

RECALL

Intent DAS
Director's Annotated Screenplay
Pre-Production Draft

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Pattern Films
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PREFACE: WHAT THIS DOCUMENT IS

This is not an Execution DAS. An Execution DAS requires actors, locations, and sets – it specifies exact camera positions, blocking, lens choices, and lighting plots.

This is an Intent DAS. It establishes:

- What each scene is FOR – its function in the film's visual and emotional architecture
- How scenes relate to each other – the rhymes, mirrors, and callbacks that create coherence
- The visual grammar – the rules that govern how meaning is communicated through image
- The pattern's manifestation – where and how 1638 appears, and what it means when it does

When locations are scouted and actors are cast, the Execution DAS will flow from this document. Every blocking choice, every lens selection, every lighting setup will be in service of the intent established here.

**For Gene: This document answers "why" before we answer "how."
Read it before questioning any scene's purpose.**

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PART I: VISUAL GRAMMAR

1.1 THE GOVERNING PRINCIPLE

RECALL is a film about perception – specifically, about what it costs to see what others walk past, and what happens when that perception transmits from one person to another.

The visual grammar must therefore accomplish two things:

- Show the audience what Gil sees – the details, the patterns, the things hiding in plain sight
- Track the transmission of perception – from Gil to Elena to Destiny to the audience

Every camera position, every lighting choice, every composition answers the question: Who is seeing, and what are they seeing?

1.2 THE FOUR MODES OF SEEING

The film operates in four distinct visual modes. These correspond to four different relationships between character and environment – and four ways the camera can tell the truth.

MODE A: OBSESSION

Visual signature: Single-source lighting. Darkness surrounding a pool of focus. Close angles. The world reduced to the object of attention.

Used for: Gil at the wall. Gil examining documents. Gil measuring. Any moment where a character has narrowed their vision to a single point.

What it communicates: The cost of seeing. The tunnel. The way obsession excludes everything else – including the people who love you.

Key scenes: 1 (The Wall), 7 (Gil's Office), 26 (The Discovery), 32 (The Evidence)

MODE B: INSTITUTIONAL

Visual signature: Overhead fluorescent lighting. Flat, even illumination that eliminates shadow. Wide angles that emphasize the geometry of rooms. Characters as figures within systems.

Used for: Council chambers. The clinic. Municipal offices. Any space where bureaucracy operates.

What it communicates: The system's indifference. The way institutions flatten individuals into functions. The ugliness of power that doesn't need to hide.

Key scenes: 5 (The Installation), 23 (Council Meeting), 28 (Emergency Session), 38 (Marlene Valdez), 51 (State Report)

MODE C: PERCEPTION

Visual signature: Golden hour. Natural light. Stillness. Characters paused in recognition. The moment before understanding becomes permanent.

Used for: Bank steps. Destiny's apartment steps. Elena's basement. Any moment where a character crosses from not-seeing to seeing.

What it communicates: The threshold. The instant when reality shifts and cannot shift back.

Key scenes: 14 (Bank Steps), 17 (Elena's Basement), 56 (The Steps)

MODE D: DOMESTIC

Visual signature: Warm single-source lighting – practical lamps, kitchen lights, television glow. Intimate framing. The geometry of lived-in spaces.

Used for: Wade's house. Destiny's apartment. The Desert Freeze. Spaces where people try to be normal, where private life happens.

What it communicates: What's at stake. The ordinary life that conspiracy thinking destroys, or that corruption protects.

Key scenes: 11 (Wade's House), 12 (Destiny's Apartment), 13 (Desert Freeze), 15 (Wade's House – The Weight)

1.3 THE VISUAL HIERARCHY

Objects in frame carry meaning. The visual hierarchy establishes which objects matter and how they should be weighted:

- TIER 1 (Always visible when present): Rosa's photograph. The Geiger counter labeled ROSA. The CLAIM DENIED letter (#1638).
- TIER 2 (Foregrounded when relevant): The legal pad showing "42". The invoices. The map with pins and string.

- TIER 3 (Background texture): Municipal forms. Permit applications. The detritus of investigation.

The wall is a character. It grows through the film. By the final scene, it should feel like an altar – the physical manifestation of Gil's consciousness.

1.4 THE ASPECT RATIO

2.39:1 (Scope). The width emphasizes landscape, documents, the wall. It also isolates characters in their own zones of frame – Gil on one side, documents on the other, the distance between them visible.

The ratio creates negative space that feels like pressure.

PART II: THE PATTERN'S MANIFESTATION

2.1 WHAT 1638 IS

1638 is:

- Rosa's RECA claim number (#1638)
- The case that was denied four times
- The invoice anomaly (\$16,380)
- The permit number (2024-1638)
- The distance along the baseline (16.38 miles)
- The equation: $1638 \div 43 = 38 \text{ r } 4$

The pattern is real. The question is whether seeing it helps or destroys the person who sees it.

2.2 WHERE 1638 APPEARS

The number appears throughout the film, sometimes obviously, sometimes hidden:

- Scene 1: The CLAIM DENIED letter, case #1638
- Scene 1: Index card – "16.38 miles"
- Scene 7: The invoice – \$16,380.00
- Scene 26: Permit #2024-1638
- Scene 32: Storage unit combination – derived from 42×39
- Scene 58: The equation completed – $1638 \div 43 = 38 \text{ r } 4$

The audience should be able to find additional instances on rewatch. The pattern is there for those who look.

2.3 THE WALL AS ALTAR

The wall in Gil's trailer is not decoration. It is the film's central visual object – a physical manifestation of obsessive pattern recognition.

