

WEIGHT OF THE WIND

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FADE IN:

INT. JONAS' HOUSE - KITCHEN - DAY

A page rips out of a composition book. At the kitchen table, disheveled and writing frantically, is JONAS MACKABEE, (29).

JONAS V.O.

The average person lives for twenty-eight-thousand-two-hundred and fifty-one days. Today's my birthday. If I would have known what this life entailed, I never would've signed up for it.

A broken noose hangs loose from his neck. He finishes his scrawl, then rushes out of the cluttered house.

JONAS V.O.

Of those days, how many can we say we've actually lived?

FADE TO BLACK.

FADE IN:

INT. JONAS' HOUSE - ROOM - DAY

Jonas, languid as he wakes, walks into his -

LIVINGROOM

He checks his e-mail. No messages. He slams the laptop shut.

PORCH

He drags a cigarette, then sips a coffee mug. His spiritless eyes are concentrated.

He tosses his coffee and goes inside.

JONAS V.O.

I've always felt like a spectator watching my life go by.

INT. TONY & LUGIS RESTAURANT - DAY

It's the lunch hour but the place lacks the bustle. As per rote, Jonas, drone-like, approaches one of the few tables.

He sets some drinks down and leans in.

JONAS  
Ready to order?

A VOICE becomes audible. Jonas redirects his focus to TAYLOR, (20's). He clears the dishes from his table and walks away.

TAYLOR (PRE-LAP)	CUSTOMERS O.S.
Thank you. You've been a good table. It was my pleasure serving you today.	...No garlic, light sauce and lots and lots of cheese. (beat) Got all that?

Jonas re-faces his eager patrons. Musters a smile, then heads away. Jonas stands behind a computer as Taylor comes back. His customers leave.

TAYLOR  
Ya'll made my day. Come back and see me now.

They exchange smiles and exit. Jonas finishes his order, then writes in his book.

TAYLOR  
Three dollars.

JONAS  
How'd they make your day? Didn't even leave you a decent tip...

TAYLOR  
I made them smile. To me that's worth it.

JONAS  
Smiles don't pay the bills.

TAYLOR  
You have to remember, this job's not my provider.  
(pointing up)  
He is. He could be for you too if you'd just open your eyes, Jonas.

Jonas gives a dubious nod, then saunters towards the back.

LATER

Jonas drops the bill at his table and scrambles away. Time passes.

Taylor gives him his check. A verse replaces the tip.

JONAS

Matt. 6:33. What's that mean?

TAYLOR

Seek first the kingdom of God and  
all else will be added unto you.

Jonas stands, furious.

EXT. SUBURBAN STREET - DAY

Jonas, unobservant, meanders past some homeless men nestled against a fence.

One of the men holds a sign that says, "Change."

EXT./INT. JONAS' HOUSE - NIGHT

Jonas sprints up the stoop with a sack of beer and enters.

LIVING ROOM

The place is trashed. He checks his email - no messages.

JONAS V.O.

Routine - it's inevitable.

KITCHEN

He un-rings a can and opens the fridge. He throws the beer among an assortment of to-go boxes.

Pops the tab, then sips as if it were the one thing he's been longing for.

MANAGER (PRE-LAP)

...Pretty soon you're going to be  
running this place.

INT. TONY & LUGIS RESTAURANT - DAY

Taylor chats with the manager. Jonas eavesdrops while holding back a deluge of tears.

He throws the cutlery down, progressively harder. Taylor hears and notices.

JONAS V.O.  
 How much longer can I keep this up?  
 I better get a response soon.

TAYLOR  
 Got a meeting for management...  
 Everything all right, Jonas?

JONAS  
 Fine.

TAYLOR  
 If you need to talk...

JONAS  
 It's fine, Taylor.

He drops his rag and charges towards the manager.

JONAS  
 I'm ready for my check out.

INT./EXT. JONAS' HOUSE - NIGHT

Jonas sits at his laptop, pensive. The cursor blinks on the wordless page.

Moments pass. Nothing. He jolts over to the fridge and snatches a beer.

PORCH

JONAS V.O.  
 Wish mom was still here. She always  
 had comforting words.

He sips the beer and lights a cigarette.

JONAS V.O.  
 Maybe I'll never know. Was she  
 confused or was I?

CUT TO:

INT. JONAS' MOM'S HOUSE - NIGHT/BEGIN FLASHBACK:

Jonas comes in wearing his work uniform. His MOM, (40's), lies enfeebled on the couch. She does a double take.

MOM  
 You're back...

JONAS

Told you I'd be over after work.

MOM

Yeah, you were just here. You had on that denim jacket I got for your birthday.

Jonas spots several pill bottles. His demeanor is surmise.

JONAS

I haven't worn that jacket since the fall.

His mom remembers. He sits on the coffee table, annoyed.

MOM

What?

JONAS

Nothing. Feeling any better today?

She takes a pill from one of the bottles.

MOM

Thought I was - apparently not.

She throws it into her mouth, then washes it down with water.

JONAS

Maybe if you'd stop self medicating. Think those pills are playing with your mind.

MOM

Jonas, I'm not crazy. You just came in, gave me a big hug and told me you made it.

JONAS

I told you that?

MOM

Yes. Just a few minutes ago. You were acting strange. Still are.

JONAS

Mom, it pains me saying this, but you're delusional. Yes, if ever I do sell a poem - be a published writer - you'll be the first to know. I promise.

She stares, epiphanized.

MOM  
You just did...

Jonas, now riled, breaks their concentrated stare. He storms towards the front.

JONAS  
If that were the case, I wouldn't keep working dead end jobs and praying for my big break. I wouldn't worry when you're gonna get better.

MOM  
Speaking of your father, you're starting to sound like him. I'll tell you the same thing I told him - put your trust...

JONAS	MOM
... In the Lord and you'll be prosperous.	... In the Lord and you'll be prosperous.

JONAS  
When did I say anything about dad? Was it your scripture quoting nature that drove him away?

He edges closer to the door. Hand on the knob - about to open, but recessed by his mother's compassion.

MOM  
Jonas. I love you very much. You're having a bad day - I get it.

JONAS  
No, you don't get it. I'm going nowhere fast - holding on to a faith I don't have. Dad didn't.

MOM  
Your father may have left us but God hasn't.

JONAS  
All I think - if there is a God, than why wont he listen? Probably hear from the devil before him.

MOM  
Don't say that. He is listening, honey. Even if you can't hear him. Remember how He gave me the verse?

JONAS

Yeah, you found it in one of your pill bottles and yet, you continue taking them - I don't get it.

MOM

It's hard breaking the cycles we build for ourselves. But that's where faith and prayer come in.

JONAS

You've got your faith - hopefully that's enough.

(opening the front door)

I don't have the patience for this tonight - I'll see you later.

The DOOR slams as he exits.

BACK TO:

PORCH/END FLASHBACK:

Jonas zaps back from his memory.

JONAS V.O.

How's my life succumbed to this?  
I've pushed everyone away...

He tosses his cigarette and drags himself into the house.

CUT TO:

EXT. JONAS' HOUSE - NIGHT/BEGIN FLASHBACK:

Jonas snaps twigs from a tree. He gives a melancholic stare to the stars.

Cozy, next to a fire is, BIRDIE WILSHIRE, (20's). He sets the kindling among the flames, then sits next to her.

JONAS

Mesmerizing, isn't it?

She rubs the back of his head. He sips a beer.

BIRDIE

It's times like these that all of our troubles seem to evaporate and nothing else matters.



JONAS  
If only it were that simple.

BIRDIE  
It is that simple.

She reaches for his hand. He's reluctant.

JONAS  
What are you doing?

BIRDIE  
Just give me your hand.

She traces a circle in his palm with her finger.

BIRDIE  
This is us. And this is the world.

She curls his fingers into a fist.

BIRDIE  
Just clasp your fingers around it.

They linger in each other's eyes.

BIRDIE  
Realize how young we truly are and  
all the possibilities that await.  
The world is at our fingertips - if  
we'd just take hold of it.

Jonas pulls back, laughing.

BIRDIE  
What? Why are you laughing?

JONAS  
You make the world sound so poetic  
but it's not. Love, dreams - faith.  
They're just illusions.

BIRDIE  
You don't believe that. Don't  
pretend to be stoic.

Jonas sips his beer, straight-faced.

JONAS  
Who's pretending? I wonder why your  
with me.

He throws his empty can into the blaze. She wraps her arm  
around him. He watches the sparks ascend.

JONAS

I'm a nobody going nowhere. I'm  
just holding you back.

She redirects his eyes to face hers.

BIRDIE

Stop. I love who you are. I have  
faith in us -- In you. So pinch me  
because I'm dreaming. Maybe not  
tonight, maybe not next week but  
one day... One day you're going to  
stop looking to the future to  
appreciate who you are right now.

Jonas is taken aback.

BIRDIE

Just stop. Because I appreciate you  
for who you are today. Someone  
who's determined to achieve his  
dream. And you will. Have faith in  
that.

His eyes glisten. She hugs him firmly.

END FLASH BACK:

INT. JONAS' HOUSE - BEDROOM - NIGHT

Jonas strikes some cacophonous chords on his piano. He shakes  
his head in despair, then turns it off.

EXT. RED POPPY LIBRARY - DAY

An ashtray overflows next to Jonas' open composition book.  
Only a few words written.

He sips his coffee. SADY MCCLEARY, (25), warm with doleful  
eyes, approaches with a coffee pot.

JONAS

I'm fine.

She begins to refill his coffee. Synchronously, he pulls his  
cup away. Coffee spills everywhere.

SADY

I'm so sorry.

He leaps up, air-drying his journal. They bump into each other. Her keys fall to the ground.

SADY

I feel so bad. Let me get a towel.

He picks up her keys and hands them to her.

JONAS

I don't know why I moved the cup.

SADY

I hope I didn't ruin whatever you were working on.

Jonas ignores her and sits back at the table. He flips through the book and notices a page missing.

SADY

You know, I intern for Candor Mag... If you ever wanted me to submit something - I could.

She tries to make this awkward encounter less awkward.

SADY

I want to be a publicist someday.

He runs his finger along the torn edge of his book.

JONAS V.O.

I don't remember tearing out a page.

Her dismayed smile fades. She walks back inside. Jonas turns.

JONAS

Sady...

Too late.

JONAS V.O.

She's pretty -- but she's not Birdie.

CUT TO:

INT./EXT. RESTAURANT - NIGHT/BEGIN FLASHBACK:

The place is slammed. Birdie and Jonas are at a table towards the middle. Dinner's pretty much wrapped up. Jonas rises.

JONAS

(before she can speak)  
I know. I know. Eventually I'm  
gonna quit. You don't need to keep  
reminding me.

Birdie's put back.

BIRDIE

I wasn't going to say anything.

He gives a small smile and walks away.

PATIO OF RESTAURANT

Jonas smokes and watches the passing cars. He looks to Birdie through the window. Her back's to him and she's very still.

