

More Magic

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FADE IN

EXT. AIR FIELD, 1943 - DUSK

ROBERT STACY, a young air force serviceman guides a young DORIS STACY towards a small airplane.

EXT. SKY - FOLLOWING

The airplane is in flight.

INT. COCKPIT - FOLLOWING

Robert pilots the airplane with Doris beside him.

DORIS
This is incredible!

ROBERT
Yes, and so are you.

DORIS
Oh, I'll bet you say that to
all the girls.

ROBERT
No, you're the first, and
welcome to my world.

EXT. SKY, 1950 - DAY

A small airplane with dark clouds is in flight.

Suddenly, thunder, lightning and heavy rain cause the airplane to lose control.

INT. AIRPLANE - FOLLOWING

Robert in civilian clothes flies solo as he tries to regain control as it quickly descends.

EXT. SKY - FOLLOWING

The airplane continues to fall, sputter and turn.

INT. AIRPLANE - FOLLOWING

Robert continues to re-gain control.

EXT. SKY - FOLLOWING

The airplane breaks through the low clouds and then heads towards a small rural building.

FLASH on the sign, "Norwich General Hospital".

EXT. HOSPITAL - FOLLOWING

The airplane swoops up to avoid the building, and then shakily flies upward away from the hospital.

INT. HOSPITAL ROOM - FOLLOWING

Doris is exhausted but happy in bed with a new born baby.

A few adults look on as a picture gets taken.

DORIS

Now, I want to take one.

Robert carefully takes the baby.

He poses stiffly with the baby and then Doris takes a picture.

FLASH on a birth certificate with the name "Brent Robert Stacy". The parent's names are Doris and Robert Stacy.

INT. LIVING ROOM - DAY

Two years later, Brent takes his first steps as the family dotes on him, which includes Doris, Robert, and the grandparents.

EXT. BACKYARD - AFTERNOON

Doris gardens while Brent is nearby.

EXT. DRIVEWAY - FOLLOWING

Robert in business attire gets out of a car.

INT. HOUSE - FOLLOWING

Robert wearily moves to a window, loosens his tie, and then looks out towards his family in the backyard.

EXT. BACKYARD - FOLLOWING

Robert quietly joins his family.

DORIS

Hi dear. How was your day?

They quickly kiss, and then he acknowledges the others.

ROBERT

It's over.

A telephone rings from inside the house and then Doris moves away to answer it.

Robert moves towards Brent who plays with a truck.

ROBERT

How are you doing?

Brent smiles towards him.

ROBERT

Be happy. You may not understand this now, but, you can't always have what you want.

EXT. MOUNTAIN ROAD - DAY

A car travels on a bright sunny day.

INT. CAR - FOLLOWING

Doris and Robert, with Brent in the back, are passengers.

EXT. PICNIC AREA - FOLLOWING

The family eats at a picnic table, with others in the background.

Doris takes pictures when someone yells, "there's a bear!"

A medium sized bear lumbers towards a garbage can nearby, which causes people to scatter towards their cars.

INT. CAR - FOLLOWING

The Stacy family excitedly watches the bear outside.

Doris grabs her camera and then opens the door.

ROBERT
What are you doing?

DORIS
I want a picture.

ROBERT
No! You're crazy!

Doris jumps out of the car.

EXT. PICNIC AREA - FOLLOWING

Doris carefully moves closer to the bear while it ignores her.

She takes a few shots, and then moves back towards the car.

INT. CAR - FOLLOWING

Doris quickly gets in and then shuts the door.

EXT. OFFICE BUILDING - DAY

A sign reads, "Jenson Accounting and Associates."

INT. OFFICE - FOLLOWING

Robert sits at his desk with paper work, and then interrupted by a man.

MAN
How are you doing?

ROBERT
Not bad.

MAN

Thanks for the good work you did on the Henderson account.

ROBERT

Oh, you're welcome. Just pushed the pencil and paper extra hard.

MAN

You flew planes didn't you?

ROBERT

Yes, in the service.

MAN

Damn, I've always wanted to try that.

ROBERT

Well, then you should. There's nothing like it.

MAN

Yeah, maybe I'll get around to it someday. How's the family?

INT. LIVING ROOM - AFTERNOON

In the cluttered room, Doris is with Brent and a playmate.

Robert enters through the front door in business attire, and then wearily greets everyone.

INT. KITCHEN - FOLLOWING

Robert notices the dirty dishes, and then takes out a beer. Doris enters.

DORIS

I'll start supper.

ROBERT

Before or after you clean up?

DORIS

What's that supposed to mean?

ROBERT

Well, it's a mess!

DORIS

Look, I've been busy with kids
and other things.

ROBERT

I'm sorry and in a bad mood.
I didn't mean anything by that.
Let's just get out of here and
go out to eat. Just the two of us.

DORIS

What about the Brent?

ROBERT

Babysitter?

DORIS

It's too short notice and I
need to find a new one.

ROBERT

Then, we can all go out.

INT. LIVING ROOM - NIGHT

An adult party is in progress.

Doris mixes and moves around the room.

Robert is in a quiet conversation with a couple.

A small group sings along to a popular song around the
piano.

A distinguished middle-aged man with an impressive bass
voice sings with the others, as Doris joins them.

INT. CHURCH - MORNING

Edward Benton, the bass voice man, directs a church choir.

EXT. BACKYARD - AFTERNOON

Brent quietly plays.

An argument between Doris and Robert is heard from inside the house.

INT. LIVING ROOM - FOLLOWING

A Doris-Robert argument is heard from another room.

DORIS (OS)
You married me and I have my way
of doing things.

ROBERT (OS)
That's for sure.

DORIS (OS)
And what's wrong with that?

ROBERT (OS)
It's just not right.

DORIS (OS)
Ok, Mr. God. This isn't about me!
It's something about you.

ROBERT (OS)
You don't know what you're talking
about!

A door slams.

EXT. BACKYARD - FOLLOWING

Doris approaches Brent, and then sits next to him affectionately.

INT. CHURCH MEETING ROOM - NIGHT

The choir, with Doris in it, rehearses with Edward as director.

EXT. CHURCH - FOLLOWING

As Doris approaches the parking lot, Susan, another choir member, seeks her attention.

SUSAN

Would you like to go somewhere
for a little break?

DORIS

Sure.

INT. COCKTAIL LOUNGE - FOLLOWING

Susan and Doris sit at a booth with drinks.

SUSAN

You've notice how few men are
in the choir right?

DORIS

Yeah.

SUSAN

Well, thank Edward for that.
I think the men are too jealous.

DORIS

How can you be sure?

SUSAN

Just a theory. He's very eligible
with a good career. An engineer.

DORIS

I thought he was married.

SUSAN

He's a widower. Cancer and she
suffered a long time.

DORIS

Oh, that's too bad. It must have
been rough for him and the kids.

SUSAN

No kids.

INT. BRENT'S BEDROOM - FOLLOWING

Doris approaches Brent who is awake in bed, tucks him in,
and then begins a prayer.

DORIS

Now I lay me down to sleep.
If I die before I wake, I pray to
God my soul to keep.....

Brent doses off, Doris kisses him, and then slowly moves away.

INT. MASTER BEDROOM - FOLLOWING

Doris and Robert get ready for bed.

INT. BRENT'S BEDROOM - FOLLOWING

A muffled loud argument between Doris and Robert causes Brent to open her eyes.

INT. MASTER BEDROOM - FOLLOWING

DORIS

You just don't accept me for what
I am.

ROBERT

We're married aren't we?

DORIS

Yes, on paper. Better or worse.
This must be the worse.

ROBERT

Maybe.

INT. SUNDAY CHURCH SERVICE - DAY

The choir finishes a hymn with Edward as director.

INT. CHURCH MEETING ROOM - FOLLOWING

The congregation is in a coffee hour, when Edward approaches Doris with Brent.

EDWARD

How are we doing?

DORIS

Good.

EDWARD
Where's Robert?

DORIS
At home.

EXT. PARK - FOLLOWING

Doris, Brent, and Edward walk along with ice cream.

Later, Doris and Edward play with Brent in a playground area.

EXT. PARK BENCH - FOLLOWING

Doris and Edward sit as Brent plays nearby.

DORIS
You're very good with children.

EDWARD
I don't know about that, but
seem to connect with them.

DORIS
Well, that's a big part of it.
I always wanted to have kids.

EDWARD
And you have them. That's great.

DORIS
Yes and very thankful.

EDWARD
And married.

DORIS
Yes.

INT. LIVING ROOM - LATER

Doris and Brent enter.

Robert sits with a cup of coffee.

ROBERT

How was church? It was a long service.

BRENT

We went to a park and had some ice cream.

DORIS

No, with Edward from the choir.

ROBERT

And who else?

DORIS

Just him.

ROBERT

Oh, what's for dinner?

DORIS

I don't know yet.

EXT. OCEAN BEACH - DAY

Doris and Robert play with Brent in the surf.

Robert dives into a wave.

Doris dives in after him.

EXT. UNDERWATER - FOLLOWING

Doris opens her eyes to see Robert in trouble.

She tries to pull him up, but he pulls her down instead.

They continue to struggle as Brent dives in which gets Doris's attention, and then she breaks away from Robert to swim towards Brent.

INT. MASTER BEDROOM - MORNING

Doris abruptly wakes from this DREAM as Robert nudges her.

ROBERT

What's the matter?

DORIS
I don't know.

ROBERT
You were screaming.

Robert gets out of bed, and then moves away.

DORIS
We need to talk.

ROBERT
Not now. I have to get ready
for work.

DORIS
This is more important.

ROBERT
No, it's not.

EXT. FRONT DOOR - AFTERNOON

Doris's mother, Ethyl, buzzes the doorbell.

EXT. PATIO - FOLLOWING

Doris reads to Brent on a chaise lounge.

EXT. FRONT DOOR - FOLLOWING

Ethyl opens the door and then looks in.

ETHYL (Loudly.)
Doris? Are you here?

EXT. PATIO - FOLLOWING

DORIS
Yes mom, I'm out on the
patio.

INT. LIVING ROOM - FOLLOWING

ETHYL
Ok dear.

Ethyl notices the messy room as she walks through it.

INT. CHURCH MEETING HALL - NIGHT

The choir rehearses with Edward as director.

EXT. CHURCH PARKING LOT - FOLLOWING

Doris and other choir members say goodbyes as they go to their cars.

