

"DOUBLE VISION"

Story Outline
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Nov 18, 2004

When you stop to think about it, with all the danger in the world today, it's a miracle any of us make it home in one piece. Is our time of death pre-ordained, with fate dealing us a series of seeming coincidences that lead only one place? Or can Johnny, with a glimpse of fate's hand, tip destiny in a new direction, saving a life, or perhaps the world.

Johnny's ability to alter fate will be put to the test when he meets a young woman with psychic abilities of her own, who unlike Johnny, embraces her power, using it to live life to the fullest, with an almost reckless abandon.

What frees her to live like this is the certain knowledge of the place and manner of her death: since she was a child she's had a recurring vision of her dying, gasping her last breath in the desert outside of Las Vegas. The power of the vision has convinced her that she hasn't long to live. She's tried everything to change the vision, but it just becomes clearer, more frequent. So much so, she has given up fighting, and after this last fling with life, she is going to Las Vegas to face her fate.

What happens when two psychics cross visions, throwing the cosmic clock for a loop. Can Johnny save this beautiful, mysterious, ill-fated woman? Are some things just meant to be? Or is fate operating on another level altogether, with Johnny working a small miracle even he will never know about?

And what's up with this psychic hottie addicted to danger?

TEASER

*It was supposed to be a quiet weekend, but Johnny is drawn to Boston by a vision. A runaway subway train blows through a station, and when the crowd panics, a kid falls in front of the speeding train. Johnny races to Boston, rushes to the platform in the nick of time, finds the kid in the crowd, manages to grab him just as the crowd crushes forward and we hear the squeal of brakes. Johnny braces against the crowd, hanging onto the kid, afraid they'll both be shoved onto the tracks --- but the train screeches to a stop twenty yards short of Johnny -- it never would have hit the kid. What just happened doesn't jibe with Johnny's vision. *But that's not possible.**

He watches as terrified but relieved passengers pour out of the train, many of them crowding around a pretty young woman, about twenty five, trying not to be noticed -- but she's being hailed by witnesses as a hero of some kind. Apparently, when the engineer had a heart attack she stepped in and found the emergency brake in time to avoid a disaster. A few seconds later and they might have derailed in the station. "It was like she *knew* it was going to happen" says a grateful passenger.

Johnny studies the girl, and they exchange the quickest glance before she disappears into the crowd, avoiding rescued passengers and the police.

Who the heck was that?

He tries to follow her, but Johnny loses her in the crush of people. Confused, Johnny gives up and exits, but the camera lingers for a beat too long until we notice a non-descript SALESMAN, carrying a large stuffed teddy bear, standing among the rescued passengers. Hmmm.

END TEASER

ACT ONE

Heading home, Johnny gets another vision. He brushes up against a STRANGER and sees the man robbing a mom and pop grocery store. Great. Pretty soon he'll need a cape and mask. Johnny follows the would-be robber into the store, ready to do battle, but again, he's beaten to the punch, by *that same woman*. She bashes the robber from behind with a bottle of wine and ducks out the backdoor before the grateful owner can even say thanks.

Johnny pursues her out the back into the alley, but once more she disappears before Johnny can talk to her. This time though, they get a good look at each other.

Meanwhile, back inside the store, the entry bell dings and in walks the Salesman with the teddy bear, unaware that he nearly stumbled in on a robbery in progress.

Back in the alley, Johnny gets a vision off something the mystery woman touched that gives him a clue he can use to follow her. But, being a psychic herself, she knows he's following her, and a psychic game of cat and mouse begins. A real fun, mind twister chase sequence.

Johnny eventually follows her to a five star restaurant at a fancy hotel. As he pokes around, he's informed that his table is ready, apparently he has a reservation! Somebody

knew he was coming. He's led to his table, where the mystery woman waits, a mischievous smile on her face.

Her name is Lana. And yes she's a psychic, burdened like Johnny with the ability to see emotionally charged events, but in her own unique way.

They have this incredible dinner, where vision and reality blur as they trade back stories. We find out she's had her visions since she was a little girl. In a flashback/vision, we see when Lana was five years old, she stumbled onto a swarm of bees and was stung hundreds of times, putting her into a state of anaphylactic shock from which she shouldn't have survived. By some miracle she did survive and soon after she recovered she began to experience the visions that would come to define her life. The only other lingering effect of the bee attack is her extreme allergy to anything related to bees, so she always carries an epi-pen with her in case she's stung again.

