Music builds intensely. He looks over at Leo, who's losing blood. Music nears climax.

Sebastian's face tightens and in a moment of desperation he puts his finger on a file titled in bold red: "Parietal Lobe Extreme Intrusion: Unproven." Music crescendos. Sebastian pauses. Music pauses. The camera zooms in on Sebastian's face, overwhelmed by indecisive consternation. Brief moment of calm within the storm. Then he reaches out his hand to grab a tool. Camera shows a montage of shots of Sebastian performing surgery, from the angle of the ceiling directly above the table looking down. The polaroid falls out of Leo's

pocket into a pool of his blood. Sebastian bends down to pick it up and in the process inadvertently nudges one of the surgical tools, slightly changing its calibration. He doesn't notice, but the audience does. After painstaking hours late into the night, he completes the surgery and hooks up Leo to life-supporting devices.

The camera shows a shot from the corner of the room towards the door. Leo is near the camera (in between the camera and the door) and Sebastian is standing at the door looking at him. At first Leo is blurry and the camera's focus is on Sebastian, exhausted and emotional. His expression says: "now all I can do is hope"...Sebastian turns off the lights and exits. The camera stays in the same position, but the focus shifts to Leo: now the door is blurry but Leo is clarified. His body is still for a long time, the heart rate monitor flatlined...Leo coughs and his eyes open wide. He is alive. Scene cuts to black.

Act 2: The Prophet and the Therapist

SCENE 1: Set in the evening in Sebastian's personal research room. Some time has passed since the surgery and Leo is resting on a bed. Black screen with sounds of heartbeat monitor, heartbeat starts to rapidly increase. Fade into

overhead shots of Leo having a seizure as his dad runs in.

SEBASTIAN

(Holding Leo while sobbing)

Leo! Leo! Hold on

(Gently lets Leo down then proceeds to frantically tear through his storage shelves to find autoinjector)

Stay calm! You need an autoinjector to save you!

(Throwing objects out of the shelves as he searches. Shot zooms all the way into Leo's rolled back eyes, then a warped vortex, into a vision of the future. Muted colors, but not fully black and white. Orange leaves are falling from the trees surrounding a picturesque playground. We see a shot of a grown-up Leo pushing an unfamiliar child on a swing set.)

CHILD:

Dad! Swing me more (playfully laughs)

(Sounds of commotion from the research room can be heard inside the vision. Sebastian interrupts the vision with the autoinjector. Shot zooms out from Leo's eyes, and he returns to consciousness. He sits up with a shocked look on his face, completely unaware of what just happened and what the vision meant and why there is such a commotion.)

SEBASTIAN

(Hugs Leo) Leo! I'm so sorry my dear boy. I'm so, so sorry.

Life isn't fair

(Grabs Leo's face) Are you okay?

LEO

(Confused)

Dad? I'm fine. What happened?

SEBASTIAN

(confused, looks at the heart rate monitor, which has returned to normal, then back towards Leo, caressing his cheek.)

I.. (stammers).. Leo I ... I thought I lost.. (stifles tears)

LEO

Dad, what's wrong?

SEBASTIAN

You just had a seizure Leo. (pause) How did you feel?

LEO

What's a seizure?

I was asleep and dreaming.

SEBASTIAN

Dreaming? What did you see?

LEO

I was a dad!

SEBASTIAN

(Tense chuckle as he overcomes tears)

I'm glad you had a good time...You really scared me there.

We'll make sure that never happens again

(shot fades to black)

SCENE 2: Fast forward three years, Leo is now 13 years old. Leo, Sebastian, and Leo's therapist, Dr. Roy, are all seated in his office in the morning.

DR. ROY

(Shakes hands with Leo and Sebastian)

Leo, Sebastian, it's so nice to see you again. I'm sorry I had to cancel our session last week.

Please, have a seat...How has school been Leo? What are you learning? Are they teaching you how to change the future for the better? (Gestures with two clenched fists he pumps into the air with gusto)

LEO

My teachers still don't take me seriously. They all think I'm insane.

DR. ROY

Why do you think that? I've been in contact with them and they say you've made outstanding progress in the last three years. You assume the worst in your teachers...

LEO

Only because they assume the worst in me. They think everything I say is nonsense. And when I prove them wrong they just ignore it!

DR. ROY

What do you mean? Can you give me an example?

LEO

I can give plenty! Like last week, the teacher asked the class what they think will happen in the presidential election. I told her Senator Gerley would win by 4% and Ms. Thompson told me to start acting my age. Well, he won by 4% yesterday and Ms. Thompson called it a fluke!