RESTAURANT LOBBY

Jonas heads back to his table. A *guy in a denim jacket* rushes past. They bump shoulders. Jonas is unable to see his face.

TABLE

Jonas arrives back. Birdie holds a delighted smile.

JONAS

What?

BIRDIE

Sometimes you make me feel  
unappreciated. But then you do  
something like that. I'm falling  
for you fast.

Jonas stands, perplexed.

JONAS V.O.

How could she possibly think that  
about me? Look how I reacted.

BACK TO:

RED POPPY LIBRARY - CONTINUOUS/END FLASHBACK:

Jonas snaps out of his memory. Perturbed, he grabs his stuff.

JONAS

Stupid.

Sady tacitly watches him walk away from inside.

INT. JONAS' HOUSE - NIGHT

To-go boxes scatter the kitchen table. Jonas habitually refreshes his email.

JONAS V.O.  
This can't be my life.

CUT TO:

EXT. ROOTS BISTRO - NIGHT/BEGIN FLASHBACK:

A large crowd watches a projection screen. Jonas and Birdie are in the middle.

He focuses on the images. Her on him.

She reaches for his hand. He puts his arm around her, dismissing the moment. She's chagrined.

END FLASHBACK:

INT. JONAS' HOUSE - ROOM - DAY

Jonas' PHONE rings. His eyes flutter awake. Missed it. He listens to the voice mail.

BILL V.O.  
Jonas, after careful evaluation of your writing sample, we've determined this wouldn't be the best fit for Candor Magazine. We wish you the best of luck wherever your writing takes you.

Jonas slowly lowers the phone in defeat.

INT. TONY & LUGIS RESTAURANT - DAY

Unlike before, the place is brimming. Jonas clears dishes from a large table of elderly patrons.

A nearby table's adorned with pictures. One of them falls over.

He doesn't notice. Hands full, he backs away, then PSSHH! It appears like he ran into an invisible wall.

Shattered dishes scatter the floor. That's it. Last straw. He storms away.

TAYLOR

Where are you going?

He rushes out of the building. Taylor watches him.

EXT. SUBURBAN STREET - DAY

Jonas strides down the street noticeably more distraught than before. He approaches the homeless men once again.

HOMELESS MAN

Change?

Jonas stares straight, continuing to pass.

JONAS

I don't have any money.

HOMELESS MAN

I was just saying, looks like you could use some change.

Jonas comes towards him.

JONAS

A bum's got advice for me...?

HOMELESS MAN

That word - so circumstantial. Appearances are deceiving.

JONAS

Look, I gotta be somewhere.

He turns to walk away.

HOMELESS MAN

We all do. But remember, the decisions we make pave our future.

JONAS

Ugh-huh, looks like you made all the right decisions.

HOMELESS MAN

Where we are's a circumstance of how we chose to deal with it. I just choose to trust in the Lord.

Jonas faces him once again.

JONAS  
You talk to God?

HOMELESS MAN  
Everyday.

JONAS  
Well next time you do, tell Him I'm  
tired of waiting on Him.

HOMELESS MAN  
Maybe he's waiting on you. Can't  
blame God for your actions.

JONAS  
Here's an action.

He pulls out his wallet and throws cash at the man.

JONAS  
Buy yourself some better advice.

Jonas turns and this time, actually walks away.

HOMELESS MAN  
He loves you.

From a distance, Jonas looks back. The homeless man's handing  
the money to someone else and praying.

Jonas, disgusted or intrigued, slowly shuffles away.

EXT. SIX HUNDRED PIZZERIA - LATER

Jonas stops a block away. People are gathered in camaraderie.

CROSS FADE:

The people become him and his friends. They have a blast.

DISSOLVE - BACK  
TO:

His friends fade back into the strangers. Jonas laments for a  
moment, then continues on his way.

JONAS V.O.  
Making a deal with the devil's  
never sounded so appealing. But I  
gotta remember, if God doesn't  
exist, how can he?

EXT./INT. JONAS' HOUSE - NIGHT

A MATCH strikes. Jonas ambles up his stoop. A masculine silhouette watches him enter the house.

KITCHEN

Jonas sips a beer and scrolls through previous text messages from Birdie. He sits back and Sulks.

PORCH - LATER

Jonas lights a cigarette and stares ahead, blankly.

CUT TO:

EXT. CITY - DAY/BEGIN FLASHBACK:

Jonas stands near a big blue mailbox. He looks around, then walks across the street to ROOTS BISTRO.

JONAS V.O.

I still don't know what I was doing there. It was one of those times when I thought I knew exactly what I was going to say...

INT. ROOTS BISTRO - DAY

Birdie's behind the bar as Jonas approaches.

EMPLOYEE

Speaking of the devil...

BIRDIE

Jonas, I had the strangest dream with you last night.

Her PHONE rings. She's about to answer, but Jonas stops her.

JONAS V.O.

...Then I opened my mouth and something different came out.

JONAS

I can't keep doing this.

BIRDIE

Doing what?



JONAS

You're good at taking care of people. I'm just not one to be taken care of.

BIRDIE

Are you breaking up with me?

JONAS

We just need to realize we would've never worked out.

BIRDIE

What are you talking about, Jonas?

Jonas stares back, bemoaning.

JONAS

I'm sorry.

He exits the bar. Her PHONE rings again.

BACK TO:

EXT./INT. JONAS' HOUSE - NIGHT/END FLASHBACK:

PORCH

Jonas finishes his beer. Tears flood his eyes.

JONAS V.O.

Always believed I couldn't get hurt if I never got close to anybody.

LIVINGROOM

He walks in and throws his empty can against a wall.

JONAS

Here I am God. Can you hear me? Can you see me now? You want change...

KITCHEN

He shoves everything off the table. Trashes his house even more, if you can believe that.

His destructive fit lands him against a wall, bawling in hysterics.

JONAS  
What are you waiting for?

INT./EXT. JONAS' HOUSE - BATHROOM - DAY

Jonas takes a shower. Steam fills the room. The door cracks open and the water cuts off.

He opens the curtain and grabs a towel. The gaping door catches his attention.

...But there's no one there.

JONAS V.O.  
Maybe when you're close to death  
someone's trying to tell you  
something. Or maybe not.

He steps out of the tub and swings the door shut.

BEDROOM

Jonas puts on his denim jacket.

JONAS V.O.  
I tried to think of the way that  
translated my mental anguish...

KITCHEN

He drags a chair from his dinette set through the back door.

BACKYARD

The chair's positioned under a low-hanging tree branch. A noose drops from the limb. Jonas steps onto the chair.

JONAS V.O.  
...This is all I could come up  
with.

His hands tremble as he slides the noose down his tear-streaked cheeks. He takes several deep breaths. In. Out.

JONAS V.O.  
Happy birthday...

He squeezes his eyes shut - then steps off. The chair falls over. His body left writhing until no more.

INT. JONAS' HOUSE - DAY

Jonas jolts awake. He looks around, then springs out of bed.

LIVINGROOM

He pans across the mess he made.

EXT./INT. TONY & LUGIS RESTAURANT - DAY

Jonas rounds the corner, tucking in his shirt. The parking lot's full. The place is busy.

RESTAURANT LOBBY

Jonas enters. Taylor, now in slacks and a tie, greets him.

TAYLOR

Good afternoon. Just one today?

JONAS

What?

TAYLOR

How many is it going to be?

Jonas walks past him, towards the computer counter.

JONAS

Taylor, what are you talking about?  
And why are you dressed like that?

TAYLOR

Excuse me, you can't go back there.

JONAS

What are you doing? It's me, Jonas.

Taylor edges closer to him, very confused.

TAYLOR

Okay, Jonas. I don't know you.

Jonas steps out and stares at him.

JONAS

What's going on here?

TAYLOR

I don't know but I think I need you  
to leave.

JONAS  
What? No. I'm not going anywhere.

TAYLOR  
Okay, then I'll call the cops.

Other employees approach and watch the scene. Clueless.

JONAS  
Okay, I'm going...

He exits.

PATIO

Jonas steps out.

He realizes he's not in uniform, but rather a denim jacket and jeans.

He darts away.

EXT./INT. THE UPTOWN SOCIAL - VERANDA - NIGHT

Gazing over the city lights, Jonas chugs a beer. He pulls out his phone and dials Birdie. RING - RING.

BEE V.O.  
Jaybird coffee.

JONAS  
I - I'm sorry. Who is this?

BEE V.O.  
Jaybird coffee. Can I help you?

Confused, he clicks off the phone and makes sure he dialed Birdie. He then dials another number.

GARLAND V.O.  
Hello?

JONAS  
Hey, man. I know it's been awhile but something's happening to me right now. Can we meet up?

GARLAND V.O.  
Who is this?

JONAS  
Jonas...

GARLAND V.O.

I don't know what kind of game  
you're trying to play, but it's not  
funny.

CLICK. Jonas lowers his phone. He gulps the last of his beer.

BAR

Jonas holds his empty bottle across the busy bar. He turns  
and looks over the crowd. A bartender sets down another beer.

BARTENDER

Here ya' go, Jonas.

With that, the whole place freezes. Everyone's still and  
stares at him. Aghast, he slowly backs up and sprints away.

BATHROOM

Jonas hunches over the faucet. He splashes his face.

SATAN O.S.

I heard you've been looking for me.

Jonas nearly jumps out of his skin. He turns to see SATAN,  
(40's). He's tall, dapper and sporting a white tuxedo.

There's half of an unlit cigar pressed between his lips.

JONAS

Who are you?

Jonas looks him up and down.

SATAN

I've got many names - all of which  
are the least of importance. What  
is important is you called on me. I  
heard your cry and here I came.

JONAS

I didn't call on you.

SATAN

I beg to differ.

JONAS

What did I do?

SATAN  
Remember...

CUT TO:

EXT. JONAS' HOUSE - BACK YARD - DAY

Jonas kicks the chair aside. His body dangles.

BACK TO:

UPTOWN SOCIAL - BATHROOM - CONTINUOUS

Jonas gapes.

JONAS  
Oh, God.

SATAN  
Not quite.

JONAS  
Am I dead?

SATAN  
Only on the inside. Your new life  
awaits you.

JONAS  
What do you mean?

SATAN  
Come with me.

VERANDA

The doors open. Satan and Jonas walk out. People scatter the  
balcony, all reading something.

They glance over to Jonas. He and Satan stand at the edge.

SATAN  
You were in a bad place. No  
friends. No love. You said it  
yourself, this can't be your life.

JONAS  
How did you...?

SATAN

So many prayers. Where was He? I  
couldn't watch any longer. So here  
I am. For you, Jonas.

JONAS

For me?

SATAN

That's right. To answer your  
prayers and give you your desires.

JONAS

...And what's that?

SATAN

Look around you.

Jonas looks around. People whisper and stare at him.

JONAS

What's everyone looking at?

