

Scene

Pilot

Sam Hammer & Anthony Corrado

Copyright 2021 - Sam Hammer
and Anthony Corrado

Sam Hammer
630-703-8992
Sam.Hammer78@gmail.com

ACT I

INT. SEAN'S LOFT NIGHT

SEAN BODIN (BOO-DAH-NG) 35, WELL BUILT, WELL DRESSED, BLIND, SOFTWARE ENGINEER.

Sean grabs a cold one from the fridge and walks over to the sofa to listen to the tv. Everything in Sean's house is perfectly placed. Nicely organized and clean.

Sean knows just how many steps it is to the sofa. Walking in straight paths from room to room.

Hearing the episode of _____ come back from commercial.

Sean turns off the tv and opens his laptop and to starts reading on his tablet (tablet is by BLITAB and features a braille screen). Sean has all the latest tech.

INT. SEAN'S LOFT DAY

Sean is getting ready for work. Quick work out, sharp looking cloths, Suit jacket, no tie.

MONTAGE OF DAILY ROUTINES AS A BLIND MAN. ENDS WITH HIM WALKING OUT OF HIS LOFT APARTMENT BUILDING TO AN UBER IN A TRENDY DEVELOPING, ONCE INDUSTRIAL NEIGHBORHOOD.

INT. SEAN'S WORK

Sean is coming into work when he hears (LISA HUNTER 28 assistant to Sean) call out to him that (MAX SAMSON 35, wise ass side kick best friend of Sean) is waiting at his desk. Lisa has a crush on Sean yet doesn't lead on that she does. She is professional first. However, Max likes her, but he has no game.

LISA

Good morning Sean -- Your coffee is ready, and I have the latest client notes for you to review. -- Oh, and Max is waiting for you. ---

(pausing for a second)

Would you mind -- if you can maybe mention to him that I don't like donuts? It's the fifth time I've told him.

SEAN

Good morning -- thank you -- (getting annoyed) and can you just pretend to like them? -- I don't need this today...

Stopping for a beat, lowering his head, and shaking it.

Sorry, you shouldn't have to do that.
(deep sigh)
-- I'll see what I can do.

Sean walks into his office to meet with Max who is eating a few donuts in the chair next to his desk. Powdered sugar dust starting to fall onto the chair as Max wipes it from his tie.

SEAN

Clean that up, and stop offering Lisa donuts.

MAX

What? -- is she trying to keep a slim figure for me?

SEAN

No, you delusional space chimp. -- She's diabetic.

MAX

I never noticed.

Confused look on his face, Max looks back at her quickly to put 2 and 2 together.

Sitting down at his desk he starts to ask Max about work.

SEAN

Did you see the new plans for the software update? What did you think?

MAX

Yep, I think they're good.

SEAN

(testing Max)
What feature stood out to you?

MAX

Well. All of the new ones really.

SEAN

(With a gotcha smirk)
Space chimp. -- That must have been my favorite.

MAX

What kind of update is that?

SEAN

Take a second look. It was in there somewhere. -- I need to get a few things done, and you don't want Harvey catching you doing nothing.

MAX

Bet. -- Talk later.

SEAN

And, Max...

MAX

yep

SEAN

No more donuts -- (mocking Max) Bet?

Max nods and leaves.

EXT. GOLF COURSE CRIME SCENE

Jr. Detective Gina Willis walks up to a body of a dead woman lying in the woods on the golf course wearing dress suit. Willis 30-35 is an attractive women, and is wearing a turtle neck and a suit jacket in summer in L.A. Along with her is her partner Sr. Detective Walter Hopps. Hopps is a few months from retirement. 60, clean cut, clean shaving, well dressed, laid back. One of the best in ever in homicide.

WILLIS

So, she's wasn't golfing...?

HOPPS

No, shit... Dumped today -- hmmm.

WILLIS

That's what they are saying.

HOPPS

But where? Where did you come from?

Hopps kneels over the body and puts on gloves. Seeing Hopps

doing this Willis does the same, and moves closer. hops looks over the body slightly moving the woman's clothing and checking her pockets.

HOPPS

Pulling out a golf score card.

I wish I had that score.

WILLIS

What's the score?

HOPPS

Ever played golf?

WILLIS

No, why?

HOPPS

She has an impossible score. A one on hole three of this course.

(to the course manager)

What hole are we on?

