

HIDDEN SPARKS

A SHORT FILM BY
MINNESOTA FILMMAKERS MEETUP
AND RAFT OF LOONS PRODUCTIONS LLC

FILMING AUGUST 2026 IN MINNEAPOLIS

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HIDDEN SPARKS is a collaborative project of the Minnesota Filmmakers meetup group. This group covers everything involved in making movies from the idea to writing, producing, directing, editing, and finally showing the film. Anything and everything involved in making movies is fair game. We decided to put our skills and desire to learn and grow together and make a short, and this is it - the first of many, perhaps!


We meet monthly at Queermunity in Uptown in Minneapolis.

More about us here: <https://www.meetup.com/mnfilm/>



SUMMARY

LENGTH: 10 minutes
GENRE: Drama
THEMES: Faith, LGBTQ+
SETTING: Minneapolis, 2002



A conflicted Jewish doctor and a closeted former extremist face an existential crisis when the young man they failed to save seems stuck in a persistent vegetative state.

CHARACTERS

ALAN



Mid-40s. Internist, first generation immigrant, unsure of his place in the world - especially after being suspended for recklessness that saved James's life.

PATRICK



23. Former extremist crumbling at the loss of the young man he loves, but failed to protect. Has no one to trust but Alan after being blamed for James's collapse.

JAMES



Not quite 18. Collapsed seven weeks prior after a brutal homophobic attack by his gang leader brother. Never regained consciousness.

