

SEEING THINGS DIFFERENTLY

Written by

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FADE IN:

EXT. STONEBRIDGE HALL - DAY

HARRY WERBEL [86], in good health considering his age, stands holding an old suitcase and looks at the Stonebridge Hall senior residence building. Harry wears glasses. His daughter, JOANNE LUBER [58] and her husband GORDON LUBER [68] are with him.

Harry looks at his new home and puts the suitcase down.

HARRY

This place looks like a bridge to death. What's this senior living nonsense? It's an old age home. Changing the name changes nothing.

JOANNE

Dad, you haven't seen the inside yet.

HARRY

I don't want to see it. I want to be in my house. My house, not this place. The house your mother and I-

GORDON

Harry, you'll have all the help you want whenever you need it here. Spend your time reading. You love to read. Who wouldn't give up all the chores a house needs?

HARRY

Me. Don't try to smooth this over, Gordon. I can't believe you and Joanne, my own daughter, want me in this place.

JOANNE

Dad, please, I've told you that if you don't like it here, we'll find you another place. You need a place like this, if not this one.

HARRY

I don't need it and I don't want it. The two of you are dumping an old man here so you don't have to deal with me.

GORDON

Let's go in and check it out.

Gordon reaches down to pick up Harry's suitcase. Harry grabs it first.

HARRY

I can carry my own damned suitcase.
I've been carrying my own things long
before you two were born.

Harry, Joanne and Gordon walk into the Stonebridge Hall. Joanne keeps Gordon's attention with gestures like "this is a mistake."

INT. STONEBRIDGE HALL - RECEPTION AREA - DAY

The reception area is modern and clean. AUDREY HAMPTON, the receptionist [late 30s, overly responsive and efficient to the point of being annoying] stands to greet Harry, Joanne and Gordon as they enter.

AUDREY

Mr. Werbel, Mr. and Mrs. Luber,
welcome. We've been expecting you and
you're right on time. I'm Audrey
Hampton.

HARRY

Is this what you call the "butter up
the new victim?"

AUDREY

I see our newest resident has a sense
of humor. So important in a man. Let
me tell Ms. Hilton that you have
arrived.

HARRY

Hilton and Hampton. The answer to the
question, "Name two hotels you'd
rather be staying at instead of this
place."

Audrey walks toward the office area then stops and turns back.

AUDREY

(to Joanne and Gordon)

Mr. Werbel is quite a character.
We're going to enjoy having him with
us.

HARRY

If Hampton on wheels there is typical of this place, I'm ready to check out.

Audrey leaves, but quickly returns with KATHRYN HILTON [50s, very corporate]. Audrey whispers something to Kathryn. Kathryn nods in reply.

KATHRYN

Your room is all ready for you, Mr. Werbel. The staff has left you a schedule for your meals and all our activities.

HARRY

Who are you exactly?

KATHRYN

Kathryn Hilton, Mr. Werbel. Executive director of Stonebridge Hall.

HARRY

How am I going to tell the two of you apart?

KATHRYN

Excuse me?

HARRY

You're Hilton and Audrey over there is Hampton. Hampton Inns are part of Hilton Hotels, right?

KATHRYN

I don't really know about-

HARRY

Well, I do. I used to manage four and five star hotels.

Harry looks around the reception area.

HARRY (cont'd)

I'll let you know how many stars the place gets after I've checked everything.

KATHRYN

Was he really-?

JOANNE

Oh, yes. Don't get him started on the hospitality industry.

KATHRYN

Understood. Mr. Werbel, please follow me. We'll let you check your room.

Kathryn goes to pick up Harry's suitcase. He snatches it away.

HARRY

No bellman?

INT. STONEBRIDGE HALL - CORRIDOR - DAY

Kathryn leads Harry, Joanne and Gordon down the corridor to Harry's new room.

KATHRYN

Here you are, Mr. Werbel, 142. Most of your things have arrived. We'll help you arrange them to your liking.

