

project anemoia

by

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1 EST. CLASSROOM DOOR - DAWN, PAST

1

A clock adjacent to the classroom door reads 8:00am. Sloppily taped onto the single, yellowing window of the fading wooden door is a piece of looseleaf paper.

Hastily scrawled on it are the words:

Home Economics
8:30am to 9:30am

2 INT. CLASSROOM - DAWN, PAST

2

A YOUNG JAMIE is bent over a waist high table upon which a hot plate is placed. Next to YOUNG JAMIE is a well worn cookbook.

YOUNG JAMIE pokes and prods it excitedly.

His hands find their way to a circular knob. He turns the knob, and the flame of the stove springs to life.

YOUNG JAMIE's smile beams.

MATCH CUT TO:

3 INT. HALLWAY - DAWN, PAST

3

A YOUNG SOPHIE wearing a bulky set of headphones yawns and frowns.

She slowly walks down the hallway of the school building. Clearly in no particular rush, she ambles towards the door of the classroom.

Once outside the door, she reaches up to remove her headphones, and catches a glimpse of the analog clock adjacent to the door. It reads 8:25am.

She lowers her hand from her headphones and leans against the wall underneath the clock.

She unclips the Walkman hanging from her backpack. The cassette inside of the Walkman's cassette door clacks.

Her frown finally transforms into a smile as she closes her eyes and immerses herself in her music. Her reverie is rudely interrupted by the ringing of the classroom bell. The frown returns to her face.

She begrudgingly stands, removes her headphones, opens the door and walks into the classroom.

4 EST. CLASSROOM DOOR - DAWN, PAST

4

The classroom door slowly swings shut behind YOUNG SOPHIE. The movement of the door causes the tape holding the looseleaf paper to lose it's grip, and the paper falls.

Visible through the window are YOUNG SOPHIE and YOUNG JAMIE, now sharing the same table with the hot plate.

5 EST. CLASSROOM DOOR - DAWN, PAST 5

The analog clock adjacent to the classroom door reads 10:30am.

6 INT. CLASSROOM - DAWN, PAST 6

YOUNG SOPHIE begins to stand up from the table, now cleared, which she shared with YOUNG JAMIE. She feels a confident tap on her shoulder.

She turns to see YOUNG JAMIE, smiling.

She looks down to see that in his hands he holds a poorly constructed muffin, and a note scribbled on the corner of a piece of paper which reads:

*for: you
from: future chef, Jamie*

YOUNG SOPHIE chuckles slightly and turns to face away from him. She rummages inside her backpack, finds her notebook, places it on the table out of his view neatly turns to a fresh page, and begins carefully writing something. YOUNG JAMIE cranes his neck try to see.

Finally, she turns around and hands him a piece of paper. It reads, in beautiful handwriting:

My name isn't "you". It's Sophie.

YOUNG JAMIE looks up from the page to see that both YOUNG SOPHIE, and his pitiable muffin have gone. He smiles wryly, and quickly picks up his bookbag to follow her to wherever she's gone, leaving behind the empty table.

MATCH CUT TO:

7 INT. KITCHEN - DAY, PAST 7

YOUNG JAMIE drops a stack of papers onto an empty kitchen table.

The papers scatter erratically, and YOUNG JAMIE rifles through them.

In doing so, he passes by his acceptance letter to culinary trade school, YOUNG SOPHIE's acceptance letter to to musical conservatory, and their high school diplomas.

He finally pulls out from the stack the piece of paper for which he was seemingly searching, and sighs with relief. He makes room on the table by shoving aside the remaining papers, and places the sheet in his hand onto the table. YOUNG SOPHIE, clearly showing her pregnancy, approaches the table, laughing.

She puts her arms around YOUNG JAMIE, and presents him with a pen from her pocket. He writes something on the piece of paper before handing the pen back to YOUNG SOPHIE, now laughing as well. She bends over and also writes on the paper.

They admire their newly signed wedding certificate together.

YOUNG JAMIE wraps his arm around YOUNG SOPHIE's shoulders. YOUNG SOPHIE turns to nuzzle into him, and places her hand on the bottom of his abdomen in an embrace.