INT. CAR - FOLLOWING

Doris tries to start the car with frustration.

Edward knocks on the window.

EDWARD

Problems?

She rolls down the window.

DORIS

Yes.

EXT. CAR - FOLLOWING

Edward looks under the hood.

EDWARD

Now try it.

The car starts; Edward puts down the hood, and then moves away towards the driver's side.

INT. CAR - FOLLOWING

Edward approaches Doris behind the wheel.

EDWARD

A wire was....

Doris cries.

INT. EDWARD'S CAR - FOLLOWING

Edward drives as Doris quietly sits in the passenger side.

INT. COFFEE SHOP - FOLLOWING

Doris and Edward sit in a booth with coffee.

EDWARD

Maybe you just need a little break.

DORIS

Or a big one.

EXT. PARK - DAY

Robert is in an animated conversation with Edward.

ROBERT

You don't know what you're talking about and mind your own God damned business!

EDWARD

I'm just trying to help you...

Robert walks off in a huff.

INT. ETHYL'S HOME - DAY

Ethyl sits with an upset Robert with coffee.

ETHYL

Try not to worry. I'll help you figure this out.

ROBERT

Thanks.

INT. MASTER BEDROOM - NIGHT

Doris and Robert have a heated argument.

DORIS

How dare you bring my mother into this!

ROBERT

How about Edward?

FLASH on Brent in his bed with his eyes open as the muffled argument continues.

DORIS (OS)
I feel smothered.

ROBERT (OS)
I do too, but I'm accepting it.

DORIS (OS)
But, I'm not you!

INT. ROBERT'S OFFICE - DAY

Robert talks on the telephone in a split screen with Ethyl.

ROBERT
We've got to do something.
I think she's losing it.

ETHYL
Calm down dear. I have been talking
to those doctors at that place.

ROBERT
Good, I don't know what else to do.

EXT. PARK - DAY

Doris drives her car into a space.

Edward in his car pulls up nearby.

Doris gets out of the car, joined by Edward, and then they
walk off together.

They walk into a secluded area, and then sit on a bench.

DORIS
I'm not going to live like this!
And don't know what to do.

EDWARD
I am here for you.

He embraces her.

Doris looks up at him and then they become affectionate
which leads to an intense kiss.

They break apart, but linger with affection and realization.

EDWARD

Do you trust me?

DORIS

I want to.

EXT. DRIVEWAY - MORNING

Robert backs out of the driveway.

INT. BEDROOM - FOLLOWING

Through a parted curtain, Doris watches Robert drive up the street away from the house.

EXT. DRIVEWAY - LATER

A dressed up Doris and Brent get into a taxicab, and then it drives away.

EXT. TRAIN - DAY

It speeds along.

INT. TRAIN - FOLLOWING

Doris and Brent look out the window.

BRENT

When will we be there?

DORIS

Not long.

FLASH images of terrain as the train continues west across the country.

INT. TRAIN - DAY

Doris reads a telegram,

"Please know that Brent will always receive the love and devotion from me as much as I have for you."

She looks away towards Brent nearby.

EXT. TRAIN STATION - DAY

Doris and Brent exit the train in view of a sign that reads "Reno".

Doris looks around and then smiles.

Edward is there to greet them warmly, and then they walk off together.

FLASH on a sign that reads, "James Evans, Attorney At Law".

INT. OFFICE - FOLLOWING

Doris sits at a desk across from a lawyer as she signs some documents.

INT. CHURCH CHAPEL - DAY

Doris, dressed up wearing a corsage, stands next to Edward in a suit, before a minister.

In the background pews are a few people with Brent in a suit and hat.

Doris and Edward turn to kiss one another.

They turn around and signal for Brent to join them up before the minister.

Brent slowly approaches.

They form into a group hug with Brent more hesitant.

INT. BENTON CAR - DAY

Edward drives with Doris, and Brent. The car is crowded with household things.

FLASH on changes in scenery and motels.

EXT. MOUNTAIN ROAD - DAY

The Benton car slowly moves through a snowstorm.

INT. BENTON CAR - FOLLOWING

Edward intensely drives with bad visibility.

The car starts to slide and lose control.

EXT. BENTON CAR - FOLLOWING

The wheels spin on ice.

INT. BENTON CAR - FOLLOWING

The family reacts to the storm.

EXT. BENTON CAR - LATER

With a break in the storm, the car slowly drives down the highway when it comes upon a sign that reads, "Seattle 30 Miles".

EXT. BRIDGE - LATER

The Benton car crosses into Seattle.

FLASH on a motel sign.

EXT. RESIDENTIAL STREET - DAY

A pregnant Doris, Edward, and Brent move into a small suburban house.

EXT. BOEING AIRCRAFT COMPANY - DAY

Edward in business attire enters a building with an employee badge.

INT. HOSPITAL ROOM - DAY

Doris sits up in bed with baby Karen as Brent looks on.

EXT. SCHOOL PLAYGROUND - DAY

Children play together in various activities.

Brent is on the swings pushed by another child, as he gets higher.

A bell rings to end recess as the kids respond.

Brent ignores it while he continues to swing.

INT. LIVING ROOM - NIGHT

Doris, Edward, and Brent sit as Karen, plays in the background.

DORIS (To Brent)

Because you're starting school now and other things, it's important that you choose the last name that you want. Either Stacy, the birth name or Benton. The choice is yours.

BRENT

Why?

EDWARD

Just so things are clear and other people don't get mixed up.

BRENT

How about the name Brent?

EDWARD

No that doesn't change.

BRENT

Ok. I like Brent Benton.

INT. BRENT'S BEDROOM - NIGHT

With the door open and the over head light on, Brent is asleep in bed.

Edward looks in from the hallway, and then switches off the light on the wall near the door.

Brent wakes up.

BRENT

No, no! Turn it on! He's here hiding and going to get me!

EDWARD

Who?

BRENT

A monster!

Later, Brent is asleep in darkness while Edward sits quietly in a chair nearby.

Brent wakes and then sits up.

EDWARD

Don't worry I'm still here
and nothing is going to hurt you.

EXT. CAMPFIRE - NIGHT

A group of young boys in uniforms with their dads are in an "Indian Guides" gathering. Brent and Edward are among them.

The other boys are enthusiastic and playful while Brent is being quiet.

A dad approaches Edward.

DAD

Is Brent ok? He doesn't seem to be
having a good time.

EDWARD

Oh, he is in his own way.

EXT. HOME - DAY

With a large van in front, the Benton family moves into a larger home and yard along with a Collie dog.

Doris is pregnant.

INT. BASEMENT - DAY

In a small crowded room full of people in folding chairs, Brent sits nervously at a piano. He plays from memory, and then stops in frozen terror.

Quiet discomfort comes from the audience for a few seconds while Brent continues to pause.

He begins to play as confidence gains momentum.

When finished, he sighs with relief.

The audience applauds.

INT. BATHROOM

Brent stands in front of a mirror with outlandish make up on his face, while Doris looks on.

DORIS

Looks good. Now, one more thing.

She moves over to pick up a grass hula skirt.

INT. GRADE SCHOOL AUDITORIUM

Brent is a witch with a pointed black hat placed on the hula skirt wig, with a broom.

VOICE (O.S.)

And the first prize goes to Brent Benton.

A surprised Brent gets mixed reactions from the other students.

In another part of the auditorium, Doris is excited.

INT. CHILD'S BEDROOM - DAY

Doris puts a baby in a crib as Karen and Brent look on.

DORIS

Now your baby brother is home.

FLASH on a Birth Certificate with the name "Edward Henry Benton Jr." on it.

INT. CLASSROOM - DAY

A small stage is set up in the front with partitions that shield the backstage.

The second grade school class of students anxiously awaits a performance in their seats.

The teacher addresses the audience.

TEACHER

Now, let's get quiet so the show can begin. This play has been touring around the other schools. And we are happy to see that one of our own is in it.

Brent in a Viking costume peeks around the curtain until he gets reactions from the students who recognize him.

Later, after the play the actors take their bows with a focus on Brent.

The applause is ecstatic and Brent basks in the glory.

EXT. BACKYARD - DAY

A group of kids play and squeal around a picnic table with party favors and a Birthday cake for Brent, who is the center of attention. Doris attends to it.

INT. FAMILY ROOM - DAY

A Cub Scout Den meeting with boys Brent's age meets with Doris as Den Mother. She wears a nice dress with her hair coiffed.

DORIS

Ok now boys let's gather around the piano.

One of the boys plays the piano while Doris sings.

The other boys are reluctant to join in, but Doris and the piano player push ahead on their own.

Brent is embarrassed as Doris continues to sing.

EXT. FRONT YARD - DAY

In a beautifully landscaped yard, Doris gardens.

EXT. BACK YARD - DAY

A group of kids along with Karen and Brent play and then move towards the house.

INT. FAMILY ROOM - FOLLOWING

The kids move into the house from the backyard.

Brent has fun with one of the girls.

The room is messy and lived in.

GIRL

It's more fun over here because
we don't have to take our shoes off
and be quiet.

BRENT

Yeah, let's get something to drink.
Do you want to stay over tonight?
We're sleeping out in the backyard.

GIRL

Sure.

BRENT

Mom, can Sally stay over tonight?

Doris considers it with humor.

DORIS

Yes, but you'll have to ask her
mom first.

INT. BREAK FAST TABLE - MORNING

Edward and Brent pick up their dishes to move towards the sink.

INT. BEDROOM - FOLLOWING

Doris is asleep.

EXT. FRONT DOOR - LATE MORNING

A well-coifed woman rings the bell several times until Doris answers it in a bathrobe.

WOMAN

Oh, I'm sorry. Are you sick?
Did I wake you?

DORIS

No, don't worry about it. I should be getting up anyway.

WOMAN

I just had a question about the garden club and thought you would be awake.

DORIS

No, how could you know. I'm a night owl. Go to bed late and sleep in.

WOMAN

Oh, it must be nice if you can get away with it.

EXT. STREET - AFTERNOON

Children exit a school bus with Brent among them.

INT. BENTON HOME - FOLLOWING

Doris greets Brent with an enthusiastic kiss at the door.

DORIS

How was school?

BRENT

It was ok.

INT. BRENT'S BEDROOM - MORNING

Brent wakes up in bed, and then slowly gets out of bed.

He moves to the floor heat vent, and then puts his face close on it.

INT. MASTER BEDROOM - FOLLOWING

Brent knocks at the door, then gets a "come in" from Doris.