INT. STONEBRIDGE HALL - HARRY'S ROOM - DAY

Harry looks at the one room with a small bathroom.

HARRY

Where's the rest of it?

KATHRYN

The rest?

HARRY

The kitchen, guest suite and living room.

KATHRYN

There's that sense of humor I've heard about.

HARRY

I wasn't exactly-

JOANNE

Dad, you're going to be fine here. They will take care of your meals and anything else you need.

HARRY

You mean like a showgirl from Vegas.

Gordon laughs. Joanne gives him an elbow to the ribs.

KATHRYN

We do have entertainment, Mr. Werbel.

HARRY

The Titanic had entertainment, too.

Kathryn smiles a totally forced, phony smile.

KATHRYN

Let me give you folks time for your goodbyes and let Mr. Werbel settle in. One of our staff will be in shortly to show you the phone system and our security arrangements. So nice to meet all of you. I'll be seeing you, Mr. Werbel.

Kathryn leaves.

GORDON

Anything you want help with, Harry?

HARRY

Nope. The two of you can get going. I'll be fine in this place I'd rather not be in after being dumped here by my family.

JOANNE

(almost crying)

Really, Dad. Must you be this way?

HARRY

In a word, yes.

GORDON

Come on, Joanne. Harry, we'll call you later. You call us if you need or want anything.

JOANNE

(choked up)

Gordon, if he really hates this whole change, maybe-.

HARRY

How about picking me up about five o'clock?

Joanne begins to cry. She and Gordon walk out of the room.

Harry closes his door and looks around his room. He is not at all happy. He puts his suitcase on the bed and starts to unpack.

Harry hears a KNOCK at his door. He thinks about ignoring it for a moment. Another KNOCK.

HARRY (cont'd)
Who is it?

INT. STONEBRIDGE HALL - CORRIDOR - DAY

We see ANNA KALB [too young to be a resident at Stonebridge Hall] at the unopened door to Harry's room.

ANNA
(very unclear)
Anna Kalb.

INT. STONEBRIDGE HALL - HARRY'S ROOM - DAY

HARRY
Who? My hearing isn't so great.

ANNA (O.S.)
(unclear)
Anna Kalb.

Harry, in frustration, walks over and opens the door. Anna walks into Harry's room, uninvited.

ANNA
I'm Anna Kalb. Welcome, Harry Werbel.
I've been expecting you.

HARRY
Are you staff here? Let me guess.
You're the concierge?

ANNA
(laughing)
I'm not the concierge or a member of
the staff. I don't live at
Stonebridge Hall, either. I've been
sent here to help you.

HARRY
Help me? With what?

ANNA
I brought you glasses.

Anna holds out a pair of glasses.

HARRY

Those are not my glasses. I don't wear frames like that. Besides, I'm wearing my glasses.

ANNA

No, you're not, Harry.

Harry goes over to the mirror. His glasses are gone.

HARRY

Where are my glasses? I need my glasses.

ANNA

You only need these glasses, unless you decide you don't want to wear them anymore.

Anna hands Harry a pair of glasses. Harry reluctantly takes them and puts them on.

HARRY

Fine. If it'll make you happy, I'll try them. Now, my prescription-

ANNA

You'll get used to them. You'll see things differently.

Harry looks around the room. He takes a book out of his suitcase. Anna leaves. Harry tests the glasses on objects in the room.

HARRY

This prescription is perfect. How did you-?

Anna disappears while Harry is checking the glasses.

HARRY (cont'd)

Anna? Hey, Anna. Where'd you go?

EXT. THE GARDEN - DAY

The garden at Stonebridge Hall is large and well landscaped and maintained. A few residents are in the garden, some in wheelchairs and some using canes or walkers. One, BRIAN DELMAR [78, built like a gym rat, dressed in a Marine uniform, uses no aids, but walks with a limp. He's still a Marine and sounds tough when he talks].