It grows through the film:

- Scene 1: Established. Dense but contained.

- Scene 16: Earthquake damage – papers scattered, Rosa's photo fallen
- Scene 19: Rebuilt, reorganized, more connections visible
- Scene 58: Complete. The equation at center. The wall as finished work.

2.4 THE EQUATION AS RESOLUTION

$$1638 \div 43 = 38 \text{ r } 4$$

This equation appears incomplete throughout the film. Gil writes "1638 ÷ 43 =" on an index card in Scene 1, but never finishes it. The equation is completed only in Scene 58.

The remainder (4) is never explained. It doesn't need to be. The pattern doesn't resolve into clean meaning – it resolves into the recognition that patterns exist.

2.5 WHAT'S UNDER THE FLOOR

The film's final revelation: the foundation fill sand came from the Trinity settling ponds. Seventy years ago, contractors used radioactive sand as cheap fill for the baseline houses. The injection wells cracked the slabs. The cracks let the radiation up.

This is revealed in Scene 55 (Destiny's Arrival) and confirmed in Scene 58 (The Fourth Wall) when the camera descends through the floor into the crawlspace, and the Geiger counter clicks.

The horror is present tense. Gil has been living on it the entire time.

PART III: SCENE RELATIONSHIPS

3.1 THE RHYME STRUCTURE

Scenes rhyme. Certain compositions, framings, and moments are designed to echo each other – creating visual connections that reinforce thematic connections.

There are two types of rhyme:

- PRIMARY RHYMES: Exact compositional matches with changed meaning
- SECONDARY ECHOES: Similar framing or visual motifs that connect scenes

3.2 PRIMARY RHYMES

Scene 14 (Bank Steps) ↔ Scene 56 (The Steps)

Same golden hour light. Same composition – character on steps, camera low. Scene 14: Destiny sees her father humiliated, sees a crack she dismisses. Scene 56: Destiny sees a crack at her own apartment and cannot dismiss it. The transmission is complete.

Scene 1 (The Wall – Opening) ↔ Scene 58 (The Fourth Wall – Closing)

Same location, same framing. Scene 1: wall dense but equation incomplete. Scene 58: wall rebuilt, equation at center, complete. Gil's eyes find the camera. The wall has been answered; the question passes to us.

Scene 5 (Installation) ↔ Scene 52 (Resignation)

Same council chamber. Scene 5: Gil sworn in, "43 votes" announced. Scene 52: Wade resigns, the system cracks. The institution that consumed Gil now consumes Wade.

Scene 17 (Elena's Basement) ↔ Scene 58 (Crawlspace)

The crack as motif. Elena's basement crack is where the investigation becomes physical. The crawlspace under Gil's trailer is where the answer was all along.

3.3 SECONDARY ECHOES

- The legal pad: Sandra's "42" (Scene 5) ↔ election certification "42" crossed out (Scene 58)
- The invoice: \$16,380 discovered (Scene 7) ↔ still unexplained (Scene 58)
- The Geiger counter: labeled ROSA (Scene 1) ↔ clicking in crawlspace (Scene 58)
- Rosa's photograph: cracked glass (Scene 1) ↔ fallen in earthquake (Scene 16) ↔ restored to wall (Scene 58)

PART IV: LIGHT LOGIC

4.1 THE FOUR LIGHTS

OBSESSION LIGHT: Single source, hard shadows, amber/warm. The lamp in Gil's trailer. Darkness eating the edges.

INSTITUTIONAL LIGHT: Overhead fluorescent, flat, greenish. The council chamber, municipal offices. No shadows, no escape.

PERCEPTION LIGHT: Golden hour, natural, directional. The bank steps, Destiny's apartment steps. The light of transformation.

DOMESTIC LIGHT: Practical sources, warm but soft. Kitchen lights, living room lamps. The light of ordinary life.

4.2 LIGHT TRANSITIONS THROUGH THREE ACTS

ACT ONE: Primarily Institutional and Domestic. Gil enters the system. The lighting is flat, bureaucratic, normal.

ACT TWO: Obsession light takes over. As Gil's investigation deepens, single-source lighting dominates. The world narrows.

ACT THREE: Perception light breaks through. Golden hour returns for the steps scene. The transmission happens in natural light – the truth seen clearly.

FINAL SCENE: Return to Obsession light, but now we know what's underneath. The Geiger clicks in darkness.

PART V: COMPOSITIONAL PRINCIPLES

5.1 CAMERA AS MORAL POSITION

The camera is never neutral. Its position implies judgment.

- LOW ANGLE on institutions: They loom over us.
- EYE LEVEL with Gil: We are with him, not above him.
- HIGH ANGLE on documents: We look down at evidence, examining.
- STATIC on the wall: We contemplate. The wall does not perform for us.

5.2 THE DOWN-LOOK

A specific compositional motif: characters looking down at the ground, at floors, at foundations. This recurs throughout:

- Elena looking at her basement floor (Scene 17)
- Gil looking at the linoleum in his trailer (Scene 55)
- Destiny looking at her apartment steps (Scene 56)
- The camera itself looking down into the crawlspace (Scene 58)

The down-look is the film's visual thesis: what's underneath matters.

5.3 THE FOURTH WALL

Gil breaks the fourth wall once, in Scene 58.

This is not a wink. It is not clever. It is the final transmission – the pattern passing from Gil to the audience.

His gaze must DRIFT to the camera, not snap. He has been looking at the wall; his eyes find us as if we were another pattern to recognize.

"Forty-three." Pause. "Or forty-two. Depending on who you ask." Pause. "Did you see it?"

