And Then Okay

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And Then Okay

A Thesis

Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the requirements for the degree of Master of Fine Arts in Creative Writing (emphasis in Screenwriting)

by

Summer Dorr

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They are the sort of professors you feel privileged to have known.
FADE IN:

EXT./INT. FRONT DOOR - NIGHT (PROLOGUE)

JASPER’S MOM (38, hard-faced beauty) leaves as a lean
TEENAGED BOY, Jasper, moves toward her. When he reopens the
door, his mother turns and pushes him back, slaps him twice.

JASPER’S MOM
Don’t you try again.

TEENAGED BOY
But Mom. Mom, please.

She walks away.

JASPER’S DAD (V.O.)
You shouldn’t have let her leave.
You should have woke me up. I could have done something--

Jasper stands in the hallway, by the front door, crying.

JASPER’S DAD (50, overweight) sobs as he pushes his son hard
into a wall causing him to fall. Jasper curls himself up on
the floor, devastated.

INT. JASPER’S STUDIO - NIGHT

Sealed up boxes clutter the apartment. There is a desk with a
folded laptop and a silk-screening press by a window.

The only hint that this studio is also an apartment is the
kitchenette, bathroom with shower, and full-sized bed upon
which MAGGIE, 31, and JASPER (34, sloppy dark hair, burly,
attractive) lie half-dressed.

A sheet is over Maggie’s head.

MAGGIE
Sometimes... I pretend I’m dead.

Jasper leans and kisses Maggie’s face through the sheet.

JASPER
Well, I’m glad you’re not.... I
want you to have my children.

MAGGIE looks ahead as Jasper takes the sheet off her. She’s
so beautiful.
They would have your eyes, my eyebrows. They’ll be cute, beautiful maybe.

MAGGIE
I hope they’re ugly.

JASPER
What?

MAGGIE
It’d give them deeper character, sooner in life. They wouldn’t be loved because of their outsides. They’d get their confidence in their brain and personality.

JASPER
I love more than your beautifulness.

Jasper handles her left ring finger, where an engagement ring would go.

MAGGIE
Don’t.

Jasper puts her hand down.

MAGGIE (CONT’D)
(softer)
I ask you not to and you do anyway.

Maggie gets out of bed.

MAGGIE (CONT’D)
It puts pressure.

Maggie begins to dress into an expensive, fashionable outfit. Jasper watches her, sits up.

MAGGIE (CONT’D)
(more to herself than to him)
You don’t aspire to a career with a steady income. It’d be one thing if you actually wrote daily.

Maggie is almost fully clothed. Jasper’s heard this before.

JASPER
Maggie, please don’t discuss money when you --
MAGGIE
Have money and you don’t?

Maggie looks at the boxes, Jasper follows her gaze.

MAGGIE (CONT’D)
I don’t want you to move in.

Maggie looks around, picks up her overnight bag.

MAGGIE (CONT’D)
I am freaking out about you moving in and we pretend my uncertainty will go away.

She adjusts the strap of her bag.

JASPER
I’ve never ask for, don’t want, your financial aid.

MAGGIE
Whenever we go out I pay for dinner or the movies. I even picked up tonight’s tab at the bar.

JASPER
I don’t like going out.

MAGGIE
But you like to drink.

JASPER
Maggie. Please don’t kick.

Maggie sits on the bed.

MAGGIE
I love you, but I don’t want to any more.

Jasper pulls her towards him, he holds her. Kisses her head, her cheeks. Her mouth. They kiss intensely, Maggie tears up.

JASPER
Why do you keep breaking up with me?

MAGGIE
(to his shoulder)
This is the last time.

Jasper squeezes his eyes closed. Maggie pulls away.
INT. JASPER’S STUDIO – MORNING

Jasper wakes alone. Sad.

INT. JASPER’S BATHROOM – LATER

Jasper sits on the toilet. Gets up, FLUSHES. He washes his hands. He reaches for an electric toothbrush but that task seems too energy intensive.

He looks dejected.

Maggie reaches behind him, and acts like her arms are Jasper’s arms. She puts toothpaste on the toothbrush, rinses it. Turns on the TOOTHBRUSH and parts his lips with it. She LAUGHS.

MAGGIE
(whispering into his ear)
You are the first man I let use my toothbrush.

The toothbrush stops, Maggie is not there.

Jasper spits, puts the toothbrush down.

INT. JASPER’S STUDIO – DAY

Jasper gets dressed. Puts on a shirt that reads: “Sobriety is Fun” and jeans with one leg rolled up. Then he puts on his pink bike helmet and picks up his backpack.

He stands and looks at the empty bed.

He takes off his helmet. Puts down his backpack.

INT. JASPER’S KITCHEN – LATER

Jasper pours whiskey into a mug.

He walks to his silk-screening press and begins to lay letters and designs for and atop T-shirts.

EXT. JASPER’S STUDIO – LATER – DAY

Wearing his helmet, Jasper carries his bike down the stairs to the sidewalk.
His bike’s three baskets (two rear, one front) are partially filled, with T-shirts, thermos, and blanket.

He gets on the bike, signals into nonexistent traffic, and cycles off.

EXT. T-SHIRT STAND - LATER - DAY

Jasper pedals up to a sidewalk booth, gets off his bike. He unlocks and opens the stand’s windows.

From his bike’s baskets, he takes and arranges folded T-shirts across the booth’s counter. The shirts read: “Don’t Leave Me,” “I Feel Vomitious,” “I Pretend I’m Dead,” “Jerk Face,” and “Look Away.”

He sits inside the booth, which faces a quiet street.

He watches a PASSERBY, who carries a bag and ignores Jasper’s booth and stare until...

JASPER
You want to buy a shirt? I think I have a shirt for you.

Jasper holds up a shirt that says, “I Like Your Nose.” Passerby keeps walking.

JASPER (CONT’D)
No? You sure? It’s okay. Maybe tomorrow. I’d appreciate your consideration next time you pass. Do, please have a better day than me.

EXT. JASPER’S DAD’S HOUSE - NIGHT

Jasper hides his bicycle behind shrubbery and goes up and rings the building’s DOORBELL. Waits. Takes out a key and opens the door.

INT. JASPER’S DAD’S LIVING ROOM - CONTINUOUS

The room is dated 1980, in shades of brown and orange. Most notable are ceramic figurines, which crowd shelves and any furniture with a flat surface.

Nowhere in the house are there family photos.

Jasper walks in.
JASPER
Dad?

HALFWAY

A SHOWER runs. There’s a baritone SINGING. Jasper walks down the hall toward the sounds.

INT. JASPER’S DAD’S BATHROOM – CONTINUOUS

Jasper KNOCKS, opens the door.

JASPER
Dad.

The SINGING stops.

JASPER’S DAD (70, still overweight) opens the floral shower curtain, looks at Jasper, annoyed at the intrusion, then shuts the curtain and starts to SING once more.

Jasper sits on the toilet seat.

Then he reaches down and picks at the shag rug in front of him.

JASPER (CONT’D)
Maggie... she’s... she left again.... But she.... Should I...?
Did you know when--

The SINGING stops.

JASPER’S DAD
Jasper, for fuck sake. Do not come into an occupied bathroom uninvited.

His Dad shampoos his hair.

Jasper gets up and closes the door.

INT. JASPER’S DAD’S KITCHEN – CONTINUOUS

Jasper opens the refrigerator. He takes food off the second shelf and sets it on the counter. Begins prepping a meal.
INT. JASPER’S DAD’S KITCHEN – LATER

Jasper and his dad eat dinner. Lasagna.

JASPER’S DAD
There was a solicitation from a funeral and cremation service in the mail today. It was addressed to your mom too. I took comfort in that.

JASPER
Do you think Mom--?

Jasper’s Dad waves him off.

JASPER (CONT’D)
(changing tactics)
Dad? What’s Iris’s last name?

JASPER’S DAD
Why?

JASPER
Just wondered if she was still alive, and what her last name was.

JASPER’S DAD
I think, ah, Bigrin, I think.

Jasper’s Dad looks at him inquisitively, but drops it.

JASPER
How was your group?

JASPER’S DAD
The only woman who’s single there has this brown poodle hairdo and thinks I’m fat. I can tell because she stares at my stomach when I say, “hi,” to her. Maybe make smaller plates.

The two continue to eat.

INT. JASPER’S STUDIO – NIGHT

Jasper walks in. Slouches.

He reaches into his pocket for his phone. Calls Maggie.
MAGGIE’S VOICE MACHINE
Hello, this is Maggie, and this is
my voice machine. BEEP.

He hangs up, and then calls her again. He hangs up a second
time, once her VOICE MACHINE MESSAGE begins.

He sits on his bed. He notices Maggie’s lingerie top on the
floor. Jasper picks it up and smells it. He wraps it around
his neck as a scarf.

He takes a whiskey bottle from a box and sits at his desk. He
drinks from it, while he reads a typed page.

A MAN ON STILTS (30s, wearing a white button down shirt with
rolled up sleeves) appears in the room and climbs up on
stilts.

INT. BAR - LATER - NIGHT

Jasper walks in, wearing his backpack and looking
apprehensive and inebriated. AIDEN (40, an arrogant novelist)
waves him over.

Aiden sits next to PAUL (35, Maggie’s coworker who’s in vest
and tie, and has parted hair).

There is a pitcher of beer and three pint glasses on the
table. Aiden writes in a journal as he converses with Paul.

PAUL
Alaska. A-LAS-KA. It’s like another
country, like going abroad. An
adventure.

AIDEN
Why there?

PAUL
Work transfer.

AIDEN
How long have you been lusting
after Maggie?

PAUL
(ignoring the question)
It’d likely be to Anchorage, though
I am interested in the Juneau
prospect.

Jasper approaches.
AIDEN
Jasper.

JASPER
Hey, Aiden.

AIDEN
This is Paul. Paul might move to Alaska, so don’t get attached.

Jasper sits down.

AIDEN (CONT’D)
Get yourself a glass.

Maggie walks over.

Paul observes both Maggie and Jasper as they look at one another.

JASPER
(to Maggie)
Hi.

Maggie nods. Looks to Paul and Aiden then back to Jasper.

MAGGIE
Hi.

MAGGIE (CONT’D)

JASPER
(casually)
Yeah, we met.

MAGGIE
Oh.

AIDEN
(to Paul)
Terribly awkward. Breakups among friends.

JASPER
(to Maggie)
I’m actually on my way home. So, Paul, nice to meet you. Maggie, you are making a solid effort. Aiden.

Aiden waves.
AIDEN
Okay.

Paul stares.

JASPER
(still facing Maggie)
You’re dating? It hasn’t been a complete day.

Maggie looks to say something but decides on silence.

Jasper walks toward the entrance.

Jasper turns around. He heads back to her, while taking something out of his bag.

He stands in front of her, his arm still searching in his backpack.

He pulls out and hands Maggie her electric toothbrush, and then leaves.

INT. JASPER’S STUDIO - NIGHT

Jasper lies on his stomach, on the floor. There is a row of a cups (aluminum, mug, glass, plastic) in front of him. He rolls a die. The die says four. Jasper counts to cup number four and drinks from that cup.

He reaches to refill it, but the whiskey bottle is empty.

EXT. BANK - LATER - NIGHT

Jasper’s in front of an ATM. He’s drunk, whimpering. His balance shows: $356.34. He takes $20.