Harry strolls the garden, checking things out. Brian approaches Harry, who is not intimidated.

BRIAN
Hey, new guy.

HARRY
What?

BRIAN
New guys don't like being here. You hated being forced to leave your home, am I right?

Harry looks at Brian for a moment. Brian sticks out his hand. Harry shakes it. Both men have a strong grip.

BRIAN (cont'd)
Brian Delmar. Glad to meet you.

HARRY
Harry Werbel. And you are exactly right. I thought I'd never leave my home, at least not until I died.

BRIAN
Same here. I hated this place at first, but except for one thing, it's not all that bad.

HARRY
One thing?

BRIAN
The women are all old. Like they say, "I ain't dead yet," if you know what I mean.

Brian points to his crotch.

HARRY
What's with the uniform?

BRIAN
Once a Marine, always a Marine. Besides, chicks go for guys in uniform. These stripes, gunnery sergeant, gets 'em every time, so I always wear the uniform when I'm around women.

HARRY
Are women all you think about?

BRIAN

Nah, there's food and football, too.
Hey, you'll like the food here.
Better than the mess hall any day.
There's a spot at my table. Come join
us for dinner.

HARRY

Us? Who's us?

BRIAN

I'll introduce you around. The guys
eat with guys and the ladies eat with
ladies. See you tonight. I got to get
my walk done. I'm a good thousand
steps light today.

Brian checks his step meter and walks away at a brisk pace.
Harry watches him go.

INT. STONEBRIDGE HALL - DINING ROOM - NIGHT

The dining room is filled. Most tables have four women; a
few tables have four men. Women greatly outnumber the men at
Stonebridge Hall.

One seat is open at Brian's table. The chair has been saved
for Harry by being tilted toward the table. Brian sees Harry
enter the dining room. Harry looks around.

Brian whistles very loudly.

BRIAN

Yo, Werbel. Over here. We saved you a
seat.

Brian points to the tiled chair.

Harry walks over to Brian's table.

BRIAN (cont'd)

Guys, this is Harry Werbel, the new
guy. Harry, this here is Curt Mullin,
Lenny Paladino, and Oliver Davis.

Curt Mullin [80, strong southern accent] is in a wheelchair;
Lenny Paladino [82, NY Italian and sounds it] walks with a
cane, and Oliver Davis [84, Black, tall and fit, uses no
aids. He has no accent, but speaks with the formality of an
officer].

BRIAN (cont'd)

Curt was Army, drafted and then got out with a couple of scratches...

CURT

This chair is what the tough Marine calls a couple of scratches. Bless his heart.

BRIAN

Lenny never served. I think he got out as a mental. Told them he was Christopher Columbus.

LENNY

Always the Italian crack from the former Marine. Me, I was career Navy. Chief Warrant Officer. Brian hates that I outrank him.

BRIAN

Those Navy guys' job is to chauffer Marines to where we go to fight.

OLIVER

I best introduce myself before Brian starts doing Black jokes. I'm Army, West Point, retired as Major.

HARRY

You guys are impressive. I never served.

LENNY

What was your racket, Harry?

BRIAN

Wait, let me guess, uh, shoe salesman?

HARRY

(lying)

Close, Brian. I worked for a defense contractor. I can't say any more about it.

CURT

I get it. Classified. What was your clearance?

LENNY

He can't say, right, Harry? The government has *omerta*, too.

HARRY
Correct. So what's on the menu
tonight?

OLIVER
Didn't you pick a main course?

HARRY
I didn't know how to do that.

CURT
Have the chicken. It's edible, but
not the way we do it in Mississippi.

Two women, GRACE COLLINS [79, attractive for her age] and
RENEE BAILEY [83, still able to turn men's heads at the old
age home] walk past the guys' table.

GRACE
Chicken tonight, boys?

