

HEAVEN

An Original Limited Series

8 Episodes

SERIES BIBLE

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CONFIDENTIAL

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SERIES OVERVIEW

What if the dead don't simply watch over us — what if they're trapped inside us, living through us, fighting their own battles for redemption while we fight ours? And what if we chose this arrangement before we were ever born?

HEAVEN is a metaphysical thriller told from the perspective of a young man who doesn't know he's haunted. Attila is in his late twenties, broke, brilliant in ways he can't access, and destroying his life with gambling, petty theft, and infidelity — driven by impulses that feel like his own but aren't. Over eight episodes, we watch him unravel the architecture of his own consciousness: the discovery that seven spirits of the dead have been embedded in his psyche since birth, each one living vicariously through his choices, each one needing his redemption as desperately as he needs theirs.

But HEAVEN is not just the story of one haunted man. It is the story of a relationship — between Attila and Agnes, the structural engineer who builds bridges and holds his life together. And in the series' final, reality-shattering revelation, we discover that Agnes has her own spirits too. Every relationship is a negotiation between invisible forces. Every argument, every kiss, every silence was shaped by ghosts neither of them could see.

The series operates across three planes of reality. The Waking World: Attila's life in Amsterdam, rendered with raw, handheld naturalism. The Spirit World: the seven ghosts who occupy his space like an invisible Greek chorus — bickering, philosophising, grieving, and slowly realising that their influence on this man is real, consequential, and their only path to salvation. And the Dreamworld: a shared psychic space where Attila has been meeting two English twins since they were toddlers, though none of them remember it when they wake.

The audience begins in Attila's shoes: sensing that something is wrong, that his impulses are not entirely his own, that his dreams are too vivid and too specific to be random. The series withholds the supernatural for as long as possible, playing like a psychological thriller before revealing itself as something far more ambitious — a

cosmological drama about the purpose of suffering, the architecture of the soul, and the radical possibility that we chose our lives before we ever lived them.

LOGLINE

A self-destructive young man in Amsterdam discovers that seven spirits of the dead have been shaping his choices since birth — each one working through their own unfinished business — and that the woman he loves carries spirits of her own.

FORMAT, TONE & COMPARABLES

Format: Limited Series — 8 episodes, 50–60 minutes each

Genre: Metaphysical Thriller / Supernatural Drama

Tone: The first four episodes play like a psychological thriller with an unreliable reality — the audience, like Attila, doesn't know what's real. The back four episodes expand into full metaphysical drama as the supernatural becomes undeniable. The tonal range moves from the grounded desperation of *Requiem for a Dream* to the cosmic ambition of *Interstellar*, with the character intimacy of *Normal People* running beneath everything.

Comparables: *The Leftovers*, *Undone* (Amazon), *Inception*, *Cloud Atlas*, *A Ghost Story*, *Eternal Sunshine of the Spotless Mind*, *The OA*, *Devs*, *Everything Everywhere All at Once*, *The Fountain*, *Enter the Void*, *The Tree of Life*, *Waking Life*

Visual Grammar: Each plane of reality has its own cinematographic identity. The *Waking World* is handheld, desaturated, textured — 16mm grain, natural light, the muted palette of Amsterdam in winter. The *Spirit World* exists within the same physical spaces but with heightened detail and anachronistic objects: cognac that appears from nowhere, a harpsichord in a bedroom, a camera made of otherworldly metal. The *Dreamworld* is fully expressionistic: saturated colour, fluid Steadicam, impossible geography, Kubrickian symmetry.

THE RULES OF THE WORLD

Every supernatural story lives or dies by its internal logic. HEAVEN operates on five fundamental rules that are never violated but are revealed gradually across the series:

Rule One: Pre-Birth Choice. Every human soul chooses the life it will live before birth. The purpose of each life is selected with full knowledge of the suffering involved. Upon

arrival in the physical world, this knowledge is completely forgotten. The drama of being alive is the drama of rediscovering a purpose you once understood perfectly.

Rule Two: Unfinished Spirits. When a person dies before fulfilling the purpose they chose, their spirit is assigned to a living soul. They exist within that person's consciousness — able to influence impulses, whisper ideas, steer emotions — but never to communicate directly. Their assignment is both punishment and second chance: if the living person fulfils their purpose, the spirits earn their own reckoning.

