

TSA Screenplay V\_1.1.2

By

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ACT ONE -

(All dialog is silent in this  
Act. The written dialog will  
not be heard.)

1 ACT ONE - MAN I

1

Sirens are heard faintly.

Music begins, likely *Ave Maria* by Bach/Gounod.

FADE FROM BLACK TO A SHOT OF A MAN:

The MAN is working.

SHOT CHANGES TO A CLOSE-UP ON THE PHONE WITH THE MAN IN THE  
BACKGROUND:

The phone rings.

SHOT CHANGES TO A CLOSE-UP ON THE MAN WITH THE PHONE IN THE  
BACKGROUND:

The MAN looks at the phone.

The MAN picks up the phone.

MAN

Yes?

Chatter can be heard from the phone.

His face falls.

Music volume increases.

2 ACT ONE - ALICE I

2

THE CAMERA FOLLOWS THE AMBULANCE, FROM BEHIND:

The ambulance is driving, sirens blaring.

3 ACT ONE - MAN II

3

CAMERA IS FIXED AND PIVOTS TO KEEP THE MAN IN THE CENTER OF  
THE SHOT:

The MAN rushes from his house into a car.

SHOT CHANGES TO A FULL VIEW OF THE MAN'S FACE IN THE CAR.  
THE CAMERA IS COMPLETELY FIXED:

The MAN looks worried.

4 ACT ONE - ALICE II 4

CAMERA IS FIXED AND PIVOTS TO KEEP THE AMBULANCE IN THE CENTER OF THE SHOT:

It pulls into the driveway of a hospital which is clearly labeled "Hospital".

SHOT CHANGES TO A CLOSE-UP OF THE HOSPITAL SIGN:

5 ACT ONE - MAN III 5

SHOT IS FILMED FROM THE PASSENGER SEAT:

The MAN looks tense.

SHOT CHANGES TO THE MAN'S POINT OF VIEW, HE LOOKS AT A SPEED LIMIT SIGN:

The sign reads 50 MPH.

SHOT CHANGES TO A VIEW OF THE SPEEDOMETER:

It reads 60 MPH and is rapidly increasing.

The pace of the music quickens.

6 ACT ONE - ALICE III 6

SHOT KEEPS CONSISTENT DISTANCE FROM A GURNEY THE CAMERA IS CLOSE TO THE FLOOR:

The gurney races forward.

The gurney turns around a corner

7 ACT ONE - MAN IV 7

SHOT IS LOOKING FORWARD FROM THE MAN'S CAR:

The car is approaching an intersection.

SHOT IS AGAIN FILMED FROM THE PASSENGER SEAT:

The MAN looks grim.

CAMERA TRACKS THE TRAFFIC LIGHT:

(CONTINUED)

It turns from green to yellow and from yellow to red.

SHOT IS FILMED FROM THE PASSENGER SEAT:

The MAN looks determined.

CAMERA TRACKS THE NOW-RED TRAFFIC LIGHT:

It passes overhead as the car crosses the intersection.

8 ACT ONE - ALICE IV 8

SHOT VIEWS THE GURNEY FROM THE SIDE, ONLY THE FLOOR AND LOWER WALL ARE SEEN ORIGINALLY:

The gurney is not longer moving. The camera rises to see a sign above the gurney. It reads: Surgical.

9 ACT ONE - MAN V 9

CAMERA IS FIXED AND PIVOTS TO KEEP THE MAN'S CAR IN THE CENTER:

The MAN drives toward the camera and turns into an open parking spot.

CAMERA FOLLOWS THE MAN:

The MAN bursts into the lobby of the hospital.

10 ACT ONE - ALICE V 10

A SERIES OF SHOTS FEATURING SURGICAL EQUIPMENT

11 ACT ONE - MAN VI 11

CAMERA FOLLOWS THE MAN:

The MAN walks briskly down a hospital hallway.

He turns and comes into a hospital room.

The camera and MAN stop.

The music reaches a pause.

12 ACT ONE - BOTH I 12

CAMERA CHANGES TO THE OTHER SIDE OF THE MAN, POINTING AT THE FLOOR:

THE CAMERA RAISES:

A bandaged figure (ALICE) on the bed is revealed. It is connected to tons of tubes. A doctor hovers over it.

A CLOSEUP ON THE MAN'S FACE IS SHOWN:

The MAN looks horrified.

