

INTERPERCEPTION Or How I Learned To Use My Eyes.

By

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My mind.

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INTRODUCTORY SCENES 0

N.B. All of the following scenes in this sequence are filmed without sound and in slow motion, and with the backing track of Toms MI song.

SCENE 0.1

Scene opens to a close up shot of a twelve year old boy yelling at the top of his lungs, cheering, looking straight into the camera.

The camera then pans around revealing a group of twelve year old boys grouped around in a circle, camera from inside the circle, with all the boys yelling and cheering into the camera.

The camera then zooms out into a MS of the circled lads.

The camera then turns around and backs out, facing the middle of the circle, revealing two twelve year old boys having a brutal scruff.

The camera pans around from the inside of the circle (with camera furthest point from the middle), directed at the two boys fighting.

YOUNG ROBERT is subtly standing off in the distance observing the group of boys.

Screen fades out transitioning to:

SCENE 0.2

A man is sitting in his elegantly presented office, with windows that look out into the rest of the floor. He is spinning around on his chair when suddenly an angry employee bursts through the door. Yelling at the boss accusing him of something outrageous.

The employee starts completely firing up and starts trashing the office, including pushing all of the tables contents onto the floor in elaborated gestures.

With the boss reacting in a defensive yet hesitant way, not knowing quite what to do but trying stop his out of control employee all the same.

This continues for about a minute, then transitioning to:

SCENE 0.3

Scene opens to a shot of the camera following alongside of a sprinting man, running down a busy footpath.

(CONTINUED)

The camera then swings around in front of him showing a group of gangster looking men chasing him.

YOUNG ROBERT stands on the other side of the road looking on to the scene.

Screen then fades out and fades into SCENE 1.

BEG. SCENE 1 - ROBERTS REALITY

Scene opens to a wide shot of a desolate plain. After a few seconds a man walks into shot [YOUNG ROBERT] - (walking across the screen). He reaches the middle of the camera, looking confused at his surroundings, then walks out of the shot, continuing in the same direction.

A second goes by (camera still on the same shot) and the same man walks past, repeating what he did before, this time looking even more confused. He hastens to leave and exits the frame again.

Within a few more seconds the man comes into the frame again, this time jogging past, looking very distressed. He leaves the frame instantly.

A few more moments go by with the camera focused on the empty plains. This time the man comes into view (same direction as the former times), this time sprinting frantically past the camera. As he is just about to leave the frame the camera pans along following the running man. The camera pans 90 degrees from its original view and reveals an old blind man (OLD ROBERT) standing at a random bus stop, watching the running man. The old blind man then turns to face the camera. The camera then gets sucked through the blind mans glasses (like a vortex), transitioning to the next scene.

SCENE 2

Scene starts with a black screen and an alarm clock sfx. The shot then opens to two men dressed in white barging through OLD ROBERT'S bedroom door holding a bucket of water.

MEN IN WHITE
TIME TO WAKE UP!!

The men in white then splash the bucket of water on OLD ROBERT, who has abruptly come out of a deep slumber.

The scene then cuts to a shot of YOUNG ROBERT diving through beautiful crystal clear water.

SCENE 3

OLD ROBERT is standing in a line among the other patients at the nursing home, waiting to be served their breakfast by the canteen mistress.

She crudely slops disgusting looking food onto each patients plates.

It is OLD ROBERT'S turn in line to receive his "delicious" looking meal.

CANTEEN MISTRESS

There ya' go luvvy.

OLD ROBERT happily takes his plate to the nearest table and begins eating.

TRANSITION TO OLD ROBERTS REALITY

SCENE 4 - OLD ROBERTS REALITY

YOUNG ROBERT is sitting at the head of an elegant long table with beautiful looking feasts down the entire table. The rest of the patients are seated at the table, all wearing glamorous clothes. Everyone is talking and having a gay old time.

SCENE 5 - NURSING HOME REALITY

CUT BACK to the nursing home where everyone is in the middle of their breakfast.

NURSE

ALRIGHT TIME'S UP. Meal time is over. Take your plates up to the sink then go directly to the "fun" room.

All the patients quickly get up and take their plates to the sink and obediently make their way to the "Fun" room, in a cattle herd manner.

SCENE 6 - NURSING HOME REALITY

The "fun" room consists of enough chairs for all the patients, a dodgy T.V. and a table bearing water and cups.

The patients take their "regular" seats and begin to "entertain" themselves.

(CONTINUED)

OLD ROBERT takes a seat in front of the T.V. and slowly doses off while he listens to the morning news.

The camera is focused on the T.V. with the weather report now displaying.

OLD ROBERT doses off being in a half dreaming state, with the weather report still apparent in his consciousness.