Satan walks over to a nearby table.

SATAN

Why don't you see for yourself?

He jerks a Candor Magazine from someone and hands it to  
Jonas. He flips to the middle.

There's a two page spread of a poem that he wrote. He gapes.

JONAS

But how?

Satan STRIKES a match and lights his cigar.

SATAN

I don't have the best reputation,  
but I've got feelings too. Maybe  
more than Him if He can't see the  
pain and hurt in this world.

He throws the match over the edge. People begin to walk over.

SATAN

I'm just trying to perform a  
service and clear my name. After  
all, He didn't answer your prayers.

MALE STRANGER

It's you. Will you sign this?

He holds out the magazine. A small crowd forms around Jonas.

JONAS

Is this a joke? This can't be happening.

SATAN

No games. No gimmicks. This is real and this is really happening right now. They're here for you, Jonas.

Jonas lives the moment. Smiling. Happy. Oblivious as Satan backs away from the crowd.

SATAN

There is just one matter of business, but we'll get to that at another time.

Satan vanishes. Jonas just keeps signing magazines. The moment he's been waiting for.

EXT. SQUARE - DAY

RING. RING. Jonas has his phone to his ear.

BEE V.O.

Jaybird coffee...

He lowers his phone, revealing the establishment. He enters.

INT./EXT. CIANFRANI'S COFFEE/JAYBIRD - DAY

JAY MAC, (40's), sits in the back with his laptop. He looks expectant as Jonas walks up to the counter.

His wife BEE, (40's), rings up a patron.

BEE

Have a glorious day.

She smiles. The patron walks away. Jay comes around.

JAY

Why don't I take over for awhile?

BEE

You sure?

JAY

Yeah.



He kisses her cheek. She walks away. Jonas looks around.

JAY

I wasn't sure when to expect you.

JONAS

This is all gonna take some getting used to, I guess.

JAY

What's that?

JONAS

People knowing who I am.

JAY

How about some coffee?

JONAS

Yeah, okay.

Jay turns and begins pouring the coffee.

JONAS

Place looks different than I remember.

JAY

My wife and I made some changes when we bought it years ago.

CUT TO:

INT. CIANFRANI'S COFFEE - DAY/BEGIN FLASHBACK:

Jonas and Birdie walk through the front door. They appear happy. The place looks different now.

BIRDIE

Wouldn't it be cool, once we got married, we owned a coffee shop?

Jonas doesn't look as interested in the idea as she does.

BIRDIE

You would've quit smoking by then and would sit over there and write while I ran the place.

She pulls him close.

BIRDIE

How does that sound?

JONAS  
Sounds like a plan.

He steps over to the counter. Her eyes follow him.

BACK TO:

CIANFRANI'S/JAYBIRD - CONTINUOUS/END FLASHBACK:

Jay hands Jonas the cup of coffee. Jonas shakes his head.

JAY  
Looks like you've got a lot going  
on behind those eyes.

JONAS  
You have no idea. Probably wouldn't  
even believe me if I told you.

JAY  
I'm an old man, Jonas. Not too much  
you can say that I wouldn't  
believe.

CIANFRANI'S/JAYBIRD PATIO

Jay and Jonas sip coffee at a table. There's a crucifix  
around Jay's neck. Jonas motions to Jay with his cigarettes.

JAY  
Quit long ago.

Lighting his cigarette...

JONAS  
I've quit quitting.

JAY  
You will. And it will be the  
greatest day of your life.

Jonas notices Jay's necklace. Jay holds it up.

JAY  
Birthday present from my wife.  
Seems like a lifetime ago.

JONAS  
You religious?

JAY

Not in the traditional since, but I can tell you, He's real. I'm guessing you're not?

JONAS

Not really. Guess that's kind of how I got here.

JAY

What makes you say that?

Jonas sips his coffee and leans in.

JONAS

You ever feel like you can't distinguish between a dream and reality?

JAY

You mean deja vu?

JONAS

I mean like us coming out here. We both remember doing it, right?

JAY

I suppose so.

JONAS

Well, who's not to say we've been out here the whole time? Maybe our memories only serve to comfort us.

JAY

How do you mean?

JONAS

I keep replaying a memory in my head over and over again and I can't seem to figure it out. I was at the end of my rope - ready to end it all. And just when I thought I did, I woke up here.

JAY

Believe it or not, I was in your shoes once. Had lost hope. No faith. Ready to call it quits just like you -- then I met someone.

JONAS

Your wife?

JAY

No. I had pushed her, along with everyone else, away. Was burdened with regret. Until someone told me something I'll never forget.

Jonas gazes at him, intently.

JAY

It was right here. He sat across from me just like you and said, We may wear our scars but they don't define who we are. Life is the gift of joy and once we realize that, we can live every minute and love every second.

He holds up the crucifix.

JAY

...And He makes it all possible.

JONAS

If that were the case than He would have shown up. And I wouldn't be living this - blessing or curse.

JAY

Blessing or curse, it's what you choose to do with it. Remember though, you bite at the devils heals and eventually he'll bite back. Just have to have courage.

JONAS

I've never had a courageous heart.

JAY

It's something that comes in time. And when that time comes, you have a choice to make. Whose side are you going to stand behind?

Jonas gazes out and sees Birdie ride her bike past. Jay notices and stands from his chair.

JAY

I better get back in there.

Jonas toggles his vision from Jay to Birdie. She's chaining her bike to a rack across the street at Roots Bistro.

JONAS  
Just realized I don't know your  
name.

JAY  
You can call me Jay.

He holds out his hand. Jonas rises. They shake.

JAY  
Come back and see me. Anytime.

He turns and heads for the door.

JAY  
Remember Jonas, even if you've  
given up on Him, doesn't mean He's  
given up on you.

Jay's about to walk in.

JONAS  
Who was it that you met?

JAY  
Everybody. And believe me, finding  
that one person to share it with,  
makes it that much more worth it.

JONAS  
Where is she, your wife?

Jay looks over to Birdie, then to Jonas.

JAY  
Around here -- Somewhere.

He smiles again, then walks inside.

INT. ROOTS BISTRO - DAY

The place is empty. Birdie replaces a keg behind the bar.  
Jonas walks over.

JONAS  
Tell me you know me.

She rises and inspects him.

BIRDIE  
You do look familiar but I don't  
believe we've met. Wait a minute,  
you're that guy from the magazine.

Jonas' smile fades.

BIRDIE

Don't let the sudden rush of fame  
get to your head.

JONAS

I'm being serious.

BIRDIE

When are you ever serious, Jonas?

JONAS

Things are really crazy right now.

She grabs a magazine from below and throws it down in front  
of him.

BIRDIE

Overnight success can be  
overwhelming. But, what would I  
know about that?

JONAS

Your time will come. I just wish it  
didn't happen the way it did.

She shrugs.

BIRDIE

Do you want a drink or something?

He points to the tap she just replaced. She walks over and  
begins to fill a glass.

JONAS

Glad to see you still working here.

BIRDIE

Just until I can open my own place.

JONAS

The coffee shop - you always loved  
taking care of people.

She sets the beer down in front of him. He sips the foam.

BIRDIE

What are you doing here?

JONAS

I needed to see a familiar face.

She rolls her eyes and walks to the other side of the bar. She wipes it down with a rag. Jonas follows her.

BIRDIE

Now that you've made it, you think you can waltz back in here and pick up where you left off?

JONAS

I know things ended badly. And I know it probably doesn't mean anything now, but I'm sorry.

She stops wiping the counter and looks him in the eyes.

BIRDIE

You hurt me, Jonas. You cut me deep. And a lousy apology isn't going to heal the pain. Besides, things are different now.

She begins unloading a rack of glasses. Jonas rushes over.

JONAS

I know things are different -- I'm different now.

BIRDIE

It's not who you become after you've made it. It's who you are while you're trying to get there.

JONAS

Believe me, I'd go back and fix things if I could.

A customer walks over to the counter.

BIRDIE

It's too late to fix things.

She holds up her left hand. There's a ring on her finger. Jonas swallows hard.

BIRDIE

(to customer)

What can I get for you?

CUSTOMER

I'll take a pint, please.

She grabs a glass and pours the beer.

JONAS

It's the small things you learn to appreciate once you know they're gone for good. As much as it doesn't come across sincere, truly I am happy for you.

Jonas finishes his beer and approaches the customer. He opens his wallet and takes out some money.

JONAS

Let me get this.

CUSTOMER

Hey, you're that guy.

JONAS

Yeah... I'm that guy...

CUSTOMER

Cheers.

The customer walks off.

JONAS

Suppose I'll be here for awhile. Maybe we can get together. I'd love to hear about your new life.

He smiles and exits. Her eyes never leave him.

EXT. RED POPPY LIBRARY - NIGHT

Jonas writes in his book alone at a table. Sady walks over and sets down a cup of coffee.

JONAS

Do you - know who I am?

She smirks.

SADY

Don't flatter yourself.

She turns to walk back inside, then spins back around.

SADY

Don't do what?

Jonas shrugs. Sady glares, then walks back inside. Jonas sits back, shocked.



INT. JONAS' HOUSE - DAY

Jonas springs up in bed.

EXT. SIDEWALK IN THE SQUARE - DAY

Jonas paces through the crowd. A PIANO becomes audible that only he seems to hear. It leads to a staircase. He ascends.

INT. A PREMIUM BLEND - DAY

Jonas reaches the top of the stairs. It opens to a large empty room. The MUSIC'S behind him.

He turns to see a suave man who looks oddly familiar.

JONAS

I'm sorry if I'm interrupting. I heard music and wanted to see where it was coming from.

PIANIST

Not at all. Come in.

Jonas walks over. The Pianist continues to play.

JONAS

I'm surprised nobody else heard it.

PIANIST

Shocking what you'll hear when you're actually listening. You play?

JONAS

Not really. Never had the patience for it. That and I lacked the talent.

PIANIST

We've all got a talent in us somewhere. We just have to realize what it is and what to do with it.

JONAS

Sounds beautiful.

PIANIST

The piano's just like everything else. Relationships - work ethic, they all require one thing if they're going to prosper.

JONAS  
What's that?

PIANIST  
Come give it a shot.

Jonas sits beside the man.

JONAS  
I don't know what to play.

PIANIST  
Play this.

He demonstrates some notes. Jonas plays along with him. It sounds great.

PIANIST  
You're a natural.

They play together. Time passes. They both come to a stop.

JONAS  
That was fun. Wish I would've taken  
the time to learn how to play.

PIANIST  
Many things we can learn, Jonas.  
But until we master the art of  
patience; we can't succeed in  
anything.

JONAS  
You'll never fail that way.

PIANIST  
You'll never fail if you never try.  
And if you don't ever try, you'll  
never know what could've been.

Jonas smirks with realization and stands.

JONAS  
Well, thank you. And for the...

He mimics playing the piano.

PIANIST  
Anytime. With the right heart, all  
things can be accomplished.