COURSE MANAGER

Three, We are on hole three.

Hopps just looks down and shakes his head.

HOPPS

(smirking)

Of course we are.

WILLIS

What kind of person keeps a score card?

HOPPS

Someone with a score to settle. That's who. -- Let's get prints, DNA, and...

Noticing some dust on the bottom of the suit pants.

Get a sample of this too.

Both of them take off their gloves and start walking to the car.

WILLIS

So, what do you think Hopps?

HOPPS

I think you have a lot of work to do.

WILLIS

What do you mean "I" have a lot of work to do.

HOPPS

This is your first murder, right...

You learn the best by doing. Deep end. So, Don't fuck it up. Plus I have shit to do.

WILLIS

Really? Like what? Aren't you supposed to teach me.

HOPPS

Yes, Shit, and I am. Take care of the paperwork, and I'll look at it before you turn it in.

INT. SEAN'S LOFT NIGHT

Sean is in bed sleeping when all of a sudden he starts stirring in bed.

INT. ABANDONED BUILDING

B&W VISION OF A WOMAN LAYING ON THE FLOOR OF AN ABANDONED BUILDING WITH A KILLER STANDING ABOVE HER. A BLOOD SOAKED KNIFE IN HIS HAND.

INT. SEAN'S LOFT NIGHT

SEAN IN BED.

Sean sits up in bed in a cold sweat and breathing deep. Scared out of his mind. With a panicked look at first he tries to gain composure, but struggles at first when he knocks ___ off the nightstand.

ACT II

INT. SEAN'S WORK

Sean is sitting in his office working when Max comes up to say hi.

MAX

Hey buddy, how are you today? -- Did you listen to the game.

SEAN

(still puzzled ?)

Nah, I went to bed early. --

(snapping out of it)

Hey, did you read the part about the space chimps?

MAX

I couldn't find it -- read it twice.

SEAN

Good -- I figured you would read it twice after not reading it the first time.

MAX

Damn you. How did you know?

SEAN

Your name is Max. --

(taking a beat.)

I need some coffee. -- Didn't sleep at all last night. --

MAX

What had you up all night? -- Racoons back again?

SEAN

(reluctantly)

Racoons? -- oh-- no, they are gone.

(taking a few seconds)

Had a vision, dream, something. I saw images of what I - think -- was-- well -- this is going to sound pretty insane-- but like-- a murder scene... maybe.. I'm not sure?

MAX

What's your point? That's not that

insane. I have those after every horror movie I watch.

SEAN

I'm blind you dumb ass. -- I haven't seen anything since I was a kid. A few hints of light here and there but I saw images and not good ones. It was weird.

MAX

Um, yeah -- so that's crazy. -- what are you going to do about it?

SEAN

Hope it doesn't happen again.

MAX

Yeah, damn. -- you still missed a great game. --

Looking out the office door

shoot, I got to go. Harvey is on the war path. -- drinks later?

SEAN

Maybe

Harvey makes a bee line over to the guys.

HARVEY

Max... am I paying you to talk, or code? And, Sean -- am I paying you to talk or code?

SEAN

You don't pay me at all, Harvey. But I like where you are headed with this so -- I'll go with coding sir.

HARVEY

and you Max?

MAX

I was --

HARVEY

(cutting Max off)
just leaving.

Sean, I need you to come with me. Ryan Green is here, and want's to go over the new updates.

SEAN

Give me on second. Be right there.
Just start without me.

Max walks off. Sean takes a breath after both walk a way. walks over to the door and closes it.

INT. CONFERENCE ROOM

Sean walks into the room in mid meeting between Harvey and RYAN GREEN (28) Self centered gods gift to women playboy that owns many businesses, some handed down, and some that he started. Sharp dressed, charming, smooth, and smart enough to be dangerous.

HARVEY

Here he is now.

RYAN

Good to see you again Sean. Hope all has been well. -- Harvey keeping you busy?

SEAN

Enough to make it worth it. How can I help you?

RYAN

Straight at it. Fair enough. -- I am looking to use the software I purchased again, however I need you to make a few tweaks for the one you designed before.

SEAN

What kind of tweaks?

RYAN

It needs to be encrypted. The client niche will need security, and protection from hacking or tracking. Is it doable?

