

LIFE JOLT

By

STEVEN BURTON

EXT. URBAN SIDEWALK - DAY

An attractive young WOMAN and young MAN walk next to each other in a familiar way.

Both speak into cell phones while they look straight ahead with friendly, intimate conversations.

WOMAN

I feel so close to you.

MAN

It's as if we're right next to each other.

They both get off the phones and then turn to look at each other with humor.

He affectionately puts his arm around her and then they walk off closely together.

EXT. BENCH - DAY

JEFF EDWARDS, a man in his forties sits in a beautiful flower garden.

He answers a cell phone.

JEFF

Hello?... Just relaxing.

He gets up to walk away.

JEFF

How are you...Wow, what a great trip...
I need to get away soon... I don't know,
but someplace new...OK, I'll talk to you
later.

EXT. WIRE FENCE

Jeff walks through the fence opening.

He pulls shut an iron gate with a built-in lock behind him next to a small sign that reads "Clinton Community Garden".

EXT. SIDEWALK

Jeff walks while he talks on the phone among busy street activity.

EXT. APARTMENT BUILDING

Jeff unlocks the front door next to a door buzzer panel while on the phone.

INT. SMALL LOBBY

Jeff walks by a group of wall mailboxes towards an elevator while on the phone.

JEFF

Oh, be proud of me. I'm still off the cigarettes. It's one of the best things ever...I'm much calmer, relaxed...I highly recommend it...Oh thanks. Talk to you later.

Jeff approaches an elevator door to hit the up button.

INT. HALLWAY

The elevator door opens and then Jeff exits.

INT. APARTMENT LIVING ROOM

Pictures, posters, and theater production memorabilia are on the walls in a casual setting.

Jeff greets his cat PIP with affection.

He moves to the desk with a computer, and then sits down to look at the screen.

He responds with humor and then types something.

The voice of KEITH STEVENS, Jeff's lover, comes from the computer in an instant message.

KEITH

How are you babe?

JEFF

Pretty good. Just got in.

KEITH (OS)

I got more work done on your website.

JEFF

Oh great! Can't wait to see it and you. You are the best.

KEITH (OS)

The best what?

JEFF

I'll show you. What time are you coming over?

KEITH (OS)

After lunch.

JEFF

Good. Can't wait to see you.

The door buzzer sounds, but Jeff ignores it.

JEFF

Somebody is buzzing me, but I'm not expecting anyone.

The door buzzer continues.

JEFF

What the? Hold on, I'll check it out.

He gets up to move towards the door. Then he pushes the talk button.

JEFF

Hello, who is it?

He pushes the listen button.

VOICE (OS)

Plumbers to fix a system problem. We need entry.

JEFF

Well OK.

He pushes to door button, and then moves back to the computer.

JEFF

Shit! There's somebody coming about plumbing or something. I'll see you soon. Love you.

KEITH (OS)

Me too. Bye.

A loud knock at the door interrupts.

He gets up to move towards the door and then opens it where two plain clothed men show Police badges.

OFFICER

We're federal marshal officers.
Are you Jeff Edwards?

JEFF

Yes.

The men force their way in and then start into a conversation with Jeff.

He is shocked as if to deny something.

JEFF

Yes, I know Keith Stevens and a company was set up in my name, but I don't know about what you just said..

OFFICER

Then, don't say anymore. Do you want an attorney?

JEFF

Yes, I do...

They continue to speak to him.

He empties his pockets and then puts the keys, wallet, coins down on the nearby table.

After more instructions, Jeff takes money out of his wallet and then puts it in his pocket.

One of the officers takes the wallet and keys into his possession with further commands.

They turn him around to show handcuffs when Jeff holds them off to make a request.

They agree and then Jeff moves away with both of them behind.

INT. BATHROOM

Jeff stands over the toilet to urinate as the officers watch him.

INT. LIVING ROOM

The officers put the handcuffs on Jeff now in a jacket and then they move towards the door.

EXT. STREET

Jeff is put into the back seat of a plain sedan with an officer. The other officer gets into the driver's seat.

INT. SEDAN

A shocked Jeff sits in the back seat as it drives away.

EXT. HIGHWAY

The sedan travels down a highway.

INT. SEDAN

As one of the officer's drives, the other is in the back with Jeff with questions and a writing pad.

OFFICER

Eyes?

JEFF

Blue.

OFFICER

Hair?

JEFF

Brown.

OFFICER

More like gray.

OFFICER

What's your occupation?

JEFF

Freelance writer.

OFFICER

What kind?

JEFF

Fiction, for the theater.

OFFICER

Do you have any siblings?

JEFF

Yes, a sister.

OFFICER

Where is she living?

JEFF

Portland, Oregon.

OFFICER

Phone number?

JEFF

I don't have it memorized.

OFFICER

Parents?

JEFF

Yes.

EXT. HIGHWAY

The sedan continues to travel down the busy freeway.

INT. SEDAN

The questions continue.

OFFICER

Do you have any health conditions?

JEFF

I'm HIV positive.

OFFICER

Oh.

OFFICER

Do we have to take a detour?

OFFICER #2

Yes.

EXT. HOSPITAL EMERGENCY ENTRANCE

The sedan pulls in and then stops at the door.

Jeff in handcuffs is escorted into the hospital.

INT. HOSPITAL EXAMINING ROOM

With the officers, a doctor and a nurse, Jeff is examined without handcuffs.

The nurse takes a blood sample while the doctor talks to Jeff.

DOCTOR

How long since diagnosis?

JEFF

Six years.

INT. DOCTOR'S OFFICE - FLASHBACK

Six years ago, a sickly Jeff sits across the desk from a doctor.

JEFF
Are you sure?

DOCTOR
Yes. That's what the tests show.

JEFF
What now?

DOCTOR
We'll get you on a regimen of
medications.

INT. JEFF'S APARTMENT

Jeff walks in with a small bag.

He sits on the sofa where he opens the bag, takes out three pill bottles, looks at the labels and then puts them down on the table.

INT. JEFF'S BEDROOM

Jeff is in bed on the telephone.

JEFF
I saw the doctor today.

A silent conversation continues for a while.

JEFF
It looks like I was exposed to it before I met you, because I haven't been with anyone since meeting you and you don't have it...More than anything, I need support and hope...And I feel the same way about you. More than ever.

Later, Jeff restlessly lays awake and then reaches for a writing pad on the night stand.

He writes on the pad, "I'm going to be OK."

INT. LIVING ROOM

Jeff intensely types on the computer as he mouths words.

INT. STAGE

The STORY comes alive in front of an audience.

A young man "Victor" in a bathrobe runs on stage shooting a gun directly at "Invader" who wears sweatpants, a tee shirt, and a masquerade mask.

"Invader" is casually unfazed by the gunfire directed at him.

VICTOR

I hate you! Go away!

INVADER

Must you do this again? You know
it's not going to do any good.

Invader slowly moves towards Victor with arms outstretched, and then Victor stops shooting.

Come on sweetheart, don't fight me.

VICTOR

Get back! I'm not your fucking
sweetheart! You're not going to
destroy me!

Invader moves to touch Victor, but is pushed aside.

INVADER

Pretty please, let me massage you.

VICTOR

No, get away from me!

INVADER

You're so cute when you are mad.
It turns me on even more. So,
please come to me.

VICTOR

Over my dead body!

INVADER

Oh, be careful what you wish for.
As you know I could help that along.

Invader turns away, puts his hands in the air, and then saps his fingers.

INVADER

OK. Hit it!

Fast sexy disco music plays loudly.

Invader dances with sexual energy and then tries to entice Victor to join in. He continues to dance and then rips his shirt off to tease Victor.

When Invader realizes that Victor does not respond, he throws the shirt off to the side.

The music and dance stop.

INVADER

Forget it. You're no fun.

VICTOR

Don't you get it? I don't want you around. I want to reclaim my life without you.

INVADER

That's just not possible. So, just relax and enjoy the ride of my invasion.

VICTOR

No, I won't! I will keep fighting until you are gone.

In the small audience of this play, a healthier Jeff watches.

Flashback ends, back to present.

DOCTOR

Do you remember you're last T-cell count?

JEFF

765.

DOCTOR

That's good. How have you been feeling?

JEFF

With my fingers.

DOCTOR

Well...

JEFF

I'm sorry, but this all too much!

DOCTOR

Yes, I'm sure it is.

JEFF

I've been feeling very good until today.

EXT. BUILDING DRIVEWAY

The sedan enters into an underground floor.

INT. UNDERGROUND PARKING GARAGE

Jeff is escorted out of the sedan by the officers.

INT. ELEVATOR

Jeff is with the officers.

INT. PROCESSING ROOM

A stunned Jeff sits in a chair.

Guards and police officers go about their activity with official indifference.

Two guards converse while they refer to Jeff without any respect or recognition.

GUARD#1

What's he in for?

The other guard shakes his head as if he doesn't know.

GUARD#2

It must be a slow day.

GUARD#1

Good, I could use one.

FLASH scenes of Jeff fingerprinted, mug shot taken, urinates into a cup, and then sits with others in handcuffs in a waiting room.

INT. HOLDING CELL

With only a toilet in the corner, Jeff sits alone in deep shock.

INT. ENCLOSED SPACE

Jeff speaks with an attorney with a briefcase who sits across at a desk.

INT. HALLWAY

Jeff is escorted in handcuffs with a guard.

INT. COURTROOM

Jeff sits in a courtroom at a table with the attorney.

Men in suits are in the background.

A judge presides.

A prosecutor from the other side of the aisle gets up to address the courtroom, and then sits down.

Jeff's attorney addresses the courtroom and then sits down.

The judge addresses the courtroom with a brief statement, and then hits the gavel.

A tense Jeff gets up to leave with the others.

INT. CORIDOR

The area has a series of windows with a few people lined up.

Jeff waits in one of them, moves up to a window to receive a document and then gets instructions from the clerk.

He receives the things from his pockets that were earlier taken in custody and then leaves the window.

One of the arresting officers approaches Jeff.