Jonas heads back down the stairs. The MUSIC stops. He turns and eases up a few steps.

There's no trace of the pianist. He turns and descends.

EXT. SIDEWALK IN THE SQUARE - DAY

Jonas steps out, stirred by what just transpired. He pulls out the magazine from his back pocket and stares at it.

INT./EXT. CANDOR MAGAZINE - DAY

Desks fill the small lobby. Jonas enters and looks around. BILL GUNTHER, (40's) walks out of an office and sees him.

He also has a striking resemblance to someone else.

BILL  
Mister Mackabee, how ya' doing,  
baby?

JONAS  
Good, I guess.

BILL  
Did you see your two-page spread?  
Nice, isn't it?

JONAS  
It's better than what I could've  
imagined.

Sady rounds a corner and drops a large stack of magazines. She looks flustered as she kneels down and picks them up.

BILL  
(to Sady)  
Try to be worth the time here.  
(to jonas)  
I don't know where we keep getting  
these useless interns.

Jonas starts to head over but Bill grips his shoulder.

BILL  
We're starting to prep this months  
issue. When can we expect another  
awe-inspiring prolific prose piece  
from the hot, unattainable, Jonas  
Mackabee?

Jonas and Sady exchange looks. Back to Bill

JONAS  
Soon.

Still gripping his shoulder, Bill directs him towards the front door.

BILL

Okay, sooner the better. Ya' know what I mean? Sales are up by fifty percent. Oh, which reminds me.

(to Sady)

Sady, get that envelope off of my desk.

(to Jonas)

This magazine's lucky to have you.

Sady walks over and hands the envelope to Bill.

JONAS

Hey, Sady.

No response. She walks away. Bill hands Jonas the envelope.

BILL

Saves me the effort of mailing it to you. Well, waste no time, my friend. Get back to it.

Jonas turns to exit.

BILL

Oh, Jonas, you're contract's going to have to be resigned in a few days. Don't forget.

Bill winks to him, then turns and heads for his office. He picks up one of the magazines. Jonas looks at Sady once more.

BILL

I told you not to print this. This is totally useless now. You're just wasting my time here.

Sady looks over with somber eyes, then walks into Bill's office. Jonas exits.

CANDOR FRONT

Jonas opens the envelope and beams. There's a check for fifty thousand dollars. He COUGHS lightly.

INT. JONAS' HOUSE - KITCHEN - NIGHT

At the table, Jonas sips a beer and holds out the check.

JONAS  
Is this really happening?

CUT TO:

INT. JONAS' HOUSE - LIVING ROOM/BEGIN FLASHBACK:

Jonas stops typing on his computer and leans back in thought.  
GARLAND CARSON, (20's), strums a GUITAR loudly behind him.

GARLAND  
You going to buy me recording time  
with your first big check?

JONAS  
I'm not going to get any checks if  
I can't write. Can you just - take  
a break or something?

GARLAND  
Jeez. Sorry, man.

He sets the guitar aside and begins packing up his stuff.

GARLAND  
I should get going anyway. You're  
coming to the show tonight, right?

JONAS  
I've got too much to do. I don't  
know why you keep wasting your time  
playing free shows at bars.

GARLAND  
Is that what you think I'm doing?  
Wasting my time?

JONAS  
C'mon, Garland. Quit romanticizing  
a musicians life. Chances of you  
actually making it are pretty slim.

Garland grabs his guitar case and heads for the door.

GARLAND  
You know the difference between you  
and me? I support you in your  
dreams. Even if you are going  
nowhere with it.

Garland charges out of the house.

BACK TO:

JONAS' HOUSE - CONTINUOUS/END FLASHBACK:

Jonas sips a beer, afflicted.

JONAS

I did it mom. If only you could see  
me now.

He shuts his eyes.

EXT./INT. JONAS' MOM'S HOUSE - NIGHT

PATIO

Jonas opens his eyes. He's outside his mothers house. He  
looks around, confused.

JONAS

This is too lucid to be just a  
memory. Can I actually be here  
right now?

He touches the bushes, then slowly enters the house.

LIVINGROOM

His mom lays on the couch, drifting in and out of sleep.

JONAS

Wait. I remember this night.

Tears streak his cheeks as he anxiously edges closer to her.

JONAS

Mom?

MOM

Hey, honey. What's the matter?

She becomes alert and sits up. Jonas breaks down and lunges  
at her. He gives her a backbreaking hug.

JONAS

I can't believe it.

MOM

What is it?

He lets her go and sits on the edge of the coffee table.

JONAS

I just missed you, that's all.

MOM

I miss you too, babe.

JONAS

I always wanted you to be the first person I told when I made it - and I did it.

MOM

Honey, that's great. I always knew you would.

He holds a smile through the tears and grabs her hand.

JONAS

It's so good to see you.

MOM

I always love when you come visit me. You know that.

JONAS

I just want to tell you that I love you so much. And I am so proud of who you were. You were a great mom.

Jonas leans down and gives her another big hug.

JONAS

Please forgive me for what I said about dad.

She holds a curious look as they break from the hug.

MOM

Honey, what are you talking about?

He sees the pill bottles on the table. A CAR pulls up outside. He runs over to the window and looks out.

MOM O.S.

Why are you using past-tense?

*Someone's* in a familiar car, finishing a cigarette. He turns back to his mom.

JONAS

Mom, do me a favor - take your own advice. Put your trust in the Lord.

MOM

My trust's always in the Lord.  
Honey, is everything all right?

He looks out the window again.

JONAS

I'm not sure, but I love you very  
much.

He walks out of the door.

PATIO

He's crouched behind the bushes. His actual self, wearing his work uniform, gets out of the car and walks towards the house.

JONAS

Oh my God.

He runs over. He and his actual self walk right through each other.

Jonas is freaked. His other self doesn't notice and enters the house.

INT. JONAS' HOUSE - ROOM - DAY

Jonas bounces awake, practically hyperventilating. He looks around, then checks his hands and the rest of his body.

EXT. RED POPPY LIBRARY - DAY

A near-empty ashtray sits beside Jonas as he writes furiously in his journal. Sady walks out with a pot of coffee.

JONAS

Hey, what was all that about the  
other day?

SADY

What do you care?

She tops off his coffee cup.

JONAS

What do you mean?

SADY

Don't pretend to like me.



JONAS  
I'm not pretending.

SADY  
You think I'm worthless just like everyone else.

JONAS  
Sady, I don't think that.

SADY  
I know you're riding this wave of adoration right now, but I've got news for you, Jonas. Your not as world-class as you think you are.

She walks away from his table.

JONAS  
Sady, wait.

SATAN O.S.  
How's everything going?

Startled, Jonas swings around to see Satan sitting across from him. He's smoking a cigar.

JONAS  
Jesus!

SATAN  
No, just me.

JONAS  
You scared me.

SATAN  
I can have that affect sometimes.

JONAS  
I should go talk to her.

Jonas motions to rise. Satan snuffs out his cigar.

SATAN  
Don't worry about her. You've got your own problems to think about. Getting some work done, I hope.

JONAS  
I haven't had inspiration like this in a long time.

SATAN

I just wanted to check on you. Make sure everything's satisfactory.

JONAS

Honestly, it's all a bit overwhelming.

SATAN

That'll pass.

JONAS

Can you at least explain to me what's happening?

SATAN

What needs explaining? This is the life you wanted. Live it. Worry about nothing else. There is, however, one small matter of business that needs attention.

JONAS

What is it? I'm just so confused.

SATAN

Life is confusing, isn't it? But as the old adage suggests, the devil's in the details. I won't take up your time with that right now - You've got company.

JONAS

Who?

Satan steps aside. Birdie heads towards them.

SATAN

See you in due time.

JONAS

Wait, what business?

Jonas turns to speak but COUGHS lightly. Satan's already gone. Birdie approaches the table.

BIRDIE

Thought I'd find you here. Who were you talking to?

JONAS

Nobody.

BIRDIE  
 It's a beautiful day, I was  
 thinking of going for a walk. I  
 thought you'd like to walk with me.

Jonas smiles to her.

JONAS  
 I'd like that.

He stands and gathers his stuff. He puts his lighter into his  
 pocket, then pulls out a key.

BIRDIE  
 What's that?

JONAS  
 A key...

BIRDIE  
 To what?

JONAS  
 I'm not sure. C'mon.

He puts the key back into his pocket. They walk away.

EXT. SAN GABRIEL PARK - DAY

Jonas and Birdie walk along the edge of the river.

JONAS  
 So, Birdie got married. Sounds like  
 a title of a poem or something.

BIRDIE  
 You would say something like that.

JONAS  
 What? You were the bird I couldn't  
 tame.

BIRDIE  
 That's not how I remember it.

She looks at him. He looks down to the ground.

JONAS  
 I'm still kicking myself about  
 that, so you know.

BIRDIE  
 What can I say? I'm a great catch.

JONAS

Some birds aren't meant to be caught.

BIRDIE

Don't write us off like that. This isn't one of your poems, Jonas.

JONAS

I know. I'm sorry.

Realizing this could be a moment, Birdie reacts.

BIRDIE

So, your writing took off...

JONAS

Surprisingly so.

They sit at a pick-nick table.

BIRDIE

When's your next public appearance? Any speeches or a book signing in the future?

JONAS

God, I hope not. I've got a meager oratory at best, as you know. Completely and utterly afraid.

BIRDIE

I remember...

She notices an elderly couple on a bench in the distance. She looks back to Jonas. He's transfixed on her.

BIRDIE

Always thought that'd be us someday.

JONAS

We're still young.

BIRDIE

But there's no time left.

JONAS

Where's your guy at?

BIRDIE

He's not here right now. You and him are a lot alike, yet different in many ways.

JONAS

We cling to what's familiar.  
Perhaps that's why I pushed you  
away. Fear of the unknown.

BIRDIE

One day you'll understand; fear's  
just an obstacle to overcome.

JONAS

I'm working on it.

He gives a sullen smile. She shifts her focus from the  
elderly couple back to him.

BIRDIE

I've got an idea.

INT. ROOTS BISTRO - NIGHT

The place is elbow-to-elbow. A MAN reads a poem on stage.  
Oddly enough, he looks familiar too - but who is he?

Jonas and Birdie stand at the back of the crowd.

GUY ON STAGE

...We count the stars, innumerable  
in sight. Those tiny specs of dust  
that illuminate the night. Though  
our path may not be clear, each  
step is aligned, fulfilling our  
destiny of ethereal design...

PEOPLE applaud. The man steps down. Birdie glances at Jonas.

JONAS

What?

BIRDIE

What do you mean, what? This is  
what you've been waiting for.

JONAS

No way.

BIRDIE

Get up there.

JONAS

I can't. When I said meager, what I  
really meant was not at all.

BIRDIE

You're a famous writer now. Let's hear those words in action.

He's apprehensive.

JONAS

You first.

