

SOCRATES



A Feature Film

Director's Visual Lookbook

Selected Scenes & Concept Art

Written and directed by
Ken Sagoes

A Supernatural Horror Thriller

"A mysterious African Grey parrot unleashes an ancient evil that forces one family to confront a terrifying legacy stretching back centuries."

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 6

EXT. THICK FOREST - GROUND - NIGHT

THE CAMERA PANS UP: TWO PAIR OF SHOES RUN through the woods.

SUPER: **Present time.**



SCENE 9

EXT. THICK FOREST - MUDDY AREA - NIGHT

They try to cross a thick, muddy area, and then one falls causing the other to fall.

VOICE (V.O.): *Gotta love me. Gotta love me.*

Suddenly, lightning FLASH, followed by ROLLING THUNDER.



SCENE 10

INT. TAMMI'S BEDROOM - EARLY MORNING

AHMAD PHILLIPS' eyes POP OPEN and he sits up in the bed. He is black, mid to late 20s.

Sweat pours down his face.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 10

INT. TAMMI'S BEDROOM - EARLY MORNING

Ahmad sits up in the bed... He grabs his phone...and walks out on patio without waking her.

VOICE: *Gotta love me, gotta love me...*
echoes in his head.



SCENE 14

EXT. TAMMI'S APARTMENT - PATIO

Ahmad stares in thought about what they found.



SCENE 13

EXT. GRASSY AREA - DIGGING SITE - DAY

Ahmad digs and is surrounded by his college pals, KARTER JENKINS, JAVON WALCOTT, and LENNY SEALS, who wears thick-lens glasses ... JUSTIN, Ahmad's younger brother is not happy.

JUSTIN: *No! Put it back!*

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 21

EXT. MORRISTOWN COLLEGE

Justin rushes to the car; guys follow.

JUSTIN: *Prof. Combwell, ... you get my texts and e-mails too?*



SCENE 50

INT. RESEARCH LAB - BOOK CABINET - DAY

Socrates looks down on Prof. Combwell.

SOCRATES: *Ekkk! Overton Family. Mean, mean family, Overton Family mean.*



SCENE 55

INT. MORRISTOWN COLLEGE - RESEARCH LAB

Prof. Combwell backs away, grabs a chair.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in order of screenplay)

SCENE 91 EXT. TURNER'S HOUSE - DRIVEWAY - SUV - DAY Ahmad, Justin, and Thomas... Walk to Sarah sitting under the shade tree.



SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENES 19/25

EXT. MORRISTOWN COLLEGE - CAMPUS

BREANNA LOPEZ, a sophomore beauty sits on a blanket with MEGAN FAIRCHILD who facetimes with her father. CHLOE, a sophomore stands.



SCENE 67

INT. MORRISTOWN COLLEGE - MEGAN'S DORM APARTMENT - NIGHT

SUDDENLY, talons come out of each eye and out of her mouth. Her face falls forward with Socrates clenched to the back of her head.



SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENES 78/79

INT. MORRISTOWN COLLEGE - SWIMMING POOL - NIGHT

INSIDE THE POOL WALL: Karter and Breanna are frozen against the inside of the pool with their heads just above the water hiding from the guard.

CAMPUS GUARD: *The windows were left open...I'll turn the alarm off so it won't go off again...copy that.*
Guard exits.



SCENE 79

INT. MORRISTOWN COLLEGE - SWIMMING POOL - NIGHT

Breanna squeezes her nose and dips full body under water. Karter smiles, waiting for her to come up. Then, SOCRATES rises from the pool head first...



SCENE 79

INT. MORRISTOWN COLLEGE - SWIMMING POOL - NIGHT

After a few seconds his smile fades to a curious expression.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 79 INT. MORRISTOWN COLLEGE - SWIMMING POOL

Socrates rises, wings spread with his talons clenching in Breanna's back. SOCRATES: *Gotta love me!* Socrates flies away.



SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scene are not in screenplay order)



SCENES 79

**INT. MORRISTOWN COLLEGE -
SWIMMING POOL - NIGHT**

Karter pulls Breanna out of the pool and tries to revive her. Suddenly...



SCENE 79

**INT. MORRISTOWN COLLEGE -
SWIMMING POOL - NIGHT**

Socrates flies across Karter's back leaving deep slashes from his sharp talons. He yells!

SOCRATES: *Gotta love me, gotta love me!*



SCENE 79

**INT. MORRISTOWN COLLEGE -
SWIMMING POOL - NIGHT**

... Karter rushes to his pants and grabs his cell phone.