DR. ROY

You certainly deserve to be taken seriously. Why do you think you're not?

LEO

(lowers voice)

I don't know.. but I wish I did. What's worse is that my classmates never stand on my side either. They stay away from me, and the teachers just feed into it more. Everyone at school teases me for being a "schizo." They say I belong in a mental ward. No one takes me seriously but my dad. No one...

SEBASTIAN

Leo, Dr. Roy takes you seriously too. He's a very busy man and has spent the past three years meeting with you every week. He clearly cares about you.

LEO

No he doesn't! No one understands. I'm only here because my teachers told you to take me every week!

DR. ROY

(makes awkward eye contact with Sebastian)

Leo, (pause) that's not true. I do take you seriously. I genuinely want to understand what you're going through so you can come out of each and every session more in tune with yourself.

LEO

I'm perfectly in tune with myself; it's just that no one will accept the truest version of me. The truest version of "me" is an outcast...freakshow to my teachers, peers...(exasperated)... to everyone!

DR. ROY

(stumped) (looks to Sebastian) (long pause) I-
(Leo starts focusing on the ticking of the Grandfather clock.
Dr. Roy begins to talk but it's muffled out as Leo starts

"daydreaming." Color of the shot is muted as it fades into a scene inside an ambulance, with EMTs trying to resuscitate a man whose face is featureless. The features start to form on the face, but Leo is cut out of his daydream before the face can be distinguished)

SEBASTIAN

Leo! We need you to focus in times like this. Sorry about that Dr. Roy.

DR. ROY

No worries. My apologies. It was my mistake leaving the clock up during this session. For some reason Leo's clock trigger had completely slipped my mind. (stressfully looks down and rubs his forehead, sighs)

SEBASTIAN

Hey Dr. Roy, do you have water? My headache is killing me.

DR. ROY

Yes, coming right up. (stands to fill glass for Sebastian, hands it to him, then sits back down). So, Leo. Your teachers tell me you phase in and out of attention during class, akin to how you did here. If I recall correctly, you told me that rhythmic sounds like the ticking of a clock trigger these moments? Have you been going to neurotherapy?

LEO

Yes. It's helped limit unwanted instances of phasing out, but
I still phase out just as much as before.

DR. ROY

So you can do it on purpose?

LEO

Yes...

DR. ROY

(Looks at Sebastian then writes in a notebook) Why do you
choose to do it?

LEO

I just focus on the ticking of the clock or the tapping of a
pencil. Then I can escape reality. Whatever reality I find
myself in I can leave. It's liberating, especially at school.
It's like I can enter a movie scene whenever I want, with
each scene being a total surprise.

SEBASTIAN

(wipes sweat from forehead) Sorry to cut you guys off, but
I'm really not feeling well. Leo, are you fine to head out?

LEO

(smiles) Yes!

DR. ROY

I hope you feel better soon, Sebastian! Leo, I look forward
to seeing you next week.

(Leo walks out without acknowledging farewell. Sebastian
stays back in the room with Dr. Roy)

SEBASTIAN

(Checks to see if Leo is listening outside the door)
Hey Roy, how did he know about the school telling him to do
therapy?

DR. ROY

I wanted to ask you the same thing...
(Sebastian walks out to catch up to Leo, they get in the car
and start driving home)

LEO

Thanks for cutting that session short.

SEBASTIAN

No problem buddy. Thing is, I actually felt like shit. Gonna
take a nap when -- (pauses, clutches chest wincing in pain)
-- when we get back home (clears throat)

LEO

Noo! You can't! The Phillies are playing!

SEBASTIAN

Damnit! How could I forget? I can do without a nap.

(Scene cuts to timelapse of them watching the game on the TV at home, laughing, making jokes, pointing to the screen. Eventually they fall asleep in each other's embrace. Dad wakes up and carries Leo to his bed upstairs, tucks him in and kisses him goodnight)

(In the middle of the night, Leo is woken up by flashing blue and red lights beaming through his curtains. He rushes to peer outside the window but when he opens them he sees nothing--the driveway is as calm as ever. He shrugs and goes back to sleep. Then, hours later, the same thing happens again. He peeks behind his curtain out of habit, expecting to see the same boring sight, but this time sees his dad being carried onto a stretcher into an ambulance. He immediately sees a flashback of his earlier vision from the therapy session, that of a man being resuscitated in an ambulance. He rushes downstairs but the EMTs don't let him near his father. His mother hugs him tightly as the ambulance drives away. They weep and mourn together.)