SEAN

I don't see it being a problem. However, that type of coding needs to be worked into every function of the

old coding to it work well. -- How soon do you need it done?

RYAN
How's does a week sound?

SEAN
It sounds almost impos...(sible)

Ryan cuts Sean off.

RYAN
Great, let's circle back around in a week. -- Harvey?

HARVEY
That works.

Ryan nods, and gets up to leave then turning back around to speak to give Sean one last request.

RYAN
Oh, and Sean -- say hi to Kate for me.

SEAN
I'll add that to my list.

EXT. PARK BENCH

Sean is on the park bench just enjoying the warm weather and a sandwich when all of a sudden he starts rubbing his head in a slow but worried manner

INT. ABANDONED BUILDING

A DIFFERENT WOMAN LYING ON THE GROUND IN A ABANDONED BUILDING. WE CAN'T SEE THE KILLER'S FACE, BUT THERE IS A KNIFE IN THEIR HAND AGAIN. AND THIS TIME THE KILLER BENDS OVER THE BODY TO GET SOMETHING OUT OF HER POCKET.

EXT. PARK BENCH

SEAN ON THE BENCH AS HE BEGINS TO SQUEEZE HIS HEAD WITH BOTH HANDS.

INT. SEAN'S LOFT NIGHT

Sean is researching visions while being blind. Scrolling on his BliTab. He stops and takes his time as if he just found something.

INT. DOCTOR'S OFFICE

Sean is hoping to get help from the doctor.

DOCTOR

Hello Sean, how are we doing today?

SEAN

well -- I'm -- not sure yet.

DOCTOR

What's the matter? -- says here you are having visions?

(in a puzzled look)

Tell me what you mean by that.

SEAN

Yeah well -- I'm seeing images for the first time in a long time -- in my head and -- they -- are of -- this is hard to explain -- well -- murders. I think.

DOCTOR

Ok. Well, we will do a few tests and an MRI to be safe. I might refer you to a specialist that deals with this.

Anything happen recently? Stress maybe.

SEAN

Not really, normal stuff.

Ok -- that sounds all well and good, but how do I stop this? Why or how did it even start?

DOCTOR

That's where the tests and specialist comes in.

SEAN

If you say so.

INT. SEAN'S LOFT DAY

Sean is getting ready for work as he drops his hands and pauses from tying his tie.

ENT. BEACH

A WOMAN WALKING ON THE BEACH HOLDING SEANS HAND. POV SHOT

INT. SEAN'S LOFT DAY

Sean takes a breath, composes himself and continues getting ready.

Sean takes a second to think why this one was different. Confused/ puzzled face of thinking.

EXT. PARK DAY

Sean is walking with Max in the park during lunch time.

MAX

Watch out there's gum

SEAN

Jack ass -- what am I going to watch.

MAX

Gotcha (takes a beat)

-- hey -- did you have any more visions?

SEAN

Yeah, and one of a girl on a beach walking with me.

MAX

Was she hot at least.

SEAN

Yeah, I guess -- how would I know.

MAX

Kate was hot -- have you heard from her?

SEAN

No, not since she took the job and moved back to Chicago.

MAX

It's been -- what? -- six months now?
-- I think it's time you get back in the game my friend.

SEAN

Maybe, but that was a hard one. It still stings a bit. I hope she is doing ok -- would be nice to know how she's doing.

MAX

Social media bro -- I mean -- if you want to know.

SEAN

Tried that. -- no posts in a few weeks. -- even tried to see if she changed her name.

MAX

She still has you buddy. (in a playful tone) -- Kate, what did you do to my boy.

Sean chuckles at max's attempts to cheer him up or at least be light hearted about Sean's romantic pain.

SEAN

(starting to reminisce) Yeah -- maybe

INT. SEAN'S WORK

Sitting at his desk working on files Sean starts to squeeze a plastic pen.

INT. ABANDONED BUILDING

CUT TO THIRD WOMAN LYING ON THE GROUND BLOODY. THIS TIME THE KILLER KNEELS DOWN OVER THE BODY AGAIN, AND PULLS A KEY THAT WOULD BE USED FOR A LOCKER OUT OF A POCKET.

INT. SEAN'S WORK

As we cut back to Sean he breaks the pen in his hand and the ink gets all over his hand. He grabs his cane and leaves.

INT. SEAN'S LOFT NIGHT

Sean is in his kitchen making something to eat when his cell phone rings.