KARTER: *...Justin, that bird chasing people is for real. Gotta be the same one DeLisa said she saw. He killed Breanna, now he's after me!*

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 64

INT. DORM HOUSE - LENNY'S BEDROOM - BED - NIGHT

Lenny lays in bed reading a book. He puts the glasses back on and FREEZES IN TOTAL FEAR at Socrates perched on the foot bed rail.



SCENE: 65

INT. DORM HOUSE - LENNY'S BEDROOM - WINDOW LEDGE - NIGHT

Socrates turns to Lenny and stares at him.

SOCRATES: *Gotta love me.*

Socrates flies off



SCENE 41

EXT. PARK - TREE LIMB - CONTINUOUS

Socrates scoops the frisbee out of the tree, hovers over Samentha and drops it to her. Everyone applauds the bird.

SAMENTHA: *Thank you, pretty birdie.*

SOCRATES: *Gotta love me, Gotta love me.*

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 94

INT. TURNER'S HOUSE - BACK ROOM

MOSES TURNER, black, 102-years old, sits against the wall with his head down, wrapped in a quilt and has an old cane in his lap.



SCENE 94

INT. TURNER'S HOUSE - BACK ROOM

SARAH: *Let him feel your face. It will tell him if you are worthy to receive the information you seek.*



SCENE 96

INT. TURNER'S HOUSE - BACK ROOM

...Moses closes his eyes in pain.

MOSES: *In the time of Dahomey, Africa; young warriors were captured and brought to this country as slaves...*

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 154

EXT. WOODS - NIGHT

Justin walks through the woods carefully looking about.

JUSTIN: (yells) *Ahmad! Thomas!*



SCENE 155

EXT. WOODS - TREE BRANCH - NIGHT

Socrates lands on the limb and watches Justin walk toward him. THE CAMERA ZOOMS IN ON SOCRATES' FACE.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not screenplay order)



SCENES 157/158

EXT. WOODS - TREE BRANCH - NIGHT

SUDDENLY, Justin rises from the ground from Socrates telekinesis powers. Socrates' eyes turn red; talons grow.

SARAH: (OC) *That's enough, Socrates!..*



SCENE 158

EXT. WOODS - TREE BRANCH - NIGHT

SARAH: *That's enough, Socrates! Stop this!
Put him down!*



SCENE 158

EXT. WOODS - TREE BRANCH - NIGHT

SARAH: *...I demand you to respect the prophecy!*

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)

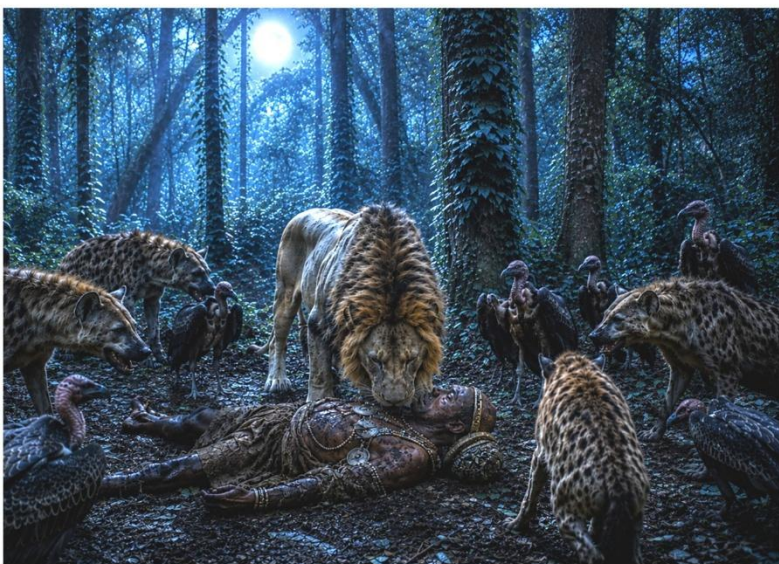


SCENE 99

EXT. WEST AFRICA - WOODS - DAY

Captain Overton places his shoe on Voodoo King's neck, followed by a gunshot.

"Let the hyaenas or the lions have a meal.)



SCENE 101

EXT. GROUND - VULTURES - NIGHT

Vultures, Hyaenas approached. A lion sniffs to take a bite.



SCENE 101

EXT. GROUND - VULTURES - NIGHT

The Voodoo King's eyes pop open. He sits up; the animals and vultures move back.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



MOSES (V.O.): *The bird was able to feel the abuse of slaves and any who were mistreated...Ages pass, the spirit transported to other birds as host. And was cared for by the descendants of the son of the Voodoo King.*



SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 130

EXT. WOODS - PATH - NIGHT

Ahmad and Thomas continue to walk along the edge of the woods.



SCENE 138

EXT. WOODS - TREE

Ahmad...walks to the tree where Socrates sits on the limb.