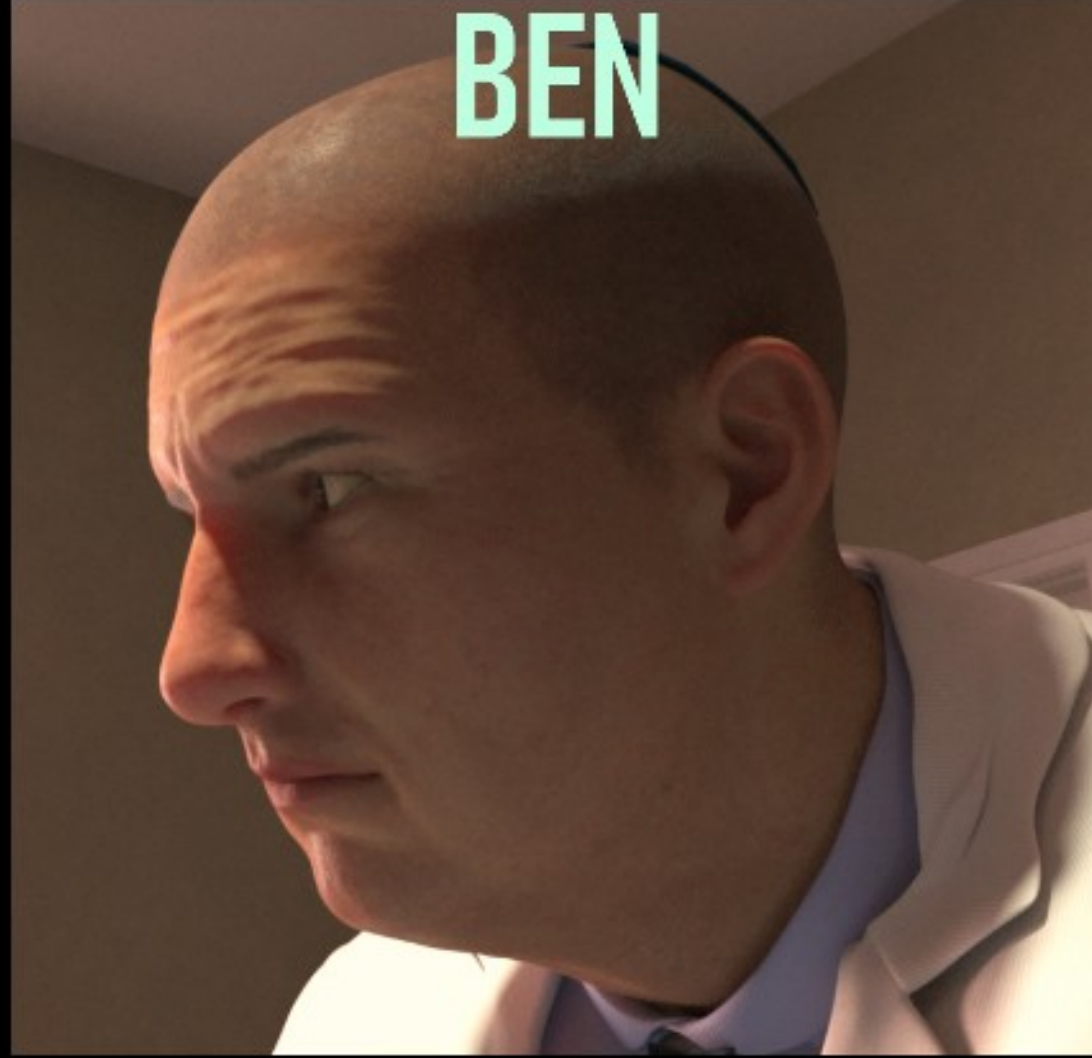
CHARACTERS

BETTINA



Mid-40s. James's mother, a hospice nurse who knows better than to expect miracles. Begrudgingly tolerates Patrick: with her older son missing, she has no one else.

BEN



50s. Alan's Conservative brother and colleague. Questions Alan's actions and his general approach to life, but supports him anyway.

RIVKA



70s. Mother to Alan and Ben. Conservative. An exuberant lover of life, she finds joy in observance, in her friends, and in her sons - however different they may be.

SYNOPSIS

Alan, an internist suspended for recklessness in saving a patient's life, prepares food for Shavuot (celebration of receiving the Torah) when his brother arrives. Alan learns he is still barred from the hospital and that James, his former patient, may remain comatose: he questions whether his actions matter if James doesn't make it. His brother suggests that James might not be the point.

Patrick, James's closest friend, arrives at the hospital. James's mother urges Patrick to let him go. Distraught, Patrick balks. She insists, allowing him to spend one last night at the hospital with James.

Alan meets Patrick in the parking lot. Patrick gives him groceries: Alan's touched by Patrick's earnest attempts to understand him. Over a bottle of wine, they talk about consciousness, the self, and James.

Patrick returns to James. He promises he won't leave, but that he'll be okay if James decides not to stick around. He is lying.

Alan arrives at his mother's, where she and his brother have already started the all-night study before Shavuot. Struggling with the Hebrew, Alan reads aloud from Ruth in English, the words reflecting Patrick's devotion to James.

Before dawn, Patrick cries in his sleep with his head in James's bed. James awakens just long enough for Patrick to see that he's still in there.

At dawn, Alan gets the call from Patrick. His thanks become the Modeh Ani (morning prayer thanking G-d for restoring one's soul) said with new understanding; he gets the point.

LOCATIONS

HOSPITAL ROOM

Actual location will be an Uptown industrial apartment
Set will be dressed using a clinical bed and other authentic pieces



LOCATIONS

RIVKA'S CONDO - KITCHEN

Actual location will be an Uptown apartment



actual apartment

LOCATIONS

RIVKA'S CONDO - LIVING ROOM

Actual location will be an Uptown apartment dressed to look warm and lived-in



LOCATIONS

PATRICK'S CAR

Actual car will be an older truck as shown, in an Uptown parking lot



LOCATIONS

PARKING LOT BY DUMPSTERS

Actual location is outside an Uptown apartment building



WRITER'S STATEMENT

When the world seems so very broken, doing what small things we can to repair it can seem like emptying the sea with a spoon. We may pursue justice, and justice often eludes us. But although we are under no obligation to complete the work, neither are we free to desist from it. We do good because it is good rather than in the expectation of reward or even success. In doing so, we can find the strength to keep going when the task so far exceeds our abilities.

I've written Alan as he is to honor people who helped me emerge from a place of stuckness to find the potential in my life again, who showed me love not because I deserved it, but because I needed it. Through a mostly gentle hero, I want to show that where there is still life, there is the possibility of change, though it be small and incomplete.

Whatever we do, there will still be monsters in the shadows, and maybe it's mostly shadows for a while. If that is to be the case, I want to show one man's way of finding the light.

Joseph J. Davis

Screenwriter / Director

Founder, Raft of Loons Productions