

BOY BLUE

Written by

Tim Bragg

Based On

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INT. WAREHOUSE - NIGHT

THOMAS KENNEDY, 24, a cisgender male, Caucasian, All American, baby face, model looks with a strong work ethic and family-first attitude, a provider.

Thomas is rugged in his jeans and a t-shirt on the paper products production line.

He pulls paper products off the belt and packages them to be shipped out.

INT. WAREHOUSE BREAK ROOM - NIGHT

Thomas eats alone at one of the tables.

INT. WAREHOUSE DOCK - NIGHT

Thomas unloads a pallet off the truck with an electric forklift.

INT. KENNEDY'S BATHROOM - NIGHT

The cabinet mirror is cracked at an angle.

Pill bottles are scattered on the counter.

ASHLEY KENNEDY, 23, a cisgender female, Caucasian, can be complex, moody, and challenging to be around. Ashley is insecure and often feels she does not fit in.

Ashley grabs one of the bottles.

She opens it.

Ashley takes a handful of pills.

She closes her eyes.

INT. KENNEDYS HALLWAY - NIGHT

HELEN KENNEDY, 50, a cisgender female, motherly, kind, loving, caring and serious.

Helen knocks on the bathroom door.

INT. HOSPITAL - NIGHT

Ashley lays on a gurney.

Her eyes are sunk in the back of her head.

NURSES in uniform on both sides of the gurney rush Ashley down the hallway.

INT. WAREHOUSE - NIGHT

Thomas looks through papers on a clipboard.

Thomas pulls and packages more paper products.

His cell phone rings.

INT. HOSPITAL ROOM - NIGHT

Ashley sleeps in a hospital bed.

Thomas holds her hand.

SUPER A Week Later

INT. KENNEDYS BEDROOM - MORNING

Thomas is sleeping in his Queen size bed.

His alarm goes off on his nightstand.

He opens his eyes, still tired.

INT. KENNEDYS BATHROOM - MORNING

Thomas showers.

He enjoys the water hitting his body.

INT. KENNEDYS BEDROOM - MORNING

Ashley sits at her vanity stand.

She gets ready for work.

INT. KENNEDYS KITCHEN - MORNING

Depressing. Dishes in the sink. A little unorganized.

Thomas feeds CASEY KENNEDY, six months old in her highchair at the table.

Ashley walks in.

THOMAS
Are you feeling a little better?

ASHLEY
No. Where's the coffee?

THOMAS
(Chuckles)
Walk two blocks make a sharp right
and head east about a mile. Where
do you think the coffee is?

ASHLEY
Do I look like I am in the mood for
your funny shit!

Ashley walks over to her cupboard.

She gets a cup.

Ashley pours herself coffee.

THOMAS
You do not have to swear in front
of Casey if you are not all right
to go to work stay home.

ASHLEY
I am fine.

THOMAS
My mom said she would watch Casey
today.

ASHLEY
Why?!

THOMAS
You could be a little more
appreciative it helps when we do
not have to call a babysitter and
spend the extra money!

ASHLEY
If you did not have a job that paid
piss, we might have more money!

THOMAS
And if you could go to work, we
would have more money!

ASHLEY

So, I am a fuck up because of my depression? You still fucking married me!

Thomas gets up.

THOMAS

I must go to work it is going to be almost 90 degrees today. Are you sure you want to wear a turtleneck sweater?

ASHLEY

I do not tell you what to wear so do not tell me what I should be wearing. This sweater looks nice on me for a cashier's job, and this is what I am wearing!

He picks Casey up.

THOMAS

Your sweater does look nice on you.

ASHLEY

You finished your night shift why are you going back now?

THOMAS

The overtime helps with our expenses when they have it, I slept for a few hours I will drop Casey off at my mom's.

Thomas leaves with Casey.

INT. HELEN KENNEDYS LIVING ROOM - MORNING

Room for entertaining. Pictures on the walls. Nice furniture. Relaxing. Family pictures sitting on the piano. Clean.

Thomas is at Helen's piano.

He hits the piano keys occasionally.

Thomas stops to write down notes.

HELEN (O.S.)

Your father always loved how well you played the piano.

THOMAS

When he first brought this home, I would not go near it.

HELEN

It was when I played your favorite song row row your boat that you liked the piano.

THOMAS

I was amazed that you could do that on this.

HELEN

After that, every chance you got you would sit there and play.

THOMAS

Thanks for watching Casey today. You are always there in many ways for Ashley and me.

Helen sits down in her chair.

She holds her cup of tea.

HELEN

I am glad you brought her over.

THOMAS

I see Casey's smile after spending time with you.

HELEN

How is Ashley?

THOMAS

It is taking time to sort things out after that night you found her, she is doing better.

Thomas looks at his watch.

He gets up and grabs his note sheets.

THOMAS (CONT'D)

I must go. I have to stop by the store after work. I noticed those strawberries you like are on sale did you want some?

HELEN

I have plenty of strawberries and everything else.

THOMAS
I should be back around six.

HELEN
Do have a good day.

THOMAS
You also have a good day.

He leaves.

INT. WAREHOUSE BREAKROOM - DAY

JARROD, 23, a cisgender Italian American male, street smart, lives in the moment.

Thomas and Jarrod sit at a table.

Thomas has a notepad and writes things down occasionally.

Other EMPLOYEES of different AGES sit TOGETHER and by THEMSELVES at other TABLES.

Some EMPLOYEES are at the VENDING MACHINES.

JARROD
You should have seen the lady I was with last night.

THOMAS
You always have a different one when you go to the club, what was different about this one?

JARROD
You should have seen those breasts.

THOMAS
That is what was different? Huge?

JARROD
I smash my face right in them.

Thomas laughs under his breath.

THOMAS
Did you at least get the name of this one?

JARROD
I knew I forgot to do something. Are you writing a new song?

THOMAS

Trying.

JARROD

Don't you get tired of doing that?

THOMAS

Don't you get tired of going to the club every night?

JARROD

No, it is something I enjoy doing. I see what you did there.

THOMAS

I been thinking about getting my degree in music appreciation someday and teaching at a local college if I do not become a professional musician.

JARROD

You do not need to waste money. What you enjoy doing requires no education, you tap a key and pull a string.

THOMAS

Easy there it requires a little more than that.

JARROD

My point was that you do not need an extensive education to succeed now.

THOMAS

You can see this warehouse as a career for yourself?

JARROD

Yes. I like to have a fun time and this shop pays my bills and I have leftovers to spend. You should come to the club with me some night. Women lose it when they see a baby face.

THOMAS

I wish people could see me as a young man and not a baby face anymore.

JARROD

You have been a baby face since I have known you. I can introduce you too to some hot girls.

THOMAS

If I were an unmarried person that would be different, but I am married with a child. You were my best man; you do remember my wedding?

JARROD

You were serious when you said those vows? I thought since you will not be doing the overnight shift anymore you will have time to go to the club.

THOMAS

Why would I not be doing my overnight shift?

JARROD

You have not read your work email?

THOMAS

Not today.

JARROD

They are eliminating your shift next week. You are going to be working the evening shift with me.

INT. BIGGS OFFICE - DAY

Small. Not organized. Dreary.

Thomas walks in.

THOMAS

You could not hold a meeting and let everyone know they were eliminating the overnight shift I had to hear it from someone else!?

BIGGS, 40, a cisgender Caucasian male, weighty with a stocky build, who puts money above everything else.

Biggs sits at his desk doing paperwork.

BIGGS

If you had read your email, it also said if you have any questions see me!

THOMAS

Well, I am here!

Biggs stops doing his paperwork.

BIGGS

What is your question?!

THOMAS

Why are they eliminating the overnight shift? You have work.

BIGGS

The work is slowing down on that shift and there is more need for you on the evening shift.

THOMAS

My nights are occupied with other obligations put me on the day shift.

BIGGS

So are everyone else's nights. I do not have any openings on the day shift.

THOMAS

What about the pay difference do I still get that?

BIGGS

No, you get what they make on the other shift.

THOMAS

So, I have no choice this decision has been made for me?

BIGGS

Everything is about money, and it is not about how much is in your pocket or mine. It is about how much is the man's pocket who signs the checks.

SUPER Later That Night

INT. NIGHT CLUB - NIGHT

Smokey. Dim lighting. Not crowded.

Thomas performs on stage.

He finishes his jazz song on his electric guitar.

CUSTOMERS in their 30's and OLDER sit at the TABLES.

Some CUSTOMERS APPLAUD afterward.

THOMAS

Thank you, you have been a great audience.

Thomas walks towards the back of the club.

BENNY stops him.

BENNY, 40, cisgender, Caucasian male, husky, all business, straightforward.

BENNY

Here.

He hands Thomas an envelope.

Thomas looks at it before taking it.

THOMAS

Thanks.

BENNY

It is 150 dollars less.

THOMAS

That is not what we agreed to.

BENNY

I also said pay is based on the turnout.

THOMAS

I was going to pay my rent with the extra money.