MATCH CUT TO:

8 INT. HOSPITAL - DAY, PAST 8

YOUNG JAMIE and YOUNG SOPHIE are in their embrace, with tears in their eyes.

They lay eyes on their beautiful newborn baby daughter, who is quietly resting inside her crib in the hospital's maternity ward.

TITLE CARD : project anemoia

9 INT/EXT. UNDEFINED SPACE - DAY, PRESENT 9

A series of abstract lines swirling across the page, crossing and separating, and forming various shapes until it solidifies into a sky.

10 EXT. TRAIN STATION - DAY, PRESENT 10

The sun is high in the sky, drawing all the attention away from the building below.

A rotating train wheel is fixed at the center of the camera and appearing to deaccelerate.

A train slowly chugs up to an empty local train station platform.

The name of the town can be seen fading off of a yellowing sign adjacent to the tracks.

The train stops, and it's doors open.

An OLDER JAMIE steps out and onto the platform. The train doors close, and it chugs away behind him, leaving him alone on the platform.

OLDER JAMIE lays his hand on the town sign gently. He begins to grip the sign tightly, holds his grip for a second, before he relaxes it and removes it from the sign.

OLDER JAMIE begins walking away from the station, and his eyes linger on the sites along the town's main street.

11 EXT. MOVIE THEATER - DAY, PRESENT**11**

His eyes hold steady on a particular visage in front of the local movie theatre. He sees a HIGH SCHOOL BOY wiping down a display, behind the glass of which is a poster for some movie or another.

OLDER JAMIE fixates on the motion of the HIGH SCHOOL BOY's hand, the circular nature of the motion around the display case. His vision blurs, and he is kicked into a memory of his own.

12 INT. RESTAURANT - DAY, PAST**12**

YOUNGER JAMIE is hunched over a dining table, watching the circular motion of his hands across the table. Clutched in his hand is a weathered rag. He wipes away at the table, losing himself in the repetitive motion. Regardless of how hard he scrubs, or for how long, his boss chastises and berates him for his supposed laziness.

13 EXT. MOVIE THEATER - DAY, PRESENT**13**

OLDER JAMIE rubs his eyes. He puts his head in his hands for a moment.

He walks off down the town's main street, passing a historic-looking standing clock.

The camera focuses on the clock, which reads 4:40pm.

MATCH CUT TO:

14 EXT. TRAIN STATION - NIGHT, PRESENT**14**

An OLDER SOPHIE stops in front of a historic-looking standing clock. She looks up. The clock reads 8:30pm.

A set of train doors close behind her, and it chugs away, leaving her alone on the train station platform. She yawns.

The name of the town can be seen fading off of a yellowing sign adjacent to the tracks.

OLDER SOPHIE starts walking briskly down the town's main street. Her eyes stay locked ahead of her. She barely even acknowledges the existence of the world around her. She suddenly hears a rattling sound. She looks down to discover a discarded TicTac box, which she had apparently kicked.

She picks up the TicTac box. She turns it over in her hands. And does so once again. Her vision blurs, and she is kicked into a memory of her own.

15 INT. BEDROOM - NIGHT, PAST 15

YOUNGER SOPHIE is shaking a baby rattle in front of the eyes of a BABY. Classical music plays in the background. The BABY begins to frown, and then her eyes begin to water. YOUNGER SOPHIE begins to shake the rattle more and more vigorously, bit by bit, in an attempt to distract the BABY. The baby begins to cry, and doesn't stop, no matter how vigorously YOUNGER SOPHIE shakes the rattle. The classical music and all other ambient noise is slowly drowned out until only the BABY's cries fill the air.

16 EXT. TRAIN STATION - NIGHT, PRESENT 16

OLDER SOPHIE hesitates, and then places the baby rattle in the pocket of her jacket. She continues down the town's main road.

17 INT/EXT. UNDEFINED SPACE - DAY, PRESENT 17

The scene starts to fall apart and separated into a series of abstract lines swirling across the page, crossing and separating, and forming various shapes.

**TITLE CARD : 3 DAYS UNTIL THE
FUNERAL**

18 EXT. CAFE - DAY, PRESENT 18

A cafe in view.

19 INT. CAFE - DAY, PRESENT 19

The cafe's door opens slightly, hitting the chime above it.