Her visions are much more second nature to her than Johnny's are to him; she's got twenty-plus years experience with them. Where Johnny's visions are objective views of a reality, her visions are much more intuitive, more dreamlike and metaphorical. The sometimes surreal imagery of her visions are her brain's way of presenting knowledge imparted to her when she touches psychically charged people or objects. They contain flashes of reality, but are more puzzles that need to be solved.

And oh yeah, she can fly in her visions, moving about like she was weightless in a lucid dream. Her movements through her visions have a lyrical, almost martial arts quality, like something from "The Matrix" -- but she moves to observe, not fight.

Johnny brings her up to speed on the last three years of his life, leaving out some of the more apocalyptic details.

As the third bottle of wine is opened, the talk turns to fate, as they both begin to wonder, what brought them here, to this moment. Coincidence? Or does fate have something more in store for them.

The restaurant is closing up around them. Johnny hails her a cab, and they promise to stay in touch. A kiss seems imminent, but Johnny hesitates. She wonders...

"What? Is something wrong?"

"Aren't you afraid what might happen if we kiss?"

"Aren't you afraid what might not happen if we don't?"

They kiss. All hell breaks loose in a double whammy vision. He sees her recurring vision of her death.

She sees his vision of Armageddon.
When the kiss is broken, she flees, terrified.

END ACT ONE

ACT TWO

Johnny tries to find Lana, retracing his steps, working hard to spark a vision that might lead to her, but to no avail. Finally he has no choice but to give up and decides to head back home. He gets all the way to the airport, and is about to get on his plane, when a *new vision* turns him around. Three twelve-year-old kids joyriding in a car are going to run a red light and be T-boned by a taxi. In the vision he sees the house where the kid driver steals his mom's car. (Maybe he touches the parents as they are about to get on a plane?)

Johnny arrives at the house in question, just in time to see the kids backing out of the driveway. He's only a little surprised when he sees Lana is there first, stopping the car in the street, leaning in the window to talk to the boys, telling them to hand over the keys and she won't tell their mom. She sees Johnny, and waves to him. The kid driver uses the moment's distraction to hit the gas and blow out of there, driving in a panic. Ooops. She chases the car, but they get away. Johnny pulls up in his car, having seen what happened. He has a general idea where the kids are headed, and off they go in pursuit.

They chase down the kids and pull up alongside, trying desperately to get them to stop before they ram that truck. Comparing visions, they argue about what to do, Johnny finally taking a leap of faith to do what Lana feels is there only chance. At the last minute, Johnny pulls in front of the kids and slams on his brakes, hoping the momentum of the kid's car doesn't carry them all in front of the looming taxi.

The taxi misses them by a few feet, blasting its horn. Unseen by Johnny and Lana, as the taxi continues on, we get a glimpse of the passenger in the backseat: it's the Salesman again, his teddy bear propped up on the seat next to him. We're starting to wonder what's in that bear.

After the minor accident is dealt with and the kids turned over to a responsible adult, Johnny gets Lana alone.

She's afraid of him. She wants to know what the horrible vision she saw when she touched him was. He tells her about Armageddon, being as vague as possible, but none of it puts her mind at ease.

Johnny has a few questions of his own. He saw a disturbing vision of her as well. He saw Lana gasping for her last breath of air in this odd desert panorama somewhere outside of Las Vegas, at sunset, the lights of the strip visible in the background.

Lana is taken aback by Johnny's vision. She's had that vision too, in the form of a recurring dream/vision of her own death that she's had since she was a little girl. The vision used to haunt her. She traveled the world, trying to change her fate, trying to run away from her appointment with destiny - but to no avail. No matter what she did, the vision just kept coming, and lately it's been coming more frequently, with more detail. The terror of it was almost too much to bear. The knowledge of her death was ruining her life.

Finally, she had an epiphany, after risking her life to save a stranger in Hong Kong. She took a risk and nearly died, but miraculously escaped death -- realizing that she lived because it wasn't yet her "time". She accepted the inevitability of her death, and freed herself from dread. She decided to live life to fullest until her time came, and when it did, she was determined to face it head on.

The result has been this incredible journey she's on, which Johnny has now somehow become a part of, where she lives life to the fullest, denying herself nothing, fearing nothing, maximizing the potential of her gift. Living each day as if it might be her last.

She's even bought a ticket to Las Vegas, her way of laughing at the devil.

As she's telling Johnny this, he notices she's bleeding. She must have cut her hand trying to grab onto the car as the kids pulled away from her. She looks at the cut, as a realization dawns on both of them -- in the vision of her death, her hand was bandaged in the same place. Time may be running out.