AHMAD: *You came to visit me, so I decided to come visit you. I know you understand me. You're a smart bird. Socrates. That's your name, right?*



SCENE 140

EXT. WOODS - TREE - NIGHT

Ahmad continues holding Socrates' attention.

AHMAD: *Look, Socrates. I've learned a lot about you, recently.*

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 141 EXT. WOODS - BEHIND TREE - ANOTHER ANGLE Thomas shoots the arrow.



SCENE 142 EXT. WOODS - TREE BRANCH - NIGHT Sokrates moves just in time...
 SOCRATES (Angry): *You try to kill Sokrates. Now Sokrates kills both of you.*



The SOUND of a bell is heard



SOCRATES:
(softly)
Father?

SCENE 143/144

Moses stands with his cane shaking the bell. Socrates emotionally flies to a tree limb

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SOCRATES PICTURE BOOK - Memorable scenes

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SCENES 158

EXT. WOODS - NIGHT

Socrates flaps his wings. Sarah raises her hands.

SARAH: Heavenly Ancestors, give me the strength.



SCENE 159

EXT. LOG - ANOTHER ANGLE - NIGHT

Socrates defeated.

SOCRATES: You may have won the battle, mother. But we will dance again and Socrates will win the war. Gotta love me, Gotta love me more!



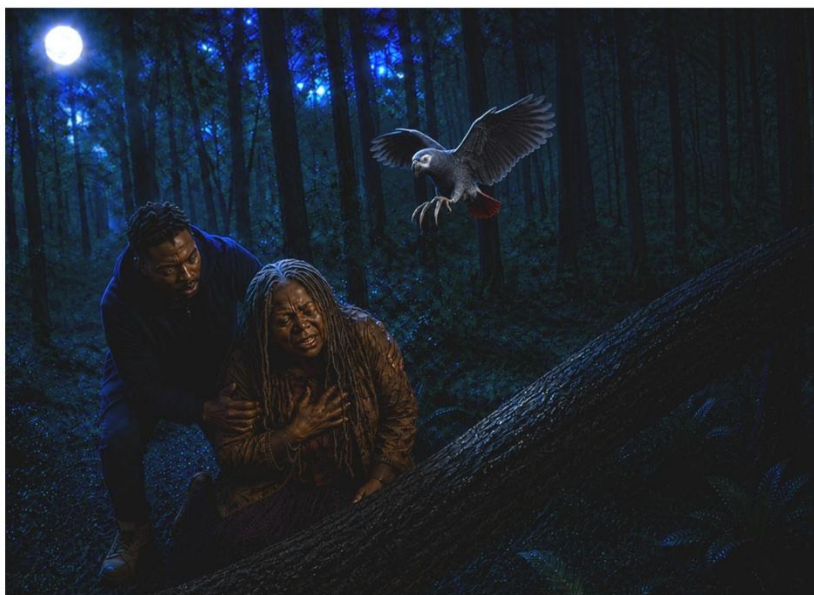
SCENE 159

EXT. LOG - ANOTHER ANGLE - NIGHT

Socrates flies away.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 159

EXT. LOG - ANOTHER ANGLE - NIGHT

Sarah holds her chest and Socrates goes in for the kill.



SCENE 159

EXT. LOG - ANOTHER ANGLE - NIGHT

SUDDENLY, AN ARROW HITS THE BIRD.



SCENE 159

EXT. LOG - ANOTHER ANGLE - NIGHT

It's not just any arrow, it is Thomas' arrow with the spike. Ahmad steps next to Justin with Thomas' bow.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 160 EXT. TREE - SOCRATES - ANOTHER ANGLE

Smoke comes from Socrates pinned in the tree with the arrow through his chest - dead.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 85

INT. SWORDSMANSHIP CLASSROOM - DAY

Two students battles Socrates.



SCENE 116

INT. TAMMI'S BATHROOM - DUSK

Tammi sees Socrates standing in the window and SCREAMS.

"Name is Socrates. Gotta love me."



SCENE 118/119

INT. TAMMI'S BATHROOM- DUSK

Socrates breaks through the window.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 22

INT. MCWILLIS' HOUSE - SHAWN'S BEDROOM WINDOW - DAY

SHAWN McWILLIS, black, 17 year-old, plays with Socrates in his wheelchair.



SCENE 62

EXT. MCWILLIS' HOUSE - WOOD-EN FENCE - DAY

Socrates watches Shawn being abused by Roger, his grandfather. His grandmother pulls Roger back.



SCENE 43

INT. MCWILLIS' HOUSE - SHAWN'S BEDROOM - DAY

Shawn watches Socrates on the news held as a community hero for returning a little girl's Frisbee.

