

MADE IN HEAVEN

Written by

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FADE IN:

BLACK SCREEN

SUPER the following in white letters:

THE STORY YOU ARE ABOUT TO SEE IS TRUE. YOU MAY EVEN KNOW SOME OF THE PEOPLE.

FADE IN:

BLACK AND WHITE - BEGIN TITLES

1 EXT. RESIDENTIAL STREET - DAY

1

Just about all the KIDS in the neighborhood have gathered on the porch of the house in front of US. They are milling about impatiently and at one time or another everyone's eyes drift to RUSTY (12) and his sister HEATHER (8), who are acting as lookouts up at the corner. SUPER: SUNBURY, PENNSYLVANIA - 1948. Heather is bored with waiting and while Rusty scans all the streets coming into the intersection, she's looking back toward the house.

HEATHER

(tugs at Rusty's sleeve)
Is that it?

Rusty looks to where she's pointing. He squints against the sun, then his eyes open wide.

RUSTY

It's coming! It's coming!

A panel truck with "Big Bob's TV - The Customer is Always Right" painted on its side comes down the street and stops in front of the house. Babbling excitedly, the kids crowd around MIKE SHEA, a handsome, simple man of twenty three, dressed in "Big Bob" coveralls and a baseball cap, and SKUNK, a tan-and-white collie, as they get out of the truck and go around to open the double doors at the back.

KID #1

Hey, you're the same guy who put up our television. You're Mike.

MIKE

How you doing, Scotty?

KID #1

That's my brother. I'm Ralph.

(CONTINUED)

1 CONTINUED:

1

KID #2
Mr. Mike, what's your dog's name?

RALPH (KID #1)
Skunk, right, Mike? He calls him
Skunk because he has gas. Right,
Mike?

KID #2
(over the group's
laughter and groans)
Does he bite?

RALPH
No, he's real nice.

Mike opens the doors and swings himself onto the truck bed.

RUSTY
Which one is for us?

MIKE
(puts his hands on a
box)
This one right here.

HEATHER
We got the biggest one!! We got the
biggest one!!

2 EXT. ROOF - DAY

2

Mike has the antenna up and, under the watchful eyes of the few kids who have braved the climb, is stripping the plastic from the ends of the antenna wires. Down in the yard, Skunk is playing with the other kids.

MIKE
There're these waves in the air. All
around us.

The kids look around.

MIKE
You can't see them but this antenna
can. And it grabs these waves and
sends them down through these special
wires here...
(hooks them on the
screws)
... to the television set and then
there's this big dohickey in the
(MORE)

(CONTINUED)

2 CONTINUED:

2

MIKE (CONT'D)
back there that changes these waves
into the pictures that you see.

KIDS
Wow!!

RUSTY
How does it do that, Mike?

MIKE
(furrows his brow)
I don't know.

3 INT. LIVING ROOM - MODEST HOUSE - DAY

3

Mike is busy stringing antenna wire through the window to the back of a new (1948) Philco television set. The kids are fighting for the best seats around the tiny static-filled screen.

HEATHER
(to Mike)
My mommy said she went to school
with you.

Mike glances at the attractive WOMAN standing at the back of the room with a thick-necked MAN.

MIKE
She sure did.

RALPH
This is not a very good picture, Mr.
Mike.

RUSTY
He has to connect the antenna, stupid.

Mike screws down one of the antenna wires. The kids squeal with excitement as the "test" pattern flashes on the screen. It is quickly lost again in the static. Mike screws down the second wire. With a slight hum, the "test" pattern returns. This time it stays. The kids cheer. END TITLES.

4 EXT. MAIN STREET - SUNBURY - NOON

4

Still in his coveralls and baseball cap, Mike comes out of a grocery store with a Coke in his hand. Skunk falls in step next to him. It's a nice fall day and Mike's feeling pretty good about himself. He smiles at the people in the store windows that he passes. When he comes to Nadine's Beauty Parlor, he opens the door and steps inside.

5 INT. NADINE'S BEAUTY PARLOR - NOON

5

It's a three-chair shop. BRENDA CARLUCCI, a pleasantly plump bleached-blond brunette in her early twenties, looks up

(CONTINUED)

5 CONTINUED:

5

from doing a finger wave on a blue-haired WOMAN in the first chair.

BRENDA

Hi, Mikey.

Mike takes a swig of his Coke. Brenda exchanges a glance with TIMMY, the only other man in the shop.

MIKE

I got a joke for you. There's this city guy going through Booneville...

The WOMEN lean out from under their hair dryers.

MIKE

... and he sees a pig in one of the fields with a wooden leg. So he stops and asks the farmer, 'Why does your pig have a wooden leg?' The farmer says, 'That is the smartest pig in the world. I bought him in Pittsburg. I put him in the North pasture and guess what? In a week this pig rooted around and found me an oil well.'

Mike begins to laugh at his own joke.

WOMAN IN CURLERS

Is this going to be dirty?

MIKE

The city slicker says, 'Yeah, but what about the wooden leg?' And the farmer says, 'That pig, let me tell you, is so smart -- one night my wife and me are asleep and the house catches on fire. That pig charged in, woke us up, pulled us out and saved our lives.' 'Huh? I understand that. But why does he have a wooden leg?' 'Well,' the farmer said, 'A pig that smart you don't eat him all at once.'

Everybody but Timmy laughs.

MIKE

(to Brenda)

You wanna go to a movie tonight?

6 EXT. BIG BOB'S TV - LATE AFTERNOON

6

Mike, with Skunk on the seat next to him, swings the truck into the parking area.

7 INT. BIG BOB'S TV - LATE AFTERNOON

7

Mike is taking off his coveralls in the repair area. Through a glass partition, we SEE BIG BOB, a large, balding man, early sixties, arguing with his WIFE. We can't hear what they're saying, but it's obvious they're both very upset. The Wife is pointing at Mike and finally Big Bob heaves himself out of his chair and opens the door to the repair area. Mike turns around from hanging up his coveralls.

MIKE

Hi, Mr. Williams. I got a good joke for you.

BIG BOB

Not right now, Mike... Oh damn, I don't know how to do this but to do this. I'm sorry, Mike, but I'm gonna have to let you go.

MIKE

(stunned)

Why?! What did I do wrong, Mr. Williams?!!

BIG BOB

You didn't do anything wrong. That's the terrible thing. It's my son. He flunked out of college and I have to give him a job.

MIKE

Yeah, but I'm never late. I'm nice to people. I'm always on time. I take good care of the truck. You can't fire me, Mr. Williams.

BIG BOB

I'm not firing you, Mike. I'm letting you go.

MIKE

Am I going to be working here anymore?

BIG BOB

No.

MIKE

Then you're firing me.

BIG BOB

I'm sorry, Mike.

He looks back at his wife, then hands Mike an envelope.

(CONTINUED)

7 CONTINUED:

7

BIG BOB

There's an extra week in there for
you.

MIKE

(takes the envelope
and looks at it)

This isn't fair, Mr. Williams.

BIG BOB

I know.

CUT TO:

8 CARY GRANT SUPPORTING INGRID BERGMAN

8

on their way down the stairs at the end of "Notorious".

DEVLIN (CARY GRANT)

Hang on. Twenty yards to go.

ALICIA (INGRID BERGMAN)

All right, Dev.

A REVERSE REVEALS A PACKED HOUSE watching the movie. As the
action continues on the screen, we FIND Mike slumped down in
an aisle seat next to Brenda. His mood is not quite as light
as it was this afternoon.

BRENDA

(trying to cheer him
up)

We lead such dull lives.

Mike grunts. Back up on the screen, Devlin helps Alicia into
the car. The group of Nazis is watching from the open door-
way. The car shoots off.

CUT TO:

9 INT. COFFEE SHOP - NIGHT

9

The table in front of Brenda and Mike is littered with the
remains of B.L.T.'s and fries.

BRENDA

(sucking on a Coke)

I read in Photoplay that Ingrid
Bergman does all her own cooking.
That she doesn't act like a star at
all in real life. She's just a regular
person... You listening to me?

(CONTINUED)

MIKE
(hasn't been)
Yeah, sure.

BRENDA
Mike, don't worry. You're going to
get another job.

MIKE
Maybe I should go to California and
be Ingrid Bergman's cook.

BRENDA
You know what you should do.
Seriously? Go see Orrin. He's
assistant manager now. Maybe he could
get you a job as a teller.

MIKE
Orrin Blake's a jerk. He's always
been a jerk.

BRENDA
Maybe he's a jerk. But he's got jobs.

MIKE
There are a lot of other jobs around.
I'm gonna go see Bill Bender out on
the highway. Maybe he needs somebody.

WAITRESS
(drops the check)
Thank you.

Brenda picks it up.

MIKE
Brenda.

BRENDA
You always pay for me. I thought I'd
pay for you.

MIKE
Come on, Brenda.

She gives him the check.

MIKE
Thanks, anyway.

9 CONTINUED: (2)

9

BRENDA

One of the ladies at the shop said they were starting a new thing at Edison for assistant engineers.

MIKE

I'm a worker, Brenda. I don't sit behind a desk and think. I don't have the brains for that.

He gets up and Brenda follows.

MIKE

I liked doing the TVs. It's not like I did anything wrong.

BRENDA

You know this could be the best thing that ever happened to you.

Brenda's voice trails off as they go to the cash register.

BRENDA

Remember when I got fired from the donut shop? I thought it was the end of the world. Now I'm Nadine's best girl. I could open my own shop if I wanted to.

CUT TO:

10 CLOSE ON A PLAQUE THAT READS ORRIN BLAKE, ASSISTANT MANAGER 10

11 INT. SMALL-TOWN BANK - DAY 11

Mike, in a white shirt, tie, bomber jacket, and wishing he were elsewhere, is sitting across from ORRIN, who, if looks are true, more than lives up to Mike's earlier description of him.

ORRIN

(looking over the top of Mike's application)
Do you have a suit?

MIKE

I'll buy one.

ORRIN

(enjoying this)
You'd need more than one.

MIKE

Okay.

(CONTINUED)

11 CONTINUED:

11

ORRIN

I can't believe that you really want to be a teller, Mike. I know you.

MIKE

(grits his teeth)

I do, Orrin. I really do.

ORRIN

I have the image of the bank to consider. After all, we do handle people's money.

MIKE

Call Big Bob Williams. I'm as honest as the day is long.

ORRIN

He did fire you.

MIKE

He let me go because his son needed the job.

ORRIN

Well...

MIKE

(swallowing his pride)

I need the work, Orrin.

ORRIN

And I could give it to you. I have that power now. But I don't know if you'd fit in here among us.

Mike looks around the bank and slowly gets to his feet.

MIKE

You're a jerk, Orrin. You were a jerk in high school and I don't care how many suits you have, you'll always be a jerk.

12 INT. CAB - 1939 FORD PICKUP - NIGHT

12

Her eyes closed and her lips half open, Brenda is laying back against the passenger door while Mike kisses her bare shoulders. A COWBOY SONG about "lost love" PLAYS ON THE RADIO. Suddenly, Brenda sneezes.

(CONTINUED)

12 CONTINUED:

12

MIKE
(from somewhere on
her chest)
Bless you...
(pause)
I just got a great idea. Maybe you
and I should go to California.

Brenda's eyes snap open.

MIKE
There's a lot of work out there. A
lot more TVs than they have here.
You could probably open your own
shop.

BRENDA
Eh... Mikey honey... Timmy asked me
to marry him.

Mike raises his head and looks at her.

BRENDA
I was waiting till you got a job to
tell you.

MIKE
The new guy at the shop?!

BRENDA
Yeah. I was going to tell you the
night we went to the movies, but
you'd just been fired and...

MIKE
(sits up)
When did you get to know him?

BRENDA
Mikey, it's not as if you and I have
been going steady or anything like
that.

MIKE
What did you say?

BRENDA
I guess I kinda said yes.

Pause. Then Mike begins to laugh at himself.

MIKE
And I thought he was a fruit.

(CONTINUED)

12 CONTINUED: (2) 12

Brenda catches his mood and laughs, too.

BRENDA

Not at all.

Their laughter trails off and they sit there, each of them half naked, listening to the COWBOY SONG and thinking about their futures.

13 EXT. ALLEY - SUNBURY - SUNRISE 13

With Skunk already in the cab, Mike's '39 pickup is parked in front of the garage of a small two-story weathered house. Mike gives his MOTHER an awkward hug while his FATHER, a working man in his mid-forties, swings a battered suitcase into the back of the truck.

MOTHER

Be good, Mikey.

MIKE

I will, Ma.

The Father opens the cab door. Mike shakes his hand.

MIKE

Thanks for everything, Dad.

For a moment nobody knows what to say.

FATHER

(handing Mike a twenty-dollar bill)

Here. Your mother and I thought you might need this.

MIKE

I'm okay, Dad.

FATHER

Take it.

Choked up, Mike gets behind the wheel.

MIKE

I'll write as soon as I get there.

His parents wave as the truck pulls out.

14 EXT. RIVERSIDE HIGHWAY - DAY 14

Mike is pushing his old pickup to its limit.

15 INT. PICKUP - DAY

15

"I'M LOOKING OVER A FOUR-LEAF CLOVER" is PLAYING ON the RADIO. Mike is singing along. A station wagon HONKS TWICE and easily passes him. Two KIDS in the back of the station wagon wave to Mike. He waves back as the station wagon accelerates away from him. A Chevrolet passes him and falls in behind the station wagon. With a start, Mike crinkles his nose and begins to crank down his window.