He opens the door to find Doris as Edward gets dressed.

DORIS

What is it honey?

BRENT

I don't feel well. Kind of warm
or something.

DORIS

Oh, come here.

Brent moves to Doris as Edward looks on. Then, she feels
his forehead.

DORIS

Yes, you are warm.

BRENT

Maybe I should stay home from
school.

DORIS

Yes, if that's how you feel.

BRENT

Ok, I'll get back in bed.

DORIS

Good idea. I'll be checking on you.

Brent leaves the room as Doris and Edward share a look.

EXT. STREET - DAY

Brent is in the lead with two other boys as they ride
bicycles down a hill.

BOY #1

Wait stop!

Brent and the other boy stop and then look back as the
other catches up.

BRENT

What's wrong?

BOY#1

I'm not supposed to ride this far.
My parents said so. I could get in
trouble.

BOY#2

Me too.

BRENT

Ah come on. It's ok. I've been out here before. My parents said it's ok as long as I get back by a certain time.

BOY #1

Well, mine didn't. I've got to get back.

BOY#2

Me too.

BRENT

Then go! Miss out on the fun!

Brent takes off in a hurry as the other boys ride back in the opposite direction.

INT. BRENT'S BEDROOM - DAY

Karen draws with crayon in broad strokes on the wall with the door open.

Brent walks in to discover it.

BRENT

Stop that! These are my walls!
Get out of here!

A shocked Karen responds.

KAREN

But, I was just making some pictures for you...

BRENT

I don't care! Do it in your own room!

Doris appears at the door.

DORIS

What's going on?

BRENT
She's drawing on my walls.

KAREN
But I.....

She cries.

DORIS
Now, wait a minute! There's nothing
wrong with that.

BRENT
Yes, there is!

DORIS
Look, she's just trying to express
something.

BRENT
But, not on my walls!

DORIS
Well maybe not, but this is not wrong.
We can always paint over the walls, but
letting her be creative is more
important. As it is for you too. Do you
understand?

BRENT
No, but go ahead. I don't care!

Brent storms out of the room.

EXT. STREET - FOLLOWING

An upset Brent rides his bicycle down the street away from
the house.

The Collie dog "Buttons" follows.

EXT. WOODS - FOLLOWING

Brent walks his bicycle down a trail into a dense area of
trees and brush.

He moves into a small clearing and then sits down on the ground.

EXT. HOUSE - DAY

Jimmy Taylor, a friend, opens the door to greet Brent with with "Buttons".

JIMMY

Come on in. We've got the place
to ourselves.

INT. JIMMY'S LIVING ROOM - FOLLOWING

Jimmy and Brent sit on the sofa.

JIMMY

I want to try something.

BRENT

What?

JIMMY

Let's play around with our things.

BRENT

Things?

Jimmy points to his crotch.

JIMMY

Like, I want to put it inside
of you and then you can do the
same to me.

BRENT

I don't know what you're
talking about!

JIMMY

Come on; let's just try it.

BRENT

No!

Brent rushes out.

EXT. FRONT PORCH - FOLLOWING

An upset Brent runs past "Buttons".

EXT. STREET - FOLLOWING

Brent runs with "Buttons" in fast pursuit.

EXT. BENTON HOUSE - FOLLOWING

Brent runs across the front yard towards the door, followed by car brakes and a dog screech.

Brent looks towards the commotion.

EXT. STREET - FOLLOWING

A car is stopped in the street with people gathered around the wounded "Buttons".

Brent rushes into the scene.

EXT. BACK YARD - DAY

A small dead bird is picked up off the ground and then put into a box.

The box is put into a hole followed by dirt to make a small mound.

Brent sits on the ground to look at a cleared area by a fence with a grave marker, "Buttons."

Doris and Edward move into the yard, and then approach Brent with a puppy.

EDWARD

We would like you to meet someone.

BRENT

Not right now.

Brent walks away.

INT. KITCHEN - NIGHT

The family cleans up.

BRENT

I got a list of things I'll need for Gym. What's an athletic supporter?

Doris and Edward look at each other with humor.

EDWARD

We'll go shopping for one and then you'll know.

BRENT

Ok.

INT. GYM LOCKER ROOM

A group of boys with Brent sit on benches as the gruff teacher, Mr. Rogers, addresses them.

MR. ROGERS

I want you all to hustle and do well. No screwing around! The knuckleheads will be punished. When, I divide you into teams, the best players will be on one and the worst on the other. We will all learn best that way.

INT. GYMNASIUM

An intense dodge ball game plays as one team dominates the other.

Brent tries his best on the weaker team as Mr. Rogers looks on from the sidelines.

MR. ROGERS

Come on you assholes, they are wiping you out!

INT. JUNIOR HIGH SCHOOL STAGE

Brent performs in a play.

INT. STAGE

Three years later in High School, Brent bows after a performance in the play, "The Night of January 16th", among other students.

INT. BACKSTAGE - FOLLOWING

With various students and activity, Brent continues to receive congratulations, when Julie and Tom approach him.

JULIE
Great job!

TOM
You were really good.

BRENT
Thanks.

EXT. MOVIE MARKEE - NIGHT

It reads, "Who's Afraid of Virginia Woolf - Must be over 18."

EXT. TICKET BOOTH - FOLLOWING

Brent approaches where Julie sells tickets.

BRENT
Hi.

JULIE (Quietly.)
Oh, this is a good time. Now be cool and show me your ID.

Brent fumbles to show some ID along with money.

JULIE
Very good sir, now enjoy the show.

She gives him a ticket with a mischievous look.

INT. MOVIE THEATER - FOLLOWING

Brent watches "Who's Afraid of Virginia Woolf".

FLASH on the sign, "Madison High Senior Prom".

INT. LIVING ROOM - NIGHT

Brent and a girl are dressed up to pose for pictures.

INT. RESTAURANT - FOLLOWING

Brent and his Prom date sit at a table. The girl looks upset.

BRENT
Are you all right?

GIRL
I'm not feeling well, but it
should pass.

EXT. RESTAURANT PARKING LOT - FOLLOWING

Brent opens the car door for the girl, and then she throws up on the pavement next to the car.

BRENT
I'd better get you home.

EXT. BENTON HOME - DAY

Tom yells from the front yard.

TOM
Brent? Brent? Are you ready?

EXT. FRONT DOOR - FOLLOWING

Brent rushes out as he passes Doris in the foyer.

DORIS
Why is he yelling for you and
not coming to the door ?

BRENT
I don't know. See you later.

EXT. SAILBOAT - DAY

Tom and Brent are with other boys and girls out on a lake.

INT. AUDITORIUM - DAY

Brent's graduating class members are dressed up in robes to receive their diplomas.

EXT. COMMUTER PASSENGER BOAT - DAY

A large banner appears over the entrance that reads, "Madison High School Graduating class of 68".

INT. BOAT - FOLLOWING

The excited graduating seniors mingle around as chaperones look on. Punch bowls and food are displayed on tables.

INT. BOAT RESTROOM - FOLLOWING

In a closed stall, a boy takes a swig out of a liquor flask.

Outside of the stall, other boys, with Tom, wait their turn.

One of them addresses the stall.

WAITING BOY (loud whisper)
Come on, hurry up!

The boy inside the stall puts the flask in the toilet tank, and then exits.

EXT. BOAT DECK - FOLLOWING

Brent soberly sips punch while next to a woman in a wheelchair.

BRENT
I really enjoyed your history class.

MS. JENKINS
I'm glad. I didn't know that because you never said much in class, and yet you did all that acting in the plays. I wondered about that.

BRENT
I guess that is kinda strange.

MS. JENKINS

What do you plan to do now?

BRENT

I've got some ideas, but do you have any suggestions?

MS. JENKINS

Well, I am thinking of a four-letter word.

BRENT

What?

MS. JENKINS

Live.

EXT. MEXICO CITY - DAY

During the Christmas season, Brent and Tom walk along a busy street.

INT. HOTEL ROOM - NIGHT

With the sound of fireworks in the background, Brent looks out the window.

He looks back into the room.

Tom lies on a twin bed with a sick look when Brent responds.

BRENT

Are you feeling better?

TOM

No, not really. I shouldn't have eaten off the street.

BRENT

Maybe, not. What can I do?

TOM

Nothing, I'll get over it. But, don't miss out on the fun.

EXT. STREET - FOLLOWING

Brent walks alone among the New Years Eve festivities, when a young guy engages him in a friendly conversation.

They walk off together.

INT. BUS - FOLLOWING

In a run down bus crowded with people and a few farm animals, Brent is squeezed next to the guy he just met.

EXT. BUS - LATER

The bus stops in a rural area, and then Brent with the same guy exit into the darkness.

INT. SMALL RURAL HOUSE - FOLLOWING

Brent and the guy enter into the house full of festive men, women, and children.

Brent is warmly introduced and encouraged to eat and drink.

Later, the music is louder with dance and Brent enjoys everything with gusto.

In the early morning, a tipsy Brent bids farewells to the family before he leaves with the guy.

EXT. BUS - EARLY MORNING

The guy kisses Brent.

Brent stumbles on to the bus.

INT. BUS - FOLLOWING

Brent waves out the window as the bus moves away.

INT. HOTEL ROOM - FOLLOWING

Brent enters which wakes Tom.

TOM
Did you have a good time?

BRENT

Yes.

Brent moves over to sit on Tom's bed.

TOM

Where did you go?

BRENT

I don't know, but it was great!

Tom gets out of the bed towards the bathroom and then looks back towards Brent.

TOM

I'm glad you.....

Brent is passed out with snores on his stomach.

EXT. LOS ANGELES - DAY

A SIGN indicates the "Baldwin Hills" section of Los Angeles.

Large homes with manicured yards come into view.

INT. HOSPITAL ROOM - FOLLOWING

A young African American woman lies in bed as she holds a newborn baby.

A man and a young girl look on.

A Birth Certificate with the name, "Brent Joseph Benton", appears.

INT. BENTON HALLWAY - SEATTLE

Doris quietly cries by a closed door. Vocal exercises are HEARD in the background.

The vocal sounds stop.

Brent opens the door.

BRENT

Was I too loud?

Doris shakes her head "no".

INT. LIVING ROOM - FOLLOWING

Doris and Brent sit.

DORIS

I'm sorry.

BRENT

For what?

DORIS

Everything. All the things
I've put you through.
Uprooting you...