INT. JASPER’S STUDIO - LATER - NIGHT

Jasper’s curled up on the floor, staring at a wall. Whiskey bottle in sight.

He closes his eyes, as if to sleep, but instead reopens them.

JASPER
Aiden.
EXT. AIDEN’S TOWNHOUSE - DAY

Jasper walks to the door, with two coffees, and KNOCKS.

INT./EXT AIDEN’S HOME - CONTINUOUS

Aiden’s at his desktop typing. Hardcover and paperback books with his name, AIDEN BOOTH, are on the shelf in front of him.

KNOCKING has Aiden get up and answer the door.

AIDEN

Today’s a work day.

Jasper hands Aiden a coffee, sets his own down on the stoop, and digs into his backpack. Hands a paper stack to Aiden.

AIDEN (CONT’D)

You brought them with you? Jasper.

JASPER

Sure, yes, I know you’re likely writing, busy, today, but could you just scan a few pages?

Aiden hesitates then nods. The two go inside.

INT. AIDEN’S APARTMENT - DAY

Aiden begins to read Jasper’s story. Jasper stares at him as he does.

Jasper’s story is visible in the room. Although, neither Jasper or Aiden acknowledge it.

NARRATOR

There is a place, not a purgatory or a limbo, but a state of almost. A place he waited, sat at—mid-air on extended wooden limbs—until he was perceived by her.

Man on Stilts walks around, his head grazing the apartment’s ceiling. He sits mid-air, as if he’s in a chair while standing on stilts. He looks sad. A CURVACEOUS WOMAN, walks past.
NARRATOR (CONT’D)
It wasn’t because of her beauty,
which was overt, but that she saw
him, for eye-locking seconds, that
he discarded stagnancy and grew
infatuated with her curves and
vivacity.

The Man takes off his stilts and puts them in the corner of
the room. Approaches the Woman.

Both the characters smile.

Aiden turns the page. He jumps ahead to another passage.

A large aquarium with faux plants and an exterior sign that
says, “No Fish,” appears. Both the Woman and Man step into
and sit down inside it.

The water is over their heads, and they hold their breathe as
they face forward, holding hands.

NARRATOR (CONT’D)
He hadn’t known the pain that comes
with unrequited emotions. He longed
for her, held his breath for her,
while she waited for someone else
to come by.

The Man’s cheeks puff up. The Woman looks as calm and pretty.

NARRATOR (CONT’D)
Their words were muddled or
unspoken. She resented him for not
being who she once saw— a man tall
with aspirations. And he pouted and
choked in garbled expression, yet
didn’t change.

The Man opens his mouth and starts YELLING at the Woman, who
looks ahead. He starts to choke, stands, gets out of the
tank. He is distraught.

NARRATOR (CONT’D)
The tank grew murky without a
filter, and he didn’t conserve his
air.

Aiden skips to another story part.
Exhausted, damp, the Man looks under furniture for his stilts. He finds them tucked in a corner and then he climbs and stands upon them.

NARRATOR (CONT’D)
He located his crutches, which he attached to his feet. And, in his heartache, became slouchier than before.

Aiden puts the pages down, and Jasper’s story character and props disappear.

AIDEN
It’s a decent start.... Working on anything else?

Jasper shakes his head.

JASPER
There’s more there, more pages.

Jasper points to the unread pages still in Aiden’s hands.

AIDEN
You could teach again.

JASPER
I didn’t get my degrees to teach.

AIDEN
You’re a pauper.

JASPER
I think I’m depressed.

AIDEN
Self pity is pathetic.

JASPER
I know. Did Maggie say anything after I left? She left with Paul?

AIDEN
My loyalty’s to her.

Jasper nods. Aiden goes back to reading.

INT. AIDEN’S ROOM - LATER

Aiden throws his coffee cup away, into the trash.
Nearby a row of FANTASTICAL CHARACTERS stand. They are a hodgepodge that wear attire and makeup similar to carnival and circus performers, dolls and stuffed animal toys. (Like the ceramics on Jasper’s Dad’s living room shelves.)

AIDEN
There are too many characters. I’m skimming, true, but because I’m getting bored. These digressions are superfluous. There is something not good about this.

Aiden picks up a red pen and with each mark he makes to the page in his hand, a Fantastical Character becomes covered with a red mark as well.

JASPER
Ah, don’t, why so much red? Green is a better color for editing. I might have a marker in my--

Jasper rummages through his backpack.

He looks up. Most characters are marked with red lines.

AIDEN
You should shelve this for awhile if you can’t handle cuts.

JASPER
No. It needed an objective edit. But. I need to write so much more.

AIDEN
Why the sudden interest in prolificacy? You seem desperate.

JASPER
I need to get published.

AIDEN
This?

JASPER
It has potential, yeah?

AIDEN
You should teach. Quit the T-shirt stand, and don’t text me incessantly.

JASPER
But you’re my only friend.
AIDEN
What does that say about you?

JASPER
What are you saying?

AIDEN
While you were with Maggie, we were friends. But you’re not dating Maggie anymore.

Aiden hands him the pages.

AIDEN (CONT’D)
I said it was decent. Keep at it, sure.

Jasper nods.

INT. JASPER’S STUDIO – NIGHT

Jasper sits at his computer. A few beers nearby. He’s texts on his phone to Maggie. The Man on Stilts lies on Jasper’s bed. He’s on his stomach, slowly kicking his legs, which wear stilts.

INSERT PART OF TEXT TO MAGGIE:

“Is it completely over then?”

INT. JASPER’S DAD’S LIVINGROOM – NIGHT

Jasper comes in. His dad continues to watch TV.

JASPER
Hey.

He watches his Dad watch TV.

His Dad doesn’t look at him, so Jasper leaves the room.

INT. JASPER’S DAD’S KITCHEN – CONTINUOUS

Jasper looks into a cupboard. He takes down some boxed pasta. He pulls out a pot, fills it with water, puts it on the stove. Turns the stove on.

He opens the fridge, takes out some tomatoes and zucchini, and rinses the vegetables.
SOUNDS OF BROKEN CERAMICS come from the next room.

INT. JASPER’S DAD’S LIVING ROOM - CONTINUOUS

Jasper’s Dad throws his ceramic figurines around-- at the TV specifically. Jasper rushes in, protects the already broken TV.

JASPER
Dad?

Jasper’s Dad motions to the television.

JASPER’S DAD
Why the hell are all her stupid ceramic shit-fuck fuck figurines still here?

Jasper turns off the TV and starts picking up the broken figurines.

Jasper’s Dad sits back on the couch.

JASPER’S DAD (CONT’D)
Please, just box, trash or sell, or donate them.

Jasper nods and takes his handfuls of broken pieces and puts them into a garbage bin near the couch.

INT. JASPER’S T-SHIRT STAND - DAY

Jasper’s inside the booth, writing in a notebook. A few of the aforementioned figurines are now on the counter-top along with his T-shirts for sale.

The shirt Jasper wears reads: “I Showered Today.”

Jasper puts down his pencil and calls MAGGIE. Phone RINGS.

MAGGIE’S VOICE MACHINE
Hello, this is Maggie, and this is my voice machine. BEEP.

JASPER
(to her machine)
Hey, hi. So....

He hangs up.

His phone BUZZES.
“Paul asked me to move with him to Juneau, Alaska.”

Jasper looks up.

In front of Jasper, on the street, appear Paul and Maggie. They stand, posed, and wearing Carhart pants, Xtra Tuff rubber boots, Alaska Brewery hooded sweatshirts, and beaming grins.

A mural is rolled out and situated behind them by two FANTASTICAL CHARACTERS. The mural shows an Alaskan background with: snow-capped mountains, a glacier, a bear, and a Tlingit tribe designs.

Jasper picks up and starts throwing ceramic figurines at Paul. Paul and Maggie and the Fantastical Characters—pushing the mural-- run off scene.

EXT. JASPER’S DAD’S HOUSE - NIGHT

Jasper wipes his eyes. Deep breaths.

INT. JASPER’S DAD’S KITCHEN - NIGHT

Jasper’s Dad and SALLY (50s, with permed hair and bangs) are cooking dinner together. Looking romantic, lovey-dovey.

Jasper walks in, the third wheel.

JASPER’S DAD
I meant to call you, tell you not to come.

JASPER
(to Sally)
Nice to meet you.

JASPER’S DAD
Sally, this is my son, Jasper.

SALLY
Oh, so good to meet you.

Jasper’s Dad tends to the stove and Sally cuts vegetables while Jasper watches them cook and flirt.

JASPER
This your first date?
SALLY
No, no. Well, first dinner. Your father’s been taking me to lunch.
He asked me to lunch six times before finally today suggesting dinner. I told him what a good cook I was. He just smiled and smiled.
What a smile he has.

Jasper’s Dad stirs a sauce. Sally cuts another vegetable. They exchange a glance.

JASPER
Well, you two enjoy dinner.

Sally smiles and turns her attention back to the cutting board.

JASPER (CONT’D)
So, Dad, I’ll see you tomorrow night then?

His Dad turns to face him.

JASPER’S DAD
(shaking his head)
No. I think Sally and I are going to be cooking together for a foreseeable while.

Sally is all smiles by this future talk.

Jasper musters a nod that neither Sally or Jasper’s Dad turns to see.

JASPER
Good night, then.

SALLY
Nice to meet you.

JASPER’S DAD
Goodbye.

Jasper loiters by the front entrance before he leaves and closes the door.

EXT. A BROWERSVILLE’S STREET – NIGHT

Jasper’s drunk and crying, paused aside his bike and wearing his helmet. He calls someone on his cell phone.
The dialing is a challenge. He sets down his brown-bagged liquor bottle into a bike basket.

AIDEN’S VOICE RECORDING
You’ve reached Aiden, I might’ve screened you, but leave a message if it’s important. BEEP.

He texts Maggie. The texting is time-consuming.

INSERT TEXT TO MAGGIE:

“Have you already left the state?”

JASPER
She’s not going to reply.

Jasper pounds the sidewalk with his feet. Stomping, a tantrum.

He gets on his bike. Sits there.

At a loss, he Internet searches an address to “Iris Bigrin.”

INSERT INTERNET MAP

He studies the directions that appear. He looks around at nearby street signs.

EXT. ANOTHER BROWERSVILLE STREET - LATER THIS NIGHT

Jasper cycles out of town and into rural scenery.

EXT. ROAD - LATER THAT NIGHT

SERIES OF SHOTS

--A raccoon scurries alongside Jasper’s bicycle tires.

--Man on Stilts, his stilts extremely high, walks down the road at a fast pace. In the cars lane.

--Jasper drinks from the bagged liquor. Cycles with one hand.

--Jasper SINGS. He drinks. He falls off his bike.

END SERIES OF SHOTS
EXT. SIDE OF TWO-LANE HIGHWAY - MORNING

Jasper is curled up like road-kill a couple feet from the highway.

He wakes. Road-rash on face.

He surveys and remembers. Overt hangover.

He looks to his phone.

INSERT ADDRESS AND DIRECTIONS TO IRIS BIEGRIN’S

INSERT LOW BATTERY ALERT

JASPER
(to himself)
You could have been killed. You could have killed. You drunk driving shit in the middle of rural land shit. Don’t use expletives. Don’t use expletives. You’re educated and... euphemisms. You should make friends with Temperance. Shit.