MIKE

Oh jeez, Skunk, did you fart again?

Skunk looks at him apologetically.

MIKE

Why don't you open a window when you know you're going to do that?

Suddenly, Mike can see the accident coming. The station wagon edges out from behind a slow-moving bus to see if the on-coming lane is clear. It is. But what Mike can see that the driver can't is a dairy tanker preparing to turn into that oncoming lane. The station wagon pulls out around the bus. The dairy tanker pulls into that lane. The bus SOUNDS A WARNING on its AIR HORN but the station wagon is already committed.

The bus slams on its brakes. The station wagon races desperately for the opening created. The dairy tanker slams on its brakes. Just as the station wagon gets to the opening, the dairy tanker fishtails. Its rear end SMASHES into the station wagon and sends it sailing off the embankment into the river.

16 EXT. RIVERBANK - DAY

16

By the time Mike arrives, the PEOPLE from the bus, tanker and Chevrolet are screaming hysterically among themselves as they watch the river's current rock the half-submerged station wagon teetering on the edge of a sandbar. Nobody knows what to do. Mike is already kicking off his shoes and, with Skunk leading the way, scrambles out of his pickup. As he runs down the embankment, he peels off his shirt and dives into the water.

Long, powerful strokes bring him quickly alongside the car. Through a passenger window, he sees that the DRIVER (a woman) is bloody and dazed but alive. SCREAMS from the bed of the station wagon draw him around to the back where the window has been blown out. One of the kids, a little GIRL, is hanging onto the tailgate, shrieking.

Her BROTHER is unconscious and bleeding from a scalp wound, his head propped on the wheel well.

(CONTINUED)

16 CONTINUED:

16

Every time the car shifts, his mouth drops closer to the water. Ignoring the little Girl, Mike reaches in and gently pulls the little boy to him. He lifts him over the tailgate, then reaches for the Girl. Instinctively, she takes his hand.

MIKE

Put your arms around my shoulders.

Still crying, the little Girl does as she is told and, holding the boy under the chin with one hand, Mike sidestrokes toward the bank. A human chain has extended a short distance into the river. The depth won't allow any more. Mike hands over the kids to the first MAN in the chain and heads back for their mother. Barking at him, Skunk dashes back and forth along the shore.

The mother is in the same position as before. Mike floats over the corner of the tailgate that's quickly sinking under the water. He pulls himself over the back seat and reaches forward for her.

MOTHER

My leg's broken.

MIKE

You can't stay here.

He gets a hand under her arm and pulls. She groans. But he manages to float her free.

MIKE

Can you swim?

She nods. He guides her over the seats to the tailgate. The water around them trembles as the car slides another foot off the sandbank. Mike waits for it to settle, then eases the woman through the water over the corner of the tailgate and out of the car. She begins to dog paddle. One of her feet hits the car. It shudders and, with Mike still inside, the river sucks it under.

The people on the bank fall silent. Skunk stops running. He stands shaking at the water's edge, then begins to whine. Our VIEW MOVES IN ON the black water, SEARCHING FOR Mike. The WATER GETS DARKER AND DARKER until it's BLACK. And then the BLACKNESS BEGINS TO MOVE. SLOW AT FIRST, THEN FASTER AND FASTER. As we REACH MAXIMUM VELOCITY, CHUNKS OF LIGHT BEGIN TO HURTLE OUT OF the DARKNESS AT US. Suddenly, we're in a TUNNEL OF COLORED WHITE LIGHT, GOING EVEN FASTER than we were in the darkness. And then we STOP. In a WHITE ROOM. Mike is standing in the center of it. We're now in COLOR. And Mike is naked.

(CONTINUED)

FEMALE VOICE

Hello, Mikey.

Startled, Mike whirls around. His hands fly over his genitals when he sees who the speaker is.

MIKE

Aunt Lisa?!

AUNT LISA, a tall, handsome, seventy year old in gray slacks and a well-cut pink blouse, comes toward Mike.

AUNT LISA

They told me you were arriving today.
So I came to pick you up.

MIKE

But you're dead!

AUNT LISA

So are you, kiddo. Welcome to Heaven.
Here, put these on.

She holds out a bundle of clothes to him.

MIKE

No. I got out of that car. I didn't
drown. I'm too good a swimmer.

AUNT LISA

Mikey, please don't give me a hard
time. I'm your closest relative up
here, so they've asked me to meet
you. I don't know the answers. I
just know you're dead. But dead up
here is not bad. It's wonderful.

MIKE

This is not right, Aunt Lisa. I want
to talk to the man in charge. Right
now. You hear me. Right now.

AUNT LISA

Well, you're not going to talk to
him right now, I can tell you that.
His name's Emmett Humbird and he
hates to talk to new arrivals.

MIKE

I refuse to believe any of this. I'm
not dead.

(CONTINUED)

16 CONTINUED: (3)

16

AUNT LISA

I know it was sudden and you weren't prepared for this, but Mikey, you bought the farm. You kicked the bucket. You're dead. Now put these on. I hate standing here talking to you with your wing wang hanging out.

Mike bites his lower lip. Tears well up in his eyes and he begins to cry.

MIKE

I'm dead...

Aunt Lisa steps forward and puts her arms around him.

AUNT LISA

Oh Mikey, don't do that.

MIKE

Shit, I'm dead. I don't want to be dead. What's going to happen to Skunk?

AUNT LISA

(pats him on the back)

Now, now, now... It's a wonderful adventure. You've been here before, Mikey. We all have.

17 INT. ARRIVAL HALLWAY - HEAVEN

17

It's also white but there seems to be no walls and no floor. Mike is now dressed -- kind of 1948 Preppie. He and Aunt Lisa are on their way, through the crush of other new ARRIVALS and their RELATIVES, to a sky-blue door hanging in the whiteness (think Magritte).

AUNT LISA

How's your mother?

MIKE

Oh, she's fine. Well, she was fine till this.

It's hard for Mike to concentrate on what he's saying because scattered throughout the hall, people are constantly disappearing. A couple will be walking along, then "poof", they're gone, leaving behind nothing but two little contrails of COLORED LIGHT.

AUNT LISA

Don't worry about Annette. She's made of iron. Did she ever get her bedroom set?

(CONTINUED)

MIKE

(points to a contrail)
What's... ?

AUNT LISA

If they had any manners they'd wait till they got to the door. Walking out in the middle of a room is very rude. What's Albert doing these days?

MIKE

(still distracted)
Eh... he... Mom's not talking to him anymore... He... eh... he married a real young woman about two months after you died.

AUNT LISA

Oh, good. I hope she's the one meant for him. I sure wasn't. Does he still have the store?

MIKE

I think so.

AUNT LISA

He had a good head for business.

MIKE

(points to a patch on his left breast pocket)
What does the angel mean?

AUNT LISA

You're a new arrival. It's one of Emmett's jokes. I don't think it's very funny.

(as she opens the sky-blue door)

Who's President now?

MIKE

Truman.

AUNT LISA

Oh dear.

Mike steps forward, then gasps and pulls back when he sees that another step would have sent him tumbling into the immense chasm of eternity.

(CONTINUED)

17 CONTINUED: (2)

17

AUNT LISA

Relax, Mike. You're already dead.
Here, put your hand in mine.

Warily, Mike puts his hand in hers.

AUNT LISA

I'm going to take you home. You can
stay with me until you find out what
you want to do.

She closes the door and instantly they turn into BITS OF
ENERGY and SHOOT OFF INTO THE CHASM. All that is left behind
are two little contrails of COLOR-BANDED LIGHT.

18 INT. AUNT LISA'S LOFT -- HEAVEN

18

It's huge and yet homey and it's obvious that a very good
artist works here. Gigantic canvases done in a glorious modern
style litter the room in their various stages of completion.
Something trailing TWO SWATHS OF LIGHT the same height as a
human being begins moving rapidly across the floor. Mike and
Aunt Lisa appear at the head of the swaths of light. They
decelerate through a SERIES OF STOP-FRAMES that advance them
further into the room until they are walking normally.

MIKE

Holy mackerel, Aunt Lisa!! That was
fantastic!! How did you do that?!!

AUNT LISA

That's how we travel up here. You
think of where you want to go and
you're there. I guess you could use
a car, but...

MIKE

No, no. This is much better.

Mike begins to take in his surroundings.

MIKE

This is very nice, Aunt Lisa.

AUNT LISA

I think so.

MIKE

Who's doing the paintings?

AUNT LISA

I am. Do you like them? A lot of
people do.

(CONTINUED)

MIKE

They're wonderful.

AUNT LISA

You're not just saying that because I'm your aunt?

MIKE

Not at all. I love them. They're wonderful. I didn't even know you painted.

AUNT LISA

I didn't on Earth. But I do here. So help me I don't know why. One day I just picked up a brush and it was there. And it's not like I wanted to be a painter. You can't do that. It's... eh... I don't know...

(laughs)

Maybe it's my reward for being so untalented on Earth.

The two of them stare at the paintings for a long moment.

MIKE

They're real good, Aunt Lisa.

AUNT LISA

You must be tired. Let me show you your room.

Mike falls into step behind her.

AUNT LISA

Are you hungry? Would you like something to eat?

MIKE

No thanks, I just had a hot dog... before I...

AUNT LISA

(absently)

Hot dogs are very bad for you, Mikey.

She ushers Mike into a simple room with a bed and a bookshelf full of books.

AUNT LISA

This is yours for as long as you want it. There's another set of clothes in the closet. If you want to freshen up, the bathroom's across the hall.

(CONTINUED)

MIKE

Thank you, Aunt Lisa. I don't know what to say.

AUNT LISA

(gestures it's nothing)

I'm going to get back to work. You try and get some sleep. I'm sure you're tired. I know I was. I slept for days. When you get up we'll go sightseeing.

MIKE

Are you going to paint?

AUNT LISA

Yes, I was right in the middle of the one on the end when I got the call to come and pick you up. I've got the idea now, I'd like to finish it.

MIKE

You mind if I watch?... I'm not very tired.

AUNT LISA

I get nervous when people watch me.

MIKE

No problem. I understand. I'll stay in here and try to get some sleep.

AUNT LISA

You do understand, Mikey?

MIKE

Oh yes. I'll be fine. Don't worry about me.

AUNT LISA

We'll go sightseeing later.

She leaves and closes the door. Mike sits on the bed. He looks around the room, then selects a book off the shelf and leafs through the pages to the beginning. As he's doing this, he kicks off his shoes, then lays back and begins to read. After a few seconds, he lowers the book onto his chest and stares up at the ceiling.

MIKE

I'm dead. I'm deader than a doornail.

19 INT. KITCHEN - AUNT LISA'S LOFT - HEAVEN

19

Aunt Lisa gets a modern can of Coke out of her refrigerator and rips off the pop-top. She takes a sip and walks toward her easel. Before she gets there, she stops and looks back at Mike's room. Damn. She tiptoes down the hall and very quietly cracks the door and peeks in. Mike is staring up at her.

AUNT LISA
You're not asleep?

MIKE
No.

AUNT LISA
If you're in here alone, I feel guilty. Do you have any friends you'd like to visit?

There's a beat while Mike looks at his aunt.

MIKE
You mean dead friends?

AUNT LISA
Well of course, Mikey.

20 EXT. TERRACE - AUNT LISA'S LOFT - HEAVEN

20

Mike and Aunt Lisa are walking toward the end.

AUNT LISA
Think of his face and think of you being with him. That's all there is to it.

MIKE
(nods, not quite sure)
Okay...

AUNT LISA
When you want to come back here, just think of me or the room.
(she hugs him)
It's a great adventure, Mikey. Now go ahead. I have to work.

She steps back. Mike closes his eyes to concentrate, then opens them to look at her.

MIKE
Is there anything else I should know?

(CONTINUED)

20 CONTINUED:

20

AUNT LISA

(thinks)

Yes... Never drop in in the middle of a room. Always arrive outside the front door and you can't smoke.

MIKE

Oh... okay.

He closes his eyes and ZIP, he's gone.

21 INT. DINING ROOM - MIDDLE-CLASS HOUSE - HEAVEN

21

The PACKERTS (Mother, Father, Son, and Daughter) are startled and look up from their dinner as Mike's CONTRAIL WHIPS THROUGH THE ROOM and Mike walks out of it and bangs into the wall.

The family just stares at him while he staggers back and gets his bearings.

MIKE

I'm sorry. I missed the front door.

His gaze brushes over the Daughter, who's already staring at him. She's in her early twenties with a face of extraordinary sweetness and beauty.

MIKE

I'm looking for a friend... Larry Pulsky...

FATHER

I believe you have the wrong house.

MIKE

Sergeant Larry Pulsky... He was killed at Omaha Beach... I was with him.

MOTHER

You're a new arrival, aren't you?

SON

(aged 9)

Didn't you see how he landed?

MOTHER

Billy...

MIKE

I'm real sorry for barging in on you like this. It's my first time.

MOTHER

It happens to all of us.

(CONTINUED)

21 CONTINUED:

21

DAUGHTER

Don't be nervous. Just concentrate on what Larry Pulsky looks like and you'll be fine.

Mike nods and, with the whole group watching, very self-consciously closes his eyes and concentrates. Nothing happens. Annie (the Daughter) giggles and the rest smile.

Mike opens his eyes and shrugs.

MIKE

This is very embarrassing.

ANNIE

Well, back to work.
(she crosses to Mike)
I'm Annie.

MIKE

(dry throat)
Mike...