BRENT

But, there have many good things
too. Don't we all make mistakes?

DORIS

But I just hope you forgive me.

BRENT

Yes, and I hope you forgive me.

DORIS

For what?

BRENT

Well, there must be something.
How about this? Let's just
forgive each other for whatever.

DORIS

I'm losing you.

BRENT

No, you're not.

They warmly embrace.

EXT. BENTON HOME - DAY

Brent gets into a full car with Julie, Tom, and a full
luggage rack on top.

The rest of the family bids farewell.

EXT. HIGHWAY - DAY

With Tom at the wheel, the car moves along to show the progression of scenery eastward bound.

The sign "Welcome to Montana" appears after which the car pulls over to a rest stop.

EXT. REST STOP - FOLLOWING

Julie, Tom, and Brent look out over the desolate, windy expanse.

EXT. HIGHWAY - FOLLOWING

The car drives, when suddenly the luggage rack flies off, and then lands on the side of the road.

Some of the luggage bursts open to scatter clothes.

The three scramble about to pick up things, and then throw them into the car.

INT. CAR - LATER

They are crammed into the car with the added things.

FLASH on the fun between them as the journey continues.

EXT. MOTEL - NIGHT

Brent carries takeout food towards a door.

INT. MOTEL ROOM - FOLLOWING

Brent opens the door, which interrupts Tom and Julie in a kiss on the bed. They quickly break apart.

EXT. HIGHWAY - DAY

A sign reads, "Entering Fargo".

INT. CAR - FOLLOWING

Brent drives while Julie is on the passenger side with Tom crammed into the back seat.

EXT. RURAL STREET - FOLLOWING

The car pulls into a driveway next to a farmhouse.

Julie rushes out to greet two elderly people, with Tom and Brent behind.

JULIE

These are my grandparents.

They introduce one another, and then go into the house.

Julie takes her things out of the car with Brent and Tom to help.

EXT. CAR - DAY

Julie kisses Brent and Tom, and then they get into the car.

The grandparents look on.

JULIE

Keep in touch, thanks for the ride
and have a safe trip.

INT. CAR - DAY

Tom and Brent drive along in a less crowded car.

EXT. HIGHWAY - DAY

The desolate North Dakota landscape continues.

FLASH on Brent and Tom enjoy each other doing such things as, drinking, eating, scenery etc.

EXT. GRASSY HILL - DAY

Brent and Tom kid around as they climb into a remote area.

Tom playfully pushes Brent down into the grass.

Brent moves onto his back and then looks up at the sky.

Tom joins him nearby and then gets out a joint.

They share the joint, as Tom shows more experience at smoking.

BRENT

This is a nice treat. Thanks.

TOM

My pleasure.

BRENT

I'm afraid.

TOM

Of what?

BRENT

I have some very strong feelings for you. This is the first time having them. You are very special.

Pause.

TOM

That's beautiful and feels good. I really like you too. But, not in the same way you may want. That's not the way I am. But, I'd love to keep your friendship for whatever it is.

BRENT

Yeah, ok.

TOM

Yes, my good buddy.

Tom and Brent continue to look quietly up at the sky.

FLASH scenes with Tom and Brent as they enjoy the trip East across the country.

EXT. SKY VIEW OF NEW YORK CITY - NIGHT

EXT. CAR - FOLLOWING

Tom and Brent enter the Holland Tunnel.

EXT. STREET - FOLLOWING

In the East Village, their car slowly travels down a street.

INT. CAR - FOLLOWING

As Tom drives, Brent looks at an address from a piece of paper.

BRENT

Ah, there it is.

TOM

We'll only have it while he's away,
but it's a start.

INT. APARTMENT BUILDING - FOLLOWING

Tom turns a key into a door, and then walks in with Brent.

INT. APARTMENT - FOLLOWING

They walk into a darkened room.

Tom finds a light switch, but no lights come on.

They move carefully towards a refrigerator nearby.

Tom opens it to discover that it is off, but feels around to discover beer.

TOM

No lights, but would you like a
warm beer?

BRENT

Sure.

EXT. NEW YORK CITY STREET - DAY

Brent and Tom walk along a sidewalk.

EXT. BUILDING - FOLLOWING

A sign reads, "Strindberg Acting Institute."

INT. CLASSROOM

An instructor addresses a class with Brent and Tom among them.

INSTRUCTOR

Welcome and hope this will be
an exciting new adventure. First,
I would like each of you to get up
and act. Whatever you think that is.

The students look around with confusion.

FLASH on various students as they perform, sing, recite monologues with anxious tension and a desire to please.

Tom goes up on stage for his turn.

TOM

My name is Tom Evans. I don't know what
you want. I'm nervous, but hope
something happens. And that's all for
now....

INSTRUCTOR

That's what I meant!

This surprises the other students.

INSTRUCTOR

He got up there and was honest about
his feelings. That's what we're going
for!

INT. ACTING CLASS

A few weeks later, the students with Brent and Tom among them, sit in chairs with their eyes closed, move their bodies around in various positions and make sounds.

INSTRUCTOR

Good, now keep working on those places of tension.

Later, a girl and a guy finish acting in a scene and then sit on the edge of the stage.

INSTRUCTOR

Ok, now Marsha, what did you work on?

MARSHA

Well, I wanted to cry, but it didn't work. I've always had a problem with crying.

INSTRUCTOR

So, you were going for a result?

MARSHA

I guess so.

INSTRUCTOR

Marsha, I just have to say that you're not doing very well in this class. And furthermore, you don't have the talent to be an actress.

Marsha intensely tears up.

The other class members look on in shock.

INSTRUCTOR

Marsha, now get up on stage and do the scene again.

MARSHA (Sobs)

What?

INSTRUCTOR

Do the scene.

While she continues to cry, Marsha gets up on stage and then plays the scene with honest emotion through her tears.

After the scene finishes, the class applauds as she changes from sadness to joy.

EXT. PARK - DAY

Brent studies lines with a student on a lawn.

INT. APARTMENT

Brent looks at himself in a mirror.

EXT. PARK - DAY

Brent rides a bicycle with vigor.

INT. GYM

Brent works out.

INT. APARTMENT

Brent looks at himself in the mirror, which shows a leaner and more muscular physique.

EXT. PARK - DAY

Brent and Tom jog together.

They stop near a set of continuous gymnastic rings for gliding from one to another in a row on a bed of sand.

A guy takes off to swing on the rings as he moves towards the end.

Tom quickly moves to the rings ladder and then climbs up to catch a ring that swings towards him left behind from the wake of the guy up ahead.

Tom takes off to glide from ring to ring as Brent watches below.

The guy jumps off at the end as Tom continues to swing towards the end.

Tom does two more continuous laps and then jumps off at the end.

Tom approaches Brent to get his praise.

They talk with enthusiasm while Tom tries to encourage Brent as they look back at the rings.

Brent shakes his head no, but Brent soon moves slowly towards the ring's ladder to climb up it.

Tom jumps up to swing the ring towards Brent.

Brent clumsily catches the ring and then takes off towards the next one to grab it.

He continues slowly down the line towards the end.

Tom looks on with pride down below.

Brent makes it to the end and then jumps off.

They excitedly hug each other with this victory.

FLASH scenes continue as Tom and Brent alternate to swing on the rings towards dusk.
They walk off together with joy.

INT. PHOTOGRAPHY STUDIO

Brent poses for headshot photos.

FLASH on several headshot photos show Brent as a handsome, sexy young man.

INT. PARTY - NIGHT

Brent is among other young people at a party.

Tom is there with a girl.

Two guys have a playful, animated conversation.

GUY #1

What did the actor say to a beautiful girl at a party?

GUY #2

What?

GUY #1
Enough about me, what did you think
of my performance.

EXT. OLDER BROWN STONE BUILDING - DAY

EXT. SIGN - FOLLOWING

It reads, "Actors Studio"

INT. OLDER BROWN STONE BUILDING - FOLLOWING

Brent enters into a large meeting area that is casually
furnished with couches and chairs.

He recognizes a young woman and then approaches her, after
which they embrace.

BRENT
Well, I'm here and thanks again
for doing this.

ABBY
Glad to. We should help each other
out. This scene is a good one for you
to show him.

BRENT
Well, he supposed to be a good agent,
so let's give it a try. This couch
should work for it don't you think?

Points to a couch.

ABBY
Yes, that should be fine. We have
some time to relax before he gets
here.

They sit down.

Several scenes follow between Abby and Brent that show a
progression of time.

They talk, run lines, and get up to move around nervously
for the agent's arrival.

ABBY

It's been almost two hours.

BRENT

We've waited long enough. I feel bad about putting you through this.

ABBY

Don't worry about it. These things happen and you don't need an asshole like that anyway.

BRENT

I hope not.

INT. ACTING CLASS

Brent acts in an intense scene with a man and a woman.

Suddenly the other actor picks Brent up and then throws him down on the stage where he breaks his fall with his wrist on the floor.

The actors excitedly sit on the edge of the stage in front of the class with praise.

EXT. STREET - DAY

Brent walks along the street with two other actors, with a cast on his right arm.

INT. APARTMENT - NIGHT

Brent walks in to find a sullen Tom with a beer.

BRENT

Hi.

TOM

Hi. Things are fucked!

BRENT

Why?

TOM

Denise and I broke up.

BRENT
Too bad. What happened?

TOM
I don't know.

BRENT
Well, if there is anything I
can do.

INT. BEDROOM - LATER

Brent and Tom are next to each other in bed.

INT. THEATER - NIGHT

Brent bows with a group of actors at a curtain call after a play.

INT. BACKSTAGE - FOLLOWING

An upset Brent walks with the same group of actors.

ACTOR
What happened? This was a disaster.
Everything went wrong.

ACTRESS
You left out half a page.

BRENT
And where were my cues in the second
act? I had to make up dialogue and
there were friends in the audience!

A group of enthusiastic people with Tom enter back stage
and then approach Brent.

TOM
It was great!

WOMAN
Loved it!

This takes Brent by surprise.

BRENT

Really? Everything went wrong!
We dropped lines. Missed cues.

WOMAN

Well, I know what I saw. It was
wonderful!

EXT. SIDEWALK - NIGHT

Fire trucks and rescue activity are in front of a building that has burned to the ground, with only a Marquee with Brent's name among others.

Brent walks around the corner to discover the rubble of the theater.

INT. OFFICE - DAY

A man thumbs through some 8x10 headshots, when he stops at Brent's.