BRIAN
I'm ready if the two of you are. Do
you remember our threesome? What an
afternoon and night.

RENEE
You are so bad, Brian. In your
dreams, Marine.

Renee looks at Harry. She checks him out thoroughly.

RENEE (cont'd)
You're the Harry Werbel I've heard
about. See you in the garden, Harry.

GRACE
Easy, Renee. Maybe I'm more his type.

The ladies start to walk off.

RENEE
(to Grace)
I think he's cute, for his age,
anyway.

GRACE
(to Renee)
I wouldn't kick him out of my bed.

RENEE
(to Grace)
Not with that replaced knee of yours.

Renee and Grace laugh as they leave the dining room.

BRIAN

You think either of them was hot way back when?

LENNY

Who could remember that far back, and even if they were still hot, your old eyes wouldn't see it. Am I right, Harry?

HARRY

I wouldn't know about that. I'm not looking for anything new. I had my lady and now I'm done with that stuff.

CURT

Like Brian says, "We ain't dead yet."

OLIVER

Some introduction we're giving Harry.

LENNY

Truth is, Harry, the kidding around, it's the only real fun we have now. Everything else is *passato*. In the past.

EXT. THE GARDEN - NEXT DAY - DAY

Harry walks slowly through the garden toward the entrance to a trail head, stopping to look carefully at the plants and trees. He carries an old film camera and wears glasses. He stops at one old tree and after taking time to get everything as he wants it, he takes a shot.

We hear CAMERA SHUTTER CLICK a few times.

Engrossed in his photography, Harry doesn't notice Anna watching him.

ANNA

Did you have any trouble focusing the camera?

Harry, surprised, turns to see Anna. His glasses disappear.

HARRY

No. These glasses-

ANNA
You're not wearing glasses, Harry.

HARRY
Yes, I am. You gave them to me
yesterday.

Harry goes to take the glasses off, but there are none.

HARRY (cont'd)
Hey, my glasses. Is that some kind of
trick? What are you, a magician?

ANNA
Don't worry, I have a different pair
of glasses for you.

Anna hands Harry another pair of glasses. The frames, round metal 1930s era, are very different from the other frames.

HARRY
I've never had glasses like this
before.

ANNA
That is absolutely true. These
glasses can be worn anytime, but be
careful when you wear them, Harry.
You'll see things differently.

Anna disappears as Harry is looking around testing his new glasses. Harry brings the camera up and looks through the viewfinder, checking his focus.

HARRY
Perfect.

Harry looks around for Anna.

HARRY (cont'd)
The glasses are great, Anna. Anna?
What the-? C'mon Anna, stop with the
games. I'm much too old to play hide
and seek.

EXT. TRAIL - DAY

Harry walks along the trail and searches for things to photograph. We see him change from Harry to YOUNG HARRY [12]. Harry doesn't immediately realize he's changed from Harry to Young Harry. YOUNG LENNY [12] approaches.

YOUNG LENNY

Hey, kid, where'd you get the old camera?

YOUNG HARRY

Why are you calling me kid?

YOUNG LENNY

Because you are a kid. You think I know'd your name?

Young Harry starts checking himself. Young Harry is his young self from a past era with no memory of being old. He changes back and forth from Harry to Young Harry like the way an old florescent light blinks him as Harry before it stays on as Young Harry. The others see only Young Harry.

YOUNG HARRY

Harry Werbel.

YOUNG LENNY

Yeah, Harry Werbel. Mama said youze moved in.

YOUNG OLIVER [12] approaches from the trail.

YOUNG OLIVER

You're the new kid, Harry, right?

We see a brief flash of Harry before he becomes Young Harry and speaks.

YOUNG HARRY

Yeah. I'm-

YOUNG OLIVER

I know. Harry Werbel. You use that old camera?

YOUNG HARRY

Old? I just got it for my birthday.

YOUNG CURT [12] and YOUNG BRIAN [12] run out from the trail. Young Brian carries a football and kicking tee.