Rule Three: The Membrane. The boundary between the living and the dead is permeable but rarely breached. Altered states — psychedelics, extreme emotion, the threshold of sleep — can thin the membrane. Dreams are the thinnest point. The Dreamworld is a shared psychic space where the rules of individuality dissolve, and connections that make no waking sense (like Attila's bond with the twins) are forged.

Rule Four: Influence Is Real. The spirits' influence on Attila is not metaphorical. When Joey nudges him toward the casino, that impulse registers as Attila's own desire. When Edmund whispers philosophy into his notebook, Attila experiences it as inspiration. When Wolfgang plays the harpsichord, Attila falls asleep. The spirits are the invisible architecture of his psychology — and they are as flawed, selfish, and contradictory as any living person.

Rule Five: Everyone Has Spirits. This is the series' final, world-expanding revelation. Attila is not special. Agnes has spirits. The twins have spirits. Everyone does. The entire human experience is a collaboration between the living and the dead — and every human relationship is, beneath the surface, a negotiation between competing teams of ghosts who cannot see each other. This rule is withheld until the final episode, and it recontextualises every scene the audience has watched.

PRINCIPAL CHARACTERS

ATTILA — The Man Who Doesn't Know He's Haunted

Late twenties. Born in Eastern Europe to a single mother. Never knew his biological father. Raised by a stepfather, Peter, who married his mother Maria out of obligation and never let Attila forget he was someone else's son.

Attila is the kind of person you'd describe as "smart but lost." He reads voraciously, writes fragments of philosophy in notebooks he never shows anyone, and has an instinctive moral compass that he violates constantly. He works in a coffee shop in Amsterdam, gambles compulsively, steals from his employer, and visits prostitutes — all while being, at his core, a profoundly decent person who hates himself for the things he does.

What Attila doesn't know is that his worst impulses aren't entirely his own. Joey drives him to the casino. Wolfgang's addiction echoes through his compulsions. Africa's swagger makes him reckless. And Edmund's brilliance fills his notebooks with ideas he

can't explain. Attila is a man at war with himself — except the war has seven additional combatants he can't see.

His arc across the series is a journey from unconscious self-destruction to conscious self-awareness. By the finale, Attila doesn't just know about his spirits — he understands why he chose this life, and he accepts the suffering as purposeful without pretending it didn't hurt.

AGNES — The Co-Lead

A structural engineer who designs bridges — a metaphor the series never states aloud but the audience feels in every frame. Agnes is practical, warm, fiercely intelligent, and possessed of a quiet strength that makes her the most grounded person in a story full of cosmic chaos.

Agnes is not a supporting character. She is the co-lead. Her relationship with Attila is the emotional spine of the series, and her patience, her ultimatums, her willingness to stay when anyone else would leave — these are not passive choices. They are acts of radical faith in a person she believes in more than he believes in himself.

In the series' final revelation, we discover that Agnes has her own team of spirits. We never meet them directly — that is Season Two territory — but the implication transforms the entire series. Every argument between Attila and Agnes was also an argument between their respective spirits. Every moment of tenderness was a moment when both teams aligned. The love story is revealed to be even more miraculous than it appeared: two people found each other not despite fourteen competing ghosts, but through them.

THE SEVEN SPIRITS

Each spirit is a fully realised character with their own arc, their own flaws, and their own relationship to Attila. They are not guardian angels. They are not demons. They are dead people — complicated, selfish, grieving, occasionally noble — trapped in a situation none of them fully understand.

JOEY CICCOLINI — The Corrupting Angel

Former Formula One champion turned mob getaway driver, murdered in his Manhattan apartment. Joey is the most dangerous spirit and the most compelling. He is the voice in Attila's ear at the roulette table, the impulse that walks him into the red light district, the charm that makes self-destruction feel like freedom. Joey drinks Louis XIII cognac — a brand that appears throughout the series as a recurring motif, a ghost of appetite made material.

Joey's arc is the engine of the series: he begins as a parasite, living through Attila's appetites to relive sensations he can no longer have, and ends as the spirit who makes

the ultimate sacrifice — choosing to suppress his own desires so Attila can find his purpose. The airport scene in Episode 7, where Jenkins confronts Joey and Joey wills Attila to put down the cognac, is the most important moment of character transformation in the series.