BENNY

I do not care what people perform on stage as long as customers are buying drinks. After so many drinks these customers do not know what they are listening to. Your tables turned over seven times tonight.

THOMAS

You still had a decent crowd in here.

BENNY

This is a business I like you, but if you cannot lift this crowd, you are not going to be able to perform here.

THOMAS

I can bartend for you for the extra 150 dollars. My dad was a bartender and I watched and picked things up from him.

BENNY

Your dad took you into the pub?

THOMAS

No, he would have friends over occasionally and mix drinks in the kitchen.

BENNY

I wish I could help you. You're welcome to come back, but next time you need to lift this crowd.

Benny leaves.

FOUR CUSTOMERS, MEN, 40's sit around the BAR.

Thomas walks over.

BARTENDER, 30's, male, walks over to THOMAS.

THOMAS

Club soda.

INT. KENNEDYS LIVING ROOM - NIGHT

The walls could use a paint job.

Thomas walks into his apartment with his guitar case.

He sets his guitar case on the floor.

Thomas sees Ashley sitting on her sofa.

There is a flashlight on the coffee table.

THOMAS

Ashley why are you sitting in the dark?

Thomas turns the light switch on.

The lights do not turn on.

THOMAS (CONT'D)

Why is there no electric?

ASHLEY

We did not pay the bill.

INT. HELEN KENNEDY'S - NIGHT

The front door opens.

Thomas holds Casey.

Ashley holds the overnight bags.

INT. LIVING ROOM - NIGHT

Ashley sits relaxed in a chair.

Thomas walks over.

He sits down on the couch.

ASHLEY

(happy)

How was your day?

THOMAS

You were going to call the electric company and get an extension on our bill until I got paid, what happened?

ASHLEY

I forgot. I can call tomorrow and have them turn it back on.

THOMAS

You did not make a pay arrangement with the electric company. We must pay the full amount past due and a reconnection charge to have the electric turned back on. That is going to use everything we have saved in our savings account!

ASHLEY

We have the money. I get paid tomorrow. I do work!

THOMAS

How many hours were you able to work this week?

ASHLEY

I was able to do three days.

THOMAS

You cannot have a baby in an apartment with no electric. I can before I start my shift at the warehouse perform at different train stations again, that will help with extra money.

ASHLEY

You stopped doing that because you were tired when you finished doing your overnight shift.

THOMAS

Now that I am on the evening shift I can perform first before I go to the warehouse.

ASHLEY

You should have seen it when Casey saw the shadow of the flashlight on the wall, she laughed so hard. It is late can we talk about this tomorrow?

She leaves.

Thomas sits there worried.

INT. OTHER BEDROOM - NIGHT

Thomas enters.

He turns the light on.

Thomas walks over to the dresser.

He empties his pockets and places his stuff on the dresser.

Thomas walks over to the bed.

He sits on the bed.

He is distraught.

SUPER The Following Afternoon

EXT. TRAIN STATION - AFTERNOON

Thomas performs jazz on his guitar.

People pass by him.

Some people drop money in his box.

SANDRA, 30's, business, smart.

She listens to Thomas perform.

He finishes his song.

She puts money in his box.

SANDRA

Can I talk with you for a moment?

THOMAS

Of course.

SANDRA

You are good.

THOMAS

Thank you.

SANDRA

The office staff at my work is going to throw my boss a party for his birthday, he likes jazz music. Would you be interested in performing for 20 minutes doing more of what you did for \$100 dollars?

THOMAS

When?

SANDRA

This Thursday at 2 P.M.

THOMAS

I can do that.

SANDRA

Here is the office location and my phone number.

Thomas looks at the information.

THOMAS

I am Thomas. I will see you than
Sandra.

She leaves.

INT. WAREHOUSE - EVENING

Thomas is at his workstation taping up boxes and sending them
down the belt.

INT. KENNEDY'S LIVING ROOM - NIGHT

Thomas enters.

He turns the lights on.

Thomas sets his guitar case down.

He sees Ashley sleeping on their sofa.

Thomas walks over to his chair.

He takes the blanket off the back of the chair.

Thomas walks over and covers Ashley.

He kisses her on her cheek gently.

Thomas leaves.

INT. CASEY KENNEDYS BEDROOM - NIGHT

A safe, calm, and inviting environment, a changing table with
'easy reach' toiletries and supplies, suitable storage, and a
comfortable feeding chair.

Thomas opens Casey's door.

There is a small shadow from her window on the wall.

Casey is awake.

THOMAS

You should not be awake. You should
be sleeping.

He turns her light on.

A gentle night-time glow with soothing light lights up the room.

Thomas walks over to her.

He smiles at her.

Thomas sings her a lullaby.

Casey has fallen asleep.

THOMAS (CONT'D)
(Whispering)
Someday my guitar will give you the
life I want you to have.

INT. KENNEDYS BEDROOM - NIGHT

Thomas enters his bedroom.

He turns the light on.

Thomas walks over to his dresser.

He empties his pockets and places his stuff on his dresser.

Thomas pulls out his cellphone.

He makes a call.

THOMAS (CONT'D)
(beat)
Andy, hi.
(beat)
Everything is fine. The reason I
called is to see if I could make
some audio tapes in your recording
studio tomorrow.
(beat)
Thanks, I will see you than.

Thomas ends the call.

He puts his cell phone on his dresser.

Thomas walks over to his bed.

He falls forward onto it.

INT. ANDY'S LIVING ROOM - AFTERNOON

Pleasantly comfortable. Cozy. Friendly. Welcoming.

Thomas sits in his chair.

ANDY sits on his couch.

ANDY, 25, a cisgender Italian American male, easy going and is sometimes understanding.

THOMAS

I thought when you built your recording studio you were going to play guitar again.

ANDY

I thought I was to. I liked playing with you after high school at events, but I never wanted to be a professional musician. My passion has always been business and finance and I do not pick up my guitar that much anymore. How is Ashley. I have not seen her since the wedding.

THOMAS

She is good. She found a new job. Her store closed where she was cashiering, and she found an office job.

ANDY

Oh. I am happy for her. I hope it works out.

THOMAS

Thank you. To celebrate, I thought I would take Ashley out to dinner Friday with my paycheck.

ANDY

If you ever get tired of trying to be a professional musician, you have a decent job yourself at the warehouse.

THOMAS

I will give my music everything I have and everything I do. I do for Casey.

ANDY

Not Ashley?

THOMAS

I look out for them both, but there is only so much I can do for Ashley.

INT. WAREHOUSE BREAKROOM - NIGHT

Jarrood walks in.

Thomas sits at one of the tables.

Jarrood walks over to the soda vending machine.

He puts his money in and selects.

Jarrood notices Thomas at the table.

JARROOD

You are still here?

THOMAS

I am waiting for a call to see if I can perform tonight.

His soda comes out of the vending machine.

He grabs his soda.

Jarrood sits down at the table with Thomas.

JARROOD

At this hour? I hope you get it.

THOMAS

Thanks, I do not know how you do it.

JARROOD

Do what?

THOMAS

Go out almost every night and have the energy to do other things the following day.

JARROOD

I am young, not married, and I have no children. You put a lot of pressure on yourself with everything you do and everything you want to do.

THOMAS
Are you going out tonight?

JARROD
I am going to the club now; did you
want to go?

THOMAS
No.

Thomas's phone rings he answers it.

THOMAS (CONT'D)
Hello.
(beat)
This is Thomas.
(beat)
Oh, no it happens. Maybe another
time.
(beat)
Thanks anyway.

He hangs up.

THOMAS (CONT'D)
Let us go to the club tomorrow.

JARROD
(happy)
Seriously?
(sincere)
You said you did not want to a
moment ago?

THOMAS
I do not want to go now. Tomorrow,
I want to escape from everything
that is happening with me and
experience your carefree life for a
little while.

JARROD
Are you sure you want to spend the
money; you had your electric turned
off for no payment?

THOMAS
I got a paid offer while I was
performing at the train station for
tomorrow afternoon.

JARROD

You said that is not what that money was going to be used for and it was for your household expenses.

THOMAS

I know, one night will not hurt.

INT. SANDRA'S OFFICE BREAKROOM - AFTERNOON

TEN EMPLOYEES MEN and WOMEN of different AGES Socialize.

Sandra and Thomas are over by the BUFFET TABLE.

THOMAS (CONT'D)

Thanks for letting me stay for lunch.

SANDRA

Thanks for accepting my offer to perform.

THOMAS

It was nice not performing in a bar.

SANDRA

Can I introduce you to my brother?

THOMAS

Your brother?

SANDRA

He is not here, he is a local record producer, would you be interested in talking with him?

THOMAS

Wow. I made that kind of impression with you at the train station.

SANDRA

You did. I do not know what Riley might be looking for. Can you write your contact information down on the back of my business card?

Sandra hands Thomas one of her business cards and her pen.

SANDRA (CONT'D)

Unless you have your own business card.

Thomas starts to write his information down.

THOMAS

I do not. I have not had a need for them yet.