SCENE 3: Fast forward 3 more years. Leo is a lost 16 years old, regularly cutting class to pursue little self-interested adventures with his newly controlled powers. He uses his gift to get a burst of dopamine any which way he can. It's Tuesday in the morning. Leo's mom, Grace, hands him his bagged lunch as he walks out the front door to another boring day of

school--at least that's what Grace thinks. As Grace closes the door, Leo bursts off in the opposite direction from school to place bets at his local sportsbook, Mel's. Angelo, the manager at Mel's, is about the only consistent figure in Leo's life other than his own mother. Leo walks through the front door at Mel's.

ANGELO

(Hears the front door jingle)

What ya got for us today Leo? You gonna take me for 400 or 500 bucks this time?

LEO

(panting from running to the store)

I got \$20 on the Red Sox-Angels game finishing 6-2, Sox.

ANGELO

Well I would say you're crazy, but your track record disagrees. (Leo grabs it suddenly and starts speed walking to the door)

Hey wait!

(Leo turns around with an annoyed look on his face)

Aren't you ever gonna tell me where you get your info from man? How does a little guy like you know so much about baseball man, its like... its like your a prophet or somethin'.

LEO

Just watch a lot of games I guess

(Shrugs with swagger, walks out the door swiftly, beelining to the local video game store to spend the money he knows he's about to make on the baseball game. As he walks down the sidewalk, he catches a glimpse of the game on the TV at the corner sports bar. He already knows what is about to happen: Greg VandenBerge, the Red Sox slugger, is about to hit his third homer of the game in the fourth inning. Seconds later VandenBerge rips one to left field, the TV shows diehard RedSox fans going ballistic at a roaring Fenway Park. Leo smiles slyly and begins to leave, but stops when from the corner of his eye he spots something on the TV. The camera pans to a little boy in a Red Sox hat and his dad hugging each other; the little boy is smiling from ear to ear as his father smiles at him. The smile wipes suddenly from Leo's face as his gut begins to hurt uncontrollably. Overtaken with emotion, Leo turns around and reluctantly walks to high school...School ends and Leo walks back home, with the pain in his stomach yet to resolve

GRACE

Hey sweetie, how was school?

LEO

It was uneventful...which I guess is as good as I can ask for?

My stomach's been killing me all day though

GRACE

I'm sorry honey. Let me fetch you some Tums. (Walks to the cabinet)

LEO

(tosses his backpack on the ground and wallet on the table.

He lays down on the family room coach) Thanks ma.

(as he groans in pain he looks at a family portrait of him,
his mom, and his late dad. Grace hands him Tums and their
eyes meet--Leo notices his mother's eyes are red and swollen)

What's going on? Is everything okay?

GRACE

Oh I'm fine dear. It's nothing. (sniffles) I'm just tired,
that's all.

(hurriedly exits the room)

LEO

Ma stop! I can tell when you're upset. I can tell you've been
crying. Please tell me, it's just us.

GRACE

(Stops in her tracks, slowly turns around to face Leo)

Um...well... It's been five years Leo. Three years on this day
since your father passed (starts tearing up). Three years
since that terrible night. (starts crying again and heads to
bed)

LEO

(Sits up and puts his face in his hands. The camera zooms in on his head and we are flooded with happy scenes of his past. Scenes of Leo's mom and dad cooking up pancakes, laughing as Leo runs in and jumps on his kitchen table grinning ear to ear in anticipation for the pancakes; scenes of Leo scoring a homerun at his youth baseball game and glimpsing his parents on the sideline jumping with joy; scenes of their first road trip up to Yosemite, Leo looking out the second row window at the beauty of Panorama Cliff. He zones back in and sits up. He pulls out the blood-stained photo of him and his dad at the baseball game--a bittersweet reminder of their loving relationship and the devastating sorrow his father's absence has caused. He falls into a deep sleep. The ticking of his bedside clock grows louder and louder as the camera pans in on Leo's sleeping face.)

SCENE 4: We enter Leo's vision from that night. However, instead of the typical sports game Leo's dream is much more serious. The scene cuts to a scene of two little girls playing pass with their soccer ball in their front yard. Leo recognizes this place as somewhere in his neighborhood nearby. They are laughing with joy as they kick a ball back and forth. Then the ball sails over their gate onto the street and one of the girls chases after it. As this happens a UPS truck driver turns the corner and, not seeing the girl, hits her and leaves her unconscious in the middle of the street.