OFFICER

Good luck, but it's important that you not contact any of the other defendants. Just take care of yourself now.

JEFF

OK. Thanks.

EXT. BUILDING

Jeff holds a document while he hails a cab.

INT. CAB

Jeff solemnly rides.

INT. APARTMENT HALLWAY

The elevator door opens and then Jeff exits.

INT. DOOR

Jeff puts a key into the door lock when he is interrupted by HEDY.

HEDY (OS)

How have you been?

Jeff turns to acknowledge.

Hedy, a friendly young woman stands at her opened door with a bag of trash.

JEFF

I can't believe it.

HEDY

What?

INT. JEFF'S APARTMENT

Jeff sits with a concerned Hedy.

HEDY
This is shocking.

JEFF
This is not the person I knew after 14 years.

HEDY
No, he never showed anything like this.

Jeff continues to speak with Hedy who intently listens with disbelief.

They share a hug as Hedy is about to leave.

HEDY
All you need to know is that you are innocent.

JEFF
Yes.

HEDY
You know where I am if you need me like always.

JEFF
Thank God.

Jeff closes the door.

He mixes a drink and then sits on the sofa.

He is alone with a drink to look at the document.

He sits at his computer to check email.

INT. BEDROOM - NIGHT

Jeff sits up in bed to write in a notebook.

He has written "unbelievable, shocking, betrayal, why? Please help me God."

JEFF

The last thing said was I love you.

EXT. PATH - FLASHBACK

Fourteen years ago, Jeff walks in between the Hudson River and a wire fence which protects an inactive construction site.

Rocks, wood, and other debris are caught up in the fence.

He notices a twisted piece of driftwood in the fence, and then yanks it out.

He walks away with the drift wood next to the fence when he is startled by Keith, a sexy, well-built man on the other side of the fence.

KEITH

I could turn you in for stealing.

JEFF

What? It's just wood stuck in the fence.

KEITH

I know, just kidding.

JEFF

Where did you come from?

KEITH

I work here.

JEFF

By yourself?

KEITH

No, we're not working today. I just came by looking for a tool I left.

JEFF

Did you find it?

KEITH

Yes, and I saw you as I was putting it in the truck.

JEFF

Spying?

KEITH

No, just curious.

JEFF

Oh, well that's interesting.

KEITH

What's your name?

JEFF

Jeff and yours?

KEITH

Keith.

Flashback ends, back to present.

Jeff restlessly sleeps and then wakes up.

He slowly gets out of bed and then moves towards the bathroom.

INT. BATHROOM

Jeff groggily stares at himself in the mirror.

He hears a knock at the door and then panics.

INT. FRONT DOOR

The knock continues as Jeff approaches in a bathrobe.

JEFF (loudly)

Who is it?

No answer as the knock continues.

Jeff abruptly opens the door to find an elderly WOMAN.

WOMAN

Are you Paul Bates?

JEFF

No.

WOMAN

I'm trying to find him. I'm an attendant for him.

JEFF

Well, you've got the wrong place. He's down the hall in 5B.

WOMAN

Oh, I'm so sorry to disturb you.

JEFF

Don't worry about it. Say hello to him for me. I hope he's doing better.

WOMAN

Yes, certainly. What's your name?

JEFF

Jeff.

WOMAN

Good, I'll tell him.

JEFF

Thank you and have a good day.

WOMAN

You too.

INT. LIVING ROOM

Jeff has a cup of coffee with Pip.

INT. KITCHEN

Jeff takes a pill with a glass of water in front of an empty plate when the telephone rings.

He ignores it as the answering machine picks up with a recorded message after two rings. The caller does not leave a message.

INT. LIVING ROOM

Jeff stares at the computer screen.

INT. GAY BAR - FLASHBACK

Fourteen years ago, Keith and Jeff have a drink while they get to know each other.

KEITH

Besides the construction work, I'm a computer IT with a growing business. Also, I have done government supply contracting.

JEFF

Now, I know where to go for computer help.

KEITH

Sure, but I don't come cheap.

JEFF

I'm sure you don't.

KEITH

No, but don't worry about that. I'd be glad to help. What kind of work do you do?

JEFF

Fiction writer for the theater. Actually when I say writer, I mean storyteller which explains it better.

KEITH

So you deal with creative things. You're a heart person.

JEFF

What do you mean?

KEITH

You deal with feelings and emotions.

JEFF

Yes, that's part of it. Sometimes too much.

KEITH

I need to be around that more.

Jeff notices a large ring on Keith's finger.

JEFF

What's that ring for?

KEITH

I was a Navy Seal in Viet Nam.

JEFF

Wow, that's heavy.

KEITH

Yes, it was.

JEFF

How did that come about?

KEITH

Well, I got in the Navy out of High school. My family didn't have much money, so looked to Uncle Sam and wanted to see the world.

JEFF

And you got in the seals. That's pretty elite isn't it?

KEITH

That's what they say.

JEFF

So, you have special talents.

KEITH

Oh, maybe a few, but it's not that easy.

JEFF

No, I don't think anything is. We don't have much in common.

KEITH

No, but I think the opposite attracts thing can work.

JEFF

Maybe.

They pause to absorb the atmosphere of music and the other bar patrons.

A GUY comes up next to Keith.

GUY

Hi.

KEITH

Hi.

They shake hands.

GUY

I saw you from across the room and
thought I'd say hello.

KEITH

And so you did.

GUY

So what's up?

KEITH

I'm just having a drink with my lover
here.

GUY

Oh, well maybe the three of us could have
some fun.

KEITH

No, not possible.

GUY

OK, just thought I'd ask.

The guy moves away.

GUY

Your loss.

KEITH

No, it's my gain.

Keith looks over towards Jeff and then they make eye
contact.

Keith slowly moves closer to kiss Jeff.

EXT. SIDEWALK

Keith with Jeff quietly walk.

KEITH
Where do you live?

JEFF
Not very far away.

KEITH
I'd like to come over and get to know
you better.

JEFF
There's a part of me that would like
that, but...

KEITH
What part?

JEFF
I sort of have a rule about not taking
anyone home like a one-night stand.

KEITH
But, it isn't night yet, so you wouldn't
be breaking any rules.

INT. JEFF'S BEDROOM

Jeff with Keith make love.

Later, they affectionately sleep next to each other.
They wake up.

KEITH
Now it's night. Why did you go against
your one-night stand rule to be with
me?

JEFF
Because, I felt that if I didn't I
would never see you again.

KEITH
You're probably right. Good instinct.
Are you happy about it?

JEFF
Yes.

KEITH
So am I. I want you to come out to my
place soon in New Jersey.

JEFF
OK.

INT. LARGE RUSTIC HOME

Keith leads Jeff into the entrance and then Keith calls out.

KEITH
Sarah, I'm home.

A teenage girl appears to greet them.

KEITH
Jeff meet Sarah my daughter.

JEFF
Hello.

SARAH
Hi.

A surprised Jeff greets her.

KEITH
I was married a long time ago.

Flashback ends, back to present.

EXT. MUSEUM OF MODERN ART - DAY

Jeff walks through the entrance.

INT. MUSEUM

Jeff gazes at a painting.

Two strangers silently approach beside him to observe the painting.

Jeff sits on a bench in a gallery while he focuses on the various people as they look at the art work.

Time passes as he remains on the bench with fewer people in the gallery, and then an elderly GUARD approaches him.

GUARD
Excuse me sir.

JEFF
What? No!

GUARD
Sorry, but the museum is about to close.

JEFF
Oh, I lost track of time. This is so peaceful.

GUARD
Yes, it can be.

JEFF
Is it open tomorrow?

GUARD
Yes, at 10 and hopefully just as peaceful.

JEFF
Thanks.

EXT. EAST VILLAGE - NIGHT

Jeff strolls along to look at people and into the windows.

EXT. STREET CROSSING

Jeff approaches to find "Wait" displayed for pedestrians, which causes him to stop.

Other pedestrians ignore the warning and then jaywalk while they dodge the ongoing traffic.

Jeff continues to wait until the light displays "Walk", and then he cautiously crosses the street.

INT. DELI

Jeff walks around the store and then approaches the checkout counter.

CLERK
Can I help you?

JEFF
Yes, a pack of Marlboro lights.

EXT. SIDEWALK

Jeff walks as he smokes a cigarette.

He is approached by a guy who asks him for a cigarette, after which he gives him one along with a light.

INT. RESTAURANT

Jeff sits at a table with ALICE, a striking Bohemian style young woman as she cries.

ALICE
I'm sorry to do this. It just came out.

JEFF
Don't worry about it. That's what friends are for. You and Ted were together a long time.

ALICE
Yes, but I've got to get it together and move on.

JEFF
It will take time.

ALICE
Yes, thanks for listening.

JEFF
Sure.

ALICE

Well enough about me. What's going on with you? How's Keith?

JEFF

Something shocking has just happened, but I can't talk about it yet. It's a legal matter and I vowed not to talk about it.

ALICE

Oh, I'm sorry. Well, then I have a few more things to say about Ted.

INT. JEFF'S APARTMENT

Jeff sits at his desk by the computer while he contemplates with a drink and a cigarette, and then he types.

He MUMBLES words while he types.

INT. BUILDING LOBBY

Jeff walks in to look for something.

INT. INSPECTION-SCREENING STATION

Jeff takes off his belt, empties his pockets into a tray, and then walks through the screening arch.

He comes out on the other side, a cold GUARD signals him on.

GUARD

It's the elevator on the left.

INT. HALLWAY

Jeff approaches a window marked with "U.S. Pretrial Services Office".

INT. OFFICE

Jeff sits across from an INTERVIEWER at a desk. He gives Jeff a document.

INTERVIEWER

Have you had any drugs lately?

JEFF

Well, I take medications for...

INTERVIEWER

No, not talking about that.
Illegal drugs.

JEFF

Oh, none.

He gives Jeff a document.

INTERVIEWER

Here are the conditions of your
pretrial bail and the first
hearing date in Richmond.

Jeff looks over the document.

INTERVIEWER

And here's a map the areas you are
restricted to.

He gives Jeff a map.

