

FUTRA DAYS CODEX

SCENE ONE: THE PITCH

1) SYNOPSIS:

Jessie and Sean are at one of their once a week breakfasts between close friends and creative's. Sean is especially interested in today's meeting because Jessie has undergone a procedure in which he claims he has traveled to his future.

Sean points out and is skeptical of Jessie's claims – that they might be the experience of someone on drugs, hallucinating the experience.

This pitch sequence is intercut with Sean allowing his curiosity to bring him to the facility where the Time Travel procedure that Jesse has referred him to.

Here Sean meets a motherly assistant Sheila who works for Doctor Fel, while at the same time still hearing the initial conversation continue between Sean and Jessie. This sequence immediately sets up the "un-stuck" in time rules of the narrative by already tipping our hand.

This conversation of the pitch continues on throughout the narrative and potentially either begs the questions: Does the entire film take place within the span of this conversation? And/or on separate forking narrative timelines within the context of this PITCH?

Could the entire film be an imagination that Sean has created, a day dream, based simply on the information Jessie is informing him of in Real – Time ?

Sean arrives at the offices of Lagedoor and furthers his skeptical yet curious desire to get to the bottom of things, and get answers about the procedure.

Sean thinks to himself, "Wouldn't that be nice." – if we could know our future, it could and would benefit decision-making.

At the conclusion of the scene, Jessie asks Sean to see and try this mystery procedure for himself, since Sean does not believe Jessie's story.

2) THE TIMES:

2020. Present Day

It's early am so the crowd is sparse, yet you might catch a celebrity like Drew Carey and his girlfriend, drinking coffees, sharing sections of the New York Times. Everyone is dressed in sweats, except for a family of tourists from Germany, and a few hipster intellectuals. One bearded Asian hipster watching content on his iPhone, thus he cannot hear when the waitress talk to him. Another patron is in workout gear listening to podcasts checking instagram. It's a sleepy attitude overall in the room. No one is in a rush.

3) IMAGERY AND TONE:

- A. The first thing is to set up an immediate mystery. Should feel like DAYTIME NOIR. (Think Body Heat film)
What are Sean and Jessie talking about?
Is it "re: the future" metaphorical or literal. There is no way what Jessie is talking about is real, or may it is . . . ?
We'll play along with/as Sean in the literal skepticism, while our imaginations might already be world building unbeknownst to us, metaphorically speaking.
Remember Sean (audience) is a victim of a pessimistic mind.
- B. Lagedoor should feel like a tech/app start-up. Furnish and specific to almost feel like a front/or even a movie set. It has all the surface bells & whistles, but it's missing the guts of what you would expect to be a fully functional time

traveling office/space. Should feel homegrown and distinctive of the personalities inhabiting the space. This both adds to our apprehension; while at the same time still piquing our curiosity with it's formal functionality. Think The Den Meditation collection chamber/ waiting room -- with furniture, books, collectables as well as high end water and tea.

- C. Sean and Jessie shouldn't appear to be any different than any of the other customers. They could in fact be the extras of any of the other diner patrons films if they where to have their own. (Richard Linklater SLACKERS vibe) The only reason we are with them is that everyone seems to be engaged either in their job or a piece of content. Besides the nature of their conversation, they are the only ones engaging each other: Like a fly on the wall, we should want to be and feel like eavesdroppers sitting at the table over.
- D. Dr. Fel and Shiela shouldn't be wearing lab coats or anything that makes them feel like a stereotypical doctor. They should feel like trained health care professionals by the straight forward attitude they possess, as well as their familiarity with the well stocked health equipment and supplies in the office.
- E. Should feel like they are up to date on all the possible tech and apps. Super clean. Make sure Dr. Fel has a rolling stool for her office scenes.
- F. Since we can't afford medical examination chair, what can be acceptable options??? At least get that CRUNCHY examination chair paper that crumples when you look at it. I want to hear her SLIDE and the paper CRUMPLE at the same time when Dr. Fel and Sean meet as clues to their characters. She/ slides he/crumples.
- G. Make Sure Sean and Jessie seemed stoned eyes are red, give them cotton balls to put in their mouth before they do this scene. Keep in mind that part of Sean entertaining Jessie and this fantasy/pitch is that he is stoned. He's not longer self-censoring his imagination and has put his LOGIC

brain on hold while his IMAGINATIVE brain takes over. He's allowing himself this imaginary indulgence momentarily. Hopefully so will the audience.

