

More Magic

by Steven Burton

EXT. AIR FIELD, 1943 - DUSK

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

EXT. SKY

The airplane is in flight.

INT. COCKPIT

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

Robert in civilian clothes flies solo as he tries to re-gain control as it quickly descends.

EXT. SKY

The airplane continues to fall, sputter and turn.

INT. AIRPLANE

Robert continues to re-gain control.

EXT. SKY

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

FLASH on the sign, "Norwich General Hospital".

EXT. HOSPITAL

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

INT. HOSPITAL ROOM

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" and the parent names 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

Robert in business attire gets out of a car.

INT. HOUSE

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

EXT. BACKYARD

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

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

EXT. PICNIC AREA

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

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

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

Doris quickly gets in and then shuts the door.

EXT. OFFICE BUILDING - DAY

A sign reads, "Jenson Accounting and Associates."

INT. OFFICE

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

CHET

How are you doing?

ROBERT

Not bad.

CHET

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

ROBERT

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

CHET

You flew planes didn't you?

ROBERT

Yes, in the service.

CHET

Damn, I've always wanted to try that.

ROBERT

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

CHET

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

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 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 as 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.

EDWARD BENTON, a distinguished middle-aged man with an
impressive bass voice sings with others.

Doris joins them.

INT. CHURCH - MORNING

Edward directs a church choir.

EXT. BACKYARD - AFTERNOON

Brent quietly plays as an argument between Doris and Robert
is heard from inside the house.

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.

Soon after, 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

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

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

Doris approaches Brent 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

Doris and Robert get ready for bed.

INT. BRENT'S BEDROOM

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

INT. MASTER BEDROOM

Doris and Robert argue.

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

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

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

EXT. PARK PLAYGROUND

Doris and Edward play with Brent.

EXT. PARK BENCH

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 as 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
Yes, with Edward from the choir.

ROBERT
And who else?

DORIS
Just him.

ROBERT
Oh, what's for dinner?

DORIS
I don't know yet.

INT. MASTER BEDROOM - NIGHT

Doris sleeps restlessly next to Robert.

EXT. DREAM SEQUENCE - OCEAN BEACH - DAY

Doris and Robert play with Brent in the surf.

Robert dives into a wave and then Doris dives in after him.

EXT. UNDERWATER

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.

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

Ethyl, Doris's mother, buzzes the doorbell.

EXT. PATIO

Doris reads to Brent on a chaise lounge.

EXT. FRONT DOOR

Ethyl opens the door and then looks in.

ETHYL
Doris? Are you here?

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

ETHYL
Ok, dear.

INT. LIVING ROOM

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

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

INT. CAR

Doris tries to start the car with frustration and then Edward knocks on the window.

EDWARD

Problems?

She rolls down the window.

DORIS

Yes.

EXT. CAR

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

Edward approaches Doris behind the wheel.

EDWARD

A wire was....

Doris cries.

INT. EDWARD'S CAR

Edward drives as Doris quietly sits in the passenger side.

INT. COFFEE SHOP

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?

INT. BRENT'S BEDROOM

Brent in bed with eyes open listens 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.

They walk off together into a secluded area.

EXT. PARK BENCH

Doris and Edward sit together.

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.

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

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

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

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".

She looks around and then smiles.

Edward greets them warmly, and then they walk off together.

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

INT. OFFICE

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

INT. CHURCH CHAPEL - DAY

Doris is dressed up with a corsage as she 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 and then the three form into a group hug with a hesitant Brent.

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

Edward intensely drives with bad visibility.

EXT. BENTON CAR

The wheels spin on ice.

INT. BENTON CAR

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

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 sleeps 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 sleeps 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 with Brent and Edward.

The other boys are enthusiastic and playful while Brent is 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.

Later, Brent receives a small statuette with applause from the audience.

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 picks 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

Doris puts the baby EDWARD 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 in front with partitions that shield the backstage.

The second grade school class of students anxiously wait in their seats.

The teacher addresses them.

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 around a picnic table with party favors and a birthday cake for Brent.

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 play with Karen and Brent.
They move towards the house.

INT. FAMILY ROOM

The kids move into a messy, lived in place.

Brent's fun focuses on SALLY, one of the girls.

SALLY

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.