With no hesitation, she walks onto the stage.

BIRDIE

Hello. My name's Birdie and this is something I wrote back in time. It's kind of stupid but I don't care. It's called service industry.

She clears her throat, takes a breath, then reads quickly.

BIRDIE

Quick paced and amiable, I approach your table. A fake smile and a murmur for speech - Hi my name is, it doesn't matter you're only here to eat. Moments pass and no ones speaking, so I think cleverly of suggestive selling. Would you like wine or a cocktail - something other than water or tea? Having no clear thought surface, I say I'll grab some waters while you look it over, then I'll be right back to take your order. Now coming back and carrying a tray of drinks, I get flagged down and stopped by another waiters patron. He holds out a pen and grumbles, do you have one with ink? I roll my eyes and keep my left hand balanced while fishing through my apron pocket, then I pull out one that writes. He takes it with a smile, thanks me, then says goodnight. At another table in my section, they've given a flimsy browse through our extensive menu selections, then comes the bombardment of question after question. They're concerned about what we offer regarding their dietary needs and give me a laundry list of all their allergies. No garlic, no salt, light sauce and cheese on cheese on cheese.

BIRDIE (CONT'D)

Annoyed yet still smiling, I say I'll tell the chef. Done with this one, on to the next. Who am I fooling? I'm a server, it's my job to wait on egocentric people so grueling. Year after year, it should come less astonishing. After all, this is the career you strive to find the passion through the awkward interactions. The profession I didn't choose but it chose me, the ever so favorable - service industry. Thank you.

APPLAUSE fills the room. Birdie rushes back to Jonas.

JONAS

That was amazing.

BIRDIE

Your turn.

JONAS

No. Birdie, I can't. You were great, I can't follow that.

BIRDIE

C'mon. It's time to face your fears. Just do it already.

She grabs his hands, guiding him towards the stage. Jonas steps onto the stage.

Crickets - a pen drop; the place is silent. He takes out his journal and speaks into the mic.

JONAS

Hi, my name's Jonas Mackabee. This is my first time doing this so bare with me. Oh, God. Here we go.

He folds back the cover and begins reading.

JONAS

I've met some people recently, one of which who offered some advice. Does it get any easier I cried, with grief in my eyes. He tilted his head and sighed as he caressed his throat and his lips began to curl. Out came a lamenting reply, mumbling a subtle no, then a nimble hand to my shoulder.

JONAS (CONT'D)

An overwhelming embrace and as the tears welled, the truth became unveiled. He explained, this is it kid. Better familiarize yourself with the elusive side of life. Elicit your interests but not just for momentary instants. It's time to make up your mind and defeat your strife. Realize your potential and forget about the adverse memories that cause affliction interminable. He took a step back and held a curious smile. We aren't much different, you and me. It comes and goes - the cheerful laughs and unwilling sorrows. The only difference is, I've found relief. Put down your tongue and open your heart for the internal war isn't finished, it's only begun and you're toe-to-line at the start. Your advice has been cut and dry and has given me something to ponder. Do I know you from before? He extended his hand for me to shake and said, my child more than you think. I am you and you are me. As I grasped his hand in wonder, he dissipated into an electric mist - holding the remnants of a memory.

The silence is deafening. He steps back and closes his book.

JONAS

Thank you.

He steps down. A progressive CLAP morphs into an Olympic CHEER. He stands next to Birdie.

BIRDIE

Wow, where'd that come from?

JONAS

I guess that was my epitaph.

BIRDIE

Whatever it was, you killed it.

JONAS

That was so exhilarating. I could never have done that without you.



BIRDIE

Tearing down those walls one fear  
at a time.

They're caught in each other's eyes. If Birdie wasn't married  
this would be the start to an enduring relationship.

EXT. SIX HUNDRED PIZZERIA - NIGHT

The place is sparse with patrons. Birdie and Jonas sit alone  
in a corner.

BIRDIE

I wish there were more times like  
this.

JONAS

There should have been. I was just  
too focused on myself to let you  
in. Which is still no excuse.

BIRDIE

That's always been your problem.

He stares back, questioning.

BIRDIE

You worry too much.

JONAS

I was too afraid I wouldn't impress  
you. That I wasn't good enough.

BIRDIE

Impress me? I just wanted to spend  
time with you. I would've been  
happy at the edge of a creek bed as  
long as it was with you.

JONAS

A creek bed? Really?

BIRDIE

I would've preferred that to fancy  
dinners.

JONAS

Guess that's what I got from my  
father after all. Get out before  
you can get hurt.

BIRDIE

Sometimes it takes getting hurt to understand how to live.

JONAS

I'll keep that in mind for my next life.

Garland walks out. He doesn't recognize Jonas, but Jonas recognizes him. He approaches the table.

GARLAND

It's not often we get local celebrities. I'd like to take care of the bill tonight.

JONAS

Oh, no. Thank you, but you don't have to do that.

GARLAND

I'd like to. My best friend wanted to be a writer once but called it quits too early. I'd feel like I was honoring him in some way.

Jonas sits back, lifeless.

BIRDIE

Thank you very much.

GARLAND

You guys have a great night.

Garland walks away. Jonas runs after him.

JONAS

Hey, wait a minute. Thank you for that. That's incredibly generous.

GARLAND

You're welcome.

JONAS

I want to ask you, if there's one thing you could say to your friend again, what would it be?

Garland thinks for a moment.

GARLAND

I'd say pick up the phone. Distance is only as far as we make it and I was only a phone call away.

JONAS  
You still playing music?

GARLAND  
Not much anymore. How'd you know I played?

JONAS  
Saw you once or twice.

GARLAND  
It was fun for awhile. But then I realized making it was probably unrealistic. Life's just too short.

JONAS  
Life's not too short, man. We just wait too long to start living. Keep playing. Go for it. You never know what the future holds.

Garland considers his advice.

GARLAND  
Thanks, man.

He smiles and walks inside. Jonas watches, revitalized.

EXT. RED POPPY LIBRARY - NIGHT

Jonas scribbles in his journal. An unfamiliar face warms up his coffee. He looks quizzical as they walk away.

EXT. CIANFRANI'S COFFEE/JAYBIRD - DAY

Jonas, with a new glow about him, scours over the city's square. Jay ends a call on his phone and walks over.

JAY  
My publicist -- She's a sweet girl.

JONAS  
Your publicist? You're an author?

JAY  
I've written a thing or two.

He sits down across from Jonas.

JONAS  
I had no idea.

JAY

You will. What were you saying?

JONAS

It was like I was really there. We were talking and interacting. Do you think it's possible?

JAY

Is what possible?

JONAS

Could time be allowing me to go back and alter the past? You're religious, what's the bible say about this stuff?

JAY

God exists outside of our understanding of time. Maybe He's trying to show you something.

JONAS

When I was a kid I remember seeing a shadow walk past my bedroom door. My mom tried to convince me it was nothing, but what if...

JAY

What if what?

JONAS

What if I'm a ghost?

JAY

We are our own ghosts, Jonas. Remember that.

JONAS

Well, maybe it's finally my turn to get something I want in this state of paramnesia.

JAY

What is it that you want?

Jonas thinks for a moment, then faces Jay.

JONAS

There is something I think I should do more of... Say you're welcome more often. But, I guess in order to do that - I should make more occasions for people to thank me.



JONAS

What if it doesn't work like that?  
What if I can't change it?

JAY

God reveals the things we need to  
change in our life. But until we're  
ready to be changed, nothing can  
change.

Jonas leans back...

JONAS

What if it's too late?

JAY

Be encouraged, it's never too late  
to foster the relationships of  
those who love you. But understand,  
to love somebody - you must first  
learn to love yourself.

EXT./INT. JONAS' HOUSE - PORCH - NIGHT

Jonas smokes a cigarette in self-reflection.

JONAS V.O.

Did I never love myself?

He shuts his eyes, then -

CUT TO:

INT. JONAS' HOUSE - DAY/BEGIN FLASHBACK:

HALLWAY

Jonas finds himself in his hallway. Light seeps through the  
bottom of the bathroom door.

The SHOWER runs. He edges forward - twisting the doorknob...  
Steam pours out as the door opens wider.

His clothes are on the counter. Frightened, he runs away.

The water cuts off. HE opens the curtain. Same scene from  
before.

BACK TO:

EXT./INT. JONAS' HOUSE - NIGHT/END FLASHBACK:

PORCH

Jonas' eyes wide. His cigarette's burned to the filter. He tosses it, then runs inside.

HALL

He rushes down the hall and bursts through the bathroom door.

BATHROOM

He flips on the light. No one. He stares at his reflection, grief in his eyes.

JONAS

What's happening to me?

Revelation washes over him. He flips off the light and exits.

EXT. ROOTS BISTRO - NIGHT

A film's being projected to a large crowd. Jonas and Birdie sit in the middle.

He focuses on her. She on the screen.

He slowly reaches for her hand. His index finger grazes hers. She briefly allows it, then retracts.

The moments dismissed.

ALLEY WAY

Birdie and Jonas huddle together. They appear to be a couple but they're not. They turn down -

EXT. STREET THROUGH THE SQUARE - NIGHT

They walk closely, then stop at the corner.

BIRDIE

Why do you do this to me, jonas?

Jonas gazes into her eyes.

BIRDIE

I want to get lost with you but I  
can't.

He reaches to touch her cheek but she tilts her head away.

JONAS

I just want to feel you again.

She shuts her eyes and mimics his hand touching her cheek.

BIRDIE

Just remember...

JONAS

It was the memories that killed me.

She reopens her eyes.

JONAS

If we met in the future, would you  
remember me in the past?

BIRDIE

If this was the future, we'd be  
together in the past.

JONAS

I have to tell you something.

He steps away in a concentrated pace, then looks back to her.

JONAS

After I lost you I tried to kill  
myself.

BIRDIE

Jonas, oh my God.

JONAS

I couldn't even kill myself right.  
I'm still here but everything's  
different.

He steps closer to her.

JONAS

I think I'm alternating between the  
future and the past. That or I'm a  
ghost.

BIRDIE

What are you talking about?



JONAS

I know it's crazy but it's real.  
What would you say if I told you I  
could change things?

BIRDIE

I'd say your crazy. This is the  
present and there's no going back.

JONAS

What if I could?

She becomes agitated.

BIRDIE

You know, you're not the only one  
you tried to kill. A part of me  
died the day you said goodbye. If  
you could go back, I'd say change  
that. Save us both the pain.

Without hesitation, Jonas grabs her hands and shuts his eyes.  
She's nonplussed.

He reopens his eyes. Nothing's changed.

JONAS

Wait a minute...

He closes his eyes again. Birdie glares at him.

JONAS

It's not working this time.

Off her look.

JONAS

I'm telling you I went back. It'll  
work. Just give me a second.

BIRDIE

Well, it's been fun and wistfully  
entertaining.

She starts to walk away.

JONAS

Wait, Birdie. This is real.