OLDER SOPHIE, with signs of a sleepless night painted on her face, takes in the cafe's interior makeup.

The space contains a standard cafe setup: two chairs per round TABLE, distinguishable by either a FLOWER VASE or a COFFEE CUP, large windows on the wall with views of PEOPLE ON BENCHES and BIRDS, and VARIOUS POSTERS of local concerts and events in the city. Several CUSTOMERS sip, eat, and talk in pairs.

OLDER SOPHIE takes a seat, grimaces, and closes her eyes. She takes in a deep breath.

OLDER SOPHIE examines her surroundings and lets her mind wander.

OLDER SOPHIE FOCUSES ON A FLOWER VASE AT ONE OF THE TABLES

OLDER SOPHIE FOCUSES ON A COFFEE CUP AT ONE OF THE TABLES

OLDER SOPHIE FOCUSES ON A PAIR OF BIRDS THROUGH THE WINDOW, PERCHED TOGETHER ON A TREE.

OLDER SOPHIE'S EYES REST ON A MUSIC POSTER FOR A LOCAL DJ BOILER ROOM SET. A VINYL IS PRINTED IN THE BOTTOM RIGHT CORNER OF THE POSTER. THE CAMERA ZOOMS IN ON THE VINYL AS EVERYTHING ELSE BLURS OUT

20 INT. BEDROOM - DAY, PAST 20

YOUNGER SOPHIE is on the floor with her daughter (three years old). Both are lying on their stomachs, surrounding a square music toy with buttons along the right side.

YOUNGER SOPHIE runs her finger along the toy's buttons, playing different music notes, much to the disgust of her child. The child cries, regardless of what YOUNGER SOPHIE tries to play. As the child cries, YOUNGER SOPHIE slowly begins to imagine a different reality.

21 INT. FICTITIOUS DJ ROOM, PAST 21

YOUNGER SOPHIE envisions herself as a DJ entertaining an energetic dance crowd. She's in front of a turn table, with a vinyl spinning and a column of buttons that plays different effects and modulates the current song.

22 INT. BEDROOM - DAY, PAST 22

YOUNGER SOPHIE snaps out of her daydream and continues to play with the music toy alongside her daughter.

23 INT. CAFE - DAY, PRESENT 23

The music poster and the cafe's light bustle returns.

OLDER SOPHIE's stares straight ahead until her eyes are directed toward a waiter approaching her. They pass inaudible pleasantries.

A steaming cup of coffee is placed at OLDER SOPHIE's table. The camera zooms in on the cup, and the sound of the cafe fades further into the background.

MATCH CUT TO:

24 INT. CAFE - EVENING, PRESENT 24

A cup of tea is on the table, and the cafe is silent save a few mumbles.

OLDER JAMIE's eyes are closed, but he forces them open at the sound of a plate in the background.

OLDER JAMIE is sitting alone at a table in the cafe, arms folded and feet planted on the ground, concentrating on keeping awake. He looks around the cafe.

The space largely remains the same - there is a COUPLE seated at a nearby table. Through the window glass, he sees a PERSON SMOKING. He clocks the VARIOUS POSTERS of local concerts and events in the city. A CAFE EMPLOYEE mops the floor as the store prepares for closing.

OLDER JAMIE FOCUSES ON A COUPLE SITTING NEARBY AT ONE OF

THE TABLES.

OLDER JAMIE FOCUSES ON THE PERSON SMOKING OUTSIDE THE CAFE.

OLDER JAMIE FOCUSES ON A FOOD EVENT POSTER ON THE WALL.

OLDER JAMIE'S EYES REST ON A CAFE EMPLOYEE MOPPING THE FLOOR OF THE CAFE. THE CAMERA ZOOMS IN ON THE MOP AS IT SLIDES AROUND THE FLOOR, AND EVERYTHING ELSE BLURS OUT.

25 INT. RESTAURANT - EVENING, PAST 25

In a dimly lit but bustling restaurant, YOUNGER JAMIE is carrying a bucket of water and a mop. He sets the bucket down on the floor.

YOUNGER JAMIE sighs as he places the mop into the bucket and drops it on the tiled floor.

Slowly and with minimal effort, YOUNGER JAMIE mops the floor clockwise. The motion is automatic, and he starts to zone out.