Jasper surveys. Looks at his phone. Adjusts his helmet so it sits on his head properly.

He cycles away.

JASPER (CONT’D)
(yelling)
I don’t care for my life.

EXT. HIGHWAY - CONTINUOUS

Jasper bikes.

Bugs hit his face. He tastes a few.

EXT. STREET - DAY

Jasper turns onto a street lined with one-story brick homes. They all look to have unkempt, trash-littered yards, except for one situated in the middle of the row.
EXT. BRICK HOME - CONTINUOUS

This house has a huge tree in the front yard, which is perimeted with a wooden fence that’s draped in vines, like Carolina Jasmine.

Jasper checks his phone, the address.

He gets off his bike, takes off his helmet.

FRONT DOOR

Jasper KNOCKS. Rings the DOORBELL.

He looks around. A fountain runs, BIRDS CHIRP, and lawn furniture sits empty.

IRIS BIEGRIN, 80s, opens the door. She’s blond-haired, in baggy clothes, and she smiles mischievously. Her eyes deny her age.

JASPER

Hi.

IRIS

Hello to you.

JASPER

We met when I was a teenager. I didn’t even recognize your house until I saw that fountain.

IRIS

Jasper.

Jasper, relieved, near tears already.

JASPER

Yeah.

Instead of inviting him in, Iris steps out.

IRIS

How’d you find me, not your father?

JASPER

No.... The Internet.

IRIS

(looking to the heavens)

Big Brother.

(MORE)

21
I hear they have aerial photos of my house and are listening or watching us talk, putting it away in a computer file.

Jasper shrugs. Iris studies him.

IRIS (CONT'D)
You hungover? A drunk?

Jasper puffs up his cheeks and then breathes out.

JASPER
Yes.

IRIS
I’m sorry I never sent cards with money.

JASPER
Yeah?

IRIS
Why’d you come to see me?

JASPER
I missed Mom.

Iris takes a smoke from her pocket.

IRIS
Don’t smoke. I’m going to light up, but it’ll kill you. I only allow myself one a day, and only if random shit like a sole grandchild shows up at my door.

She takes a deep pull.

JASPER
You talk to her, Mom?

IRIS
I’m going to respect her wishes. No matter how distorted they are. I love her more than you. But I do care for you. Shit, I’m sorry. But I won’t say.

She elevator glances him.

IRIS (CONT’D)
Can I do anything for you?
JASPER
Water?

INT. IRIS’S HOME - CONTINUOUS

Iris puts a glass under the faucet, which she turns on.

Jasper surveys the house: doily and afghan everything. Plus expensive dolls and angel paintings everywhere. It’d all seem overcrowded if it all weren’t so tidily arranged.

Iris hands Jasper the glass.

IRIS
You’re a college professor now, right? That’s as brag-worthy as “Doctor” and “Lawyer,” these parts.

Jasper shakes his head.

JASPER
Dropped out of my PhD program.

IRIS
Why?

Jasper shrugs.

JASPER
Guess I’m still able to be a labeled “Professor” with a Master’s degree post, but I’m not currently teaching. I... I’m a writer?

IRIS
Mid-life crisis?

JASPER
Quarter-life.

IRIS
People don’t live your age times four. The bible says the longest you can go is one-twenty.

Wind chimes chime.

JASPER
(suddenly)
Can I stay here? Or, well, no, could I?
Iris is both surprised and not.

JASPER (CONT’D)
(more thought out)
It’ll be brief, really temporary. I’m working on my collection of stories and this place seems scenic, restful. I could do chores--

IRIS
I’m not an asshole. You don’t need to sell your spiel to me. I have rules here, but you’re free to freeload for a short while, sure.

She taps his hand.

EXT. STORAGE LOT - DAY

Jasper transfers his mattress, desk, printing press, and a few boxes from his rental truck into a storage unit. Most notable is his T-shirt Stand.

He tenderly pats his printing press before pulling to door down.

INT. JASPER’S DAD’S HOUSE - DAY

Jasper stands near his Dad, who’s seated and works on a puzzle.

JASPER
So things are, you and her are, she’s going to--

JASPER’S DAD
She’s moving in.

JASPER
So... Well....

JASPER’S DAD
Why the hell do you have such a challenge formulating a direct sentence?

JASPER
I just want to make sure you’re okay. I’m leaving town.
JASPER’S DAD
You are?

JASPER
But you have my number.

JASPER’S DAD
Where you going?

JASPER
I don’t want to say.

JASPER’S DAD
Why?

JASPER
You don’t share with me.

JASPER’S DAD
You piss off me, and likely others, in so many fucking ways.... For another job?

Jasper shakes his head.

JASPER
I didn’t say, “I’m moving.” I said, “I’m leaving town.”

JASPER’S DAD
Then why the hell have this conversation? Be gone for a month or whatever. Fuck. But those loan collectors better not start calling my house looking for you.

JASPER
Just thought I should explain my... my not being around.

His Dad is attentive to the puzzle as Jasper leaves.

INT. IRIS’S LIVING ROOM – DAY

Jasper and Iris do stretches. They touch their toes and then their waists and then stretch toward the ceiling, then they repeat this over and over throughout their talking.

IRIS
My sixth husband died. He was twelve years younger than me.
JASPER
Seriously?

IRIS
Why the shit would you judge me on that?

JASPER
I’m not.

IRIS
People do.

JASPER
Jerk-faces.

IRIS
I like you.

JASPER
I like you.

IRIS
You look like her.

JASPER
No, I don’t.

IRIS
Not in the facade of things. But you have stupid mannerisms, like moving your arm like you just did, or pondering things a moment longer than most would. That’s your Mom.

Iris sits, has some water.

JASPER
How’d you know that I taught college?

IRIS
Truth told. She is selfish. Has that bitch brutality in her, what she did to your Dad and you. But she was hurt, and my loyalty’s to her. She has heap of good in her too. I have dishes to wash.

Iris heads out of the room, with her water glass in tow.

JASPER
So Mom told you?
Iris continues to leave.

INT. IRIS’S GUEST ROOM – NIGHT

Jasper is in a twin-sized bed, which is in a floral, doily-draped room.

A wall picture has been taken down (it’s obvious something else had been there by a dirty frame outline on the wall), and in its place are tacked up school photos of Jasper as an elementary student.

Jasper and Iris look at them.

    JASPER
    Do I have cousins? Any other relatives?

    IRIS
    No. We have a history of having accidents only once.

Iris shuts off the light.

    IRIS (CONT’D)
    Good-night.

Iris starts shutting the door.

    JASPER
    Good-night.

INT. IRIS’S GUEST ROOM – DAY

Iris carries a card table into the room. Jasper stirs, turns over toward the wall, still asleep. She sets up the table.

Iris brings Jasper’s laptop in and puts it on the card table. She also produces an antiquated chair.

Quietly exits.

INT. IRIS’S GUEST ROOM – LATER

Jasper wakes and sees that half his room is now an office, a writer’s retreat.

He sits at his “desk.” Touched.
INT. IRIS’S KITCHEN – CONTINUOUS

Jasper opens cupboards, finds the one with mugs. Pours himself a cup of coffee and surveys around.

EXT. IRIS’S BACKYARD – LATER

Jasper, with mug in hand, sees Iris fussing with her garden. The back lawn is just as impressive as the front yard.

    JASPER
    Thank you for the office.

    IRIS
    Nothing.

Jasper watches her tend to her grounds.

    JASPER
    I think I’ll go write.

Iris then turns to face him.

    IRIS
    I’m not going to tell you what to do. Except no drunkenness here. Alcohol has all your repressed thoughts and actions come out. Lost me a couple husbands to Hard A. I saw that bottle in with your things. I’d ration that out.

Jasper, uncomfortable.

INT. IRIS’S HOME – CONTINUOUS

Jasper walks into the house.

INT. IRIS’S KITCHEN – CONTINUOUS

Jasper takes some animal crackers out of a cookie jar.

INT. IRIS’S HALLWAY – CONTINUOUS

Jasper eats the animal crackers as he walks. There are photos that he passes without stopping.
He turns around and stares at one photo of his Mom, at the age she was in the prologue scene.

He takes a picture of this wall photo with his cell phone.

INT. IRIS’S GUEST BEDROOM - CONTINUOUS

Jasper powers up his computer. A typed page appears.

The Man on Stilts also appears and sits high watching Jasper.

JASPER
(to the computer screen)
What do you want to do now?

The Man on Stilts shrugs.

Jasper opens a duffle bag, takes out a whiskey bottle. He then hides behind the closed door to take a couple swills.

INT. HALLWAY - LATER THAT NIGHT

Jasper leaves his room, tip toes and listens at a door. Hears SNORING.

Skulks toward the dining room.

INT. DINING ROOM - CONTINUOUS

Jasper leafs through papers found in desk cubbies. He finds an address book. He thinks he hears a noise, he drops to the floor, hides.

No one enters. He flips through the entire address book. Looks frustrated, starts again at the beginning of the alphabet. Until he comes to the letter “D” and sees a name, number and address scribbled.

INSERT ADDRESS BOOK:

“Susan Koet”

He stands, finds a pen and note pad, and writes down the contact information.

INT. IRIS’S GUEST ROOM - DAY

Jasper sits at the computer. The page is blank.
INT. IRIS’S GUEST ROOM - NIGHT - LATER
Jasper’s drunk.
He’s SINGING Sheryl Crow’s “First Cut Is The Deepest.”

EXT. IRIS’S GUEST ROOM - CONTINUOUS
Iris hears his off-key crooning from the hallway, isn’t pleased.

INT. IRIS’S GUEST ROOM - AS BEFORE
Jasper, with his SINGING tapering off, texts MAGGIE.

INSERT TEXT:
“Maggie, did you leave with him?”

INT. IRIS’S GUEST ROOM - CONTINUOUS
Jasper lies in bed. BIRDS are obnoxiously loud. He opens his eyes.

MONTAGE IN QUICK SNIPPETS

1.) EXT. STREET - NIGHT
Maggie and Jasper LAUGH and bird-hop race. (To bird-hop is to have legs together, arms positioned like wings, and to jump chest forward.)

2.) INT. COLLEGE CLASSROOM - DAY
Maggie and Jasper sit next to each other in desks, facing a PROFESSOR.

3.) INT. PARKING LOT - NIGHT
Maggie and Jasper climb into the bed of pickup truck and slow dance.

END MONTAGE
INT. IRIS’S LIVING ROOM - DAY

Iris and Jasper sit, facing forward, on one of the two sofas. Plates on their laps while they eat scones.

JASPER
They’re--

IRIS
Lemon ginger.

They continue eating.

JASPER
I’m having writer’s block.

Iris nods sympathetically.

IRIS
Want to pray?

Jasper can’t tell if she’s serious. Until Iris stands and goes over to the other couch and knees aside it. Jasper follows suit.

With their heads bowed, hands folded, eyes closed...

IRIS (CONT’D)
Lord Jesus, we pray that Jasper will have anointed words come to his mind and then to the page... that he won’t be a slothful, lazy drunk and that creative juices will come. Amen.

JASPER
Amen.

The two go back to eating scones on the other sofa.

IRIS
I got an idea.