ANNIE

Take my hand.

Mike looks at her and hesitates, then slowly puts his hand in hers.

ANNIE

Now think of your friend.
(to her parents)
Bye.
(to Mike)
Hang on, Earthie.

22 INT. HALLWAY - GRAMMAR SCHOOL - HEAVEN

22

While Annie steps out of her VAPOR TRAIL OF LIGHT as smooth as a whisper, Mike flies out of his and stumbles quite a distance up the corridor. He looks back and finds Annie coming toward him, smiling.

MIKE

Geez, you go fast.

ANNIE

You're going to have to work on those landings.

A BELL RINGS, the classroom doors are thrown open, and the hall fills with BOYS and GIRLS (6 to 10) in salmon blazers. They're all laughing and chattering on their way to another class.

(CONTINUED)

22 CONTINUED:

22

MIKE

This is a school?!

ANNIE

What makes you think that?

(with a smile)

Try 203.

MIKE

Thank you.

He hesitates, then starts down the hall.

ANNIE

Mike...

(she points to the
stairs in the opposite
direction)

It's probably on the second floor.

MIKE

(passing her on the
way to the stairs)

I was just... Next time I'll drive.

Mike steps on the first stair and looks back. Annie is still watching him.

MIKE

How do you know he's in 203?

ANNIE

I like you, Earthie.

MIKE

What?!...

But he's talking to the BAND OF COLORED LIGHT she's left behind.

23 INT. GRAMMAR SCHOOL - SECOND FLOOR - HEAVEN

23

On his way to 203, Mike glances through the glass panel on the first door he passes. What he sees stops him cold and he moves closer for a better look. A gleaming steel octopus that we RECOGNIZE as a weather satellite floats in the middle of the room. A class of OLDER STUDENTS is busy assembling the solar panels that jut out like tentacles from its body. Mike looks around for somebody to explain this. There's no one in the hallway. He whistles under his breath, steps away only to step back for another look and almost reluctantly resumes his journey to 203. The scene in the next classroom startles him as much as the first.

(CONTINUED)

Beyond the traditional arrangement of desks and chairs, Mike finds himself looking into a cross section of a tropical lagoon that takes the place of the fourth wall of the room. STUDENTS in scuba gear are walking in and out of the wall to tend the fish on the other side. He can hear LAUGHTER coming through the next door and pulls himself forward to see what's going on there. Even he has to smile when he sees what it is. A whole classroom of KIDS in their salmon blazers and white skirts and pants are joyously trying out hula hoops with their TEACHER. Carrying his smile, Mike arrives at 203. There, the readout screens of the SEVEN and EIGHT YEAR OLDS' desk-top computers sparkle as they whip through a test in higher mathematics. Mike looks around the room for Larry Pulsky. His smile fades when he sees a bookish, short, skinny red-headed MAN with dark-rimmed glasses standing against the wall. Mike checks the room number. It is 203. The Man comes and opens the door.

MIKE

(in a whisper)

Excuse me, I'm sorry to bother you.
I'm looking for Larry Pulsky.

MAN

Oh, Pulsky's gone back.

MIKE

Back?

MAN

Back to Earth.

MIKE

Huh?

MAN

No one told you? He's a baby again.
He's reborn.

MIKE

We go back to Earth?!!!

MAN

Oui, Monsieur. Larry's little soul
is down there somewhere right now
filling diapers.

Mike whistles and turns and takes a few steps away from the Man.

MIKE

(mumbling)

Schools... houses... Go back...

(he sits on the couch
outside the classroom)

This is not how I imagined Heaven at
all.

(CONTINUED)

MAN

You're going to love it. It's a real
pissier. You get to do things up here
that are great.

MIKE

How long do you stay here before you
go back?

MAN

It's different with everybody. I
heard of one fellow who was here
only an hour, then there are people
who've been here thousands of years.
I've been here eight years.

MIKE

So you don't know?

MAN

Who would want to know? Tell me.

MIKE

Yeah, I guess...

The Man looks down at Mike, who is lost in thought, and
extends his hand.

MAN

I'm Guy Blanchard.

MIKE

(shaking hands)
Mike Shea... What are those things
the kids are using?

GUY (MAN)

Computers.

MIKE

Stupid question. What's a computer?

GUY

Not a stupid question at all. You
don't have it on Earth yet. It's a
very fast calculating machine.
If you have a problem that would
take ten engineers, working full
time, a year to solve, the computer
can do it in less than a tenth of a
second.

(CONTINUED)

23 CONTINUED: (3)

23

In kind of a daze, Mike nods, then motions down the hall.

MIKE

And that big piece of machinery
with... like wings...

GUY

(pleased)

Pretty terrific, eh? That's a weather
satellite. It'll float above the
Earth and tell people whether or not
they'll have a nice day.

Mike looks at his shoes and sighs.

MIKE

I'm very tired, Guy... I've had a
hell of a week... eh... a heck of a
week.

GUY

Hey, it's not every day you die.

MIKE

I think I should go back to my aunt's
and get some sleep.

(getting to his feet)

Now how do I do this?...

GUY

(clapping Mike on the
shoulder)

Let's stay in touch, okay, Mike?
One night maybe you and me and Bella,
the woman who teaches satellite, we
go for a beer.

MIKE

Beer?!!...

GUY

Or whatever you want.

MIKE

This is not how I imagined Heaven at
all, at all... I just think of my
aunt real hard and I'm there?

(CONTINUED)

23 CONTINUED: (4)

23

GUY

That's it.

MIKE

I'm going to close my eyes now, Guy.
I have to do that.

GUY

It's okay. I understand. Nice meeting
you, Mike.

Mike closes his eyes and concentrates. Nothing happens. He opens one eye and looks at Guy.

MIKE

Excuse me.

He turns his back to Guy, closes his eye, and is gone.

24 VOID - HEAVEN

24

A light, pinkish-gray place with no sides, no top, and no bottom. Mike's CONTRAIL ENTERS and he steps out onto nothing. Mike opens his eyes and looks around.

MIKE

Oh no! Where am I now?...

(shouts)

Aunt Lisa... Aunt Lisa... Yoo hoo,
Aunt Lisa. It's Mike... Aunt Lisa...

Nothing. Mike looks around, looks down, looks up. Nothing.

MIKE

I'm stupid. That's what it is.
Concentrate, concentrate... What
does Aunt Lisa look like?...
Paintings...

Mike puts his hands over his eyes and an EXECUTIVE TYPE dressed like Mike drops out of a CONTRAIL next to him.

MIKE

(screams)

Aghh!!

(and jumps back)

What are you doing here?! Are you
from Aunt Lisa?!!

(CONTINUED)

EXECUTIVE

You're not my brother.

MIKE

No!!

EXECUTIVE

You're new, too.

MIKE

You too?

EXECUTIVE

We're new... I'm looking for my brother Harold.

MIKE

I'm looking for my Aunt Lisa.

EXECUTIVE

Where do you think we are?

MIKE

You got me.

EXECUTIVE

Well, let's give it another try.

The men look at each other awkwardly, then turn their backs on each other and put their hands over their eyes. SNAP. Mike doesn't want to look. But he lowers his hands and peers over his fingernails. The Executive is gone and Mike is once again alone in the void.

MIKE

(frantic)

Aunt Lisa... Aunt Lisa...

(pause)

I better get the hang of this or I'm going to become a joke up here.

Annie steps out of her CONTRAIL in the void behind Mike.

ANNIE

Having a little trouble, Earthie?

MIKE

(turns around)

I don't know where I am, but this can't be Heaven.

(strides toward her)

This is the most inconsistent, screwiest, dumbest, stupidest place I've ever been in. And I was in the Army.

(CONTINUED)

ANNIE

Gee, I'm sorry you feel that way,
Earthie, because I sort of run things
for Emmett around here.

MIKE

(this only stuns Mike,
it doesn't stop him)
Well, then, let me tell you. You're
not doing a very good job. Larry
Pulsky wasn't in 203. He's already
gone back. He's not even here anymore.

ANNIE

I knew that. But you got to meet Guy
Blanchard, you saw the satellite and
the hula hoops...

MIKE

(holds his arm out to
her)
Pinch me. This has got to be a bad
dream.

Without warning she slaps him across the face.

MIKE

Owww!!! What did...?

ANNIE

You see. You're in Heaven. And
Heaven's real simple. I didn't hurt
you, did I?

MIKE

Eh... no.

Annie sits down. It looks like she's sitting in a comfortable
armchair, but we can't see the chair. She motions for Mike
to sit next to her. After the slap he is a little afraid not
to obey. His behind searches for the seat and he is surprised
when he makes contact.

ANNIE

As I was saying, Heaven's real simple.
Anything that you can imagine, is.
And anything that is in Heaven will
eventually find its way back to Earth.
Nothing is lost.

Mike thinks about this.

(CONTINUED)

24 CONTINUED: (3)

24

ANNIE

Do you understand?

MIKE

No.

ANNIE

You start with things that you've seen. Things that you remember. Like trees in a field with a lake and a setting sun.

Before Mike's eyes, a stand of firs FADES INTO EXISTENCE in the void and a GREEN FIELD RISES under their feet out of the pinkish gray and a LAKE begins to extend from the edge of the field and sparkle under a setting sun.

MIKE

(looks around in wonder)

How did you do that?!!!

ANNIE

Just imagine.

(she starts to walk)

And when you get good at this, you imagine things that don't exist and then you imagine how to make them work.

Mike slaps a tree behind his back to see if it's real. It is.

MIKE

How does it work?

ANNIE

Just imagine.

MIKE

(runs to catch up)

Am I going to be able to do this?

ANNIE

Well... I don't know, Earthie.

She sees the disappointment on his face and punches him in the arm.

ANNIE

I'm teasing you, Earthie. Of course you're going to be able to do this.

MIKE

Really?

(CONTINUED)

ANNIE

You can't lie in Heaven.

MIKE

Oh... of course. Would a guy like me be able to imagine something like the satellite... someday?

ANNIE

A guy like you did imagine the satellite.

MIKE

(looking around)

Wow!!

A young BOY, about 12, steps out of his CONTRAIL in front of them.

BOY

Are you Annie?

ANNIE

Yup.

BOY

I have a problem. I'm dead but I still have my body...

Instantly, the SCENE CHANGES TO A WHITE NOTHINGNESS with three RAINBOW-HUED BALLS OF LIGHT rocking approximately where Mike, Annie, and the Boy were.

MIKE

Wait! What's happening?!

BOY

Oh, I see... This is what we really look like in Heaven.

ANNIE

On Earth, too.

Each person's LIGHT GLOWS BRIGHTER AND JIGGLES when they speak.

MIKE

Really?

BOY

One more question. I like it because I'm from Paris, but why does everyone speak French in Heaven?

(CONTINUED)

24 CONTINUED: (5)

24

MIKE
I'm speaking English.

MIKE/BOY
Ohhh... I see...

BOY
Thank you, Annie.

His LIGHT ZIPS OFF and the SCENE FADES BACK INTO Annie and Mike standing in the FIELD.

MIKE
(to Annie)
Are you God?

This cracks Annie up. Mike watches her laugh.

MIKE
Well, are you?

ANNIE
(starts to walk again)
No. I just help Emmett.

Without Mike noticing it, a MIST has begun to creep around their legs.

MIKE
Is Emmett God?

ANNIE
No. He just runs things.

MIKE
But there is a God?

ANNIE
Of course.

Mike thinks about this for a moment.

MIKE
Good.

Two steps later he stops. He's noticed that they're walking on clouds.

MIKE
We're walking on clouds!!

ANNIE
(teasing)
Very good, Earthie.

(CONTINUED)

Mike looks back. What he sees below and behind him takes his breath away. The field and the lake and the sun are floating on clouds in the void. Mike opens his mouth to say something, but he can't find the words to express what he feels. He can only point. Annie looks to where he is pointing and just nods. As they walk on, Mike takes a last look over his shoulder.

MIKE

This is neat.

ANNIE

Yeah, it is, isn't it?

Annie smiles as Mike kicks at the cloud and watches the mist float off his foot. She laughs as he bounces around her to test its firmness. When he settles down and comes back to walk next to her, she reaches over and gently lets her hand crawl into his. Mike looks at her, but she won't look at him. And hand in hand they continue on over the clouds until finally they step out of a wall of mist and look down on a pocket city.

ANNIE

(stopping)

There's your Aunt Lisa's.

The clouds lead down to the balcony on the top floor of an apartment building.

ANNIE

Think you can get there without me?

MIKE

(refusing to be baited)

I just imagine. Right?

ANNIE

Right. I'll see you around, Earthie.

FLASH. She's gone.

MIKE

(screams at her vapor
trail of light)

Wait!! Wait!!

The LIGHT TURNS AROUND and COMES BACK and she steps out of it in front of him.

MIKE

What if I imagine something bad?

(CONTINUED)

24 CONTINUED: (7)

24

ANNIE

You can't, Earthie. You're in Heaven.
If you could imagine something bad,
you'd be in Hell.

MIKE

There's a Hell?!!

ANNIE

Where do you think all the bad people
in the world come from?

With that she's gone.

25 INT. AUNT LISA'S LOFT - HEAVEN

25

Wearing a "new arrival" bathrobe, Mike is standing in front of the bathroom mirror brushing his teeth. As he thinks, his brushing slows down and he steps out of the bathroom and around the corner to stand in the doorway of Aunt Lisa's bedroom. Aunt Lisa, in curlers, is propped up in her bed, reading.