SANDRA

I do not see him much, so I hope you are not expecting a response right away.

Thomas hands her back her business card and pen.

THOMAS

Oh, I am not.

Sandra looks at her watch.

SANDRA

I do not mean to be rude, but I must finish a report and get it up stairs. It was nice meeting you.

THOMAS

You also.

Sandra leaves.

Thomas watches her go.

EXT. WAREHOUSE - NIGHT

Thomas and Jarrod leave out the front entrance.

JARROD

If Mindy is at the club, I will introduce you. You two have the same personality.

THOMAS

I am married.

JARROD

Oh, so you cannot talk to other women now.

THOMAS

I will say hi if she is there.

JARROD

You can be friendlier than that. I am not asking you to do the boom-boom with Mindy.

THOMAS
The boom-boom?

JARROD
I will race you to the train.

THOMAS
I will win.

JARROD
I do not know. I am fast.

THOMAS
Call it.

JARROD
One Two--

THOMAS
--Go.

They begin to run.

INT. NIGHT CLUB - NIGHT

Crowded.

PEOPLE of different LEGAL AGES are drinking and having an enjoyable time.

Lights flash throughout the club.

Thomas and Jarrod sit at a table for two.

THOMAS
Look at this place. I want to talk to the owner.

JARROD
You said you wanted to enjoy my carefree life for a little while so stop thinking about performing and enjoy your club soda.

THOMAS
I cannot help it.

JARROD
You are a jazz musician, look around, do you think these people come here to listen to jazz?

THOMAS

I know how to play other stuff I just prefer jazz.

JARROD

I did not bring you here so you could perform I brought you here to relax.

THOMAS

What would you be doing right now if I did not come?

JARROD

I would be dancing on someone's table or doing who knows whatever.

THOMAS

With who?

JARROD

Whoever wanted to get on the table with me along with my whiskey sour.

THOMAS

I will be back.

Thomas gets up.

JARROD

Seriously? I know where you are going, will you sit down and relax.

THOMAS

I will not be gone long.

Thomas leaves.

INT. BAR - NIGHT

CUSTOMERS MEN and WOMEN of different AGES sit in all the SEATS drinking.

Thomas walks over to RICHIE.

RICHIE, 24, a cisgender male, attitude, cocky with a bit of muscle, and someone you would not want to run into on a dark street.

Richie washes glasses behind the counter.

THOMAS

Are you always this busy?

RICHIE
Every night even Monday.

THOMAS
I do not suppose the owner is here
this late.

RICHIE
Not usually, but you are in luck he
is tonight.

THOMAS
Can I talk to him?

RICHIE
Nope, he only sees people by
appointment.

THOMAS
I will not take up a lot of his
time.

RICHIE
Are you going to order a drink?
Part of my living is tips.

THOMAS
I will not order a drink.

Richie looks around.

RICHIE
I should hang around you when I go
to the casino. You have good luck.

THOMAS
What?

RICHIE
That is Joey over there by the wall
with the blue shirt on.

Thomas looks.

THOMAS
Will you introduce me?

RICHIE
Nope.

THOMAS
Is he friendly?

RICHIE
Why don't you walk over, say what
you need and let me know what his
mood is tonight?

Thomas walks over to JOEY.

JOEY, 40, a cisgender male, with a bouncer build, direct,
intimidating.

THOMAS
Hi Joey.

JOEY
Did They check your ID?

THOMAS
Yeah.

JOEY
Let me see it.

Thomas pulls out his I.D.

He shows it to Joey.

Joey takes his I.D.

Joey looks it over front and back.

He hands it back to Thomas.

JOEY (CONT'D)
What do you want?

THOMAS
I like your club. I want to perform
here.

JOEY
Do you think you are good?

THOMAS
I am exceptionally good.

JOEY
What kind of music?

THOMAS
Jazz.

JOEY
Look around, do you think these
people come here to listen to jazz?

THOMAS

You are the second person to ask me that tonight.

JOEY

And what does that tell you?

THOMAS

People are close minded when it comes to different styles of music that do not fit their norms.

JOEY

You are an overconfident bastard.

THOMAS

I get more confident when I feel challenged. Do you have a guitar here?

JOEY

Yes. It is on the stage.

THOMAS

One song.

INT. STAGE - NIGHT

Thomas has his guitar on.

He begins to play an electronic dance song.

People dance and get into what he is playing.

After his performance, customers applaud.

He sets the guitar down on the stand.

INT. BAR - NIGHT

Thomas walks back to the bar.

He walks over to Richie.

THOMAS

I do not see Joey.

RICHIE

He left.

THOMAS

He did not listen to my song.

RICHIE

He heard what he wanted to, here.

Richie hands him a business card.

Thomas takes the business card.

RICHIE (CONT'D)

He said call him.

THOMAS

Thanks.

Thomas sets two dollars on the counter in front of Richie.

Richie looks at it.

RICHIE

What is this?

THOMAS

You wanted a tip-Two dollars for
the introduction to Joey.

A GROUP of GUYS laugh and joke at a TABLE drinking.

A WAITRESS, 30's, passes by.

GUY

(Fairly drunk)

Server, another pitcher for me and
my friends, were not working
tomorrow.

Thomas looks at his watch.

He walks toward the front entrance.

Jarrold runs up to him.

JARROD

That was neat what you did on the
stage.

THOMAS

I am going to head out. It is
getting late, and I do have to work
tomorrow. I also should not be
giving money away here.

JARROD

I want to introduce you to someone.
I heard Jacob play the other night
with his band, he is here, and I
mentioned you.

THOMAS

Don't you know him?

JARROD

Not personally do you have to be
suspicious of everyone, who knows?
He might be a connection.

INT. BACKROOM - NIGHT

Depressing. Drab with dreamy lighting. Hippy furniture.

Thomas and Jarrod walk over to JACOB.

JACOB, 30, a cisgender male in his world, and from his look,
he would never be anything more than what he is, with no
trust or care for anyone else.

JARROD

Jacob? This is Thomas, the musician
I mentioned to you. I am going to
leave you two alone.

THOMAS

Or you can stay.

JARROD

No.

THOMAS

Just a little while.

JARROD

Again no, I am going to have a fun
time. That is what I came here to
do.

Jarrod leaves.

JACOB

Do you want a drink?

THOMAS

No.

JACOB

Club soda?

THOMAS
I do not want anything.

JACOB
Then why are you in front of me?
Who are you?

Thomas sits down.

THOMAS
Jarrod just introduced me to you,
Thomas.

JACOB
Oh right, what have you recorded?

THOMAS
I have not. I play in clubs.

SWEETNESS, 30, a cisgender, African American, tall female,
seductive, dressed for sex passes by Jacob.

JACOB
That is an excellent way to start.
Do you get high?

THOMAS
No.

JACOB
So, you are a boring fuck?

THOMAS
I do not have to drink or get high
to be entertaining.

JACOB
Well, you are not entertaining me
right now.

Jacob grabs a joint and lights it.

JACOB (CONT'D)
What is this music you do?

THOMAS
Jazz.

JACOB
I hate that shit. Stand up.

THOMAS
Why?

JACOB

I know someone who is trying to put a fashion magazine together. You have model looks.

THOMAS

I am not a model.

JACOB

Nobody is a model. They just stand there in front of a fucking camera and do what is asked of them. Can you do that?

THOMAS

I do not want to be a model.

JACOB

Sweetness, come over here.

She walks over.

JACOB (CONT'D)

Do you think he looks like a model?

Sweetness looks him over.

SWEETNESS

I could have sex with him.

THOMAS

Jarrold introduced me to you about maybe recording my music and you are treating me like an object!

JACOB

Recording you? I am not going to record you. Do I look like someone with a fucking studio? I play music with my band locally. Are you sure you do not want a drink or get high?

INT. NIGHT CLUB - NIGHT

Thomas walks towards the front entrance.

Jarrold approaches him.

JARROLD

So how did it go?

THOMAS

Do not help me when it comes to my music!

Thomas leaves.

Jarrold watches him go wondering what he did.

INT. KENNEDYS BEDROOM - MORNING

Thomas sleeps in his bed.

Casey cries.

Thomas opens his eyes, still tired.

THOMAS

Damn it. I forgot the formula!

He quickly jumps out of bed.

INT. DRUG STORE - MORNING

Think CVS. Walgreens. Rite Aid.

RODNEY, 18, nerdy and someone who is not overly interested in your needs is behind the counter at his register.

CUSTOMER I, 40's, an African American woman, heavysset and argumentative.

CUSTOMER I

Did my bouncy spray come up on sale?

She looks into Rodney's eyes with an unhappy look.

Thomas walks up behind her with formula.

RODNEY

That hair spray was on sale last week.

CUSTOMER I

Well, you are wrong. I look at my ads carefully, knowing bouncy spray is on sale this week.

RODNEY

I stocked them last week. This week bouncy spray is nine dollars and ninety-nine cents.

CUSTOMER I

Oh, no, young man, can I have
someone check on my bouncy?