H. Time should already feel like a social institution and not a physical reality by the editing style of cross-cutting; and should continue throughout the film.

This whole opening act which I call THE PITCH, THE SELL, THE FALL is essentially one big scene of exposition ☐ which is why I hope to deliver it as a montage time cut together. Remember this has to move fast like a magician bombarding you with lots of big words, fast, in order to misdirect your attention. By barreling along at a quick clip – we pull the audience into the momentum of the story, with an attitude of "CATCH UP!".

FUTRA DAYS is judging you, just as much as you (audience) are judging the film. By challenging them they engage the material attentively from the start. We want them ACTIVE!!

IMPORTANT TO NOTE:

Don't let the first Act montage mini-film trip us up. It's itself a 3-Act structure all being cut up in order to visually represent the fractural nature of time. We as the audience must start learning the rules of time travel for this film. Namely that multiple time lines otherwise known as STACKS OF SPACTE TIME.

Keep in mind once Dr. Fel and Jessie's monologues (in this Sorkin like pace) directed at Sean start (5 page/min) – moments when we suddenly stop – MEAN SOMETHING -- the pauses.

FIND THESE MOMENTS.

They're listening and processing, so give them a listening spaces/breaks after a scene or sequence so they can experience their own vulnerability and still feel safe. Then they'll come to see their own patterns for themselves, other than have the film point them out.

This sets the tone and we want to get across that the Speculative Fiction (Sci Fi) is a vehicle which in to explore the human condition.

If only... I could know my future

If this goes on...

What if...?

We want to explore the glories and dangers of tomorrow.

"SF is a difficult and transient literature at the best of times, ultimately problematic. It claims to treat of the future, all the what-ifs and if-this-goes-ons; but the what-ifs and if-this-goes-ons are always founded here and hard in today. Whatever *today* is."

Neil

Gaiman

4) TEXTURES:

1. Should we shoot golden ratio or is it going to look stupid?
Would really like to though. If so make sure to frame appropriately and remember when this montage is over we are filling the frame 1:85:1 once he travels in time.
2. Should Sheila have reading glasses of some sort? She wears on back of her neck?
3. Fel should be dressed business professional. Powerful blouse yet feminine, almost like a lion man/cream colored.
She's elegant and regal.
4. Real rolled joints, needs to feel like they are really getting stoned, but don't focus too hard on this as we don't want the audience to think it's merely the drugs which forwards the narrative. It's a prop realism issue.

5) NUGGET:

Establish CONTROL as the nugget for this movie. The hunger to get knowledge in order to better control your life is the hubris of this story. Even fanaticizing about it is what sets us down the path of destruction. This opening is introducing the temptation of knowledge to man. Think

the snake in the garden. The temptation of “Christ consciousness” beyond or above cause and effect – may not be such a bad thing... Also our desire to see life and believe in its possibilities outside of our 19th and 20th century mechanical worldview. The position or vantage point of seeing the universe as a godless mechanism □ a human fundamental belief to see it as more.

Alienation is what he feel’s because he’s forgotten. He has to re-member the Reverence that we are here to evolve. This is the journey of FUTRA DAYS.

6) PITFALLS:

We have to convince people that a rather improbable story is possible within the rules of this story. Sean must come across as someone who doubts yet wants to be humored by the fiction. Jessie and Doctor Fel must come across as impressive and eloquent on the matt, and sometimes that truth is “stranger than fiction.”

But at some point Sean must be overcome with indignation – that people so smart would continue on with the ruse. Jessie and Doctor Fel both have to show any sign of resentment in the face of Sean’s challenge – that can only arouse curiosity and other emotions.