SEAN

Hello

MAX (VO)
 Hey -- you ok? -- you just bolted out
 of work.

SEAN
 Yeah, I had another vision thing. I
 don't get it. -- and the MRI didn't
 come back yet.

MAX (VO)
 Well -- That's good right? --
 (In a worried voice)
 -- is there anything you need?

SEAN
 I don't know. -- I'll be ok.

MAX (VO)
 You sure?

SEAN
 Yeah, maybe I'll just get use to it.

MAX (VO)
 Hope not. That would be some crazy
 stuff. You just go around seeing but
 not really seeing.

The other line rings in, Sean starts to cut Max off to answer
 it.

SEAN
 (cutting max off)
 Anyway. I got another call

MAX (VO)
 Tomor...(row)

Sean clicks over before Max can finish.

SEAN
 Hello

DOCTOR (VO)
 Hello, Sean?

SEAN
 yes

DOCTOR (VO)
 Hi, It's Doctor Gray

I have your MRI results, and there doesn't seem to be any abnormalities.

Now, the next step is to set up an appointment with a specialist that I know that deals with emotion, and psychological anomalies.

SEAN

Huh, ok... I don't think it's that. I was just fine till I became a seeing blind man.

DOCTOR (VO)

I understand and that's why I would like you to talk to him.

Do you mind if I have that specialist give you a call to set up a meeting?

SEAN

I guess.

DOCTOR (VO)

Great, His name is Dr. Bob Harris. I'll have him reach out.

SEAN

Thank you.

EXT. PARK DAY

After work the next day Sean goes to the park to get some air and clear his head.

Sean stops dead in his tracks and starts spinning around looking for something even though he is blind.

INT. ABANDONED BUILDING

CUT TO THE SAME ABANDONED BUILDING AS LAST TIME BUT WITH A FOURTH WOMAN. (IT'S THE SAME GIRL HE SAW ON THE BEACH.) THIS TIME GETTING A KEY AGAIN FROM THE POCKET, REPLACING IT WITH A GOLF SCORE CARD.

She seems familiar to Sean.

EXT. PARK DAY

CUT BACK TO SEAN IN THE PARK.

He rights himself in the direction towards the park entrance and starts marching.

INT. CAB DAY

Sean is taking a cab home when another vision comes on. This one of the same girl he held hands with but this time it's on a park bench.

EXT. PARK BENCH

PARK BENCH WITH A WOMAN.

INT. CAB DAY

Sean is frustrated and desperate to stop these visions.

SEAN
Change of plans -- take me to the
police station.
(mumbling to himself)
I'm done with this shit.

Thinking that if he can't fix it he might as well see if it's really or his imagination.

INT. POLICE STATION - DAY

Sean walks in looking to report he has been a witness to a murder. The desk officer looks at him strangely seeing his cane and the fact that he is blind.

SEAN
I was a witness to a murder and I
would like to report it.

OFFICER
Sure you have.

SEAN
I have seen a fucking murder, -- now
who do I talk to?

OFFICER
Let me get someone.

A few mins later Detective Gina Willis walks in.

DECT. WILLIS
Hello -- Sean? -- I'm detective Gina
Willis -- I'm going to take your

statement and we will go from there.

SEAN

ok ok -- I need to get this out of my head.

DECT. WILLIS

I understand. lets go to my desk.

INT. DET. WILLIS DESK DAY

WILLIS

So Sean walk me though what you see -- if you don't mind me asking first. -- how do you see this if you are -- well - blind?

SEAN

Hell - if - know. Sorry, -- and...

(Sean takes a beat)

It just started the other day. and I don't see a lot. A seconds. More like a picture than a video if that makes sense.

WILLIS

Yep -- I get it. go on. tell me everything you see.

SEAN

Its been 4 different women. all in the same abandon building. the first one I just saw the killer standing over the body, with a bloody knife. Or at least I assume it's blood. -- It's hard being blind.

The killer kneeled down next to as if he was looking for something. -- With a few he pulled out a what I think was a key.

WILLIS

Oh ok. go on..

Can you describe each woman?

SEAN

Sure. but it might be hard. It's all black and white. So... the first had lighter hair, short from the looks of

it. nice dress on. -- the second had dark hair, jeans on, and just a t-shirt, -- the third was short lighter hair and wearing a dress suit I guess. the pants matched the top -- jacket like top. -- and the fourth was a medium hair, she had shorts on, and running shoes.