Rodney calls for a price check over the intercom.

RODNEY

Mam. We are looking into the hair
spray crisis. Could I have you step
to the side so I can check everyone
else out?

CUSTOMER I

It is only him in line. I will do
no such thing and then wait in line
again!

THOMAS

Seriously? It is 6:30 in the
morning and all I want to do is buy
baby formula.

He gets on the intercom.

RODNEY

Can I get a backup cashier?

CUSTOMER I

You would not need a backup cashier
if you priced your bouncy spray
right!

THOMAS

And we would not need a backup
cashier if you would step to the
side.

CUSTOMER I

I was next in line, and this is
where I intend to stay!

CASHIER II, 20's, female, friendly, dressed in punk rocker
clothes steps behind her register.

CASHIER II

I can help the next customer.

THOMAS

I just wanted to buy formula.

Thomas moves to the other line.

MAN, 20, sounds overworked.

MAN (O.S.)
Bouncy spray nine dollars and
ninety-nine cents.

THOMAS
Imagine that.

RODNEY
Would you still like the hair
spray?

CUSTOMER I
Certainly not at that price I will
return it.

RODNEY
You did not buy it.

CUSTOMER I
Wait a minute.

RODNEY
Do you want the bouncy spray?

CUSTOMER I
I just remembered I bought my
bouncy last week. I hope I was not
too much of a bother.

The customer heads towards the exit.

Thomas approaches with his bag.

THOMAS
Go ahead. I would not want you to
have to wait to exit.

CUSTOMER I
Why would I wait? I was here first.

The customer leaves.

THOMAS
I only wanted to buy baby formula.

INT. RESTAURANT - NIGHT

Beautiful, lavishly decorated, with low lighting, romantic,
fresh flowers, tasteful artwork, candlelight, classical
music, linen tablecloths, and napkins.

Thomas sits across from Ashley at their table dressed
appropriately.

Other COUPLES, OLDER sit at different TABLES dressed appropriately.

THOMAS
This is nice.

ASHLEY
It has been a while since we have gone out like this.

THOMAS
It has. How was your day?

ASHLEY
Today was a good day. I did not feel like things were my fault.

THOMAS
You should never feel that way.

ASHLEY
I know.

The WAITER, 35, an Italian cisgender male is courteous and in his uniform.

The waiter comes over with TWO DINNERS and SALADS.

He sets both of their meals and salad down in front of them.

THOMAS
Thank you.

Ashley looks her steak over.

THOMAS (CONT'D)
What's wrong?

ASHLEY
I asked for well done.

WAITER
That is well done. I can have the chef cook it more if you would like.

ASHLEY
It is fine. I will eat it.

THOMAS
If you are not happy.

Ashley looks at Thomas.

THOMAS (CONT'D)
Sorry, everything looks great.

The waiter leaves.

THOMAS (CONT'D)
Did you want to go to the art
exhibit downtown this weekend?

ASHLEY
(happy)
Are you off this weekend?

THOMAS
Saturday.

ASHLEY
That sounds like fun.

THOMAS
I think Casey will like the history
exhibit when she is older.

ASHLEY
She might.

THOMAS
My mom can watch her Saturday.

ASHLEY
How about she spends time with my
parents?

THOMAS
That would be nice.

ASHLEY
Your mom is spoiling Casey.

THOMAS
She is six months old; she might be
fussy because she is going through
growth spurts.

ASHLEY
The clothes your mom buys.

THOMAS
What is wrong with the clothes?

ASHLEY
Your mom buys her more expensive
clothing.

THOMAS

Again, she is six months old, she does not know the difference between brand names.

ASHLEY

Next month we will see Sesame Street live with Casey. Those tickets are expensive.

THOMAS

I am glad my mom is in a position where she can do stuff like that because we cannot compete with our other expenses. I am happy that I could take you to a place like this tonight. I wish I could do it more.

ASHLEY

I want Casey to understand living within her means when she is older, I have had to.

She looks at Thomas.

ASHLEY (CONT'D)

You think I am being paranoid? I see your look.

THOMAS

Not at all.

ASHLEY

I am not being paranoid!

THOMAS

It is fine. Casey can spend less time with my mom.

INT. KENNEDYS LIVING ROOM - NIGHT

Ashley and Thomas enter.

Ashley walks towards her bedroom.

THOMAS

I will be in shortly. I am going to check my email, unless you want to sleep alone.

ASHLEY

We can sleep together.

Thomas walks over to his desk.

He sits down.

Thomas hits a combination of keys on his laptop.

COMPUTER SCREEN

Thomas scrolls through his email.

BACK TO SCENE

Thomas continues to look at emails.

A few seconds later. Thomas is intrigued.

Thomas grabs his cell phone.

(Beat)

THOMAS

Hi. Andy?

(Beat)

THOMAS (CONT'D)

I know its short notice; would you
be able to go to an audition with
me?

SUPER The Next Evening

INT. THEATRE - EVENING

Low-cost. Dramatic. Designed for a limited audience.

Andy and Thomas walk down the hallway.

Thomas carries Casey.

She is sleeping.

Andy carries his guitar.

THOMAS

Thanks for coming with me and
watching Casey. It would have
looked bad if I had walked in there
with her.

ANDY

Anytime.

THOMAS

I did not want to ask my mom to watch Casey again after letting her spend the night while Ashley and I went out to dinner.

ANDY

Ashley did not want to come to your audition.

THOMAS

I did not ask her.

They stop in front of a room.

ANDY

Are you ready?

THOMAS

I do not know. I have not had much time to practice.

ANDY

You will be fine.

Thomas hands Casey over to Andy.

Andy takes her.

Thomas takes his guitar.

INT. ANOTHER ROOM - EVENING

The room resembles a small theatre with seating for fifty.

RILEY, 35, a cisgender male, Caucasian. A natural leader who could influence and persuade others.

He is in jeans and a T-Shirt.

Riley sits in one of the theatre seats.

Thomas walks into the room.

Riley looks behind him noticing Thomas.

Thomas walks down the aisle.

THOMAS

Hi, are you Riley?

RILEY

I am and you are Thomas?

THOMAS

Yes.

They shake hands.

RILEY

Have you been playing long?

THOMAS

I have been playing since I was young.

RILEY

Go on.

Thomas gets on stage.

Thomas puts his guitar on.

He plays a BLUES song.

Riley interrupts him.

THOMAS

What is wrong?

RILEY

I am not looking for jazz musicians.

THOMAS

Did Sandra tell you when she heard me performing at the train station, I did jazz?

RILEY

No, in fact she mentioned little about you. She said you were good, and I might be interested.

THOMAS

This is awkward. I wish she had mentioned that to you, or you would have asked what type of music I did.

Thomas begins to pack up his guitar.

RILEY

Pop music sells and that is where the money is. Many musicians are classically trained and spend years making music they do not like to get a paycheck.

THOMAS

Are you telling me I will never be
a professional musician?

RILEY

Not if all you want to do is jazz.
Jazz is one of the least popular
music styles.

THOMAS

There is always a place for jazz
and there is a place for me. I can
be changed by what happens to me,
but I refuse to be reduced by it. I
am a jazz musician.

Thomas begins to walk towards the door.

RILEY

Thomas?

THOMAS

Yeah?

RILEY

Other countries adapt to jazz more.
Send me an audio tape, three tracks
with electronic and pop jazz on it.

INT. HELEN KENNEDY'S KITCHEN - DAY

Helen and Thomas sit at her table.

THOMAS

I am trying to help Ashley. I am.

HELEN

I know.

THOMAS

If Ashley continues to take her
pills, everything will be good.
Yes, everything will be good.

HELEN

You are not selling me. You do not
have to do this alone.

THOMAS

I do. You and dad told me I would never be able to oversee her depression if it reached a particular stage and instead of listening, she had my baby and I married her.

HELEN

You are doing the best that you can.

INT. OFFICE - DAY

Ashley sits at her desk.

She spins around in her chair.

There is a stack of folders on her desk.

THOMAS (O.S.)

But for how much longer?

INT. BREAK ROOM - DAY

Ashley takes pills and sips of water.

THOMAS (O.S.)

The doctor prescribed another pill.

INT. KENNEDYS LIVING ROOM - AFTERNOON

Ashley sits on her sofa.

She is texting.

Casey moves her fingers across the electrical outlet on the wall.

THOMAS (O.S.)

It is getting harder for her to focus.

EXT. PARK - AFTERNOON

Thomas jogs.

THOMAS (O.S.)

I have reached a point for me to be able to manage her on most days.

(MORE)

THOMAS (O.S.) (CONT'D)
I go running to relieve my own
stress.

INT. KENNEDYS LIVING ROOM - AFTERNOON

Ashley sits on her sofa.

She doodles on her coffee table with her pen.

THOMAS (O.S.)
There are days I do not know where
her mind is. There are days that
jogging does not help me, and I get
scared that I will go back to the
way I was before I met Ashley to
relieve my stress.

INT. HALLWAY - EVENING

Thomas walks towards a room.