LEO

(Leo wakes up suddenly, gasping from air, and exclaims)

I can't let this happen!

(The camera pans away from him to his bedroom door as Leo jumps up and quickly gets dressed. He has the location in mind and knows exactly what he must do to prevent this catastrophe from happening. Leo moves swiftly and purposefully with a newfound confidence.

Act 3: Rebirth

Scene 1: 15 years later. In the time since the previous scene, Leo has become a full fledged vigilante. He uses his visions for the greater good--stopping crime and saving lives wherever and whenever he can. His visions allow him to anticipate events and prevent them before they happen--they are his superpower. He presently sits in a decrepit alleyway at night, crouched in the darkness behind dirty trash cans, waiting for a robber to walk by. But his mind is elsewhere. He has more pressing matters than his vigilante obligations. He has real fears now. Fears about missing a special moment with his soon to be born son or incurring the wrath of his

pregnant wife. He left the house under the pretense that he was getting chocolate for his pregnant wife.

LEO:

Ahhhhh this guy needs to hurry up, he is gonna make me late.

(Leo checks his watch impatiently. Another thirty seconds passes, and then a stereotypical criminal--black ski mask, black outfit--enters the alleyway out of breath)

ROBBER:

(heavy breathing, exclaims) YESSSSSSSS

(his pace dramatically changes to a slow casual walk down the alley)

LEO:

Hey friend, what you got there?

(approaching robber, pointing at the purse)

I don't think sparkly pink purses are your style

ROBBER:

Where the fuck did you come from? Fuck off.

LEO:

I don't think that's yours.

ROBBER:

Uhhh it's my girlfriends, she wanted me to hold it for her.

LEO:

I'm going to need you to give that purse to me, I don't have
time for your lies

(menacingly approaching the exhausted robber. Robber tosses
the purse down behind him and gets prepared for a fight. Leo
sweeps him off his feet and starts beating the shit out of
him. Then Leo gets a call and stops)

MATHILDA:

Honey, you said you'd be home by now! Where are you?

LEO:

Sorry there was traffic on the 104, I'll be back soon.

MATHILDA:

Hurry back! He is kicking!! You have to feel this. Also don't
forget the chocolate! I'm craving it right now!

LEO:

You got it honey.

(call ends)

ROBBER:

(nearly unconscious)

Uhhhhhh

LEO:

(reminded that the robber is there)

You little bitch. If I did not have to take down lowlife criminals like you I could be home with my wife right now.

LEO:

(starts kicking the robber)

How. Do. You. Not. Get. It. Be. Like. Nike. Just. Do. The. Right. Thing. (punctuating each word with a punch). Don't steal someone's purse. It's not yours. You're welcome for your lesson. How would you learn without me? If it wasn't for me, you'd come back, and ruin another person's day. You are society's leach, sucking off its tit.

(flustered, Leo turns away from the robber's beaten and bloodied body and walks back to his car. As he is walking back, his phone starts ringing which triggers Leo's vision. Camera quickly dives suddenly into Leo's head. He sees police cars and ambulances outside a bank. Bank tellers and clerks are covered with blood all over their hands and clothes.)

(scene from within Leo's vision)

BANK MANAGER:

(talking to police)

(crying) We tried to stop him but one hostage said "you can't take my money" and tried to grab one of their guns. A few other people tried the same thing.

POLICE OFFICER:

It's okay sir. You're okay. Was anyone injured?

BANK MANAGER:

They shot them!!!

(ten body bags come out from the building)

I wish I could have stopped them...

(his voice gets quieter to a mumble)

But I wasn't brave enough.

LEO:

(Leo's vision fades. Camera zooms back out from his head back into the previous shot of him walking away from the unconscious robber. Leo snaps back into it and picks up the ringing phone.)

Hello?

MATHILDA:

Hon ... my water broke! The baby is coming! He is coming!!! I'm on my way to the hospital, meet me there!

LEO:

(takes a deep breath)

Okay honey you got this.

(pauses for a moment to reflect on his vision)

I will meet you at the hospital.

(ends the phone call. Leo's breathing quickens, and the music intensifies...he throws the car into gear and starts driving furiously. Montage of fast driving shots and then he slams on the breaks...shot of his face looking up and then shot of the

camera looking up as if it were him at the bank that is about
to be robbed)

LEO:

(enters the building)

Everyone get down! Get down right now! In this bag, I have a
gun

BANK MANAGER:

We will do whatever you say. Please don't shoot anyone. Take
all the money we have.