MIKE

How will I know what I'm supposed to
do in Heaven?

AUNT LISA

You're not `supposed' to do anything.

MIKE

Yeah, but you just picked up a paint
brush and look what you can do. How
will I know what I can do?

AUNT LISA

This is Heaven, Mikey... Do you want
to do something?

MIKE

Yeah.

AUNT LISA

Then it'll happen.

The DOORBELL RINGS. Mike looks at the door, then at Aunt Lisa in bed.

MIKE

You want me to get that?

AUNT LISA

It's for you.

(CONTINUED)

25 CONTINUED:

25

MIKE

For me?!

He walks to the door and opens it. A short, slight, bespectacled MAN is standing there waiting for him.

MAN

Idea for you, Mike Shea. Fleas that cut your hair. Think about it.

And he's gone.

MIKE

(turns toward Aunt Lisa and wails)
Aunt Lisa! ...

Aunt Lisa is already laughing.

AUNT LISA (O.S.)

That's an idea man, darling. Now that you want to work, you'll get a lot of those.

MIKE

What did he mean about fleas cutting my hair?

AUNT LISA (O.S.)

It's just an idea for somebody to work on.

MIKE

Fleas?! ...

He turns back to close the door and finds himself face to face with a white-haired, pink-cheeked Santa Claus of a MAN in his sixties.

MAN

Little Mikey Shea.

Mike takes a step back.

MIKE

Hello.

MAN

You don't remember me, do you?

MIKE

(looks at him vacantly)
Sorry ...

(CONTINUED)

MAN

Al Bjornstead, I used to be your
postman ...

Mike still wears a vacant look.

MR. BJORNSTEAD (MAN)

You were probably only about 11 or
12 when I died. You liked my wife's
gingersnaps.

MIKE

Oh yesssss!!!. Mr. Bjornstead!!! Your
appendix broke. My parents were very
upset. We went to your funeral.

MR. BJORNSTEAD

Well, thank you. That was very nice
of you.

MIKE

I never expected to see you again.
Did Mrs. Bjornstead ...?

MR. BJORNSTEAD

Yeah. We're here together.

MIKE

Mr. Bjornstead! ...

MR. BJORNSTEAD

Al, Al ...

MIKE

Al ...

MR. BJORNSTEAD

What I came by for is there's a bunch
of us from Sunbury up here, some of
them you know, and when you're feeling
up to it, we'd like to have you catch
us up on all the news.

MIKE

Oh, yeah. Sure! I can't travel yet,
but ... Is old man Fenster up here?

MR. BJORNSTEAD

Yeah, yeah. Jim's with us.

(CONTINUED)

25 CONTINUED: (3)

25

MIKE

Oh, wow! What about Mr. and Mrs.
Waples?

MR. BJORNSTEAD

Dora didn't make it to Heaven.

MIKE

(too bad)
Ahhhh ...

MR. BJORNSTEAD

You haven't changed a whole lot,
Mikey.

MIKE

Neither have you, Al.

MR. BJORNSTEAD

If you don't mind my asking, Mike.
How did you die? Everybody'll want
to know.

MIKE

I drowned.

MR. BJORNSTEAD

Drowned ... okay. Well, it's real
nice to have you up here, Mike.

MIKE

I guess it's nice to be here, Al.

MR. BJORNSTEAD

I'll tell Julia to start baking the
gingersnaps.

Mr. Bjornstead DISAPPEARS.

26 INT. AUNT LISA'S BEDROOM -- HEAVEN

26

AUNT LISA

Who was that, Mikey?

No answer.

AUNT LISA

Mikey? ...

Still no answer. Puzzled, she gets out of bed and crosses the hall to look in Mike's room. Still in his bathrobe, Mike is sprawled out on the bed sound asleep. Gently, Aunt Lisa pulls a blanket up over him and leaves, softly closing the door behind her.

27 INT. AUNT LISA'S LOFT -- HEAVEN -- DAYS LATER

27

Aunt Lisa, now in a blouse and slacks, is carrying a yellow chair to the far end of the room.

AUNT LISA
Now I want you to think of yourself
as being in this yellow chair.

Mike is seated in a red chair at the opposite end of the room.

MIKE
That's too far. Can't we start closer?

AUNT LISA
(sets down the yellow
chair)
Distance doesn't matter in Heaven.

MIKE
I can hardly see it from here.

AUNT LISA
Michael Allen Shea, you think of
yourself as being in this chair now.

Mike closes his eyes and, after a grimace of concentration, rises out of his chair. He HOVERS for a moment, then his figure begins to STROBE ACROSS the room towards the yellow chair.

AUNT LISA
Good... good... you got it. Noooo...

Mike VEERS OFF COURSE and CRASHES into one of her paintings.

28 EXT. HEAVEN

28

Mike, carrying the red and yellow chairs, follows Aunt Lisa as she marches to the center of a tree-lined street. Aunt Lisa stops and points at the ground.

AUNT LISA
Red.

Mike puts down the red chair.

AUNT LISA
(pointing to the end
of the block)
Yellow.

(CONTINUED)

28 CONTINUED:

28

Mike takes a few steps in that direction. DOTS OF LIGHT on the sidewalks BECOME PEOPLE who have stopped to watch.

MIKE
(turns back)
This is embarrassing.

AUNT LISA
You went through three paintings,
Mikey.

Mike sighs and heads for the end of the block. He hasn't gone far when Annie falls in step next to him.

ANNIE
Hi, Earthie, I haven't seen you for
a while. Where have you been?

MIKE
Sleeping.

ANNIE
What are you doing? Moving?

MIKE
How are you? You're looking good.

ANNIE
It would be too bad if you ended up
the only person in Heaven who couldn't
travel.

MIKE
I'm trying to concentrate on something
important now, Annie.

ANNIE
Well, I'd be the one who'd pick you
up and take you everywhere.

MIKE
I'd die first.

ANNIE
Such pride. How did you get into
Heaven with such pride?

MIKE
(turns back to Aunt
Lisa and shouts)
Is this far enough?

AUNT LISA
I'm waiting.

(CONTINUED)

28 CONTINUED: (2)

28

Mike sets the chair down and looks at Annie, who is just standing there trying to look innocent.

MIKE

Don't you have something else to do?

ANNIE

Just think of me as a fly on the wall.

Mike tries to give Annie a withering look before he sits down.

ANNIE

Don't forget to turn around at the other end.

MIKE

I know what I'm doing.

ANNIE

Maybe it's the color of the chairs.

MIKE

You like this, don't you?

ANNIE

Bzzzz ...

Mike turns away from her and clears his throat. Almost immediately, his BODY RISES out of the chair, STROBES OVER the street and, with a whisper, turns and lands in the red chair. The people on the sidewalks applaud.

ANNIE

Way to go, Earthie!!

In two blinks Mike is in the yellow chair and back in the red one. Then Aunt Lisa, Mike, and the chairs DISAPPEAR.

ANNIE

Mike!!

Sensing the show is over, the people on the sidewalks return to BITS OF ENERGY, leaving Annie alone in the street.

ANNIE

I'll get you for this, Mike Shea.

Mike pops out of his CONTRAIL in front of her.

MIKE

You don't like it when somebody does it to you, do you?

(CONTINUED)

ANNIE

(smiles)

Congratulations.

MIKE

What happens now? I can go anyplace.
Do I get a license plate? Somebody
stamp my hand?...

A four-engine LOCKHEED CONSTELLATION ROARS down the street at them at treetop level. Mike throws himself to the ground as it passes overhead. Annie just stands there and watches it go.

MIKE

(scrambles up)

Did you see that?!!! Was that real?!!!

ANNIE

You mean the elephant?

MIKE

Elephant! That was a Lockheed
Constellation! I went ...

(sees the look on her
face)

You're doing it again, aren't you?

ANNIE

Now that you can travel, you're
beginning to imagine things that you
remember.

MIKE

Yeah, but...

ANNIE

You'll be able to control them soon.
I hope they won't all be airplanes.

MIKE

How did you get into Heaven with
your mouth?

ANNIE

I was born here.

MIKE

Come on, Annie. Give me a break.

ANNIE

No, I was. Cross my heart and hope
to die. I'm a new soul. I haven't
been to Earth yet.

(CONTINUED)

MIKE

You mean your parents did it in Heaven?

ANNIE

At least twice. I have a brother.

MIKE

Boy, is my mother in for a surprise.

Mike stops. A mused-up double bed with a round-mouth shovel leaning against it has APPEARED in front of him. Mike looks at Annie.

MIKE

This your imagination or mine?

ANNIE

I don't know about the shovel, but I have a much better imagination than that.

Mike starts to step around the bed.

ANNIE

You're not going to leave your bed and shovel in the middle of the street.

Mike thinks about that for a second and the bed and shovel launch themselves into the air and DISAPPEAR instantly.

ANNIE

Not bad.

As they walk on in silence, Mike looks at the houses that face the street.

MIKE

This is not how I imagined Heaven at all.

ANNIE

I know. I'm always surprised at how surprised people are at what Heaven is.

MIKE

Well, hey, on Earth we're told that Heaven is angels with wings playing harps on clouds.

ANNIE

Oh, we have them. They're the old guard.

(CONTINUED)

28 CONTINUED: (5)

28

MIKE

Oh, really. I even had a friend who thought Heaven would be a water planet and we'd all be fish.

ANNIE

What's that?

Mike looks to where she is pointing.

MIKE

(whispers)

That's my house!

And it is. And it's sitting in the middle of the street.

MIKE

I was born in that house. I grew up there.

(points to the roof)

That's a TV antenna. I put it up. That's what I used to do.

He reaches back and takes Annie's hand. Together, they climb the steps to the front door. There they stop. Mike doesn't know what he's going to see on the other side. He takes a deep breath. Slowly, he pushes the door open and stands there looking in. A RADIO is PLAYING MUSIC somewhere in the back of the house. A light breeze is rippling the curtains in the windows. A faded, braded-rag rug centers the living room with armchairs on either end.

29 INT. HOUSE - HEAVEN

29

With Annie's hand still in his, Mike steps over the threshold. He pauses at the end of the entryway. The details are becoming clearer. He lets go of Annie's hand and turns slowly to take them all in. A half-read newspaper is draped over the arm of one of the armchairs. His Mother's sewing basket is tucked into a corner of the couch. Beyond the living room in the dining area, three full water glasses sit on the table in front of place settings. Annie is as interested in the surroundings as he is. Mike lets his fingers trail over the nicks in the banister of the stairs leading to the second floor.

MIKE

(almost tears)

It's so real.

(pause; he points at the sofa)

I got that for my mother when I got out of the Army. I had it shipped all the way from Philadelphia.

(CONTINUED)

29 CONTINUED:

29

On his wander toward the dining area, he catches sight of himself in a mirror. He stops and Annie comes to stand next to him.

MIKE

I don't look any different.

ANNIE

Too bad.

Mike shoots her a look, then continues on his way. At the dining room table, he straightens a fork. White cubes of ice float in the tumblers. Mike reaches forward and flicks his finger against the glass. TING! The water ripples inside, then is calm again. The late-afternoon sun makes the tablecloth glow orange. THUMP!! THUMP!! Mike's eyes widen and his head jerks up. THUMP!! THUMP!! THUMP!! A pink rubber ball walks its way down the stairs and rolls into the entryway. Holding his breath, Mike goes to the foot of the steps and looks up. He jumps when Annie sticks her head around the corner of the upstairs hall.

ANNIE

Boo.

30 INT. HOUSE - HEAVEN

30

We are LOOKING AT a group of framed family pictures arranged on a breakfront. Annie's hand reaches in and tilts back a rose-tinted wedding picture.

MIKE (O.S.)

That's my mother and father the day they got married.

ANNIE (O.S.)

They look happy.

Mike and Annie are leaning together beside the breakfront.

MIKE

I think they were.

ANNIE

Who's this?

MIKE

I don't know... Maybe the pinochle champion of Sunbury. Something like that... That's me and my mother. I was about six months old.

ANNIE

Did you like Earth?

(CONTINUED)

MIKE
(reflective)
Yeah... I sure didn't want to leave.

Annie picks up a crinkled, unframed snapshot of a crying ten-year-old BOY holding up a fish.

MIKE
My mother wanted a picture of me with a fish. It wasn't my fish. It was my cousin's fish.

ANNIE
Was that important?

MIKE
It was at the time.

Mike watches her put down the picture and there is a long pause.

MIKE
Is there any way to find out how they're doing?

ANNIE
No.

Mike nods to himself. He and Annie are very close. The house is quiet and cozy around them. Slowly, Mike leans in and brushes a kiss over Annie's lips.

ANNIE
Did I say you could do that?

MIKE
No.

ANNIE
Do it again.

This time the kiss is long and hard. When it's over, Annie puts her head on his chin and speaks into his neck.

ANNIE
You like that, don't you?

Mike holds her close and looks around the rooms.

MIKE
Would they know I'm in the house?

ANNIE
I don't know anything about that.

30 CONTINUED: (2)

30

Mike holds her for a moment longer. When they separate, she watches him write something with his finger in the dust on the breakfront. With a rueful smile, he takes her hand and they walk to the door. "I'm okay. Mikey" is the message left in the dust.

31 INT. AUNT LISA'S LOFT - HEAVEN

31

Mike lands on the balcony and comes in.

MIKE

Aunt Lisa... Aunt Lisa...
(he can't stop smiling)
Aunt Lisa...