SALLY

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

Doris sleeps.

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

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, 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

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 leads 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

An upset Brent rides his bicycle down the street away from
the house as the Collie dog BUTTONS follows.

EXT. WOODS

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

JIMMY

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

INT. JIMMY'S LIVING ROOM

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

An upset Brent runs past Buttons.

EXT. STREET

Brent runs with Buttons in fast pursuit.

EXT. BENTON HOUSE

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

He looks back at the commotion.

EXT. STREET

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

Brent rushes into the scene to kneel down next to the severely wounded Buttons.

BRENT

You're going to be OK! You were there for me. Now, I'm here for you!

A woman approaches him.

WOMAN

Come away now, we need to get some help for him.

BRENT

I'm not going to leave him!

He hugs a lifeless Buttons.

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. HIGH SCHOOL STAGE - THREE YEARS LATER

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

INT. BACKSTAGE

Brent continues to receive congratulations from others.

Friends 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

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

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

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

INT. LIVING ROOM - NIGHT

Brent and MOLLY, his prom date, are dressed up to pose for
pictures.

INT. RESTAURANT

Brent and Molly sit at a table.

Molly suddenly looks upset.

BRENT
Are you all right?

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

EXT. RESTAURANT PARKING LOT

Brent opens the car door Molly, 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

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, Brent, with other boys and girls are 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 Graduate class of 68".

INT. BOAT

The excited graduates mingle around as chaperones look on.

Punch bowls and food are displayed on tables.

INT. BOAT RESTROOM

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

Brent soberly sips punch while next to MS. JENKINS in a wheel chair.

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.

Tom lays on a twin bed with a sick look.

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

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

They walk off together.

INT. BUS

In a run down bus crowded with people and a few farm
animals, Brent is squeezed next to Carlos.

EXT. BUS - LATER

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

INT. SMALL RURAL HOUSE

Brent and Carlos 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 Carlos.

EXT. BUS - EARLY MORNING

Carlos kisses Brent and then Brent stumbles on to the bus.

INT. BUS

Brent waves out the window as the bus moves away.

INT. HOTEL ROOM

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

A young African American woman lays in bed as she holds a newborn baby while 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

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

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

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

EXT. HIGHWAY

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

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

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

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

EXT. RURAL STREET

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.

EXT. FARM HOUSE - LATER

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

The desolate North Dakota landscape continues.

FLASH on Brent and Tom in enjoyment as they share drink, meals, scenery and other things.

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 smoke the joint.

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 not the first time having them. You are very special.

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

It dazzles with excitement bellow.

EXT. CAR

Tom and Brent enter the Holland Tunnel.

EXT. EAST VILLAGE

Their car slowly travels on a street.

INT. CAR

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

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

INT. APARTMENT

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. SIDEWALK - DAY

Brent and Tom walk together.

EXT. BUILDING

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 sit in chairs with their eyes closed.

They move their bodies around in various positions and make sounds.

INTRUCTOR

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.

He 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.

He approaches Brent to get his praise. They talk with enthusiasm while he encourages Brent as they look back at the rings.

Brent shakes his head no, but he 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.

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 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.

INT. ACTORS STUDIO - DAY

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

He recognizes ABBY, 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.

Then, time passes as 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 young man and a young 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.

They drink beers with serious conversation.

Later, the joy with affection between them continues with more beers, singing, dancing to music.

EXT. BEDROOM - LATER

Brent and Tom are passed out next to each other on the bed.

INT. THEATER - NIGHT

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

INT. BACKSTAGE

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
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.

EXT. TELEVISION BROADCAST BUILDING - DAY

Brent enters with a small brief case.

INT. TELEVISION BROADCAST LOBBY

Brent gives a picture and resume to a receptionist.

He exits the building.

INT. OFFICE - SAME DAY

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

INT. APARTMENT - SAME DAY

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?

BRENT

Now?

Quick pause to listen.

BRENT

Sure, I'll be there as soon as possible.

INT. STUDIO CASTING OFFICE - SAME DAY

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. She protected and followed me everywhere as a guardian angel. One day she was there to rescue me, but I was not able to save her when she got hit by a car. Unfortunately, she chased cars.

CASTING DIRECTOR

Oh, that's too bad. It's that herding instinct.