LEO:

I don't want your money. Listen to me clearly

(uses his hands to motion to the bank teller)

What I want you to do is call the cops and trigger the silent
alarm.

BANK MANAGER:

What? What do you mean?

LEO:

Do it. If anyone leaves before the cops get here they will
get shot.

BANK MANAGER:

Um okay (turns to colleague)

Must be his first heist...

(Leo exits the building and breathes a sigh of relief. He turns on his car and rushes off to the hospital. 30 seconds pass and he arrives at the hospital, bursts through the hospital doors)

LEO:

Which room is Mathilda Zeitmann in?!

HOSPITAL RECEPTIONIST:

Room 212

(racing through the hallways Leo arrives outside room 212 to the sounds of crying)

LEO:

(Muttering to himself) I missed it ... I missed it

Scene 3: After spending the night in the hospital with his wife and newborn Dustin, Leo drives them home in the morning. He tucks his wife into bed, and turns to his baby boy Dustin. Dustin starts crying in his crib. Leo picks him up and starts cooing him. As he sleeps in Leo's arms, Leo watches him for hours.

LEO:

Dustin, here is your home!

(Leo carries into the kitchen)

LEO:

Here is the kitchen, where daddy chef's up food.

(Leo passes by a window)

LEO:

Out there is the backyard where we will play catch (chuckles)
when you are old enough. We will have so much fun together.

It's crazy...I already love you!

(Leo approaches a table and picks up a framed newspaper
cutout of his father, Sebastian, being praised in the
newspaper for one of his life-saving surgeries)

LEO:

(to the photo) I miss you, dad..

(to baby Dustin) He would have loved you.

(Leo walks into the bedroom and puts his son in the cradle)

ACT 4 : Nightmare

Scene 1: 5 years pass. The shot begins with Leo climbing into bed and shutting off the lights. As the lights shut off, the shot goes black for a few seconds. The shot transitions to a close up of the clock, timelapsing until 3AM. As the time gets later, the ticking gets louder and we are transported into a dream inside Leo's mind. Sounds of clock ticking continue into the dream scene.

(The shot is focused on the ground as rain pours onto the tarmac. Thunder strikes. In the lightning, we see a reflection of futuristic fighter jets flying overhead. The camera pans up to a line of people on their knees with bags over their heads. Behind them, there is a line of soldiers with laser rifles pointed at the victims' heads. Someone stands on a platform above the soldiers. His face is not visible in the dark. He says, "Ready, FIRE." as the line of 20 bodies fall to the ground before 20 more people are ushered in to be killed. Lightning strikes again, this time illuminating the commander's figure. His uniform is adorned with countless badges and patches, supposedly marking achievement. For a split second, the lightning allows us to see a vile scar lining the man's left cheek, extending down to his chin. The dream cuts out as we hear another set of gunshots and Leo's wake-up alarm goes off.)

(now in bedroom)

MATHILDA

Leo, what's wrong?

LEO

(Looking around, flabbergasted.) Oh! It's nothing, I just had a dream (forced chuckle).

MATHILDA

I don't like seeing you like this all the time Leo. You
always seem so stressed.

LEO

I'm sorry, I-

(Dustin walks in with baseball and glove)

DUSTIN

Dad! Let's play catch before my school bus comes!

LEO

(Looks to Mathilda, she smiles, ushering him to go out) Let's
go buddy! You ready for school?

DUSTIN

Hurry, hurry! We only have like five minutes let's play.
(pulls Leo's arm)

LEO

Let's go let's go!
(sound of school bus follows)

Aw man! Well there it is. Have a good day at school champ.
(hugs Dustin goodbye and Dustin rushes to hug Mathilda
goodbye before rushing to the bus)

(Leo goes to say goodbye to Mathilda as well)

Sorry babe, I've got to run as well. I'll see you soon!

(Leo exits door)

SCENE 2

(Leo enters a cafe to get his usual order before heading to work. The cafe is bustling, with people crowding around a TV)

LEO

Hey Steve! Can I get the usual?

STEVE

You got it man! Gimme a sec though, check this out (gestures towards TV)

LEO

(Curiously peers at TV to find broadcasts of high-speed police pursuit) What happened?

STEVE

Apparently some guy robbed a jewelry store and is zooming outta 'ere! People these days huh? Anyway, your regular right?