She faces him.

BIRDIE

No. What's real is you can't take  
anything serious.

JONAS

I'm being serious. I just haven't figured out how to do it yet.

BIRDIE

Whenever we start to take things further, you always run from it. But you know what? It's my turn. This time, I'm walking away.

She turns and darts around the corner.

JONAS

Birdie, wait!

INT. JONAS' HOUSE - NIGHT

Jonas walks through his front door, straight into his -

KITCHEN

He opens the fridge and takes out a beer. He plops down at his dinette table, deplored.

Many checks cover the table top.

He picks them up, stares hard, then aggressively shreds them. He tosses the remains amidst his trashed house.

INT. JONAS' HOUSE - ROOM - DAY

Jonas abruptly wakes in his bed.

EXT. RED POPPY LIBRARY - DAY

Jonas absent-mindedly scribbles in his book. An unfamiliar waiter approaches and sets down a cup of coffee.

JONAS

Where's Sady at?

WAITER

You didn't hear?

JONAS

Hear what?

EXT. SADY'S HOUSE - DAY

Police tape lines her house. Jonas breathes deep.

JONAS

Oh, God no. Did I cause this?

He COUGHS heavily.

INT. CANDOR MAGAZINE - DAY

Jonas rushes through the front door. Bill's hunched over a desk. He turns to face him.

BILL

Jonas, issues' almost finished. I still don't have your piece, yet.

JONAS

What happened to Sady?

BILL

Who?

JONAS

Your intern...

BILL

Oh, her. I let her go. Girl was worthless. Wasting my time here.

JONAS

She's dead. She killed herself.

BILL

That's tragic. Oh, while you're here; your new contract.

He grabs the contract from his desk and eagerly hands it out.

JONAS

A girl's dead and all you're thinking about's money?

BILL

That's the business, baby. Here, there isn't much time left.

Jonas doesn't take the contract and glares at him in disgust

JONAS

Nobody's worthless.

He exits the building.

EXT. SIDEWALK IN THE SQUARE - DAY

Jonas slowly walks among the crowds of people.

JONAS V.O.

Why, Sady? Why'd you do it? I  
should have been nicer to you.

Jonas stops and looks ahead.

JONAS

Wait a minute. When was the last  
time I saw her?

He shuts his eyes.

CUT TO:

EXT. RED POPPY LIBRARY - NIGHT/BEGIN FLASHBACK:

Jonas finds himself sitting at his usual table. Sady's  
walking away.

He realizes this is the past and blurts out -

JONAS

Don't do it, Sady!

She briskly turns back.

SADY

Don't do what?

JONAS

Wait, too early.

He closes his eyes again.

BACK TO:

SIDEWALK IN THE SQUARE - CONTINUOUS/END FLASHBACK:

Jonas reopens his eyes.

JONAS

Further. What happened after this?

He shuts his eyes again.

CUT TO:

EXT. CANDOR MAGAZINE - DAY

Jonas stands at a breadth. Sady rushes out crying.

JONAS

Okay, this is really happening.

He runs to catch her. Too late. She's in her car and speeds away.

He watches her disappear in the distance.

EXT./INT. SADY'S HOUSE - DAY

Jonas rushes up to her house, now devoid of the police tape. He tries the door. It's locked.

He runs around to the back. Tries that door - locked.

He grabs a rock - about to smash the window, then reaches into his pocket.

He drops the rock and takes out the key. The door unlocks. Amazed, he walks into the -

LIVINGROOM

Jonas rushes through the darkened room.

JONAS

Sady! Where are you, Sady?

He rounds the corner and sees her bedroom door cracked. He pushes it open.

BEDROOM

Sady lies in her bed unconscious. Jonas rushes over.

He bumps into the night stand, knocking over some pill bottles.

The prescription is for *Jonas' mom*. He doesn't notice.

JONAS

Oh my God. Sady! Wake up -- C'mon.

He leans over, grabbing her head and slapping her cheeks.

JONAS  
Wake up, Sady.

She MOANS lightly. He carries her into the -

BATHROOM

Jonas leans her head over the toilet.

JONAS  
Spit it up, Sady. C'mon.

She retches as she becomes more conscious. She leans over the toilet and violently VOMITS. Jonas holds her hair back.

JONAS  
There ya' go. Get it out.

She has full motor functions now. Jonas sits back against the door, relieved. She finishes and leans against the toilet.

SADY  
How did you know?

JONAS  
I just did.

SADY  
You must think I'm stupid.

JONAS  
I do not think you're stupid.

She cries.

SADY  
Everyone think's I'm worthless.  
Nobody believes in me. And I don't  
want to feel like this anymore.

JONAS  
I know how you feel. I've been here  
before, myself. Come here.

He gives her a hug as she SOBS.

JONAS  
We can't allow others to determine  
our worth. If they can't see the  
value in you then they're the ones  
who are worthless.

She wipes her tears.

SADY

Guess I blew my chances with the magazine.

JONAS

No, you didn't. I believe in you. You can do anything. You just have to believe in yourself.

She smiles through the tears. He brushes her hair back.

JONAS

Hey, when I make it big, there's going to be a job waiting for you.

SADY

Promise?

JONAS

I promise.

SADY

Thank you.

JONAS

You're welcome.

He stares at her, revelatory, then smiles.

JONAS

We're going to be all right.

He rises and starts to dart off.

SADY

Jonas, I was wrong about you.

Looking back to her.

JONAS

No. You weren't.

SADY

Where are you going?

JONAS

I know what's important now.

He rushes away.

INT. CIANFRANI'S COFFEE/JAYBIRD - DAY

Jay finishes cleaning a table, then heads towards the back. Older Birdie's behind the counter.

Jonas runs through the door. Jay turns to face him.

JONAS

Jay!

JAY

Hey, Jonas.

JONAS

I did it. I figured out what I'm supposed to do.

JAY

I knew you would eventually.

Jonas starts COUGHING really hard.

JAY

That's not sounding too good. Must be about that time.

JONAS

I'm fine. And everything's going to be fine.

Jonas holds out his hand. They shake.

JONAS

This is probably the last time I'm going to see you, isn't it?

JAY

I'm sure we'll meet each other again in the future. It was nice seeing you, Jonas.

JONAS

You too, old man.

Jay heads towards the back, then turns to Jonas.

JAY

Remember, Jonas. Always put your trust in the Lord. Only then will you be prosperous.

JONAS

...Prosperous.

Jonas chimes in to himself.



JONAS

Deja vu.

JAY

Have courage. He may not show up when you expect Him, but He shows up on time. Always.

Jonas turns to Bee.

JONAS

You got a good guy there. Make sure you take care of him.

Jonas smiles and passes a picture as he exits.

It's of Jay holding a book entitled, "How God revealed my past by showing me my future."

Jonas Mackabee is engraved on the picture frame.

Bee walks over to Jay.

BEE

What was that about?

JAY

He just needed a little help.

He wraps his arm around her. They turn and walk away.

INT. JONAS' HOUSE - NIGHT

Jonas COUGHS violently as he enters. He clutches his neck. It settles.

He walks over to the kitchen table.

KITCHEN

The checks that he tore up earlier are now fully intact. He inspects them.

JONAS

No way.

He throws them down and walks into his -

LIVING ROOM

Jonas paces back and forth, concentrated.

JONAS  
How to do this? Think - think. The  
last date with Birdie.

He shuts his eyes in reverie.

CUT TO:

EXT. SIDEWALK IN THE SQUARE - NIGHT

At a distance, Jonas sees Birdie and himself talking at the street corner the night she walked away.

JONAS  
It's too late for this. I have to  
go back earlier.

CUT TO:

EXT. ROOTS BISTRO - NIGHT

Jonas eases around the corner. He spots Birdie and himself among the crowd.

Behind them, he sees himself controlling the projector.

It's images of him and Birdie. They don't notice.

JONAS  
What? I don't remember doing this.

He turns the corner and slumps against the wall.

JONAS  
What was our last date?

He clinches his eyes shut.

CUT TO:

INT. RESTAURANT - NIGHT

This is Jonas and Birdie's date from his earlier memory. He sees himself get up from the table and walk outside.

He slowly approaches Birdie alone at the table. Behind her, he carefully places his hands over her eyes.

JONAS

Don't move. Don't say anything.  
There should never have been a day  
that I didn't tell you how  
beautiful you are.

With his hands still over her eyes, she melts inside.

EXT. RESTAURANT - PATIO - SAME

Jonas smokes his cigarette. He looks inside seeing only Birdie.

He tosses his cigarette and heads for the door.

INT. RESTAURANT - CONTINUOUS

Jonas still has his hands over Birdie's eyes.

JONAS

You were great. Always. And I'm a  
fool for not realizing it then. Not  
being able to articulate my  
feelings will never be an excuse  
for not telling you that. You  
didn't deserve the way I treated  
you and I'm so sorry.

BIRDIE

Jonas...

He slowly lowers his hands and rushes away. His actual self  
rounds the corner.

They bump shoulders.

His actual self goes to the table. His other self exits.

EXT. RESTAURANT - CORNER - NIGHT

Jonas stands behind the corner. His actual self and Birdie  
walk out.

He watches as they prepare to cross the street.

JONAS

Kiss her. C'mon. Stupid. Kiss her.

She looks like she wants him to kiss her but he doesn't. They  
walk across the street, get into his car and drive away.

JONAS

No -- No! You're so stupid.

He watches the car disappear.

Yards away, he sees himself again watching from a different angle.

As puzzling as this is, he runs in the other direction.

He sees Birdie and himself walking her bike in an another direction. He stops and stares for a moment. Then...

INT. RESTAURANT - NIGHT

He and Birdie are at a table near a big window laughing and talking.

He edges closer, his head spinning. They don't notice him. He turns and walks away.

COURTYARD

He and Birdie sit at a bench at the corner of the lot talking. He walks past, very confused at this point.

JONAS

What's happening?

EXT. LAKE - NIGHT

Jonas edges near a cliff that overlooks a creek bed below. With tears in his eyes, he looks up to the stars.

The moonlight reflects off of his face as he calls out -

JONAS

What am I supposed to do?

(beat)

If I can't change anything, then  
what am I supposed to do?

He COUGHS hard and looks down. On the ground lies a crushed pack of cigarettes.

It's the same pack he smokes. He inspects it, then tosses it aside.

He walks away.

INT. JONAS' HOUSE - DAY

He wakes abruptly in bed and lethargically walks into his -

LIVINGROOM

He looks around his filthy house. Moments later, he has a trash bag and cleans.

KITCHEN

On the table, next to the checks, lies the contract from Candor Mag. He looks it over, then throws it into the bag.

EXT./INT. CIANFRANI'S COFFEE - DAY

Jonas approaches the coffee house.

The sign says Cianfrani's. He takes notice and walks in.

FRONT

The place had a face lift. Jay's nowhere in sight. ANN, (40's), walks behind the counter.