YOUNG BRIAN

I'm tellin' ya, if I start seriously kicking extra points and field goals now, I make the high school team then get a college scholarship.

YOUNG CURT

He could practice for a hundred years and never kick an extra point.

Young Brian shoves Young Curt to the ground. Young Curt gets up ready to fight. Young Oliver breaks it up. Young Lenny just watches. Young Harry can't decide if he should intervene. He starts then hesitates.

YOUNG LENNY

Brian, quit it. He was just breaking your balls.

Young Curt gets up with Young Brian's help.

YOUNG BRIAN

Sorry. We still friends?

YOUNG CURT

Sure. Oliver doesn't break it up, I'd kick your ass.

YOUNG BRIAN

Yeah. Want to try?

YOUNG LENNY

Some impression you're making on the new guy.

YOUNG HARRY

Harry. Harry Werbel.

The boys all start to walk the trail back toward the garden. Young Harry is the last to begin the walk. He's unsure about what is going on, and falls back a bit.

EXT. SUBURBAN DEVELOPMENT STREET - DAY

The boys arrive at where the garden and the Stonebridge Hall were, but there is no garden or old age home. It's a typical, newer, suburban street with very similar-looking middle-class homes on small lots and recently planted trees.

YOUNG LENNY

Which one's yours, Harry?

Young Harry looks around. He has no idea where he is.

YOUNG HARRY

(hesitates)

Uh, not this street. I guess I came in a different way, or maybe we came out a different way.

YOUNG BRIAN

No, man. This is the only way to the trail.

Young Harry quickly becomes Harry and then back to Young Harry. He realizes something is wrong.

YOUNG OLIVER

You gonna be sick, Harry? You don't look so good.

YOUNG CURT

If you're gonna barf, go back to the trail.

YOUNG HARRY

No, I'm okay. I didn't feel so good for a minute there.

YOUNG BRIAN

We'll walk you, make sure you're okay.

The boys start walking. Young Harry gets more and more concerned that he doesn't know where he lives. Harry appears back but only for a brief moment.

YOUNG HARRY

Where's that old age home?

YOUNG LENNY

Why do you care about that place. It ain't here no more. Got run down so they knocked it down and built these houses. My uncle, he's a contractor, said they should've nuked it a long time ago.

YOUNG OLIVER

Aren't you kinda young to live in an old age home?

The boys all laugh.

YOUNG BRIAN

People only live there when they're ancient and their next stop is the cemetery.

YOUNG CURT

I only seen pictures. Place gave me the creeps. Good thing they knocked it down.

YOUNG HARRY

(lying)

Hey, I dropped my keys on the trail.
I remember where I lost 'em. You guys
go on home. I'm fine.

Young Harry runs back toward the trail. As he enters the trail, he trips on a rock and becomes Harry again. His glasses fall off. He looks back and sees that the other boys have gone home. He picks up the glasses and heads back. Harry cleans the glasses on his shirt as he walks.

EXT. THE GARDEN - SUNSET APPROACHING - DAY

Before he puts the glasses back on, Harry finds himself in the garden. Beyond the garden, he sees the Stonebridge Hall.

HARRY

(out loud, to no one)

What the hell is going on? I don't
know what's going on. Is this a
dream? Or am I-?

Anna appears and walks up to Harry.

ANNA

You haven't figured it out? I'm
surprised, Harry, a man of your
experience in life.

HARRY

It's the glasses, isn't it?

ANNA

The glasses help you see things
differently. Do you understand?

HARRY

(agitated)

Understand? Understand this? I put on
a pair of glasses and then, then-

ANNA

And then the glasses let you choose.
You can choose then, or you can
choose now. You may choose to see
things differently.

Anna starts to walk away.

HARRY

Hey, Anna.

Anna turns to Harry.

HARRY (cont'd)
 You don't live in the old age home,
 but who are you, really?