WEATHER MAN

And the weather is sunny in
Brisbane, with a slight chance of
showers in the late afternoon. And
as we continue down south there are
expectations of....

A Display of morphing bright colours comes onto screen when
OLD ROBERT completely doses off.

SCENE 7 - OLD ROBERTS REALITY

The WEATHER MAN starts talking to YOUNG ROBERT.

WEATHER MAN

Hey you!

YOUNG ROBERT turns around (sitting on same couch OLD ROBERT was), seeing if the WEATHER MAN is talking to himself or someone else, perhaps standing behind him. YOUNG ROBERT realises he is the only one in the room and turns back to the WEATHER MAN seeing what he has to say.

WEATHER MAN

Yeah you there! Having trouble in
paradise?

YOUNG ROBERT

No things are going pretty swell
actually.

WEATHER MAN

Yeah right!

YOUNG ROBERT

No really! They are... I'm happy..
Well at least I think I am..

WEATHER MAN

Yeah.. I'm not convinced. Come with
me, I'll show you a time.

(CONTINUED)

The WEATHER MAN begins to walk away motioning for YOUNG ROBERT to follow him. He stops, turning back to YOUNG ROBERT who has not moved as of yet, looking confused about what to do.

WEATHER MAN
Are you coming dude?

YOUNG ROBERT
Uh, yeah.. How do I uh.. go about
um.. doing this?

WEATHER MAN
Just climb through!

Looking quite awkward YOUNG ROBERT obeys and climbs through the T.V. He catches up to the T.V. reporter, and they walk off the T.V. screen.

SCENE 8 - ROBERTS REALITY

YOUNG ROBERT enters a realm with the WEATHER MAN where all of the patients from the nursing home are spread out participating in all sorts of activities: painting, ball games, etc.

WEATHER MAN
You see you can do what ever you
love here. No worries, you know? No
strings, nothing, it just is.

A man stands over yonder doing a handstand.

HAND STAND MAN
Hey Billie, fuck you!

WEATHER MAN responds back to HAND STAND MAN

WEATHER MAN
I love your work man!

WEATHER MAN turns back to YOUNG ROBERT

WEATHER MAN
You see no body cares about what
you do. As long as you do what you
want to! Go have a time!

YOUNG ROBERT looks around and see's a pool of water close by. He starts walking over, getting excited he begins to run, stripping down to his knickerbockers in the process.

He reaches the water and dives in immediately.

SCENE 9

A montage of shots is shown on screen of random occurrences.

These shots include (not in any particular order:

- Girl dressed in a pretty ballerina costume with her back faced to the camera. The camera then circles around the girl revealing an ugly monster looking "thing"

- Tea pouring out of mid air into a sink

- Shot of someone sitting on a floor. Same shot is the reversed, giving the illusion the person is now sitting on the roof.

- Shot of a darkened garage with the noise of a motorbike revving coming from the inside. A man then rears out of the garage but on a kids trainer bike.

- CU shot of five or so people lined up side by side. Camera pans along each persons face, ending on the last person in the lines hips (which are inline with everyone else faces) the camera then pans up along the persons body to reveal their face (a meter above everyone else). Camera then zooms out to reveal all the people in the line are midgets except for the seemingly behemoth, who is actually normal height.

Scene then cuts to a shot of a plain looking room with 8 60+ year old men sitting around a circular table, all wearing the same tuxedo and the same blind man sunglasses.

YOUNG ROBERT stands quietly in the corner.

SCENE 10 - THE BLIND MEN SAGA

BM1

To descry!

BM2

I thought you would not.

BM3

No he did not know how.

BM4

Then why is he holding the
mini-piano?

YOUNG ROBERT is suddenly holding a mini-piano. He looks down at it shocked.

(CONTINUED)

YOUNG ROBERT
But how-

BM6
It is not about the how.

BM8
It just is.

BM5
Apparently..

BM1
Don't be shy.

BM7
We're all women here.

YOUNG ROBERT
What do you mean?

BM8
Does it matter?

YOUNG ROBERT
No. I suppose not.

BM3
You see!

BM1
Join us youngin'

YOUNG ROBERT takes a seat at the table.

YOUNG ROBERT
What are you all doing here?

BM8
Watching.

YOUNG ROBERT
Watching what?

BM7
Everything!

YOUNG ROBERT
But there isn't anything in here
but the table.

BM2
And beyond that?

YOUNG ROBERT
Well... nothing?

BM5
Well I'm not too sure what your
looking at. But there's Garry
fishing!

Camera pans around to where a wall should be and instead is
an ocean with a man fishing waving at the others.

BM6
You see, when there are things to
be seen we look.