JONAS  
You're not Jay's wife.

ANN  
Who?

JONAS  
Jay. The owner.

ANN  
Never heard of him. I'm Ann. I own this place.

JONAS  
What? No, I've been coming here the past few days meeting with Jay.

ANN  
I've never seen ya'. I've been here everyday for the last ten years.

Jonas is taken aback.

ANN

It's for sale. Maybe he was  
interested in buying the place.

She walks away. Jonas' head spins.

INT. ROOTS BISTRO - DAY

Jonas rushes up to the bar. Another unfamiliar face.

JONAS

Is Birdie here?

EMPLOYEE

Never heard of her.

Jonas slowly backs away and exits.

EXT. SUBURBAN STREET - DAY

A man paints a picture on an easel at the corner of the  
street.

Paintings litter the ground below. He also looks very  
familiar.

Jonas drags his leaden body past.

PAINTER

Why the long face?

Jonas gives a small glance.

JONAS

I'm not sure what's going on  
anymore. I thought I did but I'm  
just as clueless as before.

PAINTER

I know the feeling - everyone  
knowing your name but not who you  
are. You paint?

JONAS

I've never tried.

The painter holds out a paint brush.

PAINTER

You never know unless you try.

JONAS

No thanks. I'll just mess up your picture.

PAINTER

Nonsense. Here take it. Take your mind off things.

Jonas takes the brush and steps behind the canvass.

PAINTER

The great thing about painting is you've got a blank canvass. And what you do with it - it's your choice. Go on, give it a shot.

JONAS

I don't know what to paint.

PAINTER

Here, we'll do it together.

The painter places a second canvass on the easel.

PAINTER

Just do what I do.

He starts painting. Jonas imitates every stroke.

PAINTER

Any mistakes you think are permanent can always be corrected. It's all about perseverance.

Time passes. Jonas is lost in the moment. He paints a final stroke, then steps back.

PAINTER

Beautiful, isn't it?

JONAS

I can't tell what it is.

PAINTER

Sometimes we're too focused on the details. We think we've got it figured out, but there's always a bigger picture.

The painter sets his painting down. He picks three others off the ground and places them side by side.

Together, they make one big picture of Jesus on the cross.

PAINTER

...And it all points to him. You just have to have faith.

JONAS

I don't think I know how.

PAINTER

When you admit you can't do it alone. He made the ultimate sacrifice, laying down his life to take your burdens - your regrets and give you - a blank canvass.

JONAS

I want a blank canvass. I want to start over.

PAINTER

It's with our praise that the earth moves and the heavens shake. And we're just waiting for you, Jonas.

JONAS

What do I do?

PAINTER

Surrender. The time here is short. He died for us. The least we can do is live for Him. He's waiting for you. Whenever you're ready.

JONAS

I think I'm ready.

They exchange smiles. Jonas paces away. From a distance, he turns back.

The painter has vanished.

EXT. COURTYARD - DAY

Jonas walks through the crowds of people. He begins to notice everyone's smiling at him as they pass by.

Encouraged, he plumps to his knees and raises his hands to the heavens.

JONAS

I surrender!

In his complete reckless abandon, Satan approaches.



SATAN  
What are you doing?

JONAS  
I'm doing it right this time. I'm  
starting over.

SATAN  
There is no starting over. We had a  
deal.

JONAS  
There is no deal.

Jonas stands to face him.

SATAN  
You wanted riches, fame, a writing  
career - I gave that to you.

JONAS  
I may have wanted that in the past  
but I know what's important now.  
I'm writing a new future.

SATAN  
Jonas, I think there's something  
you need to see.

They stare eye to eye and suddenly get taken away to -

INT./EXT. TONY & LUGIS RESTAURANT - DAY

The place is brimming. Jonas sees himself waiting on a large  
table, only now, the patrons are millennials. Many pictures  
still adorn the nearby table.

This is the same scene from earlier.

JONAS  
I remember this day.

SATAN  
Do you remember?

JONAS  
This is the day I quit.

SATAN  
Recognize anyone?

Jonas realizes the patrons are his friends. He grabs a  
picture off the table.

It's of him. They're all of him. Fear-stricken, he drops the picture.

Meanwhile, other Jonas clears the dishes. He doesn't notice the picture has fallen over, just as it did previously.

Hands full, he backs away. They both run into each other.  
PSSHH!

JONAS  
This can't be happening.

SATAN  
It already did.

Jonas looks up, rattled. Satan laughs hysterically.

SATAN  
You're dead.

JONAS  
No - no.

He runs away from Satan.

PATIO

Jonas bursts out of the doors. He doesn't know where to run. Satan leans against the building.

SATAN  
Where are you going, Jonas?

Jonas darts off.

EXT. SUBURBAN STREET - DAY

Jonas races up to the homeless men. Satan's handing them a liquor bottle.

There's no trace of the man with the cardboard sign.

SATAN  
You may have run away from  
everything in your life but you  
can't run away from this.

INT./EXT. JONAS' HOUSE - DAY

Jonas burst through his door. The house is trashed again.

JONAS

What? No...

Satan walks in, kicking beer cans.

KITCHEN

Satan grabs the checks and contract off of the table.

SATAN

This might interest you now.

Satan holds them out for Jonas, but he runs out the back door.

BACKYARD

Jonas edges towards the tree where his body becomes visible. Satan comes up behind him.

SATAN

Just how you left yourself.

JONAS

This isn't real. I can change.

SATAN

There is no changing. You're decisions led you here now it's time to go.

JONAS

Go where?

SATAN

Where do you think?

JONAS

No...

SATAN

Yes. You wanted this. Now you're coming with me.

JONAS

No!

He runs away from the site, leaving Satan in the dust.

EXT. CITY STREETS - DAY

Jonas runs like he's never ran before. Fierce, frightened and determined.

Satan meets him at a street corner.

SATAN

There's nowhere to run. It's time  
to face your destiny.

JONAS

This isn't my destiny.

He runs out of site.

EXT. DAM - DAY

Jonas approaches the edge of the dam and peers down below. He steps onto the railing. Takes a breath, then COUGHS hard.

HOMELESS MAN O.S.

Isn't that what got you in this  
mess in the first place?

Jonas jerks his attention to the homeless man behind him. This is who the pianist, painter and poet resemble.

JONAS

You -- I know you.

HOMELESS MAN

No. You may have talked to me a few  
times but you don't know me. Come  
down from there.

JONAS

This is a dream. I have to wake up.

HOMELESS MAN

This isn't a dream, Jonas.

Jonas shoots him a look.

JONAS

Who are you?

HOMELESS MAN

I am Him. He you thought was never  
listening.

JONAS

God? You're not how I imagined you.

HOMELESS MAN

You see me the way you saw everyone else. Insignificant and inferior to yourself.

Jonas descends the railing.

JONAS

What's happening to me?

HOMELESS MAN

You asked for a change in your life. You were tired of waiting on me, as you said.

JONAS

I didn't mean like this.

HOMELESS MAN

How else did you expect to see the areas you needed to change? You had to experienced it.

JONAS

Why me?

HOMELESS MAN

Why not you? YOU - weren't listening.

JONAS

I couldn't hear you.

HOMELESS MAN

Isn't it written, the birds don't sow nor reap nor gather into barns; yet your heavenly Father feeds them? You, Jonas, are of much more value than they. I just allowed you to see what it's like on your own.

JONAS

I don't want to do it on my own anymore. I can't.

HOMELESS MAN

I know, son. At times it may seem like I'm not around. But I know the plans I have for you. To prosper you, not to harm you. Plans to give you hope and a future. Just as long as you're willing to listen.

JONAS

But it's too late, isn't it? I'm already dead.

HOMELESS MAN

Do you want to be?

JONAS

I thought I did but not anymore. I'm ready to listen now.

HOMELESS MAN

Then let's finish this.

JONAS

Tell me what to do?

HOMELESS MAN

Now you jump.

Jonas is stunned at this statement.

HOMELESS MAN

Just joking.

Jonas LAUGHS, relived, then COUGHS violently.

JONAS

I can't breathe. Why can't I breathe?

HOMELESS MAN

You will soon.

JONAS

How will I remember any of this?

HOMELESS MAN

Use the talent I've instilled in you. Write it down. Come here, son.

The man holds out his hand. Through the COUGHS, Jonas takes it. They hug firmly.

HOMELESS MAN

Remember my words. This life is nothing but a vapor. Cherish it. When you run into tough times, know that I am here to guide you through it. Always.

FADE OUT.

FADE IN.

EXT./INT. JONAS' HOUSE - BACKYARD - DAY

Jonas twists and jolts, hanging from the tree.

A gust of wind snaps the rope. He falls to the ground. He clasps his throat and runs into the house.

KITCHEN

The noose is still around his neck. He rips a page out of his book. At the table, he writes vigorously.

JONAS V.O.

You wont believe this unless you read it for yourself. One day your going to meet somebody who's lost and broken. Someone who just needs to hear that they're worth something. Remember these words. Burn them into your mind and imprint them on your heart.

INT. CIANFRANI'S COFFEE/JAYBIRD - OFFICE - DAY

Jay unlocks a safe on a shelf. He retrieves a folded piece of paper with a torn edge.

He begins to read...

JAY O.S.

We may wear our scars but they don't define who we are.

EXT. SQUARE - DAY

This is the same scene from earlier. Jonas stands near a big blue mailbox. He looks around, still unsure why he's there.

JONAS V.O.

God chooses not to reveal some things to us at the time to provide hope for our future.

INT./EXT. TONY & LUGIS RESTAURANT - DAY

Jonas runs through the front door and sees Taylor. He's now back in regular work attire.

TAYLOR  
Jonas, I didn't know you were  
working today.

JONAS  
Come here.

Jonas runs over and gives him a big hug. Taylor's surprised.  
He sets him back down and looks into his eyes.

JONAS  
Keep shinning like the star you  
are. You're a great person and you  
have a great outlook on life.

TAYLOR  
What happened to you?

JONAS  
I opened my eyes.

He exits.

INT. CIANFRANI'S COFFEE/JAYBIRD - OFFICE - SAME

Jay continues to read the page. Bee walks up to him.

BEE  
Still holding on to that thing? Did  
it help whomever it was intended  
for?

JAY  
I think it did.

EXT. TONY & LUGIS RESTAURANT - PORCH - CONTINUOUS

Jonas pulls out his phone and dials a number.

GARLAND V.O.  
Jonas?

JONAS  
Yeah, man. I just wanted to call  
and tell you how much I miss you.

EXT. SIX HUNDRED PIZZERIA - DAY

Jonas shines now. He exits onto the patio. Garland looks  
over. They rush into a big hug, smiling from ear to ear.



JONAS

I'm sorry. I've missed you so much.  
I should've been a better friend.

GARLAND

Hey, man. Now and then we get  
caught up on the small things and  
forget who we are for a second.  
Sometimes it takes an absence to  
put things into perspective.