HALLWAY/LIVING ROOM - CONTINUOUS

She slips on shoes and opens the door that adjoins the house to the garage. Turns on a light.
INT. GARAGE - CONTINUOUS

Iris walks over to a box. There are heaps and heaps of boxes and other unpacked things.

Jasper enters and surveys the belongings.

INT. IRIS’S DINING ROOM - NIGHT

With markers, Jasper designs posters in font and style similar to his T-shirts.

INSERT POSTERS:

“Flea-market on a front lawn!
YARD SALE TODAY ONLY
(5638 Mavern Road)"

EXT. NEIGHBORHOOD STREETS - EARLY MORNING

Jasper staples YARD SALE signs to trees and poles.

EXT. IRIS’S FRONT YARD - DAY

A large yard sale goes on.

Blankets cover the ground, and atop them, various things and furniture.

A CUSTOMER, a Maggie look alike, approaches with two vases.

CUSTOMER
Would you take fourteen dollars for both?

Jasper stares at her before he looks down at the items.

JASPER
Sure.

SERIES OF SHOTS

--Iris and Jasper haggle with CUSTOMERS that come and go.

--The For Sale items lessen.

--Iris and Jasper haggle with CUSTOMERS that come and go.
--The remaining for sale items become fewer.

END SERIES OF SHOTS

EXT. IRIS’S FRONT YARD - NIGHT
Later, the sky darkens, the yard is packed up.

INT. IRIS’S KITCHEN - NIGHT
Iris and Jasper count the profits.

 IRIS
 Whew. Four hundred and eighty one dollars.

 JASPER
 The yard sale signs were bold and placed at eye level--

 IRIS
 BFD. It was my treasured junk that lured all those passersby, not your poster-boards.

She smirks at Jasper as she puts the money into an envelope. She puts the coins into a gallon milk container.

 IRIS (CONT’D)
 It’s been wonderful, you here these few days.

She hands him the envelope. He doesn’t reach out for it, so she puts it in his hand.

 IRIS (CONT’D)
 This money will help get you along. Respites are temporary. It was nice having you visit.

He furrows his brow, but he gets her point.

EXT. IRIS’S HOUSE - DAY
Jasper wears his helmet, a stuffed backpack, and sits on his ridiculously overstocked bike. Iris hugs him back.

 JASPER
 Well, goodbye. Thank you.
IRIS
Jesus really didn’t get started,
his career and all, ’til thirty.
So, don’t think you’re a fuck up.
Just know you got to get doing
something more.

Iris waves and then turns back toward her yard, bends and
plucks a weed.

EXT. ROAD - DAY
Jasper pedals along. Talks on his phone.

JASPER
You told me, when you began your
push-pulling, kicking, emotional-
intimacy-problem evincing, that I
needed to not let you go. You broke
up with me five times. FIVE TIMES.
And I proved a constant. I proved I
wanted you. You, Maggie.... You
like Paul because he’s ... because
you aren’t vulnerable with him yet.
And Alaska? Alaska? Seriously?
Seriously.

Jasper’s looks over. He sees Maggie across the road, all
bundled up in winter attire, biking in the opposite
direction. Her bicycle waves an Alaskan flag.

He hangs up his cell phone.

JASPER (CONT’D)
(loudly, toward her)
So you did leave?

Maggie doesn’t acknowledge him as she cycles past.

Jasper turns his head and bike around to follow her, but
she’s gone.

EXT. ROAD - DAY - LATER
Jasper pedals and hears AUGUST SINGING. Looks ahead, to his
right.
EXT. DINER - CONTINUOUS

AUGUST (25, enigmatic, overtly pregnant), sits on a bench playing a guitar, SINGING. She wears a dress with a Bill-Cosby-type sweater.

Jasper cycles up from the road. He props his overstocked bike against the building. Jasper and August observe one another. August stops singing.

AUGUST
I’m not fat, just moderately pregnant.

Jasper smiles.

JASPER
I like your voice.

AUGUST
Not many people our age that eat here. You a drifter?

JASPER
I’m Jasper.

AUGUST
August. Fred’s the manager, also the father of my unborn, he’s looking for a server. If you took the job, I’d get to stay in the kitchen. I prefer to cook. I make a new meal every other Tuesday, it’s catching on. I think more people come in every other Tuesday now, curious. Last week I made a vegan meatloaf, no one knew. It’d be nice to have you around as a friend.

INT. DINER - DAY

Jasper walks in. The place has a few PATRONS. August enters and points to Jasper, once FRED looks over.

Fred (50s, gruff man, with friendly hints) elevator glances Jasper.

FRED
You here for the job?

Jasper looks around.
FRED (CONT’D)
It’s a fill-in position, but you’ll be needed this first week, for at least forty-plus hours. Minimum wage plus tips. Once Lindsey returns, if you worked out all right, you can be on-call for all the servers. You also get one meal a day, an under $10 dollar meal, comped.

Jasper ponders.

JASPER
Okay.

JASPER (V.O.) (CONT’D)
Why would you take this job?

FRED
You have experience, right?

AUGUST
Oh, Freddie, who doesn’t have experience carryin’ food on plates and appeasing complainers and hungry people?

Jasper smiles, uncertain.

INT./EXT. ROY’S HOUSE - NIGHT
August and Jasper stand outside a house. ROY (80, long braided hair, questionably senile) opens the door.

AUGUST
Roy!

August hugs him, as he stares at Jasper.

JASPER
Hello, Sir.

AUGUST
He needs a temporary home. He’s passing through and working for Lindsey. I thought: your travel trailer. That’d be convenient.

Roy squints. Intense look at Jasper.
INT./EXT. ROY’S BACKYARD – TRAVEL TRAILER – NIGHT

Roy, Jasper and August walk to an old immobile trailer that’s in the driveway, which is across the street from the Diner.

Roy opens the trailer’s door, the three of them enter.

AUGUST
It’d be so romantic to live here.
Don’t ya think?

Jasper notices how the place is a fly repository, but there is character to the place.

ROY
Two hundred a month. There’s a toilet and shower at the diner.

August is giddy. Jasper optimistic. Roy indifferent.

INT. TRAVEL TRAILER – NIGHT

Jasper, stripped down to his underwear, attempts to sleep on the narrow mattress. He gets up, wipes off the small table, and unfolds his laptop.

INT. DINER – DAY/NIGHT

SERIES OF SHOTS

--Orders up, Jasper, wearing an apron, picks up the plates and heads toward a table.

--Jasper makes coffee.

--Jasper takes an order for a FAMILY scanning menus.

--Jasper brings Roy a bowl of soup.

--Brings water and silverware to a table. Two other SERVERS work. Most tables are full.

--August LAUGHS at Jasper as she puts a plate on the counter and rings a BELL.

--Jasper wipes the bar counter. Through the windows, he watches August play her guitar outside on a bench.
--Jasper pours coffee for a PATRON who eats. Quiet night there.

END SERIES OF SHOTS

INT. DINER - DAY

In a few booths, Jasper’s Fantastical Characters sit, as if frozen, behind their food.

Jasper leans over as Roy lifts his head from a notebook.

The elderly man nods.

ROY

Good stuff.

Jasper takes and closes the notebook. Fantastical Characters leave.

JASPER

Yeah? I appreciate that.

Jasper’s phone BUZZES. It’s a text from Maggie.

JASPER (CONT’D)

Excuse me, Roy.

Roy slurps soup.

INSERT MAGGIE’S TEXT:

“No, I haven’t left yet. Had to give my job notice, and will have to pack.”

Jasper texts a reply.

INSERT TEXT:

“I’m writing again.”

But instead of clicking send, Jasper hesitates.

INT. MAGGIE’S APARTMENT - DAY - (FANTASY)

The home is expensive. Paul helps Maggie pack. They tape and fill boxes.
MAGGIE
(to camera)
I haven’t broken up with him once.

INT. DINER – AS BEFORE

Jasper looks back down at his text. He clicks send.
August, through the kitchen-to-behind-the-bar window, waves him over.

AUGUST
What was that you showed Roy in the notebook?

JASPER
It’s an outline of a collection of stories that I’m working on.

AUGUST
Can I read it?

JASPER
The outline?

AUGUST
No, your book so far.

INT. TRAVEL TRAILER – NIGHT

August sits in front of his laptop. Jasper watches her. Fantastical Characters are stuffed into the trailer like sardines in a can. They struggle to breathe.

August folds down the laptop, smiles, and the Characters go away.

JASPER
Did you like...[it]?

AUGUST
Are you heartbroken?

JASPER
Why do you wonder that?

AUGUST
They’re sorta sad stories. The characters. Nearly drowned, suffocated, suicidal, or lost....
JASPER
There are some points of levity, though.

August nods.

AUGUST
But, still, you should finish it before you leave town. Though I think you should stay.

JASPER
You like me.

AUGUST
People need deadlines. I give myself projects and due dates every day.

JASPER
I’m more of a writer when inspired.

AUGUST
Hmmmm.

JASPER
What?

AUGUST
What’s with the stilts? Do they represent somethin’?

JASPER
Suppose they subtly tell how he aspires for something he feels is out of his reach or how he’s discontented with himself?

AUGUST
Hmmmm....

JASPER
What?

AUGUST
What are you thinking this instant? Give me a stream-of-consciousness train of thought. GO.

JASPER
I’m... I think you’re attractive, and... I’m confused by this game.

(MORE)
JASPER (CONT'D)
I need to do laundry... and don’t
want to do it by hand.

August nods, stands, then touches his shoulder.

AUGUST
I bet Roy would let you use his
washer/dryer for a few dollars. I
gotta go. Don’t want to keep a
writer procrastinatin’.

She waves as she closes the door behind her. Jasper waves back.

INT. DINER / EXT. TRAVEL TRAILER (BACK AND FORTH BETWEEN) - CONTINUOUS

Fred eats a meal in front of paperwork and looks out a window to see August leaving Jasper’s place and walking toward the diner.

INT. TRAVEL TRAILER - DAY

Jasper sleeps with his mouth open.

He stirs, wakes, closes his mouth, is disgusted. Sprints up and spits a dead fly into the sink.

INT. DINER - KITCHEN - DAY

Rice cooks.

Jasper enters, puts on an apron and approaches August as she mashes an avocado with a fork.

AUGUST
I once gave myself the project of
making an LP in two weeks. I was
strummin’ and comisin’ and drivin’
Fred batty with my voice that got
all raspy, scratchy.

August then imitates what her voice sounded like, by SINGING a song lyric.

JASPER
Can I hear it, the album?

AUGUST
Maybe you’re an unripe avocado?
....(looks to him)...
(MORE)
I think I’m going to be that person who draws parallels in food metaphor.

JASPER
I’d discourage that.

They smirk.

AUGUST
Wanna take a tour of the town tonight? Get you attached to the place?

Jasper looks at her neck and shoulder.

EXT. TOWN, NAMED BRISTLE - EARLY EVENING

August and Jasper walk on a sidewalk. The town, not including residential homes, constitutes two blocks worth of buildings facing each other. Liquor store, library, grocery store, gas station, laundromat, town office building.

JASPER
What’s the population?

AUGUST
Maybe a thousand.

JASPER
A thousand?

AUGUST
Well, Browersville is the largest place an hour or so off, with maybe twenty thousand, and there’s not many houses here to live. Where I went to school is a few miles that way. (She points in some direction.)