BM2
Infinity times amount of what
"could be", comes into play.

BM4
If you don't look -

BM5
How can you cross that busy road?

Camera pans around to reveal a busy road.

BM1
If you can't cross it-

BM2
where will you go?

BM7
At first glance there is only one
way.

BM8
Turn around and there are so many
more.

BM6
You count up the odds and none are
in your favor.

BM3
Solution:

BM4
Don't count them!

BM1
Forget what you've been told.

BM8
Information is insignificant.

BM1
Spy the mind's eye.

BM3
And by god you've got it!

BM8
He who stares is indignant, he who
looks is all and more.

A woman's voice is suddenly heard over an intercom (that has just appeared)

INTERCOM
Ah sir, your 3:30 appointment is
here.

All the blind men turn to face YOUNG ROBERT

BM8
Well go on son, you don't want to
leave them waiting.

YOUNG ROBERT
Wait! One more thing. How do you
all see these things when you are
all blind?

BM8
Ah, youngin' so naive, you don't
need to physically see to see, you
see?

YOUNG ROBERT looks over and again where a wall should have been is his family standing over in the distance, in a blank area.

YOUNG ROBERT gets up and walks towards his family.

On his way YOUNG ROBERT begins to morph into OLD ROBERT and his surroundings follow, morphing into the nursing home.

SCENE 11 - NURSING HOME REALITY

The surroundings have made their full transition back to the nursing home.

OLD ROBERT is now sitting in his glum bedroom with his even glummer family. Everyone is silent.

A few moments go past.

DAUGHTER

Wow! Is that the time? Sorry dad I completely forgot, Scotty has to go to soccer in an hour. And we have to go home, get his gear, make some food etc.. You know how it is. Anyway best we be off, don't want to be late!! We'll see you again soon!

OLD ROBERT doesn't say a word. His family look confused about whether they should wait for him to say something or not. They decide not to wait and hurriedly grab their things and vacate the bedroom. Leaving OLD ROBERT by his lonesome.

SCENE 12 - FINAL CLIMAX SCENE.

OLD ROBERT is reading in his bed. It is bed time. He places his book down on the bedside table and turns out the lamp. Falling straight asleep.

The camera moves up through his ceiling and into the room above, where all the nursing staff are drunk having a raging party.

The camera observes the partying nurses for a while. The nurses all start to jump up and down chanting "THE ROOF IS ON FIRE"

The camera motions back downwards, through the floor and back into ROBERT'S bedroom where he is sleep soundly. His roof is shaking violently due the the above rooms happenings.

All of a sudden a cracking noise is heard and a giant chunk of ceiling falls on top of OLD ROBERT crushing him and killing him instantly. He doesn't move.

The nurses realise something happened beneath them and hesitantly make their way to the scene of the crime (OLD ROBERT'S bedroom).

MEANWHILE

(CONTINUED)

Have a shot of OLD ROBERT falling through the remainder bottom floors of the nursing home, then through oblivion. Eventually landing gracefully on his feet on top of a beautiful strip of ocean.

While OLD ROBERT is falling have a voice over of the nurses finding him dead in his bed, saying:

NURSE 1
Shit.. Is he dead?

Another nurse goes to check OLD ROBERT'S pulse.

NURSE 2
Yeah.. fuck.. he's gone.

NURSE 1
Ahhh, crap! what do we tell the medics?

NURSE 2
Poor construction...

The two nurses chuckle to each other and the sound of a door slamming is heard.

OLD ROBERT starts walking away from the camera, with his walk turning into a run, stripping down to his knickerbockers in the process.

Once all of his clothes are off he dives into the water.

CUT TO a CU shot of OLD ROBERTS face submerged under water with his eyes shut, looking like he is in pure bliss. They suddenly open with the scene then cutting to SCENE 13

SCENE 13 - FINAL CLIMAX CONT.

Repeat the beginning sequence but with all of the mini scenes resulting positively.

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SO

Two boys fighting in the circle:

One of the boys playfully punch the other then the other one playfully punches him back. The two boys then smile and give each other a man hug and walk out of the circle of onlooking boys, leaving them behind.

(CONTINUED)

The Office Scene:

Have the employee picking everything up from the ground and apologizing to his boss. They are both laughing about what just happened.

Gangster Scene:

The man being chased quickly ducks behind a bin and reemerges with a batch of water bombs that he begins throwing at the group of men. The chasers also duck for cover, again reemerging with water bombs that they start throwing at the guy behind the bin. The chase has erupted into a fun water bomb fight

A quote then appears on the screen saying -

"SEEING ALL IS WITHOUT RESERVATION, IT'S WITHOUT EXCEPTION.
IT'S FULL EXISTENCE."

THE END.