Anna flashes a big smile at Harry and shakes her head "no."
 Then, Anna walks off, leaving Harry alone.

HARRY (cont'd)
 (shouting after Anna)
 Something is going on and you won't
 tell me what or why.

A moment later, Renee comes up to Harry. She has not seen Anna.

RENEE
 Hey, there, Harry. What're you doing
 all alone in the garden? I heard you
 talking to someone. You talk to
 yourself?

HARRY
 No, I just went for a little walk. I
 needed some exercise.

RENEE
 (teasing)
 Yes, we don't get the same kind of
 exercise we used to, now do we?

Renee winks at Harry. Harry blushes.

HARRY
 I guess not.

RENEE
 How come you're not wearing your
 glasses?

HARRY
 Oh, I dropped them back there. I was
 cleaning them off on my shirt.

Harry holds out the glasses, which are still a bit dirty.
 Renee takes them and opens her purse.

RENEE
 I've got something to clean them
 right up.

Renee takes out a cloth and a little bottle of spray and
 cleans Harry's glasses.

RENEE (cont'd)
Here, try them now.

Harry hesitates, then looks at Renee and finally puts the glasses on.

HARRY
Thank you. Clean as a whistle.

Harry now sees that Renee has turned into TEEN RENEE [17, strikingly beautiful].

HARRY (cont'd)
Whoa, you're-

TEEN RENEE
You were going to say "older than you."

HARRY
But you were living at the old age home, like me.

TEEN RENEE
Sometimes, we get a visit from Anna. She gave you those glasses, didn't she, Harry.

HARRY
Yes, but how did you know-?

Renee opens her purse and takes out a pair of glasses. She puts them on and sees that Harry has turned into TEEN HARRY [17, very handsome].

TEEN RENEE
That's better. You are one handsome guy.

Harry can't speak. He's overwhelmed by Renee's appearance.

TEEN RENEE (cont'd)
Why don't we take a little walk, Harry. The garden is quiet this time of day. The old people are all waiting impatiently for their dinner.

TEEN HARRY
But aren't we...

TEEN RENEE
Old? Yes, of course we are, except when we wear our glasses. Let's sit on that bench over there.

Renee takes Harry's arm and leads him over to the bench. They sit down and look at each other without speaking.

TEEN HARRY

This is nice. I haven't done something like this for a long time.

TEEN RENEE

I've been waiting for a way to do this again.

Renee takes Harry's face and gives him a deep kiss. Harry is surprised at first, but then gives in to the experience. After a moment, Harry breaks the kiss.

TEEN HARRY

I haven't been kissed by a beautiful, young woman for a long, long time.

TEEN RENEE

If you shut up, you won't have to wait so long for it to happen again.

Teen Harry and Teen Renee laugh and then go back to serious kissing.

Anna appears and watches Teen Harry and Teen Renee. She waits for them to finish their kiss. Anna clears her throat to get their attention. Finally, Teen Harry and Teen Renee stop what they are doing and look at Anna.

ANNA

I believe you are both satisfied with your glasses.

TEEN HARRY

Absolutely. Could you come back in ten minutes?

TEEN RENEE

Make it an hour.

ANNA

It doesn't work that way, I'm afraid.

TEEN HARRY

I'm not giving you these glasses back. How much do you want for them?

TEEN RENEE

You can't have mine, either.

Anna laughs. The glasses that Teen Harry and Teen Renee are wearing disappear and they revert to the old age home versions of Harry and Renee.

RENEE

Hey, that's not fair.

HARRY

I want to know who you are, where you come from and what is really happening with glasses you give out like candy to kids at Halloween.

ANNA

You ask a lot of questions, but not the right ones. You should be searching your memory and your soul for your answers.

RENEE

Where do you get these glasses? I want mine back, because I do remember what it was like when I was young and the boys and then the men, chased me.