He does not wait for an answer. He turns back to the wall. The question hangs.

PART VI: SCENE-BY-SCENE INTENT

All 58 scenes with function, visual mode, key images, relationships, and what must not happen.

ACT ONE

SCENE 1: THE WALL

INT. GIL'S TRAILER - NIGHT

FUNCTION: Establish Gil, establish the wall, establish the obsession. Plant the Geiger counter, Rosa's photograph, the CLAIM DENIED letter.

VISUAL MODE: Obsession (single source - the lamp)

KEY IMAGES:

- The wall - dense with documents, string, pins
- CLAIM DENIED letter, case #1638, at center
- Rosa's photograph with cracked glass
- Geiger counter labeled ROSA on shelf
- Index card: "16.38 miles"
- Index card: "1638 ÷ 43 =" - incomplete
- Gil's coffee cup - cold, forgotten

RELATIONSHIPS:

- Rhymes with Scene 58 (wall complete, equation complete)
- The Geiger counter planted here pays off in Scene 58
- Rosa's photograph established for earthquake scene (16)

WHAT MUST NOT HAPPEN:

- Do NOT show Gil as "crazy" - show him as methodical
- Do NOT move the camera restlessly - static shots, contemplative
- The wall must feel like years of work, not set decoration

SCENE 2: GIL'S TRAILER — PRESENT

INT. GIL'S TRAILER — NIGHT

FUNCTION: Time jump. Establish that Gil has been elected mayor. The wall has grown. He's trying to be "normal."

VISUAL MODE: Obsession (single source)

KEY IMAGES:

- Same wall, five years more material
- Printout of Destiny's news interview — he unpins it, puts it in drawer
- Index card: "RULES FOR BEING MAYOR" — his attempt at self-control

WHAT MUST NOT HAPPEN:

- Do NOT explain the time jump with title card — let details communicate

SCENE 3: MORNING — THE DRIVE

EXT. NEW MEXICO HIGHWAY — DAY

FUNCTION: Transition. Gil leaving for his installation.
Establish the landscape.

VISUAL MODE: Transitional (exterior daylight)

KEY IMAGES:

- Gil's truck — old Ford, rust spots, reliable
- The binder on passenger seat
- Rosa's photograph on sun visor
- "Forty-three votes, Mom. Wish me luck."

WHAT MUST NOT HAPPEN:

- Do NOT score this with tension — it should feel like ordinary morning

SCENE 4: AGUAVERDE — ESTABLISHING

EXT. NEW MEXICO HIGHWAY / EXT. AGUAVERDE — MAIN STREET — DAY

FUNCTION: Establish the town. Small, neither dying nor thriving.
The wind.

VISUAL MODE: Transitional (exterior daylight)

KEY IMAGES:

- Water tower: AGUAVERDE — EST. 1923
- Desert Freeze
- Church marquee: "GOD ANSWERS KNEE-MAIL"
- Adobe buildings vs. cinder block — the town's history visible
- The wind along the baseline

WHAT MUST NOT HAPPEN:

- Do NOT make the town picturesque — it should feel lived-in, ordinary

SCENE 5: THE INSTALLATION

INT. TOWN COUNCIL CHAMBER - DAY

FUNCTION: Gil enters the system. Establish Wade, Sandra, Dolores. The "43 votes" announced publicly.

VISUAL MODE: Institutional (fluorescent overhead)

KEY IMAGES:

- Wade Sutter administering oath
- Sandra Walsh's legal pad showing "42"
- Dolores knitting in the background
- "Forty-three votes" – Wade says it, we've seen Sandra's "42"

RELATIONSHIPS:

- Sandra's "42" pays off in Scene 58
- Rhymes with Scene 52 (resignation)

WHAT MUST NOT HAPPEN:

- Do NOT emphasize Sandra's "42" with insert shot – let it be visible but not highlighted

SCENE 6: THE HALLWAY

INT. TOWN HALL – HALLWAY – CONTINUOUS

FUNCTION: Gil navigating the institution. Establishing geography.

VISUAL MODE: Institutional

KEY IMAGES:

- Long hallway, fluorescent lights
- Gil moving through with binder

WHAT MUST NOT HAPPEN:

- Keep brief – transitional only

SCENE 7: GIL'S OFFICE

INT. GIL'S OFFICE - DAY

FUNCTION: Gil begins investigating from inside. The \$16,380 invoice discovered.

VISUAL MODE: Institutional → Obsession (as he focuses on the invoice)

KEY IMAGES:

- Municipal office – desk, files, fluorescent light
- Invoice: \$16,380.00
- Gil's recognition – the number

RELATIONSHIPS:

- The invoice anomaly planted here, never resolved

WHAT MUST NOT HAPPEN:

- Do NOT have Gil explain the significance aloud

SCENE 8: THE RECORDS REQUEST

INT. TOWN HALL – RECORDS ROOM – DAY

FUNCTION: Gil requests records. Bureaucratic resistance begins.

VISUAL MODE: Institutional

KEY IMAGES:

- Records room – filing cabinets, boxes, dust
- Clerk's hesitation

WHAT MUST NOT HAPPEN:

- Do NOT make the clerk a villain – she's just doing her job

SCENE 9: WADE'S OFFICE

INT. WADE'S OFFICE – DAY

FUNCTION: Establish Wade as political animal. The tension between Wade and Gil.