LEO

Yes boss. Hey, I never noticed your watch by the way. It's sick! (stares at Steve's watch, ticking noise becomes prevalent)

(Leo blanks out as he sees a scene of the getaway car swerving onto the opposite side of Ben Franklin Bridge, causing a bus full of kindergarten students to swerve into the railing of a bridge. The bus now hangs in the balance, one slight movement from tipping over)

STEVE

Leo! Leo! You good man? Here's your ord-

SCENE 3

Leo sprints out of the cafe and heads towards Ben Franklin Bridge. Cool chase motion shot of him sprinting through the city with the sound of a clock ticking in the background.

LEO

(Weaving through crowds)

Excuse me!... Sorry! MOVE!

(Leo reaches the bridge, and the getaway car rapidly approaches. Media and police helicopters approach overhead)

(Bus crashes into railing, hanging by a thread. Leo carefully jumps into the bus)

Everyone out! Hurry hurry. Come on buddy.

RANDOM KID 1

You're a hero!

LEO

You next. Come out!

RANDOM KID 2

Are you Batman?

LEO

Get out, come on. (Leo slowly makes his way to the back of the bus, where a kid who seems to have no expression on his face sits)

Buddy, you gotta get out.

RANDOM KID 3

(Slowly and coldly looks up at Leo with no expression on his face)

(Leo notices a scar extending along the kid's left cheek, has flashback to the tyrant from his dream. The kid's facial expression stiffens as if he is unable to understand the gravity of the situation he's in. Leo looks into the child's objectively innocent eyes, but sees nothing but death and destruction. Instead of carrying the boy out, Leo decides to leave him on the bus, which is now tipping over the edge of the bridge.)

(ticking stops, screen fades black)

SCENE 4

Leo at home getting dinner with Mathilda and Dustin

MATHILDA

So, how was everyone's day?

DUSTIN

Today we talked about being responsible for your actions! My
teacher said I'm a responsible boy!

MATHILDA

(Chuckles) That's true!

MATHILDA

Leo?... How about you? Anything fun today at work?

LEO

(looking blankly at his pasta, tapping his spoon against the
plate)

(camera zooms in on Leo and replays the scene of the bus
falling off the bridge, with the little boy still in the
back)

MATHILDA

Leo??

LEO

(Camera zooms back out suddenly, back to the family dinner.

Leo snaps out of it, jerks his head up)

Oh yeah... yeah. My day was great sweetie! Pretty normal. Man

this pasta looks good, let's dig in!

(the family enjoys the rest of the dinner)

SCENE 5

(dinner wraps up, and the family enjoy their typical Wednesday movie night together. Now Mathilda and Leo are getting ready for bed. They are both in the bathroom doing their nightly routines--Matilda is washing her face and Leo is flossing. There is a noticeable awkward silence. Leo seems entranced as he blankly stares at the mirror

MATHILDA

Leo, what's going on with you? You've been acting so strange today? Is this related to your dream last night?

LEO

Sorry hon. I just slept poorly last night. It's nothing a good night's rest won't fix.

(as Leo turns around to walk over to bed he thinks to himself

"I must find him, I must kill the killer")

(Leo and Mathilda both go to sleep facing opposite directions. The ticking gets louder as the scene transitions into a continuation of the nightmare vision from the night

before. This time the stack of dead bodies is five times as big as before. Scene cuts to Leo rolling from side to side in bed as beads of sweat roll down his face.)

(Leo can't take it anymore, he pops out of bed, opens up the balcony doors connected to his bedroom, and looks out as the sunrises. He closes his eyes and takes several deep breaths, he forces his brain to think of the happy things in life: Mathilda, Dustin, their movie nights, their trips to the Philly's games. As he opens his eyes, much more relaxed, he sees the sun rising behind the Ben Franklin Bridge and suddenly the memory of the bus with the little boy still in it falling off the bridge feels like a sword going through his heart. Leo knows his visions have never been wrong. And since he had the same awful vision again, he knows that the evil figure with the scar is still out there somewhere)

I can't believe it...I can't make this mistake again...

ACT 5 : Judgment

Scene 1:

A few months pass, and Leo is currently in bed, asleep with Mathilda. He has entered a vision in his sleep

Scene 1: A figure is slowly hiking away from the camera (with their back towards it) up a steep mountain with a cane and hiking bags. Roaring gales whirl around him and hail falls down hard on the tundra. It's so stormy it's unclear what time of day it is, probably nighttime. Camera shows the hiker's face--it's a barely recognizable Leo. He has a long, wispy beard and sunken eyes beaten down by time. He passes by many travelers along the hiking route and nods to them.