JASPER
I’m from Browersville.

AUGUST
You are? Well, we’ve had years to meet. I’m glad to meet you now. I’ve lived here all my life except when I went to community college in Browersville.

(MORE)
AUGUST (CONT'D)
I had to leave here 'cause my mom got busted for her drawer full of pot and I couldn’t afford rent so I thought I needed an education and had a scholarship there. Oh, she’s out of jail now, but by the time I came back to town I felt I needed my own place. I had one too, wanna see it, a nice apartment not far from this street, but when I got pregnant, Fred thought I should move in with him, so I could save money.

EXT. AUGUST’S OLD APARTMENT - LATER

August and Jasper stand outside a two-story home. It is an sturdy, peeled-paint house.

August points to a second-story window.

AUGUST
That one was mine. It had a living room full of plants that I’d grown from clippings and seeds.

JASPER
Why’d you move back here? And not go to culinary school or something?

AUGUST
Not that ambitious, I suppose. Or I didn’t want to take out student loans, be in debt.

Jasper goes inside the house and up the stairs. August follows suit.

INT. AUGUST’S OLD APARTMENT BUILDING’S HALLWAY - CONTINUOUS

Jasper KNOCKS on the second-floor apartment’s door.

AUGUST
What are you doin’?

JASPER
Aren’t you curious who has your old home?

SARAH (late 40s, wears a Christmas Tree sweater), answers the door carrying a mug of cocoa. She doesn’t say anything, she waits for August or Jasper to introduce themselves.
AUGUST
Hi. I used to live here. We were just wonderin’ how the home was treatin’ you. Please don’t find us too weird. I’m August, this is Jasper.

JASPER
Hi.

Finding them harmless, with their sheepish grins, Sarah opens the door for them to enter.

The room plays Christmas music and there is a fake Christmas tree in the corner. Other Christmas ornaments are sprinkled about.

SARAH
Would you like some cocoa?

JASPER
Yes.

Sarah puts a kettle on a burner and turns on the stove. Stays standing by the stove.

SARAH
My name is Sarah. The grand-kids like it to be Christmas when they visit me. And, well, I don’t really feel a need to explain myself.

AUGUST
It’s nice.

Jasper nods.

The KETTLE WHISTLES. Sarah turns off the stove, and scoops cocoa mix into two cups. She picks up the kettle, but then sets it back down.

She looks at August and Jasper.

SARAH
You are here, judging me and my things, being polite and I only like family to be here.

JASPER
Sarah, I’m so sorry we came here unexpectedly. But I, we, think you and your home are lovely.
Sarah turns away, pauses and then pours kettle water into their cups.

EXT. AUGUST AND FRED’S HOUSE - LATER - NIGHT
A double-wide with a front yard garden.
Jasper stands on the sidewalk with August.

  JASPER
  Good-night.

  AUGUST
  Wait.

August sprints into the home. Soon she sprints back out. August hands him a CD.

  AUGUST (CONT’D)
  That’s me. That’s my LP. So, okay.
  Good night now, for real. See ya.

She turns.

INT. TRAVEL TRAILER - NIGHT
Jasper puts August’s CD into his computer. A typed page is up on the screen. Man On Stilts sits, arms folded at the table across from Jasper.

INT. GROCERY STORE - DAY
Jasper’s checking out. He’s buying orange juice, a notebook, ice, fly swatter, two cans of silly string, poster board and markers.

EXT. LIQUOR STORE - LATER
Jasper leaves with paper-bagged bottle, and gets on his bicycle and pedals away.

INT. TRAVEL TRAILER - DAY - LATER
Jasper surveys the trailer. Sits, watches a fly. His laptop is folded down. He drinks whiskey.

His CELL PHONE BUZZES.
"You’re not in town? You moved?"

Jasper stares at the phone, not wanting to touch it. Almost afraid of it. He pushes it away from himself with a fly swatter.

He takes a whiskey gulp. Stares at the phone.

He picks up the phone and calls her. After THREE RINGS, she answers.

MAGGIE
Jasper, hey.

JASPER
You answered.

INT. OFFICE - ADVERTISING AGENCY - DAY

Maggie sits in a dress suit behind a desk. She’s working, that is, writing something in a file.

Her desk sign reads: MAGGIE AISEN, ACCOUNT EXECUTIVE.

Paul is in sight, working at a desk of his own. She looks at him while she’s on her cell phone.

MAGGIE
Now’s not a good time, I’m at work.

JASPER (O.C.)
It’s just you just texted and so I...

Paul makes a kiss face toward Maggie.

MAGGIE
I just wondered if you were all right?

JASPER (O.C.)
You don’t like being cold. You say your hands hurt like an arthritic in cold temperatures, and so, besides my disapproval, you should factor your bones into this move.
MAGGIE
I’m glad you’re writing, that’s so good. Please, though, don’t call.

INT. DINNER - DAY

Jasper heads into SHOWER room door. He looks hungover.
Jasper, clean and changed, leaves.

INT. TRAVEL TRAILER - NIGHT

Jasper types, whiskey in sight. Man on Stilts sighs.

INT. TRAVEL TRAILER - DAY

Jasper’s designing posters in similar fashion to when he made his T-shirts and his Iris’s yard sale signs. THREE FANTASTICAL CHARACTERS draw along with him.

The posters advertise: “August Tuesdays and Music at The Diner.”

INT. DINNER - KITCHEN - NIGHT

Jasper, working, approaches August at the kitchen’s window, as she cooks.

JASPER

I have arty somethings to show you.
Would you want to see it tonight?

He smiles. She nods.

INT. TRAVEL TRAILER - NIGHT

Jasper presents the Diner’s Tuesday fliers that he’s made.

AUGUST

Oh, they’re fun. Beautiful. Fred would have to approve makin’ Tuesday such an event, but gosh, this was awfully nice, Jasper, Thank you. ... What music do you mean?
JASPER
Your LP will play overhead, while the customers eat. And, once you’re up for it, you can perform live.

August sets the signs down on the table and takes a seat.

AUGUST
Nice of you to make these fliers.

JASPER
Would you like a drink?

Jasper pours himself a whiskey. Then opens the mini-fridge.

JASPER (CONT’D)
I have orange juice?

AUGUST
Sure.

Jasper pours the juice into a cup and hands it to her, and then takes a seat at the table.

JASPER
How did you and Fred...?

EXT. DINER - NIGHT

Fred starts to walk to his car but instead keeps walking across the street.

INT. TRAVEL TRAILER - AS BEFORE

AUGUST
I’m not an age-ist. I wasn’t employed yet at the diner when we... Fred called it off when I applied to work there.

JASPER
So you two aren’t dating?

AUGUST
He dates. I don’t think he wants me to know, but I’m pretty sure.

August notices her cup is empty. She stands and puts it in the sink.
August turns back around, Jasper abruptly stands. The two are inches apart. He kisses her.

EXT. TRAVEL TRAILER - CONTINUOUS

Fred spies into Jasper’s trailer window. He sees Jasper and August kissing.

Fred walks back toward the Diner. He’s crossing the street.

INT. TRAVEL TRAILER - CONTINUOUS

August pulls away. Jasper questions her with his look.

AUGUST
We’re supposed to be friends, Jasper.

Fred opens the door.

FRED
... (to August)
What are you doing?

AUGUST
We kissed.

JASPER
(to August)
I like you.

AUGUST
Friends, Jasper.

August leaves.

FRED
(to Jasper)
You’re--. She’s pregnant with--. You’re no longer an employee at my diner.

Fred walks off. Trailer door sways.

INT. TRAVEL TRAILER - DAY

August enters. Jasper’s in bed, sleep-eyed.

AUGUST
Heya.
Jasper
I’m sorry.

August
Fred won’t take back his firin’ you.

He sits up, looks for and puts on his shirt.

Jasper
I thought you said you two weren’t a couple.

August
He’s protective is all. He says I have naivete when it comes to men.

He stands and gets into his pants. He hands her the posters he made.

Jasper
I’m going to leave, I think.

August
Town?

Jasper packs up the few things about.

August (cont’d)
Now? This soon? We could maybe search around here for another job?

August watches him, folds his bedding.

August (cont’d)
Will you write to me?

Jasper wants her to protest his departure.

Jasper
You want me to?

She pulls out a receipt pad and writes down her address.

Insert receipt pad

She hands the note to him.

August
Write me okay? I gotta go to work, I’m coverin’ your shift. I’ll miss you.
EXT. ROAD - DAY
Jasper cycles along on his overstocked bike.

EXT. ROAD - LATER
Jasper, standing beside his bike, hitchhikes.

EXT. ROAD - LATER
Jasper, biking, hitchhikes at vehicles that pass. After a few cars, a truck pulls over.

INT. TRUCK - DRIVING - LATER
DRIVER (40s, scruffy man) sits next to Jasper, imitating him.

    DRIVER
    (laughing)
    Your thumb waving on your cycle-machine.

EXT. PICKUP TRUCK/ GAS STATION - EARLY EVENING
Jasper takes his bike from the bed of the pickup.

    JASPER
    Thanks.

Driver waves as he stands by a gas pump.

INT. GAS STATION - LATER
Jasper checks his ATM balance: $486.92.

EXT. GAS STATION - LOT - LATER
Jasper sits at a picnic table, eats store-bought food, and watches the PASSERSBY, around their cars. He writes in his notebook.

The Teenaged Man on Stilts walks, straight postured, and can’t stay still.
EXT. ROAD - DAY

Jasper pedals and calls SUSAN KOET. The phone RINGS.

SUSAN
Hello.

JASPER
Susan?

SUSAN
Yes.

JASPER
Sorry, I’m on the road and I shouldn’t have called while I’m steering, so I’ll call back later.

SUSAN
Who is this? ... Jasper?

JASPER
How could you know?

SUSAN
How did you get my number? ... How could you get this number? ... I’m not your mother anymore, do you understand?

JASPER
No, I don’t. Parents aren’t supposed to leave. There’s some clause, like with God, that you’re supposed to love me and stay a part of my life.

SUSAN
Do you know where I am?

JASPER
I have an address in Trevor.

SUSAN
I’m not there anymore.

JASPER
I just want to have coffee or something.

SUSAN
Please don’t call again.
She hangs up.

Jasper’s eyes water.

EXT. STREET - TREVOR - NIGHT - LATER

Jasper slowly cycles, taking in the suburban town.

EXT./INT. A ONE-STAR MOTEL LOBBY - NIGHT

Jasper takes a room key.

INT. A ONE-STAR MOTEL ROOM - NIGHT

Jasper’s bike leans against a wall. He takes off his shirt and pants. As he pulls back the covers, he sees a dried bloody fingernail. He flicks it to the floor, disgusted.

He lies there in bed.

He tosses and turns, his pillow is lumpy.

INT. A ONE-STAR MOTEL ROOM - BATHROOM - LATER - NIGHT

Jasper FLUSHES Susan Koet’s contact information down the toilet.

INT. ONE STAR MOTEL ROOM - CONTINUOUS

Jasper walks to his backpack, takes out his notebook, and his cell phone. He is about to delete Susan’s information from it, but doesn’t.

He gets into his bed. He talks into a pillow.

    JASPER
    I want Maggie. For the times she was vulnerable.

INT. JASPER’S STUDIO - DAY

Maggie crying hysterically and hitting Jasper’s chest before sobbing into it, collapsing.
INT. A ONE-STAR MOTEL ROOM - AS BEFORE

JASPER
For the holidays she didn’t forget.

INT. MAGGIE’S HOUSE - DAY

Maggie presents Jasper with a wedding cake, with candles atop it.

MAGGIE
On sale. Three tiers. Happy birthday!

INT. A ONE-STAR MOTEL ROOM - AS BEFORE

Jasper looks at TWO FANTASTICAL CHARACTERS who point to a chalkboard.

One points to:

“How Many People There Are In the World = Billions”

Then the other points to:

“Maggie as the Only ‘One’ for Jasper = probable.”

INT. JASPER’S STUDIO - NIGHT - (FLASHBACK [TO THEIR FIRST SCENE TOGETHER])

Jasper and Maggie lie next to one another.

MAGGIE
Are you going to write tomorrow, this week?

Jasper shrugs.

JASPER
I might.

Maggie looks disappointed at his response. Pulls the blanket over her head.

MAGGIE
Sometimes...
INT. A ONE-STAR MOTEL ROOM – AS BEFORE

Jasper’s remembering.

MAGGIE (V.O.)
... I pretend I’m dead.

Jasper takes his laptop out.

EXT. HOUSE – TREVOR – DAY

Jasper pulls up to a one-story home. With pruned shrubbery and a basketball hoop in the driveway.

MR. FOSTER (60, sturdy and intimidating man) answers the door.

MR. FOSTER
Hello.

JASPER
Hi. Is Susan Koet here?

MR. FOSTER
This here is The Foster’s. Sure you have an address right? Are you lost? It’s seven A.M., son.

Jasper peers behind the man, peering in.

JASPER
Can I come in? Use your rest room? I’ve been biking for miles, and, could I?

MR. FOSTER
Uh, huh.

INT. HOUSE – CONTINUOUS

Jasper enters, follows Mr. Foster. Jasper snoops by tarrying at framed photos and a letter’s envelope on a counter.

Mr. Foster points to the bathroom.

INT. BATHROOM – CONTINUOUS

Jasper locks the door. He opens the medicine cabinet and reads the names on the pill containers. No Susan Koet.
Jasper, disappointed, unzips his pants, lifts the seat.

EXT. MR. FOSTER’S HOME - DAY - LATER

Mr. Foster follows Jasper out. Jasper, instead of proceeding down the stairs, turns.

JASPER
Tell her, it’s okay.

MR. FOSTER
Who? ... A Susan Koet doesn’t live here.

JASPER
Do you know a Susan? Have you ever known one?

MR. FOSTER
Well, I... Well, I dated one a few years back, but she didn’t exactly live with me. Susan Stanson.

JASPER
That’s her maiden name. She was my... Do you know where she went?

MR. FOSTER
People aren’t always friends after things end. I’m not sending some, somebody, I don’t know after her.

JASPER
She’s my mom.

MR. FOSTER
Huh. Is she. She is? Well, she took a promotion. At, uh, FinSmith.

JASPER
Finsmith?

MR. FOSTER
Uh, huh. A publishing house. She’s an editor there or was.

JASPER
Really? She’s a book editor?
MR. FOSTER
A workaholic. A bitch. Sorry, she’s your mother, supposedly, but, well, she was. Verbally mean. Maybe she’s changed, though. She’d drop these big words and condescending phrases and she’d just hurt you, you know? And then she’d sometimes apologize.

JASPER
Was she happy sometimes?

MR. FOSTER
I loved her. She, ha, ah, she didn’t like that. Anyhow. Take care, son.

Mr. Foster goes into his house.

Jasper gets on his bicycle and signals into non-existent traffic.

EXT. ROAD - DAY
Jasper cycles, hitchhiking as he does so.

INT. TRUCK - NIGHT
Jasper sleeps in the passenger seat. His head against the door’s window. FEMALE DRIVER, 60s, HUMS and periodically SINGS some of the words of a song that plays on the RADIO.

EXT. BROWSERVILLE - DAY
Jasper returns, cycling in.

EXT./INT. A COPY SHOP - DAY
Jasper hands a USB to a CLERK (20, who wears a fluorescent yellow ball cap).

JASPER
Two copies of the file labeled, “Novel halfway.”

CLERK
Sure.
Jasper notices a twirling stand of homemade postcards, he smirks. He takes two that read “Browersville says, ‘Maybe visit?’” The corner has initials J.K.

The Clerk opens the file and clicks print. He then takes up a couple pages and reads.

Outside in the street Fantastical Characters try to resuscitate Man on Stilts, whose legs are misshapen: Two perform CPR on him. While two others rearrange his legs to normal. Another sadly picks up the broken stilts.

Man on Stilts looks dead.

NARRATOR
How does one die? He mused in his unconscious. From a fall? From a duel? From unhealthy food? Is it a choice? Did he allow this? He couldn’t see the friends around his bruised scratched face and crooked legs. They who didn’t complain that the gravel made their knees uncomfortable or that his being nearly-dead made them queasy.

A Fantastical Character outlines the Man on Stilts body in chalk.

Jasper brings up the postcards to the counter. The Clerk puts the pages down. The Characters outside disappear.

EXT. COPY SHOP - LATER

Jasper leaves with two clipped paper stacks, which he puts in his backpack and gets onto his bicycle.

Signals into nonexistent traffic.

INT. ADVERTISING OFFICE - DAY

Maggie and Paul are both at their work spaces. Jasper walks in and puts a stack of fastened pages on her desk.

JASPER
It’s my book. It’s at its half-way point.

MAGGIE
Really? Jasper, that’s great. Why are you....
She eyes Paul, who walks over. Jasper ignores Paul’s approach and speech, keeps his eyes on Maggie.

PAUL
Hey, Jasper. You should leave.

Jasper leans down and kisses Maggie, with his hands on her face, head. She kisses back until she doesn’t.

Paul knocks Jasper back with a shove. Paul presses Jasper against a wall. Jasper pushes Paul back with equal force. They’re almost dancing.

A few COWORKERS watch. As Jasper talks, Paul focuses his energy on shoving.

JASPER
You said, forever....

INT. JASPER’S APARTMENT – DAY
Maggie and Jasper cuddle on the bed. She faces him.

JASPER (V.O.)
We didn’t exchange rings but you said, “forever.” And I believed you.

Her lips say, “forever.”

INT. ADVERTISING OFFICE – AS BEFORE

JASPER
... I can’t believe you work with him. Have been working with him.

Jasper feels foolish, holding Paul. He drops his arms and then Paul lets go too.

Maggie looks to Jasper’s back as he leaves, while Paul watches her.

EXT. JASPER’S DAD’S HOUSE – DAY
Jasper rings the DOORBELL. Sally answers.

JASPER
Hi.
INT. JASPER’S DAD’S KITCHEN - LATER

Jasper’s Dad enters and puts some of Jasper’s mail in front of him.

JASPER’S DAD
Your mail is not my responsibility. There’re bills there. I don’t want them calling me if you don’t pay.

JASPER
Sorry, I should have told you I’d listed here as a forwarding address. I just didn’t have a fixed place yet, and--

JASPER’S DAD
I don’t care.

JASPER
Dad, do you hate... Why... Why are you still angry at me? I didn’t want Mom to go either.

JASPER’S DAD
Keep your mouth quiet.

Jasper stands. Puts a postcard with it addressed to himself in front of his father.

JASPER
My address is on the card. I know you don’t like the phone.

Jasper leaves.

EXT. AIDEN’S TOWN HOUSE - DAY

Aiden opens the door to find Jasper standing with two coffees and his manuscript under his arm.

AIDEN
Jasper.

JASPER
I was in town. I thought, while I’m on my masochism streak, that I’d ask you to look at some more pages. I really think it’s better.
AIDEN
You leaving again?

Jasper nods.

Aiden takes the offered coffee. Sits down on the stoop.

EXT. AIDEN’S TOWN HOUSE - LATER

Aiden puts the pages down.

AIDEN
Huh. Well, it’s not something to be embarrassed about. You can go ahead and e-mail me a draft when it’s finished.

JASPER
Really? Aiden, thanks. Think you might mention it to your agent or--

AIDEN
Jasper. Maybe.

Aiden hands his empty coffee cup to Jasper and enters his house.

EXT. ROAD - NIGHT

Jasper drives a rental truck.

EXT. ROY’S HOUSE - NIGHT

Jasper’s rental truck pulls up into Roy’s driveway.

INT. DINER - NIGHT

Roy and Jasper sit at a booth. August, beaming, walks over to their table.

Fred’s flirting with BEATRICE (50, heavy makeup) is interrupted when he notices August standing aside Jasper and Roy’s booth.

AUGUST
Kitchen’s closed. But--

ROY
Soup.
August nods, looks to Jasper.

AUGUST
Are you staying this time? We can search for work. Did you write me?

JASPER
I wasn’t gone very long.

AUGUST
Did you?

JASPER
I sent you a postcard.

Fred looks past Beatrice and continues to watch August interact with Jasper. He watches as August heads back behind the counter and into the kitchen.

FRED
Tomorrow night?

Beatrice smiles. Nibbles his ear.

BEATRICE
Yes.

FRED
Beatrice, I got to go talk to a unwanted customer. But I’ll see you then.

Beatrice nods. Fred stands and walks to Jasper’s table.

Jasper’s unsurprised. Roy’s indifferent.

FRED (CONT’D)
Why are you here?

Fred looks to his watch.

ROY
To eat, Fred.

FRED
It’s almost closing.

Beatrice walks past and out the entrance.

ROY
But you’re not closed.
FRED
(to Jasper)
I don’t appreciate drama. You coming in here, after you’ve been terminated, is unappreciated.

JASPER
I am going to be living across the street. I would like to eat here. I’m sorry for upsetting you. But?

Jasper motions his head toward Beatrice who drives out of the parking lot.

FRED
August is monogamous and pregnant with my child. Mine. I don’t want you on her.

August approaches with Jasper and Roy’s bowls of soup.

AUGUST
Pumpkin and sweet potato stew, with buttered bread. It’s like you’re tastin’ autumn.

She puts the meals down on the table, then turns to Fred. Senses the tension.

AUGUST (CONT’D)
Fred? You shouldn’t bother shooing out your customers when we have so few of ‘em.

Fred stares at Jasper. Jasper tries to smile through it.

FRED
I want you out by closing.

Fred walks off.

EXT. DINER – NIGHT

August and Jasper sit on the railing, dangling their feet. The entire tone of this scene is friendly, not romantic.

AUGUST
What’s the most disgusting thing you’ve ever consumed? I hate vitamins.

(MORE)
AUGUST (CONT’D)
I have to take these prenatal nastinesses every day, and they smell so awful, so hard to swallow them.

JASPER
Do they come in chewable form? In a cherry flavor?

AUGUST
Maybe you’re like a vitamin? Hard to take? Ha, ha, ha.

JASPER
You’re not too funny.

AUGUST
No.

JASPER
But you have other attributes.

AUGUST
Yes. Yes, I do. ... What’d my postcard say?

JASPER
Don’t you want to wait until it comes?

August shakes her head.

JASPER (CONT’D)
It said, “I miss you.”

August reaches and holds his hand.

EXT. ROY’S HOUSE/GARAGE - DAY

With Roy watching, Jasper unloads his belongings into the garage from the rental truck with a dolly.

EXT. ROY’S HOUSE - NIGHT

Jasper’s T-Shirt Stand is situated on the corner of the lawn. The rental truck is gone from the driveway. A light is on in the travel trailer.
INT. ROY’S GARAGE – DAY

Jasper’s making shirts on his printing press. August approaches.

AUGUST
You’re not book writin’?

JASPER
I enjoy making shirts. I do. I enjoy it.

AUGUST
Okay. Well, good.

August sits down to watch.

INT. GROCERY STORE – DAY

Jasper, at a register, with THE MANAGER (59, glasses, bad teeth), takes out his T-shirts from a paper bag.

The Manager, half-interested, holds up and reads a few of the shirts. Some new T-shirts read: “Balloon Popper,” “Merry Sarah,” “Fly Mouth Soup,” “Over Her,” and “I Work at a Grocery Store.”

MANAGER
How much for five?

JASPER
I usually sell them for $15 each. But, $10 wholesale?

The Manager takes a minute with the math.

MANAGER
Half that.

JASPER
Sir, but I have to make a profit.

The Manager is barely interested now.

MANAGER
I don’t even know if these will sell. Seven.

JASPER
Nine dollars each?
MANAGER
Seven, but I’m only taking five, don’t solicit me to buy anymore until all five go. All five.

JASPER
Okay.

The Manager opens a till and counts $35.

JASPER (CONT’D)
Are you hiring?

The Manager hands Jasper the money. His face says, “No.”

INT. TRAVEL TRAILER – DAY
August enters. She has a postcard sticking out of a pocket. Jasper lies on his bed.

JASPER
Not hiring at the grocery store.

She sits on his bed. He sits up and she kisses him. They make out, heavily. They are tender and awkward.

Jasper’s phone BUZZES. It’s a text from MAGGIE. The text is read by both Jasper and August.

INSERT TEXT:
“What if I didn’t go?”

The intimacy is distracted.

AUGUST
Who is... Maggie?

Jasper looks at and touches her pregnant belly.

AUGUST (CONT’D)
Fears of mine? Spiders larger than a quarter, people’s pasts, being vulnerable and then feelin’ inadequate.

JASPER
You are not inadequate.
Jasper kisses her, gently. August tears up, tries to smile them away.

Jasper (Cont’d)
Does Fred make you feel that way?
Do I?

August
Who’s Maggie?

Jasper
Like Fred, she’s a significant person who I can’t seem to move on from, completely.

August ponders.

INT. TRAVEL TRAILER – DAY
Jasper types at his laptop.

MONTAGE

EXT.pawn shop – DAY
Man on Stilts sells his battered stilts to a Pawn Shop Owner (50s, bald, round and rosy-cheeked).

EXT. FRONT LAWN – DAY
It’s snowing. There’s some snow on the grass. Fantastical Characters throw ceramic figurines, as if they were snow balls, at one another. Some laugh. Some faces painted mean.

Narrator
The hits felt more like ceramic rock than snow. Yet no one shielded and continued to throw. Eventually, the whitened ground became noisier and the balls softer.

Snow now covers the ground, and so the Fantastical Characters throw only snowballs at one another.
EXT. ROAD - EARLY EVENING

Man on Stilts (without his stilts) looks at himself in a window’s reflection. He carries a hobo stick with a kerchiefed luggage.

NARRATOR
He didn’t mind himself anymore. He felt the different muscles used in this new and different gait, and how it was to not see as far into the horizon.

He heads down the road, with sprightly steps.

END MONTAGE

INT. T-SHIRT STAND - DAY

Jasper faces the quiet road.

August walks up. They peck a “hello.”

AUGUST
You can’t stay here long.

JASPER
What?

AUGUST
Maybe twenty cars stop at the Diner each day. Those are hungry, bathroom-needing people, too. Your shirts aren’t gonna support you, Jasper. And I can’t move out of Fred’s, ‘cause I can’t afford to support more than myself.

JASPER
I know. But when I finish this book and if it gets published.

AUGUST
I get that. But I don’t get the rental truck. I tried thinkin’ it was because of me, you coming back. But it’s not that, is it?

(MORE)
AUGUST (CONT’D)
We could keep ya lookin’ for a bill-payin’ occupation in this zip-code, but, I think you might’ve made the wrong choice.

JASPER
... Maybe.

August smiles.

AUGUST
Glad we didn’t sleep together, so my heart wouldn’t ache more when you leave a second time.

August’s eyes start to well up.

JASPER
You’re who I want to love.

AUGUST
But you’re in love with someone else. And I’m just... (wipes her tears away)... a pregnant hormonal mess.

Jasper’s tender.

AUGUST (CONT’D)
Jasper you can’t keep being passive. You gotta, every day, every day, acknowledge a deadline.

JASPER
... I’ll maybe leave after your upcoming Tuesday then.

AUGUST
Okay.

INT. TRAVEL TRAILER - NIGHT
Jasper searches on his Internet phone, for Finsmith Publishing.

INSERT SEARCH RESULTS with the address.

INT. DINER - NIGHT
The diner has most of its tables filled.
There’s a “stage” with microphone and stool and two floor speakers in the corner.

Fred sees Jasper enter and accosts him by the entrance.

FRED
August said you’re leavin’ tomorrow. So it’s fine for you to come in.

JASPER
Fred, she knows about Beatrice. And she needs someone to love her not just allot her a home and the guilt of settling.

Jasper walks toward a booth Roy’s at.

INT. DINER - NIGHT - LATER

August adjusts herself on the stool. She starts LAUGHING.

AUGUST
Ah, I’m so nervous. First public concert.

The audience CLAPS some encouragement. Jasper sees Sarah and the two smile and wave at one another.

AUGUST (CONT’D)
Thanks.

She starts strumming.

AUGUST (CONT’D)
(singing)
And then okay. He went away. And I understood how he could. Hear the other say. The pulls and gravitations. Stuffed imploding infatuation. The playful subtle understood. The one who fled away. And then okay. Then okay. In the end he went and re-returned. And said he seemed okay....

Jasper watches her SING, and this song plays over the following montage.

MONTAGE
1.) INT. ROY’S GARAGE - DAY
Roy and Jasper talk while eyeing Jasper’s stuff.

2.) EXT. ROAD - DAY
Jasper cycles, he wears a backpack. His bike is stocked but not overstocked.

3.) EXT. ROY’S HOUSE - T-SHIRT STAND - DAY
Roy mans the booth, arms folded, waiting for customers to come.

4.) EXT. ROAD - NIGHT
Jasper comes to a “T” in the road. One arrowed sign reads: “Maggie” and the other direction reads: “Susan.”
Jasper closes his eyes. When he reopens them, the road has no turnoffs just a straight-ahead option.

5.) EXT. CITY STREET - LATER
Jasper cycles through blocks.

END OF MONTAGE

INT. CHEAP MOTEL LOBBY - NIGHT
Jasper takes a room key.

INT. CHEAP MOTEL ROOM - NIGHT
The room is small. The bed --with its lumpy pillows and sheets more yellow than white-- has had someone in it.
Jasper comes out of the bathroom. Sees in front of him a closet door labeled “Door TWO.”
Jasper opens and walks through the door.
INT. MAGGIE’S HOUSE – DAY

Jasper stands watching.

Paul is in the driver’s seat of a packed car attached to a U-haul. Maggie gets out of the passenger’s side and walks toward Jasper, hugs him.

It’s a long embrace.

MAGGIE
(to his shoulder)
Tell me I won’t regret this.

Paul HONKS the horn.

JASPER
Maggie, what could I have done?

Maggie pulls away. She smiles, tearfully.

MAGGIE
So, ha, I’m going to Alaska.

JASPER
Yeah.

MAGGIE
You were my first deep love.

Jasper smiles, forgivingly, at her.

She gets back into the passenger seat.

INT. CHEAP MOTEL ROOM – AS BEFORE

Jasper walks from where he’d paused and climbs into bed.

INT. CHEAP MOTEL ROOM – DAY

Jasper dresses into khakis, blazer, T-shirt, tie. The Shirt reads: “You’re Reading Me.”

EXT. CHEAP MOTEL – DAY

Jasper, dressed as before, but with pink helmet and a pant leg rolled up, cycles away.
INT. FINSMITH PUBLISHING LOBBY - DAY - LATER

Jasper sits, waiting.

He stands, awaits the RECEPTIONIST’S attention.

    RECEPTIONIST
    Yes?

    JASPER
    Yes, I had an appointment. Jasper Koet.

    RECEPTIONIST
    Yes. We spoke already.

    JASPER
    Yeah.

    RECEPTIONIST
    You are to meet with Mr. Gilbert and--

    JASPER
    Oh, I’m sorry, I was hoping to meet with Susan Stanson?

    RECEPTIONIST
    Mr. Gilbert will let me know when he’s ready for you to approach his office.

    JASPER
    Sure. Okay. Thank you.

INT. FINSMITH HALLWAY - LATER

Jasper walks slowly, and unaccompanied. Surveying around. He reads, on a door: “Mr. Gilbert, Editor.”

Jasper KNOCKS.

    MR. GILBERT
    Come in.

Jasper opens the door.
INT. MR. GILBERT’S OFFICE - CONTINUOUS

MR. GILBERT (45, with a kind mustached face) waves him to sit.

MR. GILBERT
A face to the prose. I feel like I know authors already when I read their stories. Keys to subconscious thought and all that. Sit, sit.

Jasper sits down.

MR. GILBERT (CONT’D)
We need to come up with a title. And, moreover, what are your thoughts of nixing the disjointedness that is the short story collection and transform your bulk of work into a proper novel? It has a niche I think in fantasy. Though we need more coherency, clarity.

JASPER
You read my book?

MR. GILBERT
You e-mailed it to Ms. Stanson’s office, she must’ve thought it had merit so she sent it down to me, and I agree. There is a silver line, subtle optimism, as a thorough-line, which helps the reader trudge through the odd and depressing.

JASPER
Would you have read it if Ms. Stanson hadn’t asked?

MR. GILBERT

JASPER
Yeah?

MR. GILBERT
Yes.
JASPER
I’m sorry. It’s just. My mom is Ms. Stanson. And I. Am I getting published because she’s related to me?

MR. GILBERT
Ms. Stanson is your mother?

Jasper nods.

MR. GILBERT (CONT’D)
Unorthodox. But not unethical. Unusual indeed. Different surname. I’d not have guessed. You’ve revealed a secret she mightn’t have wanted told, eh?

JASPER
I haven’t seen her in twenty years. We aren’t in cahoots or anything.

MR. GILBERT
Fascinating. Well, regardless. Networking got you here. Your stories, though, they’ll take credit to why you’ll have a FinSmith binding.

Jasper looks the happiest we’ve seen him. His hands and arms even manifest happiness in their movement.

EXT. MR. GILBERT’S OFFICE - DAY - LATER

Mr. Gilbert and Jasper shake hands.

JASPER
Could you tell me what office is... Ms. Stanson’s?

MR. GILBERT
All right, Jasper. But you tell her you found your way meandering about. Two rights and you’ll see her door.

JASPER
This has been incredible.
MR. GILBERT
Much to do. But I do enjoy fledglings and their unjaded enthusiasm.

Mr. Gilbert turns back to his office.

INT. FINSMITH HALLWAYS - CONTINUOUS

Following Jasper as he approaches his mother’s double doors. One of which states: “Susan Stanson, Executive Editor.”

He turns back around and enters a Men’s Bathroom.

INT. MEN’S BATHROOM - CONTINUOUS

Jasper flattens his hair. Checks himself out. Self-conscious.

EXT./INT. SUSAN STANSON’S OFFICE

Jasper cracks open the door and spies, but can’t see Susan, so he pushes the door a little further. A STERN VOICE stops him.

SUSAN (O.C.)
Who is there?

Jasper opens the door completely and walks in.

SUSAN STANSON (58, thin, attractive, all-business) looks expensive as she stands up from behind her desk.

For an initial moment her guard is dropped until...

SUSAN (CONT’D)
I changed my number and you found my place of work.

JASPER
Can we just have a cup of coffee? And then, I could maybe promise to limit my visits to Mr. Gilbert’s office.

Jasper’s childlike, as his mother stands pondering.
EXT./INT. COFFEE SHOP - LATER - DAY

Jasper and Susan sit across from one another at a rounded table. They fidget with their coffee cups.

SUSAN
I know you want answers. But before you exhaust me with guilt triggers and accostings from our past, please just entertain the discomforting truth that people are selfish. Self preservation had me sprint away, sadly abusively, away from a life I hadn’t wanted. One with--

JASPER
Me.

SUSAN
No, I hadn’t wanted to rear you. But I did. You did nothing other than obligate me to an unwanted marriage and town. I was a magazine editor with a bumbling man who pleaded that I love him and keep you. ... I don’t regret your existence or my choices, as callous and dismissive as I seem. It’s simply I was depressed and that condition consumed me there. I don’t ask for forgiveness. I can’t apologize. I’m here.

JASPER
It’s nice to see you now.

Those kind words have Susan flinch.

JASPER (CONT’D)
Did you see your ceramic figurines in my book’s fantastical characters?

SUSAN
I didn’t read your book.

JASPER
You didn’t?
SUSAN
I’d deleted your e-mail when I saw your name. And then later retrieved it from the trash. See, you should be happy I didn’t stay around for your pliable adolescent years, you’d have been--

JASPER
Employed?

Jasper smiles. Susan smirks then too.

INT. CIRCUS STAGE - DAY

Of the Fantastical Characters that appear in a row, a TALL WOMAN, 40, with white clown makeup and painted eyelids and nose, steps forward. Man on Stilts sits in a seat watching her. His stilts in the sit next to him.

NARRATOR
She knew her options as well as her chains.

The Tall Woman is attached to a string and yo-yos up and down from an unseen controller.

NARRATOR (CONT’D)
She knew about options such as scissors and fleeing and asking for help. But she continued her performance.

The Tall Woman curls herself around and walks on the string, which emphasize the flexibility of both her and the string.

Her final trick has her strangle her neck around the string two times.

NARRATOR (CONT’D)
She came close, and close was comfort enough for a delay.

The string unwinds and she goes back to yo-yoing up and down.

The string breaks. She falls.

NARRATOR (CONT’D)
And then, one low-audience day, she slapped the ground. And walked away.
She walks off stage.

MONTAGE

1.) INT. MR. GILBERT’S OFFICE - DAY
Jasper and Mr. Gilbert edit his book, they smile.

2.) INT. SUSAN STANSON’S OFFICE
Jasper and his mother eat Chinese food. They chat and smile. She behind her desk, he in a chair across from her.

3.) INT. MR. GILBERT’S OFFICE - DAY
Mr. Gilbert, smiling, crumples up a few pages. Jasper grimaces.

4.) INT. BANK - DAY
Jasper gives $25,000 check to bank teller.

5.) INT. MOTEL ROOM/INT. ROY’S HOUSE - NIGHT
Jasper and Roy talk on the phone, as Roy handles Jasper’s mail.

6.) EXT. STREET - DAY
Jasper cycles so fast. He comes to the “T” again, but from the “Susan” direction and heads straight and into the “Maggie” direction.

END MONTAGE

EXT. FANCY APARTMENT BUILDING - NIGHT
Jasper’s panting. His bicycle is on the stoop. He KNOCKS then rings the DOORBELL.

He picks up his phone and calls Maggie.

    MAGGIE
    Hello.
JASPER
I’m here.

MAGGIE
Where?

JASPER
At your house.

MAGGIE
Jasper, I’m not there. My house is packed up. I’m at Paul’s. We leave to Alaska tomorrow.

JASPER
Tomorrow.... So, could we meet? Or, where does he live?

INT. ADVERTISING OFFICE - FLASHBACK

Jasper stands shoving Paul as he shoves back. Jasper looks and notices Paul’s desk with the name plate: PAUL BRANTER.

EXT. FANCY APARTMENT BUILDING - AS BEFORE

Jasper puts Maggie on speakerphone as he Internet searches “Address” for “Paul Branter” in “Browersville.”

MAGGIE
Jasper, your persistence is confusing me.

INSERT SEARCH RESULTS: of Paul’s address.

JASPER
Great, I’ll be there soon.

MAGGIE
What?

JASPER
Love you, bye.

EXT. STREET - NIGHT

Jasper cycles.
EXT. PAUL’S HOUSE – LATER – NIGHT

Paul and Maggie wait outside his house. Jasper reaches into his basket, takes something, gets off his bike.

PAUL
Do not hit me. I will sue. I will call the police if you don’t desist and respect that Maggie is with me. My cell phone is in my hand.

Jasper continues his approach to Maggie, ignoring Paul’s presence and voice.

JASPER
Maggie. I’m getting published. I have a $25,000 advance. I--

Paul stands in front of Maggie. Paul’s between the two. The three stand huddled like that. Waiting for the next move.

Jasper whips out a can of silly string and sprays Paul. Paul advances swinging.

JASPER (CONT’D)
No, not closer than two feet. The can warns about that.

MAGGIE
Jasper. I don’t love you anymore.


MAGGIE (CONT’D)
I felt relief, relief Jasper, after we broke up. Relief more than heartache. I’m sorry I’d get weak whenever you’d try to get me back. But every time I’d rethink, wonder, “what if someone won’t ever love me this much again? What if I end up single?” I mean I’m thirty one. Looks go. But I pick you apart....

She backs up, as if to retreat into the building.

MAGGIE (CONT’D)
... I leave you. Paul has similar interests, similar financial goals. He and I are a partnership. Jasper.... It was too hard for me to love you.

(MORE)
And even your book, which I am happy for, doesn’t change that, I don’t choose you. I don’t want to love you. Please. Don’t make me feel worse about that.

JASPER
But do you love me?

Maggie tears up. Nods.

JASPER (CONT’D)
I don’t know what to do.

PAUL
Say goodbye.

JASPER
I would have dedicated my books to you.

Maggie nods again.

Jasper hands the silly string can to Paul. Walks toward his bicycle.

SUPERIMPOSE: EIGHT MONTHS LATER

EXT. STREET - DAY

Jasper drives in a beater truck. He is more dapper and smilier than before.

EXT. IRIS’S HOUSE - CONTINUOUS

Jasper pulls up into his grandmother’s driveway.

He walks over to the front door and KNOCKS.

IRIS
So.

Jasper hands her a hardcover book.

IRIS (CONT’D)
Susan told me you found her and about this already.

Iris opens it, flips and sees its dedicated to her.
INSERT DEDICATION:

“To Iris, a respite.”

IRIS
Aw, that was kind. You do it ‘cause you know I’m old and it’s kind to do things for old people whose Last Will and Testament you might get into? Or ‘cause you need to stay with me again? Get your ass in here, I made scones.

INT. IRIS’S HOUSE - DINING ROOM - LATER

Jasper and Iris sit at the table. Jasper’s eating a scone next to a coffee mug. Iris is crocheting a pink baby hat. A pink crocheted baby dress and matching booties are also near.

IRIS
You see much of Susan?

JASPER
For coffee or lunch a few times.

IRIS
She’s one who loves at arm’s length. And only a few get that close. She, like the bitchy offspring on TV, blames her mother.

Iris shrugs, not caring if that’s a fair assessment or not.

IRIS (CONT’D)
You’re over whoever you were grieving last you were here then?

JASPER
I think so.

IRIS
You were so dejected...
(Iris then starts imitating him, by SINGING a lyric from a song Sheryl Crow’s “First Cut Is The Deepest.”)

Iris CHUCKLES. Jasper smiles, humored too.

JASPER
Yeah.
IRIS
Some part of you will always love
her, maybe. Don’t feel guilty about
that. Just know that she’s best
kept in your brain as a reminder of
how much you can give and not a
“What if I’d done...?” You’re smart
to try to love again. There
finished.

Iris holds up the girly hat for inspection.

IRIS (CONT’D)
Isn’t that nice?

She holds it against the dress and booties.

JASPER
For one of your dolls?

IRIS
No, it’s for your friend you’re
going to see.

EXT. A BRISTLE ROAD - DAY
Jasper drives in his truck.

EXT./INT. DINER - DAY
Jasper enters and sees Fred with a BABY GIRL strapped onto
his chest. Fred’s glowing.

FRED
Hey, Jasper, good to see you.

JASPER
Yeah? Is that--?

FRED
Yeppers, it’s our September. August
thought it was a way for our
daughter to be a junior.

JASPER
She’s cute.

FRED
She is.
JASPER
So, you and August are doing well then.

FRED
We are.

JASPER
That’s good. Good.

Fred enjoys a moment watching Jasper’s discomfort.

FRED
Beatrice and me are doing well too. She and I got married.

JASPER
You and Beatrice?

Fred nods.

JASPER (CONT’D)
Such, good, wonderful. Oh, but how does August...?

FRED
She didn’t want me either. She’s on break out back.

EXT. (BACK OF) DINER - LATER

On one of two foldable chairs, August sits. She’s thinner, wearing a Jasper T-shirt (“Balloon Popper”), looking down and STRUMMING a guitar. Jasper approaches.

JASPER
Nice shirt.

AUGUST
Why, hey.

Jasper hugs her, with her guitar between them. August stands, puts her guitar down and then they have a proper hug.

AUGUST (CONT’D)
Did you see September?

JASPER
I did. She’s adorable. You look lovely yourself, August.
August sits back down, puts her feet on her seat, hugs her legs. Jasper hands her a package, then takes a seat nearby.

AUGUST
Why has it been so long since you’ve visited me? You’ve been gone so long. This is too soft to be your book. You’re lookin’ less dishevelled now. Happier too.

August uncovers the outfit Iris made.

JASPER
My grandmother made that.

AUGUST
That was so very nice of her, and you.

JASPER
I’m moving back to Bristle. I’m going to stay in the trailer.

AUGUST
Why would you do that? You’ve left here twice, discontented.

JASPER
August?

Jasper looks vulnerable.

JASPER (CONT’D)
I’d like for you to love me.

August’s eyes glaze.

AUGUST
When was the last time you were in love?

JASPER
Now.

AUGUST
Yeah?

JASPER
Yes.

They kiss.

They pull apart. Smile.
They kiss again.

FADE OUT.

THE END
Vita

Summer Dorr's first feature-length film, *Dissection of an Olive*, which she wrote and directed, premiered in 2011. The film is expected on DVD in late 2012.