

HEAVEN

A Treatment

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CONFIDENTIAL

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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, each one needing him as desperately as he needs them. When he crosses paths with twin rock stars who share his dreams, he is forced to confront the most radical truth of his existence: that he chose this life before he ever lived it. And that the woman he loves has been carrying her own invisible war the entire time.

FORMAT & COMPARABLES

Genre: Metaphysical Thriller / Supernatural Drama

Format: Limited Series — 8 episodes, 50–60 minutes each (with feature film potential)

Tone: The first four episodes play like a psychological thriller with an unreliable reality — the audience, like Attila, does not know what is real. The back four 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*

THE CORE IDEA

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?

HEAVEN is built on a single, provocative premise: before we are born, we choose the life we will live. Every hardship, every relationship, every crossroads was selected by a version of ourselves that understood the purpose of suffering. The catch is that once we

arrive, we forget. We forget the plan. We forget the reason. And we spend our lives either stumbling toward the purpose we chose, or running from it.

Attila doesn't know any of this. He only knows that his life has been shaped by poverty, an absent biological father, a volatile stepfather, and a mother whose love was the only constant. What he doesn't know is that seven spirits — each one a person who died before completing their own life's purpose — have been assigned to him since birth. They exist in his peripheral consciousness: influencing his impulses, arguing among themselves, and living vicariously through his choices. Some of them are trying to help him. Some of them are using him. None of them fully understand why they're there.

The story operates on three planes of reality simultaneously. The first is Attila's waking life: raw, grounded, emotionally honest — a life that moves from the grey concrete of communist Budapest to the canals of Amsterdam. The second is the spirit world: the bickering, philosophising, and scheming of seven ghosts who occupy his consciousness like passengers in a vehicle they can't steer. The third is the Dreamworld: a shared psychic space where Attila, his spirits, and two English twins named Mick and Jerry Byrne have been meeting since they were toddlers — though none of them remember it when they wake.

The story asks: if you knew you had chosen your suffering, would it change how you endured it? And if the dead are watching, are they your guardian angels — or just ghosts who haven't finished haunting themselves?

PRINCIPAL CHARACTERS

Attila — The Living

Born in Eastern Europe to a single mother, Attila never knew his biological father. His stepfather Peter married Maria out of obligation, not love, and never let Attila forget that he was someone else's son. Attila is intelligent but directionless, sensitive but self-destructive. He carries the quiet rage of a boy who was never wanted by the man who raised him. By his late twenties, he has drifted to Amsterdam with Agnes, the love of his life, where he works in a coffee shop, gambles compulsively, steals from his employer, and visits prostitutes — all while being profoundly, stubbornly decent at his core. He is a man at war with impulses he does not understand, because he does not know they are not entirely his own.

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. She 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 been carrying her own team of spirits the entire time.

The Seven Spirits

Each spirit died before completing their life's purpose and has been bound to Attila since his birth. They exist in a liminal state — not heaven, not hell, but a purgatory defined by their proximity to a living soul they cannot fully control. They are as flawed, contradictory, and selfish as any living person.

Joey Ciccolini — The Corrupting Angel. A former Formula One champion turned mob getaway driver, murdered in a Manhattan apartment. Joey is charming, reckless, and the most dangerous influence on Attila — the voice that leads him to the casino, to the brothel, to every shortcut that ends at a cliff. His arc is the most dramatic in the series: he begins as a parasite living through Attila's appetites and ends as the spirit who makes the ultimate sacrifice. The moment he wills Attila to put down the cognac at the airport is the turning point of the entire story.

Africa (Andrew Jackson) — The Fallen King. The biggest hip-hop artist in the world, gunned down alongside his pregnant wife at an awards ceremony. Africa is charismatic, hilarious, articulate — a man who uses humour as armour and code-switches between street vernacular and startling eloquence depending on his level of vulnerability. His arc forces him to confront the violence he glorified in his music and its real-world consequences.

Carlton Hume — The Conscience. A former President of the United States, killed by a freak accident on a golf course. Carlton is the moral compass of the group — measured, dignified, and quietly devastated by his inability to intervene. His arc forces him to face the corporate interests he served at the expense of his principles.

Wolfgang Miesner — The Mirror. A once-brilliant Viennese composer who drank himself to death in 19th-century France. Wolfgang unconsciously mirrors Attila's self-destructive patterns — addiction, the squandering of gifts, the embrace of oblivion. His redemption comes through recognising his own destruction playing out again through another man.