SOCRATES PICTURE BOOK - Memorable scenes

(Note: Scenes are not in screenplay order)



SCENE 84

EXT. MCWILLIS' HOUSE - BACK PORCH - NIGHT

...Roger gets a rake out of the barrow and goes after Socrates.

ROGER: *...Get the fuck away from here before you become some fried chicken!...*



SCENE 165

INT. MCWILLIS' HOUSE - SHAWN'S BEDROOM - CONTINUOUS

SHAWN: *...I think granddad would have I earned to appreciate a lot more things if he had not lost his job. ...Be right back, Buddy, going to eat dinner. Don't worry, I'm going to bring something back for you.*

Shawn rolls out of the door.



SCENE 165

INT. MCWILLIS' HOUSE - SHAWN'S BEDROOM - CONTINUOUS

THE CAMERA PANS to a dresser, sits Socrates. CAMERA ZOOMS TO A CLOSE-UP. Socrates' eyes turn RED...

SOCRATES : (sinister voice) *Gotta love me...Gotta love me more.*

FADE OUT:

Socrates 10 most memorable scenes by COVERAGE.

Why they'll stay with an audience. They are ranked by emotional impact, cinematic power, and trailer potential.

1. The Death of Fatu and the Curse is Born (Opening) *Not a part of the picture book.* **SCENE 4**

Why it works:

- Kariuki's loving bond with his African Grey parrot is instantly established.
- The bird is shot.
- Slave traders invade.
- The emotional tragedy creates the supernatural foundation for everything that follows.

Why memorable: Audiences understand within minutes that this isn't just a killer bird movie—it's a story born from betrayal, slavery, grief, and vengeance.

2. The Historical Montage Through Time - *Not a part of the picture book.* **SCENE 5**

The voices move through:

- slavery
- Harriet Tubman
- segregation
- the Klan
- Nazi Germany

Why it works:

Instead of a normal exposition dump, evil echoes across history. It tells viewers that hatred survives generations.

Trailer moment: Extremely strong.

3. Ahmad Awakens from the Nightmare **SCENE 10**

The whisper..."Gotta love me..." keeps echoing in his head.

The audience has no idea whether it was a dream or a warning.

Why memorable

It launches the modern story with mystery instead of immediate horror.

4. Socrates Watches from the Trees **NUMEROUS SCENES**

Throughout the screenplay there are several scenes where Socrates silently watches people from tree limbs, rooftops, or outside windows.

Why it works

The bird becomes a predator.

Not because he's attacking—

Because he's always watching.

That anticipation is often scarier than violence.

5. Socrates Crashes Through the Bathroom Window **SCENE 119**

Tammi is trapped. Ahmad pulls her away. Glass explodes. Socrates burst through.

Why memorable

This is one of the movie's biggest "jump scare" moments.

It feels like something audiences would scream at in theaters.

6. Sarah Faces Socrates **SCENE 158**

Sarah stands her ground. Instead of running...she confronts him.

The supernatural confrontation between them raises the stakes from survival horror into something mythic.

Why memorable

The audience realizes Sarah understands far more than everyone else.

7. Moses Rings the Bell in the Woods **SCENE 143**

The 102-year-old Moses stands alone...blind in one eye...holding a small bell.

The woods become eerily quiet.

Why it works

It feels ancient. Almost biblical.

Moses immediately feels like someone who has fought this evil before.

8. Delisa and the Sword **SCENE 85**

Delisa stands in fencing gear. She holds the sword beneath her own chin.

Outside the window, Socrates watches.

Why memorable

This scene is built almost entirely on suspense.

No attack is necessary.

The image alone creates tension.

9. "African Grey Parrot Hero" News Sequence **SCENE 44**

Socrates returns a little girl's pink frisbee. The television calls him a hero.

The audience knows better.

Why memorable

It's darkly ironic.

The monster briefly becomes the town celebrity.

That twist makes him even more unpredictable.

10. The Final Confrontation **SCENE 159**

The climax between Ahmad and Socrates delivers the payoff to everything established from the opening curse.

The emotional conflict, supernatural mythology, and personal stakes all collide.

Why memorable

A satisfying horror ending depends on the audience believing the evil is almost impossible to stop. Your story builds toward that feeling throughout the screenplay.

Overall Assessment

These scenes stand out because they balance **emotion, suspense, and mythology**, rather than relying only on attacks. In particular, I think these five have the greatest cinematic potential:

1. The death of Fatu and the origin of the curse ★★★★★
2. The historical montage across generations ★★★★★
3. Bathroom window attack ★★★★★
4. Moses ringing the bell in the moonlit woods ★★★★★
5. The final confrontation between Ahmad and Socrates ★★★★★★



GOTTA LOVE ME!![®]



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Ken Sagoes

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