INTERVIEWER

Also, home visits will be scheduled.
Any questions?

JEFF

Not right now.

INTERVIEWER

Well, that's it. Good luck.

JEFF

Thank you.

Jeff gets up to leave.

EXT. SIDEWALK

Jeff walks in a fog, and then stops to make a call on the
cell phone.

JEFF

Hi, I hope you're feeling better. Have you been getting my messages over the past few days. I have a lot to tell you. Give me a call. Bye.

Jeff ponders, puts the cell phone back in his pocket, and then moves away.

EXT. SIDEWALK

Jeff walks in front of a row of upscale apartment buildings.

INT. LOBBY

Jeff approaches a young DOORMAN at his station.

JEFF

Hi. I'm here to see Ned Jacobs in 4f.

DOORMAN

Well...

JEFF

I have permission to just go up there. He's been ill.

DOORMAN

I know, just a minute.

The doorman leaves.

After a brief time, the doorman returns with an older JANITOR who approaches Jeff.

JANITOR

I'm sorry, but Mr. Jacobs has died. We found him in his place two days ago.

JEFF

Oh no. I've been trying to reach him for a few days now.

INT. FLASHBACK

Jeff talks on the phone.

JEFF

Hello mother Ned. It's me checking in.

NED (OS)

Oh, hi mother Jeff. I'm not feeling well.
I'll call you later.

JEFF

OK, feel better.

Flashback ends, back to present.

JANITOR

We think he had dead for awhile, because
it took some time to identify him. His
sister will be here tomorrow.

JEFF

I'd like to leave my address and phone
number. Could you give it to her?

JANITOR

Sure.

EXT. SIDEWALK

A numb Jeff walks away from the building.

EXT. THEATER DISTRICT

Jeff intensely walks among a crowd of joyous people as they
exit a theater after a matinee.

INT. THEATER ENTRANCE - FLASHBACK

In a crowd Jeff looks around and then signals to someone.

JEFF

Ned over here!

NED, a well-dressed man in the distance responds to his call
and then moves towards him with a smile.

INT. THEATER

Jeff and Ned sit to wait for the performance.

NED

What have you been up to?

JEFF

Spending a lot of time with Keith at his place.

NED

Well, those bad vibes about him are still there and I don't want you to get hurt.

JEFF

Thanks, but don't worry about it.

Flashback ends, back to present.

Jeff walks away.

INT. BEDROOM

Jeff moves to the closet and then looks inside.

He picks up a box that has a new camera in it and then remembers something.

INT. CHRISTMAS MORNING - FLASHBACK

Jeff opens the camera present with Keith as he looks on.

Flashback ends, back to present.

Jeff shuffles through the clothes and then pulls some of them out which includes shirts, pants, and a jacket.

He stuffs the clothes into a plastic bag and then takes the bag out of the room.

EXT. SALVATION ARMY - DAY

Jeff enters a loading dock area with the bag of clothes, where he approaches a worker to leave it with him.

EXT. SIDEWALK

Jeff walks with a bag of groceries through a rain shower when he is surprised by a MAN with an umbrella.

MAN

Do you want to get under this?

JEFF

No thanks.

Jeff continues to walk while the man stays with him.

MAN

Oh come on it's pouring. How far do you have to go?

JEFF

Just down the street.

MAN

I'm going in that direction.

He insists to put the umbrella over Jeff as they continue to walk.

Jeff picks up the pace, but the man to keeps up.

JEFF

Here it is.

EXT. JEFF'S BUILDING

Jeff approaches the front door with the man.

JEFF

Thanks, but is there anything you want?

MAN

No, I saw that you needed some protection.

JEFF

I don't understand.

MAN

You and your groceries were getting wet, that's all.

JEFF

Oh, that's very kind.

Jeff puts the groceries down and then goes into his wallet for some money. He offers some bills.

JEFF

Thank you.

MAN

Your welcome, but I don't want anything. I've been helped out for no reason and it felt good. So, just feel good.

JEFF

OK.

Jeff walks into the building.

INT. JEFF'S KITCHEN

A nervous Jeff puts the groceries away into the cupboards and refrigerator.

He moves to the telephone on the table to check for messages, looks at the cell phone and then moves to the computer to check for emails.

INT. JEFF'S BEDROOM

He puts clothes hastily into a small suitcase.

EXT. BUILDING

Jeff exits the building in a rain storm and then moves away down the street with the suitcase.

He runs as his cell phone rings in the pocket, but ignores it.

INT. PENN STATION

Jeff enters and then looks at the train schedule on the message board.

He sits down on a bench to contemplate.

He gets up and then moves away.

He comes upon a woman who plays a violin with a small crowd next to an open instrument case with money inside.

He stops to listen with interest, and then takes out some money to put into her case.

She thanks him and then walks away.

EXT. SIDEWALK

The sky has cleared as he walks slowly.

INT. APARTMENT

Jeff plays back a telephone message.

VOICE (OS)

Hello, this is Mary McGinnes
the attorney assigned to your
case. I need to talk to you about
the upcoming hearing..

Jeff takes the suitcase into the bedroom.

He speaks on the telephone and writes on a note pad.

JEFF

Yes, thank you and see then.

INT. BUS TERMINAL

Jeff boards a bus.

INT. BUS - NIGHT

Jeff looks out a window with a passenger beside him.

FLASH scenes show the long bus journey. - Sleep, going to rest stops, and next to a variety of people.

The bus driver announces "entering Richmond."

INT. BUS TERMINAL

A tired Jeff wanders through among a small crowd, to look for information.

INT. TAXI

Jeff is a passenger.

INT. OFFICE

Jeff sits across a desk with the attorney Mary McGinnes.

MARY

He tried for 8 million, but got 4.
Through illegal money transfers.

JEFF

And he used the company set up with my
name on it?

MARY

It looks like that. And other
companies also.

JEFF

He did pay me a thousand-dollar fee
for the name and address.

INT. KEITH'S DEN - FLASHBACK

Keith works at his computer as he smokes a joint and then
Jeff walks in.

KEITH

Another bid just came through. Pretty
soon I won't have to work for anybody
else. I'll be set.

JEFF

That's great. I'm happy for your
success.

KEITH

Yeah well. It's good but it can all be
taken away just as fast.

JEFF

Well, that's true of anything. No
guarantees.

Flashback ends, back to present.

JEFF

I really had no idea. I totally trusted him and had no reason not to after 14 years.

MARY

Well, let's go see what happens.

INT. COURTROOM

Jeff sits with Mary.

The prosecuting attorney sits next to a man across the aisle.

The judge enters from the back and then they all stand.

Later, the prosecutor asks questions of the other man on the witness stand.

PROSECUTOR

On each one of the illegal money transfers regarding government contracts that took place under the name of Jeff Edward's company, how were they instigated?

INVESTIGATOR

After investigating through telephone, email transactions, Mr. Keith Stevens was responsible using the Jeff Edward's company name.

PROSECUTOR

How was that done?

INVESTIGATOR

Through fake or virtual email and telephone accounts from the residence of Mr. Stevens. Searching his residence helped produced this evidence.

PROSECUTOR

Was this done without Mr. Edward's knowledge and or involvement.

INVESTIGATOR

Yes, it appears so. Mr. Edwards articulately claimed that he had no knowledge of any illegal activities conducted through this company. That it was in his name only and was kept in the dark about the operations of it.

PROSECUTOR

You said Mr. Edwards was articulate and convincing?

INVESTIGATOR

Yes, and he went on to further say that after a fourteen-year personal relationship with Mr. Stevens, he never had any reason to mistrust him or suspect him of any illegal activities such as this.

Jeff listens as Mary looks through the documents on the table.

Later, the judge addresses the prosecuting attorney.

JUDGE

First of all, I want to commend your thorough investigation.

PROSECUTOR

Thank you, your honor.

JUDGE

I do have a ruling based on this evidence and testimony, but first I would like to hear your conclusions.

PROSECUTOR

Perhaps a more thorough investigation could help determine Mr. Edwards's involvement in this case.

JUDGE

Again, I would like to commend your investigation of this case and would hope that we concur about the decision. Now, again what is your final conclusion on this case?

Jeff intensely listens with a short pause in the proceedings.

PROSECUTOR

Your honor based upon this evidence and investigation regarding, I recommend that the charges against Mr. Edwards be dismissed.

JUDGE

I concur and will so rule. The charges against Mr. Edwards as presented in this case are dismissed.

The judge hits the gavel.

Jeff beams with relief and shares it with Mary.

EXT. SIDEWALK

Jeff walks with Mary.

MARY

Congratulations. This must feel good.

JEFF

Yes, thank you so much.

MARY

You're welcome. This should give you a new story to write about.

JEFF

Well, maybe someday. But, right now this is all too real.

MARY

Yes, I'm sure. I found out that Keith is in prison.

JEFF

Oh, I was wondering about that.

EXT. PARK

Jeff talks on his cell phone while he sits on a bench.

JEFF

Good news! I was released from the case. They didn't find any evidence that I was involved. Thank God for justice. Anyway, I'll talk to you when I get back to the city. I love you. Bye.

INT. BUS

Jeff sits in a window seat to look out at the scenery.

He dozes.

INT. KEITH'S HOUSE - FLASHBACK

Jeff sits on a couch next to Keith as they watch television. He shows tears as Keith notices and then moves away quietly.

Jeff continues with the tears and then Keith returns with a paper towel to hand to Jeff.

JEFF

Thanks.

KEITH

Sure. Anytime.

Keith sits back down next to Jeff.

INT. BEDROOM

Keith tickles Jeff without mercy on top of the bed as Jeff protests and tries to get back at him without any success.

Keith enjoys the upper hand while Jeff tries to get away.

JEFF
Stop! You don't play fair!

KEITH
So, and your point being?

They continue to play and tickle.

JEFF
God!

KEITH
Yes?

JEFF
Oh, so that's who you think you are.
We'll see.

KEITH
All you need to know is I love you.

JEFF
OK, and it's mutual.

Flashback ends, back to present.

Jeff opens his eyes and then looks out the window.