VISUAL MODE: Institutional but warmer (Wade has made his office comfortable)

KEY IMAGES:

- Wade's office – more personal than Gil's
- Photos, awards, the appearance of success
- Wade's careful management of Gil

WHAT MUST NOT HAPPEN:

- Do NOT make Wade cartoonishly corrupt – he believes he's protecting the town

SCENE 10: THE PODCAST — GIL RECORDING

INT. GIL'S TRAILER — NIGHT

FUNCTION: Establish Gil's podcast history. His reputation. Why people doubt him.

VISUAL MODE: Obsession (single source — recording setup)

KEY IMAGES:

- Recording equipment
- Gil speaking about patterns
- The wall visible behind him

WHAT MUST NOT HAPPEN:

- Do NOT make the podcast content sound crazy — make it sound obsessive but logical

SCENE 11: WADE'S HOUSE

INT. WADE'S HOUSE - NIGHT

FUNCTION: Wade's private life. What he protects. His wife, his comfort, his complicity.

VISUAL MODE: Domestic (warm practical lighting)

KEY IMAGES:

- Nice house – upper-middle for Aguaverde
- Wade with his wife
- The comfort that corruption buys

WHAT MUST NOT HAPPEN:

- Do NOT show Wade being explicitly evil – show him being human

SCENE 12: DESTINY'S APARTMENT

INT. DESTINY'S APARTMENT – NIGHT

FUNCTION: Establish Destiny's life. Her distance from her father. Her skepticism.

VISUAL MODE: Domestic

KEY IMAGES:

- Small apartment – nurse's budget
- Medical texts, scrubs
- No photographs of Gil visible

WHAT MUST NOT HAPPEN:

- Do NOT establish her as antagonist – she's protecting herself

SCENE 13: DESERT FREEZE — DESTINY AND GIL

INT. DESERT FREEZE — NIGHT

FUNCTION: Father-daughter confrontation. Destiny tells Gil to stop. The pattern is destroying him.

VISUAL MODE: Domestic (fluorescent but warm — ice cream shop)

KEY IMAGES:

- "Home of the Mesa Swirl!" sign
- Destiny in scrubs
- Gil with binder
- Melting sundae — he's not eating
- Her arms crossed, his pleading

RELATIONSHIPS:

- Sets up her arc — from skeptic to believer

WHAT MUST NOT HAPPEN:

- Do NOT make Destiny cruel — she's scared for him

SCENE 14: THE BANK STEPS

EXT. FIRST STATE BANK – DAY

FUNCTION: Gil's public humiliation. Destiny witnesses. The crack in the steps – first appearance of the motif.

VISUAL MODE: Perception (golden hour)

KEY IMAGES:

- Bank steps – concrete, institutional
- Gil being escorted out after causing scene
- Destiny across the street, watching
- The hairline crack in the steps – visible but dismissed
- Destiny's embarrassment

RELATIONSHIPS:

- PRIMARY RHYME with Scene 56 (same composition, different location, different meaning)
- The crack motif begins here

WHAT MUST NOT HAPPEN:

- The crack must be REAL SCALE – hairline, not dramatic
- Do NOT have Destiny look at the crack meaningfully – she dismisses it

SCENE 15: WADE'S HOUSE — THE WEIGHT

INT. WADE'S HOUSE — KITCHEN — NIGHT

FUNCTION: Wade's burden. What he knows. What it costs him.

VISUAL MODE: Domestic (single source — kitchen light)

KEY IMAGES:

- Wade alone in kitchen
- The weight of knowledge
- His wife asleep — he can't share this

WHAT MUST NOT HAPPEN:

- Do NOT add dialogue — this scene is about what Wade can't say

SCENE 16: THE WALL COMES DOWN

INT. GIL'S TRAILER - NIGHT

FUNCTION: The 4.1 earthquake. The wall damaged. Rosa's photo falls. Gil's world physically shaken.

VISUAL MODE: Obsession → Chaos

KEY IMAGES:

- The tremor
- Papers falling
- Rosa's photograph hitting floor – glass already cracked, now fallen
- Gil protecting the photo
- The wall damaged but not destroyed

RELATIONSHIPS:

- The wall damaged here will be rebuilt for Scene 58
- The earthquake connects to injection wells investigation

WHAT MUST NOT HAPPEN:

- The earthquake should feel real – not Hollywood dramatic

SCENE 17: ELENA'S HOUSE — THE BASEMENT

INT. ELENA'S HOUSE — BASEMENT — DAY

FUNCTION: The investigation becomes physical. Elena's basement crack. The first real evidence.

VISUAL MODE: Perception (natural light through crack)

KEY IMAGES:

- The crack in Elena's foundation
- Daylight streaming through
- Gil's measuring, documenting
- Elena watching — her first moment of belief

RELATIONSHIPS:

- The crack motif continues (from Scene 14)
- Rhymes with Scene 58 crawlspace — investigation begins in cracks, ends in crawlspace

WHAT MUST NOT HAPPEN:

- The crack must look structural, real — not horror movie

SCENE 18: ELENA'S HOUSE — THE KITCHEN

INT. ELENA'S HOUSE — KITCHEN — CONTINUOUS

FUNCTION: Elena becomes ally. Her brown water. Her health concerns. The pattern affects real people.

VISUAL MODE: Domestic

KEY IMAGES:

- Elena's kitchen — modest, clean
- The brown water jug — evidence she's been collecting
- Her worry, Gil's recognition

WHAT MUST NOT HAPPEN:

- Do NOT make Elena a victim stereotype — she's been fighting alone

SCENE 19: GIL'S TRAILER — THE PATTERN

INT. GIL'S TRAILER — NIGHT

FUNCTION: Gil rebuilding the wall. Adding Elena's evidence. The pattern growing.