INT. APARTMENT - FOLLOWING

Brent speaks on the telephone with a small group of young people in the background smoking a joint.

BRENT

Oh great. When do you want to see me?

INT. STUDIO CASTING OFFICE - FOLLOWING

Brent sits in front of a desk, with a casting director.

He looks at a picture and resume when Brent notices a picture of a collie dog on the desk.

BRENT

Is that your dog?

CASTING DIRECTOR

Was, may he rest in peace.

BRENT

I had one like that. "Buttons",
she's gone also.

CASTING DIRECTOR
They're beautiful animals.

BRENT
Yes, and loyal.

CASTING DIRECTOR
How long did you have her?

BRENT
About ten years. Unfortunately,
she chased cars.

CASTING DIRECTOR
It's that herding instinct.

INT. DAYTIME DRAMA STUDIO

Brent acts in a hospital waiting room scene.

After he finishes his last line with two other actors, the stage manager speaks.

STAGE MANAGER
That's a take. Moving on.

Laughter is heard from various people on the set, which confuses Brent.

The stage manager approaches Brent.

STAGE MANAGER
We really liked what you did.

BRENT
Thank you.

Brent walks off with confusion, but feels good.

INT. BENTON HOME - DAY

Brent appears on the television in a daytime drama, as an excited Doris takes a picture of the screen.

INT. BRENT'S APARTMENT - FOLLOWING

Brent talks on the telephone.

BRENT

I'm glad you saw it. I have some more dates for you and another play is coming up.

It is now 1975, and the young Brent Benton in Los Angeles is six, while the older Brent Benton in New York is twenty-six.

EXT. LOS ANGELES PLAYGROUND - DAY

Young Brent throws a ball with other boys.

INT. HOUSE FOYER - FOLLOWING

Young Brent enters with a ball to be greeted warmly by his mother.

EXT. NEW YORK STREET - NIGHT

Brent walks alone in the East Village.

INT. GAY BAR - FOLLOWING

Brent walks within a crowded dance floor and loud disco music.

FLASH scenes show Brent with more drinks, talk with various men, and dance.

Brent shares a drink with a man.

MAN

So, this is your first time?

BRENT

Yes, here. It's fun.

MAN

It's ok. But, after awhile the noise gets to me.

BRENT

How long have you been here?

MAN

All my life.

BRENT

What?

MAN

I need rescuing to some other place.
Can you help me with that?

INT. APARTMENT - FOLLOWING

In a plush living room Brent and the man make out. The man is more aggressive, but Brent is eager.

INT. BEDROOM - FOLLOWING

Brent and the man make love in bed.

Later, they are asleep next to each other, and then Brent opens his eyes with confusion.

INT. TELEVISION STUDIO

Brent, dressed in hippy garb, plays the role of "Norman" from the teleplay, "Moonchildren". He sits next to a girl on the floor about to excitedly address the others.

BRENT (Norman)

We've made a decision. We're going
to blow ourselves up in protest
against the war!

He and the girl kiss and hug each other in celebration as the others look on with dismay.

INT. DISCO - NIGHT

Brent dances in frenzy.

EXT. DISCO - FOLLOWING

Brent leaves with a man.

EXT. THEATER - NIGHT

A marquee reads, "Caged Men" A Play by Robert Perring.

INT. STAGE - FOLLOWING

The abstract prison set has three men and two women in separate spaces across the stage.

Brent's character (Walter) is in a spotlight as he speaks and eats candy as the other actors are frozen in place.

BRENT (Walter)

I'm basically a happy person.
I always try to make the best
out of any situation, but I don't
like to be taken advantage of. I'll
stick up for myself if I have to.
I'm not violent, but I've never
been afraid to speak my mind.
I'm like my mother that way.
I'll never forget once when I was
a very little boy , my teacher told
her that I used some swear words
against this kid that I having a
fight with. But, mom defended me.
She said my Walter is tough and he
didn't get that from his father.

Brent chokes and gags on the candy. It is stuck in his throat as he tries to dislodge it.

The other actors show discomfort at this real crisis not in the script.

Just in time Brent coughs up the candy.

BRENT (Walter)

.....damn, I've got to stop eating
this candy.

The audience cracks up. Then, he resumes his dialogue from the monologue.

BRENT (Walter)

You have to be tough in this place.
But, like I said, I make the best
out of any situation.....

INT. BACKSTAGE - FOLLOWING

Brent exits his dressing room to be greeted by Doris and Edward.

They greet each other with affection, and then they walk away together.

DORIS

That bit with the candy was hysterical. How did you do that?

BRENT

I don't know.

INT. RESTAURANT - FOLLOWING

Doris, Edward, and Brent sit at a table to enjoy each other's company.

EXT. STREET - FOLLOWING

The happy threesome walks together in Rockefeller Center, when Doris asks a stranger to take a picture of them.

INT. BRENT'S APARTMENT - FOLLOWING

Brent interrupts Tom involved with a girl on the couch.

TOM

Oh, hi, this is Mary. Mary, this is Brent. She's from Oregon.

MARY

Oh, I've heard all about you and seen you on TV.

BRENT

Hi.

EXT. PARK - DAY

Brent and Tom walk and then sit on a bench.

TOM

It's time to go back west.
This has been fun, but the show
biz thing isn't for me and missing
home.

BRENT

Then, you should. I'll miss you.

TOM

Me too. I never wanted to hurt you.

BRENT

And I really want to believe that.

EXT. STREET - DAY

Tom, Mary, and Brent stand next to a packed car.

Brent and Tom hug.

Mary and Tom get into the car, and then drive away.

EXT. STREET - FOLLOWING

Brent walks alone.

FLASH on various audition scenes with Brent in offices
among other actors and casting people.

INT. CASTING OFFICE

Brent finishes a script read in front of a casting
director.

CASTING DIRECTOR

Very nice.

BRENT

Thank you.

CASTING DIRECTOR

I don't think you're right
for this part, but, I'll keep
you in mind for something else.
You have a very interesting
quality.

BRENT

So, I've been told.

CASTING DIRECTOR

I think your career is going to really take off when you get older.

BRENT

How old?

CASTING DIRECTOR

Oh, I don't know.

INT. BAR - NIGHT

Brent is with a drink.

He moves to the disco dance floor within a hip diverse crowd. There are men with women, women with women, men with men, drag queens etc.

FLASH on Brent with various partners.

Brent takes a break with a group to have a drink.

A guy signals him to follow to another part of the bar.

INT. RESTROOM - FOLLOWING

In a stall, Brent snorts cocaine with the same guy from before. Then, they kiss.

INT. BAR - FOLLOWING

Brent is on the dance floor in frenzy.

EXT. SIDEWALK - FOLLOWING

A high Brent walks with a guy from the bar.

INT. BRENT'S APARTMENT - FOLLOWING

Brent and the same guy sit on the couch and then do more cocaine with drinks.

INT. BRENT'S BEDROOM - FOLLOWING

Brent and the guy are asleep, when Brent suddenly opens his eyes to discover the guy next to him in a panic.

BRENT
Come on. Get up!

GUY
What?

BRENT (Fumbles)
I've got to go!

EXT. SIDEWALK - FOLLOWING

Brent and the guy walk together.

After quick goodbye gestures, they part company and then move in different directions.

INT. BRENT'S APARTMENT - MORNING

Brent listens to a recorded message.

VOICE (OS)
Hi this is Joey. I got that audition
for you at ...

INT. OFFICE - DAY

Brent walks into a reception area where other actors with the same physical type wait. A receptionist sits at a desk.

RECEPTIONIST
Hello.

BRENT
Hi. I'm Brent Benton here for
an appointment.

RECEPTIONIST
Oh, yes, here are your sides.

BRENT
Thank you.

She hands him a few pages, and then he sits to look through the copy.

He looks at the other actors.

He moves slowly towards the receptionist and then hands the sides to her.

BRENT

This is not for me.

WOMAN

What should I tell him?

BRENT

Thank you.

EXT. CENTRAL PARK - FOLLOWING

Brent walks and then sits on a bench.

Nearby, a squirrel moves closer, and then jumps up on the bench next to Brent who remains still.

The squirrel jumps up on his lap without any movement or panic from Brent. It continues to sniff and look around.

People walk by to notice this scene with humor and one of them takes a picture.

The squirrel leaves off his lap and the bench.

INT. BRENT'S APARTMENT - FOLLOWING

Brent walks in to answer a telephone.

BRENT

Oh, hi Joey. You'll never guess what just happened.....

JOEY (OS)

I just did.....

BRENT

How did you hear about the squirrel?...

JOEY (OS)
Squirrel? I'm talking about the audition.

BRENT
Oh that...

JOEY (OS)
You just don't do that!

BRENT
Calm down and let me tell you about
this squirrel.

JOEY (OS)
I don't want to hear about it. I think
you're going squirrely! Do you know how
many other actors are out there looking
for work?

BRENT
No, how many?

JOEY (OS)
Ok, now you're really pissing me off!

BRENT
That's too bad. I didn't do it for that
reason.

JOEY (OS)
All right, but this can't happen again.

BRENT
No guarantees. You can't fight destiny.

JOEY (OS)
What?....

BRENT
I was destined to meet a squirrel today
instead of having the audition.

JOEY (OS)
Ah this fucking squirrel! Ok, here's
another piece of destiny....

BRENT
What?

JOEY (OS)

Maybe, I shouldn't be your agent?

INT. ACTING CLASS - DAY

Brent finishes up a scene with an actress.

They move to the front of the stage to address the class and the instructor.

Brent's THOUGHTS are heard as he walks.

BRENT (OS)

Now, they'll want to know what I worked on. I can't say nothing, so I'll have to make something up, just like I've done before.

Brent and the actress sit down on the edge as the energized instructor and students are before them.

INSTRUCTOR

Very good work, both of you. Now what did you work on? Brent?

BRENT

Moment to moment.

INSTRUCTOR

Good, and what else?

BRENT

Well, I brought up experiences from childhood. ...

INT. HALLWAY - FOLLOWING

Brent walks with a striking red headed female student after class, whose name is Hedy Hart.

HEDY

Nice work today.

BRENT

Thanks.

HEDY

Do you know of anybody who's
looking for a roommate?

INT. BRENT'S APARTMENT - DAY

Hedy moves her things into his apartment.

FLASH on domestic scenes between Hedy and Brent.