JONAS

Don't let other people's opinions  
influence your dreams. Whatever it  
may be, stick with it.

They break from the hug. Jonas notices more of his friends.  
They're all smiles and hugs.

Garland passes out beers from a side table. He hands one over  
to Jonas.

JONAS

You go ahead, man. I'm done with  
that life. From this point forward,  
I'm starting fresh.

GARLAND

Good for you.

Jonas appears to have a revelation.

JONAS

In fact, there's something I need  
to do.

He beams bright as he exits.

INT. CIANFRANI'S COFFEE/JAYBIRD - OFFICE - CONTINUOUS

Jay and Bee stand side by side.

BEE

You still never told me how you got  
that thing? Did that boy have  
something to do with it?

Jay glances over the letter, remembering.

CUT TO:

EXT. SQUARE - DAY/BEGIN FLASHBACK:

Jonas stands at the blue mailbox. He's about to shove the letter in, then stops. He brings it near and closes his eyes.

CUT TO:

INT. JONAS' MOM'S HOUSE - NIGHT

Jonas, as a little boy, sits in his room. His bedroom door is cracked.

A shadow walks past. He's spooked.

YOUNGER JONAS  
Mommy! There's a ghost.

He runs out. Older Jonas walks in, reminiscing.

MOM O.S.  
Honey, there aren't any ghosts.

YOUNGER JONAS O.S.  
I'll show you. Come here...

Their VOICES get closer. Jonas opens a photo album and sets the letter inside.

His mom and younger self walk in.

MOM  
I don't see any ghosts, do you?

She checks under his bed.

MOM  
None under here...

Older Jonas watches from a cracked door. She walks over to the closet - Nothing.

MOM  
None in here...

He's outside the bedroom. She kneels down beside younger Jonas. He watches.

MOM  
Ghosts can only exist if we allow them to. And we wont allow that, will we?

She tickles him. He's relaxed now. Older Jonas smiles and darts away.

KITCHEN

Jonas dumps his mom's pills down the drain. He grabs a pen and piece of paper, then writes -

"Trust in the Lord and you'll prosper." He leaves the note in place of the pills.

BEDROOM

His mom is still knelt down beside his younger self. Older Jonas edges back to the cracked door and peers in.

MOM

Sometimes we create ghosts because we're scared of something. But since we keep the Lord right here we don't have to be afraid.

She touches over his heart.

MOM

What does the bible say?

MOM

Wait on the Lord, be of good courage and He shall strengthen your heart.

JONAS

Wait on the Lord, be of good courage and He shall strengthen your heart.

She hugs him tightly.

JAY O.S.

We can't move forward in this life until we realize that we are our own ghosts who haunt the memories of our past and future - unless we come to terms with them right here, now in our present.

Older Jonas runs away.

END FLASH BACK:

INT. ROOTS BISTRO - DAY

Jonas runs in. Birdie stands behind the bar with a fellow employee. Her PHONE rings as Jonas approaches.

EMPLOYEE  
Speaking of the devil...

JONAS  
Don't answer that!

BIRDIE  
Jonas, I had the strangest dream  
with you last night.

JONAS  
Wait, Birdie...

He runs around the side and grabs her hand. They run out.

BIRDIE  
What's gotten into you?

He smiles big as they exit.

JAY O.S.  
Only then will we be able to live  
every moment and love every second.

EXT. LAKE - DAY

Jonas and Birdie stand at the edge of the cliff above the  
dried creek bed below. They watch the sun set in the  
distance.

BIRDIE  
Deja vu.

Jonas looks over to her, intently.

BIRDIE  
The dream I had. You broke up with  
me, then killed yourself and were  
alternating between the past and  
future. In the dream I told you to  
bring me here.

Jonas grabs her hand and looks deep into her eyes.

JONAS  
The past - the future - a parallel  
universe - whatever it was, I was  
in a bad place, unhappy without  
you. But here, now - together. I  
couldn't be happier.

He lifts up their folded hands and kisses hers.

BIRDIE  
Interesting...

JONAS  
What now?

BIRDIE  
Usually you're surrounded by a  
cloud of smoke.

He pulls his cigarettes out of his denim jacket. He crushes the pack and throws it on the ground.

JONAS  
Not anymore. No longer will I  
beckon death. I've got plenty to  
live for right here.

They kiss as the sun goes down.

INT. CIANFRANI'S COFFEE/JAYBIRD - OFFICE - CONTINUOUS

Jay finishes reading the letter. He folds it and puts it back into the safe. Bee's at his side.

BEE  
Seeing that boy reminded me of  
somebody. I just can't think of who  
right now.

Jay looks deep into her eyes.

BEE  
I don't seem to recall where you  
where when we first got married.  
You went away from me. Just like in  
my dream.

JAY  
There was something I had to learn.  
In order to love you, I first had  
to understand how to love myself.  
But I never left you.

A big smile creeps across her face.

BEE  
I know who he reminds me of.

He stares into her eyes, then touches her cheek in the same fashion Jonas tried with Birdie in the earlier scene.

BEE

It's you. It was always you.

CUT TO:

EXT. RED POPPY LIBRARY - DAY/BEGIN FLASHBACK:

Jonas is at his usual table. Sady walks over with a pot of coffee.

She begins to pour it be he intentionally moves the cup. It spills all over his book.

He jumps up and bumps into her. She drops her keys in the ruckus. Jonas grabs them.

He turns and takes a key from the ring and sticks it into his pocket.

JONAS V.O.

What if a simple decision could  
change the fate of your destiny?  
The average person lives for twenty-  
eight-thousand-two-hundred-and-  
fifty-one-days. We're all heading  
in a direction. Wherever the wind  
blows us. And even so, there is  
weight to every word spoken. We've  
got one shot at this life, better  
do it right the first time. Put Him  
above everything and be someone for  
someone else. Believe in them  
because you never know, the life  
you end up saving could be your  
own.

END FLASHBACK:

INT./EXT. ROOTS BISTRO - NIGHT

The marquee highlights, "THE GARLAND CARSON BAND."

MAIN

It's packed and dimly lit. GARLAND'S full band plays on the stage. Jonas and Birdie stand in the back of the crowd.

BIRDIE

Do you ever feel like this is all  
just a dream?

JONAS  
You have no idea.

Sady walks over from among the crowd and stands next to them.

SADY  
Okay, Jonas. If we're going to work together, you've got to get more organized.

JONAS  
Sady! It's so good to see you.

He gives her a big hug. She seems confused.

SADY  
It's good to see you too. Not like I don't see you everyday.

BIRDIE  
I don't know what's gotten into him, but I like it.

JONAS  
Wait. Watch this?

He runs onto the stage. Garland smiles to him while he sings.

Jonas stands behind a piano and plays beautifully to the song.

Birdie and Sady stand back, awestruck.

INT. JONAS' HOUSE - ROOM - DAY

Jonas wakes in bed, the same as he always has. He looks around quizzically, then darts up.

He runs into the -

KITCHEN

Birdie wears Jonas' shirt while making breakfast. Relief washes over him.

He stands in the threshold and watches her, smiling.

JONAS V.O.  
...And of those days, how many can we say we've actually lived?

JONAS V.O. (CONT'D)

You have to decide, would you rather die for yourself or would you be willing to live for someone else? And once you find that one person to share it with, it makes it that much more worth it.

Birdie looks over to him.

BIRDIE

Morning. We need to get ready.

She gives him a kiss.

JONAS

Ready for what?

She stares, blankly.

JONAS

I feel like I should know the answer to this, but help me.

BIRDIE

The coffee shop. You haven't changed your mind, have you?

JONAS

No, no. Yeah, I remember now.

He gives her another kiss. He starts to walk away.

BIRDIE

Your phone was blowing up this morning. I think your mom called.

He flies back around in disbelief.

JONAS

What did you say?

BIRDIE

I didn't want to wake you. I think she left a message.

He grabs his phone from the counter and puts it to his ear.

MOM V.O.

Happy birthday, honey. Twenty nine. My baby's growing up. Call me later. I love you.

A giant smile creeps across his face. Before he can lower his phone, the next message begins to play.



BILL V.O.  
 Mister Mackabee, this is Bill from  
 Candor Magazine. We've reviewed  
 your writing sample and would love  
 to talk. Call me.

Jonas' face says it all.

EXT./INT. CIANFRANI'S COFFEE - DAY

Jonas and Birdie walk up to the entrance of Cianfranie's.  
 There's a for sale sign in the window.

Jonas looks at the sign and smiles. It all starts to make  
 sense.

BIRDIE  
 Ready to do this?

JONAS  
 Let's do it.

BIRDIE  
 Oh, I almost forgot.

She reaches into her purse and pulls out a small wrapped box.  
 He opens it.

JONAS  
 What's this?

BIRDIE  
 I meant to give this to you last  
 night. Happy birthday, yesterday.

It's Jay's crucifix necklace. Jonas pulls it out, joyously.  
 Birdie helps him put it on.

BIRDIE  
 I saw it and immediately knew I had  
 to get it for you.

JONAS  
 It's great. Thank you.

They kiss and walk inside.

INT./EXT. CIANFRANI'S COFFEE - DAY

Birdie and Jonas fill out a form at a table.

BIRDIE  
Sign your initials here.

He takes the pen and signs the blank.

BIRDIE  
Think we'll get it?

JONAS  
I'd say there's a really good  
chance.

BIRDIE  
What are we going to call it?

She smiles to him, hopeful. He looks over the form where they  
just signed their initials, then up at her.

JONAS  
You and me - Jay Bird.

BIRDIE  
I love it.

Jonas kisses her forehead, then rises from the table. He  
starts to walk away but stops.

He looks back to her.

JONAS  
I love you.

She looks up at him.

BIRDIE  
I love you, too.

He exits.

#### CIANFRANI'S PATIO

A rejuvenated Jonas looks out among the square. His attention  
is drawn to a bench across the courtyard.

There, Satan sits next to a troubled man. He's whispering  
inaudibly into his ear.

Satan glances over to Jonas and winks.

Jonas' heart almost drops, but he sees in the other direction  
the homeless man holding the cardboard sign with a comforting  
smile.

You wouldn't be able to smack the smile off Jonas' face.  
Birdie walks out with the form they just signed.

BIRDIE

I just need your signature here.

Jonas doesn't acknowledge her. He keeps smiling, looking out ahead.

BIRDIE

What are you looking at?

He takes a moment.

JONAS

The joy of life.

Birdie looks over but doesn't see anyone. Jonas faces her.

JONAS

C'mon, let's go.

He puts his arm around her. They walk back inside.

The homeless man smiles, turns and begins walking away.

He drops the cardboard sign as he passes a tree. He comes out the other side, now well-groomed and wearing a white robe.

He's Jesus.

He walks past another tree and that's the last we see of Him.  
The sign on the ground becomes visible. It reads, Matthew -  
6:33.

FADE OUT.

THE END