AFRICA (ANDREW JACKSON) — The Fallen King

The biggest hip-hop artist in the world, shot dead alongside his pregnant wife at an awards ceremony. Africa is charismatic, hilarious, and carrying an ocean of grief he masks with bravado. He is the spirit most aware of the absurdity of their situation, and the one who uses humour as armour.

Africa's voice is distinctive, articulate, and code-switching — he moves between street vernacular and startling eloquence depending on how vulnerable he is feeling. His arc forces him to confront the violence he glorified in his music and its direct connection to the violence that killed him and his wife.

CARLTON HUME — The Conscience

A former President of the United States, killed by a freak accident — a falling lighter — on a golf course. Carlton is the moral compass of the group: measured, dignified, haunted by the compromises he made in office. He watches Attila's self-destruction with the frustration of a man who spent his life trying to help people and failed at the things that mattered most.

Carlton's arc centres on the question of whether institutional power can ever be moral. His reckoning involves standing again in the Oval Office and facing, without excuses, the corporate interests he served at the expense of his principles.

WOLFGANG MIESNER — The Mirror

A Viennese composer of extraordinary talent who drank himself to death in 19th-century France. Wolfgang is the spirit whose pathology most directly mirrors Attila's: addiction, self-sabotage, the destruction of genuine gifts. He plays harpsichord that lulls Attila to sleep and unconsciously steers him toward the same patterns that destroyed his own life.

Wolfgang's redemption comes through recognising that he is repeating his own destruction through Attila — and choosing, at last, to stop. His reckoning: standing sober before a full orchestra, conducting the symphony he never finished.

EDMUND GALEN — The Architect

A 15th-century alchemist and healer who sacrificed his life absorbing a noblewoman's plague into his own body. Edmund is the intellectual and spiritual anchor of the group, the spirit who channels philosophy, science, and insight into Attila's subconscious notebooks. He is responsible for the ideas that Agnes later recognises as evidence of Attila's untapped genius.

Edmund represents the possibility that selflessness is the highest form of power — but his arc quietly questions whether his great sacrifice was courage or escape from a family he couldn't face. His reckoning: the choice to go home.

DONALD SEAGROVE — The Observer

A Hollywood leading man who overdosed on heroin at the peak of his career. Donald experiences the afterlife as a film he is directing, carrying a surreal camera everywhere, treating Attila's suffering as material. He is the group's detached artist — brilliant, emotionally avoidant, more comfortable behind a lens than in the middle of a life.

Donald's arc forces him to reckon with the difference between observing life and living it. His reckoning: turning down the blockbuster role and writing his own story.

FRANK JENKINS — The Truth-Teller

A Welsh soldier killed by a Zulu warrior at the Battle of Rorke's Drift, 1879. Jenkins arrives late to the group — replacing the catatonic Jones — and immediately becomes the most important voice in the room. He is working-class, blunt, and possessed of a moral clarity that the other spirits, with their fame and genius and power, have lost.

Jenkins is the first spirit to understand the rules: that their influence on Attila is real, that they are accountable for it, and that their salvation depends on using it wisely. His confrontation with Joey at the airport is the turning point of the entire series. He is the only spirit who leaves with complete peace — walking into a green meadow where his grandfather waits. He earned his heaven.

SUPPORTING CHARACTERS

MICK & JERRY BYRNE — The Twins

British rock stars and identical twins who front the globally successful band Zebra Crossing. They share Attila's dreams. Since all three were toddlers, they have been meeting in the Dreamworld — a shared psychic space none of them can explain. When Attila finally meets them at a concert in Amsterdam, the recognition is instantaneous and inexplicable. When the twins later confirm the shared dreams, it is the proof Attila needs that he is not losing his mind. The twins are the bridge between Attila's internal world and external reality, and they are a doorway into the deeper mythology explored in subsequent seasons.

MARIA — The Mother

Attila's mother. Fierce, imperfect, and defined by a love for her son that survived poverty, a bad marriage, and her own death. Maria appears in life during the early episodes and in spirit during the finale, where she delivers the cosmological revelation:

every life is a pre-made plan, chosen before birth. Maria's love is the series' emotional bedrock.