He makes a call on his cell phone.

JEFF
Hi. Good news. They found me
Innocent...And the charges were
Dismissed...Thanks, but there are still
so many unanswered things to
wonder about.

Jeff dozes and then looks out the window.

INT. BEDROOM - FLASHBACK

Jeff with Keith are asleep together. Keith tosses and turns.

Jeff shakes him awake.

JEFF
Are you all right?

KEITH

Yeah, just one of those nightmares again.

JEFF

The war?

KEITH

Something like that.

JEFF

These are happening a lot. Maybe, you should see somebody like a doctor about this.

KEITH

No, I don't believe in that. I can take care of it myself.

Flashback ends, back to present.

INT. PORT AUTHORITY BUS TERMINAL

Jeff exits the bus.

INT. JEFF'S APARTMENT

Jeff walks in, looks at the telephone message machine, and then moves to the computer where he sits down in front of the screen to check emails.

He has a positive reaction while he reads an email.

INT. AIRPLANE IN FLIGHT

Jeff sits at a window.

EXT. AIRPLANE

The airplane lands on a runway, while a pilot's voice is heard to say, "Welcome to Portland airport and thank you for flying our friendly skies today."

INT. AIRPORT CORRIDOR

Jeff is warmly greeted by his sister, SALLY, and her husband, GARY.

INT. CAR

The same three get settled in a car.

Jeff sits in the front with Gary in the driver's seat. Sally is in the back seat with a friendly dog, "Max".

EXT. BEACH HIGHWAY

The car travels near the ocean.

EXT. SMALL MOTEL

The car pulls up in front situated near a beach.

EXT. OCEAN BEACH

The threesome walks along the breezy quiet beach.

GARY

How are things with Keith and
New Jersey?

JEFF

Well, some things have happened..

They continue to walk as Jeff speaks with Sally and Gary with concern and support.

Later, they walk more separately.

Jeff and Sally take various pictures.

Jeff stands alone to look out over the ocean.

He takes a picture and then turns around to catch some strangers in the distance.

He snaps a picture with a zoom lens.

He sees Gary at play with the dog, and then takes a picture.

He sees Sally in the distance, and then takes her picture.

EXT. TRAIL - DAY

Sally, Gary, Jeff, and Max hike up a trail. They stop to take various pictures.

EXT. LIGHTHOUSE

It is perched out over a spectacular view of the ocean below. They rest, take in the view, and then take pictures.

EXT. OCEAN BEACH - DUSK

The threesome with Max looks out over the spectacular sunset that sets off the beach and sky.

Later, Jeff is alone with his camera to take various pictures of the beach and sky.

INT. MOTEL ROOM

Sally and Gary watch television as Max fusses at the sliding door.

SALLY

What's his problem?

GARY

He's looking for Jeff.

SALLY

Oh, right, he's herding.

EXT. BEACH

Jeff turns away from the beach and then walks up the sand dune towards the Motel.

Just as he reaches the crest of the dune, a group of people appear suddenly.

FLASH on the recent arrest incident in his apartment.

The group on the dune looks like some kind of family with several young females and males with what looks like adult parents.

Jeff approaches closer to see that the females wear out of fashion long dresses as if in a religious cult group.

They all gaze slightly downward without make eye contact with Jeff, except for a friendly WOMAN.

JEFF

Hello.

WOMAN

Hello.

JEFF

This is beautiful isn't it?

WOMAN

Yes, would you us a favor?

INT. MOTEL ROOM

Max continues to make a fuss at the door.

EXT. DUNE

The family poses stiffly while Jeff, with his camera around his neck, is poised to take a picture of them with their camera.

JEFF

Is everybody ready?

WOMAN

Yes.

JEFF

OK, I'll take two.

Jeff takes the snapshots.

JEFF

That should do it.

WOMAN

Thank you.

She approaches Jeff while the others linger behind and then he gives her the camera.

WOMAN

Are you visiting here?

JEFF

Yes.

WOMAN

Where from?

JEFF

New York City.

WOMAN

Oh, that's a long way.

JEFF

Yes, but I've been here before.
Actually grew up out here. Where
are you from?

WOMAN

Central California coast.

JEFF

Oh, that's beautiful and have been
there before.

WOMAN

I'll bet you'd like to go back.

INT. MOTEL ROOM

Max continues to make a fuss at the sliding door.

Gary opens the door and then Max rushes out.

EXT. MOTEL YARD

Max runs towards beach dunes area.

EXT. DUNES

Jeff walks alone up over the crest as an anxious Max meets
him.

JEFF

Hi Max! Were you looking for me?

Max and Jeff walk together back towards the motel.

EXT. MOTEL ROOM

Gary and Sally look out towards Jeff and Max in the distance as they walk towards them.

GARY (yells out)
He was anxious to find you.

Jeff waves back to him.

INT. MOTEL ROOM

Gary and Sally sit affectionately together on the sofa as they watch television while Jeff sits nearby.

Gary and Sally enjoy the show while Jeff is bored.

Jeff gets up.

JEFF
I'm beat. See you in the morning.

SALLY
OK. Sleep well.

GARY
Goodnight.

INT. BEDROOM

Jeff lays in bed on his side awake while he stares off into space.

INT. CAR

The threesome drives along with Jeff and Gary in the front while Sally and Max are in the back.

EXT. HOUSE - DAY

The car pulls up into a driveway.

The threesome moves the cargo from the car into the house.

EXT. PATIO - NIGHT

The threesome enjoys a cookout.

EXT. DRIVEWAY - DAY

Sally backs the car out of the driveway with Jeff as a passenger.

Gary waves goodbye to them from the driveway.

EXT. ENTRANCE - LATER

The car approaches an entrance with the sign, "Green acres Retirement Community".

INT. HOUSE

Sally and Jeff walk in to warmly greet their mother DONNA, who is short and thin with bright red hair.

The small house is a crowded, eccentric mixture of antiques, with loud humorous kitsch objects and stuffed animals.

DONNA (points to hair)
Does this look like sixty dollars?

Sally and Jeff look puzzled.

DONNA
I just had it done and the price has gone up, but at least they got the color right this time.

JEFF
It looks good, but what about that bruise?

SALLY
Yes...

Donna points out a bump-bruise on her forehead.

DONNA
It's not as bad as it was. I just tripped on this rock by the car and went down fast.

SALLY

And nobody was around to help you?

DONNA

No, I was by myself.

JEFF

That's not good.

DONNA

Well, those things can happen when you're alone. I did get to the doctor later and he found out it was only a bad bruise. So, I'm on the mend.

SALLY

You sure?

DONNA

Yes, don't worry about it.
(To Jeff.) Have you gained weight?

JEFF

No...

SALLY

It looks like he's lost weight from last year.

DONNA

Oh maybe, let's go sit down.

INT. DONNA'S LIVING ROOM

Donna, Sally, and Jeff sit with drinks.

DONNA

It's too bad Keith didn't come...

JEFF

Well, he's very busy right now but sends his love.

DONNA (to Jeff)

Well, mine to him too. While you're here, I want you to help me decide if I should sell this place and move closer to the kids.

JEFF

I will, but it's your decision.

SALLY

Are you going to get rid of some things?

DONNA

Well, I don't know about that.

Sally and Jeff give each other a knowing look without Donna seeming to notice.

EXT. DRIVEWAY - DAY

Sally is about to drive away as Donna and Jeff look on.

JEFF

See you in a couple of days.

SALLY

OK.

EXT. POND

Donna with a cane and Jeff walk as geese and ducks are nearby.

They take pictures.

Later, Donna and Jeff sit on a bench to watch the scenery without any other people around.

JEFF

Geese are interesting.

DONNA

Yes, they're beautiful.

JEFF

And monogamous.

DONNA

What?

JEFF

They mate for life. It's some kind of an instinct for loyalty.

DONNA

That's interesting.

JEFF

Yes.

EXT. POND

Donna and Jeff walk carefully on the soggy ground with Jeff aiding her.

In the distance, two young boys playfully run to the edge of the pond and then piss into it.

Jeff notices with humor as Donna seems unaware.

The boys finish their business, turn around to realize Donna and Jeff in the distance, and then run off in fun.

INT. BEDROOM - NIGHT

Jeff unpacks when Donna appears in the doorway.

The room is full of stuffed animals, in all shapes and sizes.

DONNA

I hope all my friends won't disturb you.

JEFF

I don't think so, but I'll find out.

DONNA

I've been gradually donating some of them to children's homes.

JEFF

That's a good idea.

DONNA

Well, if you need anything, let me know.

JEFF

I will. Thanks.

They hug.

DONNA

Good night and I love you.

JEFF

I love you too.

Later Jeff lays awake as he looks around at the stuffed animals and then turns over to fall asleep.

INT. BEDROOM - MORNING

As light shows through the window and birds quietly chirp, Jeff wakes up to look on the stuffed animals with amusement.

INT. CLOSE UP on a plastic "Life Alert" medical bracelet with a button on it.

INT. DONNA'S HOUSE

Jeff instructs Donna.

JEFF (to Donna)

So keep this on all the time. If you ever get into trouble just push the button and help will come.

DONNA

Oh good. Thank you.

EXT. SALLY and LARRY'S CAR - AFTERNOON

Donna and Jeff put small suitcases in the car with help from Sally and Gary.

INT. CAR

Gary and Jeff sit in the front, as Sally and Donna ride in the back.

INT. SALLY'S DEN - LATER

Jeff sits in front of a computer screen.

The screen indicates that it is downloading pictures while he waits.

A joy of discovery comes up as he looks at the pictures.

FLASHBACK on Christmas when Keith gives him the camera.

Flashback ends, back to present.

JEFF (mumbles)
I wish you could see these.

Sally with Gary walk into the room.

GARY
How did they come out?

JEFF
Take a look.

Sally with Gary approach behind Jeff and then look on as Jeff shows them the pictures.

Time passes as they look on with interest and joy at the pictures.

Later, Jeff shows the pictures to Donna by herself.

DONNA
These are all the pictures you've taken since you've been here?

JEFF
Yes.