The door is open.

There are FIVE people sitting in CHAIRS of different AGES.

THERAPIST, 30's, male, serious.

TIGHT ON THERAPIST

THERAPIST
Hi Thomas, would you like to start?

TIGHT ON THOMAS

THOMAS
My name is Thomas, and I am an
alcoholic.

INT. DINER - DAY

Thomas and Andy sit at a table.

Some CUSTOMERS of different AGES sit at the COUNTER.

THOMAS
Do you remember Riley and you
watched Casey for me?

ANDY

The audition at the theatre you went on.

THOMAS

Yes. I did what he suggested, and I made him an audiotape.

ANDY

Why? He wants to change your style of music based on what you said after the audition.

THOMAS

He might be the connection I have been looking for.

ANDY

So, you do want to do pop-jazz?

THOMAS

It is not that far of a change from doing regular jazz.

ANDY

Has nobody else contacted you?

THOMAS

I keep sending out audiotapes, but not yet.

ANDY

Maybe you should consider getting your music appreciation degree.

THOMAS

I'm not ready to give up on my music.

INT. BIGGS OFFICE - NIGHT

Thomas is at his door.

Biggs notices him.

BIGGS

What can I do for you?

He walks into his office.

THOMAS

I need to take a paid day off.

BIGGS

Fill out the form.

THOMAS

I cannot give the one-week notice required; something came up last minute.

BIGGS

You must give a one week notice unless its family related.

THOMAS

I know you can do this if you want.

BIGGS

Do not start. It has been an exceptionally long day!

THOMAS

I have been on that line shipping fucking product in this warehouse so corporate shit can sit home eat caviar, drink Champaign, watch TV, and figure out how they can screw the blue-collar worker tomorrow, so do not sit there and tell me you have had a long day!

BIGGS

What?!

THOMAS

I think I should have said that differently.

BIGGS

You should not have said it at all. The last time you walked into my office you were Rambo. If you did not have the work ethic you have. I would fire you right now, but I need you!

THOMAS

One time and I will not ask again.

BIGGS

If I, do it for you, I must do for everyone. Why are you fighting me on this?

THOMAS

I am not fighting well, a little.

BIGGS

What is so important you cannot follow protocol?

THOMAS

I found a personal email and it is for an audition.

BIGGS

Oh, you are the guy who brings his guitar to work.

THOMAS

Well, you do not have to sound so negative about it!

BIGGS

They did not send the email sooner.

THOMAS

They did I missed it.

BIGGS

My son made the soccer finals this year and I am going to miss his game tonight. We all have someplace we want to be other than here.

THOMAS

So, I must miss an opportunity?

BIGGS

Read your emails more carefully and plan your events better. In this warehouse you must follow protocol.

Thomas leaves.

INT. WAREHOUSE - NIGHT

Thomas heads towards the BREAK ROOM.

Jarrood walks past him.

JARROD

Are you going to ignore me every time you see me now because of Jacob?

INT. BREAK ROOM - NIGHT

Thomas walks in.

Jarrood follows him.

JARROD

Why are you mad? You got to perform a song at the club I took you to and meet a connection!

THOMAS

Your connection is a drug addict who knew nothing about music and wanted my clothes off; get me high and drunk. He was an asshole, and you knew this!

JARROD

To be fair. No, I did not. I only introduced you because I heard Jacob knew people. I did not know him personally I told you that!

THOMAS

The next time you want to introduce me to someone, look out for me first before you do it!

JARROD

There will not be a next time!

THOMAS

That is for the best.

Thomas' cell phone rings.

He pulls his cell phone out of his pocket.

Thomas looks at the number.

THOMAS (CONT'D)

What is it, Ashley?

(beat)

Thomas runs out of the warehouse.

INT. HOSPITAL - BABY WARD - NIGHT

Thomas runs towards the front desk.

NURSE, 60, in uniform is behind the counter.

THOMAS

(Frantic)

I am Thomas Kennedy my daughter was admitted here.

ASHLEY (O.S.)
Thomas.

INT. WAITING AREA - NIGHT

Thomas walks over to Ashley.

Ashley is high.

THOMAS
(Calmly but angry)
What happened?

ASHLEY
I, ah, fell asleep.

THOMAS
What happened to Casey?

ASHLEY
You know babies, curious.

THOMAS
How many pills have you taken?

ASHLEY
I said I fell asleep!

THOMAS
(Holding back his anger)
Why is Casey in the hospital?

ASHLEY
She was crawling around. You should see her it is funny, especially when she races around as if she must be somewhere, it is so cute.

THOMAS
You are strung out.

ASHLEY
It was an accident.

THOMAS
(Calmly and angry)
I do not know if it was an accident, you will not tell me what happened.

ASHLEY

I was going to mop the kitchen. I got tired so I put the cleaner on the floor, and I went to sit down, and I started to fall asleep when I heard the mop fall. I got up and the cleaner was tipped over and Casey was lying next to the bottle.

THOMAS

You left cleaner on the floor knowing Casey was crawling around?!

ASHLEY

The doctor said she is going to be fine; she must stay overnight for observation.

Thomas turns away devastated.

THOMAS

Where is my mom?

ASHLEY

Your mom? She is not here.

THOMAS

Your parents brought you here?

ASHLEY

I took the train silly.

Thomas turns around.

THOMAS

What?!

ASHLEY

I was careful she was still breathing.

THOMAS

Are you trying to kill Casey? She could have died on the train!

ASHLEY

Thomas, you need to calm down!

THOMAS

Do not tell me how I should feel!

ASHLEY

Everything is fine now.

Ashley tries to take his hand.

He pulls back.

THOMAS

Do not touch me! I want to see my
daughter I need to see her.

Thomas walks distraught.

INT. BABY WARD - NIGHT

Casey lays in a pediatric medical crib.

Thomas looks at her concerned.

Thomas holds Casey's hand.

EXT. PARK - NIGHT

Quiet. Relaxing.

Thomas jogs.

INT. KENNEDYS KITCHEN - NIGHT

Thomas goes to his kitchen sink.

He grabs a glass from his cupboard.

Thomas fills his glass with water.

He takes sips of water.

Ashley appears in the doorway.

ASHLEY

You have not said anything since we
left the hospital to me.

Thomas never turns to look at her.

THOMAS

I do not know what to say.

Thomas puts his empty glass in his kitchen sink.

ASHLEY

Casey is fine.

THOMAS

This time.

ASHLEY

Do not tell me I am not a good mother!

THOMAS

I love you with everything I have, and you know that. Maybe it is time to consider other treatments for you!

ASHLEY

There is nothing wrong with me!

THOMAS

Where is Casey tonight!

ASHLEY

I am going to bed.

THOMAS

No you are not.

Ashley turns around.

ASHLEY

Do not tell me what to do. You do not own me!

THOMAS

And if I keep staying with you, I will not have anything including my daughter!

INT. KENNEDYS LIVING ROOM - NIGHT

Thomas sits on his couch.

Ashley sits in her chair.

ASHLEY

Your mom could have watched Casey today!

THOMAS

If you are telling me, you have reached a place with your depression that you cannot watch Casey one day without being distracted than its time for a fulltime babysitter.

(MORE)

THOMAS (CONT'D)

Who the fuck do you think is going to pay for that? I work and I am still available for Casey!

ASHLEY

I work!

THOMAS

You work when you can. My mom is retired and has earned the right to spend her time how she pleases. Casey is our responsibility! I borrowed money from my mom to pay some bills.

ASHLEY

We do not have to borrow money!

THOMAS

It would help if you could get through a week at your job. Don't you have one damn pill that can keep you focused?!

ASHLEY

Fuck you!

THOMAS

Fuck me? You are fucking this family. I am doing everything I can for you and Casey. In addition to my work, I perform when I can!

ASHLEY

Do you mean your music? That fucking pipe dream you need to get over that shit!

THOMAS

For all your verbal abuse I have always stood by you. When we got married you wanted to be a fashion designer and you gave it up and not once did, I ever call what you wanted a pipe dream.

ASHLEY

It would be best to accept that you will never be a musician. How many rejections do you need?

THOMAS

I work a full-time job, perform,
and take care of my family in the
best way possible.

ASHLEY

And so, do I. I take my pills, but
they do not always help.

THOMAS

I know and I want to help if I can.

ASHLEY

I said I take my fucking pills!

THOMAS

I have been a good husband and a
father. I have given you everything
I have I cannot give you anymore!

ASHLEY

Have I not given you everything I
have?!

THOMAS

You are not even in the ballpark. I
am nothing more to you than a poor
young man who can never be anything
more than what I am now.

ASHLEY

You are nothing more than working-
class like the rest of us, so do
not ever think you are above that
and walk around like a boy with
talent. If you had a golden spoon,
we would not live like this!

THOMAS

I am a struggling musician; you do
not have to believe in me. All I
must do is believe in myself!

Ashley walks towards her bedroom.

She stops and turns around.

ASHLEY

I cannot live this way anymore.