PETER — The Stepfather

The man who married Maria out of obligation and raised Attila with resentment. Peter is not a villain — he is a man trapped in a life he didn't want, drinking to numb the shame of being inadequate. His death in Episode 7 and his appearance alongside Maria in spirit form — holding her hand, finally at peace — is one of the series' most unexpectedly moving moments.

ELLIS DANDELION McGIGGOLS — The Employer

Old Hungarian hippie, owner of the Dandy-Lion coffee shop in Amsterdam. Escaped Hungary in 1956, went to San Francisco, changed his name from Janos Kiss, and claims to have started the Summer of Love. He fires Attila after discovering the theft — not with anger, but with the devastating gentleness of a father letting go of a son he can no longer protect.

EPISODE BREAKDOWN

Episode 1: “The Weight”

Director's Tone: Psychological thriller. Think the first act of Black Swan — something is wrong, but we can't name it.

We open in darkness. A child's laughter. Then light: three toddlers sit at the top of a helter-skelter in a luminous, impossible room. They communicate without words, projecting images on the walls — a red bus, a horse, a starfield. They slide down into vastness. We don't know what we're watching. Title card: HEAVEN.

Cut to Amsterdam, present day. Attila wakes on a barge. The morning is ordinary — tea on the deck, Agnes leaving for work, a cat's meow — but the camera lingers on details that feel slightly wrong. A cognac glass on the nightstand that Attila doesn't remember pouring. Faint harpsichord music that stops when he turns his head. A notebook on the kitchen table filled with handwriting that is his, but ideas that feel alien.

At the Dandy-Lion coffee shop, Attila works for Ellis. The morning is routine. But Attila is distracted, counting the money in the register. When he steps outside, the camera catches him muttering under his breath: “5-4-3-2-1.” He walks to the register, takes a handful of bills, and pockets them. His hands are shaking. He doesn't look like a thief. He looks like a man obeying an instruction he doesn't understand.

That night, Attila goes to the casino. He plays roulette with mechanical intensity, wins modestly, then loses everything. On his way home he walks through the red light

district. He stops at a window. He goes in. Inside with a woman named Cindy, he is mechanical, joyless. On the walk home, he buys tulips for Agnes.

In bed with Agnes, Attila stares at the ceiling. He can't sleep. The harpsichord music starts again. He opens his notebook and begins to write. The words come fast, as if dictated. He writes about the frequency of the universe, about sound as a vehicle for collective consciousness. He doesn't know where this is coming from. He writes until dawn.

Throughout the episode, we seed the mystery: objects that appear from nowhere, sounds without source, a sense that the frame contains more than Attila can see. The audience doesn't know there are spirits yet. But they feel the weight.

Cliffhanger: Attila falls asleep at the kitchen table. We push into his ear, into darkness — and emerge in the Dreamworld. He stands in an abandoned airport. A clerk hands him a golden ticket. He walks through swinging doors onto a train platform filled with steam. Two figures wait on the platform. They look exactly like the toddlers from the opening — but grown. They wave. Attila wakes gasping.

Episode 2: “The Cracks”

Director's Tone: The strangeness escalates. The audience starts to wonder: is this a show about mental illness, or something else?

Attila's life in Amsterdam deepens. The cracks widen. He hears a voice say “Over here!” when he's about to touch a hot stove. He finds a word he didn't write in his notebook: ACCOUNTABLE. He catches a flash of movement in his peripheral vision that disappears when he turns.

We intercut with flashbacks to Attila's childhood: Budapest, grey concrete. Maria's warmth. Peter's cruelty. The banana scene — Attila stealing fruit from a woman at the tram stop, Peter beating him for it, Attila staring at his reflection in the bathroom mirror, tears streaming, while behind him something seems to shift in the glass. We don't show what. Not yet.

Agnes notices changes. Attila is talking in his sleep in languages he doesn't speak. She finds drawings in his notebook of places he's never been: a battlefield, a racing circuit, a Renaissance laboratory. He doesn't remember drawing them.

The Dreamworld returns. Attila is older in the dream. He's with the same two figures from the train platform. They're at a concert, but the music is underwater. One of them speaks: “You're getting closer.” Attila doesn't know what they mean.

