

The Impact Manifesto (Short Film)

Written By

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Based on, The Impact Manifesto, by Ken McArthur

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1. EXT. DARK SKY WITH CLOUDS

A FEATHER drifts aimlessly on the breeze

FEATHER continues to fall downward.

NARRATOR (V.O.)

Once you really get it, this simple insight will change your life, so listen closely. It doesn't matter how insignificant you think you are. The facts are black and white. You make a difference whether you want to or not. The question is, "What will you DO about it?" Because, if you don't do something, thousands will be impacted by your inaction.

MATCH MOVEMENT PAN
DOWN TO:

2. INT. GAS STATION REPAIR - MORNING

The FEATHER falls pass the open door of the repair bay. A MECHANIC is working on JACK STANFORD'S aging VAN checking brakes and air pressure.

NARRATOR (V.O.)

Jack Stanford could have chosen to ignore the tiny shiver of vibration and a hint of a squeal, because he had a host of other issues on his mind and besides daily use proves the fact - brakes work all the time.

It's simple. Your foot moves a lever that displaces brake fluid and causes calipers to squeeze a disk attached to your wheels using friction with the brake pads to stop the turning. It's also very wearing, which is why mechanics replace them if there is less than 1/8 inch of brake pad left. Jack's choice to replace his brake pads decreased his stopping distance by 123 percent.

GRAPHIC - Air Pressure 36 PSI

MATCH MOVEMENT CUT
TO:

3. EXT. GAS STATION - MOMENTS LATER

JACK drives his VAN out of the gas station past the bay doors and the FEATHER rises off of the ground into the air.

NARRATOR (V.O.)

Jack is feeling as bruised as the bumper of his aging van. His father tried to make a man out of him by administering regular beatings and berating him at every opportunity, but it only served to make Jack quiet, desperate for attention and lost in a world of fantasy.

MATCH MOVEMENT CUT
TO:

4. EXT. STREET - DAY

FRANCESCA FRANCIS frantically driving a CMAX HYBRID looking at papers on the seat next to her.

NARRATOR (V.O.)

Francesca Francis is a genetic rockstar, brilliant, with a frantic drive to always be better than anyone in the room.

Frantic this morning means a driving need for coffee to kick-start the day, but she can't really make the usual five minute stop for coffee, without messing up her always flawless arrival.

MATCH MOVEMENT CUT

TO:

5. EXT. COFFEE SHOP - DAY

FRANCESCA pulls into the parking space in front of a COFFEE SHOP gets out and rushes into the building.

NARRATOR (V.O.)

In an instant, Francesca chooses to take the risk.

MATCH MOVEMENT CUT
TO:

6. INT. COFFEE SHOP - DAY

FRANCESCA grabs a cup of coffee throws her money on the counter and heads out the door.

MATCH MOVEMENT CUT
TO:

7. EXT. COFFEE SHOP - DAY

FRANCESCA gets back in her car and floors the gas pedal as she drives off, tires squealing onto the street.

NARRATOR (V.O.)

Francesca is now officially five minutes behind with ten minutes left in her drive.

MATCH MOVEMENT CUT
TO:

8. EXT. RESIDENTIAL STREET - DAY

JACK STANFORD is driving his VAN on the streets around the neighborhood.

NARRATOR (V.O.)

If Jack's father hadn't tried so hard to make him a man, he might not have been scanning the sidewalk looking for attractive women.

Jack's unconscious choice of where
(MORE)

(CONT'D)

to focus his attention caused him to drift 15 inches to the right, which turned out to be a good thing.

MATCH MOVEMENT CUT
TO:

9. EXT. RESIDENTIAL STREET - DAY

FRANCESCA FRANCIS frantically driving towards an intersection with a STOP sign next to DANIELA's house

NARRATOR (V.O.)

If Francesca had decided to forget the coffee, she would have arrived at the corner five minutes earlier
...

... reaches over to grab some dropped papers, doesn't notice a stop sign as she speeds through the intersection.

NARRATOR (V.O.) CONT.

... and likely would have been traveling a more careful 35 miles per hour instead of 45 miles per hour which would have meant that she would have met a crossing truck at the intersection of Pine and Chestnut.

JACK's VAN drifts to his right enough to miss FRANCESCA's car by inches.

NARRATOR (V.O.) CONT.

And not had to worry about missing Jack's van by just 3 inches.

DANIELA FRANK comes out of her house walks down her driveway towards the street.

NARRATOR (V.O.)

If Daniela Frank hadn't chosen to
(MORE)

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

wear her favorite outfit, then
Jack's eye might not have been
drawn to the sweep of red print in
his peripheral vision ...

NARRATOR (V.O.)

... just before he had to quickly
use his recently replaced brake
pads

MOTHER holding BABY LISA, steps directly into the path of
JACK STANDFORD's VAN and he brakes to a stop inches away
from them.

NARRATOR (V.O.) CONT.

..., which stopped his van six
inches away from 9 month old baby
John ...

FRANCESCA drives on around the corner, oblivious to the fact
that she almost caused a baby to be killed.

NARRATOR (V.O.) CONT.

... who was able to have a
remarkable life.

MATCH MOVEMENT CUT
TO:

10. EXT. ENTRANCE TO PARK - DAY

FRANCESCA turns her car into a park entrance.

NARRATOR (V.O.)

Even if Francesca didn't notice,
every choice mattered.

However, the extraordinary insight
is not what you think.

11. EXT. PARK TRAIL - DAY

A group of runners jog along the creek.

NARRATOR (V.O.)

It's not the fact that small
(MORE)

NARRATOR (V.O.) (CONT'D)
deviations in choices might have
avoided the potential accident.

MATCH MOVEMENT CUT
TO:

12. EXT. PARK TRAIL - DAY

A group of runners approach appearing over the top of the
hill.

NARRATOR (V.O.)

The insight is the extraordinary
fact that every choice you make,
no matter how small, has incredible
impact on the world around you.

MATCH MOVEMENT CUT
TO:

13. SCHOFIELD FORD COVERED BRIDGE - DAY

The RUNNERS enter the BRIDGE from the back.

(SOUND OF RUNNERS FEET
ENTERING THE BRIDGE.)

NARRATOR (V.O.)

Every day you make countless
choices.

BABY JOHN is sitting in the middle of the road on the other
side of the bridge as runners move towards him and around
him.

NARRATOR (V.O.)

Every one of those choices
eventually affects thousands

A KIND WOMAN stops in front of BABY JOHN and reaches down
towards her. A KIND MAN puts out his arms to block the
surging crowd of RUNNERS which continues to flow around her.

NARRATOR (V.O.) (CONT'D)
... all caused by your actions and
your very existence.

(MORE)

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

TODDLER is standing up and taking her first steps forward as individuals from the RUNNERS start to join hands to protect the child.

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

You make a difference whether you want to or not. So why not make your impact positive and powerful.

CHILD moves starts running down the road with the RUNNERS and more and more people join the RUNNERS as TEENAGER leads the crowd running down the road.

MATCH MOVEMENT CUT
TO:

14. EXT. CLIFF IN PARK - DAY

TEENAGER leaps into the air with hand raised in the air as camera tilts up and the breeze from her hand catches the DRIFTING FEATHER.

NARRATOR (V.O.)

Discover the Impact Factor and make a difference in a noisy world.

MATCH MOVEMENT PAN
UP TO:

15. EXT. BLUE SKY WITH CLOUDS

The FEATHER floats off aimlessly.

TITLE GRAPHIC - THE IMPACT FACTOR