INT. BRENT'S APARTMENT - NIGHT

A small lively mixed party of young women and men is in
progress.

Around a table, they drink shots from a bottle of mescal.

One of the guests, named Carlos speaks.

CARLOS

Now that we are at the bottom of
the bottle someone has to eat the
worm for good luck.

Hedy takes the bottle to chug it down with the worm, along
with the others who egg her on.

INT. BRENT'S APARTMENT

Hedy and Brent sit with wine.

HEDY

I have to say something.

BRENT

Sure.

HEDY

I love you.

Brent looks away, without response.

FLASH on past scenes as men say "I love you" to Brent with
a similar non-response.

INT. PLUSH APARTMENT - NIGHT

A hip upscale party with drugs, booze, food and music, is in progress. A woman and a man talk together.

WOMAN

What's the fastest way to a man's heart?

MAN

Through the stomach?

WOMAN

No.

MAN

Then what?

WOMAN

A knife in the back!

In another part of the room, Brent is with a good time while a handsome man focuses on him.

EXT. SIDEWALK - FOLLOWING

Brent and the man, named John, walk together.

BRENT

What do you do?

JOHN

A psychiatrist.

BRENT

Would you like to analyze me?

INT. BRENT'S APARTMENT - FOLLOWING

Brent and John have drinks on the couch.

BRENT

What's the most important thing in your work?

JOHN
Listening.

INT. BEDROOM - MORNING

Brent and John are asleep in bed.

John wakes up to discover that Brent is out of the bed,
with the sound of a shower from the bathroom.

INT. KITCHEN - FOLLOWING

Brent and John have coffee.

BRENT
Are you hungry? I've got food.

JOHN
Not right now, but let me take you out
for brunch later after I go home to
check on my cat.

BRENT
Ok, I'll come with you.

JOHN
No, that's ok, but I'll have you
over later after I straighten up a bit.

BRENT
Ok.

INT. BEDROOM - FOLLOWING

Brent picks up his wallet off the dresser, counts the cash,
and then notices something.

He moves to a drawer to look inside, but is frustrated by
something.

INT. LIVING ROOM - FOLLOWING

He looks around the room with anxiety.

INT. KITCHEN - FOLLOWING

As the search continues, Brent moves to the telephone.

BRENT

I'd like to report a missing credit card.

INT. LIVING ROOM - LATER

Brent sits with magazine and eats a sandwich.

He looks at his watch that shows 3:00.

INT. BEDROOM - LATER

Brent puts a drink on the night table, and then flops down on the bed.

INT. KITCHEN - NIGHT

Brent wanders into the kitchen, opens the refrigerator and then pulls out a plastic container.

He answers a telephone.

BRENT

Oh you found it. And somebody tried to use it? Who?.....Oh, I see.

EXT. SIDEWALK - NIGHT

Brent walks along aimlessly.

INT. BAR - FOLLOWING

Brent has a drink as Go-Go boys dance in the center of the room.

A young man approaches him and then they engage in a brief conversation.

EXT. SIDEWALK - FOLLOWING

They silently walk together.

INT. BEDROOM

Brent wakes up next to the man asleep, and then looks at him coldly.

INT. AIRPLANE - DAY

Brent sits with a glance out the window.

INT. AIRPORT - FOLLOWING

With joy, Doris and Edward meet Brent.

INT. LIVING ROOM - DAY

Brent sits with Doris and Edward.

BRENT

I'm gay.

Pause.

DORIS

I'm glad you told us and hope you are happy with that. It doesn't change my love for you.

EDWARD

I totally agree. Some are and some are not, that's all.

Brent moves over to hug them both.

INT. DINING ROOM - NIGHT

In Los Angeles Young Brent sits with his parents, a brother and a sister at a nicely set table.

YOUNG BRENT

Very good mom.

MOTHER

You're welcome. I guess you weren't hungry. (Refers to his empty plate.)

YOUNG BRENT

May I be excused?

FATHER

Sure. Have you finished your homework?

YOUNG BRENT

Not quite, but I will.

FATHER

Good. Keep up the good work.
It showed on your last report
card.

YOUNG BRENT

Oh, are you coming to our game
next week? We've been practicing
real hard.

FATHER

I'll be there.

EXT. APARTMENT DOOR - DAY

In Seattle Brent waits when Tom opens it and then they grab
each other with affection.

TOM

God it's good to see you!

BRENT

Me too.

EXT. FERRY BOAT - DAY

With a picturesque view, Mary, Tom, and Brent stand on an
outside observation deck.

BRENT

I've missed this air.

TOM

And it misses you.

MARY

How are your love connections?

BRENT

Love? Yes, many connections.

INT. TOM'S APARTMENT - NIGHT

Tom and Brent sit on the sofa with drinks and music in the background.

BRENT
Where is Mary?

TOM
Out with friends. I'll be right back.

Tom moves out of the room.

He returns with a large sketchbook to show Brent.

Brent looks through it.

BRENT
These are incredible.

TOM
I'm really getting into this.

BRENT
I'm so happy for you.

Brent continues to look at each sketch, and then gets to the last one.

BRENT
It's like you've really found your creative place.

TOM
Yes, it took me awhile, but I'm on the right track. No regrets about acting detour. It led to this.

BRENT
Like, you were open to find it.

TOM
Maybe, but it feels more that I was open to let it find me.

INT. KITCHEN

Brent approaches Doris who prepares food.

BRENT

Would you mind if I stayed here for
awhile?

DORIS

Of course not. Is something the
matter about what's happening
in New York?

BRENT

No, I just need a break to re-group
or something.

DORIS

Sure, that bedroom is yours for how
ever long you want.

BRENT

Thanks.

DORIS

And that heater works just fine like
before too.

BRENT

What?....

They share a knowing smile.

EXT. PACIFIC COAST BEACH - DAY

It is cloudy and breezy as Brent walks along to take
pictures of various scenes.

He sits on a rock to look out over the ocean, gets up and
then notices that a crude face is carved on the rock that
he just sat on.

He takes a picture of it.

EXT. PATIO - DAY

Brent reads a book.

He writes notes on a tablet.

INT. BEDROOM

Brent sits at a desk to type from notes.

INT. GYM, LOS ANGELES, 1980

Young Brent, who is now eleven, plays dodge ball on a team in gym class and is the center of attention to dominate the game.

INT. BEDROOM

Back in Seattle, Brent types with creative concentration while he reads from hand written notes beside him on the desk.

FLASH scenes show Brent in the enjoyment nature, books as he writes.

INT. NEW YORK OFFICE

Joey, Brent's agent, talks on the telephone.

JOEY

How soon will you be back?

BRENT (OS)

I'm not sure.

JOEY

Well, don't take too long. Let's get things happening again.

BRENT (OS)

Ok.

INT. BEDROOM - FOLLOWING

Brent puts the telephone down, and then back to the typewriter.

INT. AIRPLANE - DAY

Brent stares out a window in flight.

INT. BRENT'S APARTMENT - DAY

Brent opens the door with luggage.

Brent is on the telephone with Joey.

JOEY (OS)
Welcome back.

BRENT
Thanks, there are a lot of changes.

JOEY (OS)
Well, change is good. They can all
be used in the acting. Now let's
get back to work. I'll start beating
the drums.

FLASH scenes of Joey on the telephone and Brent at
auditions.

INT. JOEYS OFFICE

He is on the telephone.

JOEY
No, they went with someone else,
but hang in there.

FLASH scenes between Brent and Joey show more rejections.

INT. BRENT'S APARTMENT - DAY

BRENT
Yeah, but what do you think is
the matter?

JOEY (OS)
It's just a crazy business.

BRENT
Yes.

Brent moves to his desk and then begins to write on a
tablet.

INT. BRENT'S APARTMENT - DAY

Brent takes a typewriter out of a box and then sets it up on the desk.

Brent slowly types while he looks at notes.

INT. TEMP EMPLOYMENT AGENCY - DAY

Brent fills out an application.

INT. OFFICE

A sign on the wall display's, "Methodist Immigration and Refugee Service".

Brent sits at a desk interviewed by a friendly young woman.

WOMAN

We could use someone with your people skills. This agency does some very good work. It can be very fulfilling and you might find it that way as well. Any questions?

BRENT

Well, this would really only be temporary. I need to be able to go to auditions and things.

WOMAN

I realize that. Let's give it a try. We can be flexible and we have other people in the arts and it's worked out.

EXT. LOS ANGELES FOOTBALL FIELD, 1986 - NIGHT

Six years later, Young Brent plays in a high school game with cheering fans in the bleachers who chant his name.

Young Brent runs with the ball, and then makes a touchdown among more cheers.

He is tackled by a group of players and then goes down in a thud with a serious injury.

He is carried off the field on a stretcher.

INT. MEDICAL WARD - LATER

Young Brent lies with discomfort on a stretcher with medical attendants.

DOCTOR

Well, young man you hurt your back and leg. It's going to take awhile for recovery.

INT. SCHOOL HALLWAY - DAY

Young Brent walks on crutches with a girl.

INT. HIGHSCHOOL STAGE - FOLLOWING

The same girl rehearses a scene with other students and a director as Young Brent watches in the audience.

The girl signals to Young Brent.

GIRL

Come on up and read the part until he shows up.

YOUNG BRENT

What? I don't know how to do that.

GIRL

It's no big deal. It would help a lot.

Young Brent hobbles up to the stage.

He begins to read from a script with the other actors.

Time passes which shows his enjoyment of the experience.

INT. DOCTORS OFFICE

Young Brent sits with a doctor.

DOCTOR

You have healed for now, but any future injuries to that knee could be much worse. I recommend that football would not be a good idea.

YOUNG BRENT

Well, maybe I'll do something else.

DOCTOR

Ok, but whatever take it easy on that knee.

YOUNG BRENT

But the other parts are ok?

DOCTOR

Yes.

YOUNG BRENT

Good.

INT. HIGH SCHOOL STAGE, 1988

Young Brent performs with other actors, where his good looks and natural charisma show off.

He takes a bow after the performance with an enthusiastic audience in applause.

FLASH to three years later, 1991, as Young Brent is in hot pursuit of an acting career in Hollywood.

INT. PHOTOGRAPHY STUDIO

FLASH scenes of Young Brent with his handsome face and sexy body as the focus.

A close-up of his headshot with the name "Brent Benton" printed on it.

FLASH scenes of Young Brent at auditions and performances.

INT. OFFICE

Young Brent sits with his manager, Jill.