Cliffhanger: Attila in the bathroom, staring at himself in the mirror — the same pose as his childhood, the same intensity. Behind his reflection, just for one frame, we see seven figures standing in the room. Then they're gone. Attila spins around. Nothing. He looks back at the mirror. Just himself. But his hands are shaking.

Episode 3: “The Architecture”

Director's Tone: The mystery accelerates. We introduce the spirits — not to Attila, but to the audience.

This is the pivot episode. For the first time, the camera separates from Attila's perspective and shows us the spirits — without explanation, without introduction. Seven people of different eras, different backgrounds, different temperaments, occupying Attila's space. A man in a racing jacket drinks cognac on the sofa. A massive figure in a fur-trimmed coat rolls a blunt. A man in a powdered wig plays a harpsichord that shouldn't exist. A man in a 19th-century military uniform sits rigid in the corner. A man in a suit watches with presidential stillness. A man in medieval robes reads from a notebook. And a man with a camera follows Attila everywhere, filming.

We weave their backstories into the present through elliptical fragments — not full flashbacks, but flashes. A gunshot. An awards ceremony. A golf course. A laboratory filled with plague victims. A racing car. Each flash is three to five seconds, without context, without explanation. Seeds planted for later harvest.

In the present, Joey steers Attila back to the casino. Carlton watches with disgust. Jenkins — who is new, and whose arrival we sense was recent — challenges the others: "Do you even understand what you're doing to him?" Nobody answers.

Agnes and Attila have their most important scene yet: a nighttime walk along the canals. Agnes tells him a story from her childhood about an opera singer whose voice could travel between planets, solving problems for anyone who heard it. Attila is stunned — it's almost word-for-word something he wrote in his notebook. We see Edmund, invisible behind Attila, smile.

Cliffhanger: Ellis calls Attila into his office. "I know about the money," he says. Not angry. Sad. "You're like a son to me. But I can't let you come back." Attila walks out into the rain. Behind him, Joey looks at the ground for the first time.

Episode 4: "The Confession"

Director's Tone: Emotional ground zero. The most intimate episode. The spirits recede; this is about Attila and Agnes.

Attila has to tell Agnes he lost his job. The lie he constructs is pathetic and transparent. Agnes sees through it instantly, and the confrontation that follows is the emotional centerpiece of the first half: Attila confesses to the gambling but not the prostitute, not the theft. Agnes delivers her ultimatum: "If you ever lie to me again, I'll leave you. No questions asked."

What makes this scene devastating is its specificity. Agnes doesn't scream. She doesn't throw things. She sits across from him with the steady calm of an engineer assessing structural damage and deciding whether the building can be saved. She decides it can. That decision — to stay, to demand honesty as the price of staying — is the bravest act in the series.

The spirits watch in silence. For the first time, they are unanimous: this woman is important. Even Joey, who steered Attila to Cindy, understands that Agnes is not to be trifled with.

Flashbacks deepen Maria's story: her marriage to Peter, her loneliness, the day she told Peter she was pregnant with another man's child. We see Peter's face in the coffee shop window as Maria confesses — not rage, but defeat. The audience begins to understand that Peter's cruelty came from shame, not malice.

In the Dreamworld, Attila meets the twins again — on a boat, drifting down a canal that shifts between paradise and sewer depending on his emotional state. One twin says: "You have to tell her everything." Attila says: "If I do, I'll lose her." The twin says: "If you don't, you'll lose yourself."

Cliffhanger: Agnes, alone on the barge, opens Attila's notebook. She reads the passages about universal frequency, about sound and consciousness. Her face changes. "How does he know this?" she whispers. We push in on the notebook. The handwriting is Attila's. The ideas are not.

Episode 5: "The Membrane"

Director's Tone: The horror episode. The mushroom scene. The membrane between worlds dissolves.

Attila and Agnes attend a Zebra Crossing concert. The music hits Attila like a physical force — he's heard it before, in dreams, and the recognition is overwhelming. After the show, he meets Mick and Jerry backstage. The twins stare at him. Jerry writes a phone number on Attila's back with a marker. "Call us," he says. "We need to talk." Neither of them explains why.

At a party at the twins' temporary Amsterdam residence, Attila eats a psychedelic mushroom. What follows is the most important scene in the series: making love to Agnes, Attila looks into her dilated pupils and sees the spirits reflected in them. All seven. Naked, watching, arguing, filming. Joey is right there. Carlton. Wolfgang. Donald with his camera. Edmund. Africa. Jenkins. They are as shocked to be seen as Attila is to see them.