THOMAS

That is the first thing we have
agreed on in a long time. I cannot
live this way either.

Thomas walks towards his door.

ASHLEY
Are you going jogging again?

THOMAS
I am going back to the hospital to
stay with Casey.

Thomas opens his door.

ASHLEY
I am a good mother.

Thomas never looks back.

THOMAS
Where is Casey tonight?

Thomas leaves.

Ashley stands there.

INT. BABY WARD - NIGHT

Casey lays in a pediatric medical crib.

Thomas sits in a chair next to her.

BEGIN FLASHBACK

INT. CHURCH - AFTERNOON

Thomas and Ashley stand at the altar.

Thomas has a tuxedo on.

Ashley wears a wedding dress.

The priest stands in front of them.

Friends and family sit in the pew dressed for the occasion.

EXT. CHURCH - AFTERNOON

Thomas and Ashley run.

Rice is thrown at them.

INT. BANQUET HALL - EVENING

Thomas and Ashley dance.

Thomas and Ashley shove cake in each other's mouths.

They laugh being silly.

INT. HOTEL SUITE - NIGHT

Thomas and Ashley engage in enthusiastic sex.

INT. HOSPITAL ROOM - AFTERNOON

Ashley is in her hospital bed holding Casey.

Thomas is with her.

They are happy to see their new baby.

FLASHBACK ENDS

INT. BABY WARD - NIGHT

Casey lays in a pediatric medical crib.

Thomas sits in a chair next to her.

SUPER A Month Later

INT. OFFICE - DAY

Professional. Organized.

Thomas and Ashley sit apart from each other on a couch.
MARRIAGE COUNSELOR, 40's, male, professional.

He sits with his back to the camera.

MARRIAGE COUNSELOR

This is our fourth session. Are things better this week?

THOMAS

Ashley?

ASHLEY

No.

MARRIAGE COUNSELOR

And you Thomas do you think things are better?

THOMAS

No.

MARRIAGE COUNSELOR

Things are often complicated when both parties are young and more complicated when a child is involved. Ashley how do you know you do not want Thomas now, but when you got married you did?

ASHLEY

I thought he was my partner.

MARRIAGE COUNSELOR

Marriage is challenging to make work even when they are your partner. Thomas Why did you marry Ashley?

THOMAS

I loved her. She was my world. She still is.

MARRIAGE COUNSELOR

Do you still love your husband?

ASHLEY

No.

MARRIAGE COUNSELOR

Marriage counseling is to help two people to try and save their marriage. Have you given thought to how your decision will affect your child if you cannot work out your differences?

ASHLEY

I am not a bad mother. You are making me out to be a villain!

MARRIAGE COUNSELOR

The question was for both of you.

THOMAS

I have never asked anything of you, but I am asking you to walk out of this office with our child and for you to tell me that you are willing to make this work and to look me in the eye and tell me you still love me. I believe you still do!

ASHLEY

I do not love you the way I once did.

MARRIAGE COUNSELOR

At this point what do you feel would be best for the both of you?

THOMAS

What we have been discussing.

MARRIAGE COUNSELOR

What has that been?

ASHLEY

It is time for us to separate. I will move back home.

THOMAS

What about Casey?

ASHLEY

I think she should stay with you for now.

THOMAS

Will you visit her?

ASHLEY

I will give her the attention I can give her.

INT. NIGHT CLUB - NIGHT

Small. Uninviting. Smoky. Depressing.

Thomas performs on stage at his piano.

People are talking and not listening to him.

A fight breaks out.

Thomas continues to perform.

EXT. BUSINESS DISTRICT - AFTERNOON

Businesses. Restaurants. Entertainment venues are crowded.

Thomas is walking down the sidewalk.

His cell phone rings.

PEOPLE pass by him CASUALLY DRESSED and in SUITS.

THOMAS

Hello.

(beat)

This is Thomas.

(beat)

Are you being serious?

(beat)

I can meet with you.

(beat)

I will see you then. Bye.

Thomas stops before disconnecting the call.

He puts his cell phone away.

Thomas smiles.

He walks again down the sidewalk.

INT. COFFEE SHOP - AFTERNOON

Thomas and Andy sit in a booth.

THOMAS

He called me.

ANDY

Who?

THOMAS

Riley.

ANDY

Who is that?

THOMAS

The audition I went to when you watched Casey.

ANDY

He called you. Do you think he called because he wants to record you?

THOMAS
What if he does?

ANDY
Then I guess you can give Casey the
life you want her to have.

INT. KENNEDYS LIVING ROOM - NIGHT

Thomas is on his couch with his miniature keyboard.

He occasionally plays with some keys.

His cell phone rings.

Thomas answers it.

THOMAS
Hello?

ASHLEY (V.O.)
Can you meet with me tomorrow?

THOMAS
Of course.

INT. RILEY'S OFFICE - DAY

Beautiful, roomy, organized, with good lighting, phone, and
technology to complete tasks.

Thomas and Riley sit at his desk.

RILEY
I know it has taken me awhile to
get back to you. I been on
vacation, if you get the chance if
you haven't visit the British
Virgin Islands it's very relaxing.
I was thinking about you when I
returned and you reminded me of
myself after college. People wanted
me to move in a different direction
but I was determined I was going to
be a music producer.

THOMAS
It sounds like you have a plan for
me.

RILEY

I want to have you perform at a club, and I want to see how the audience responds to you. If they show an interest, I can have you come into the studio and do a track.

THOMAS

I would have to find the time to make the arrangements with the band if you want to make a single.

RILEY

Would that be a problem?

THOMAS

I work a full-time job, I have a baby to support, I am recently separated, and I only have one income. I can make the single and take care of my family at the same time.

RILEY

It takes a lot of work.

THOMAS

I know I want to be a professional musician. If I did not, I would not hang my hat in drinking dens in hopes of being noticed and invest time in making audiotapes and sending them out and I would not be sitting in your office right now.

RILEY

Let us get you in the club.

EXT. PARK - AFTERNOON

Thomas and Ashley are walking.

ASHLEY

I saw Doctor Steinbeck.

THOMAS

How did it go?

ASHLEY

She wants to prescribe another pill.

THOMAS
Are you okay with that?

ASHLEY
I do not want another pill.

THOMAS
Why did you see Doctor Steinbeck
this time?

ASHLEY
I was not feeling right last week.

THOMAS
What was different?

ASHLEY
I had a mood swing at work.

THOMAS
Did you lose your job?

ASHLEY
No, but they put me on leave.

THOMAS
What now?

ASHLEY
I want to go to a treatment center.

THOMAS
How long would you have to stay?

ASHLEY
A few weeks longer I do not want to
be addicted to these pills anymore.

THOMAS
You know I will help you in any way
that I can.

ASHLEY
I know that now.

THOMAS
You should have known that in the
beginning. When do you leave?

ASHLEY
If it is okay, I am going to go
tomorrow.

THOMAS

Go, I want you to get better. That is all I have ever wanted for you.

ASHLEY

I do not think I am getting better.

THOMAS

Please do not think that I will always be by your side. You are not doing this alone. Family is one of the sweetest words anyone can say, and you and Casey are mine.

INT. KENNEDY'S KITCHEN - EVENING

Thomas is feeding Casey at his table.

She is in her highchair.

Her food falls down her bib.

THOMAS

If I ate like you, they would lock me away.

He feeds her again.

THOMAS (CONT'D)

Now that is how you eat.

Shortly after. Food hits Thomas in his face.

Casey laughs.

She looks at the empty chair at the table.

Thomas notices Casey looking at the empty chair.

He looks at the empty chair.

Thomas wipes his face off.

THOMAS (CONT'D)

You cannot talk, but I know what you are thinking. Where's mommy?

He gets up.

Thomas picks Casey up from her highchair.

He sits down with her on his lap.

THOMAS (CONT'D)

You know she loves you very much.
You give us both such joy when you
are old enough. I hope you will
understand why we parted.

He gets a Kleenex from the box on his table.

THOMAS (CONT'D)

Here let me help you.

He wipes Casey's mouth.

Thomas puts the Kleenex down on his table.

THOMAS (CONT'D)

You look comfortable and I am glad.
I wish I could sit next to your mom
that comfortable again. Do not get
me wrong I used to be able to. We
got to a point we did not want to
sit next to each other anymore.

Thomas looks at Casey.

THOMAS (CONT'D)

You do not know how to eat. You
will not need a new diaper since
most of the food missed your mouth,
look at that bib.

He takes her bib off.

INT. KENNEDYS LIVING ROOM - EVENING

Thomas carries Casey.

THOMAS

I think I should have more social
events here. It does get lonely, of
course you fill up any room with
your delightfulness.

Thomas walks over to his couch.

He sits down with Casey.

THOMAS (CONT'D)

You are getting tired.

Casey lays her head on his shoulder.

Thomas sings Casey a lullaby.

He looks at her sleeping.

THOMAS (CONT'D)

I did enjoy this talk although you were not able to say anything. I know it does not look like it now, but I will give you the life I want you to have, but for now, life is good, yes, it is, life is good.