He catches himself. She might be asleep. He takes off his shoes and goes down the hall to her bedroom. She's not there. He retraces his steps to the kitchen where he puts his shoes on top of the refrigerator and is about to take a look inside when the DOORBELL RINGS. He answers it and finds a tall, distinguished SPOKESMAN type standing in the corridor.

SPOKESMAN

Mike Shea?

MIKE

Yes.

SPOKESMAN

Ted Bagdadi. I'm a recruiter. Are you working with somebody or have you had an original idea yet?

MIKE

No... and no.

SPOKESMAN

In that case, Sam Morell would like to speak to you...

(he hands Mike a
picture of a black
man)

... about light amplification by
stimulated emission of radiation.

MIKE

I don't know what the heck you're
talking about.

SPOKESMAN

Lasers, Mr. Shea. Lasers.

(CONTINUED)

31 CONTINUED:

31

MIKE
 (shaking his head
 "no")
 I can tell you right now you have
 the wrong guy.

SPOKESMAN
 Don't be so sure, Mr. Shea. In Heaven
 you can never tell where your future
 may be. You have Sam's picture. Look
 us up.

He slaps Mike on the shoulder and is gone.

32 INT. MIKE'S BEDROOM - AUNT LISA'S LOFT - HEAVEN

32

Still in his clothes, Mike is lying on the bed. His arms are
 behind his head and he is staring up at the ceiling.

33 EXT. FIELD - HEAVEN

33

Annie is lying fully clothed in her bed staring up at a moon
 in a dark sky.

MIKE (V.O.)
 Annie?

When Annie answers, her lips don't move and her voice seems
 to be coming from somewhere above her.

ANNIE (V.O.)
 Hello, Mike.

34 INT. MIKE'S BEDROOM - AUNT LISA'S LOFT - HEAVEN

34

MIKE (V.O.)
 (looking at Sam's
 picture)
 Do you know a guy -- Sam Morell?

As with Annie, Mike's lips don't move when he speaks and his
 voice is coming from somewhere above him.

ANNIE (V.O.)
 No.

MIKE (V.O.)
 He's into lasers. Do you know what
 those are?

35 EXT. FIELD - HEAVEN

35

ANNIE (V.O.)
 Yeah. Light amplification by
 stimulated emission of radiation.

(CONTINUED)

35 CONTINUED:

35

MIKE (V.O.)
 (stumbles)
 Oh! Oh, yeah... eh... well, geez...
 eh... His recruiter was just here...
 eh... maybe I should try TVs first,
 though...

ANNIE (V.O.)
 Maybe.

36 INT. MIKE'S BEDROOM - AUNT LISA'S LOFT - HEAVEN

36

There's a pause.

ANNIE (V.O.)
 Is that it?

MIKE (V.O.)
 Yeah. I was just thinking of you and
 I thought I'd give you a call.

ANNIE (V.O.)
 Okay. Bye.

MIKE (V.O.)
 Oh, Annie... Before I forget, I... I
 think I'm in love with you.

The reaction to Mike's big announcement is total silence.

MIKE (V.O.)
 (sits up)
 Annie?!

ANNIE (V.O.)
 Made you nervous, didn't I?

Mike grins and lays back on the bed.

37 INT. WAREHOUSE - HEAVEN

37

The walls, ceiling, and floor are covered with slide projections depicting various laser applications: eye surgery, metal cutting, fiber optics, supermarket scanning, microchip etching, high-speed printing, photo copying, robotics, etc... Pieces of these images play across the faces of Mike and SAM MORELL, a large man, about 50, in jeans and a T-shirt that reads "Boogie Till You Puke" as they walk around the room.

MIKE
 Were you a scientist or a college
 professor or something on Earth?

(CONTINUED)

37 CONTINUED:

37

SAM

No. I was a blacksmith in Liverpool, England. One day I bent over to tie my shoelaces and my ticker gave out. The last thing I saw on Earth was a horse turd.

(he laughs)

True story. That was 1806. First twenty-five years here all I did was read murder mysteries. Then I was lucky enough to get this idea.

Mike looks at his shadow on the wall and at all the images around him.

MIKE

Holy mackerel!!

38 EXT. DESERT - HEAVEN

38

An amphitheatre of tall, thin mirrors focuses the sun's rays on a central receiving tower that glows white against the blue sky.

MR. BJORNSTEAD (V.O.)

The sunlight from the mirrors heats up that tower and converts the water in it to steam, which generates the electricity.

Mike and Mr. Bjornstead are dwarfed by the mirrors around them.

MR. BJORNSTEAD (V.O.)

I think the next step would be to go directly from the heat to electricity.

MIKE

Oh wow, Al... I... thanks for thinking of me, but... you know I couldn't do that.

MR. BJORNSTEAD (V.O.)

Sure you can. We'll work on it together. Just two souls from Sunbury.

MIKE

(indicating the mirrors)

Al, I know you. How in God's name did you think of all this?

(CONTINUED)

38 CONTINUED:

38

MR. BJORNSTEAD (V.O.)

(laughs)

I don't know. But it's fun.

MIKE

Now when you go back, is this what you're going to take back with you?

MR. BJORNSTEAD (V.O.)

No, no, no... Well, I might. Only a few souls take back a whole idea. Most of the time we just take back bits and pieces of an idea. Usually, it's something we haven't even seen or heard. But it's in the air. It's all around us. That's the great thing about the system, Mikey. We all take back a piece of Heaven. What we do with it once we get down there is up to us.

CUT TO:

A TV IMAGE OF MIKE'S FACE FILLS THE SCREEN There is a giant left hand holding the top of the image and a giant right hand at the bottom. As they move, the image undulates.

39 INT. WORKSHOP - HEAVEN

39

A Japanese MAN in a lab coat aims a futuristic portable color video camera at Mike's face. We SEE that the image we were just looking at is on a sheet of mylar being held up by another Japanese MAN. In fact, Mike's image is on all the TVs in the room. TVs that range from one on a wristwatch to one that covers an entire wall. Mike frowns and a hundred images frown with him.

40 INT. CONCERT HALL LOBBY - HEAVEN

40

PEOPLE in formal dress are arriving for a recital by the Heavenly Choir. Mike, in a tuxedo, is standing in front of Annie, who is dressed in a gown. She's doing his bow tie.

MIKE

I couldn't help any of these guys if I stayed up here a million years.

ANNIE

So what? Then you'll think of something new.

(CONTINUED)

40 CONTINUED:

40

MIKE

I don't have that kind of brain.

ANNIE

MIKE

Yeah, I know. But you got to be realistic.

ANNIE

No, you don't. Just imagine and believe in yourself.
(finishes the bow)
There.

MIKE

(straightening the lapels on his tux)
How do I look? I always wanted to try one of these. Guys looked so good in them in the movies.

ANNIE

It helps.

A tall good-looking MAN, also in a tuxedo, walks by them.

MAN

Hi, Annie.

ANNIE

Hello, Dave.

DAVE (MAN)

I missed you.

ANNIE

I've been busy.

DAVE

You look great.

And he's lost in the crowd.

MIKE

Who's Dave?

ANNIE

Just a friend.

She takes Mike's arm and they start toward their seats.

(CONTINUED)

40 CONTINUED: (2)

40

MIKE
You sure I'm going to like this?

ANNIE
It's culture. You need it.

41 INT. CONCERT HALL - HEAVEN

41

On stage the choir is trilling through an obscure Italian composition.

CHOIR
Hahahahahahahehehehehohohoho
hahahahehehehohohoho...

In the balcony, Mike's eyes are beginning to glaze. Next to him Annie stifles a yawn.

CHOIR
Hahahahahahahehehehehohohoho
hahahahehehehohohoho...

Annie speaks to Mike without moving her lips.

ANNIE (V.O.)
How do you like it?

MIKE (V.O.)
They're lucky this is free.

Annie drops her head on his shoulder and begins to snore. Mike, embarrassed, tries to straighten her up. But she goes limp and falls to the other side. He pulls her back.

MIKE (V.O.)
Come on, Annie. Don't be silly.

ANNIE (V.O.)
Let's get out of here.

MIKE (V.O.)
We can't walk out on the Heavenly
Choir!

ANNIE
Oh yeah...

She reaches over and grabs his pinkie and SNAP, they're gone.

42 EXT. HEAVEN

42

It is WHITE ON WHITE. Mike's flailing hands ENTER the TOP OF THE FRAME next to Annie's feet. They are very close TO US.

(CONTINUED)

42 CONTINUED:

42

MIKE (O.S.)
 (panicked)
 What did you do?!!

ANNIE (O.S.)
 We're falling.

Mike's head COMES INTO VIEW. He's looking AT US UPSIDE DOWN. Annie's legs have drifted away from him a little bit.

MIKE
 I know that!! What went wrong?!!

ANNIE (O.S.)
 It's fun.

MIKE
 Fun?!!

Mike's head DISAPPEARS INTO THE BOTTOM OF THE FRAME as Annie's APPEARS OUT OF THE TOP.

ANNIE
 Try it this way.

Annie reaches down and rights him so that he is falling feet first next to her.

ANNIE
 See.

Mike has to waggle his arms to stay upright.

MIKE
 (sarcastic)
 Oh yeah... This is a lot of fun...

ANNIE
 Just lay back and relax.

She swings her legs up and spreads out her arms. Mike doesn't trust the physics of Heaven yet. He leans back warily. He's almost lying down when OOPS!, he goes over in a back flip.

MIKE
 Aaagghhh!!!

He struggles back to sit uncomfortably in a semireclining position. Annie stretches to the tips of her fingers and toes.

ANNIE
 I used to do this for hours when I was a kid.

(CONTINUED)

42 CONTINUED: (2)

42

MIKE

You would... Are we going to hit anything?

ANNIE

Not unless you imagine it.

That's a terrifying thought for Mike and he almost throws himself off-balance again as he tries to look down. Annie takes his hand.

ANNIE

Just relax.

Mike spreads his arms and lays back. He can do it.

MIKE

(imitating)

Hahahahahehehehohoho...

Annie laughs and together they glide OUT OF THE FRAME.

43 NEW FRAME

43

Mike and Annie drift TOWARD US from far back in the whiteness. They look at each other and Mike reaches over and takes Annie's hand.

MIKE

I like this.

They sail UNDER US.

44 NEW FRAME

44

Same WHITE ON WHITE. As they drop slowly down, Mike brings Annie to him and takes her in his arms. With her head on his shoulder, they float OUT OF SIGHT.

45 NEW FRAME

45

Upright and still hugging, Mike and Annie continue to fall. Annie speaks without moving her lips.

ANNIE (V.O.)

(whispers)

Have you ever made love?

MIKE (V.O.)

Yes.

Pause.

(CONTINUED)

45 CONTINUED: 45

MIKE (V.O.)
Have you?

ANNIE (V.O.)
No.

They continue to fall.

46 NEW FRAME 46

Laying over each other with only their lips touching, Mike and Annie tumble gently downward.

47 NEW FRAME 47

Annie breaks the kiss.

ANNIE (V.O.)
Would you make love to me?

Mike puts his arms around her and they kiss again. And from above, we WATCH as they fall and fall and fall until they hit a cloud that splashes open, then folds softly back to cover them.

DISSOLVE TO:

48 EXT. HEAVEN 48

Wrapped in an embrace, Mike and Annie are sitting on the edge of a cloud watching the sunrise.

ANNIE
I'm going to have to get back to work soon.

MIKE
(meaning the sunrise)
Is this my imagination or yours?

ANNIE
It's gotta be mine.

MIKE
I think it's ours.

ANNIE
I'm glad you died, Earthie.

MIKE
So am I.

Pause. Annie reaches up and kisses Mike and lays her head on his chest.

(CONTINUED)

48 CONTINUED: 48

ANNIE
I love you very much, Mike.

49 INT. AUNT LISA'S LOFT - HEAVEN 49

Aunt Lisa is in an alcove behind her canvases mixing paints.

MIKE (O.S.)
Aunt Lisa...

AUNT LISA
Here...

Mike sticks his head around a canvas.

MIKE
I think I'm going to get my own place,
Aunt Lisa.

AUNT LISA
(busy with the paints)
This is Heaven, Mikey.

MIKE
(walking away)
I love you, Aunt Lisa.

AUNT LISA
(still busy)
That's nice.

Aunt Lisa dabs some paint on a test board. Mike comes back around the canvas carrying the shovel we SAW EARLIER.

MIKE
Did you put this in my room?

AUNT LISA
(glances over her
shoulder)
Nope.

The DOORBELL RINGS.

MIKE
(on his way to answer
it)
Then it is my imagination.

Mike opens the door. Standing in the hall is a large, lanky, chain-smoking MAN (55) in blue coveralls and a flannel shirt.

(CONTINUED)

MAN

Emmett Humbird, Mike. Glad to meet you.

Mike just stares at him.

EMMETT (MAN)

I'm not what you expected, am I?

MIKE

No, it's not that. It's your cigarette... I... I thought you couldn't smoke in Heaven.

EMMETT

I run the place.

AUNT LISA (O.S.)

Hi, Emmett.

EMMETT

Hello, Lisa.

(back to Mike)

I just came by to see if you had any questions.

AUNT LISA (O.S.)

Now that the boy's stopped crying and settled in, you show up, eh, Emmett?

EMMETT

You did a better job than I could have done, Lisa.

(back to business)

Do you have any questions, Mike?

Mike goes blank for a second.

MIKE

This shovel... I've imagined it twice.

EMMETT

Then it must mean something.

MIKE

Do you know what?