JILL

There is a lot of buzz about you. Get ready.

YOUNG BRENT

I will.

JILL

About the name.

YOUNG BRENT

Yes?

JILL

For the unions you may have to change it.

YOUNG BRENT

Why?

JILL

There already is a Brent Benton.

YOUNG BRENT

Damn, I don't want to change it.

JILL

I thought you might feel that way so I've done some investigating. The other Brent has not acted for quite some time, and it looks like he won't be. So it shouldn't be a problem. You just have to use a slightly different official name on record so there's no conflict.

YOUNG BRENT

Good.

INT. METHODIST IMMIGRATION OFFICE

Brent, now in his early forties, types on a computer at a desk, with other office workers in the background.

INT. BRENT'S APARTMENT

Brent types at a computer, and then stops to look at the screen.

The SOUND of a printer begins.

He walks towards the printer with a cup of coffee, and then picks up the thick document from the printer.

A close up on a title page reads:
Fans, A Play by Brent Benton.

EXT. THEATER - NIGHT

A sign reads: Harmony Theater showcase presents an evening of new one-act Plays.

The play list that follows includes Fans, by Brent Benton.

INT. THEATER - FOLLOWING

Brent is on stage with an actress.

Later they take bows to the applause of an enthusiastic audience.

INT. METHODIST IMMIGRATION OFFICE

Brent stands at a bulletin board to read a notice that seeks volunteers in the "Meals on Heels" program.

INT. APARTMENT DOOR

Brent holds an insulated, padded satchel as he knocks and then opens it.

INT. APARTMENT - FOLLOWING

Brent walks into a cluttered room where a frail, elderly man sits in a chair watching TV.

The man warmly recognizes and greets Brent.

Brent moves to a table, where he takes out a packaged meal to put on the table while with friendliness.

INT. TRAIN

Brent is a passenger.

EXT. TRAIN PLATFORM - FOLLOWING

Brent leaves the train to be greeted by his father Robert Stacy.

They awkwardly shake hands.

ROBERT

So good to see you. It's been too long.

BRENT

Yes.

INT. RESTAURANT - FOLLOWING

Brent and Robert sit at a table.

ROBERT

I regret not trying harder to be a part of your life. There was some kind of a block that got in the way. I don't expect you to understand or forgive.

BRENT

And I don't. A feeling of indifference took over a long time ago.

ROBERT

That's understandable. Maybe, we could start getting to know each other now. I have to admit a problem with your gay thing.

BRENT

Well, we all have problems to work out.

ROBERT

It's not my problem....

BRENT

Oh, yes it is, but just don't try to make it mine!

INT. METHODIST IMMIGRATION OFFICE

At his desk, Brent is interrupted by a woman.

WOMAN

Excuse me.

BRENT

Yes?

WOMAN

Weren't you on a soap opera
a few years ago?

BRENT

Yes on the...

WOMAN

Well, there is a an actor
on one now with the same name
as yours.

BRENT

Oh, that can't be...

WOMAN

Well, look at this.

She presents a newspaper publicity photo which shows the
Young Brent Benton with his name.

BRENT

The same as mine.

WOMAN

I guess it's his too.

BRENT

No, it's not.

INT. SAG UNION OFFICE

A woman speaks on the telephone.

WOMAN

Your name with your social security is the only one listed. But, any one may be called by any name on the outside. We do not have control over that. Do you understand?

FLASH images show the progression of the celebrity of the Young Brent, with tabloid articles, interviews, acting roles etc. He is a sexy young action star.

INT. BRENT'S APARTMENT

Brent watches the "Entertainment Tonight" television show when Young Brent appears with Paparazzi and fans in a segment.

Brent clicks off the television.

INT. BAR

Brent has a drink while two men converse next to him.

MAN #1

Brent Benton, now he's the hottest thing out there!

MAN #2

Ah men! All my fantasies at once. Have you seen his latest film?

MAN #1

Yes, twice.

MAN #2

Oh, you like his acting huh?

MAN #1

Not really, I just want to feast on him!

MAN #2

I'll drink to that!

Brent moves away to another section of the bar with a drink.

Brent's eyes wander until something catches his attention.

Across the crowded bar, he notices a very intense man about his age by himself.

He becomes transfixed and then moves closer.

Brent is a little tipsy, but determined to wade through the crowd.

As he gets closer, the stranger looks around unaware of his approach.

He moves in beside him.

BRENT

Hello.

The surprised man immediately breaks into a broad smile.

MAN

Hi. How are you?

BRENT

Pretty good and you?

MAN

Better now. I'm Chuck.

BRENT

Brent.

They shake hands.

From a distance, Brent and Chuck continue to relate in their own bubble of focus on each other.

EXT. SIDEWALK - FOLLOWING

Brent and Chuck walk together.

BRENT

I'd like to call you and get together.

CHUCK

Sure.

INT. TAXI CAB - FOLLOWING

Brent and Chuck are passengers.

INT. BRENT'S APARTMENT - FOLLOWING

Brent and Chuck make out on the sofa.

INT. BRENT'S BEDROOM - FOLLOWING

Brent and Chuck make love in bed.

They sleep together.

INT. A BEDROOM

Young Brent makes love to a woman.

EXT. TRAIN - DAY

It travels through Connecticut.

INT. TRAIN - FOLLOWING

Brent as a passenger looks out at the scenery.

EXT. TRAIN STOP - FOLLOWING

Brent exits to be met by Chuck, and then they walk to a car.

INT. CAR - FOLLOWING

Chuck drives with Brent inside.

CHUCK

I missed you.

BRENT

It's mutual.

EXT. HOUSE - FOLLOWING

Chuck leads Brent up a walkway to a medium sized house on a Lake.

BRENT
This is beautiful.

CHUCK
Welcome.

EXT. DECK - FOLLOWING

Brent sits to gaze out towards the lake.

Chuck enters from the house with drinks, and then sits down near Brent.

CHUCK
Are you all right? Is something bothering you?

BRENT
No, I'm just enjoying the quiet.

CHUCK
Oh that. I have that all the time.

BRENT
But, I don't.

CHUCK
Well, maybe you should have more of it.

BRENT
Yes.

FLASH scenes of Brent and Chuck with domestic things such as yard work, boat, and sleep.

INT. CHUCK'S LIVING ROOM - NIGHT

Brent channel surfs with the remote control.

He clicks upon an entertainment segment about Young Brent.

Chuck enters.

CHUCK
Anything good on?

Brent shuts the television off.

BRENT
No, just junk.

CHUCK
Are you hungry?

BRENT
Yes.

INT. TRAIN - DAY

Brent is a passenger.

INT. BRENT'S BEDROOM - NIGHT

Brent restlessly sleeps alone, and then wakes.

He intensely types at the computer.

FLASH scenes with Brent at the computer, a book, the day job, "Meals on Heels" volunteer, friends, a walk on the beach with Chuck, and then at a frenzied pace at the computer.

INT. BRENT'S APARTMENT

Brent speaks on the telephone.

BRENT
Hello, this is Brent Benton returning
your call.

Pause to listen.

BRENT

Audition? It's been awhile.
Did you get the number from
the union?

Pause to listen.

BRENT

No, that's the right one,
but the wrong person and I
don't have his number!

He hangs up the telephone.

Brent intensely types at the computer while MOUTHING the words.

FLASH scenes of Young Brent that showcase his sexy, charismatic persona.

FLASH scenes of Young Brent in personal appearances with his celebrity, fans, family etc.

INT. BRENT'S APARTMENT

Brent reads the last pages of an un-bound script.

After, the last page, he picks up a three hole puncher, and then begins to punch holes in the script.

INT. OFFICE

Young Brent sits across from his manager Jill.

YOUNG BRENT

I want to play some new types of parts.

JILL

I can understand that, but
it might be too soon to
break away from the formula
that's working.

YOUNG BRENT

But, I'm not a formula.

JILL

Oh really. What do you mean?

YOUNG BRENT

There's more of me to express
in the acting.

JILL

Well, this is interesting timing.

She picks up a script from the desk and then offers it to him.

JILL

This recently came in the mail.

FLASH on publicity for Young Brent in New York on a Promo tour for his latest film.

INT. BRENT'S BEDROOM - DAY

Brent stands in front of a mirror.

He is well dressed and groomed for a casual special occasion.

EXT. CENTRAL PARK - FOLLOWING

Brent walks through the park with a briefcase.

EXT. LUXURY HOTEL - FOLLOWING

INT. LUXURY HOTEL LOBBY - FOLLOWING

Brent approaches the front desk reception desk to introduce himself.

The attendant picks up the telephone.

After a brief conversation, he puts down the telephone, and then addresses Brent with curiosity.

ATTENDANT

Yes, Mr. Benton, he is expecting
you.

INT. LUXURY HOTEL HALLWAY - FOLLOWING

Brent stands at a door and then Young Brent opens it.

YOUNG BRENT

Hello.

BRENT

Hello.

They shake hands.

YOUNG BRENT

Nice to meet you.

BRENT

Yes.

YOUNG BRENT

Please come in.

INT. LUXURY HOTEL SUITE - FOLLOWING

They walk into the living room where a young woman stands.

YOUNG BRENT

I'd like you to meet...

WOMAN (To Brent.)

I know your name.

YOUNG BRENT

This is Heather.

BRENT

Nice meeting you.

They shake hands.

HEATHER

Like wise. This is a very interesting story.

BRENT

To say the least.

HEATHER

Well, I'm sure you two
have some acquainting to do.
See you later.

Heather and Young Brent kiss and then she exits.

YOUNG BRENT

Please sit down.

Brent sits down on the sofa.

YOUNG BRENT

Would you like anything to
drink? And I do mean
anything.

BRENT

Coffee would be fine.

YOUNG BRENT

I'll be right back.

He moves to a bar area.

Brent walks to the picture window for a spectacular view of
Central Park.

Young Brent comes up to stand beside him.

BRENT

This is beautiful.

YOUNG BRENT

Yes.

BRENT

Not to be taken for granted.

YOUNG BRENT

No.

They are now on the sofa. Young Brent has a drink while
Brent has coffee.

Brent puts his briefcase onto the coffee table and then
opens it.

He pulls out a picture and then hands it to Young Brent. It is a headshot picture with his name on it from twenty years ago.

BRENT

You may have it.

YOUNG BRENT

Wow.

Young Brent puts the headshot down on the table and then moves away as Brent pulls out a script from the briefcase.