They decide that fate has brought them together for a reason, and that they are going to stay together until they find out why.

In a romantic montage Johnny tags along on Lana's existential journey, and we get to see a day in her life, watching her embrace her abilities in a way that is eye opening for Johnny. She actually makes this psychic thing look fun.

The day ends back in her hotel room and it becomes clear that one of the things she won't deny herself in these last days is Johnny. The remnants of a room service dinner and

bottle of champagne lead us to the bedroom, where we get a glimpse of some "we're all going to be dead some day" passion, when suddenly...

Ripppp. We were in a vision. A shared vision between Johnny and Lana as they sit exhausted on her couch, fully clothed, barely touching, the room service guy just finishing laying out the dinner.

As soon as the waiter is gone, they laugh and give each other a knowing look. It's as if they've already eaten and made love and now they're too tired to do it all over again.

Exhausted after ten days packed into one, they fall asleep on the couch, fully clothed, the food untouched, yet somehow they seem fulfilled, the vision enough for tonight.

Asleep, Lana has her vision again, this time in full Technicolor intensity. Unfortunately she still dies, but there's one major change in the vision, this time, as she expires with the Vegas skyline behind her, *Johnny is there*.

END ACT TWO

ACT THREE

When Lana wakes up in the morning, she has a small grey streak in her hair, a result of the vision's intensity, and another sign that her death is approaching; she has the same gray streak in her vision.

Johnny convinces her that the reason they have crossed paths must be to save her. After much existential banter, he convinces her that the easiest way to avoid her death is to NOT GO TO LAS VEGAS, but instead to stay right here with him. Eventually she is convinced, her budding relationship with Johnny helping tip the argument in his favor. After all the vision of them together was nice, but she'd still like a shot at the real thing.

In an act of faith in Johnny, she *TEARS UP HER PLANE TICKET TO LAS VEGAS -- triggering:*

A VISION OF THE PLANE CRASHING IN THE DESERT.

After she recovers from the intense vision, they puzzle out it's meaning together and realize that her deciding not to go on the flight must somehow result in the plane crashing.

But how can they be sure? Johnny has an idea.

They go to the airport, where Lana is issued a new ticket. Touching the new ticket triggers another vision -- the plane

lands safely. But when Johnny touches her, he gets a different vision, not of the plane crashing, but a repeat of her death vision. The choice seems clear. Either she goes to Las Vegas to meet her certain death, or somehow the plane crashes killing everyone on board.

Johnny wonders, maybe he should get on the plane instead of her -- he'll have his own vision and be able to intervene, stopping the crash, that must be why they met.

But there are no more tickets for that flight. Luckily, a shlubby gambler who has been standing in the ticket line behind them listening to all this, decides to let Johnny have his ticket, not sure he wants to go to Vegas after all. Atlantic City suddenly looks like a safer bet. The ticket agent issues Johnny the last seat. Lana holds the ticket with him, triggering a vision:

Johnny, without Lana, on the plane as it plummets into the ground.

Okay so that won't work. Lana just has to go. Wait! Johnny has another idea.

Johnny and Lana go to the authorities at the airport. We play this scene as real as possible. What would they do if two passengers came to the airline and said, "Hello, we're two psychics booked on a flight that we both believe will crash. You've got to cancel the flight." As the security people huddle, with no choice but to take this seriously, our view floats to the back of the ticket line, where the omnipresent Salesman stands patiently, the stuffed bear under his arm, wondering what all the hub-ub is about.

END ACT THREE

ACT FOUR

So airport security postpones the flight, emptying the passengers off of the plane while they quietly search the aircraft. Everybody knows Johnny and Lana had something to do with the holdup, but they don't know why. Johnny and Lana try to glean visions off the wary passengers, but get nothing of value, no hint as to why the plane goes down.

Finally, just to be on the safe side, the airline even brings up a whole new plane.

Lana tears up her tickets again, triggering another vision. Again the plane crashes. She and Johnny have no choice but to get on the flight. Whatever happens in Vegas, they'll deal with it when they get there, together.

They get on the flight, all the grumpy passengers giving them the hairy eyeball as Johnny and Lana sit down near the front of the plane. Everybody is starving, so the stewardesses pass out extra peanuts. Johnny and Lana quaff down some nuts and a free drink, catching their breath for the first time.

Before the plane leaves the gate, Johnny gets up to walk the length of the plane, hoping to spark a helpful vision, wanting to be sure there's no surprises. He leaves Lana behind staring out the window, lost in thought, wondering what lies waiting for her in the desert.