Also – we have to be careful not to make this a middle class entitlement LA movie. It should feel like an unnamed city, and in fact remove most LA context out of the film. Don’t allow them to use location/orientation to judge. Contextualized so everyone can understand it. Remember states not on coasts.

SCENE TWO: THE SELL

1) SNYOPSIS:

After being seduced by The Pitch, Sean is checked on his doubt by Doctor Fel. Either he’s on board to go down the rabbit hole or he isn’t. It’s of no consequence to them if he proceeds, and it’s reminded to him that he himself had Jessie get him into these trials.

This preverbal game of chicken hard sells Sean and he moves forward with the trial. Should be a humorous cross cutting between his refusals with Jessie, and his progress with Doctor Fel into him actually going into his future.

2) Imagery and Tone:

(A) Think of things to do with Sheila to make her more than just a cipher.

Play-up that she's helpful, but yet has doubt in her own way about doing these types of experiments and work – she knows better than to mess with “future” – maybe she's a witch herself, and just doesn't approve of this kind of magic.

(B) Make sure to get legitimate looking equipment, but can and should be a few years old. It should and has been rented from the facility.

(C) The facility should feel like a makeshift medical center in a warehouse office space. IT doesn't have to look expensive, but it does have to SELL the fact that this could happen here.

The locations is as much about the SALE as is Doctor Fel's Story.

NUGGET: Sean has to be and move through indignation during this sequence. We have to build so we're not imposing upon his credulity. Think about a magician's monologue of misdirection. We all know magic isn't real, but we're willing to see the trick because the gift of gab is so good. And now that we're sold – we're actually impressed when you fool us. Now we believe in magic.

SCENE THREE: THE FALL

1) SYNOPSIS:

Sean gets sent into his future by Fel and Sheila. Fel gives Sean his final set of instructions – the “rules” if you will of time travel. If he can follow them, his fate will be his fate. If he doesn’t well...

To send him into his future, Fel asks Sean his intentions for the trip – what he wants to get clarity on. We learn he’s met someone and wants to know if he should follow his current path alone, on his work, or should open himself to the possibility of love that is presenting itself to him.

2) IMAGERY & TONE:

(A) This scene is a lot of talking, and the keystone of the movie as it’s when we change from 1 aspect ratio (1:66:1 – Golden ratio) to a full frame (1:85:1) – but also from a locked down classical shooting and architecture to a handheld 1st person video game narrative. Watch and copy Fincher’s 3 person in a scene blocking and coverage.

Mindhunter/Seven scenes.

Show these with crew and ask for help on best strategy of how to shoot in case we run out of time.

(B) Fight for this scene because it is an emotional turning point that allows the audience to buy the ticket. Now they take the ride.

(C) Doctor Fel needs to also feel shamanic here, here spiritual self led her physics down this path. Maybe some of her East Coast liberal WASP background comes out.

(D) Sean should be going through intense emotion of DOUBT. Sean is moving the film into it’s next emotional state of SHAME. It’s here that his doubt actually disappears.

The audience must feel that Sean isn’t in doubt anymore because now he’s here! This is happening! Time travel or whatever Fel sold him – he has passed the point of no return and he’s scared. We’ve got to see him go through this all the while be strapped into this machine.

CLOSE UPS of him being strapped in, every time back to him like we're tightening the noose each time.

(E) Figure out how to record sound mixer as voice-over stuff has to have pauses with actors on set – so the dialogue can be inserted. Probably has to be read off camera or ear pieces like in Mr. Robot.

(F) Bring in VFX team regarding needle in his head shot and transition of Sean POV cam into TITLE SEQUENCE

NUGGET: Moving from emotional nugget of DOUBT into SHAME – for going on this trip, for being weak, for wanting answers to questions. Shame because instead of following your heart, you choose to allow your mind to try to find control, order, and answers to life. Shame that you have tempted fate.

PITFALLS: The machine/chair has to seem plausible for the context of our story. What is this movie's Back to the Future DeLorean? Audiences will buy in the context of the specifics of the story. Elegant solutions.

Is there something the VFX team can do to simulate the tech works before Sean gets in. I.E. how in Primer something floats... use magic wire?