EMMETT

Oh, no. That's entirely up to you... Anything else?

(CONTINUED)

49 CONTINUED: (2)

49

MIKE

Well... I hope I can imagine something
new for Heaven.

EMMETT

When you believe you can, you will.
In the meantime, enjoy yourself.
Okay?

MIKE

Okay.

EMMETT

You're going to do very well up here,
Mike.

He DISAPPEARS right out of Mike's hand.

CUT TO:

50 CLOSE ON A PINK WINDUP MOUSE

50

With a WHIR, it slowly bends forward, then throws itself
into a perfect back flip.

MIKE (V.O.)

Annie...

51 INT. TOY FACTORY - HEAVEN

51

The mouse flips again. Annie is watching a demonstration of
windup toys taking place on a sheet of Plexiglas. The INVENTOR
of the toys is talking to her. We can SEE his lips move but
we can't hear what he's saying. Annie answers Mike without
moving her lips.

ANNIE (V.O.)

Yes.

MIKE (V.O.)

I think I figured out what I'm
supposed to do.

ANNIE (V.O.)

Oh great! What is it?

MIKE (V.O.)

It would be better if I showed you.
But don't come now. I have a lot to
do. Give me some time.

ANNIE (V.O.)

Can you give me a hint?

MIKE (V.O.)

The shovel showed up again.

52 EXT. FIELD - HEAVEN

52

Mike, now in work clothes, is using his new shovel to turn over the sod. He finishes a row in a garden-size patch and straightens up to look at a small, porched, single-story house set at the edge of a clump of trees not far away. As he looks at it, the house changes color from buff to brown. He turns another shovelful of earth and squints back at the house. He's not satisfied. The brown changes to green.

53 NEW ANGLE

53

Mike has finished another row and is staring at the house. Green is not quite it. So he tries white. He starts a new row, stops, and looks at the house again. Curtains appear in the windows.

54 EXT. FIELD - HEAVEN

54

The house is now blue. Annie is standing in the middle of the rectangular patch of overturned earth.

ANNIE

What is it going to be?

From the edge of the patch, Mike shouts back at her.

MIKE

A vegetable garden. I know that's not a new idea, but it feels right. I don't know what the new idea is, but I'm pretty sure it's here.

ANNIE

(walks toward him)

This is exciting, Earthie. What could it be?... You're right, I'm sure you're right. What else could you do with a shovel?... A new vegetable?

MIKE

I thought of that. But I haven't been able to imagine anything but regular vegetables yet.

ANNIE

Well... a garden doesn't have a lot of moving parts, that's one good thing... What about flowers?

MIKE

I don't think you put flowers in a vegetable garden.

(CONTINUED)

ANNIE

Flowers would look pretty. Maybe lilac bushes through the whole thing.

MIKE

I don't know... Lilac bushes with corn and tomatoes? Yeah, why not?

She puts an arm around his waist.

MIKE

What do you think of the house?

ANNIE

I don't know why you need a house.

MIKE

Because I'd feel like a horse sleeping in a field.

ANNIE

It's fine.

MIKE

I could change the color or I can make it bigger or smaller if you think that would be better.

ANNIE

No. I like it.

Together, they just stand there looking over the homestead.

MIKE

What I have here, Annie, isn't much, but if you'd be willing to take a chance on me I'd like to marry you.

ANNIE

I hate to be the one to break the news to you, Earthie, but according to Heaven we already are.

MIKE

Really?!!

ANNIE

I'm afraid so.

MIKE

Really?!!

(CONTINUED)

54 CONTINUED: (2)

54

Annie nods.

MIKE

Oh... I see... Then would you mind too much if we had a wedding?

ANNIE

I don't know about that, Earthie.

MIKE

Without a wedding, I'd always feel I was just living with you and I love you too much to just live with you.

ANNIE

Would we have to stand up in front of a whole bunch of people and you'd say I love you to me and I'd say I love you to you?

MIKE

I'd like that a whole lot.

ANNIE

It would scare me to death.

MIKE

(puts his arms around her neck)
You're very strange.

55 INT. ANNIE'S PARENTS' HOUSE - HEAVEN

55

Mike is sitting across the dining room table from Mr. and Mrs. Packert. Annie is hovering in the b.g. with a smile that keeps threatening to become something more.

MIKE

Mr. and Mrs. Packert, your daughter and I have...

Annie smothers a giggle. Mike loses his place.

MIKE

Your daughter and I have fallen in love and we...

Annie giggles again and Mike loses his place again.

MIKE

What I'm trying to say...

(CONTINUED)

55 CONTINUED:

55

Annie can't contain it any longer. She bursts into a joyous, nervous laugh and can't stop. Mr. and Mrs. Packert pointedly ignore their daughter and remain solemnly intent on Mike.

MIKE

Mr. and Mrs. Packert, I love Annie and... I know we're married, but I'd like to have a wedding.

Annie howls.

56 INT. AUNT LISA'S LOFT - HEAVEN

56

Annie has taken Aunt Lisa's hands and is speaking directly to her. Laughter still lurks in her voice and Aunt Lisa is smiling.

ANNIE

Aunt Lisa, I'm married to your nephew Mike. But he wants to have a wedding. I promise that I'll love him and cherish him and make him happy...
(she starts to bubble over)
... and work in his garden.

The two women convulse with laughter and fall into each other's arms. Off to one side, Mike looks on, pleased, but slightly embarrassed.

57 EXT. FIELD - HEAVEN

57

The earth has been worked into furrows and drills and green shoots are beginning to poke through the soil toward the sunlight. Mike and Annie are stretching a sheet of cheese cloth onto a frame over the garden. Guy Blanchard, the computer teacher, is standing under Mike's ladder.

GUY

(excited)
What does the best man have to do?

MIKE

Just hang onto the rings until the angel asks for them.

GUY

Will there be a lot of people?

ANNIE

My mother's invited everybody but the Chinese.

(CONTINUED)

57 CONTINUED:

57

GUY

Oh fabulous! What am I going to wear?

MIKE

Mrs. Packert calls it a Prince Albert.
You'll ...

GUY

The one with the tails and a vest. I
know. I look good in that.

Annie reaches up and pinches Mike on the ass.

GUY

You guys can count on me.

58 INT. GYMNASIUM -- HEAVEN

58

Mrs. Packert seats Annie and Mike in the first row.

MRS. PACKERT

Now this is a `maybe' for the music.
It's not a `for sure'.

She points to a conductor on the stage.

CONDUCTOR

We're ready, Mr. Wainfield.

MR. WAINFIELD taps on the music stand with his baton and 12 BOYS, ranging in age from 9 to 17, snap out of their CONTRAILS in sequence on the two risers in front of him. The conductor's arms move down. One of the nine-year-old Boys opens his mouth and the VIOLIN STRAINS OF THE SECOND MOVEMENT OF MOZART'S CONCERTO NO. 21 IN C (Elvira Madigan theme) come out. The other Boys join in and the SOUNDS OF THE OTHER INSTRUMENTS come out of their mouths. A beautiful blond 15-year-old is the PIANO and he creates a sound purer and more beautiful than we've ever heard from that instrument itself. The MUSIC CONTINUES OVER:

59 INT. DRESSMAKER'S SHOP - HEAVEN

59

The final touches are imagined onto Annie's wedding dress by an older MALE DESIGNER. And with Mrs. Packert, Aunt Lisa, the Designer, and his ASSISTANTS watching, Annie models the dress. She's radiant in the white.

60 INT. GYMNASIUM - HEAVEN

60

The MUSIC CONTINUES. Mike, Annie, and Mrs. Packert are enjoying the Boys' performance.

(CONTINUED)

60 CONTINUED:

60

Mike turns to look at Annie's profile. Something he sees there drains the happiness from his face and the MUSIC FADES INTO THE SIX-NOTE ELVIRA MADIGAN THEME that is REPEATED hauntingly over and over on the piano.

MIKE (V.O.)
(screams)
Emmett!!! Emmett!!!

61 EXT. FIELD - HEAVEN

61

The MUSIC CONTINUES. Mike and Annie are hoeing in the garden. The plants are a little bigger.

MIKE
Do you want kids?

ANNIE
(after a beat)
Yes.

They continue hoeing.

MIKE
How many do you think we should have?

ANNIE
Six.

Pause. Mike turns away from her.

MIKE
We'll grow cucumbers and kids.

62 EXT. HEAVEN

62

The MUSIC CONTINUES. Mike and Emmett are standing on a cloud. Mike is crying and they are arguing, but the MUSIC IS TOO LOUD and we're too far away to hear what's being said.

63 EXT. HEAVEN

63

Annie is lying spread-eagled on her back in a field of daisies. Mike is lying on his stomach at her head. He is propped up on one elbow and looking down on her face.

MIKE
I hope the garden is the right thing.

ANNIE
It is.

(CONTINUED)

63 CONTINUED:

63

MIKE

Have you ever had a new idea?

ANNIE

You want me to answer that?

MIKE

Oh no...

ANNIE

You saw it... the hula hoops.

MIKE

Why did I ask?

ANNIE

You're going to have to run awfully fast to keep up with me, Earthie.

Mike looks at her for a long time, then leans over and kisses her.

ANNIE

What was that for?

Mike smiles.

MIKE

Because...

64 EXT. HEAVEN

64

The MUSIC CONTINUES. From far far away, we are LOOKING DOWN ON Annie and Mike's valley. Everything is gray except for a shaft of sunlight that spills through the clouds and frames their house and garden.

65 EXT. FIELD - HEAVEN

65

Back to back, Mike and Annie are hoeing "catch ponds" around the lilac shoots. The MUSIC CONTINUES.

MIKE

What do you want to do later?

ANNIE

Rest.

MIKE

Oh, come on. Let's do something. You're the hula hoop kid, imagine something neat for us. I'll do anything. Surprise me.

(CONTINUED)

65 CONTINUED:

65

ANNIE

Anything, huh?

MIKE

Absolutely anything. I'll go anyplace
you want. I'll do anything you want.

Annie thinks she's got something he wouldn't want to do.

ANNIE

You know what we've never done?

MIKE

What?

The MUSIC ENDS.

ANNIE

We've...
(her face falls)
Never...
(softly)
Danced...
(she's not looking at
Mike)
I'm going back, aren't I?

MIKE

(quiet)
Yes.

ANNIE

(gives a little laugh)
I don't know what to do.

Mike takes her in his arms.

ANNIE

Don't cry, Earthie. Please don't
cry.

MIKE

(holding it in)
Why does it have to be you?

ANNIE

It's not sad. I'm going to be
somebody's baby.

Mike and Annie stand there silently, holding each other.

(CONTINUED)

65 CONTINUED: (2)

65

ANNIE

Well, I wonder what I'll be. Maybe I'll be a boy. That would be a kick, wouldn't it? I could play football and chase girls.

66 EXT. FIELD - HEAVEN

66

A gentle RAIN is falling on the garden and nowhere else. Mike and Annie are sitting on the porch in separate chairs.

ANNIE

We'll have to cancel the wedding. I'll say goodbye to my parents and Billy. I don't want anybody else to know.

Still on the verge of tears, Mike nods.

ANNIE

Are you going to be able to do that?

MIKE

I'll miss you so much.

ANNIE

You can't. You've got too much to do.

MIKE

Finding a new idea sure doesn't seem important anymore.

ANNIE

I want you to promise me something, Earthie.

MIKE

Uh huh.

ANNIE

Wherever you are, up here or down there, imagine and believe in yourself.

67 INT. ANNIE'S PARENTS' HOUSE - HEAVEN

67

With her father and mother looking on, Annie hugs her brother. Everyone is close to crying. Mike stands awkwardly nearby.

ANNIE

Goodbye, Billy.

BILLY

I love you, Annie.

(CONTINUED)

67 CONTINUED:

67

Annie stands up and looks at her parents.

ANNIE

Thank you for everything.

MRS. PACKERT

I hope your new parents love you as much as we do.

Annie gives her mother a quick hug.

ANNIE

Goodbye.

She takes Mike's hand and they're gone.

68 EXT. FIELD - HEAVEN

68

Mike is working alone in the garden. A tall, thin WOMAN with glasses steps out of a CONTRAIL in front of him.

WOMAN

Idea for you, Mike Shea. Powdered water. Think about it.

She takes a step backward and VANISHES. Mike returns to the hoeing.

69 INT. MIKE AND ANNIE'S HOUSE - HEAVEN

69

It's one big room with a fireplace, a bathtub, a bed, and two chairs. A low fire flickers in the fireplace. Annie is sitting in the shadows at the foot of the bed watching Mike sleep. It's as if she's trying to memorize his face. After a long time, she gets up and brushes a damp curl off of his forehead. She goes to a window and stares out at the garden. The light is soft. She sighs and returns to the edge of the bed. Mike is still sleeping peacefully. She kneels down and kisses him awake.

ANNIE

It's time.

Mike looks at her.

ANNIE

Will you hold me?

70 EXT. HEAVEN

70

It's WHITE ON WHITE. Mike and Annie, their arms wrapped around one another, are falling.

(CONTINUED)

70 CONTINUED:

70

ANNIE

Come on, Earthie. Buck up. Tell me about Heaven.

MIKE

I can't.

ANNIE

Where did we meet?

MIKE

I'm so afraid you're going to be hurt.

ANNIE

Where did we meet?

MIKE

(through a throatful
of tears)

In your dining room...

ANNIE

And then what happened?

MIKE

You told me to take your hand...

Mike can't go on.