INT. BIGGS OFFICE - EVENING

Biggs is at his desk.

He has skype open.

Biggs talks to BRAD.

BRAD, 14, male, Caucasian, a fun personality who takes the time to enjoy life and the people around him.

BIGGS

I have vacation time coming up and I thought you and I could go to the cabin.

BRAD

That would be nice. It has been a while since we went to the cabin. You do not want to take mom?

BIGGS

We were talking and we thought you and I could spend a couple of days at the cabin and then do something as a family.

BRAD

Do you remember the last time we went fishing with mom? She got excited that the fish she caught was dead that when she threw it back in the water, she stood up in the boat to see if it was swimming.

BIGGS

We almost tipped over because of the rocking. Did you want to go to the cabin? We can do something else if you wish.

BRAD

The cabin would be nice. I enjoy spending the time I do get with you.

BIGGS

I know our time seems far and between. I should make more time for you; you are not always going to be young.

BRAD

I understand, you are like grandpa.

BIGGS

Am I like my father?

BRAD

Yes, you both have said to have a dollar you have to work for a dollar.

BIGGS

Grandpa always thought giving me wonderful things was the same as spending time together. I tried not to be my father with you.

BRAD

We may not have that one-on-one time like many fathers and sons, but you are always looking out for me in other ways, and it is like you are around all the time.

EMPLOYEE, 25, male, serious.

EMPLOYEE (O.S.)

Biggs Walker you are needed on the shipping line.

BIGGS

I got paged.

BRAD

I heard.

BIGGS

You are very understanding for your age.

BRAD

You see me when you can I understand.

BIGGS
You know I do love you.

BRAD
I know and I love you too and the
time we do get together means a
lot. You got paged—Goodnight, dad.

BIGGS
Goodnight son.

Brad disconnects the call.

Biggs sits there for a moment thinking.

He gets up to go to the shipping department.

SUPER A Week Later

INT. ROOM - AFTERNOON

Ashley stares out her window.

FOOD SERVICE WORKER, 40's, female, friendly.

She walks in with a TRAY of FOOD.

FOOD SERVICE WORKER
I think the culinarian out did
himself this time. Chicken,
vegetables, apple pie for dessert.
I will leave the tray on your bed,
you eat when you are ready.

She sets the tray down on her bed.

The food service worker leaves.

Shortly after. Ashley walks over to the tray.

She stares at it.

Ashley picks the tray up.

She goes to the trash bin and dumps the food in.

INT. DOCTOR STEINBECK'S OFFICE - DAY

Professional. Organized.

Thomas sits in front of her desk.

THOMAS

What is going on with Ashley Doctor Steinbeck?

DOCTOR STEINBECK, 40, female, professional.

She sits behind her desk.

DOCTOR STEINBECK

Ashley's treatment is not going as planned.

THOMAS

Why is that?

DOCTOR STEINBECK

Ashley has a chemical imbalance, and her brain is producing less 'feel good' moments without the prescription drugs.

THOMAS

This was the reason for the prescription drugs because she has low levels of dopamine to prevent her depression.

DOCTOR STEINBECK

Ashley's anxiety is getting worse.

THOMAS

She has me and her daughter. She was happy to come here. What might be causing that?

DOCTOR STEINBECK

Her low self-esteem.

THOMAS

I have tried to help her with that and to make her feel important and when she goes home I will try harder.

DOCTOR STEINBECK

Thomas she has lost the will to live and does not want to live the way she does and has developed a mindset that it is better to die.

THOMAS

What if you cannot change her will to live?

DOCTOR STEINBECK
She will probably die in a month.

SUPER Later That Night

INT. NIGHT CLUB - NIGHT

Smokey. Uninviting.

CUSTOMERS, 30's sit at SOME of the TABLES.

Thomas performs on stage at the piano.

He is distraught.

Thomas struggles to finish his song.

GUY, 40, scoundrel, throws things at him.

Thomas continues to perform before stopping.

Thomas has reached his breaking point.

He gets up.

More things are thrown at him.

He stands there.

Thomas walks towards the guy.

Thomas approaches the guy.

He grabs him.

Thomas throws him to the ground.

He has him pinned down.

Thomas grabs a beer bottle off the table.

He raises the beer bottle.

Thomas holds himself back from hitting the guy with the bottle.

A hand grabs Thomas's wrist.

EXT. NIGHT CLUB - NIGHT

Alley. Dark. Creepy.

Riley throws Thomas out the back door.

THOMAS

Do not ever grab my wrist or touch me again!

RILEY

What happened in there!

THOMAS

I do not want to talk to you about Ashley!

RILEY

You need to talk to someone because what just happened was your wake-up call, who's Ashley!

THOMAS

My wife, I did not have a wakeup call I had another dickhead customer that I encounter almost every time I perform!

RILEY

I gave you your chance!

THOMAS

These customers at these clubs do not know I am on stage because they are too busy staring at the bottom of their glass waiting for their next drink. I want to be left alone.

RILEY

Talk to me about Ashley.

THOMAS

No. I want to be left alone.

RILEY

If it means anything I liked what you were performing before you went after that guy.

Riley walks away.

He stops to look back.

RILEY (CONT'D)

When that guy on the audiotape returns that I heard and is ready to make a single come to my studio.

THOMAS

I did not move the audience as you wanted.

RILEY

No, but you moved me, and I was the audience before the incident.

SUPER One Month Later

INT. APARTMENT HALLWAY - NIGHT

Thomas walks down the hallway to his apartment.

He begins to open his door.

A door across from him opens.

MS. MORALES, 60, a cisgender female, friendly is wearing her pajamas and a robe.

MS. MORALES

I thought I heard someone out here.

Thomas turns around.

THOMAS

Hi Ms. Morales.

MS. MORALES

Ashley came by to see you.

THOMAS

Ashley? I did not know you knew her.

MS. MORALES

She introduced herself. My door was open. She seems lovely.

THOMAS

She is lovely.

MS. MORALES

She left something for you I will be right back.

She comes back with a guitar case.

MS. MORALES (CONT'D)

I did not know you played guitar. Happy birthday.

THOMAS

It has been a while. How did you know it was my birthday?

MS. MORALES

She told me. I hope you are not one of those people that play heavy metal.

THOMAS

No jazz.

MS MORALES

You have a good night.

Thomas takes his guitar case.

THOMAS

You also have a goodnight.

INT. KENNEDYS LIVING ROOM - NIGHT

Thomas enters his apartment.

He turns his lights on.

Thomas walks over to his couch.

He sets his guitar case down on his couch.

Thomas sits next to his guitar case.

He picks his guitar case up.

Thomas puts the guitar case down on his lap.

He opens his guitar case.

A beautiful folk guitar is revealed inside.

The words "I will love you always, Ashley" are engraved in the corner of his guitar.

INT. DOOR - NIGHT

The door opens.

Thomas stands there in the hallway.

THOMAS

Hi.

INT. ASHLEY'S KITCHEN - NIGHT

Small. Clean. Inviting.

Thomas and Ashley sit at her table.

They sit across from each other.

Ashley is thin and frail.

THOMAS

How have you been?

ASHLEY

I have been good and you?

THOMAS

The same. Thank you for the guitar
it was beautiful, there not cheap.

ASHLEY

You're welcome. I had extra money
in my savings account.

THOMAS

So much for living within our
means.

ASHLEY

I want you to have something to
remember me by.

THOMAS

I already have something you and I
remember you everyday. Did you eat
today?

ASHLEY

I had soup when I got up.

THOMAS

When did you get up?

ASHLEY

I got up not long before you came
over. I get tired a lot lately. I
like the soup with the shapes,
those are good. I think Casey might
like that soup and the shapes when
she can eat soup. I been thinking a
lot about past events.

THOMAS

What has you thinking about memories?

ASHLEY

I am in my happy place when I think about them.

THOMAS

Are you not in a happy place where you are now?

ASHLEY

I am. I am just happier there.
(happy)
I miss you.

THOMAS

Casey and I both miss you when you do not come around.

ASHLEY

I will always remember Casey and you.

Thomas smiles at her.

He places his hand on hers.

THOMAS

Have I told you how beautiful you look today?

ASHLEY

Oh your just saying that to make me feel better.

THOMAS

I would never tell you something that was not true and I hope to tell you that many more times.

INT. BIGGS OFFICE - DAY

Biggs is at his desk.

Thomas knocks on his door.

THOMAS

You asked to see me.

BIGGS
You have heard there is a manager
position opening.

THOMAS
I have.

BIGGS
I want you to apply you meet the
qualifications and I want to
recommend you.

THOMAS
That is kind of you, but that would
be a salary position?

BIGGS
It would be.

THOMAS
I would, be you?

BIGGS
What do you mean?

THOMAS
I would be here all the time.

BIGGS
You would have a start time but no
guaranteed end time.

THOMAS
I do not know.

BIGGS
Think about it the money is good.