26 INT. FICTITIOUS KITCHEN, PAST 26

YOUNGER JAMIE envisions himself in front of a soup pot, and he's slowly stirring its contents. Beside the pot are cut vegetables and spices. As he stirs, light music and the sound of other chefs are within earshot.

27 INT. RESTAURANT - EVENING, PAST 27

YOUNGER JAMIE snaps back to reality and continues to mop with the same lethargic motion.

28 INT. CAFE - EVENING, PRESENT 28

The cafe employee returns to view, and the cafe is silent.

OLDER JAMIE blinks a few times before squeezing his eyes shut.

OLDER JAMIE places money on the table next to the nearly full cup of tea.

Focus on the door chime and its ring as the door opens and OLDER JAMIE presumably steps out.

29 INT/EXT. UNDEFINED SPACE - PRESENT 29

The image starts to separate and turn into a series of lines that animated across the page.

TITLE CARD : 2 DAYS UNTIL THE FUNERAL

30 INT. POOL HALL - EVENING, PRESENT 30

OLDER JAMIE opens his eyes, startled by the sound of billard balls knocking against one another.

OLDER JAMIE look around at the few other people at the pool hall, drinking and playing in their own worlds. No one pays attention to him, and he has a table to himself.

OLDER JAMIE looks down at the pool table in front of him. His eyes are distinctively dull.

OLDER JAMIE is holding a racking triangle down on the billiards table. He aimlessly chalks the tip of a pool cue, partly to keep his mind busy and partly out of habit. The edges of the camera blur.

31 INT. POOL HALL - EVENING, PAST

31

YOUNGER JAMIE is staring at a cleaner billiards table, racking shiny billiards balls with a colored racking triangle. Money is placed on the table's edge, and YOUNGER JAMIE places money of his own.

YOUNGER JAMIE looks at his ringing phone that reads:

Caller:

Character Name

The camera returns to its original position, and YOUNGER JAMIE lets the call go to voicemail.

32 INT. POOL HALL - EVENING, PRESENT

32

OLDER JAMIE abruptly stops moving. He places his hands down flat on the table.

OLDER JAMIE focuses on the table and closes his eyes with defeat.

The pool table unbroken billiard balls takes up the entire screen view.

MATCH CUT TO:

33 INT. POOL HALL - EVENING, PRESENT

33

A flag with a dartboard hangs above the bar, filled with various drinks and machines.

OLDER SOPHIE hunches over the bar table and lowers her head. People shuffle through the pool hall in the background.

A beer bottle is placed in front of OLDER SOPHIE. She lifts her head and stares at the bottle.

OLDER SOPHIE looks away, internally conflicted, and looks back at the bottle with furrowed eyebrows.

OLDER SOPHIE grabs the bottle, and begins taking rapid sips. The sound of the bar and her surroundings fade into the background and all attention is centered around the bottle.

34 INT. BEDROOM - EVENING, PAST 34

The YOUNGER SOPHIE is drinking a bottle alone in her room. A cluster of empty bottles are beside her. Only the clock on the wall makes a sound.

The YOUNGER SOPHIE looks to her right as the door opens. Her daughter looks at her, peaking through the doorway, and the YOUNGER SOPHIE shoos her away and continues to drink.

35 INT. POOL HALL - EVENING, PRESENT 35

OLDER SOPHIE slams the empty beer bottle on the table, a little buzzed already.

OLDER SOPHIE pushes off the table quickly and stumbles to a stand.

In the corner of the bar, she sees OLDER JAMIE shooting billards.

JAMIE takes sinks the 8 ball in the wrong pocket. He curses under his breath, reaches into his pocket, and hands a wad of cash to his opponent.

OLDER JAMIE's eyes meet OLDER SOPHIE's.

OLDER JAMIE turns toward OLDER SOPHIE.

They face each other for what seems like a long time. Though they look like they are standing still, they somehow still gravitate toward each other.

OLDER JAMIE

I...

OLDER SOPHIE

All this time, nothing new.

OLDER JAMIE

You're drinking.

36 INT. LIVING ROOM - EVENING, PAST 36

Intercut scene where they're arguing in the past - parallel to the present.