DONNA
And you didn't have to get them developed?

JEFF

No, these are digital.

DONNA

Oh my. Could I get copies?

JEFF

Sure.

DONNA

I think you need to lose weight.

JEFF

What...This is the second time you've said this since I've been here. I've lost weight since the last time I saw you! Can't you see?

DONNA

Well, I know what I see...

JEFF

No you don't! I'm not going to be insulted by you or anybody else!...

DONNA

But I was just...

Jeff grabs his camera and then storms out of the room.

DONNA

I'm 85 years old and I can say things...

EXT. WILDERNESS PATH

Jeff intensely walks with his camera.

Later, a calmer Jeff takes various photos along the route, including close-ups of various flowers and plants.

He takes longer shots of the path and the large evergreen trees.

He sits on a bench when approached by KATHY, a young woman.

KATHY

Do you mind if I sit here?

JEFF

No.

KATHY

Beautiful day.

JEFF

Yes, good light for picture taking.

KATHY

I'm sure. Could I see some of the one's you've taken?

JEFF

Sure.

Jeff shows her some of the shots he has just taken from the camera.

She reacts with enthusiasm as the conversation continues.

KATHY

Well thank you. My name's Kathy.

JEFF

Jeff. Nice to meet you.

KATHY

Like wise. Do you live around here?

JEFF

No, I'm visiting with family.

KATHY

Where are you from?

JEFF

New York.

KATHY

Oh, big change from here.

JEFF

Yes, I like it. Especially this year. It's been challenging lately, like never before.

KATHY

Oh, that's too bad and I can relate. I've been going through a divorce.

JEFF

So, have I.

KATHY

Oh, how far along.

JEFF

As far as I've ever been.

KATHY

Do you want to talk about it?

JEFF

No, not right now.

KATHY

I understand.

JEFF

Do you think I've gained weight?

A confused Kathy is speechless.

EXT. PARK

Jeff walks and takes pictures, when a sudden thunderstorm begins.

He runs off with the camera under his shirt.

EXT. PEDESTRIAN TUNNEL

Jeff ducks in to escape the rain storm.

He takes some pictures out towards the rain.

Later, the rain ends and then he ventures out into sunshine.

EXT. PARK

Jeff discovers a double rainbow and then silently shares it with two strangers nearby.

EXT. AIRPORT - DAY

Jeff stands with luggage on the curb by the car where Sally and Donna say good bye with hugs and kisses.

INT. AIRPLANE

Jeff sits in flight by a window when the pilot's voice comes on the PA system.

PILOT (OS)

We are approaching Newark Liberty Airport, so please fasten your seat belts if you haven't already.

Turbulence causes Jeff hold onto the arm rest with concern.

PILOT (OS)

There is a slight cross wind disturbance, which should pass as we descend and apologize for this inconvenience and thank you for flying our friendly skies today.

The turbulence continues.

EXT. AIRPORT - NIGHT

The plane safely lands on a runway.

INT. AIRPORT LUGGAGE CAROUSEL

Jeff looks for his luggage as they pass by.

He spots his luggage and then pulls it off the carousel to notice that the side pocket is ripped.

He wheels the luggage out of the area towards the exit doors.

INT. EXIT DOORS

TOM, an energetic man in a suit approaches Jeff.

TOM
Do you need a car?

JEFF
Yes.

TOM
Where?

JEFF
Manhattan, west side.

TOM
I'll do it for sixty-five.

JEFF
OK.

TOM
Good, this way.

The man takes his luggage and then moves quickly with Jeff in tow.

JEFF
There's a rip in the side of the suitcase.

TOM
Oh, yeah, I see it. They'll take care of it.

They continue to move.

INT. PARKING GARAGE

Jeff and Tom approach a car to put the suitcase into the trunk.

INT. CAR

Jeff sits in the back seat as the car moves.

INT. KEITH'S CAR - FLASHBACK

Jeff checks out the interior of a new car as a passenger while Keith drives.

JEFF

This is a beauty. Very nice.

KEITH

Yeah, I've always wanted to have one like this.

JEFF

And now you do.

JEFF

You've also been doing a lot more traveling this year. To set up new businesses?

KEITH

Look, mind your own business! You don't need to know about any of this!

JEFF

OK! I was just trying to take an interest.

KEITH

Well don't.

JEFF

No problem!

Flashback ends, back to present.

TOM

Where do you live again?

JEFF

Midtown on 48th street between 8th and 9th.

TOM

OK. I was just trying to figure out which tunnel.

EXT. LINCOLN TUNNEL ENTRANCE

The car crawls in heavy traffic.

TOM
I'd like your opinion.

JEFF
Sure.

TOM
I'm working to get my Real estate license, but I was wondering if I could also do mortgage processing as well. Whether it's a conflict of interest or not?

JEFF
I don't know about that. It doesn't seem like it would be.

TOM
What's your line of business?

JEFF
I'm a freelance writer.

TOM
What kind?

JEFF
Fiction, theater mostly.

TOM
Wow, that's interesting.

FLASH of Jeff in the back seat of the patrol car after the recent arrest.

TOM
So, you don't think what I want to do is a conflict of interest?

JEFF
I just don't know.

TOM

Well, first I've got to get the license.

JEFF

Yeah, then you can find out. At least you'll be able to do one or the other.

TOM

I think you're right. First things first. I also have to get a rap sheet cleared up. Some mistakes from the past. Personal stuff too.

JEFF

Yes, that's important.

TOM

I'm learning and want to move on to positive things.

JEFF

Good.

INT. LINCOLN TUNNEL

The traffic crawls along with the car.

INT. CAR

Jeff is uneasy as the car continues to crawl.

They pass the New Jersey-New York border sign.

TOM

You just never know.

JEFF

No.

FLASH on the image of Keith, as Tom, which puts Jeff in a panic.

JEFF

Where are you taking me?

This shocks Tom.

TOM
I'm taking you home like you want.

Jeff composes himself in a sweat.

JEFF
Oh yeah, I'm sorry.

TOM
Don't worry, we'll get through this.
I've seen it worse.

JEFF
OK.

EXT. LINCOLN TUNNEL

The car moves more smoothly through traffic as it goes into Manhattan.

INT. CAR

Jeff looks out the window.

Tom looks at Jeff in the rear-view mirror.

TOM
Feeling better?

JEFF
Yeah, I've just been going through something and I'm back here now.

Tom continues to look at Jeff in the rear-view mirror.

TOM
What is your address again?

Jeff does not respond with a thought and then goes into his wallet to pull out some bills.

He reaches over the seat towards Tom with a wad of bills.

JEFF
Here's more than we agreed upon.

TOM
But, we're not there yet.

JEFF
I know, but could we make a detour?

EXT. GAS STATION

The car gets filled up with Jeff and Tom inside.

EXT. LINCOLN TUNNEL

The car enters with the traffic at a steady pace.

INT. LINCOLN TUNNEL

The car passes the New York-New Jersey border sign.

EXT. LINCOLN TUNNEL

The car moves out into the freeway traffic in New Jersey.

Signs and other indications show travel into New Jersey.

INT. CAR

They continue to drive.

JEFF
Thanks for doing this.

TOM
It's your trip. I just went on my
shift so I'm awake.

JEFF
It should only take about 45 minutes.
I'm sorry, but what's your name?

TOM
Tom.

JEFF
Jeff.

The trip continues as Jeff looks out the window.

EXT. HIGHWAY - LATER

The car travels in an area with lighter traffic.

INT. CAR

Tom contemplates something as Jeff continues to look out the window.

TOM

Could I ask you a favor?

JEFF

Sure, but no guarantees.

TOM

There's an important stop I could make in this area. It won't take long.

JEFF

Not if it's something illegal!
I can't take that!

TOM

No, no. Trust me. It's something personal, that I should have done a long time ago. It's part of the clearing things up like I talked about before. I promise, it won't take long.

JEFF

OK.

EXT. STREET

The car pulls up in front of a small house.

Tom gets out of the car and then approaches the front door.

INT. CAR

A concerned Jeff takes his cell phone out of his bag next to him.

EXT. HOUSE

Tom rings the door bell several times until he hears a "who is it?" from within.

TOM

It's me Tom. I was just passing through.

MAGGIE, a young woman in a bathrobe opens the door.

MAGGIE

Well, what a surprise!

TOM

Yes, I'm full of them.

She lets him in.

INT. LIVING ROOM

Maggie gestures for Tom to sit down in a chair.

Toys and other kid objects are in the background.

MAGGIE

Do you want something to drink?

TOM

No, I can't stay long. There is someone in the car.

MAGGIE

Who?

TOM

A fare I'm driving.

MAGGIE

Then, why did you stop?

TOM

I was in the neighborhood and just wanted to say hello. My life is changing and I want you to know that.

MAGGIE

Well, OK, but I've heard this before.
It's time you showed it.

TOM

I know, I know. Please give me another
chance to make it right with him.

MAGGIE

Maybe, but first I have to wake up.

INT. CHILD'S BEDROOM

Tom and Maggie look in on BILLY, a young boy asleep.

The boy wakes up in surprise to see Tom.

He quickly gets out of bed and then goes to Tom in a hug.

TOM

I'm sorry I woke you.

BILLY

No no.

TOM

I know it's been awhile, but I think
of you all the time and want to see
you more.

BILLY

Good. When?

TOM

Next week. We can go to place at the
beach with the rides if you want?

BILLY

Sure, I've been dreaming of this.

TOM

Well, this time it will come true.
I promise. You are the best and I
want to be better for you.

BILLY

So, the rides next week?

TOM
Yes, and more than that.

EXT. FRONT DOOR

Tom gives the woman a warm good bye kiss on the cheek and then gives Billy a goodbye hug.

INT. CAR

Tom and Jeff continue in the car.

TOM
Thanks, I needed this.

JEFF
Good.

TOM
Now, it's on to your detour. Is it like a reunion too?

JEFF
I'm not sure...so you had a reunion of sorts?

TOM
Yes, my son. It's some kind of fate meeting up with you tonight which got me here. So, I'm very grateful.