THOMAS
You missed your son's soccer
finals.

BIGGS
I see my son when I can the money
is good.

THOMAS
Money can only buy so much. I will
give thought to it was there
anything else?

BIGGS
No.

Thomas leaves.

Biggs sits there before picking up a 5x7 picture in a frame on his desk of his son and wife.

Biggs sets the picture down.

He picks up his phone.

BIGGS (CONT'D)
This is Biggs. Did that food
shipment get out on time?

INT. BEDROOM - DAY

Depressing. Gloomy.

Ashley sits on her bed thinking.

BEGIN FLASHBACK

INT. LIVINGROOM - AFTERNOON

Ashley laughs and has fun with Casey.

INT. KENNEDYS BEDROOM - NIGHT

Thomas and Ashley lay next to each other on their bed.

Thomas and Ashley hold hands.

FLASHBACK ENDS

EXT. PARK - AFTERNOON

Blue skies.

The sun is visible.

Ashley sits on a rock alone.

She stares out at the sky.

Ashley is in deep thought.

INT. KITCHEN - DAY

Ashley slams a coffee pot to the floor.

INT. FLOOR - DAY

The coffee pot shatters when it hits the floor.

BEGIN FLASHBACK**INT. KENNEDYS LIVING ROOM - DAY**

Ashley attempts to slap Thomas across his face.

Thomas grabs her wrist.

EXT. STREET - AFTERNOON

Ashley spins around happy.

INT. ROOM - EVENING

Ashley is curled up in a corner crying.

EXT. STREET - DAY

Thomas and Ashley walk around with Casey.

INT. CASEY'S ROOM - AFTERNOON

Thomas sits in a chair.

He holds Casey.

Casey sleeps.

INT. KENNEDYS KITCHEN - MORNING

Thomas feeds Casey in her highchair next to an empty chair.

FLASHBACK ENDS**INT. KENNEDYS KITCHEN - EVENING**

Thomas sits at his table.

He looks through a stack of bills.

Thomas occasionally hits numbers on his calculator.

INT. KENNEDYS BEDROOM - NIGHT

Thomas sleeps on his bed alone.

INT. KENNEDYS BEDROOM - AFTERNOON

Thomas looks out his window.

It is raining.

Thomas turns around to look at his dresser.

An 8x10 picture of Ashley. Casey and Thomas sit on top.

INT. KENNEDYS LIVING ROOM - EVENING

Thomas sits in his chair worried.

INT. KENNEDYS BEDROOM - DAY

Thomas and Ashley stand holding hands.

Thomas pulls back letting her hands go.

INT. CASEY'S BEDROOM - DAY

Ashley stands in front of Casey's crib.

Casey stands in her crib.

Casey looks at Ashley.

Ashley smiles at Casey.

Ashley touches Casey's hand.

Casey looks away.

INT. BEDROOM - DAY

Grey skies.

Ashley looks out the window depressed.

INT. KENNEDYS LIVING ROOM - DAY

Ashley stands there unhappy.

Thomas holds Casey behind her.

INT. BEDROOM - DAY

Ashley sits on her bed.

She looks at her nightstand.

There is a GLASS filled with PILLS on her NIGHTSTAND sitting in WATER.

 ASHLEY(O.S.)
 I wish I did not feel like things
 were my fault.

Ashley's hand is seen reaching for the glass.

INT. FLOOR - DAY

The glass falls to the floor shattering.

INT. WAREHOUSE - EVENING

Thomas is taping up boxes.

INT. BEDROOM - DAY

Ashley lays on her back on her bed.

Her eyes are closed.

Ashley has purple reddish spots on her skin.

She is beginning the rigor mortis stage.

Ashley lays there in peace.

INT. WAREHOUSE HALLWAY - EVENING

Thomas walks down a hallway.

He is on his cell phone.

INT. FLOOR - EVENING

Thomas's phone falls to the floor.

INT. HALLWAY - EVENING

Thomas sits on the floor breaking down.

DISSOLVE TO:

EXT. CEMETERY - DAY

Thomas and Helen are dressed in black over where Ashley will rest.

Thomas has a three-day shadow.

THOMAS

I should not be saying goodbye already.

HELEN

It was a lovely service.

THOMAS

It was.

HELEN

Ashley did love you.

THOMAS

I think she did. She wanted us to live together again. I never gave thought about it. I should have talked to her about starting over, what happened? I married her for how we got on, but after we were married, we stopped getting on.

HELEN

You could not have changed this.

THOMAS

She committed suicide I think I could have.

HELEN

She battled depression.

THOMAS

Ashley gave me a beautiful girl. A family is not a man without his wife and a child without their mother and a family is not a man and a child alone. I am not ready to be a single parent.

HELEN

Many of us are not ready, but with
the help of others we get through.

THOMAS

I know I have grown, but I am still
not a man, and a man raises a child
not a boy.

HELEN

And sometimes a boy is forced to be
a man even if that boy is not ready
to be that man.

EXT. PARK - NIGHT

Thomas jogs.

He is angry.

INT. BAR - NIGHT

Thomas sits at the bar staring at his BOURBON.

Shortly after, he sips his drink.

He is unstable.

EXT. PARKING LOT - NIGHT

THOMAS fights another GUY his age.

The other GUY is in CONTROL.

INT. TRAIN - NIGHT

Thomas sits on the train.

He stares out his window.

His face has cuts and bruises.

He is a troubled man.

Jarrood walks up to Thomas.

JARROD

Can I sit down?

Thomas never looks at him.

THOMAS
I do not own the train.

Jarrood sits across from Thomas.

THOMAS (CONT'D)
Of all the trains in this city you
are on this one? What happened
between us?

JARROD
You wanted to escape and enjoy my
carefree life, so I took you to the
club, it did not end well.

Jarrood looks out his window.

JARROD (CONT'D)
You do not write things down on
your pad anymore in the break room.

THOMAS
I have nothing to write.

Thomas looks out his window.

JARROD (O.S.)
You are boy blue.

Thomas continues to stare out his window.

THOMAS
What does that even mean?

JARROD (O.S.)
You are a boy who likes jazz. Your
boy blue and if you ever write on
your pad again, I will remember you
as boy blue.

INT. KENNEDYS BEDROOM - NIGHT

Thomas walks in.

He turns the light on.

Thomas walks over to his dresser.

He empties his pockets and places his stuff on his dresser.

There is an 8x10 picture of Ashley on his dresser.

He stares at it.

INT. FLOOR - NIGHT

The eight-by-ten picture of Ashley hits the floor shattering the glass.

EXT. OUTDOORS - MORNING

The sun is rising.

Peaceful, relaxing.

INT. KENNEDYS BEDROOM - MORNING

Thomas sleeps on his floor.

The broken picture of Ashley is off to the side.

A bottle of bourbon lays on the floor near him.

Thomas moves around slowly with a hangover.

Thomas sits up leaning against his bed.

Thomas notices Ashley's picture on the floor.

He stares at it.

Thomas sits there.

He looks out his window.

Thomas stares at his dresser.

There is an 8x10 picture of Casey sitting on his dresser.

INT. KENNEDY'S LIVING ROOM - DAY

Thomas sits with Casey on his couch with his mini keyboard on the coffee table.

He taps the keys with Casey's fingers.

He looks at Casey.

Casey looks at Thomas with a smile.

INT. RILEY'S OFFICE - AFTERNOON

Thomas walks through Riley's door.

Riley sits behind his desk.

RILEY
Are you ready?

THOMAS
Today. I play music again.

INT. THEATRE - NIGHT

Thomas stands on stage.

A piano is off to the side.

He looks around at the audience.

THOMAS
I have one last song for you, but
it is hard for me to do. I have
never done this for anyone, and I
was not sure if I wanted to do it.
Music comes from inspiration and
that inspiration comes from people
around you. My biggest inspiration
was my wife. Our marriage was
short, but our memories were long.
I see her every day in our daughter
and there is not one moment that I
did not cherish with her.

Thomas looks around at the audience.

He walks over to the piano and sits down.

Thomas holds back from playing.

THOMAS (CONT'D)
I am sorry, excuse me for a moment.

Thomas leaves the stage.

He returns with a guitar case.

He places it on top of the piano.

He opens it, revealing Ashley's guitar inside.

He hesitates before putting his guitar on.

He looks off to the side of the stage.

Ashley holds Casey.

He smiles as he looks at Ashley.

Thomas begins to play his song on his guitar.

EXT. THEATRE - NIGHT

Quiet.

Thomas walks outside with his guitar.

He stands there.

Thomas begins to walk.

He stops.

Thomas looks back.

He looks up.

EXT. BILLBOARD - NIGHT

The billboard reads LIVE IN CONCERT TONIGHT THOMAS KENNEDY.

EXT. STREET - NIGHT

Thomas stands there looking at the billboard.

Thomas holds back tears of joy.

Thomas turns around.

He begins to walk down the street carrying his guitar.

Thomas's back is to the camera.

NO MUSIC PLAYS

END CREDITS

FADE TO BLACK