Sean's appearance must deteriorate over the course of the scene – at the very least he should be in an extreme state of emotion. We really have to pass the baton here for the movie to really work. If we can believe time travel could actually be possible –
IF ONLY FOR A MOMENT – IF YOU CAN GET US TO BELIEVE –

WE DID OUR JOB!

When it comes the time machine chair remember – necessity is the mother of all invention.

“ In my experience, everyone will say they want to discover the Truth, right up until they realize that the Truth will rob them of their deepest held ideas, beliefs, hopes, and dreams. The freedom of enlightenment means much more than the experience of love and peace. It means discovering a Truth that will turn your view of self and life upside-down. For one who is truly ready, this will be unimaginably liberating.”

-

Adyashanti

SCENE FOUR: THE WAKE

SYNOPSIS:

Sean wakes to find himself on the beach, but is it really the future or was it just a dream?

He returns to his house and finds that he is two persons (FUTURE SEAN) -- that his identity is double.

At discovering this, his mental and emotional discoveries that are occurring lead Sean to search for a diversion, let his thoughts doom him.

During this emotional crisis he decides to drink, which has him fantasizing about the girl – NICHOLE – the reason he’s decided to come on this journey. To see if she’s his twim flame and worth his “time”.

Sean’s looking for a mental escape instead of living the reality of the situation – he’s seeking sympathy for his shame, someone to feel sorry for him.

His curiosity at the fact that Nichole’s living with FUTURE SEAN, brings Sean back to his house to talk to Nichole. He’s trying to right the ship of his psychological and emotional vertigo of THE WAKE.

IMAGERY & TONE:

- (A) Everything in this section is close and hand-held. Think Aronofsky Oeuvre. Half-dreaming, half-waking fantasies.
- (B) Sean arriving back at his home almost instinctively to his front door. The initial images should feel familiar, remembrance of his daily life -- that is then cut short by his waking life when he sees his double, FUTURE SEAN
- (C) It's at this point we watch him move wildly about the strange motel room. Watch his personal identity come apart. Mental torture – looking for oneself in a boundless void. Emotional crisis once one truly accepts their actual position in the cosmos, and the awe inspiring that the wisdom implies. (The emotional texture Pink Floyd found on The Wall)

"In my mind, all had broken loose, habits of feeling, associations of thought, ideas of persons and things, all had dissolved and lost coherence and were seething together in apparently irretrievable chaos.

There was no rallying points, nothing left stable. There only remained the will, and was any human will strong enough to say to such a weltering sea,

'Peace, be still?'

I dared not think.

Every effort to reason upon what had befallen me, and realize what it implied, set up an intolerable swimming of the brain. The idea I was two persons, that my identity was double, began to fascinate me with its simple solution of my experience."

- Edward Bellamy
Looking Backward 200-1887

- (D) We as the audience must experience a profound psychological crisis. At first Sean's content on the beach and travels home, but upon seeing FUTURE SEAN – Sean is literally pulled from the flow of history. From now on he is doomed to this schizoid 'Jeckyll-Hyde' split of existence.

- (E) Suffers from here on out with a dissociative fugue or fugue state, someone who is doomed endlessly to shuttle between separate identities that are the product of competing temporalities.
- (F) Sean seeks the sympathy and comfort of Nichole's presence which does end up "grounding" his spiral self. This seems to mirror the nature of her relationship with FUTURE SEAN as well. In fact it is the very nugget of their relationship, on every plane of existence.
- (G) We have to set Nichole up as (OUR HERO) someone who has empathy – but who will only allow his behavior up to a certain point. Her love has layers to it, something he can never quite understand.
- (H) How do we best capture the anguish of Sean's breakdown physically?
- (I) Visually how can the world feel new, alive, but also melting. Highlight sounds of things randomly. All the collections of things under the soundtrack. Think Warhol Popism.
- (J) Props have to feel real, move and gloss over them if they don't.
- (K) The intercut three screen sequence – CENTER FRAME everything, because we'll only see that part of each frame. Shoot from the hip.