ANNA

This is where things get a bit complicated.

HARRY

Explain them, not that I'll believe you, whoever you are.

ANNA

(after a pause)

It's not really the glasses.

RENEE

Of course it's the glasses. We put them on, we see everyone as young versions of them.

HARRY

We take them off and we're the old versions, living our last days at Stonebridge Hall.

ANNA

The glasses let you see that which you'd give anything to see; the things that deep down you want to remember or relive. They let you see things differently.

RENEE

You keep saying that, "They let you see things differently."

ANNA

Exactly.

HARRY

So where do you come from, and why have you come to this place and to us?

ANNA

Wherever I am sent, because I'm needed.

RENEE

Who sent you? What you're telling us makes no sense.

ANNA

It doesn't need to. I'm going to leave now, because the two of you do not need me or the glasses anymore.

RENEE

Please, don't leave. I don't want to be stuck looking like this. I want to look like I used to look. I want a guy who looks like Harry and makes me feel wanted.

HARRY

She wants a guy who looks like me. No one has ever said that to me before. I can't imagine a woman more beautiful than the Renee I saw.

ANNA

You don't have to imagine, Harry. Now look at Renee and see her as young and beautiful. Renee, look at Harry and see the young man you saw and were so busy kissing on that bench. Don't you remember from school that we see with our brain and not our eyes?

HARRY

Yes, but I never understood it.

ANNA

Now, you do. Goodbye, Harry.

HARRY
I'll never forget you, Anna.

ANNA
You will, in just a moment.

Harry and Renee stare at each other. Nothing happens, until Anna disappears. Harry and Renee turn into Teen Harry and Teen Renee. They are not wearing glasses. We see their point of view of each other and they are young. When the audience sees the reality of their appearance, they are old.

TEEN RENEE
Harry, that bench has gotten cold.
Want to warm it up a bit.

TEEN HARRY
You don't have to ask me twice.

Teen Harry and Teen Renee hold hands and walk toward a different bench in a secluded corner of the garden. As they sit down, TEEN BRIAN [17, handsome future Marine] and TEEN GRACE [17, beautiful] walk through the garden. They are holding hands and wearing glasses.

TEEN RENEE (V.O.)
Harry, do you think we can stay
together this way, us and all our
friends, forever?

TEEN HARRY (V.O.)
I sure hope so, Renee.

ANNA (V.O.)
(to the audience)
Not a problem. I'll make it happen.

Anna starts laughing.

ANNA (V.O.) (cont'd)
They don't have to ask me twice.

EXT. THE GARDEN/OLD AGE HOME - NIGHT

We see the garden area fade as our attention moves to Stonebridge Hall. The lights are on, but after a beat, all the lights go out at the same time. After another beat, Stonebridge Hall disappears.

FADE TO BLACK

FADE IN:

CEMETERY - DAY

As the sun rises, we see a GARDENER working an edger around the graves in a cemetery. The cemetery is located where Stonebridge Hall and the garden once stood.

As Gardener works, we can read the names on the gravestones.

SERIES OF SHOTS

Headstone: Curtis W. Mullin - 1942-2022

Side by side pictures of Curt and Young Curt

Headstone: Oliver G. Davis - 1938-2022

Side by side pictures of Oliver and Young Oliver

Headstone: Leonard V. Paladino - 1940-2022

Side by side pictures of Lenny and Young Lenny

Headstone: Grace Ann Collins - 1943-2022

Side by side pictures of Grace and Teen Grace

Headstone: Renee Patrice Bailey - 1936-2022

Side by side pictures of Renee and Teen Renee

Headstone: Brian F. Delmar - 1944-2022

Side by side pictures of Brian and Teen Brian

Headstone: Harry S. Werbel - 1936-2022

Side by side pictures of Harry, Young Harry and Teen Harry

Picture of Teen Harry and Teen Renee sitting on the garden bench.

FADE OUT.

THE END