JEFF
Good. One of those special surprises.

TOM
Yes.

EXT. RURAL AREA

The car travels.

INT. CAR

Tom and Jeff continue in the car.

TOM
I've never been out here.

JEFF

It's too dark to see right now, but it's very beautiful. I think this is why it's called the Garden state.

TOM

Have you been out here a lot?

JEFF

Many times.

JEFF

There it is. Turn right here.

EXT. RURAL BUS STATION

The car pulls up front.

JEFF

This can be a rest stop.

INT. BUS STATION

Jeff and Tom walk in where an elderly male CLERK warmly greets them from behind a window.

CLERK

Where have you been? It's been awhile.

JEFF

I know. Well, I've been away.

CLERK

Is your friend here to pick you up?

JEFF

No, I'm coming from the airport. It's a surprise. Why are you working so late?

CLERK

We had an emergency situation, so I'm filling in. Some of kind of arrest or legal problem which was a big surprise.

JEFF

Oh, that too bad. Well, good seeing you.

CLERK

Yes. Likewise and don't be a stranger.

JEFF

OK, we had to make a pit stop if you don't mind.

CLERK

No problem, but it hasn't been cleaned up yet from the day.

JEFF

Thanks, that's ok as long as the plumbing works.

CLERK

Oh yeah, that should be OK.

Jeff leads Tom to a restroom.

INT. RESTROOM

Jeff moves into a stall as Tom goes to a urinal.

EXT. BUS STATION

A bus pulls in behind their car, and then honks.

Jeff and Tom quickly exit the building to approach the car.

Tom gets in the driver's seat while Jeff gets into the passenger side up front.

The car drives off.

EXT. KEITH'S CAR - FLASHBACK

Keith picks up Jeff at the bus stop where he jumps in the front seat and they greet each other warmly.

Flashback ends, back to present.

Tom and Jeff ride in the front seat.

JEFF

Do you mind me riding up here?

TOM

No.

JEFF

It just seemed easier.

EXT. CAR

The car travels on a dark two-way highway.

INT. CAR

Jeff looks out the window while Tom drives.

JEFF

There's a beautiful lake here, but
it's hard to see now.

TOM

What an adventure. I'll have to come
out here again in the daylight.

JEFF

We'll be turning just up ahead.

EXT. CAR

The car turns into a dark roadway.

INT. CAR

Jeff gestures.

JEFF

You can pull over here.

An uneasy Tom steers the car to the right and then brings it
to a stop.

JEFF

This is close enough.

TOM

To what?

JEFF

Over there.

EXT. WOODS

A large dark house comes into view.

INT. CAR

They continue to drive.

TOM
So, this is it?

JEFF
Yes.

TOM
You don't want to see if anyone's
home?

JEFF
No, it's too late, but I'd like to get
some fresh air. Would you like to join
me?

TOM
No, thanks anyway. I'll just chill
in here.

Jeff reaches over the seat to get the camera from the small
suitcase and then gets out of the car.

EXT. WOODS

Jeff walks out near the car and then stops to look towards
the house.

It is totally dark without any cars or signs of life.

INT. KEITH'S HOUSE - FLASHBACKS

Various scenes with Jeff and Keith in the house appear.

They look from the deck towards the Lake, sleep together,
work at the computer, take pictures of each other, entertain
with friends, and yard work.

Keith escorts Jeff around a media, game room filled with a large screen television and other expensive electronic equipment.

JEFF

It looks good. Great changes.

KEITH

I'm getting as much done while I can. Come on you won't recognize the bathroom.

INT. KEITH'S DINING ROOM

Jeff and Keith eat a meal together.

KEITH

This is great!

JEFF

Thanks. Cranberry meatloaf. I like it too. A strange combination, but it works together. I got the recipe from a magazine.

Flash backs end, back to present.

Jeff walks towards the house and then stops.

FLASH on an image of Keith in Prison.

Jeff stares at the house and then takes a picture.

He turns around and then moves back towards the car.

INT. CAR

Jeff gets back into the car.

JEFF

That's it. Could we go back now?

TOM

Sure.

INT. CAR

Tom drives.

TOM

Did you live there one time?

JEFF

Well, yes part time. It was like a second home.

TOM

It looks dark and empty now.

JEFF

Nothing like it used to be.

TOM

So, you just wanted to go back and see it?

JEFF

I thought so, but as I walked closer, it became something else and then disappeared.

EXT. CAR - LATER

It travels on the freeway with a sign that indicates approaching New York.

INT. CAR

Jeff dozes on the passenger's side as Tom drives.

INT. LINCOLN TUNNEL

The car travels within light traffic.

EXT. JEFF'S APARTMENT BUILDING

Jeff stands with his luggage by the car with Tom.

JEFF

Thank you, for everything.

TOM

My pleasure and here's my card
if you need my services in the future.
I'm always on call.

JEFF

Will do.

Jeff wheels the luggage towards the building.

INT. JEFF'S BEDROOM

Jeff pets and plays with Pip.

He unpacks.

INT. LIVING ROOM

Jeff looks on the computer screen.

The picture of the house just taken earlier is up on the
screen.

Next to the computer, he looks at a snapshot of Keith and
Jeff together in front of the house.

INT. BEDROOM - LATER

Jeff sleeps.

INT. LIVING ROOM - MORNING

Jeff types at the computer.

INT. LIVING ROOM - NIGHT

Jeff sits with Hedy and drinks.

JEFF

Yes, the trip was great. Thanks for
feeding Pip.

HEDY

My pleasure. Did you relax and sort
things out?

JEFF

Relax, yes. But, I still think about him all the time and wonder why.

HEDY

That's understandable. It's gonna take time.

JEFF

Sure, but it's a scar that I'll have to live with for the rest of my life. No plastic surgery is going to take care of it.

HEDY

No, but it won't be the last scar either.

JEFF

Well, aren't you jolly!

HEDY

No, I don't mean to...

JEFF

I know, but you're right. There will be more. I just want to remember the good things, because he's been very good to me.

HEDY

Yes, try to hold on to that.

JEFF

Well, here's to holding on to that!

They click glasses.

JEFF

We need another drink and some music.

Jeff moves to the stereo where Cyndi Lauper's "Time After Time" comes up.

The evening progresses as Hedy and Jeff enjoy each other with more drinks etc.

Later, Jeff is affectionately slumped up against Hedy on the couch.

She gently gets him up on his feet.

INT. BEDROOM

Hedy helps him towards the bed where he flops down.

He jumps up from the bed in a burst of energy, and then takes off all his clothes.

He flops back down on the bed as Hedy looks on.

She begins to leave and then Jeff responds.

JEFF

Where are you going?

HEDY

It's late. Time for sleep.

JEFF

Don't leave me.

HEDY

But...

JEFF

Please.

Hedy pauses.

She quietly moves to the bed and then sits down beside him.

HEDY

Come on, let's get you under the covers.

She helps the nude Jeff up from the bed where he wobbly stands as Hedy pulls back the bedspread and blanket.

HEDY

Now, it's ready.

She guides him down onto the bed and then pulls the blanket over him.

She lays down on her side next to Jeff.

JEFF

No fair.

HEDY

What?

JEFF

Take your clothes off and get next to me.

HEDY

But no...

JEFF

No buts accept you're naked but like mine. Come on we're friends aren't we?

HEDY

Yes...

Jeff begins to snore as she continues to rest next to him fully clothed.

Later they are both asleep next to each other.

INT. BEDROOM - NEXT MORNING

Jeff wakes up alone to hear sounds from the bathroom.

He jumps up and then moves to the closet to put on a bathrobe.

He moves back to the bed.

Hedy returns from the bathroom, and then moves towards the bed where Jeff sits.

JEFF

No matter what happened, thank you.

HEDY

Do you remember?

JEFF

Not after a certain point. But, I just don't want to hurt you.

HEDY

You didn't.

JEFF

So, you're not mad about anything?

HEDY

No, but now I'm going home to change and maybe you'd like to go out for breakfast.

JEFF

Yes, I'd like that.

INT. RESTAURANT

Hedy and Jeff sit at a table with breakfast.

JEFF

This is great. We haven't done this in a long time.

HEDY

Yes, it is. We sure go back quite a few years.

JEFF

And what happened last night was a first.

HEDY

No, it wasn't. We've slept with people before.

JEFF

You know what I mean. I got pretty drunk.

HEDY

That's the oldest line in the book!

JEFF

I know, but it's all I could come up with.

HEDY

No, you can do better than that.

JEFF

Well, maybe next time.

HEDY

What happened last night was comforting and beautiful.

JEFF

Yes, that's what I feel.

HEDY

So, let's leave it at that.

JEFF

Ok. How's the acting business?

HEDY

Commercials, auditions, and plugging along.

JEFF

I sure would like to work with you again.

HEDY

Well, I'm available. Have you been able to write?

JEFF

I've got some ideas. I've been picking at it. So, see what happens.

EXT. PARK

Hedy with Jeff walk along by a fountain and then stop. Jeff takes a picture of her.

ERIC, a good-looking man of their age, walks up to greets them. He kisses Hedy and then hugs Jeff.

The three walk off together as Eric holds Hedy's hand.

ERIC (to Jeff)
It's been awhile. I heard about what happened.

JEFF
Last night?

ERIC
No, the thing with Keith. My prayers are with you and hang in there.

JEFF
Thanks.

ERIC
Unbelievable.

JEFF
Yes, for sure. That word keeps coming up.

INT. JEFF'S APARTMENT - DAY

Hedy, Eric, and Jeff sit at the computer to look at photos that Jeff has taken.

HEDY
Each one is like a work of art. This is like a whole new thing for you.

JEFF
Yes, it does feel good and I like sharing them.

FLASH on Keith as he looks at the photos with them.

ERIC
You gave quite a good eye.

JEFF
Thank you.

EXT. MEDICAL BUILDING - DAY

A sign with a list of names is in view.

INT. OFFICE

SANDI, a psychologist, sits with Jeff.

SANDI

It's been a while and how are you?

JEFF

I just bought a Bentley.

SANDI

Oh great, what color?