37 INT. POOL HALL - EVENING, PRESENT 37

OLDER SOPHIE looks at OLDER JAMIE, distraught.

38 INT. LIVING ROOM - EVENING, PAST / INT. POOL HALL - EVENING, PRESENT 38

YOUNGER JAMIE looks at YOUNGER SOPHIE, in a simiar manner.

YOUNGER JAMIE

Whatever.

OLDER SOPHIE

Whatever.

The two walk off in separate directions. Both look back at each other at different times. They don't realize that the other did the same.

TITLE CARD : 1 DAY UNTIL THE FUNERAL

39 EXT. PARK - MORNING, PRESENT

39

The wind carries broken leaves across the sky with the sun in the background.

The leaves make a swirling pattern, taking a moment to be appreciated.

OLDER SOPHIE is standing by a tree, looking tired from the previous night. She looks down at a sign post in front of her.

The sign, made of a solid wood, reads:
Gillard Park Community Garden

OLDER SOPHIE looks ahead toward the park. She takes in the space around her.

The park is quiet at this time of morning, save for the leaves rustling in the wind and the chatter of birds in the distance. There is a big pond to the left of her with groups of floating LILY PADS. Beyond the pond, there are rows of trees and VARIOUS PLANTS leading to a PICNIC AREA. The side opposite the plants includes a row of BENCHES - one is occupied to a couple talking amongst themselves, and a BIRD is perched on the back of another.

OLDER SOPHIE examines her surroundings and lets her mind wander.

OLDER SOPHIE FOCUSES ON ONE OF THE LILY PADS ON THE POND.

OLDER SOPHIE FOCUSES ON ONE OF THE FLOWERS IN THE GARDEN.

OLDER SOPHIE FOCUSES ON A THE BIRD PERCHED ON THE BENCH.

OLDER SOPHIE LOOKS TOWARD THE POND.

She walks toward the pond, stopping and crouching down.

She leans over just enough to see her reflection. After a moment, she runs a finger through the water to cause a ripple.

40 INT. LIVING ROOM - DAY, PAST

40

YOUNGER SOPHIE paints across a blank canvas, leaving a vertical brushstroke. She continues to paint until she hears her daughter laugh.

The camera crabs right to capture the teenage daughter, concentrated on her own canvas. YOUNGER SOPHIE only chuckles to herself.
The scenes begins to fade.

41 EXT. PARK - MORNING, PRESENT

41

OLDER SOPHIE's reflection remains in the pond, and continues play with the water. Until a pebble is dramatically thrown into the pond -

MATCH CUT TO:

42 EXT. PARK - EVENING, PRESENT

42

The sky is dimmed, and the pond's ripples slowly ease.

OLDER JAMIE is standing by a nearby tree, tossing a pebble in his hand with an absent look.

He looks toward the sky and lets out a foggy breath.

Fireflies move through the air, in a pattern mimicking the leaves earlier in the day. They light up randomly, almost taking turns to talk to each other.

OLDER JAMIE takes in his surroundings. The park remains how it was in the day, except there is a different COUPLE ON THE BENCH and a person in the PICNIC AREA. The FIREFLIES hover over the PLANTS past the pond.

OLDER JAMIE leans on the tree and drops the pebble in his hand.

OLDER JAMIE examines his surroundings and lets his mind wander.

OLDER JAMIE FOCUSES ON ONE OF THE BENCH COUPLE, WRAPPED
AROUND EACH OTHER.

OLDER JAMIE FOCUSES ON ONE OF THE PICNIC AREA FARTHER
BACK.

OLDER JAMIE FOCUSES ON A THE FIREFLIES CIRCLING THE
PLANTS, LIGHT FLASHING PERIODICALLY.

OLDER JAMIE LOOKS TOWARD THE POND.

OLDER JAMIE walks to the pond and crouches down in a similar way to OLDER SOPHIE earlier in the day.

He flashes a weak smile at his reflection before returning to a somber disposition. He glides his hand across the water in a circular fashion, water rippling outward.

43 EXT. BACKYARD - NIGHT, PAST

43

YOUNGER JAMIE is holding a sparkler in front of him. The sparkler emits dashes of light that shoot up and fall down. He begins to wave it around in the air in a circular motion.

YOUNGER JAMIE turns to his teenage daughter and the camera crabs left. She holds two sparklers in her hands and smiles toward her father. They exchange a laugh, and YOUNGER JAMIE continues to spin his sparkler through the air.

The scene begins to fade.

44 EXT. PARK - MORNING, EVENING 44

OLDER JAMIE' reflection returns in the water, and takes his hand away.

He leans away from the pond.

OLDER JAMIE looks away from the pond, and is joined by OLDER SOPHIE from earlier that day.

SPLITSCREEN MONTAGE SEQUENCE:

OLDER JAMIE cycles alongside his daughter
YOUNGER SOPHIE plays jump rope with her daughter.

END MONTAGE SEQUENCE:

OLDER JAMIE and OLDER SOPHIE look distraught as they think about the moments they shared with their daughter, and after some of the most difficult and confusing days of their life, they finally break and let the tears flow.

TITLE CARD : DAY OF THE FUNERAL

45 EST. UNDEFINED SPACE - PRESENT 45

A myriad of colors rush past the screen, and a line swirls through the air, forming birds, people, the sun, and other shapes that are difficult to describe. The line takes the shape of a heart and quickly rips into two lines. These morph into two people, one man and one woman, drawn by outline first, then their inner details to form OLDER JAMIE and OLDER SOPHIE. A swatch of different colors resets the canvas.

46 INT. FUNERAL HOME DAY, PRESENT 46

OLDER JAMIE AND OLDER SOPHIE find themselves sitting next to each other at the funeral.

A full view of the funeral, including the guests, pews, casket, and PORTRAIT OF THE DAUGHTER.

OLDER SOPHIE AND OLDER JAMIE glance at each other.
OLDER JAMIE looks forward.

The PORTRAIT stands beside the casket. The DAUGHTER is in her early 20s in the photo, smiling.

MATCH CUT TO:

47 EXT. FOOTBALL FIELD - DAY, PAST

The DAUGHTER is in cap-and-gown attire. She's on the stage, posing for a photo with her diploma in her hand. The camera zooms out to show YOUNGER JAMIE waving at her, trying to get her attention and make her laugh on her special day. . The camera zooms out more to show YOUNGER SOPHIE right next to him, taking pictures of her. She pushes and jokes around with YOUNGER JAMIE as she's taking the picture, all to the delight of their DAUGHTER.

48 INT. FUNERAL HOME DAY, PRESENT

OLDER JAMIE looks widely, and turns to OLDER SOPHIE, then turning back forward.

He reaches a hand over to hers, takes it in his gently, and lightly brush her hand with his thumb.

OLDER SOPHIE manages a weak smile before it quickly reverts back to a painful disposition.

The preacher calls everyone in the funeral home to stand.

OLDER JAMIE and OLDER SOPHIE stand next to each other, closer than they've been for years.

OLDER SOPHIE looks forward.

Return to the DAUGHTER's photo.

MATCH CUT TO:

49 EXT. FOOTBALL FIELD - DAY, PAST

The DAUGHTER remains in the same smiling position with her diploma in her hands. The camera zooms out to show YOUNGER SOPHIE taking pictures of her, to capture the DAUGHTER's special day. . The camera zooms out to include YOUNGER JAMIE waving. He gets in the way of the photos to be funny, and YOUNGER SOPHIE tries to dodge him to get a clear photo, all to the delight of their DAUGHTER.

50 INT. FUNERAL HOME DAY, PRESENT

OLDER SOPHIE curves her mouth up, and looks down.

Standing together, OLDER SOPHIE places a hand on OLDER JAMIE' back. She rubs in small circles, and leans into him.

They stand together, and the camera rises toward the stained window in the back. Light begins to shine through the window, causing an indescribable lightshow as the music swells to its greatest heights.

A side view of OLDER SOPHIE and OLDER JAMIE looking toward the light, and closing thier eyes.

The screen splits into two, with light cascading on both their eyes. The screen shrinks to add another view -

another pair of eyes belong to their DAUGHTER, calm, rested, and blinking.

51 EXT. ABOVE THE FUNERAL HOME

51

The sun is blaring in the sky, as all the lines that make up the scene erode away, leaving nothing but a grain background and a few water color spots.

CUT TO:

BLACK - END