VISUAL MODE: Obsession

KEY IMAGES:

- Wall being reorganized
- New connections visible
- Elena's water samples added

WHAT MUST NOT HAPPEN:

- Do NOT show the wall complete yet — it's still growing

SCENE 20: THE NEIGHBORHOOD MEETING

INT. COMMUNITY CENTER – NIGHT

FUNCTION: Gil's evidence meets public skepticism. The community divided.

VISUAL MODE: Institutional (community center fluorescents)

KEY IMAGES:

- Packed room
- Gil presenting
- Skeptical faces
- Elena supporting
- The community's fear – of being wrong, of being right

WHAT MUST NOT HAPPEN:

- Do NOT make the skeptics stupid – their doubts are reasonable

SCENE 21: AFTER THE MEETING

EXT. COMMUNITY CENTER – PARKING LOT – NIGHT

FUNCTION: Aftermath. Gil's isolation. Elena's commitment.

VISUAL MODE: Transitional (parking lot lights)

KEY IMAGES:

- Empty parking lot
- Gil and Elena
- The cost of belief

WHAT MUST NOT HAPPEN:

- Brief – transitional scene

SCENE 22: THE TREMOR

INT. GIL'S TRAILER - NIGHT

FUNCTION: Another earthquake. The pattern isn't stopping.

VISUAL MODE: Obsession

KEY IMAGES:

- Tremor
- Wall shaking
- Gil's phone: 4:16 AM

RELATIONSHIPS:

- Connects to Scene 27 (The 4.1)

WHAT MUST NOT HAPPEN:

- The tremor should feel ominous, not spectacular

SCENE 23: THE COUNCIL MEETING

INT. TOWN COUNCIL CHAMBER – NIGHT

FUNCTION: Gil brings evidence to council. Wade's resistance. The political battle begins.

VISUAL MODE: Institutional

KEY IMAGES:

- Council chamber – same as Scene 5
- Gil presenting documents
- Wade's careful deflection
- Sandra watching
- Dolores still knitting

WHAT MUST NOT HAPPEN:

- Do NOT resolve the conflict – this is escalation

SCENE 24: THE PARKING LOT

EXT. TOWN HALL - PARKING LOT - NIGHT

FUNCTION: Confrontation outside. Wade warns Gil.

VISUAL MODE: Transitional (parking lot lights)

KEY IMAGES:

- Wade and Gil alone
- The warning

WHAT MUST NOT HAPPEN:

- Do NOT make Wade threatening - he's "concerned"

SCENE 25: THE SECOND BOX OF RECORDS

INT. TOWN HALL – RECORDS ROOM – DAY

FUNCTION: Gil finds more evidence. The permit with 1638.

VISUAL MODE: Institutional → Obsession

KEY IMAGES:

- More boxes
- Permit #2024-1638
- Gil's recognition

WHAT MUST NOT HAPPEN:

- Do NOT have Gil announce the significance – his face tells us

SCENE 26: GIL'S TRAILER — THE DISCOVERY

INT. GIL'S TRAILER — NIGHT

FUNCTION: The pieces connecting. Gil seeing the full pattern.

VISUAL MODE: Obsession

KEY IMAGES:

- Wall with new evidence
- Permit pinned next to invoice
- The pattern becoming visible

WHAT MUST NOT HAPPEN:

- Do NOT explain the pattern aloud

SCENE 27: THE 4.1

INT. GIL'S TRAILER - NIGHT (4:16 AM)

FUNCTION: The earthquake that changes everything. 4.1 magnitude.
The wells.

VISUAL MODE: Obsession → Chaos → Obsession

KEY IMAGES:

- Clock: 4:16 AM
- The tremor
- Phone notification: 4.1 magnitude
- Gil's realization – injection wells

RELATIONSHIPS:

- Triggers the emergency session (Scene 28)

WHAT MUST NOT HAPPEN:

- The earthquake should feel genuinely alarming

ACT TWO

SCENE 28: EMERGENCY SESSION

INT. TOWN COUNCIL CHAMBER – MORNING

FUNCTION: Crisis response. The wells become public issue. Gil's moment.

VISUAL MODE: Institutional

KEY IMAGES:

- Packed chamber
- Elena with brown water jug
- Gil presenting evidence
- Wade trying to control
- The town choosing sides

RELATIONSHIPS:

- The brown water jug from Scene 18 becomes public evidence

WHAT MUST NOT HAPPEN:

- Do NOT resolve the conflict – table the vote

SCENE 29: THE AFTERMATH

EXT. TOWN HALL / INT. GIL'S OFFICE - DAY

FUNCTION: The fallout. Gil has made enemies. But also allies.

VISUAL MODE: Mixed

KEY IMAGES:

- Gil's phone ringing
- Supporters and threats

WHAT MUST NOT HAPPEN:

- Brief - show the division

SCENE 30: DOLORES'S WARNING

INT. TOWN HALL – HALLWAY / STAIRWELL – DAY

FUNCTION: Dolores approaches Gil. She knows something. First hint.

VISUAL MODE: Institutional

KEY IMAGES:

- Dolores without her knitting
- Her hesitation
- "Be careful what you look for"

RELATIONSHIPS:

- Sets up Scene 47 (Dolores's Confession)

WHAT MUST NOT HAPPEN:

- Do NOT reveal what she knows – only that she knows something

SCENE 31: TOMMY'S SECRET

INT. GIL'S TRAILER - NIGHT

FUNCTION: Tommy Benavides brings information. Another piece of the pattern.