ANNIE

Where did we go then?...

MIKE

(pleading)

Annie...

ANNIE

Everybody forgets Heaven, Mike. I don't want to forget us.

MIKE

(struggling)

You took me to the school and... when you left you said you liked me...

ANNIE

I fell in love with you the very first moment I saw you.

MIKE

And then you took me out of the void... and then you told me to imagine... and then you walked me over the clouds to...

(CONTINUED)

70 CONTINUED: (2)

70

ANNIE

Hold me tight.

Mike squeezes her to him.

ANNIE

I'm sorry about the wedding.

There is nothing that Mike can say and, with tears streaming down his face, he just holds her.

ANNIE

I'll always love you, Earthie.

Slowly, Mike opens his arms and lets Annie go. She turns into a BLINDING RAINBOW COLORED BALL OF LIGHT that washes Mike into a shadow behind it. The LIGHT FALLS OUT OF FRAME and then so does Mike.

71 INT. MIKE AND ANNIE'S HOUSE - HEAVEN

71

Mike is sitting on the edge of the bed sobbing into his hands. We WATCH his pain for a long moment.

72 EXT. MIKE AND ANNIE'S HOUSE - HEAVEN

72

Mike is on the top step of the porch looking out at the garden. His eyes are red. There are fewer tears now. He is in control of himself. Suddenly, he gets an idea. He's not certain of it at first, but the more he thinks about it the more he likes it. He gets up and starts to pace. He makes his decision, closes his eyes, and concentrates. POP! He's gone.

73 VOID - HEAVEN

73

Mike lands screaming.

MIKE

Emmett!!! Emmett!!! Emmett!!!

He concentrates again and DISAPPEARS, but is back almost immediately.

MIKE

Emmett, don't block me out. Come on,
Emmett, I have to talk to you.
Emmett!!!

He waits. Nothing happens.

74 INT. AUNT LISA'S LOFT - HEAVEN

74

Aunt Lisa is painting.

MIKE
(stepping out of
CONTRAIL)
How do I find Emmett?

AUNT LISA
I heard about Annie. I'm sorry, Mikey.

MIKE
I have to find Emmett.

AUNT LISA
You don't find Emmett. Emmett finds
you.

Mike stands stock still, thinking. Then slowly, a smile
spreads across his face.

AUNT LISA
What's the matter, Mikey?

He puts his hands on her shoulders and kisses her on the
cheek.

MIKE
Goodbye, Aunt Lisa. Thanks for
everything.

BOOM! He's gone.

75 INT. REHEARSAL HALL - HEAVEN

75

Under Emmett's watchful eye, six DANCERS are running through
a Fosse-like routine. He looks over as Mike slips into the
seat next to him.

EMMETT
The answer is no.

MIKE
Is she a girl?

EMMETT
The answer is no.

MIKE
Is she a girl?

(CONTINUED)

EMMETT

Yes.

MIKE

Then send me back as a boy.

EMMETT

I can't do that.

MIKE

You can do anything, Emmett. I know you can.

Emmett gets up.

EMMETT

I didn't want to see you. How did you find me?

MIKE

The cigarette. You're the only one who smokes in Heaven.

EMMETT

Oh frock. Now that's in the air. I'll probably have to quit.

MIKE

I'm not asking you to put me next door, Emmett. Just put me in the same country and I'll find her.

EMMETT

Mike, the two of you fell in love in Heaven. One day you'll fall in love with her on Earth and you'll be together forever.

MIKE

When does that happen?

EMMETT

How would I know? Maybe one lifetime. Maybe two or two hundred. How would I know? But you'll love her again.

MIKE

But I want to be with her now.

EMMETT

You'll be out of your time. You Americans drive me crazy. You're so impatient. You're going to mess everything up.

MIKE

I'm not happy here without her.

(CONTINUED)

75 CONTINUED: (2)

75

Emmett turns and watches the dancers. Mike waits.

EMMETT

I can only give you thirty years.
And if you don't find her in that
time, you'll never find her again.

MIKE

If I believe I can find her, I will,
right?

The two men look at each other.

EMMETT

You hear what I'm saying to you,
Mike. If you don't find her this
time, she's gone. You'll never find
her. You'll fall in love again and
she'll fall in love again, but you'll
never be happy.

MIKE

I'll find her.

EMMETT

Come here.

He puts his arms around Mike and holds him tight.

EMMETT

You're lucky I've been in love.

With a FLASH, Mike becomes a BALL OF RAINBOW-COLORED LIGHT
that wipes out Emmett and the dancers and FILLS THE SCREEN.

FADE TO:

76 BLUE SKY - SOMEWHERE BETWEEN HEAVEN AND EARTH

76

Mike's LIGHT IS FALLING and, as we WATCH it fall, we HEAR A
BEWITCHING ARRANGEMENT OF "GOOD NIGHT, IRENE". Slowly, the
rainbow-colored BALL TAKES ON the FEATURES AND FORM OF A
BABY BOY. Just as it LEAVES THE FRAME, the baby smiles AT
US.

77 EXT. EARTH - DAY

77

The sky turns gray. It gets grayer and grayer and we COME
DOWN ONTO the squalor of KITTERY, MAINE, home of the Ports-
mouth Naval Shipyards. SLAP! And a BABY BEGINS TO CRY.
The SOUND IS LOST IN "GOOD NIGHT, IRENE" and, THROUGH A SERIES
OF LAP DISSOLVES, we MOVE FROM the docks THROUGH downtown TO
the poorer section of Kittery. We END ON a grimy local
hospital.

78 INT. HOSPITAL - DAY

78

The MUSIC CONTINUES as a very attractive GIRL in her teens carries a brand new baby BOY down the hall to the front desk. A NEWS ITEM telling US that North Korean troops have invaded South Korea COMES FROM A RADIO behind the nurse.

NURSE

Have you thought of a name, Miss Barnett?

The baby gurgles.

MISS BARNETT

Elmo.

NURSE

(typing)

And the father's name?

The MUSIC STOPS.

MISS BARNETT

Just put down `friend'.

79 CLOSE ON THE TYPEWRITER KEYS

79

as they rap out UNKNOWN in the blank next to FATHER.

80 INT. BATHROOM - MODEST HOUSE - NIGHT

80

A three-year-old version of Annie, ALLY CHANDLER, is brushing her teeth.

MOTHER

(passing the door)

Time for bed, Ally.

Her father, Air Force Sergeant BEN CHANDLER (30's), comes into the bathroom. He's in uniform.

BEN

Are you done?

Ally takes the brush out of her mouth.

ALLY

Mike just thinks of a place and he's there, Daddy. Why can't I do that?

BEN

(hands Ally a glass
of water)

Here. Rinse.

(CONTINUED)

80 CONTINUED:

80

ALLY

I'm not done.

(starts brushing again)

Mike says he's going to visit me all the time now.

BEN

Let me see.

Ally bares her teeth.

BEN

Oh, that looks good.

He hands her the water. She fills her mouth and sloshes. He waits until she nods her head, then pops her cheeks and she spits the water into the sink. As she giggles he sweeps her up into his arms and heads for the door.

ALLY

Daddy, Mike wants to come.

Her father stops and looks around the room. He and Ally are alone.

BEN

Who's Mike?

ALLY

He's my friend.

BEN

Where is he?

Ally points to an empty space above the clothes hamper.

ALLY

Right there.

Ben squeezes Ally and kisses her on the forehead.

BEN

I love you so much.

He reaches out and pulls in an armful of air.

BEN

Upsy daisy, Mike. He's a fine-looking boy. How long have you known Mike?

ALLY

Since today. He comes from Sunbury and he lives on the smell of flowers.

(CONTINUED)

80 CONTINUED: (2)

80

WE BEGIN TO HEAR A TINKLY VERSION OF "GOOD NIGHT, IRENE"
PLAYED ON A CHILD'S PIANO.

BEN

(as they walk out)

If he eats flowers, they'll make him
sick.

ALLY (O.S.)

Not the flowers, Daddy. The smells.

81 EXT. SLUM AREA - BANGOR, MAINE - MORNING

81

It's DRIZZLING. A group of LITTLE KIDS is horsing around
with a football in the vacant lot next to a shabby blue house.
"GOOD NIGHT, IRENE" is obviously coming from the house.

MALE VOICE (O.S.)

(from inside the house)

Elmo!! I told you to stop playing
that goddamn thing.

Elmo doesn't stop.

MISS BARNETT (O.S.)

(From inside the house)

Elmo!! Your Uncle Gus is trying to
sleep.

Elmo doesn't seem to care.

MISS BARNETT (O.S.)

Didn't you hear me? What's the matter
with you?

SLAP! The MUSIC STOPS and Elmo starts to cry.

MISS BARNETT (O.S.)

You're driving us crazy. You're always
in the house. Go outside and play.

The door opens and a toy piano sails out and smashes onto
the scabby front lawn. Elmo, a four-year-old version of Mike,
is shoved out next and the door is slammed shut behind him.
He stumbles and falls and lays there, sobbing.

82 EXT. GRAVEYARD - OMAHA, NEBRASKA - DAY

82

A white sky stretches out above Ally (now six) and her Father
and GRANDMOTHER as they lay flowers on a new grave.

(CONTINUED)

82 CONTINUED:

82

During their silent prayers, we READ the INSCRIPTION on a simple marble cross -- Beth Chandler 1926 - 1956. Ben wipes a tear out of his eye. The two adults take Ally's hands and walk toward the road where a station wagon pulling a U-haul trailer loaded with household goods waits at the curb.

GRANDMOTHER

You're gonna have to take care of
your daddy now, Ally.

Ally looks quizzically up at her Grandmother.

83 INT. STATION WAGON - NEBRASKA HIGHWAY - NIGHT

83

Ben is humming "The Tennessee Waltz" as he drives. Ally, half asleep, is leaning against her Grandmother.

GRANDMOTHER

(interrupting)
Are you really thinking about getting
out of the service?

BEN

(nods to Ally)
Going base to base like this is no
life for her.

Ally sneezes sharply.

GRANDMOTHER

Bless you.

Ben cocks his head. There's the FAINT SOUND OF HEAVEN in the car.

GRANDMOTHER

(wiping Ally's nose
with a Kleenex)
Are you catching cold?

BEN

I just got a great idea... Toys that
make people laugh. What do you think?

GRANDMOTHER

What do you mean?

BEN

Just that. Toys that make people
laugh.

Its dome light flashing, a police car jumps out of the darkness behind them.

(CONTINUED)

83 CONTINUED: 83

It's going so fast to somewhere important that it takes a moment for the SIREN to catch up. Ben and his Mother watch it rush into the darkness ahead of them. A blast of "PURPLE HAZE" BY JIMI HENDRIX yanks us to 1968 and we are:

84 EXT. ABANDONED SLUM WAREHOUSE - BANGOR, MAINE - DAY 84

A police car cruises by on the street and we BEGIN TO HEAR the SOUNDS OF A PICKUP GAME OF BASKETBALL.

85 INT. ABANDONED WAREHOUSE - DAY 85

The game is going on under a hoop that has been wired to one of the pillars. The MUSIC is COMING FROM A GHETTO BLASTER on the floor next to a pile of hastily discarded shirts and jackets. Not one of the six GUYS is any good. There is more laughter and pushing and cursing than there is finesse. A heavyset kid rumbles down the middle, knocks over his opponent, and manages to get the lay-up. Amid cries of foul, Elmo (now 19 and played by the same actor who played Mike) retrieves the ball, steps out of the playing area, and takes a long swig of beer from a quart bottle.

His T-shirt reads -- Property of Lincoln High. The in-bound pass is caught by the other team. While his teammates yell at him, the other guys take a shot at the basket. They miss. The ball comes back out to Elmo, who, buzzing a little from the beer, shoots. A little too hard. The ball ricochets off the pillar and THWACK!! lodges itself in an angle of the rafters. A collective moan goes up from the guys. Elmo starts to laugh.

GUY #1
Asshole, Barnett.

GUY #2
You put it up there. You get it down.

ELMO
Come on, Marty. Bend over.

Elmo speaks with a slight stutter. Still laughing, he crawls up the heavyset kid's back until he is able to stand on his shoulders and lean against the pillar.

ELMO
Okay. Straighten up... slowly!

Elmo's fingers can just touch the rafters and in that position he and Marty crab toward the ball.

(CONTINUED)

GUYS

Marty's beginning to shake. You fall now, Barnett, you're going to lose your nuts. What nuts?

The strain is too much for Marty and he farts.

GUY #2

Class, Marty. You're all class.

Elmo stretches as high as he can but he can't reach the ball.

ELMO

Get me something.

Marty farts again and begins to laugh.

GUY #3

You better get down, Barnett, before he shits himself.

One of the guys finds an old discarded shovel against the wall. He hands it up to Elmo. Elmo swings the handle of the shovel and knocks the ball loose.

GUY #1

Okay, let's go.

GUY #4

Oh shit, it's 12:40. Why didn't you guys tell me?

Elmo throws the shovel to one side and jumps down. The shovel clangs onto the cement and comes to rest in a spot of sunlight. Elmo is about to rejoin his buddies when the smoke of a memory stops him and he turns back and looks at the shovel. It is exactly like the shovel he kept finding in Heaven. As the argument continues behind him, he goes to pick it up.

GUY #1

Five more minutes. What can that hurt?

GUY #4

Me.

GUY #2

Why did you take that stupid job anyway?

GUY #4

Because I don't have a sister that gives me money.