They continue in a relaxed conversation for a short time.

BRENT

Well, do you want me to read from a script?

CASTING DIRECTOR

No, I think I've seen enough.

BRENT

Oh, all right.

A confused Brent gets up to leave with a polite farewell.

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

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.

NARRATION (OS)

It is now 1975. While the older Brent Benton is twenty six in New York, the younger Brent Benton is six in Los Angeles.

EXT. LOS ANGELES PLAYGROUND - DAY

Young Brent throws a ball with other boys.

INT. HOUSE FOYER

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

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

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

INT. BEDROOM

Brent and the man make love in bed.

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

INT. STAGE THEATER

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

Brent leaves with a man.

EXT. THEATER - NIGHT

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

INT. STAGE

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

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

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

EXT. STREET

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

INT. BRENT'S APARTMENT

Brent walks in to interrupt 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 walks with Tom.

EXT. BENCH

Brent sits with Tom.

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

Brent walks alone.

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

INT. CASTING OFFICE

Brent with script sides finishes an audition 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

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

INT. BAR

Brent is on the dance floor in frenzy.

EXT. SIDEWALK

A high Brent walks with a guy from the bar.

INT. BRENT'S APARTMENT

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

INT. BRENT'S BEDROOM

Brent and the guy sleep. He 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

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 from his agent JOEY.

JOEY (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 the sides, and then he sits to look through them.

He looks at the other actors and then 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

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

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

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.

Carlos, whom Brent met on his Mexico trip, is one of the guests.

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 alone 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 JOHN, a handsome man, focuses on him.

EXT. SIDEWALK

Brent and John walk together.

BRENT

What do you do?

JOHN

A psychiatrist.

BRENT

Would you like to analyze me?

INT. BRENT'S APARTMENT

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 sleep in bed.

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

INT. KITCHEN

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

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

He looks around the room with anxiety.

INT. KITCHEN

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

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

INT. KITCHEN

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

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

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. SEATTLE AIRPORT

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.

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 the
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, writing.

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

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.

Then, he 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 speaks with Joey on the phone.

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. 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 JUNE, a friendly young woman.

JUNE

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.

JUNE

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 lays with discomfort on a stretcher with medical attendants.

DOCTOR

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

INT. SCHOOL HALLWAY - DAY

Young Brent walks on crutches with a girl.

INT. HIGHSCHOOL STAGE

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.

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 JILL, his manager.

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.

The 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

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

Brent leaves the train to be greeted by his father Robert. They awkwardly shake hands.

ROBERT

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

BRENT

Yes.

INT. RESTAURANT

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

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, anyone may
be called by any name on the outside.
We do not have control over that.

FLASH images show the progression of the celebrity of the
young Brent, with tabloid articles, interviews, acting
roles etc. as 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.

He 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.

His 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 being a little tipsy, but determined to wade through the crowd.

As Brent gets closer, the stranger CHUCK looks around unaware of his approach. He moves in beside him.

BRENT

Hello.

The surprised Chuck immediately breaks into a broad smile.

CHUCK

Hi. How are you?

BRENT

Pretty good and you?

CHUCK

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

Brent and Chuck walk together.

BRENT

I'd like to call you and get together.

CHUCK

Sure.

INT. TAXI CAB

Brent and Chuck are passengers.

INT. BRENT'S APARTMENT

Brent and Chuck make out on the sofa.

INT. BRENT'S BEDROOM

Brent and Chuck make love in bed.

They sleep together.

INT. BEDROOM

Young Brent makes love to a woman.

EXT. TRAIN - DAY

It travels through Connecticut.

INT. TRAIN

Brent as a passenger looks out at the scenery.

EXT. TRAIN STOP

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

INT. CAR

Chuck drives with Brent inside.

CHUCK
I missed you.

BRENT
It's mutual.

EXT. HOUSE

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

BRENT
This is beautiful.

CHUCK
Welcome.

INT. LIVING ROOM

It is open with a high ceiling and a large picture window overlooking the lake below.

Modern, colorful art work is on the walls.

Chuck puts his arm around Brent as they look out the picture window at the view.

INT. ART STUDIO

Chuck leads Brent into the room full of art work, supplies in a relaxed creative setting.

CHUCK

This is where I work at the magic hopefully.