Then this funny look crosses her face. A look of confusion. Confusion suddenly gives way to panic, her hand going up to her throat. She's choking. What the hell...? She looks at her drink - no that's not it. Gathering her wits, she rifles around her seat, coming up with the empty bag of peanuts. She looks at the bag, her vision zooming in on a word she missed before she so hungrily ate the contents: HONEY roasted nuts!

Honey? It's those damn bees, coming back to get her. How could she be so...?

It's okay, she has her epi-pen in her carry on, she'll take a shot and be fine -- but as she stands up, she faints, falling in the aisle, oxygen starved.

Meanwhile, Johnny, still moving toward the tail, doesn't notice the Salesman sitting in the back of the plane, having a hard time getting his stuffed bear into the overhead compartment. Just as Johnny is about to touch the salesman, he is distracted by the commotion at the front of the plane. Seeing Lana down, he tries to rush back to her, but passengers and the service cart are blocking his way.

The stewardess and pilot are the first to reach Lana. Very professional, they know what to do, alerting 911 and helping her off the plane onto the jet way where she can get more air.

Lana regains consciousness quickly, but is still unable to breathe or speak, her tongue and throat swollen shut.

Then she notices something that sends her into a swirl of despair: In the jet way, where they laid her out, there is a giant mural of Las Vegas at sunset -- *the same Las Vegas sunset she has seen in the vision of her death*. This is it. She doesn't die in some romantic blaze of existential glory in the Nevada desert; she's going to die here, in front of this faded poster, FROM EATING SOME DAMN HONEY ROASTED PEANUTS!

As she tries to mime her dilemma to the stewardess, Lana accidentally touches the co-pilot who has come out to see what's going on - triggering:

VISION: The co-pilot, alone in the cockpit, locks the cabin door, leaving himself behind the controls. He calmly turns off the autopilot, begs God for forgiveness, and in a suicidal act of madness, plunges the 747 into a dive from which it will not recover.

Lana comes out of the vision, eyes wide in terror, starved for oxygen and unable to speak, powerless to do anything about what she just saw.

Finally Johnny reaches her side, but she's beginning to slip back into unconsciousness. The paramedics are still minutes away. In a last ditch effort, Johnny looks into her eyes and takes her hand, triggering a vision - one of HER STYLE visions, flying him back onto the plane to show him something. He's clumsy compared to her, but the vision works, revealing the epi-pen to him.

He races back onto the plane, finds the epi-pen, and returns to administer it just as Lana begins slipping away. The adrenaline works like a kick from a mule, snapping Lana back to consciousness. Immediately Lana begins fighting to communicate with Johnny, who thinks the crisis has been averted.

The paramedics finally arrive, so the pilot decides to go ahead with the flight, leaving Johnny and Lana behind. They've already delayed the flight two hours, and the other passengers are starting to mutiny.

Hearing that the plane is going to leave without them, Lana summons all her strength to reach out and grab the co-pilot as he starts to leave, while she still hangs onto Johnny with her other hand.

The vision of the co-pilot crashing the plane arc's right through Lana and into Johnny, who suddenly understands what she's been struggling to tell him since she regained consciousness.

Johnny confronts the co-pilot, who panics when he realizes somebody knows his inner most thoughts. He makes a run for it, shoving past the confused pilot before he is tackled by airport security. (Maybe I can make this a little more dramatic run and jump, with Johnny stopping the co-pilot from one last crazy attempt at killing himself)

Later, after the co-pilot has been taken away and the rest of the passengers have finally left on another flight, Johnny and a recovered Lana talk, wondering what all this

means. In one way, Lana feels as though a giant burden has been lifted from her, her own death no longer haunting her - but on the other hand, Johnny's vision of Armageddon doesn't exactly leave her feeling all is right with the world. Johnny tells her there's plenty of time to worry, as far as he can tell, the world doesn't end for another ten years or so.

So what about them? What future is there for two psychics who cross in the night?

Right now, Lana needs to figure out what to do with the rest of her life, a life she wasn't counting on. And both of them agree that's something she needs to figure out on her own.

So they decide to part company, going their separate ways for now, but knowing they will surely see each other again. Fate is not done with them yet. Not by a long shot. We leave them wondering aloud what giant cosmic reason brought them together...

... then in a final coda, we as the audience get to see the answer that Johnny and Lana will never know, the reason fate has gone to all this trouble...

A taxi pulls up in front of a small suburban home, and our non-descript Salesman gets out, walking up to the front door where he's met by an ecstatic little girl, the recipient of the stuffed animal, and his wife, glad to see him home safe.

THE END