VISUAL MODE: Obsession

KEY IMAGES:

- Tommy nervous
- Documents he shouldn't have
- The pattern growing

WHAT MUST NOT HAPPEN:

- Do NOT make Tommy heroic - he's scared

SCENE 32: THE EVIDENCE

INT. GIL'S TRAILER - NIGHT

FUNCTION: Gil processing Tommy's documents. The storage unit mentioned.

VISUAL MODE: Obsession

KEY IMAGES:

- Documents spread on table
- Storage unit reference
- The combination hint - 42×39

RELATIONSHIPS:

- $42 \times 39 = 1638$ - the combination

WHAT MUST NOT HAPPEN:

- Do NOT explain the math aloud

SCENE 33: THE REALITY TEST

INT. DESTINY'S APARTMENT – NIGHT

FUNCTION: Destiny begins her own research. She's checking her father's claims.

VISUAL MODE: Domestic

KEY IMAGES:

- Destiny at laptop
- USGS data on screen
- Her cat Loretta watching
- The beginning of belief

RELATIONSHIPS:

- Her arc from skeptic to believer continues

WHAT MUST NOT HAPPEN:

- Do NOT show her fully convinced – she's still checking

SCENE 34: DESTINY'S CONFESSION

INT. GIL'S TRAILER - NIGHT

FUNCTION: Destiny comes to Gil. She's been researching. She's starting to believe.

VISUAL MODE: Domestic + Obsession (mixed)

KEY IMAGES:

- Destiny at Gil's door
- Her folder of research
- The wall behind Gil
- Their first real conversation about the pattern

WHAT MUST NOT HAPPEN:

- Do NOT make this full reconciliation – she still has doubts

SCENE 35: WADE'S DESPERATION

INT. WADE'S HOUSE - NIGHT

FUNCTION: Wade under pressure. His world closing in.

VISUAL MODE: Domestic

KEY IMAGES:

- Wade drinking
- Phone calls
- His wife's concern

WHAT MUST NOT HAPPEN:

- Do NOT make Wade sympathetic yet – show the pressure

SCENE 36: THE WATER TEST

EXT. ELENA'S HOUSE - DAY

FUNCTION: Official water testing begins. The investigation goes public.

VISUAL MODE: Institutional + Exterior

KEY IMAGES:

- State workers
- Testing equipment
- Elena watching
- Gil in background

WHAT MUST NOT HAPPEN:

- Do NOT show results – tension must build

SCENE 37: THE ANOMALY

INT. GIL'S OFFICE - DAY

FUNCTION: Gil finds another anomaly. The pattern deepens.

VISUAL MODE: Institutional → Obsession

KEY IMAGES:

- More documents
- Another 1638 appearance

WHAT MUST NOT HAPPEN:

- Brief scene – pattern continues

SCENE 38: MARLENE VALDEZ

INT. CLINIC – DAY

FUNCTION: Health impacts become real. Marlene's symptoms. Destiny's world.

VISUAL MODE: Institutional

KEY IMAGES:

- Clinic – fluorescent, institutional
- Marlene as patient
- Destiny as nurse
- The connection Destiny makes – her patient is one of Elena's neighbors

RELATIONSHIPS:

- The pattern affects people Destiny cares for

WHAT MUST NOT HAPPEN:

- Do NOT make the illness graphic – the implication is enough

SCENE 39: DESTINY'S DISCOVERY

INT. DESTINY'S APARTMENT – NIGHT

FUNCTION: Destiny fully commits. She finds something Gil missed.

VISUAL MODE: Obsession (she's caught it)

KEY IMAGES:

- Destiny researching intensely
- Her own wall starting – papers on table
- The transmission happening

WHAT MUST NOT HAPPEN:

- Do NOT make her wall as elaborate as Gil's – it's just beginning

SCENE 40: THE RESULTS

INT. TOWN HALL - DAY

FUNCTION: Water test results arrive. Contamination confirmed.

VISUAL MODE: Institutional

KEY IMAGES:

- Official documents
- The numbers
- Gil vindicated – but at what cost

WHAT MUST NOT HAPPEN:

- Do NOT show celebration – this is grim vindication

SCENE 41: THE PRESS CONFERENCE

EXT. TOWN HALL - DAY

FUNCTION: Public announcement. The town learns the truth.

VISUAL MODE: Institutional + Exterior

KEY IMAGES:

- Press gathered
- Official statement
- Community reaction

WHAT MUST NOT HAPPEN:

- Brief - the news spreads

SCENE 42: THE AFTERMATH

VARIOUS LOCATIONS

FUNCTION: Montage of response. The town processing.

VISUAL MODE: Mixed

KEY IMAGES:

- News coverage
- Residents reacting
- Elena's relief
- Wade's concern

WHAT MUST NOT HAPPEN:

- Keep brief – montage energy

SCENE 43: THE CONFRONTATION

INT. WADE'S OFFICE - DAY

FUNCTION: Gil and Wade face off. The truth between them.

VISUAL MODE: Institutional

KEY IMAGES:

- Wade behind desk
- Gil with evidence
- The power dynamic shifting

WHAT MUST NOT HAPPEN:

- Do NOT have Wade confess – he deflects

SCENE 44: DOLORES'S CHOICE

INT. DOLORES'S HOUSE - DAY

FUNCTION: Dolores deciding. She has information. Will she share it?

VISUAL MODE: Domestic

KEY IMAGES:

- Dolores at home
- Old documents
- Her knitting – the thing she does while thinking

RELATIONSHIPS:

- Sets up Scene 47

WHAT MUST NOT HAPPEN:

- Do NOT reveal what she knows – only that she's deciding

SCENE 45: THE ESCALATION

INT. TOWN COUNCIL CHAMBER – NIGHT

FUNCTION: Political crisis. Calls for accountability.