MAN  
Alice!?!?

THE CAMERA RETURNS TO BEHIND THE MAN:

He rushes over to her.

The DOCTOR who is on the other side of the bed looks up from his clipboard and sadly walks out.

13 ACT ONE - BOTH II 13

A SERIES OF SHOTS LOOKING AT THE MAN CARESSING ALICE FROM VARIOUS ANGLES:

14 ACT ONE - BOTH III 14

CAMERA SWITCHES TO THE MAN TALKING TO THE DOCTOR OUTSIDE THE ROOM, THE CAMERA FACES THE DOCTOR:

DOCTOR  
She has snapped three vertebrae, it is likely that she will be paralyzed from neck-down.

THE CAMERA FACES THE MAN:

He looks horrified.

A MONTAGE OF IMAGES ENTAILING THE REST OF THE CONVERSATION:

The DOCTOR shows something on his clipboard. The MAN and DOCTOR talk. The MAN weakly shakes the Doctor's hand. The DOCTOR leaves.

The MAN looks behind him, through the door at ALICE. ALICE comes into focus.

15 ACT ONE - BOTH IV 15

A MONTAGE OF IMAGES SHOWING THE PASSING OF TIME, THE CAMERA REMAINS FIXED:

The MAN sits mainly beside ALICE's bed, but occasionally walks out or around the room. Perhaps a NURSE comes in to close the curtains or check the IV. ALICE remains perfectly still.

16 ACT ONE - BOTH V 16

CAMERA LOOKS FROM BEHIND THE MAN AT ALICE:

ALICE opens her eyes.

CLOSEUP ON THE MAN'S FACE:

MAN  
Alice!?!?

CAMERA SWITCHES BACK:

Alice's eyes crinkle slightly at the sight oh him.

Then she realizes her predicament, she looks around wildly, moving every muscle that she still has control over.

CLOSEUP ON THE MAN'S FACE:

He looks terribly sad.

CAMERA SWITCHES BACK:

The breathing machine makes Alice speak intermittently.

ALICE  
Can't ... move my ... can't move  
... anything ...

CLOSEUP ON THE MAN'S FACE:

The man looks even sadder.

CAMERA SWITCHES BACK:

The man reaches over and brushes her hair slightly.

CLOSEUP ON THE MAN'S FACE:

(CONTINUED)

MAN  
Honey, you're paralyzed.

CAMERA SWITCHES BACK:

They both collapse into tears.

17

ACT ONE - BOTH VI

17

A MONTAGE OF SHOTS TAKEN WITH SUCCESSIVELY GREATER DISTANCE  
AWAY FROM ALICE, LIKE A NON-SMOOTH ZOOM:

Meanwhile, the MAN and ALICE remain in the same positions.

FADE TO BLACK:

ACT TWO -

(Dialog will likely be heard.)

18

ACT TWO - I

18

TEXT APPEARS ON BLACK:

It reads: 'Five Weeks Later'.

FADE FROM BLACK TO A SHOT FROM ALICE'S PERSPECTIVE:

The MAN is spooning a bite of applesauce to ALICE.

A SIDE VIEW BETWEEN ALICE AND THE MAN:

ALICE unhappily accepts the applesauce.

A FACE VIEW ON ALICE:

She flicks her eyes to look at the TELEVISION.

A SHOT OF THE TELEVISION BEHIND THE MAN'S SHOULDER:

The TELEVISION happens to be playing C-SPAN.

On C-SPAN, congressmen debate with the caption: "Euthanasia Bill Continues Through House".

SHOT RETURNS TO THE FACE VIEW ON ALICE:

A refilled spoon bumps into ALICE's mouth. Her eyes flick to it as she notices it. Grumpily, she accepts it.

Her eyes flick back to the TELEVISION.

A SHOT OF THE TELEVISION:

The TELEVISION continues to play C-SPAN.

SHOT RETURNS TO THE FACE VIEW ON ALICE:

Alice still looks at the TELEVISION.

ALICE

Kill me.

A FRONT VIEW OF THE MAN:

He is scraping the last bit of applesauce from the bottom of the tin.

MAN

No, dear.

He makes eye contact with ALICE

(CONTINUED)

MAN  
Besides, it's illegal...

FACE VIEW ON ALICE:

She stares into space for a bit.

Then her eyes flick back to the TELEVISION.

ALICE  
Not for long...

She motions her head.