Edmund Galen — The Architect. A 15th-century alchemist and healer who sacrificed his life absorbing a noblewoman's plague. Edmund is the intellectual and spiritual anchor of the group, channelling philosophy and science into Attila's subconscious notebooks. His arc quietly questions whether his great sacrifice was courage — or escape from his family.

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. Brilliant but emotionally avoidant, his arc forces him to choose between starring in someone else's story and writing his own.

Frank Jenkins — The Truth-Teller. A Welsh soldier killed at the Battle of Rorke's Drift, 1879. Jenkins arrives late to the group and brings a working-class clarity that cuts

through the others' pretensions. He is the first spirit to understand the rules — that their influence on Attila is real, consequential, and their only path to salvation. He is the only spirit who leaves the series with complete peace.

Supporting Characters

Mick & Jerry Byrne — The Twins. British rock stars who have shared Attila's dreams since they were toddlers. Their existence in the waking world confirms that the Dreamworld is real — and that Attila is not losing his mind.

Maria — The Mother. Fierce, imperfect, defined by love for her son. She appears in waking life in the early episodes and in spirit during the finale, where she delivers the cosmological revelation about pre-birth choice.

Peter — The Stepfather. Not a villain. A man trapped in a life he did not want, drinking to numb a shame he cannot articulate. He dies in the penultimate episode and appears in the finale alongside Maria, holding her hand, finally at peace.

Ellis Dandelion McGiggols — The Employer. Old Hungarian hippie, owner of the Dandy-Lion coffee shop in Amsterdam. Claims to have started the Summer of Love. Fires Attila with devastating gentleness after discovering the theft.

THE STORY

Act One: The Weight

The series opens in the Dreamworld: three toddlers in a round room at the top of a helter-skelter, communicating through projected images rather than language. We feel the connection before we understand it. Then: Amsterdam, present day.

Attila's life has a surface logic — coffee shop, canal barge with Agnes, evenings in the city — and a hidden architecture of transgression. He steals from the register. He gambles. He visits a prostitute named Cindy. The strange details accumulate: a glass of cognac that appears from nowhere, harpsichord music with no source, automatic writing in his notebooks in a hand that doesn't feel entirely like his own. The spirits are invisible at this stage. The audience, like Attila, senses something is wrong but cannot name it.

Attila's childhood is told in fragments: Budapest, Peter's cruelty, Maria's fierce love. He steals bananas from a woman at a tram stop. He stands at a bathroom mirror, tears streaming silently, while behind him — visible only to us — Joey watches with a face that looks, for the first time, like guilt.

Act Two: The Architecture of Influence

The strangeness escalates. Voices in unknown languages. Drawings of places he has never been. Agnes notices him talking in his sleep. The spirits remain invisible to the audience until the pivot episode, when the camera separates from Attila's perspective for the first time and shows us seven people of different eras occupying his space —

without explanation, without introduction. 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. A 19th-century soldier 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.

Agnes and Attila deepen. He meets her outside a bathroom — bumping into each other, “Wow, you’re beautiful.” “Is that supposed to make me feel better?” Their romance is immediate, instinctive, grounded in wonder. She tells him a childhood story about an opera singer whose voice could travel between planets, solving problems for anyone who heard it. Attila is stunned — it mirrors something Edmund has been whispering into his notebooks. The invisible architecture almost becomes visible.

The first crisis arrives when Ellis fires Attila — with the quiet devastation of a father letting go of a son he can no longer protect. The second arrives when Attila confesses the gambling to Agnes (not the prostitute, not the theft) and Agnes delivers the ultimatum that defines their relationship: “If you ever lie to me again, I’ll leave you. No questions asked.” She doesn’t scream. She doesn’t throw things. She sits with the steady calm of an engineer assessing structural damage and deciding whether the building can be saved. She decides it can.

Then comes the mushroom. At a party thrown by Mick and Jerry Byrne — twins Attila has just met at their concert, who wrote a phone number on his back and told him to call — Attila eats a psychedelic mushroom and, while making love to Agnes, sees the spirits reflected in her dilated pupils. All seven. Naked, watching, arguing, filming. He screams. Agnes sees nothing. The membrane between planes dissolves completely for one terrifying moment — and then seals shut again. Attila is left wondering if he is going insane.

Act Three: The Reckoning

Agnes offers to support Attila financially while he finds his purpose. The simplicity of her faith staggers him. He calls the twins using the number Jerry wrote on his back. A bizarre phone call with a taco restaurant leads to a first-class ticket to London. Before he leaves, he returns to Ellis to apologise. He walks past the casino. He stops. He looks at it. He keeps walking.