VISUAL MODE: Institutional

KEY IMAGES:

- Angry residents
- Council overwhelmed
- Wade defensive

WHAT MUST NOT HAPPEN:

- Do NOT resolve – escalation continues

SCENE 46: WADE'S GAMBIT

INT. WADE'S OFFICE - NIGHT

FUNCTION: Wade's last play. Attempting to control the narrative.

VISUAL MODE: Institutional + Obsession

KEY IMAGES:

- Wade planning
- Phone calls
- The desperation

WHAT MUST NOT HAPPEN:

- Do NOT make Wade pathetic – he's still dangerous

SCENE 47: DOLORES'S CONFESSION

INT. GIL'S TRAILER - NIGHT

FUNCTION: Dolores tells Gil the truth. The vote. Forty-two to forty-three.

VISUAL MODE: Domestic + Obsession

KEY IMAGES:

- Dolores without knitting – she's here to confess
- Her confession: "I changed the vote. Forty-two to forty-three."
- Gil's reaction – vindication and confusion
- The wall behind him – the pattern included him

RELATIONSHIPS:

- The "43 votes" from Scene 5 finally explained
- Sandra's "42" was right

WHAT MUST NOT HAPPEN:

- Do NOT make Dolores apologetic – she did it for reasons
- Do NOT have Gil forgive her immediately – he needs to process

SCENE 48: END OF ACT TWO – THE STORM

EXT. AGUAVERDE – NIGHT

FUNCTION: Transition. The storm. Doctrine cards if used.

VISUAL MODE: Exterior – storm

KEY IMAGES:

- Storm over Aguaverde
- The town in darkness
- Nature's indifference

WHAT MUST NOT HAPPEN:

- Brief – transitional

ACT THREE

SCENE 49: THE MORNING AFTER

EXT. AGUAVERDE - DAY

FUNCTION: Storm aftermath. The town changed.

VISUAL MODE: Exterior daylight

KEY IMAGES:

- Storm damage
- Community response
- Gil driving through

WHAT MUST NOT HAPPEN:

- Brief - establishing

SCENE 50: THE CONFRONTATION

INT. WADE'S OFFICE - DAY

FUNCTION: Final confrontation between Gil and Wade. The truth exposed.

VISUAL MODE: Institutional

KEY IMAGES:

- Gil with full evidence
- Wade cornered
- The end of pretense

WHAT MUST NOT HAPPEN:

- Do NOT make this violent - it's about truth, not revenge

SCENE 51: THE STATE REPORT

INT. TOWN HALL - DAY

FUNCTION: Official confirmation. The state's findings. Gil vindicated.

VISUAL MODE: Institutional

KEY IMAGES:

- State officials
- The report
- The numbers confirmed

RELATIONSHIPS:

- Everything Gil claimed, now official

WHAT MUST NOT HAPPEN:

- Do NOT show triumph - the damage is done

SCENE 52: THE RESIGNATION

INT. TOWN COUNCIL CHAMBER – DAY

FUNCTION: Wade resigns. The system cracks.

VISUAL MODE: Institutional

KEY IMAGES:

- Same chamber as Scene 5
- Wade's resignation
- The room's reaction

RELATIONSHIPS:

- Rhymes with Scene 5 – installation/resignation

WHAT MUST NOT HAPPEN:

- Do NOT make Wade's exit dramatic – quiet defeat

SCENE 53: THE PRESS CONFERENCE — WADE

EXT. TOWN HALL — DAY

FUNCTION: Wade's public statement. His version of events.

VISUAL MODE: Institutional + Exterior

KEY IMAGES:

- Wade at microphone
- Press gathered
- His careful words

WHAT MUST NOT HAPPEN:

- Brief — Wade exits the story

SCENE 54: THE CONFESSION

INT. GIL'S TRAILER - NIGHT

FUNCTION: Gil processing. The victory that doesn't feel like victory. Rosa's memory.

VISUAL MODE: Obsession

KEY IMAGES:

- Gil at the wall
- The case "over" – but the wall remains
- Rosa's photograph
- The equation still incomplete
- His exhaustion

WHAT MUST NOT HAPPEN:

- Do NOT show satisfaction – show hollowness

SCENE 55: DESTINY'S ARRIVAL

INT. GIL'S TRAILER - LATER

FUNCTION: Emotional resolution. Father-daughter reconciliation.
The fill sand revelation.

VISUAL MODE: Domestic + Obsession (mixed - warmth returning)

KEY IMAGES:

- Destiny at the door
- The hug - first physical contact in months
- The wall - "It's bigger than I remembered"
- Her apology: "For doubting you. For being embarrassed."
- The clinic funding reveal - she found the pattern too

CRITICAL CONTENT - THE FILL SAND REVELATION:

- Trinity → settling ponds → fill sand → foundations
- "Everything along the baseline. Including this trailer."
- "We're on it right now."
- Gil looking down at the floor
- Destiny following his gaze
- The Geiger counter on shelf, labeled ROSA
- "Mom knew. Mom suspected."

RELATIONSHIPS:

- The fill sand revelation SETS UP Scene 58's crawlspace
- Rosa's knowledge planted - she suspected, couldn't prove
- The horror is PRESENT TENSE - they're on it while talking

WHAT MUST NOT HAPPEN:

- Do NOT rush the fill sand revelation - let it land
- Destiny should look DISTURBED, not satisfied

SCENE 56: THE STEPS

EXT. DESTINY'S APARTMENT BUILDING – DAY

FUNCTION: The transmission completes. Destiny inherits Gil's perception.