JEFF

Aqua blue.

A silent conversation between Sandi and Jeff takes place for a period of time.

SANDI

You seem to be handling this very well.

JEFF

I don't know about that, but I just want to go on and not let this stop the rest of my life.

SANDI

Well, that's very healthy and hopefully you can keep that going. Are you curious about Keith right now and what's happening to him?

JEFF

Oh, yes I think about him all the time.

SANDI

Do you want to contact him or hear from him?

JEFF

Well, the curiosity is great, but I'm not going to contact him.

SANDI

Why not?

JEFF

I feel the information will come to me when I'm supposed to know.

SANDI

It looks like you've already been hit with enough shock and surprise for now.

JEFF

The imagination is filling in the blanks and enough for now.

EXT. HUDSON RIVER PIER - DAY

Jeff walks with camera towards a "Water Wheel" sculpture that slowly spins in the water next to the pier.

He notices a young man alone on a bench nearby, and then goes up to the sculpture to read the plaque.

He intensely takes pictures of the "Water Wheel" from different angles as it spins with the water and air currents.

He takes a break and then sits on another bench near the young man.

The young man gathers up his backpack and other things and then moves to a bench closer to the water's edge.

Another young man who walks a bicycle approaches the empty bench next to Jeff and then picks up a wallet that lays on the dock.

MAN (to Jeff)

Is this yours?

JEFF

No, but it might be his. He was just sitting there.

Jeff points to the man who just moved.

MAN

OK.

He moves with his bicycle towards the other man where he asks if it's his wallet.

It is and the man is very grateful.

Jeff watches this exchange as if he wants to join them.

Jeff continues to contemplate as the two men bid farewell to each other.

Jeff walks away.

EXT. SIDEWALK

Jeff walks by stair steps to an abandoned building. A man is wrapped up in a blanket next to empty containers.

INT. APARTMENT

Jeff intensely types at the computer.

A montage of SCENES shows the passage of time while he continues to type.

INT. MEETING ROOM

Jeff sits around a table with Hedy, Eric, and a small group with an equal mix of women and men with scripts as they read aloud.

A montage shows the progression of the script read with mixtures of serious and humorous reactions.

They finish.

JEFF
Thank you.

ACTOR
My pleasure. Where did you get the idea?

Hedy, Eric, and Jeff share a look.

JEFF

It was a mixture of a dream,
reality, whatever that is, and
sometimes a nightmare.

ACTOR

I could really see this being done
on stage.

HEDY

Oh, yes. Good work Jeff.

JEFF

Thanks, well let's see what
happens.

ERIC

I just have a question about the
ending.

JEFF

So do I, but I think we'll find
out when we're supposed to.

INT. SMALL THEATER

A rehearsal is in progress with Hedy, Eric, and others on
stage with a director close by.

Jeff looks on from an audience seat.

EXT. THEATER - MARQUEE

The play, "Roaming Charges" by Jeff Edwards is on display.

INT. THEATER

The full audience watches a performance of the play as Jeff
stands in the back.

An actor on the stage walks and talks with a cell phone to
his ear.

ACTOR

The phone is stuck. I can't move
it, don't you understand?

The audience reacts with humor.

FLASH shots on the diverse audience. Women with men, men with men, and other combinations with intense interest in the play.

Jeff quietly leaves the audience.

EXT. SIDEWALK

Jeff walks away from the theater.

INT. JEFF'S APARTMENT - LATER

Jeff sits at his computer to type.

In a close-up, the text of an email appears.

It reads,

"Hi Keith,

I'm not sure where you are, but maybe this will find you. A play I wrote recently and pictures are attached to let you know what I've been doing. Thinking of you.

Peace and love,

Jeff"

Jeff runs the cursor over "send", hesitates, and then runs the cursor over "cancel".

After a moment of thought, he clicks on "cancel" to delete the email.

INT. THEATER

The cast of "Roaming Charges" with Hedy and Eric takes a curtain call in front of an enthusiastic audience.

INT. BACKSTAGE

Hedy and Eric look around among the other actors.

HEDY
Where is he?

ERIC

I didn't see him out front.

They move away.

EXT. SIDEWALK

Hedy, Eric, and the other actors walk together while Hedy talks on the cell phone.

HEDY

This is Hedy. Where are you? We want to meet for a drink. Call and see you later.

ERIC

Well, let's go. He'll call.

INT. JEFF'S APARTMENT

Jeff is not there.

INT. BAR

Hedy, Eric, and a small group have drinks around a table.

They toast.

ACTOR

Good show guys. It felt good.

HEDY

Yes. Plenty of laughs and tears.

ERIC

Yeah, Jeff really hit it this time.

HEDY

No, it hit him and he couldn't ignore it.

ACTOR

That's one way to look at it.
Where is he?

INT. MOVIE THEATER

Jeff laughs while he watches "Simpson's, The movie."

EXT. SIDEWALK - LATER

A high Hedy and Eric walk while they hold hands.
Hedy answers her cell phone.

HEDY

Where have you been?...
What, you're crazy!... The show went
so great!... Ok, I understand... Just
so you're all right... I'll see you
soon and a big congratulations. You
deserve it.

She hangs up the phone.

ERIC

Where is he?

HEDY

He just needs some time alone.

They continue to walk.

ERIC

You know, I was just thinking.
There is a lot of stuff in Roaming
Charges. What do you think is the
most important?

HEDY

Come on, I'll show you.

They walk off arm in arm.

INT. HEDY'S LIVING ROOM - LATER

Hedy and Eric affectionately kiss on the sofa.

INT. HEDY'S BEDROOM

Hedy and Eric make love with intense sensuality and passion.

Later, they wake up in each other's arms.

ERIC

Wow, so is this what the play is
about?

HEDY

Yeah, but it's just the beginning.

ERIC

Good.

EXT. SIDEWALK - EARLY EVENING

Jeff walks by the same abandoned building as before when he is startled by moans from the same man who lays on a blanket.

Jeff looks at him quickly and then moves on.

INT. JEFF'S APARTMENT

Jeff contemplates with a drink.

He moves to the telephone and then punches in three numbers.

VOICE (OS)

911 operator. Is this an emergency?

JEFF

I'd like to report someone who might need help.

He continues to speak on the phone, hangs up, and then turns on the television.

EXT. SIDEWALK - DAY

Jeff walks by the abandoned building to see that the homeless man is gone which brings him relief.

He walks away.

JEFF (mumbles)

Oh, God, I hope he was rescued.

EXT. HUDSON RIVER

Jeff walks on a sidewalk and then stops at a railing to look out over the river where he quietly sheds tears.

JEFF

Yes, a rescue.

EXT. BUILDING - DAY

Jeff enters a building with a sign that reads, "God's Love We Deliver".

INT. KITCHEN

Jeff in an apron and hat chops vegetables around a table with other volunteers in a friendly atmosphere.

FLASH on several scenes that show a variety of volunteer sessions in the kitchen over a period of time.

INT. THEATER

There is full house, enthusiastic audience for "Roaming Charges".

INT. BOX OFFICE

A crowd of People buy tickets in front of a sign that states, "Roaming Charges, - Extended run".

EXT. THEATER SIGN

It reads benefit performances of "Roaming Charges" for "God's Love We Deliver."

EXT. GROCERY STORE - DAY

Two men locked in a passionate kiss half block the door.

Jeff exits with a bag of groceries as he becomes aware of the two men.

Other pedestrians such as a mother and her children look on with subtle dismay at these two men who seem oblivious.

Jeff slowly walks away as the two men continue to kiss.

INT. JEFF'S KITCHEN

Jeff puts the groceries on the table.

There is background clutter as he prepares some food.

He mixes a ground meat mixture as he consults a recipe nearby.

He puts the mixture in a baking pan, and then covers it with a sauce.

It goes into the oven.

INT. JEFF'S DINING ROOM

Hedy, Eric, and Jeff eat around the table.

HEDY

This is delicious!

ERIC

Yes.

JEFF

I'm glad you like it. Cranberry meatloaf. I haven't made it in a long time.

Hedy raises her wine glass.

HEDY

Here's to the best for you!

ERIC

Yes, for sure. Have you decided where you're going?

JEFF

I don't know. Just a little homeless for awhile. Some traveling and then decide.

HEDY

Well, we'll miss you.

ERIC

Yes.

JEFF

I will miss you too, but have to do it. I need some new memories.

INT. APARTMENT LOBBY

Jeff takes his mail out of the mailbox, and then thumbs through it.

A letter with a return P.O. Box letter in a Pennsylvania town from "Keith Stevens" gets his attention.

INT. JEFF'S APARTMENT

Jeff enters with the mail, to stare at the letter.

He slowly opens the letter, and then reads it.

"Please forgive me for getting you mixed up in this Bullshit. It's why I did not want you to know anything about it. I think I will be out in about a year or two. If you would still like to see me it would be nice. If not I will understand. I love you very much.
Write me if you still love me,

KB"

Jeff puts the letter aside.

EXT. SIDEWALK - NIGHT

Jeff walks on a quiet street.

INT. BEDROOM - LATER

Jeff lays in bed while he writes in a notebook.

"Hi Keith,

It was good to get your letter. Yes, there have been many changes with confusion and shock, but you remain in my daily thoughts and prayers. Hopefully, we may keep in touch going forward in a mutually supporting way. The camera is great! Many pictures have been taken. Also, I went to see family last May and had a good visit. More later and hang in there.

Love, Jeff"

He puts the notebook on the night table, and then picks up a book to read.

Time passes as he reads, and then an idea strikes.

He continues to hold the book as he reaches for the notebook.

He writes to copy a quote from the book,

"PS - The past is history, the future is a mystery, and this moment is a gift. That is why this moment is called 'the present'. -DEEPAK CHOPRA."

INT. LIVING ROOM - DAY

Jeff is at the computer, and then prints out four nature pictures.

He puts them in an envelope with a letter.

INT. JEFF'S BEDROOM - MORNING

From the night stand next to the bed, the phone wakes Jeff.

He answers it.