WILLIS

Interesting. Do you mind waiting a second. I'm going to get my boss.

Is that all? what about the killer?

SEAN

Nope, never see his face. just know It's a guy. -- also I'm in the same place and so are they. like the same pov. like I'm in the corner.

Well -- With the last one he replaced the key with a piece of paper. Like a card. It had a bunch of lines and boxes on it.

WILLIS

Ok be right back. you have been very helpful.

SEAN

Did I say something, what is it?

WILLIS

Not sure. Give me one second.

INT. DETECTIVE WALTER HOPPS DESK DAY

Sr. detective Walter Hopps is sitting reading the paper as Willis walks up. Annoyed to be bothered and eager to get out of work.

HOPPS

So did your blind guy see a murder or what?

WILLIS

No, he saw four. -- and get this shit. He saw the killer take keys out of their pockets, and -- replace it with a card quote "with lines and boxes on

it".

HOPPS

Almost falling out of his chair

What the fuck. Seriously?

WILLIS

Yeah...

HOPPS

This is crazy. -- Like a golf score card?

WILLIS

I assume so... but there's not much else. They were in an abandoned building.

HOPPS

We know the killings didn't take place where the body with the card was found. Not to mention we only found one, and he has seen four.

Willis realizes her first murder case might be serial killer.

Four, oh man, a serial killer. --
Shit!

So, what do we do? First clue in months -- or ever really.

HOPPS

First, Young gun, -- let's find more bodies before with call it a serial murder case.

Let's have him come back in a few days or if he sees anything else. Right now we just know that he has info that only we have, and the cards replaced keys.

So, we have a bit more to go on, and we know he's not full of shit. -- But I wondering where this is coming from.

WILLIS

I'm sure he is too.

INT. DET. WILLIS DESK DAY

Willis comes back

WILLIS

Ok, here's what we are going to do.

We want to talk again with you soon. Maybe you will see more, or see a clue. There's just not enough for us to go on right now, I'm sorry. -- here is my card -- if anything comes up -- please call me.

SEAN

Yeah, (looking at the card) what's your number?

WILLIS

Oh right. -- 555-1873

SEAN

Thanks, -- so if I see anything -- call you? -- but why do you want to talk to me again?

WILLIS

To be honest, you have seen things that we did not release to the public.

The bad news Sean, is that you have seen real murders. Not dreams. The good news is that maybe you can help catch this guy.

SEAN

Well, I guess here's hoping I don't need to call you.

Sean gets up and starts to walk away, then stops and over his shoulder adds..

Oh -- there is one more thing but not sure it matters. The last girl -- I've seen twice in different visions. Once on the beach, and once in the park. I don't know why, but maybe it will help.

WILLIS

Just her?

SEAN

Yeah.

WILLIS

ok, Might be nothing but thanks.

ACT III

INT. SEAN'S LOFT NIGHT

The phone rings.

SEAN

Hello

MAX

What's up buddy?

SEAN

Nothing -- just relaxing.

MAX

did you get the results?

SEAN

yeah, nothing there. they are setting up an appointment with a specialist for dreams or something. -- I did go to the police and give them a statement just incase it's real.

MAX

Well, I'm just worried that's all.

SEAN

Not sure there's a reason to be too worried but thanks man.

And, -- I haven't been my normal self, so -- you know.

MAX

I get man. Get some rest.

SEAN

Tomorrow

MAX

Tomorrow

Sean is doing more research at home while listening to the tv and drinking a beer. After a while Sean is on the couch with his head laid back on the head rest. Stressed from all of this he is rubbing his head as if to get rid of a migraine.

All of a sudden he has a vision of #4.

EXT. PARK DAY

POV SHOT OF #4 HOLDING SEAN'S HANDS AS THEY FACE EACH OTHER.
SHE SPEAKS TO HIM

#4

I was number four, but there's more.

INT. SEAN'S LOFT NIGHT

BIRD'S EYE VIEW ON SEANS FACE.

Sean's eyes burst open to see his cloudy pupils, sits
straight up and looking up he realizes **he may not know the
face but he knows the voice** he yells out.

Yelling out as Kevin's mom in Home Alone does on plane

SEAN

KATE!

FADE TO BLACK: