

SUNSPOTS

by
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EXT. HOSPITAL - DAY.

Open on a red headed half-dressed businessman, Neil Mckean, leaping from a window. He jumps over a wall and into the parking lot he tosses off his hospital gown and races across the parking lot. Neil finds himself amongst the parked cars. He haphazardly buttons his shirt, miss buttoning, leaving him a disheveled wreck. He removes the keys from his pocket and tries activating the alarm in order to locate the car. He Quickly enters the car, starts it up

INT.CAR- DAY.

Neil grabs the cell-phone from the front seat and dials a number.

NEIL

Come on, come on.

He exits the hospital parking lot, races down the road and onto the freeway. He looks at his watch.

NEIL (V.O.) (CONT'D)

hours, 38 minutes then pop, an arterie in my head will burst sending a flood of blood into my skull. Drowning my cerebral cortex with every heartbeat until my brainsuffocates. How did it come to this? Why me? First sign, lightheadedness then blurred vision, finally passing out. Dead. What did I do, forget to tip someone? Was it too much fast food & MSG? Did I sit too close to the TV as a child? Maybe something in the water? Global warming, greenhouse gasses, chem. Trails, or a Government conspiracy. The McDonalization of America. The relentless homogenizing of the masses. The nuclear age & Roswell? One too many Starbucks double shots. Sunspots?

INT. HOSPITAL - DAY.

CAPTION:

MINUTES EARLIER

Neil is being removed from the tube of a CAT scan machine.

INT. HOSPITAL - OBSERVATION ROOM - DAY.

Neil stands alone in the room. He has a bandage on his head. He is putting on his pants when a nurse walks in on him.

NURSE

Oh, I'm sorry Mr. McKean. Oh, I don't think the Doctor wants you to get dressed quite yet.

NEIL

Why? Is there something wrong?

NURSE

You'll have to discuss it with the doctor. He will be in shortly. Just have a seat, relax.

INT. CORPORATE OFFICE - DAY

Chuck Langly a short balding no nonsense executive barges into the office scaring the hell out of the secretary Mrs. Amanda Sparks.

MR. LANGLEY

Where the hell is Simpson portfolio?

AMANDA

Mr. Langly, I'm sorry my brother, Neil, you see, A metal bed frame hit him in the head. He has been at the hospital for 6 months now.

MR. LANGLEY

English Mrs. Sparks, Please!

AMANDA

Oh yes well, He was helping his friend Jack clean out his garage when it happened. And it's just now since he's been in for so long I think something more serious is wrong.

MR. LANGLEY

I didn't ask for the details of your personal life Mrs. Sparks.

AMANDA

No sir, it's just that it was a head injury. He said he had a persistent headache, and I thought -

MR.LANGLY

Enough! We have a meeting at 3pm with the Rockwell account, one of the big guns. Now you get that Simpson portfolio pronto!

Amanda stands quietly.

MR.LANGLY

What are you waiting for, get on it, or you're gonna have a persistent boot in the ass. Is that clear?

AMANDA

Yes sir, boot, ass, got it.

He slams the door.

INT. HOSPITAL - OBSERVATION ROOM -DAY.

Neil sits in shock, he still has the bandage on his head. Dr. reed sits across the room with his head in his hands.

NEIL

Are you sure?

The doctor nods.

NEIL (CONT.)

Can't we do anything else, what about a second opinion? I can get a second opinion can't I?

DR.REED

I've called some of my colleagues I'll see what I can do.

NEIL

This can't be right.

DR.REED

I'm sorry son; Denial is always the first stage in dealing with this sort of thing. We'll contact you're family and we'll have to go over some of the necessary paperwork.

There is a knock at the door. The doctor opens the door. And a nurse peeks in.

NEIL (V.O.)
I can't spend the last hours of my
life in the hospital.

NURSE
I'm sorry to bother you Dr.Reed,
but they need you in Radiology
right away.

DR.REED
Okay, I'm sorry Mr. McKean I'll
have a room set up -

Dr.Reed starts to get up and leave.

NEIL
Wait.

Dr.Reed nods to the nurse and she walks away. He closes the
door.

INT. CAR - DAY.

Neil drives down the freeway, Still on the cell-phone.

OPERATOR (V.O.)
This number has been disconnected
and is no longer -

Neil hangs up, and tosses the phone into the passenger seat.

NEIL
What.

He looks at his watch.

NEIL (V.O.) (CONT'D)
hours 18 minutes, Jesus what happen
to the last 20 minutes?

EXT. FREEWAY - DAY.

Neil speeds into a traffic jam.

INT. HOSPITAL OBSERVATION ROOM - DAY.

The nurse enters the room.

NURSE
Dr.Reed?

The nurse screams when she sees Dr.Reed bound and gagged.

EXT. FREEWAY - DAY.

Neil's car screeches to a halt.

INT. CAR - DAY.

Neil punches the dashboard.

NEIL
Jesus! Somebody better be dead.

He thinks about his statement, and looks up.

NEIL (CONT'D)
Sorry, sorry.

He picks up the cell-phone and dials a number.

NEIL (V.O.) (CONT'D)
I'll be dead by 6 o'clock. I have
to get me one good pint before I
leave this lovely little dirt ball.

Neil listens as the phone rings.

EXT. SHIP YARD, BOATHOUSE - DAY
CAPTION:

AM

A phone rings inside.
INTERCUT/PHONE:

NEIL
Jack?

Neil starts to become nervously impatient. A scruffy but older man, his father, Jack Alden approaches. They meet half way and Michael hands his father the phone. Neil is in a near panic.

JACK
Yeah.

NEIL
Jack?

JACK
Neil?

NEIL
(frantic) Jack I have to see you,
we need to talk.

JACK
I can hardly hear you. I think
you're breaking up.

The phone starts to crackle and loose reception.

NEIL
Hello? Jack?

JACK
Hello?

Neil gets an intense headache as the phone starts to build static. The pain becomes bearable, and he throws the phone away from his head and out the window. Jack hangs up and then dials another number.

INT. CAR -DAY.

Neil rubs his temples to help ease the tension in his head.

NEIL (V.O.)
What the hell was that? Sunspots?
Why did I ever leave Ireland? My
pale skin was never designed for
paradise.

He looks around at the palm trees, and the blue sky.

NEIL (V.O. CONT.)
Grey green skies and cold rain,
trench coats and turtle necks. Hot
tea and tall pints. For what? Blue
skies, groomed lawns, swimming
pools and

Fake homes, with smiling people, living quick lives, and getting paid for it. The Eisenhower dream, has become the American nightmare. I am the walking dead.

A horn honks at Neil, and he realizes traffic is moving again. He turns to try and get off at the next exit.

NEIL (V.O.)
I have to get off the freeway.

EXT. 7-ELEVEN - DAY.

Neil pulls up and gets out he pulls change out of the car door tray. He goes to the pay phone and makes a call. He looks around noticing a variety of homeless people

EXT. SHIPYARD, BOATHOUSE - DAY.

The phone rings Jack picks it up.

JACK

Neil?

NEIL

Jack.

JACK

Neil are you okay? How's your head?
I thought you were at the hospital.

NEIL

I did and I got out, I didn't like
what the doctor was telling me and
so, so, I just got out. I have to
see you.

JACK

Well I don't know. Me and the boy
are loading up old Jasmine Thunder,
getting her ready for launch.

NEIL

Jack you have to meet me somewhere
before you leave. When are you
heading out?

JACK

I don't know, maybe another hour.

NEIL

Okay wait, wait for me.

JACK

Neil you want to go out in the boat
with us? You never -

NEIL

Yeah, yeah I want to go on the
boat.

JACK

I'm just gonna take her out for a
spin. What's going on?

NEIL

I don't have much time Jack. I'm on
my way.

JACK
I see, we'll wait for you.

NEIL
Thanks Jack, see you soon.

Neil starts to hang up. Neil spots a police cruiser rolling by slowly. The officers inside give him a hard glare. He looks around at the homeless people.

JACK
Oh, Neil, Neil?

NEIL
Still here.

JACK
Could you grab some beers?

EXT. NEIL'S HOME - DAY.

Neil drives through his neighborhood, waving at everyone he sees. In the driveway is his wife's Porsche. Parked next to it is a large pickup laden with lawn and gardening supplies. He pulls up onto the lawn, running over a sprinkler. His neighbors stare at him in shock. He glares at the truck a moment before approaching the front door. He lifts up a plant and recovers a spare house key. He goes to the door but it is already open. He enters the house.

INT. NEIL'S HOUSE - DAY

Neil enters and begins to call out for his wife Emily.

NEIL
Emily? Em?

Neil walks around the house. He looks at an array of family photos on the mantle. We see him with his daughter Sarah at a ballgame. He calls out for his wife again, & he runs upstairs.

INT. NEIL'S HOUSE, UPSTAIRS HALLWAY, & MASTER BEDROOM - DAY.

Neil continues to frantically search for his family.

NEIL (CONT.)
Em?

He checks the bedroom, no one to be found. He heads down the hall to his daughter's room. He is beginning to panic.

INT. NEIL'S HOUSE, UPSTAIRS SARAH'S ROOM - DAY.

Neil enters the room, still no one to be found.

NEIL (CONT.)

Sarah?

Neil looks at a photo of himself and his wife with there daughter Sarah sitting on her dresser. He picks up the photo and starts to break down. He looks out the window down into the back yard.

EXT. NEIL'S HOUSE, BACKYARD POOL - DAY.

He sees his wife swimming. He starts to call out to Her, but stops short when he sees another man surface embracing and kissing her.

INT. NEIL'S HOUSE, UPSTAIRS SARAH'S ROOM - DAY.

Neil is shocked to observe his wife's infidelity.

INT. NEIL'S HOUSE STAIR WAY - DAY.

Neil walks slowly down the stairs a broken man.

INT. NEIL'S HOUSE, KITCHEN - DAY.

Neil enters the kitchen slowly; he pulls out a glass tumbler and opens the freezer for ice. He fills the tumbler with ice, and grabs a bottle of whiskey and fills the glass. He picks up the phone and dials a number. An elderly woman, Neil's mom Meghan Mckean answers.

MEGHAN (V.O.)

Hello?

NEIL

Mom?

MEGHAN (V.O.)

Neil?

Neil tries to gain his composure.

NEIL

Yeah. I love you mom.

MEGHAN (V.O.)

What's going on Neil? Do you know what time it is here? Is something wrong?

NEIL
No, no. I'm fine.

MEGHAN (V.O.)
Where is your sister? She said she
would call after you saw the
doctor. You did see the doctor
didn't you? Said

You had one nasty bump on your head.

NEIL
Yes, and everything is fine I just
wanted to tell you myself. I'm
healing as we speak.

Neal sips his drink.

MEGHAN (V.O.)
Well that's good to hear.

NEIL
I know, I'm sorry I woke you.

MEGHAN (V.O.)
It's okay, I'm just glad your okay.

NEIL
I love you mom.

MEGHAN (V.O.)
I love you to son.

Neil hangs up the phone and watches his hand shake.

NEIL (V.O.)
I can't even tell my own mother.

He takes another sip and then notices a pair of pants on the floor. He downs the drink and then checks the pockets. He pulls out a wallet and inspects it. He looks at a man's drivers license.

NEIL (V.O.)
Mike Trent, sounds like an action
figure.

The same man he just witnessed fooling around with his wife outside. He takes the money and the credit cards out of the wallet and pockets them. He throws the wallet in the garbage disposal. He pours another drink and walks into the TV room.

INT. NEIL'S HOUSE, TV ROOM - DAY.

A big screen TV sits across the room next to a sliding glass door that leads to the backyard. There is a small child's tea table in the corner next to a cabinet full of videos. Neil walks over to a cabinet and searches for a video. He grabs one labeled: Sarah's birthday at the park. He sticks in the video and sits down to watch it.

MONTAGE:

Of memories flood over Neil, as he watches the video. He remembers his childhood, wife, his daughters birth, the good times with his friends and his work. He sees the man with his wife. He downs the drink, and his sorrow begins to change into anger. He runs back upstairs and into the master bedroom.

INT. NEIL'S HOUSE, MASTER BEDROOM - DAY.

Neil runs to the closet and pulls down a box, he opens it and pulls out a gun. He loads it and looks out the window to the back yard he doesn't see his wife or the man. He looks at the gun.

NEIL (V.O.)
If I kill myself she'll get
nothing, or-

He runs back down stairs with gun in hand.

INT. NEIL'S HOUSE, KITCHEN - DAY.

Neil picks up the whiskey bottle. He opens a drawer and pulls out some duct tape and saunters back into the TV room.

INT. NEIL'S HOUSE, TV ROOM - DAY.

Emily and the man are standing in towels watching the TV. Sarah's birthday video is still playing.

EMILY
What's this?

Neil enters the room with a bottle of whiskey in one hand and a gun in the other. Emily screams out when she sees him.

EMILY (CONT.)
Oh my god, Neil. Neil what are you
doing here? You're not suppose to
be here. I thought you were at the
hospital.

NEIL
I know, I was.

Mike speaks up.

MIKE
Now let's not get too crazy. Just
put down the gun.

Neil waves the gun around and flails his arms wildly in the air. Mike and Emily cower.

NEIL
You mean like this.

Neil looks at his watch.

NEIL (CONT.) (CONT'D)
Oh don't worry Mike. I'll be dead
in about 6 hours. Then she's all
yours.

He throws Mike the duct tape.

EMILY
You're lying. It's all in your
head.

NEIL
Shut up.

EMILY
That guns not loaded.

Neil shoots the sliding glass door leading outside. Emily and Mike freeze.

NEIL
Tape her mouth shut for me would
you Mike?

Mike tears off a strip.

EMILY
You're fucking crazy.

Mike tapes Emily's mouth. Neil motions for her to tape Mike's mouth.

NEIL
Now him.

INT. CORPORATE OFFICE - DAY.

CAPTION:

PM

Amanda is on the phone with Dr.Reed.

INTERCUT/PHONE:

AMANDA

I don't understand, are you sure?

DR.REED (V.O.)

I'm afraid so. We have to find him before he does something rash, he could be putting himself in serious danger. He's really not in a condition to be

Out and about. It's just not safe, a man with death anxiety could end up putting the public at risk, Especially in a heightened state of panic.

Amanda starts to cry.

AMANDA

It was just a little bump on the head.

DR.REED (V.O.)

I'm sorry, head injuries can be a bit precarious.

AMANDA

A bit precarious!

DR.REED (V.O.)

Please, let's not make this any harder than it is. Now I know he is rather fond of you, I have every reason to believe he will contact you, as soon as he does please call me. Be careful, he is in a highly irrational state right now. Just keep calm and we'll get through this.

INT. NEIL'S HOUSE - DAY

Neil still has Emily and Mike at gunpoint. He instructs them to grab two small kid's chairs from the tea table and sit down.

NEIL (CONT.)

Now get over here, you each grab a chair. Sit down. Back to back.

He tapes them back to back with Emily facing the TV. Emily starts to cry as she watches her daughter. Neil responds.

NEIL (CONT.)

What's that Em? You want me to turn this off?

She nods. He walks over and ejects the tape.

NEIL (CONT.)

You're right, no need to bring Sarah into this. Let's find some other axe to grind.

He goes to the cabinet and pulls another video, this one is labeled: Our wedding. He pops the tape in and hits play.

NEIL (CONT.)

There we go.

Neil kisses Sarah on her taped mouth, and wipes her eyes.

NEIL (CONT.)

Fuck you very much honey.

He goes over to Mike.

NEIL (CONT.)

Mike Trent, lawn and garden specialist. Bringing a new meaning to trimming the bush. Now let me guess what kind of music really drives you? Probably a country western kinda guy.

Mike shakes his head no.

NEIL (CONT.)

Classic rock? Alabama? The Eagles? I've got just the thing for you.

Mike nods. Neil walks over and scoops up a Discman with pink headphones sitting on the tea table. He opens it and inspects the CD.

NEIL (CONT.)

Well it's no Lynard Skinard, but my daughter just loves, loves this one.

Neil puts the pink headphones on Mike's head, and presses play. A bubble gum pop song starts playing. (Aqua's, Barbie Girl) Mike squirms at the sound; Neil turns up the volume.

NEIL (CONT.)

Well this is where I leave you two lovebirds.

Neil starts to exit to the kitchen.

NEIL (CONT.)

I'll be taking whatever beer is left in the fridge.

INT. NEIL'S HOUSE, KITCHEN - DAY.

Neil pulls a six-pack out of the fridge, and sets it on the counter. He sees his wife's purse, and car keys. He calls out to her.

NEIL (CONT.)

Oh Em? Hope you don't mind if I borrow your car?

Neil picks up the car keys and waits for a response.

NEIL

No, you don't mind? Well that's great. I really don't have much time and your car is much faster than that piece of shit I got. Hey, I'll trade you.

He pulls keys out of his pocket and throws them on the counter. He starts to walk off but stops when he sees Emily's cell-phone plugged into the charger sitting on the counter. He grabs it and sticks it in his pocket. He leaves the gun sitting on the kitchen counter.

EXT. NEIL'S HOUSE - DAY.

The garage door opens and Neil walks out to Emily's Porsche. He gets in and speeds off. He looks at his watch.

NEIL (V.O.)

4 hours & 48 minutes. Damn.

Neil presses the accelerator.

NEIL (V.O.)

There's not enough time. First sign, light headedness, then blurred vision, finally I pass out.
(MORE)

NEIL (V.O.) (CONT'D)
 Such an Anticlimactic death. I
 mean, why can't my head just
 explode? That would be messy.

He hears a siren behind him.

NEIL
 Shit.

He slows down, and pulls off the road. The police car pulls up behind him and the officer gets out. Neil watches him in the rear view mirror.

NEIL (V.O.)
 Christ, come on, just get over here
 and give me a ticket. Wait, this
 isn't my car. What if he holds me?
 Shit. I don't

Even have my license on me. He'll hold me for sure.

Neil begins to panic as the officer slowly approaches. He sees a sign it reads: VALLEY MALL NEXT RIGHT. He contemplates.

NEIL (V.O.)
 Such an anticlimactic death.

Neil hits the accelerator. Leaving the cop in the dust. The officer quickly runs back to his cruiser and gives chase.

INT. MALL PARKING GARAGE - DAY.

Neil has the jump on the cop and he makes it into the Mall's parking garage before the officer can catch up. He parks quickly and hurries to the entrance of the mall.

EXT./ INT. MALL - DAY.

Neil finds himself in a crowded outdoor mall. Paranoid he looks at everyone he sees with suspicion. He pulls the cell-phone out of his pocket and remembers what happen last time he tried to use a cell-phone.

NEIL (V.O.)
 Sunspots.

He decides to not use it yet. He walks briskly through the crowd until he finds a pay phone. He picks up the receiver and makes a call.

INT.CORPORATE OFFICE - DAY.

Amanda picks up the phone.

AMANDA
Baunem & Swanson Advertising.

EXT. MALL, PAY PHONE - DAY.

Neil hangs up the phone, and stands in silent contemplation.

NEIL (V.O.)
I can't do this yet.

He picks up the phone and makes another call.

INT. BOATHOUSE - DAY.

Jack picks up the phone.

JACK
Yeah?

INTERCUT/PHONE:

NEIL
Jack, thank God you're still there.

JACK
Well where else would I be? Where
are you?

NEIL
I had a bit of a delay.

JACK
You still want me to wait?

NEIL
Yes, yes I'll be there as soon as I
can.

JACK
All right buddy.

EXT. MALL, PAY PHONE - DAY.

Neil hangs up and stands at the pay phone looking around at
all the people.

NEIL (V.O.)
Most people work an 8 hour work
day, What if that's all they had
left? Live every day like it's your
last. I'm hungry, I'm tired, I'm
thirsty, I'm crazy. - I need a
beer.

He sees a beautiful young Hispanic woman waiting tables on a restaurant patio.

INT./EXT. PUB/RESTERAUNT -DAY.

Neil enters and requests a seat on the patio from the hostess.

NEIL

Could I sit outside please?

The hostess leads him to a table. Neil sits and she hands him a menu.

Neil (v.o.)

This could very well be my last meal. my last moment of peace, until eternal rest.

He watches the waitress he saw earlier serve the table next to him. He notices her name tag; Francesca.

FRANCESCA

I'll be right with you.

Neil nods, and begins to peruse the menu.

NEIL (V.O.)

Francesca, beautiful.

Neil checks his watch.

NEIL (V.O.)

Jesus 4 hours, what the hell am I doing? I should call a cab and get over to Jack's. No, eat. I can't eat. I should really call Amanda at work I'm

sure she's worried. No doubt the hospital called. I wonder what Dr.Reed told-

Francesca interrupts Neil's train of thought.

FRANCESCA

So are you ready, or do you need more time?

Neil is stunned for a moment before he responds.

NEIL

More time please.

FRANCESCA
Okay no hurry just -

NEIL
Do you have Guinness?

FRANCESCA
On tap.

NEIL
I'll have a pint.

Francesca walks away.

NEIL (V.O.)
More time? Hah. If she only had a
bloody clue.

INT. CORPORATE OFFICE - DAY

Amanda looks at the clock: 2:10PM She picks up the phone and
dials a number.

JACK (V.O.)
Yeah?

EXT. PUB/RESTERAUNT, PATIO - DAY.

Francesca returns to Neil's table with a Guinness.

NEIL
Oh, you are a goddess.

Neil starts to sip.

FRANCESCA
You're welcome, have you decided?

NEIL
No I'm sorry.

FRANCESCA
That's okay, take your time I'll
come back.

She starts to walk away, Neil quickly grabs her wrist and
then lets go. Francesca glares at him. She notices his
wedding ring.

NEIL
Wait, I'm sorry, I've just had a
day.

FRANCESCA

I'll say. You missed a button.

Neil looks down to notice that his shirt is missbuttoned and has been the entire time.

NEIL

Oh, thanks. I'm just having difficulty with an unexpected change, an inevitable end. (beat) I don't know what to order.

Francesca laughs, and Neil gulps his beer.

FRANCESCA

I see.

NEIL

I just want to ask you, and be honest. If you were going to have a your last supper, and this was the only menu

You could order from, what would you choose?

Francesca looks at him curiously before answering.

FRANCESCA

The seared Ahi, with blackened beans, and papaya salsa.

Neil smiles, for the first time, since he left the hospital.

NEIL

Now that sounds good.

INT. CORPORATE OFFICE - DAY.

Amanda hangs up the phone as Mr.Langley enters.

MR.LANGLEY

Do you know what time it is Ms.Sparks?

AMANDA

Yes sir it is time for me to go.

Amanda begins to collect her things.

MR.LANGLEY

What? You can't leave. We have the Rockwell meeting in 30 minutes.

AMANDA

Mr.Langley. You want to find the Simpson portfolio? You look for it.

Mr.Langley is speechless.

AMANDA

My brother is in trouble and he needs me. I don't intend on wasting my time with an arrogant ass like yourself.

Now excuse me.

Amanda storms out of the office.

INT. PUB/RESTERAUNT - DAY.

Francesca watches Neil as he continually gulps his Guinness and repeatedly looks at his watch. The hostess prods her about Neil, as she picks up his food order from the cook.

HOSTESS

You almost out of here?

FRANCESCA

Yep, half hour.

HOSTESS

So what's his story?

FRANCESCA

I don't know, but he's kinda cute.

HOSTESS

Yeah, if you like that desperate psycho thing he's got going on.

FRANCESCA

He's married, I think his wife might have left him.

HOSTESS

You're sick.

FRANCESCA

Hey he drinks Guinness so he can't be that bad.

Francesca laughs & calls out to the bartender.

FRANCESCA (CONT.)

Manny! Could I get another one?

INT. AMANDA'S CAR - DAY.

Amanda dials a number on her cell-phone.

INT. NEIL'S HOUSE, TV ROOM - DAY.

Emily and Mike are still taped to the chairs, the video plays, the music croons, and the phone rings. They hop together in attempt to reach the phone, but fall short collapsing to the floor.

INT. AMANDA'S CAR - DAY.

Amanda hangs up frustrated.

AMANDA

Shit.

EXT. PUB / RESTERAUNT - DAY.

Neil sits quietly eating his fish and finishing his Guinness. Francesca returns with a fresh pint.

FRANCESCA

This one is on the house.

NEIL

Thanks.

FRANCESCA

So what's your story.

Neil looks at her inquisitively.

NEIL

Do you like working here?

FRANCESCA

It's a living. What do you do?

They continue to look at each other intently.

NEIL

It doesn't matter; this is the best bloody fish I have ever ever, ever eaten. I'm serious.

Francesca laughs.

FRANCESCA

I know.

NEIL

Let's speak hypothetically, are you game?

FRANCESCA

Sure.

Francesca sits for a minute.

NEIL

If you had found out this morning that you only had 8 hours to live would you have come to work?

FRANCESCA

Gee, Hmmm. Hell no.

NEIL

What if I told you I was.

FRANCESCA

You were what?

NEIL

Terminally ill, and that I would drop dead by 6pm.

Francesca looks at her watch.

FRANCESCA

Well, I might say something like, do you wanta meet me out back in 30 minutes. Hypothetically of course.

NEIL

Of course.

INT. MALL PARKING GARAGE, FRANCESCA'S CAR - DAY

Neil and Francesca kiss passionately as they maneuver in the tight space of the car. They savagely start to remove each other's clothes.

INT. AMANDA'S CAR - DAY

Amanda drives through Neil's neighborhood she is bewildered when she sees Neil's car still sitting on the front lawn being showered by the now defunct sprinkler.

AMANDA

What the hell?

EXT. NEIL'S HOUSE - DAY.

Amanda parks, & gets out and goes into the house. The neighbors watch on perplexed.

INTERCUT/ TWO SCENES, DUAL ACTION-

INT.MALL PARKING GARAGE,INT.FRANCESCA'S CAR - DAY

Neil and Francesca are still going at it.

FRANCESCA

So was this on your list of things
to do before you die?

NEIL

No, but it should be.

They continue on kissing passionately.

INT. NEIL'S HOUSE, TV ROOM - DAY.

Amanda walks in discovering Emily and Mike still tapped together on the floor.

AMANDA

Bloody hell.

Amanda rushes over and rips the tape off of Emily's mouth.

INT.MALL PARKING GARAGE, INT.FRANCESCA'S CAR - DAY

Francesca screams with pleasure.

INT. NEIL'S HOUSE, TV ROOM - DAY.

Amanda pulls the tape off of Mike's mouth, he screams. She pulls the pink headphones off of his head. Emily rants.

EMILY

This time Neil has really lost it.
He has just gone too goddamn far.

Amanda tries to lift them both upright, but she is not strong enough and she drops them.

EMILY (CONT.)

Get the scissors in the kitchen.

Amanda rushes to the kitchen.

INT.MALL PARKING GARAGE,

EXT.FRANCESCA'S CAR - DAY

Fogged windows and curious noises come from inside as the car rocks.

INT. NEIL'S HOUSE KITCHEN - DAY.

Amanda furiously searches the drawers for the scissors.

AMANDA
I can't find them.

INT.MALL PARKING GARAGE,INT.FRANCESCA'S CAR - DAY

The wild fun continues.

INT. NEIL'S HOUSE KITCHEN - DAY.

Amanda still searches as Emily calls out to her from the TV Room.

EMILY (O.C.)
Top drawer, next to the fridge.

Amanda finds the scissors and hurries back to the TV Room.

INT.MALL PARKING GARAGE,

EXT.FRANCESCA'S CAR - DAY

Hand prints on the fogged window, the car still rocks.

INT. NEIL'S HOUSE, TV ROOM - DAY

Amanda has returned with the scissors and is cutting Emily and mike loose.

EMILY
He's out of his fucking mind
Amanda.

AMANDA
I know I talked to Dr.Reed, we
don't have much time.

EMILY
I thought you said this new
facility would work out.

AMANDA
Well I guess I was wrong.

Emily pulls free of the tape; Mike still sits with duct tape still covering his chest. He looks at Emily & Amanda.

MIKE

Make it quick.

Amanda & Emily rip the duct tape from off of his chest. He lets out a high final scream.

INT.MALL PARKING GARAGE,INT.FRANCESCA'S CAR - DAY.

Francesca lights up a cigarette.

FRANCESCA

Want one?

NEIL

No thank you, I don't smoke.

FRANCESCA

You'll be dead in a couple hours,
what do you care?

Neil takes the cigarette, Francesca lights it.

FRANCESCA (CONT.)

So who are you?

NEIL

Neil.

Neil looks at his watch.

NEIL (CONT.)

And I have about, 2 hours and 40
minutes.

INT. NEIL'S HOUSE, TV ROOM - DAY.

Emily is getting dressed still ranting to Amanda.

EMILY

We have to get to Sarah.

AMANDA

Okay, Can you and Mike go get her?
I think I know where he is going.

INT. NEIL'S HOUSE, KITCHEN - DAY.

Mike is getting dressed. He notices his wallet is missing.

MIKE

Goddamn it, he took my wallet.

Amanda and Emily enter the kitchen. Mike picks up the gun Emily stops him. Amanda notices a photo on the fridge of Neil in a wheel chair at the docks w/ jack. Amanda pulls the photo off of the fridge.

AMANDA

I think I know where he is going.

Amanda shows the photo to Emily and Mike.

EMILY

The bay.

Amanda and Emily exit Mike stays behind to swipe the gun and sticks it in his pants.

INT.MALL PARKING GARAGE,INT.FRANCESCA'S CAR - DAY.

Neil looks at his watch again.

FRANCESCA

So what else is on your list?

NEIL

Well, I didn't make a list. I'll try and remember that the next time.

They laugh to break the tension.

FRANCESCA

So What's with your wife?

NEIL

What do you mean?

FRANCESCA

Well if these are really your final hours?

NEIL

Why am I here with you instead of my wife?

FRANCESCA

Well?

NEIL

Let's just say she's already moved on.

FRANCESCA

Okay.

NEIL

I want to see my daughter.

FRANCESCA

Daughter? Oh this just gets better.

Francesca starts the car.

EXT. SCHOOL YARD - DAY.

CAPTION:

PM

The gates of Our Lady of Peace, Catholic girls' school have been opened. School has just let out and the kids are free.

INT. FRANCESCA'S CAR - DAY.

Neil looks amongst the children for his daughter. He sees Sarah walking down the street with a group of friends.

NEIL

There she is.

EXT. SCHOOL YARD - DAY.

Sarah walks down the sidewalk with her friends.

EXT. FRANCESCA'S CAR - DAY.

Neil gets out and stands by the car. Sarah spots him and comes running into his arms.

SARAH

Daddy!

They embrace and he picks her up.

NEIL

Angel.

SARAH

Where's mom?

NEIL

She got stuck with Mike. I was going to go on Jack's boat. Do you want to come with me?

Neil puts her down and opens the car door for her.

SARAH

Yeah.

EXT. SCHOOL YARD - DAY.

Mikes truck pulls up around the corner just out of sight of Neil and Francesca.

INT. MIKE'S TRUCK - DAY.

Emily and Mike watch as Neil lets Sarah in the car.

EMILY

There they are.

Mike starts to get out, but Emily stops him.

EMILY (CONT.)

Wait, I don't want to make a scene.
let's follow them.

They watch as Francesca's car pulls away.

INT. FRANCESCA'S CAR - DAY.

Neil pulls the cell-phone out of his pocket. He contemplates while Sarah talks to Francesca.

NEIL (V.O.)

Sunspots. I can't do this I can't tell her I'm going to die in a couple of hours. I have to call Jack. But what about the static, what if I end up cutting my time shorter? I have no idea what this little mess of wires and circuits is doing to my already fading mind. And what of Francesca? God she's beautiful.

SARAH

What's your name?

FRANCESCA

Francesca.

SARAH

You know what I learned today
Francesca?

FRANCESCA
What's that sweetie?

SARAH
I learned Spanish do you want to
hear it?

FRANCESCA
Sure.

SARAH
Se' habla espaniol?

Neil decides to call Jack on the cell-phone. He starts to rub his temples as the phone rings.

EXT. SHIPYARD, BOAT HOUSE - DAY.

The phone rings and jack picks it up.

JACK
Yeah.

INT. FRANCESCA'S CAR - DAY.

Neil starts to feel the pressure on his brain as he talks on the phone.

INTERCUT/PHONE

NEIL
Jack, I'm on my way.

JACK
Yeah, you said that 4 hours ago.

Neil tries to hide the pressure from Francesca and Sarah.

NEIL
I know, I had to pick up Sarah.

JACK
Sarah? Is Emily coming too?

The pressure starts to increase. Neil starts to crack.

NEIL
No! Look just have the boat ready
okay!

Neil's shouting causes the girls to get quiet.

JACK
Okay Neil, calm down.

EXT. SHIPYARD, BOAT HOUSE - DAY.

Jack hangs up the phone. He looks out the window to see Amanda's car pull up.

INT. FRANCESCA'S CAR - DAY.

Neil hangs up the phone. His nose is bleeding and he is sweating. Francesca becomes concerned.

FRANCESCA
Jesus Neil, are you all right?

Neil starts to wipe his nose with his sleeve.

NEIL
Yeah.

FRANCESCA
Glove box.

Neil opens the glove box and pulls out some tissue. He wipes his nose. Sarah becomes concerned.

SARAH
What's wrong, daddy?

NEIL
Nothing sweetie, sit back, do you have your seatbelt on?

Francesca gives Neil a concerning look. Neil looks at his watch.

NEIL (V.O.)
What have I done? Is this it? First sign light headedness. There was nothing about nose bleeds. Second blurred vision. I think it's already happening. It's for real I'm going to die today. Pass out, an anticlimactic death.

Neil turns around to face Sarah.

NEIL
Now Sarah, honey, I want you to know- no matter-

Neil stops lost in his little girls eyes he is unable to tell her the whole truth.

SARAH
What daddy?

Neil snaps back to reality.

NEIL
Nothing, Daddy loves you sweat-
heart.

INT. MIKE'S TRUCK - DAY.

Emily and Mike follow Francesca's car.

MIKE
Where are they taking her?

EMILY
He's going to Jack's. He never took
her on the boat.

MIKE
Emily this is it. This ends today.
I'm not going to let this nutcase
come between us.

EXT. SHIPYARD, BOAT HOUSE - DAY.

Francesca pulls up and parks. Sarah jumps out, Francesca starts to get out, Neil stops her.

NEIL
You don't have to do this.

FRANCESCA
And miss the chance to tell the
story of how I played taxi to a
dying man and his daughter? Not in
a million.

Francesca kisses Neil on the cheek and they get out.

EXT. SHIPYARD, BOAT HOUSE - DAY.

Neil looks over to see Jack. Neil's vision has become a bit blurred. He can only make out moments of focus, to see that Jack and his son are on the boat still tied to the dock. Jack is waving at them.

FRANCESCA
Is that your friend?

Neil waves to Jack and his son on the boat.

NEIL

Yeah.

Sarah takes her father's hand and starts to lead him down the pier. Francesca follows, catches up and takes his other hand. Together they escort him down the pier and towards Jack's boat.

NEIL (V.O.)

What's going on? It's not 6 o'clock yet. I don't understand it hasn't been 8 hours!

Neil looks at his watch, his vision is becoming more blurred by the minute. He is having more trouble keeping things in focus.

NEIL (V.O.)

It's only 4 o'clock, what's wrong? I have 2 more hours!

They pass the boathouse. Neil stumbles over his feet, Francesca holds him up. Jack jumps out of the boat and on to the pier.

FRANCESCA

Neil.

SARAH

Daddy?

Jack starts toward them. Neil gains his composure for a moment.

FRANCESCA

Neil are you all right?

Amanda steps out of the boathouse behind them. Before Neil can answer Francesca Amanda speaks.

AMANDA

There's nothing wrong with him.

Jack stops. Neil and Francesca stop. Sarah goes running to Amanda.

SARAH

Aunt Mandy!

Francesca looks at Neil. He turns and continues on toward Jack. Francesca is left to wonder what the truth is.

NEIL

I'm finally here Jack. Sorry I lost the beer.

Neil is losing it.

JACK

Now hold on Neil.

NEIL

No, no way Jack let's set sail.

Amanda calls out to Neil in a stern voice.

AMANDA

Neil!

Neil stops and turns to her, He sees Emily and Mike pull up and get out of the truck. Sarah runs to her mom, and Amanda starts toward Neil.

AMANDA (CONT.)

It's over Neil. We need to get you back.

FRANCESCA

Back?

Neil has a flashback of his escape from the hospital.

INT. HOSPITAL - OBSERVATION ROOM -DAY.

Neil sits in shock, he still has the bandage on his head. Dr. reed sits across the room with his head in his hands.

NEIL

No.

DR.REED

Neil I know right now it may seem like nothing more than a bump on the head. However in this case I am concerned about the position and I'm concerned about swelling.

NEIL

No really I think it will be fine.

DR.REED

Now here me out Neil I'm just asking you to stay here one night for routine observation.

(MORE)

DR. REED (CONT'D)

Head injuries can often be unpredictable. There is so much we still don't know about the brain. You may suffer from psychological side effects that have yet to surface.

NEIL

Like what?

DR. REED

Well anything I suppose. Hallucinations, delusions, schizophrenia.

NEIL

Are you sure?

Back to Docks

EXT. SHIPYARD, BOAT HOUSE - DAY.

Neil's nose starts to bleed.

NEIL

No.

FRANCESCA

Neil?

Neil tries to focus on Amanda, and Francesca. He turns to Jack and sees the ocean horizon. He turns back around to see Mike, Emily and Sarah. His head is spinning his ears ringing.

AMANDA

Come on Neil. It's over.

NEIL (V.O.)

No.

Neil looks at Francesca with a bloody nose and a glazed look in his eye. Neil must accept his fate.

NEIL (TO FRANCESCA)

I'm sorry.

Neil passes out, collapsing onto the dock. Francesca and Jack run to him. Sarah screams.

NEIL (V.O.)

I like to believe that anyone can choose what life they live. And if that is true, then why did I choose this one?

BLUR OUT OF FOCUS, FADE TO BLACK .

(OPTIONAL)

INT. OBSERVATION ROOM, INSANE ASYLUM.

Neil sits quietly mumbling to himself at a table with an unfinished puzzle. We pull out to reveal Amanda standing just outside the room talking with the Dr.Reed.

DR.REED

Ms.McKean this is the third time this month. If Neil even attempts to escape again. I'm sorry but I will have no choice but to refer you to another facility. A facility better suited for handling individuals like your brother. I'm afraid Neil continues to suffer from a deep social delusion and blatant disregard for reality. He seems to be stuck in a sort of heavy psychological loop. His mind has become snagged in time. He is reliving a single event over and over maybe real, or imagined. In any case, I am afraid the cause continues to elude us, as well as a cure. I'm sorry.

CUT TO BLACK-