Attila screams. Agnes sees nothing. He tries to explain. She thinks he's having a bad trip. The spirits are in chaos — they've never been seen before. The membrane sealed shut as fast as it opened, but everything has changed. Attila doesn't know if he's going insane. The spirits don't know if they've been exposed.

We expand the spirits' backstories significantly: Joey's death — the phone call, the bullet through the apartment window while watching Carlito's Way. Africa's death — the awards ceremony, his pregnant wife beside him, the shots from the crowd. We begin to understand these people as individuals with full, tragic lives.

Cliffhanger: The morning after, Attila stands at the bathroom mirror and speaks aloud to the empty room: "If you're there, show me." Nothing happens. He turns away. Behind

him, in the mirror, seven figures stand motionless. The camera holds on them. They don't move. They don't speak. They just watch.

Episode 6: “The Dead”

Director's Tone: The deepest dive into the spirits. We live in their world. The audience falls in love with dead people.

For the first time, the episode is weighted toward the spirits' perspective. We see their full backstories — not as fragments but as complete, devastating sequences.

Edmund in 1488 Prague, curing a noblewoman of plague by absorbing it into his own body: the choice to sacrifice himself, the family he left behind, the moment he realised he was afraid to die. Wolfgang in Vienna, the night his genius was recognised, and the bottle of absinthe that began his decline. Carlton in the Oval Office, the moment he sold his principles to stay in power, and the absurd death by falling lighter that felt like cosmic punishment. Donald in his trailer, the needle in his arm, the film playing on a monitor he'd never see finished. Africa at the height of his fame, the love for his wife, the baby they were expecting, the bullets. Joey at the wheel of a getaway car, the thrill he couldn't quit, the apartment in Manhattan, the phone call that was the last thing he heard.

Jenkins' backstory is the most complex: Rorke's Drift, 1879. The battle, the terror, the friendship with Jones. Jones going catatonic from shell shock. Jenkins carrying him through the countryside, only to be killed by a Zulu warrior while Jones watched without seeing. Jenkins' arrival in Attila's consciousness — replacing the silent, rocking Jones — is revealed as the moment the group's dynamic changed forever.

Back in the present, the spirits argue about what to do. Joey wants to pretend nothing happened. Carlton insists they have a responsibility. Jenkins lays down the truth: “Every time you use this boy to satisfy your own hunger, you push him further from whatever he's meant to become. And you push yourself further from whatever comes after this.”

Cliffhanger: Agnes tells Attila she's been reading his notebooks. She's found ideas that match her own childhood memories — stories she's never told anyone. “How do you know these things?” she asks. Attila doesn't have an answer. For the first time, Agnes looks frightened.

Episode 7: “The Crossing”

Director's Tone: The journey. Everything converges. Death and revelation.

Agnes makes Attila an offer: she'll support them financially while he figures out his purpose. She believes in him. The simplicity of her faith is staggering — and it gives Attila the courage to call the twins.

The phone call to the taco restaurant. The bizarre conversation with Rico. A first-class ticket to London waiting at Schiphol. Before he leaves, Attila returns to Ellis at the Dandy-Lion. He apologises and offers money. Ellis refuses the money and hugs him. Attila walks past the casino. He stops. He looks at it. He keeps walking.

At the airport, the spirits' war reaches its climax. Jenkins confronts Joey in a scene that plays like a courtroom drama between dead men: "Every impulse you fed him. Every woman. Every bet. Every drink. That was you, Joey. That was your appetite wearing his body. And you called it living." Joey fights back: "I gave him the only thing I had left. I gave him the feeling of being alive." Jenkins: "You gave him your death. Over and over. Every night."

Attila reaches for a bottle of cognac in duty-free. His hand hovers over the Louis XIII — Joey's brand. And for the first time, Joey wills him to put it down. Not for his own sake. For Attila's. Attila puts the bottle down. He doesn't know why. It is the most important moment in the series.

In London, Attila arrives at the twins' house. He calls Agnes. Her voice is different. "Peter died," she says. Attila collapses. The twins catch him. When he wakes, Mick is sitting beside him.

