

Jonah Willing : Acuity

Video

Shooting Script

1. INT. BEDROOM.

DAY 1

Fade in to framed picture of a picture of a vase/two faces. Pan backwards along roof and down wall to PROTAGONIST; a young man in his early 20s – framed upside down – who wakes up in his apartment, overlooking the city.

UNKNOWN VOICE (V/O)
(WITH THE RECOGNISABLE SOUND
FILTER OF A RECORD PLAYER)
I think you can say with absolute
confidence that your perception of
what is ... is what is. Look around you.
Every colour, every curve, every
insignificant detail; all products of
your own mind. Wake up! Look to the
door.

Protagonist shifts around in bed hearing these lines. There is a distinctive sound of a door slamming, using the same sound filter.

Protagonist looks to his door, frightened, to find it wide open. He looks around, and then stands up.

He is shown through fast paced editing to get dressed, walk out of his room, cut up an apple and put it on a plate.

He walks with this plate towards another room in the house.

2. INT. BEDROOM 2.

DAY 2

JAMIE (8-12 years old) is finishing a glass of milk. He gulps it down and places it, empty, on his bedside table. For the rest of this scene, the glass is full of milk, sitting on the table. Protagonist walks in.

PROTAGONIST
I brought you some apple.

JAMIE

Oh thanks. Do you like my snake?

PROTAGONIST

Yeah, it's cool.

JAMIE

What should I feed it?

PROTAGONIST

You don't have to feed it, Jamie, it's not real.

JAMIE

Yes it is.

PROTAGONIST

No, it's not.

JAMIE

(Sternly) My snake is real

Protagonist is increasingly angry and frustrated at his brother's claims. He starts to get visibly uncomfortable.

PROTAGONIST

Jamie, it's not real, the snake's not real. You, you can't just say something is real, and it becomes real. Life's more complicated than that Jamie. There's rules. Reality.

JAMIE begins to say his following lines, which are noticeably overly sophisticated for his age. During his lines, the camera shows a close-up of his mouth, which are not actually speaking the words heard; they are uttering more immature emotional language – the implication being that perhaps he isn't saying them at all and that protagonist is merely imagining them.

JAMIE

Do you really believe that? Does believing that provide you with solace? Does it give meaning to your vacuous

existence? These rules, what are they?
Where are they? I can't see them. Look
around you, there's everything. There's
nothing.

Protagonist is shocked to hear these lines. He stares at his brother, slowly backs out of the room as his brother looks at him innocently. He shuts the door.

3. INT. MAIN ROOM.

DAY 3

Very quickly after the protagonist shuts the door, he pauses, thinks for a second, and the camera quickly flashes to an extreme close up of the full glass of milk.

Protagonist walks towards the balcony. On his way, he grabs a green apple from a large stack of green apples in a fruit bowl. He places it in his pocket.

A garden gnome is shown to be sitting on a stool overlooking the city – on the balcony.

PROTAGONIST

(Yelling as he leaves) Cya Bill! (pauses)
Yeah, I'll be back later tonight.

The camera focuses upon the garden gnome, who this line was directed at.

Protagonist walks to the front door of his apartment. He shuts the door behind him, and as the door is closing, a real snake slithers in front of the door.

The protagonist pauses after shutting the door, and thinks for a second. There again is a quick flash of an image – executed in a similar way to the previous flash of the full glass of milk. This time, it is an extreme close up of the face of a real snake.

4. EXT. CITY.

DAY 4

A sequence of the city occurs; a montage including an image of a crowd, one of a traffic light turning red, a snake-like monorail and a daunting skyline.

5. INT. PSYCHIATRIST'S OFFICE

DAY 5

Protagonist steps into the PSYCHIATRIST's office.

PSYCHIATRIST

Come in. Take a seat.

Protagonist gives a reluctant nod and calmly sits down. Psychiatrist begins.

PSYCHIATRIST

So ... the hallucinations have been getting worse recently. (PAUSES)
Okay, here's what we'll do today.
Have you ever heard of the Rorschach test? (GAUGES REACTION)
It's a psychological tool we use; it will just help me to get a better of how you're seeing things. (PAUSES)
So what I'm going to do is to show you some inkblots, and you, you just tell me what you see. There are no right or wrong answers, it's just you telling me what you see.

Psychiatrist reaches down and pulls up what he sees as a large sheet of paper with an inkblot on it. He slowly holds it up.

PSYCHIATRIST

What do you see?

PROTAGONIST

A butterfly.

PSYCHIATRIST

Good.

He puts this inkblot down, reaches down and pulls up another one. He holds it up.

PSYCHIATRIST

What do you see?

PROTAGONIST

A rabbit.

PSYCHIATRIST

Good.

As the psychiatrist speaks this line, the camera shows what protagonist is actually seeing – a real live rabbit sitting on a tray, with an inkblot upright behind it.

Shot fades to black.

Fade back in to the two men standing up at by door of the office.

PSYCHIATRIST

It was nice seeing you again.

PROTAGONIST

Yeah you too. Thanks.

Psychiatrist covers his mouth as he begins to say these lines, then slowly uncovers it as he continues, revealing his lips which are not moving/saying the lines (this effect will be achieved in editing).

PSYCHIATRIST

(WITH THE SAME SOUND FILTER AS SCENE 1) I think you can say with absolute confidence that your perception of what is ... is what is. Look around you. Every colour, every curve, every insignificant detail; all products of your own mind. Wake up! Look to the door.

Protagonist looks visibly frightened, and after observing this line incredibly intently, frightened and anxiously, he runs out of the room, slamming the door to produce the same distinct door slam sound that he woke up to.

Psychiatrist ponders what just happened for a moment, and wonders why protagonist was so scared. He is quickly shown to pack up and leave the building.

6. EXT. STREET

LATE AFTERNOON 6

Psychiatrist steps out of his building onto a street. As he looks to call a taxi, a young WOMAN stands next to him. She is very friendly and attractive.

PSYCHIATRIST

Hi. How was your day?

WOMAN

Good. (Shrugs) The usual. How was yours?

PSYCHIATRIST

(Smiles) It's getting better.

WOMAN

(Smiles back) Shall we?

PSYCHIATRIST

Sure. Let's go.

Both characters step into the taxi, which then drives off. During the trip, the psychiatrist looks over and smiles, contented, at the woman, who the camera shows to not actually be there.

7. EXT/INT. SUBURBAN STREET/HOUSE/APARTMENT

DUSK 7

The taxi pulls up outside psychiatrist's house, and he gets out of the back right door. He then leans back into the car, looking in.

PSYCHIATRIST

This was really nice. I'll see you again tomorrow.

The seat he was looking at is shown to be empty.

Psychiatrist pauses, slams car door and stays standing, as the taxi drives off. He has a contented look on his face, as he turns around and starts walking towards his house.

He opens the door to his house and steps inside.

He looks childlike and vulnerable; there is no part of him that sees anything unusual in the events which just took place.

The camera cuts back to protagonist, who is in his apartment faced with a frightening, confronting and disturbing situation. He is visually linked to psychiatrist; the shots of each are very similar. He is walking along the corridor in his apartment, uncontrollably crying.

The psychiatrist walks into the bathroom and smiles at himself in the mirror.

A lonely, heavily disturbed protagonist rocks back and forth, screaming at the top of his lungs. He reaches into his pocket, pulls out a red apple and places it on his bedside table.

Psychiatrist sits on his bed and stares blankly at the wall. He slowly lies down, eyes open.

Protagonist too, slowly lies down after regaining composure. Camera fades to black.