NUGGET: Emotional abyss of the shame of the previous construction of your life. Portrait of a man who becomes "unstuck" "dislocated in time." (Steve McQueen's Shame with Michael Fassbinder)

From the present he half escapes, and the future to which he is half assimilated.

A study of time out of joint. Think Kurt Vonnegut's Slaughterhouse-5.

He must now have a different view concerning fate and free will. The resolution is not an "either/or" answer, but "both/and" the realization that at each mement we are simultaneously subject to fate and offered free-will. (THIS IS THE ENTIRE META_THEME OF FUTRA DAYS.

Over the course of the film, Sean will learn that the thing that happen our destined to happen. Time doesn't lend itself to explanations. In this way he learns to overlook the shock involved with death (of the ego). Fate is not imposed upon us from the outside, but is a product of our own inner creation. Where the possibility of free will exists is in how we respond to our fate.

" If what Billy Pilgrim learned from the Tralfamadorians is true, that we will all live forever, no matter how dead we may sometimes seem to be, I am not overjoyed. Still—if I am going to spend eternity visiting this moment and that, I'm grateful that so many of those moments are nice."

– Kurt Vonnegut

Understand it is in this section, pre-logical understanding and investigation down this rabbit hole of his wonderland, this is where we need to FEEL the emotional implications of this SHOCK.

What Terrance McKenna call's DEATH BY ASTONISHMENT, like a gut punch until Nichole's energy rescues us from this metaphysical free fall.

Pitfalls: Portraying this psychological abyss that Sean is hovering above, like wile-coyote now over the cliff but not noticing until he plummets into the waves of unconsciousness – WILL BE A CHALLENGE!

It's a very specific emotion/moment that we have to go through as an audience to buy this story – WHAT ARE THE PYSHICAL MANIFETIATIONS of this? Keep in mind a lot of his segment is a VOICE OVER conversation. AVOID CLICHE!

Note on JUNG and his theories here, since from here on out we're exploring:

Remember we are wrestling with Jung's continuing emphasis on the fateful determining power of the archetypal unconscious over human

life and history, beyond and assumed CONTROL of the rational self, if not attended to, differentiated, articulated, made conscious.

The key thing that should be built into and apparent at this WAKE stage, even if not to Sean or the audience is the following regarding the use of Jung's work so liberally applied to our goals/ends of Futra Days, namely:

The themes of guilt and responsibility, fate and determinism.

Jung's recognition of the **shadow** (one's own/societies), whose integration allows for regenerative and creative potential to be released, which is accomplished by;

Jung's importance in facing the challenge of fully engaging the inevitable conflict of opposing forces in life, which allows a new possibility of creative resolution of the antagonistic polarities.

(Sean/ Future Sean)

Between change/ and the resistance to change

Future/ and Past

Creative Unpredictability/ and Inescapable Order

Freedom/ and Oppression

Disruption/ and Stability

Feminine/ and Masculine

Free Will/ and Fate

Unconscious/ and Conscious

Religion/ and Science

Spirit/ and Nature

Inner/ and Outer

At its most profound, this resolution to the archetypal tension of opposites seemed to occur not by means of successful one-sided identification with one pole that somehow defeats the other, but rather by sustaining the tension from both sides.

At which point, Jung theorized, with no assurance of when or how, the sudden resolution of the tension and a deep structural transformation,

despite the apparently irresolvable imprisonment and darkness of the current polarized condition.

How are we shooting these sex scenes? We have to pick shots with FARHAD and actors, rehearse them, and then have a close set of only the three of them, executing our exact storyboards.

Like the idea of doing the anti-sex scenes – sex scenes that aren't sexy. Let's not take it seriously. Fantasy, gameplay, laugh have fun. Sex should be a joy.

On all levels SEX IS ABOUT CONSENT. And consent among the characters.

Laughing and false starts, and insecurity right before carnal/animalism takes over – RHYTHM it's the ultimate to get two people in time with one another – "IN-SYNC" "IN – SYNCHRONICITY" (The MYSTERY of the TANTRIC ARTS)

How does having sex with past him change her?
She never does with FUTURE SEAN from our perspective.