Cliffhanger: Mick looks at Attila and says the words the entire series has been building toward: "Don't I know you from somewhere? From our dreams." The Dreamworld is real. The twins remember. Everything is real.

Episode 8: "Heaven"

Director's Tone: Transcendent. Devastating. The architecture of the entire universe revealed.

Peter and Maria appear to the spirits — reunited in death, holding hands, younger and lighter than they ever were in life. Maria delivers the cosmological revelation: every life is a pre-made plan, chosen before birth. The spirits met their deaths before reaching the goals they'd set for themselves. Their assignment to Attila was both their purgatory and their second chance.

Each spirit faces a reckoning. Not a game show, not a door to walk through — something far more personal. Each one is involuntarily pulled back into the pivotal moment of their life where everything went wrong, and given the chance to choose differently. Carlton stands in the Oval Office and refuses to serve the corporate interests that corrupted his presidency. Africa returns to his childhood and accepts a music teacher's offer to learn an instrument properly, choosing craft over rage. Wolfgang stands before a full orchestra, sober, and conducts the piece he never finished. Edmund chooses to go home to his family instead of sacrificing himself. Donald turns down the blockbuster role and writes his own screenplay. Joey is reborn — given a second life. A baby's cry. A second chance to live without the hunger that consumed him.

Jenkins walks into a green meadow where his grandfather waits. He has earned his heaven. He is the only spirit who fully understood the rules, and the only one who leaves with complete peace.

In London, Attila sits with the twins. They talk about the dreams, about music, about the frequency of the universe. Attila opens his notebook and reads them the passages Edmund whispered into his subconscious. The twins hear their own music in his words.

Something is being born — a collaboration between three people who have been connected since before language.

Then the final scene. Attila calls Agnes. He tells her everything — the spirits, the mushroom, the twins, the dreams. She listens without interrupting. When he finishes, there is a long silence.

Agnes says: “I believe you. Because I’ve been having dreams too.”

And in that moment, the camera does something it has never done before. It pulls back from Agnes — slowly, slowly — and reveals, standing in the room behind her, a group of figures we have never seen. They are not Attila’s spirits. They are hers. Different people. Different eras. Different stories. They have been there the entire time, in every scene with Agnes, and we never saw them because the camera was always locked to Attila’s world.

The screen goes dark. Title card: EVERYONE HAS THEM.

In the final image, Attila holds Agnes’s hand at a dinner table in Budapest. Around them, the living: the twins, friends, family. And around the living, invisible, infinite, patient — the dead. All of them. Watching. Waiting. Hoping.

Cut to black. End of Season One.

SERIES MYTHOLOGY: A THREE-SEASON ARC

HEAVEN is not a one-season story. It is a mythology large enough to sustain multiple seasons while remaining grounded in the intimate, emotionally honest relationships that make Season One work. What follows is the architecture of a complete, three-season universe.

Season One: Attila

Eight episodes. The complete arc described above. A self-contained, emotionally devastating story with a beginning, middle, and end — one that stands alone as a limited series, but whose final image opens a door to something much larger.

By the finale, Attila has moved from unconscious self-destruction to conscious self-awareness. He understands why he chose this life, and he accepts the suffering as purposeful without pretending it didn’t hurt. His spirits have earned their reckonings. The invisible architecture of his psychology has been dismantled and rebuilt.

And then the camera pulls back to reveal Agnes’s spirits. The audience understands in an instant: every argument Attila and Agnes ever had was also an argument between their respective teams of the dead. Every moment of tenderness was two invisible groups falling into an uneasy truce. The love story was never just between two people. It was between fourteen.

Title card: EVERYONE HAS THEM. End of Season One.

Season Two: Agnes

Season Two shifts the primary point of view to Agnes — and the architecture of Season One is completely recontextualised.

We meet Agnes's spirits for the first time: different people, different eras, different temperaments. Where Attila's team was dominated by self-destructive impulses fighting against a conscience — Joey versus Jenkins — Agnes's team has its own internal logic, its own fault lines, its own unfinished business. We have spent an entire season watching Agnes from the outside, through Attila's eyes, admiring her steadiness and quiet strength. Season Two reveals what it costs her to be that person. What her spirits are demanding of her. What she has been running from or running toward without knowing it.