LEO:

(to the passing-by traveler)

Can you help me?

(Pulls out hiking map and points to an X drawn onto it)

Do you know where this is?

TRAVELER:

(Speaks in foreign language)

LEO:

Argh! Do you speak English? I can't understand your language!

Oh this way? (Points in the same direction to clarify) Oh

okay (to himself) But that's not where the X is!?

Scene 2: Leo arrives at a house in the woods.

LEO:

(Knocks on door) Hello? Anyone there?

(Nudges door, it creaks open, he walks inside)
I'm looking for the cemetery? The one they say makes you
(hesitates)...*feel death?*

OLD LADY:

(enters holding a lamp above her head)
You shouldn't! No one has been strong enough...

LEO:

(Uncomfortable in her presence, tries to sound confident)
Where is it?

OLD LADY:

Over that hill and down the valley. There the river sits...it's
been stubborn for a while now... no visitors for decades. At
least none that make it back afterward...

Scene 3: Leo approaches the riverbank in the freezing cold
storm. The river is frozen over. Hundreds of ice tombstones
with names carved into them span the frozen river. Ominous
music plays...

LEO:

(Starts walking toward the tombstones. He scans several,
reading them. He brushes away the frost.)

2085? That's more than four decades away. How?

(He catches a glimpse of his bearded face in the reflection
of the tombstone)

What the fu--(the sound of ice cracking interrupts him. He
looks down. His shoe pierced through the ice. Cracks begin to
spread all across the river. He turns to walk away, but
slips. The cracks begin to form fissures all across the ice.
He struggles to get up and starts to sprint, but it is too
late. The ground under him starts to tremble. It looks like
an earthquake. The camera shakes. The ground falls and he
starts falling forever, violently thrusting his hands into
the air as if hoping to catch onto something. He screams a
desperate, guttural cry of agony. The whole scene warps and
then he wakes up in his bed, sweating and breathing heavily.
He turns to Mathilda sleeping quietly next to him. He is
perplexed)

Why did this one feel so real?

(He gets up to wipe his face off in the bathroom. He notices
it's clean shaven and he looks much younger)

I don't understand??

(Fade to black)

Scene 4: It's the morning. Leo plays catch with his son
outside. He doesn't notice the steel garden hoe accidentally
left out on the lawn.

LEO:

My dad and I used to play catch all the time growing up. I loved the bond we had for the sport, despite our different opinions of its importance...

DUSTIN:

Gooooooooo Phillies!

LEO:

Alright pal, let's pretend you're in the outfield. Go run for the catch

LEO:

(Throws the ball) You got this!

DUSTIN:

Okay!

(The ball moves in slow motion as Dustin runs for it in slow motion. The camera pans to his feet as he trips over a steel garden hoe and cuts his face on it)

HELP!!!

(He wails and falls to the ground)

LEO:

Oh my god! (Runs over, sees the gash on his left cheek extending down his chin)

OH MY GOD

(Holds Dustin in his arms)

MATHILDA:

(Rushes outside) What happened??

(They exchange anxious eye contact)

LEO AND MATHILDA:

(Unison)

OH MY GOD!!!

SCENE 4

(Mathilda and Leo rush Dustin to the hospital. Mathilda holds a towel, now drenched in blood, to Dustin's cheek, trying to ease the bleeding. They reach the hospital ER, with Dustin's blood gushing all over the ground)

LEO:

(Frantically) Someone help us now! My son's bleeding out

(Staff rushes to the child, placing him on a hospital bed. They roll into the surgery corridor as Leo and Mathilda follow closely behind. They enter a surgery room.)

SURGEON:

(Puts on surgical gloves and signals for an IV to be administered)

He's gonna need to get patched up quick to avoid permanent jaw and even eye damage. Is he allergic to anesthetics?

MATHILDA AND LEO:

No No! Hurry, just help him!

MATHILDA:

(holds Dustin's hand as he is administered anesthetics)

You're gonna be okay Dustin, I promise.

SURGEON:

I'm sorry, but we are going to need you guys to exit the room for your son's safety. We need to get to work quickly. I promise we'll take good care of him.

(Leo and Mathilda resist, but they are escorted out by other staff. Screen fades to black)

SCENE 5: It's now nighttime, and Leo and Mathilda have been in the waiting room since they were kicked out of the surgery room. Mathilda is sleeping on Leo's shoulder, while Leo's eyes are bloodshot red. He dares not to focus on the ticking of the clock above him, scared of what he may see.