SCENE FIVE: TWO NIGHT STAND (Claire Denis/Ethereal Texture sequence)

Screen for Farhad and CAST – the films of Claire Denis, elegant sophisticated, tight framed ethereal textures, style to reference, specifically her film Friday Night. Magical realism.

SYNOPSIS:

Sean explores the moments and textures of being in a physical relationship with Nichole. For him it's the first time, so he's using it as a chance to study her and himself in this relationship (from a detached position of awareness).

It's at this stage where Sean brings Nichole to dinner to secretly investigate the nature of their relationship, in particular his behavior.

At dinner, Sean shifts between the two separate identities and has flashes of being back at Doctor's Fel's clinic when he uses the restroom.

Sean tries to play off his peculiar behavior, and wants to right the wrongs of FUTURE SEAN'S words and actions.

IMAGERY & TONE:

- (A) The textures and EXTREME CLOSE-UPS of Eyes and Forehead, (Bottom of her mouth/top of nose), moments and gestures, find these little delicate psychical exchanges and shoot them. Claire Denis builds the sights and sounds of the character's world, she shows us their SENSORY AWARENESS. TELEPHOTO LENS'S ?
- (B) Think about what audio recorded could also go in here to HIGHLIGHT SOUND DESIGN aspect that too speaks to the texture and up close atmosphere needed here. Blend of REALISM and STYLE. HYPERREALISM of sound design should increase from THE WAKE sequence, all of Sean's senses are extremely HIGHTENED. This should feel like FILM NOIR – especially the further we dive into their first night. It should feel like a descent into DANGER/MYSTERY/ALLURING SUSPENSE.
- (C) Investigate the way men construct their identities from what they do, within our post-modern (meta modernism) consumerist culture, new ways to build identity that weren't from one's from career or one's relationships. Stylistic choice need to be present, not just in sound design --- but by placing the characters in locations that reflect the lifestyle of their (fractured) (multiple) personalities.
- (D) Need to find the visual poetic language, that balance all the straight dialogue. It's a lot so we have to get the information across in an entertaining way.
- (E) I think the secret to this scene is that unconsciously Nichole knows something's up, she's using it to get information out of Sean as well since he seems to be under some sort of psychedelic truth serum. Nichole senses the shame and helps him move it towards BLAMING himself. In fact, she guides him

towards that emotional state, not realizing that he will transmute it into blaming her later on.

- (F) The audience must identify with Nichole as the rock of the story. She's who we are ROOTING for! Remember Sean is doomed because of his unconscious desire to come into awareness. He's our tragic hero, like Oedipus. So while his fate is baked into the beginning – Nichole can be the one and indeed does win by the very nature of her becoming liberated from her relationship to Sean. After the final turn of success and economic freedom – her desires allow her the space previously not granted to women. She's narrowing the infidelity gap between women and men. Look at Esther Perel theories. The social position of women must undergo radical alteration.
- (G) When Sean starts to turn the BLAME of himself, onto Nichole and the world. We are witnessing the tragic flaw take place, the error of judgment is not only with his future self, but his preset one as well. Even with foreknowledge, he continues to make errors in judgment.

PITFALLS: We have to believe the relationship! Nichole and this two night stand can seem implausible. If not done correctly, the audience will not believe the set of circumstances or that Nichole is buying any of it. Nichole must strike us as having a the air of serenity, frankness, and ingenuous directness.

A charming character peculiar to herself.

We have to set up the rooting interests of their relationship, so that we want her to win and Sean's tragic fate of consequences must befall him.

These our the emotional expectations for the remainder of the film.

"We have to start to see that part of the work of freeing up a relationship has to do with our own mind, and our expectations of each other because even though it is efficient for us to remain the same, it is also very stifling to our growth."

SCENE SIX: PRELUDE

SYNOPSIS:

Sean and Nichole attempt to re-live the first night they have/had intimate relations. This leads to a fight where Sean and the audience learn the reason Future Sean is hesitant in their relationship is because Nichole cannot have children after a botched abortion procedure, which we learn in a later scene. Sean tries to console her, but his attitude is one and the same of his future self. The news is troubling to him. This type of information is why he decided to time travel in the first place.