The dramatic engine of Season Two is the discovery that Attila and Agnes's spirit teams have been in a silent, invisible war throughout their entire relationship. When Joey nudged Attila toward the casino, Agnes's spirits were pushing back through her — that was the source of her instinctive unease, her moral clarity, her refusal to accept his excuses. Every argument between them was a proxy battle. Neither team knew the other existed. Every scene from Season One now carries a second meaning.

Season Two also deepens the Dreamworld mythology through the twins. Mick and Jerry are not simply characters who validate Attila's experience — they are a doorway into a larger question: why do some living people have access to the Dreamworld when most do not? The twins' spirits, and the connection between music, frequency, and the membrane between worlds, becomes a central thread. The collaboration born at the end of Season One — between Attila's notebooks and the twins' music — begins to produce something that neither the living nor the dead fully understand yet.

The season ends with a question that Season Three is built to answer: if Attila and Agnes can now sense their spirits — if the membrane has thinned permanently for both of them — can they learn to communicate consciously with the dead? And what happens to the system if they do?

Season Three: The Architect

The deepest question of the mythology, held in reserve until the audience has earned it: who assigned the spirits? Who designed this system? Is there an architect — and what does that architect want?

Season Three moves the story from the intimate to the cosmological without abandoning the human. Attila and Agnes — now working together, now aware of both their spirit teams — begin to understand that their connection is not accidental. They were drawn together because their respective spirits needed each other to complete what they left unfinished. The war between their invisible teams was always meant to end in a collaboration. The suffering was always purposeful. The plan was always larger than either of them could see.

The season explores what it means to live consciously in a world where the boundary between the living and the dead is no longer invisible to you. It is a gift and a burden simultaneously. And it raises the final question the mythology has been building toward: if every human soul chooses its life before birth, and if the dead are assigned to the living to complete what they left unfinished, and if the living can ultimately learn to communicate with their dead — then the system is not purgatory. It is education. And someone is teaching.

The final season resolves the cosmology without diminishing the mystery. HEAVEN earns its title.

The Commercial Model

The model is *The Leftovers* or *Westworld*: a prestige limited series that stands alone in its first season, earns additional seasons through the strength of its world-building and the loyalty of its audience, and builds toward a mythology large enough to sustain years of engagement. Every character introduced in Season One is a lead in a different story. Every scene between Attila and Agnes carries a second meaning that only becomes visible from Season Two's vantage point. The rewatch value is built into the architecture.

The mystery-box element — who are Agnes's spirits, what is the Dreamworld, who designed this system — provides the social-media engagement that drives streaming success. And the emotional core — two people trying to love each other well while carrying invisible weight neither of them chose — is universal. It is the most relatable story ever told. It has simply never been told this way before.

MARKET POSITIONING & PACKAGING

HEAVEN occupies a space that is commercially proven and currently underserved. *The Leftovers* proved that metaphysical drama can sustain a prestige audience across multiple seasons. *Undone* proved that storytelling about consciousness and altered perception can be a critical darling. *Everything Everywhere All at Once* proved that audiences will embrace cosmic, multi-plane narratives when grounded in emotional specificity. *Inception* and *Interstellar* proved that big-concept metaphysical storytelling can gross a billion dollars.

The series' international scope — Eastern Europe, Amsterdam, London, the Dreamworld — multi-ethnic cast, and multi-era backstories make it a genuinely global property. The dual-timeline structure and the mystery-box element (what are the spirits, what do they want, who designed this system) provide the social-media engagement and rewatch value that drive streaming success.

The cast demands extraordinary range and diversity: a Central/Eastern European lead, a Black American hip-hop star, a former US President, a Viennese composer, a

15th-century alchemist, a Hollywood leading man, a Welsh soldier. Every role is a lead in a different story. That is what attracts A-list talent across every generation.

The dual-format potential is a significant asset. As a limited series, the episodic structure allows for deep character development, expanded Dreamworld mythology, and the kind of slow-burn emotional investment that prestige television rewards. As a feature film, HEAVEN is a visually ambitious, emotionally grounded drama with set-piece potential and a cast that demands range and diversity. The project is open to both formats depending on platform interest.

Target platforms: HBO, Apple TV+, Netflix, Amazon, FX/Hulu. The project's ambition, visual scope, and thematic depth position it as a flagship original series for any prestige streamer.