Young Brent returns with his current headshot and then puts it down next to Brent's headshot which displays their shared name.

YOUNG BRENT

And this one is for you.

BRENT

Thanks. Unbelievable and you can't make this up.

YOUNG BRENT

What?

BRENT (Refers to script.)

This.

YOUNG BRENT

Oh no. I didn't intend to steal your name or anything. I was born with it and wanted to keep it that's all.

BRENT

But, I had it first. And there's another but. I wasn't born with the name, but adopted it and got attached to it.

YOUNG BRENT

And it brought us here.

BRENT

Yes.

Brent picks up the script.

BRENT

You play the young one and I play the older one, with all those journeys in between.

YOUNG BRENT

It's wild.

BRENT

And unique. There's more magic for both of us.

YOUNG BRENT

Yes, I like the script and so does my manager. She has some ideas about it.

BRENT

Good for her. This is the latest draft.

YOUNG BRENT

Would you like to go out and get some fresh air?

BRENT

Sounds good.

EXT. SIDEWALK - FOLLOWING

Brent and Young Brent casually walk together.

Young Brent is more carelessly dressed than before with sunglasses and a hat for disguise.

YOUNG BRENT

This feels great. It's an exciting city.

BRENT

Yes, but it can wear you down.

YOUNG BRENT

Has that happened to you?

BRENT

I don't know yet.

YOUNG BRENT

Would you like to go somewhere quiet and have a drink?

BRENT

Sure. Where?

YOUNG BRENT

It doesn't matter. Someplace you like. Surprise me.

INT. ALGONQUIN HOTEL - FOLLOWING

The two Brent's have drinks.

YOUNG BRENT

Interesting place.

BRENT

A lot of history here.

YOUNG BRENT

What kind?

BRENT

Back in the thirties it was a gathering place for famous writers called the Algonquin Roundtable.

YOUNG BRENT

That was before your time right?

BRENT

Very funny.

YOUNG BRENT

Just kidding.

BRENT

I know. So, you have a sense of humor.

YOUNG BRENT

Yes.

BRENT

That would be a good thing to use in your acting.

YOUNG BRENT

Well, I do want to get into some new areas.

BRENT

Well, there's humor in our script for both of us.

YOUNG BRENT

Oh that's right. Here's to the film.

BRENT

Yes.

YOUNG BRENT

Like I said before my manager has some ideas about it.

BRENT

Yes?

YOUNG BRENT

She thinks the story might sell better if your part is played by an actor with established box office.

BRENT

But, it's my story.

YOUNG BRENT

I know, but she thinks it might be good to consider some other actors also for the sake of getting it produced.

BRENT

I wrote this and it won't be done without my permission!

YOUNG BRENT

But...

BRENT

No buts! But just my ass up there!
I'm not going to audition to play
myself!

Brent gets up to leave.

YOUNG BRENT

Wait.

EXT. SIDEWALK - FOLLOWING

A determined Brent walks followed by Young Brent who catches up to him.

YOUNG BRENT

I'm with you on this. You should play
the part and I'll support that.

Brent turns to respond.

BRENT

Well, that is the only way.

YOUNG BRENT

Yes, please calm down. Now that
I've met you, I see all that.

Young Brent extends his hand to a reluctant Brent and they shake hands.

They quietly continue to walk together as bystanders recognize the "celebrity" Young Brent.

INT. LUXURY HOTEL - FOLLOWING

They walk through the lobby with bystander's recognition of Young Brent.

INT. LUXURY HOTEL SUITE - FOLLOWING

They walk in.

YOUNG BRENT

Would you like something?

BRENT

No, I really need to go.

YOUNG BRENT

Are you sure?

BRENT

Yes.

Brent picks up his briefcase, and then moves towards the door followed by Young Brent.

YOUNG BRENT

We're ok right?

BRENT

I hope so.

YOUNG BRENT

Me too. We'll talk soon.

BRENT

Sure.

YOUNG BRENT

I can't wait to read the latest version and get it to my people.

BRENT

Good.

They shake hands.

YOUNG BRENT

So, nice to meet you.

BRENT

Yes.

EXT. CENTRAL PARK - FOLLOWING

Brent stops by an outdoor concert where an inspirational version of "Oh Happy Day" is performed by a gospel choir.

A guy gives him a card that reads, "Buddhist sayings -All of you are perfect, but could use a little improvement."
INT. RESTAURANT - FOLLOWING

Brent and Chuck sit to have a meal with a close romantic vibe between them.

INT. LUXURY HOTEL SUITE - FOLLOWING

Young Brent sits with Jill. They focus on the script.

A KNOCK at the door.

YOUNG BRENT
Oh good it's here.

Jill looks at her watch.

JILL
I'm late. I've got to go.

YOUNG BRENT
Come on, let's eat.

JILL
No, really I've got to dash.

Young Brent opens the door to a waiter with a cart of food.

YOUNG BRENT
Come in.

Young Brent leads him in towards the dining table.

Jill gathers her things, with the script among them, and then moves towards the door followed by young Brent.

JILL
I'm glad you met him and we'll take a look at the new script.

YOUNG BRENT
But, I haven't read it yet.

JILL
Well, I'll get it back soon.

YOUNG BRENT

No, I want to read it first. I told him that.

JILL

Oh, all right. Is there anything else you told him that I should know?

YOUNG BRENT

No, and don't forget.

JILL

What?

YOUNG BRENT

His name is also Brent Benton.

JILL

Oh yes, so he says. Got to go. Bye love.

Jill and Young Brent embrace and then she exits.

He shuts the door.

He moves back towards the dining table where the waiter slowly puts out the food and utensils.

WAITER

Wow, Mr. Benton I've seen all your movies and I'm a great fan.

YOUNG BRENT

Well, thank you.

WAITER

Could I get an autograph?

YOUNG BRENT

Sure.

Young Brent notices his headshot on the coffee table next to Brent's.

He moves to the coffee table and then bends over to pick it up.

YOUNG BRENT
He forgot to take it....

Young Brent GROANS and then slumps down over the headshots face down on the table.

YOUNG BRENT
Oh my God! Why...

WAITER
This is all I have to give.

The waiter takes the headshot out from under Young Brent.

WAITER
Thank you.

CUT TO

Young Brent lying face down on the table with a knife in his back, as the waiter walks away.

He sits down on sofa while he gazes at the headshot.

WAITER
Oh no. He forgot to autograph it.

INT. LUXURY HOTEL HALLWAY - FOLLOWING

Young Brent's friend Heather carries shopping bags as she approaches the door, and then puts the card key in the slot.

INT. LUXURY HOTEL SUITE - FOLLOWING

Heather opens the door to find the bloody scene.

She screams, drops the bags, and then runs out into the hallway as the waiter calmly remains on the sofa with the headshot.

FLASH scenes with SIRENS, FLASHBULBS, and NEWS REPORTS that report "Brent Benton was critically injured from stab wounds by deranged hotel waiter."

EXT. HOSPITAL

A frenzy of reporting media is encamped outside.

INT. HOSPITAL WARD - FOLLOWING

Police officers stand guard at a sign that restricts entry to unauthorized people.

INT. HOSPITAL ROOM - FOLLOWING

In a room filled with flowers, an unconscious Young Brent lies in bed attached to medical equipment.

A doctor with a nurse enters and then walks to his bed.

INT. BRENT'S APARTMENT - FOLLOWING

With Chuck in the background, Brent talks on the telephone.

BRENT

Could you tell me how he's doing?

VOICE (O.S.)

No, that is confidential and not to be given over the phone.

BRENT

Then, how does the press get it?

VOICE (O.S.)

Would you like to leave a message?
You can do that?

BRENT

Best wishes for a speedy recovery.

VOICE (O.S.)

And what is your name?

Pause.

BRENT

Just say it's from his other half.

INT. HOSPITAL ROOM

A weak Young Brent sits in bed with family, friends, and Jill while he opens a large brown envelope. He takes out a card and then reads it;

"Hi Brent,

Sending this spirit behind your "good name" to get well soon. A new scene is enclosed inspired from your recent experience. Don't "break a leg" because we don't need any more delays going forward.

Best Wishes,
Brent Benton (Ha! Ha!)"

Young Brent puts the card aside, and then takes the script scene out of the envelope to read.

Jill approaches.

JILL

What are you reading?

YOUNG BRENT

A new scene for the film.

JILL

Oh, good, but I wasn't going to bring that up yet. Let you rest more.

YOUNG BRENT

That's ok.

JILL

Well, then while you've been recovering, a few heavy weights have expressed interest to play the older part.

YOUNG BRENT

I thought we talked about that already.

JILL

Yes, but let's keep an open mind.
There's something else to consider.

YOUNG BRENT

What?

JILL

Have the older part played by a black,
an African American, like yourself.
There are two big stars that have
expressed interest.

YOUNG BRENT

No, forget it! Have you read the
script?

JILL

Yes, of course.

YOUNG BRENT

And you have met him!

JILL

Yes, but they are bankable
and it will keep the racial thing
consistent. Just a minor change
that will make it easier for an
audience to believe.

YOUNG BRENT

Well easy is easy.

JILL

Yes, and credibility.

YOUNG BRENT

How about incredibility?

JILL

But, that's a harder sell.

YOUNG BRENT

Well, anyway this will all be good
PR, but I need to be comfortable with
this and so does somebody else.

FLASH scenes of Press publicity that show Young Brent in recovery and about to begin a new film. Newspaper and various television reports announce his work on the upcoming film "Identity" billed as a Bio film with the older Brent as the writer and acting in it as well, with their shared name which plays a major role. The emphasis is on how other well known actors were turned down to play the older part in favor of the real one. Also, the "ebony" and "ivory" aspects of the story are hyped. Other TABLOIDS speculates that maybe the two Brent's might be having a love affair with all the "juicy" May-December, interracial, gay-straight angles proposed.

INT. MOVIE SOUND STAGE

The two Brent's finish acting in a scene together surrounded by the director and other crew members.

DIRECTOR

Cut and that's a rap.

The crew applauds with both Brent's in enjoyment.

EXT. MOVIE LOT - FOLLOWING

The two Brent's walk together as several photographers follow.

YOUNG BRENT

I really liked what you did in that scene.

BRENT

Thank you and I liked what you did also.

They approach their respective dressing room doors. The two signs read "Younger Brent Benton" and "Older Brent Benton".

FADE OUT