VISUAL MODE: Perception (golden hour – IDENTICAL to Scene 14)

KEY IMAGES:

- Destiny approaching her apartment steps – alone
- Same golden hour light as Scene 14
- Same camera angle (different location, same composition)
- Her foot stopping on the second step
- The hairline crack – subtle, real
- Her hand hovering where a rail should be
- She reaches for keys. Stops. Pockets them.
- She turns away from the entrance
- HOLD ON: Empty steps. The crack. She's gone.

RELATIONSHIPS:

- PRIMARY RHYME with Scene 14 (Bank Steps)
- The transmission complete – she sees what he sees
- Cut to: she's asleep on Gil's couch (she couldn't go home)

WHAT MUST NOT HAPPEN:

- Do NOT add dialogue. This scene is SILENT.
- Do NOT show where she goes. The cut to Gil's couch answers.
- The crack must be REAL SCALE – hairline.
- Do NOT shoot at different time of day than Scene 14.
- She must not cry. She must not look at the camera.
- She sees – and cannot enter her own home.

SCENE 57: DESTINY LEAVES

INT. GIL'S TRAILER - DAY

FUNCTION: Destiny's departure. She's leaving Aguaverde. The curse transmitted.

VISUAL MODE: Domestic + Obsession

KEY IMAGES:

- Destiny with bag packed
- Her apartment key on the table – she can't go back
- Gil's acceptance
- "I can't go back there. The steps. The cracks. I see them everywhere now."
- "That's your inheritance to me."

RELATIONSHIPS:

- The apartment key becomes relic in Scene 58
- "Inheritance" – the transmission complete

WHAT MUST NOT HAPPEN:

- Do NOT make this angry – it's sad but necessary
- She's not rejecting him – she's accepting what he gave her

SCENE 58: THE FOURTH WALL

INT. GIL'S TRAILER - NIGHT

FUNCTION: Resolution. The equation completed. The question passed to the audience. The final reveal.

VISUAL MODE: Obsession → Fourth Wall → Descent

TITLE CARD: THREE WEEKS LATER

KEY IMAGES:

- The couch empty – uninhabited, no blanket, no pillow
- Destiny's apartment key on table – untouched, a relic
- Gil at the wall – rebuilt, the equation now at center
- $1638 \div 43 = 38 \text{ r } 4$
- The election certification: Sandra's "42" crossed out, "43" written above
- Gil's thumb rubbing the crossed-out number – trying to erase it
- Rosa's photograph
- The photograph dated 2038 – still unexplained, still pinned
- The \$16,379 invoice – off by one, never understood

THE FOURTH WALL BREAK:

- Gil's eyes drifting toward the camera – SLOW, not a snap
- "Forty-three."
- Pause. The floor seems to shift.
- "Or forty-two. Depending on who you ask."
- Longer pause.
- "Did you see it?"
- Camera holds. He turns back to the wall.
- Five seconds. Ten.

THE DESCENT:

- The camera drifts down – past Gil's boots – past the worn linoleum
- Through a seam in the floor, into the dark crawlspace
- Raw sand. Foundation fill. Ordinary grit.
- The Geiger counter clicks. One beat. Then another.
- Above, the wind presses along the baseline of the mountains.

RELATIONSHIPS:

- Rhymes with Scene 1 (the wall opens and closes the film)
- The crawlspace CONFIRMS what Scene 55 explained
- The Geiger counter ROSA planted in Scene 1, explained in Scene 55, activated here
- The baseline wind from Scene 4 returns – the delivery system

WHAT MUST NOT HAPPEN:

- The fourth-wall break must NOT be a snap. It must be a DRIFT.
- Do NOT score the crawlspace descent. Silence except Geiger and wind.
- Do NOT add dialogue after "Did you see it?" – the question hangs.
- Do NOT explain the Geiger clicks – we know (from Scene 55)

END CARD:

- BLACK
- "hegot43votes.com"
- "What's under your steps?"

APPENDIX A: THE KING OF HEARTS TRANSMISSION

For Gene's reference: the Alan Bates logic.

In King of Hearts (1966), a soldier discovers that the "insane" asylum residents are the only sane people in a world gone mad. By the end, he chooses to join them – sanity is contagious, but so is the refusal to participate in madness.

In RECALL, Gil is the "crazy" one – the man who sees patterns everyone else walks past. The film's arc is the transmission of his perception:

- Gil sees (but no one believes him)
- Elena sees (her basement crack – she becomes his first convert)
- Destiny sees (Scene 56 – the daughter inherits the father's curse/gift)
- The audience sees ("Did you see it?" – the final transmission)

The "King of Hearts" moment is Scene 56. Destiny cannot enter her own home because she now sees what Gil sees. She has been "infected" with perception. The curse is also a gift – she will never be able to unsee.

The question for the audience: Do you want to see? Because once you do, you can't go home either.

APPENDIX B: QUESTIONS THIS DAS DOES NOT ANSWER

This Intent DAS establishes purpose and relationships. It does not answer:

- Specific lens choices (dependent on camera system and locations)
- Exact blocking (dependent on actors and sets)
- Lighting plots (dependent on locations and equipment)
- Color grading specifics (established in post)
- Score cues (composer collaboration)
- Sound design details (dependent on locations and post)

These questions will be answered in the Execution DAS, which will be developed during pre-production when actors are cast and locations are secured.

The Intent DAS is complete. The Execution DAS flows from it.

END OF DOCUMENT

Pattern Films

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