Brent looks around with great interest at the vibrant paintings which include portraits.

BRENT

This is great work! The room is full of talent!

CHUCK

Thanks, and it is always good to share it.

BRENT

Well, it is a beautiful as you are!

They embrace.

EXT. DECK

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. ART STUDIO

Brent sits quietly in a chair as Chuck is nearby painting on an easel a portrait of Brent.

INT. CHUCK'S LIVING ROOM - NIGHT

Brent channel surfs with the remote control.

He clicks upon an entertainment segment about young Brent and then 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 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

Brent walks through the park with a briefcase.

EXT. LUXURY HOTEL

Brent walks through the front doors.

INT. LUXURY HOTEL LOBBY

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

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

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

YOUNG BRENT

I'd like you to meet...

HEATHER (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

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. Somewhere you like. Surprise me.

INT. ALGONQUIN HOTEL

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 with more challenge and depth.

BRENT

Good, then you should. There's more for both of us in the script.

YOUNG BRENT

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

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

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

INT. LUXURY HOTEL SUITE

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

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

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

CHUCK

How did it go?

BRENT

Well, he is just as good looking in person. Nice also with a most spectacular name! Cheers!

They click wine glasses.

CHUCK

Cheers! You seem ok with all this. Is he?

BRENT

I don't know yet, but you know I feel somewhat calm about this. Whatever happens it is meant to be.

CHUCK

That is a healthy attitude.

BRENT

Maybe it is and no matter what life goes on especially with us.

CHUCK

Yes.

INT. LUXURY HOTEL SUITE

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 and then 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.

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

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

WAITER
Oh no. He forgot to autograph it.

INT. LUXURY HOTEL HALLWAY

Heather carries shopping bags as she approaches the door, and then puts the card key in the slot.

INT. LUXURY HOTEL SUITE

Heather opens the door to find the bloody scene.

She screams, drops the bags, and then runs out into the hallway.

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

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

INT. HOSPITAL ROOM

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

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

INT. BRENT'S APARTMENT

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 he.

EXT. NEWSTAND - DAY

Brent walks up to the display of newspapers and magazines.

He casually looks at them until he reaches for the "Backstage".

INT. BRENT'S APARTMENT

Brent looks through "Backstage" until he stops to focus on something of interest.

The audition notice reads: New Web series pilot "Medow" is casting for a 45-50 year old male for supporting role as a kindly sensitive mentor for a troubled teen. Send pix & resumes by email to...

INT. DESK - LATER

Brent types at his computer.

INT. COMPUTER SCREEN

"Casting Consideration for Medow" appears in the subject line of an email.

BRENT (OS)

Oh what the hell. It looks interesting and haven't done this in a while.

INT. FILM STUDIO

A tense Brent with a script struggles reading a scene with a young actress before two casting directors observing.

CASTING DIRECTOR

Ok, that's fine. You don't need to finish the scene.

Brent turns towards him.

BRENT

Ok, thanks.

Brent begins to walk away.

CASTING DIRECTOR

Please wait. There is another part that you may be interested in. This part is more involved in the story. Could you stay for some improves?

BRENT

Well, sure.

EXT. SIDEWALK

Brent disturbed walks away from the audition.

BRENT (OS)

I sucked, but at least I did it
and still hate auditions!

FLASH on various press publicity that shows young Brent in recovery.

EXT. BACKYARD - DAY

Young Brent sits in a lawn chair as he talks on the telephone.

YOUNG BRENT

Thanks, I'm feeling much better and have had a lot of time to think. I want to do something with more meaning more than ever before it's too late.

INT. EMAIL TEXT

"Hello Brent,

We would like to play the part the part of the creepy guy Edgar which you auditioned for in the improvisation. Since, this part is major in the pilot, but may not go on in the series you will be billed as a guest star. Congratulations and we look forward to working with you."

INT. DESK

Brent smiles at the good news.

BRENT

Yes, yes, yes.

FLASH scenes of Brent working in the pilot. He reads the script, participates in a table read with other actors, and has fun interacting with the other actors and crew.

INT. FILM SET

Brent in dress and makeup as a creepy character is among other actors, film crew, and equipment in-between takes.

The DIRECTOR who was also the casting director approaches Brent.