After waking the next morning the sleep resets them, and they have a bright spot of their relationship where the clouds part, before another alchemical reaction of the drugs wearing off in a bathroom while they get ready for the party.

"How it is I know not, but there is no place lie a bed for confidential disclosures between friends. Man and wife, they say there open the very bottom of their souls to each other; and some old couples often lie and chat old times till nearly morning."

-Herman Melville Moby Dick

IMAGERY & TONE:

- (A) This is a calmer part of the emotional ride of the story as we reset and rest.
- (B) Think of it as an introduction section before the choppy waters, and intensity of the couples/ Sean and Nichole's final moments together before he travels back to his past.
- (C) The first scene takes place in the darkness of the night □they wake into the white light of day. Soft.

- (D) Sean is wrestling with moments of clarity – he’s trying to eliminate his sense of self-importance. Nichole knows this and can finally call him out on his behavior regarding her infertility. He’s starting to unite with ONENESS, one SPIRIT moving through all life – that we are all interconnected as one and the same (even our past/future selves).
- (E) This is the initiation into and part of the sequence that is a presentation of the ‘Kundalini Awakening.’ A prelude where we are introduced to new Rhythmic and Melodic motifs.
- (F) Low Vibration Buddhist Chanting.

A place of preparation of our eternal selves to be in a cycle or (suite) of being.

NUGGET: Sean has to feel the schism of himself and his strongly held beliefs about himself at the news of Nichole’s infertility. Communication disintegration. They are squaring off for the first time, and pure intentions come to the surface. Can they put it back together?

PITFALLS: This is a pivotal transition of escalating intensity that takes place in calmer seas so the transference occurs before the emotional roller coaster starts again. The transference is in the audience shifting their allegiance to Nichole. Here she becomes the hero of the story. For the most part her identity isn’t undergoing schism in this story, and this she is the grounded energy the audience can root for. Nichole and the truthfulness of her emotions is what grounds the audience throughout the film. These scenes are the keystones for said grounding.

SCENCE SEVEN: KUNDALINI AWAKENING

(SUITE 1/2/3) Public/Private Integration

“Maybe nothing ever happens once and is finished. Maybe happen is never once but like ripples maybe on water after the pebble sinks, the ripples moving on, spreading, the pool attached by a narrow umbilical water-cord to the next pool which the first pool feeds, has fed, did feed,

let this second pool contain a different temperature of water, a different molecularity of having seen, felt, remembered, reflect in a different tone the infinite unchanging sky, it doesn't matter: that pebble's watery echo whose fall it did not even see moves across its surface too at the original ripple-space, to the old ineradicable rhythm..."

-William Faulkner
Absalom, Absalom!

SYNOPSIS:

Sean starts glitching back to his previous memory of being at Lagedoor's lab, signaling to him that his trip maybe almost up. That being the case, Sean wants to now know what the public side of his relationship to Nichole looks like, so makes a deal with her in order to go to Jessie's Birthday Party. He agrees that they can be engaged, but this happens off-screen and is merely implied – begging the question if it ever happened.

Sean also learns here that this new, enlightened version of himself has obtained all the career success of his oversized ambition.

At the party Sean is confronted by Jessie regarding FUTURE SEAN'S lost weekends (presumably time traveling/ or more likely as we the audience have seen – that he is depressed contemplating suicide since/because Sean has time traveled causing a schism within himself he now always feels, or always has – this is all open to interpretation). He's also confronted with an opportunity to flirt, but the temptation is nothing compared to his genuine gratitude for all Nichole's complexity. This is all the accumulation of both himself and his future self's actions.

(A) We should blast off again similar to when Sean first time traveled. Another re-birth where he realizes if only momentarily, before he travels back, that we all experience the same limitations and desires. In his last moments he reaches a state of gratitude and tells Nichole to reassure each new moment and experience as a gift. How vulnerable we are in one another's hands and hearts.