JEFF

Hello...Oh my God! Where are you?...
So, now you can call...Yes, it's good
to hear you. Did you get the letter
and pictures?

INT. PRISON

Keith is on the phone in a stark room.

KEITH

Yes, I got them. They are beautiful!

JEFF (OS)

Thanks.

KEITH

Are they from the camera I gave you?

JEFF (OS)

Yes, I love it and have been using it
a lot.

KEITH

And I love you. Look, I can't talk long, but just wanted to get in touch. I miss you and fantasize about being with you all the time. Very, very hot! I hope you remember.

JEFF (OS)

I do and miss you also.

KEITH

Ok, I've got to go. Phone you again and email is now possible too. I love you.

INT. JEFF'S BEDROOM

Jeff is on the phone.

JEFF

I love you too.

EXT. RIVERSIDE PARK - DAY

Jeff walks with Hedy.

JEFF

I don't know what's going to happen, but it's good to be in contact with him.

HEDY

I'm happy for you. What a ride you've been on.

JEFF

Well yes, but maybe this is a lesson about forgiveness.

HEDY

So, you forgive him?

JEFF

I'm working on it. God knows we all make mistakes.

HEDY

How true, but please be careful. I don't want you to be hurt again about this.

JEFF

Thanks, for that. I will be careful or maybe not. I'm still willing to take a risk. Otherwise, I won't know.

HEDY

That's true and there's still more room for rescue my friend as I still support and love you.

JEFF

Thanks.

They hug.

FLASH on alternating scenes between Jeff and Keith as they email and talk to each other on the phone with joy and connection.

Jeff reads an email about Keith being able to buy some property from his mother in rural Virginia after he gets out of prison to build a house. He proposes that they live together. After he finishes reading his, Jeff responds that he will think about.

FLASH on Jeff as he takes various pictures in nature, prints them out from the computer, and then sends them in envelopes.

FLASH on Keith as he opens multiple envelopes to find pictures with enjoyment.

INT. JEFF'S APARTMENT

Jeff types at the computer as he mouths words.

He prints out multiple pages of a script.

INT. THEATER

Actors are in rehearsal as a few other people and Jeff sit intently to watch.

TWO YEARS LATER

EXT. CAR - DAY

It drives out of a car rental place onto the street.

INT. CAR

Jeff drives alone as he imagines dialogue with Keith.

KEITH (OS)
I wish more than anything.

JEFF (OS)
What?

KEITH (OS)
To touch you.

JEFF (OS)
Yes, that would be great.

KEITH (OS)
Well, this the next best thing for now.

JEFF (OS)
I had to see if you were OK.
How are you doing?

KEITH (OS)
I'm hanging in there with so much time to think. The thoughts sometimes feel like exploding out.

JEFF (OS)
I'm sure, but I really feel that things are going to be better.

KEITH (OS)
That's all I have to hold on to.
Along with forgiveness and
redemption. I know I really fucked
up! Please know that.

JEFF (OS)
Yes, I do.

EXT. FREEWAY

Jeff's car travels among busy traffic as Jeff continues to
imagine dialogue with Keith.

KEITH (OS)
I've hurt a lot of people!

JEFF (OS)
Probably, but there is one that is
most hurt.

KEITH (OS)
Yes, you more than anyone.

JEFF (OS)
No, you.

KEITH (OS)
What?

JEFF (OS)
If you forgive yourself first, the
others will fall into place.

KEITH (OS)
But, that is the hardest part.

JEFF (OS)
Just give it as much time as it
takes.

EXT. HIGHWAY

Jeff's car travels in less traffic past a "WELCOME TO
PENNSYLVANIA" sign.

EXT. TWO LANE ROAD

Jeff's car approaches an entrance with the sign "JENKINS MINIMUM SECURITY FACILITY". It is a gated, fenced compound of buildings with simple landscaping that surrounds.

INT. CHECKPOINT

The room is stark with various signs with rules and regulations for visitors.

Jeff approaches with quiet anxiety.

FLASH on his visit to his past pre-trial experience.

Jeff proceeds with the check-in.

INT. VISITING ROOM

Jeff is escorted by a guard to sit in a chair to wait by a window with a phone.

INT. PHONE WINDOW

Soon, Keith appears on the other side to sit down with a guard standing nearby.

They both smile as the phones get picked up.

KEITH

It's so good to see you.

JEFF

I feel the same way.

KEITH

Well, soon I'll be able to touch you with all those other benefits. God, what I'd like to do to you when I get the chance!

JEFF

OK, but not here so we should be quiet.

KEITH

I know, I know. I'll calm down. There is hope soon. I have a meeting with my lawyers and the others coming up which should get me out.

JEFF

That's great! When?

KEITH

Next week. There is one favor I need from you.

JEFF

What?

KEITH

My lawyer wants to call upon you as a character witness.

JEFF

But, I've been involved enough already and I don't want to be dragged back into this again!

KEITH

Don't panic yet. I don't know about this yet. We help each other right? Because we love each other.

JEFF

Yes, but there are boundaries for that too. You have had a lot of time to think about things and so have I. None of this is easy.

KEITH

No, please don't abandon me.

JEFF

I'm not. Let's just see what happens.

KEITH

Yes, that's all I ask. I love you.

JEFF
And I you.

EXT. HIGHWAY

A concerned Jeff drives.

INT. JEFF'S APARTMENT

Jeff looks at a business card with "Mary McGinnes attorney at Law" with contact information.

He picks up the phone to dial a number from the card.

JEFF
Hello Mary. How are you?...I am doing OK with a new play on stage recently...Thank you, I want to move on. One reason I called is that Keith said something about wanting me to be a character witness for him.

MARY
Well, I am still working on these cases which involve his ex business partner which would be a conflict of interest for you to be further involved. I'll look into this. Don't worry about it. You won't be involved.

JEFF
Thank you again for all your help.

INT. JEFF'S APARTMENT

Jeff reads an email from the computer.

"You talking to your lawyer caused some problems about me getting out. But, it will still work out soon. I'm getting transferred so might be out of touch for a while.

Love,

Keith"

THREE MONTHS LATER

INT. HOUSE

A lively party is in full swing with a makeshift banner in the background with "Welcome Home Keith".

Keith is the center of attention among various people which includes his daughter.

Something catches Keith's attention and then he walks away.

Keith approaches RAY, a young man with a drink.

They move out of the room together.

EXT. PATIO

Ray and Keith are alone.

RAY

This must feel good.

KEITH

Yes, and I want to thank you for keeping in contact. I have lost a few people with all this.

RAY

Well, my pleasure. Like I said in the letters, I have had my eye on you ever since your sister introduced us. But, stayed away because of Jeff. I'm not a home wrecker.

KEITH

Well, maybe there's no home to wreck now.

RAY

How about Jeff?

KEITH

Things change. I asked him to live with me, but he never answered.

RAY

Maybe, it's time to move forward.

KEITH

Yes, with a lot to think about and build a new life.

RAY

Well, I'm available to help you with that.

KEITH

Thanks, I appreciate that, but it is all very confusing right now.

RAY

Yes, it is.

Keith moves in to kiss Keith. Then, they break away with a smile from Keith.

KEITH

Nice, but this is not making things any easier. We should get back to the party.

RAY

Whatever you want. You know where to find me.

KEITH

Yes.

They click glasses.

EXT. PARK - DAY

Hedy walks with Jeff.

JEFF

I have not heard from him for a while now. No phone or email. Like he's disappeared.

HEDY

That is so strange.

JEFF

Beyond that. Now, I've got to move on.
No more waiting.

INT. JEFF'S APARTMENT

Jeff looks through things as he packs boxes.

INT. STORAGE BUILDING ROOM

Jeff looks over the packed room with boxes.

He moves out to close the door behind him and then locks the door.

EXT. SHIP DOCK - DAY

The ship sign indicates "Caribbean Freestyle Cruising".

INT. SHIP DOCK

Jeff approaches an entrance to the ship with luggage.

EXT. SHIP DECK

Jeff looks out among other people towards the New York City skyline as the ship moves out into the Hudson River.

He walks away towards the other side.

EXT. SHIP DECK

Jeff looks out to face New Jersey among fewer people.

MIKE, a friendly young man next to him speaks.

MIKE

Do you live over there?

JEFF

No, but I've been there many times.

MIKE

I know some people in Nutley.

JEFF

Oh. Where are you from?

MIKE
Youngstown, Ohio. My name's
Mike.

JEFF
Jeff.

They shake hands.

JEFF
Nice meeting you.

MIKE
Me too.

Mike's cell phone rings in his pocket.

MIKE
Excuse me.

JEFF
Sure.

Mike answers it.

MIKE
Hi Keith! How's it going?

Jeff reacts to the name.

JEFF
Tell him hello for me.

A puzzled Mike continues.

JEFF
Sorry about that. Just kidding.
I know a Keith too.

Jeff turns back to look out from the ship.
Mike finishes the call and then re-joins Jeff.

They look out together in quiet conversation.

MIKE
Where is he now?

JEFF

I don't know. He just disappeared.

MIKE

Oh, how strange.

JEFF

Yes, but it's not the strangest thing I've seen.

They slowly walk away together in conversation.

EXT. DECK CHAIR - DAY

Jeff sits with notebook computer with headphones on listening to music.

Jeff looks at his email.

A smile comes over him as he opens one from Keith. "I hope you get this with a Happy Birthday! I am out and have moved on to the property I told about before. My phone # is 434-667-9562. Please call if you want. Love, Keith".

EXT. OCEAN VIEW - SUNSET

It is a beautiful scene.

An excited Jeff juggles with the Notebook as he reads from it to call a number on his cell phone.

JEFF

Keith?

KEITH (OS)

Yes, Jeff I can't believe it's you!

JEFF

Well it is. I got the email!

KEITH (OS)

I've got the property I told you about and am planning to build on it. Nothing fancy, but it is a new start. You didn't seem interested to be with me before...

JEFF

Yes, I do now!

KEITH (OS)

Oh my God! This is great! You have
made my day and my life!

They continue an animated conversation as Jeff looks out
over the beautiful sunset.