NURSE:

Mr. and Mrs. Zeitmann?

LEO:

(Head jolts up) Yes?

NURSE:

You can see your son now. Follow me (ushers them to son's room)

(Leo gently wakes Mathilda, and they follow the nurse)

(They enter the room to find Leo attached to an IV. He is lying on the hospital bed propped up to a 45 degree angle, with his right side lying against the pillow, leaving only his now disheveled left side visible to Leo and Mathilda. As they enter the room, the nurse sees Dustin's gauze needs to be replaced, as it is soaked in blood. She removes it, exposing a gnarly line of stitching that traced the gash from the incident in the morning.)

MATHILDA:

(gasps and grabs Leo's hand) What've they done?

LEO:

(under his breath, letting go of Mathilda's hand)

What have *I* done...

(images of all the boys with cheek scars he's indirectly killed and the genocidal tyrant in his visions flood his vision, but he shuts them out in denial)

(Scene fades)

SCENE 5: Compilation scene - over the months of Dustin's recovery, Leo grows increasingly disturbed by Dustin's scar

that's taking shape. His visions of the killer appear to him every day, increasing in detail and devastation. He tries to remember Dustin as he was before, but recurring images of the killer always bring him back to ground zero. After the compilation/time lapse of Dustin's healing and Leo's ironically poetic concurrent mental demise, this scene begins six months after the incident, taking place in their living room on a sunny afternoon)

DUSTIN:

(Voice more muted than before because of cheek and jaw injury.)

Dad! Catch?

LEO:

(Not making eye contact with Dustin)

Hmm I'm kind of busy right now. Gimme a sec?

DUSTIN:

Dad, you always say that! I miss playing catch with you.

MATHILDA:

(Makes judging eye contact with Leo and whisper-yells)

Leo! It's his birthday...

LEO:

(forced, ingenuine tone)

You're right. Dustin I'm sorry. How about this... instead of catch, how about we go on a camping trip? Just you and your old man.

(looks to Mathilda)

DUSTIN:

(Reluctantly) Okayyy....?

LEO:

C'mon kid where's the excitement! It'll be fun. You wanna go upstairs and get the sleeping bags? I'll get the tents from the garage. 3.. 2.. 1.. go!

(Dustin races upstairs, Leo gloomily looks at the clock then heads to the garage. Camera follows Leo)

(As Leo is pulling out the tent stuff, a frying pan mixed in with the junk falls to the ground. It falls to the ground and it begins to rotate and bang against the ground, with the periodic noise resembling the ticking of the clock. He sees another vision of the genocidal tyrant, this time setting a sea of live bodies aflame. The scar is illuminated by the fire against the backdrop of wretched screams. His vision is interrupted by Dustin, who comes back down with the sleeping bags)

DUSTIN:

(finds his dad staring at the pan)

Dad? You okay?

LEO:

(visibly shaken)

Oh.. (clears throat) uh yeah all good. Just dropped the pan.

(quickly places pan into backpack)

DUSTIN:

Should I put the sleeping bags in the car?

LEO:

Yeah go for it. I'll put the tent in.

SCENE 6: It's now dusk. Leo's body language exhibits stress and uneasiness. They are both trying to start a fire at the campsite.

DUSTIN:

(Fire starts) Yay! We got it.

LEO:

(sits on log behind) Attaboy.. how has your birthday been?

DUSTIN:

It's been so fun! Thanks for taking me here. We haven't really spent much time together in a while. I love you Dad.

LEO:

(Leo looks down. He hesitates)

Yeah, love you too Dustin. I'm sorry about all of that.
(starts to tear up, but continues to look down to hide tears)

DUSTIN:

Are you excited for the Phillies tomorrow night?

LEO:

(pauses, sniffles) Yeah! (then looks up to see Dustin's face illuminated by the flame. The sight of the scar causes Leo to wince at the memory of his most recent vision. He hears the screams of the tyrant's victims)

DUSTIN:

I brought a baseball!

LEO:

Let's play before it goes pitch black dark? But first can you do me a favor and grab some more firewood back there? The fire is going out. (points behind Dustin)

DUSTIN:

Promise we'll play catch?

LEO:

(Pause, stifled by tears) Yeah...

(Dustin turns around to get firewood. Ominous music plays. As Dustin turns around, Leo reaches into his backpack, and the

camera follows the embers of the fire up into the sky. The
scene cuts.)

END OF SCREENPLAY