DIRECTOR

I am very pleased with what you are doing with the character. You are playing his creepiness in a subtle way, not obvious which is fresh. That is what I saw in the audition which you nailed beautifully.

BRENT

Why thank you and I really like working with you.

DIRECTOR

Good, let's keep it going.

BRENT

Yes.

The director walks away with Brent in a good mood and quandary.

BRENT (OS)

I nailed the audition? Well, that's news to me.

Later Brent is in front of a camera set up in a close-up scene as he finishes dialogue.

BRENT

I regret what I have done to you and all the others over the years. It was wrong but couldn't help it. And maybe even worse is that I will do it again. So please stop me however you can...

DIRECTOR

Cut, and thank you very much.

The director applauds quickly joined by the entire crew. Brent humbly expresses thanks to all.

EXT. FILM STUDIO - DAY

Brent with a small suitcase pauses to look back with satisfaction before he walks away.

EXT. BEACH - DAY

Brent deep in thought walks with Chuck on a breezy day.

CHUCK

Is something on your mind?

BRENT

I want to make a change.

CHUCK

What with us? I thought we were...

BRENT

No, no that's better than ever. My new acting name is Brendon Moore.

CHUCK

Why?

BRENT

It is just the right time.

CHUCK

But, what about the deal with young Brent.

BRENT

Oh, I still want to work with him, but the plot has changed.

CHUCK

Ok, I will stay tuned if this is what you want.

BRENT

Yes.

INT. DESK

Brent is intently typing at the computer.

FLASH on passages of time with Brent concentrating with times of reflection as he types at the computer.

INT. COMPUTER

An email appears that reads, "The Medow pilot has won another festival award. Congratulations and way to go all on the Medow team!!"

FLASH on the list of "Medow" film credits with "Brendon Moore" listed as a guest star in the role of "Edgar".

INT. BRENT'S APARTMENT

Brent speaks on the telephone.

BRENT

I hope you like the changes. Let me know. I want this to be a special stretch like you want.

INT. SCREENING ROOM

A scene from a new film with young Brent is being screened.

INT. BAR

Young Brent sits at a bar with a drink deep in thought. He has a fresh more mature look in this character.

An announcement with a flashing of lights indicates that the bar is closing.

A tipsy, but determined young Brent gets up off his stool to leave.

EXT. SIDEWALK

Young Brent walks along in the dark when confronted by a stranger.

After a quick exchange young Brent shakes his head no, and then walks away.

The mugger assailant comes up from behind to grab his wallet out of his pocket followed by a fist fight as young Brent defends himself in an even match with some blood and punches.

A police car rushes into the scene with two cops.

The assailant takes off in hot pursuit by the cops.

A bloodied and bruised Young Brent catches his breath in relief from the rescue.

His wallet still in his pocket.

EXT. SIDEWALK

The wounded Young Brent walks with determined mission forward.

EXT. BROWNSTONE STEPS

Young Brent with continued determination staggers up the steps to a door buzzer.

He pushes on it until the door opens. A groggy man the same age appears.

MAN

What happened?

Young Brent bounds in the door and then grabs him into a passionate kiss which takes the man by a pleasant surprise.

YOUNG BRENT

This is just the beginning of what's going to happen. We are meant for each other, I love you, and I'm not going to beat myself about it anymore!

MAN

Well, all right let's get you fixed up!

They embrace with more passion.

INT. BED - LATER

Young Brent and the man are embraced in sleep together.

End of scene.

INT. SCREENING ROOM

Young Brent, Brent, and Jill are seated next to each other among others.

They look at each other with satisfaction.

JILL

This looks great. A risk for sure, but that's what you wanted.

YOUNG BRENT

Yes. Thanks Brent or would you prefer Brendon?

BRENT

No, I answer to both and you are very welcome. It was my pleasure.

FLASH on various press publicity that announce young Brent's work on the upcoming film "Identity" alluding to the surprise and risk of him playing a gay role.

INT. MOVIE THEATER

"The End" appears on the screen.

The packed premier audience breaks out into applause as the credits roll by which show Brent Benton in the lead role and Brendon Moore as the screenwriter.

Both Brent's sit with pride along with their escorts of Heather, Chuck, and Jill among others.

FADE OUT