At the airport, 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. Then watches Attila reach for a bottle of Louis XIII cognac in duty-free — Joey’s brand, the recurring motif of the series — 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 does not know why. It is the most important moment in the series.

In London, the phone call comes: Peter has died. Attila collapses at the twins’ house. When he comes to, Mick 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. Attila is not insane — he is connected to something vast and purposeful.

Peter and Maria appear to the spirits — reunited in death, holding hands, finally light. Maria delivers the cosmological revelation: every life is a pre-made plan, chosen before birth with full knowledge of the suffering involved. The spirits met their deaths before reaching the goals they had set for themselves. Their assignment to Attila was both their purgatory and their second chance.

Each spirit faces a reckoning — not a ceremony, not a judgement, but something far more personal: each one is involuntarily pulled back to 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 the corporate interests that corrupted his presidency. Africa returns to his childhood and accepts a music teacher's offer, 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 as a baby — a second life, a second chance to live without the hunger that consumed him. And 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.

Attila sits with the twins in London. They talk about music, sound, and 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.

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."

The camera 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. Around them, the living. And around the living, invisible, infinite, patient — the dead. All of them. Watching. Waiting. Hoping.

VISUAL LANGUAGE & WORLD-BUILDING

Each plane of reality has a distinct visual identity. The Waking World is shot in a naturalistic, handheld style with desaturated palettes — the greys and ochres of Budapest, the watery greens of Amsterdam in winter, 16mm grain, natural light. The Spirit World exists within the same physical spaces but is rendered with heightened detail and anachronistic elements: cognac glasses that appear from nowhere, a harpsichord in a bedroom, a camera made of otherworldly metal. The Dreamworld is fully expressionistic: saturated colour, impossible geography, fluid Steadicam, Kubrickian symmetry — the world made visible at last.

The three planes are not separated by conventional transitions. They bleed into each other. A scene in Attila's kitchen might cut to the spirits arguing on the sofa without any visual cue. The audience gradually learns to read the layers, just as Attila gradually learns to sense them.

THEMATIC ARCHITECTURE

Pre-Birth Choice: The central premise reframes suffering as purposeful without diminishing its reality. This is not a story about fate. It is a story about forgotten intention.

The Weight of Influence: Every person carries invisible influences — ancestral, cultural, psychological. HEAVEN literalises this by giving those influences names, faces, and agendas.

Redemption as Mutual: The spirits cannot save themselves without helping Attila, and Attila cannot find his purpose without their often misguided participation. Salvation is collaborative.

The Membrane Between Worlds: The living and the dead are not as separate as we believe. Dreams, intuition, impulse, and coincidence are the thin places where the membrane becomes permeable.

Every Relationship Is a War Between Ghosts: The series' deepest idea — revealed in the finale and explored across subsequent seasons — is that every human relationship is, beneath the surface, a negotiation between competing teams of invisible dead, who cannot see each other and who are all trying, imperfectly, to complete what they left unfinished.

MARKET POSITIONING

HEAVEN occupies a space in the market that is underserved and commercially proven when executed at the highest level. 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, with Dreamworld sequences that can be set anywhere), 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.

Target platforms: HBO, Apple TV+, Netflix, Amazon, FX/Hulu.

Dual-format potential: HEAVEN is being developed as a limited series, with the existing pilot script and series bible already completed. The material also has strong feature film potential, and the project is open to either format depending on platform interest.

SERIES POTENTIAL: A THREE-SEASON MYTHOLOGY

HEAVEN is not a one-season story. The world it builds is 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 mythology.

Season One: Attila

Eight episodes. The full story described above. A self-contained, emotionally devastating arc with a beginning, middle, and end — one that can stand 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 — at last — why he chose this life, and he accepts the suffering as purposeful without pretending it did not 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 POV 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 spirits were 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, her faith, her 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. The arguments between Attila and Agnes were proxy battles. And neither team knew the other existed.

Season Two also deepens the Dreamworld mythology through the twins. Mick and Jerry Byrne 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 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 in the current market. 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.

WHY NOW

We live in a cultural moment defined by questions about consciousness, purpose, and what happens when we die. From the mainstream success of near-death-experience narratives to the resurgence of psychedelic research to the global conversation about mental health and intergenerational trauma, audiences are asking the questions that HEAVEN dramatises. This is not a niche spiritual film. It is a propulsive, emotionally devastating, visually spectacular story about the most universal human experience: the search for meaning in a life that often feels meaningless.

The dead have something to say. Attila is ready to listen. So is the audience.