(CONTINUED)

85 CONTINUED: (2)

85

GUY #2

I don't have a father to give me a job.

GUY #4

Screw you.

With the shovel in his hand, Elmo looks over at his buddies. Guy #4 tucks in his shirt as he runs off.

GUYS

(Yelling after him)

Candy ass... Chicken shit...

One of the guys lights up a joint and begins to pass it around. Another guy screws the top off a bottle of wine. The game is over. Elmo looks at the shovel. The RADIO FADES and we HEAR THE FAINT SOUND OF HEAVEN in the distance. Elmo leans the shovel tenderly against the wall. GRACE SLICK'S "SOMEBODY TO LOVE" PICKS UP ON THE SOUNDTRACK and CONTINUES OVER:

86 EXT. HIGHWAY - DAY

86

A semi is sliding directly AT US, its tires bouncing on the pavement as the DRIVER stands on the brakes. Fortunately, it stops just before we join the bugs in its grillwork. Our VIEW MOVES TO THE LEFT and we SEE Elmo, now in baggy pants and a leather jacket, running along the shoulder. Panting, he jumps up on the step and opens the door to the cab.

87 INT. CAB - DAY

87

Elmo throws a new paperback onto the seat and pulls his travel bag in after him. The Driver, a balding BLACK MAN, starts to ease his rig back into the traffic. "SOMEBODY TO LOVE" COMES TO AN ABRUPT STOP for the dialogue.

ELMO

Th-thanks.

BLACK MAN

Where you headed, sport?

ELMO

Wherever you are.

The Driver cackles.

BLACK MAN

If you don't know where you're going, I guess any road will take you there.

"SOMEBODY TO LOVE" ROCKS FORWARD.

88 EXT. HIGHWAY - DAY

88

The semi rushes out from under an overpass and we WATCH it until it gets small on the southern horizon and all we are LOOKING AT is sky.

FEMALE VOICE (V.O.)

There's this missionary driving through China and he sees this dog in one of the fields with a wooden leg.

Our VIEW MOVES DOWN TO:

89 EXT. COLUMBIA UNIVERSITY - NEW YORK CITY - DAY

89

The campus is crowded. Ally (now 19 and played by the same actress who played Annie) is walking TOWARD US. She carries a binder and books and is accompanied by three friends -- PAT, KARIN, and LYNN.

LYNN (FEMALE VOICE)

So he stops and asks the farmer, 'Why does your dog have a wooden leg?' The farmer says...

(bad Chinese accent)

'That is the smartest dog in the whole world. I bought him in Shanghai. I put him in the north field. And in one week he had found me a big pile of Ginseng.' Yes, but why...

The girls start to enter an intersection on the walkway. TOM DONNELLY, 21 -- shaggy hair, attractive, granny glasses, coming in from a side path -- calls to them.

TOM

Excuse me. Can you help me? I'm looking for Larry Pulsky's class... It's a production class... It's in the film department.

PAT

You're not even close.

Tom's gaze brushes over Ally, who's staring at him. She's already beginning to hear the echoes.

KARIN

It's behind the library.

TOM

I have no idea where the library is.

(CONTINUED)

LYNN

You're new, aren't you?

PAT

Of course he's new. Didn't you just hear him say he didn't know where the library was?

KARIN

Go back this way to the student union, go left, you'll pass a brick building on your right, go right, just past it cut through the quad, you'll be in front of the library, the film department is in the building behind that.

TOM CONCENTRATES, THEN:

TOM

Thank you.

He starts off in the direction she's indicated. He hasn't gone six feet when he turns around.

TOM

I'm sorry. This is very embarrassing. Could you go through that again? I'm totally lost.

LYNN

Don't worry. It happens to all of us.

ALLY

I'll take you over there. I'm going in that direction anyway. I'll see you guys later.

PAT

(as Ally and Tom walk
off)

I thought you had English Lit next.

ALLY

No.

TOM

I hope this isn't too far out of your way.

ALLY

It is... but you're new. I'm Ally Chandler.

(CONTINUED)

89 CONTINUED: (2)

89

TOM
(takes her hand)
Tom Donnelly.

Their fingers slip slowly apart. A little further on, Ally sneaks a look at Tom. She's met someone this way before and he was wonderful. Tom is looking straight ahead.

90 INT. OFFICE - BOSTON PUBLISHING HOUSE - DAY

90

Elmo, dressed in a cheap tie and sweater, is waiting across a large mahogany desk from MR. TURNER. The afternoon sun that almost silhouettes the senior editor washes across Elmo's face, exposing his innocence and his hope. Mr. Turner puts down Elmo's application. He takes off his bifocals and spins them while he thinks. They flash like mirrors when hit by the light.

MR. TURNER
(kind)
I'm very intrigued, Mr. Barnett.
You're a high school dropout. Why
did you apply for a job in publishing?
It's all books.

ELMO
(with his stutter)
I've always liked to read. I thought
maybe there was something I could do
with that.

MR. TURNER
That's very well said. Now why should
I hire you?

ELMO
(pause, then:)
Because I need a future and I'm
willing to work hard for it.

MR. TURNER
Do you have any idea what kind of
job you'd want?

ELMO
I don't even know what kind of jobs
you have. But I'll do anything to
start. I'm not dumb, Mr. Turner. I'm
only 20. I can learn. And you can
get me cheap.

MR. TURNER
You're very tempting, Mr. Barnett.

(CONTINUED)

90 CONTINUED:

90

You'd certainly bring a different point of view to things.
That wouldn't necessarily be bad.

ELMO

Give me a chance.

MR. TURNER

I see you're not married. Are you
engaged?

ELMO

No... I guess I haven't found the
right girl yet.

Mr. Turner spins his glasses and thinks.

MR. TURNER

I'll tell you my biggest fear. I
think you could do it... but I don't
know if you'd stick with it. I just
feel that one day you'd up and take
off and where would that leave me?

ELMO

(looking at the desk)

I understand.

MR. TURNER

(genuine)

I'm sorry, Mr. Barnett.

Elmo rises with Mr. Turner and the two men shake hands.

ELMO

I understand. Thanks a lot for seeing
me. You've been very nice.

MR. TURNER

Thank you.

He remains standing as Elmo leaves.

MR. TURNER

Mr. Barnett...?

Elmo looks back from the doorway.

MR. TURNER

Please don't give up.

ELMO

Not me. I'm gonna do great.

CUT TO:

91 A BEAUTIFUL WHITE SANDY BEACH

91

with palm trees and blue water. As we PULL BACK, we FIND Elmo in a corporal's uniform. He is 23 years old and his hair is short. As we PULL FURTHER BACK, we REALIZE that the sandy beach is on a travel poster advertising the Virgin Islands and that Elmo is standing in front of a "ride shelter" outside the FORT LEONARD WOOD ARMY BASE in KANSAS. He has his thumb out to the traffic and his collar up against the wind. It's SNOWING LIGHTLY. The COWBOY SONG about "lost love" that was playing on the pickup radio when Mike asked Brenda to go to California FADES UP ON THE SOUNDTRACK. A new (1972) Ford Fairlane slows to a stop and the passenger door is thrown open. Elmo looks in at a burly, red-headed "feed" SALESMAN.

SALESMAN

Where do you want to go, Corporal?

ELMO

Wherever you are?

SALESMAN

Hop in.

As Elmo throws his travel bag in the back, the Salesman notices the Silver Star medal on his chest.

SALESMAN

Where you get that?

ELMO

Hue.

SALESMAN

Holy Jesus Christ, boy, you're lucky to be alive.

The Fairlane pulls back onto the highway.

92 INT. FORD FAIRLANE - NIGHT

92

The Salesman is smoking a cigar and watching the headlights of the oncoming traffic. The COWBOY SONG is NOW COMING FROM the RADIO. Elmo turns from a reflection of himself in the windshield and stares out at the darkened landscape. The SONG CONTINUES OVER:

93 INT. ST. PATRICK'S CATHEDRAL -- DAY

93

It's decorated for a wedding and half filled with well-dressed FRIENDS and RELATIVES. At the altar, Ben looks on with pride and a tear in his eye as Ally, dazzlingly beautiful in her wedding gown, stands with Tom before the MONSIGNOR. The COWBOY SONG ENDS and the Monsignor turns to Ally.

(CONTINUED)

93 CONTINUED:

93

MONSIGNOR

Do you, Ally Chandler, take Tom
Donnelly to be your lawful wedded
husband, to love and to hold in
sickness or in health, till death do
you part?

ALLY

I do.

94 EXT. CHANDLER ESTATE -- GREAT NECK -- LONG ISLAND -- DAY

94

A BAND LEADER gives a downbeat and his MUSICIANS slip into "The Tennessee Waltz". The wedding guests applaud as Tom leads Ally to the middle of a parquet floor set up on the lawn. He takes her in his arms and, with everyone watching, they begin to dance. A middle-aged MAN in an Air Force uniform sidles up to Ben and whispers in his ear.

MAN

Bet this spread set you back a couple
hula hoops, Sarge.

BEN

(twists around and
greet the Man warmly)
Hey, Andy, glad you could make it.

ANDY (MAN)

She's beautiful, Ben. I'd never know
she was your daughter.

They turn back to the dance floor.

MAN

He makes movies, doesn't he?

BEN

Right now he's parking cars for a
living.

A light breeze billows the catering tent behind them.

MAN

Look at them... isn't it great?
They're in love and they've got the
whole world ahead of them.

BEN

I just hope he loves her as much as
she loves him.

On the floor, the couple splits and, as Tom goes over to get his mother, Ally comes over to Ben.

(CONTINUED)

94 CONTINUED:

94

ALLY

Come on, Dad, it's your dance.

Ben is very happy to take his daughter in his arms and she's very happy to be there. She lays her head on his shoulder and we WATCH them for a long time as they glide around the floor.

95 EXT. SIDEWALK -- MIDWESTERN TOWN -- DAY

95

We TAKE A LONG LOOK AT the pulsing, wobbling flow of PEDESTRIAN traffic. Our VIEW at first IS RANDOM, then it PICKS OUT a well-endowed WOMAN in a halter top and tight jeans.

MALE VOICE (V.O.)

Look at this... look at 'em bounce...
Look at 'em... God, I love to watch
tits bounce. I love to feel them. I
love to taste them. That's what life's
all about.

A box-back truck with "Hot & Cold Insulation" emblazoned on its side sits at the curb. Elmo and his co-worker, SHORTY (the name says it all), are lunching and girl watching in their coveralls from the open bay door.

ELMO

(scratching under the
goggles hanging from
his neck)

Check out this guy.

A man wearing an abusively ugly hat goes by them.

ELMO

It's got to be his lucky hat.

Elmo sneezes sharply.

SHORTY

Bless you.

He cocks his head. There's the FAINT SOUND OF HEAVEN around them.

SHORTY

I just got a great idea. Garbage
cans that repel ants. What do you
think?

ELMO

What do you mean?

(CONTINUED)

SHORTY

Just that. Garbage cans that repel ants. You know when you go out at night and you feel around to stuff the garbage bag in the can, always when you pull your hands out you have ants crawling all over your arms. An hour later you're still picking them out of your hair.

Elmo is looking so intently at him that it makes Shortly nervous.

SHORTY

You think I'm crazy but it's true. Who do you know who likes ants? Nobody. It's a good idea, Elmo.

ELMO

I think it's great.

SHORTY

Really?

ELMO

Absolutely. It's wonderful. It's never been done.

SHORTY

Oh my God!... Look at this. Look at this.

Coming along the sidewalk is a beautiful young WOMAN. A vision. An angel. She seems to float while the rest of the pedestrians walk.

ELMO (O.S.)

It's a great idea, Shorty. We've got to do something with it.

SHORTY (O.S.)

We will. She's gorgeous. She wins today.

We just WATCH the girl as she continues TOWARD US.

ELMO (O.S.)

You ever wonder who they are, Shorty? Where girls like that are from? Who are their friends? Where do they go at night? Who do they marry?

SHORTY

Miss...

(CONTINUED)

95 CONTINUED: (2)

95

The vision turns toward them.

SHORTY
Could you come here?

ELMO
Oh geez, Shorty. Come on.

Slightly wary, the girl approaches. Elmo is looking for a place to hide.

SHORTY
My friend here wants to ask you a question.

Elmo just stares at her.

SHORTY
It's your dime, Elmo.

ELMO
(stutters)
Hi.

GIRL
Hi.

We HEAR A CAR HONK O.S.

96 INT. ALLY'S OFFICE - LATE AFTERNOON

96

Our VIEW PANS OVER a drawing of a child's slipper made in the shape of a red Corvette. A FRONT VIEW SHOWS it with the headlights on. Ally is bent over the drawing putting the black on the tires with a flow-tip pen. BZZZZZ! She jumps and fumbles off the ALARM ON HER WRISTWATCH.

97 INT. CHANDLER TOY CO. -- NEW YORK CITY -- LATE AFTERNOON

97

Ally comes out of her office. She's in a hurry and struggling with a stylish coat, a shoulder bag, and a sheaf of drawings. We FOLLOW her DOWN the hallway THROUGH a reception area that displays some of the toys the Chandler Co. makes -- the hula hoop, a skiing penguin, a pair of clacking dentures -- TO her father's office. She taps and, without waiting for an answer, enters.

98 INT. BEN'S OFFICE -- LATE AFTERNOON

98

At the work table Ben is going over the blueprints for a new toy with a couple of ENGINEERS.

(CONTINUED)

98 CONTINUED:

98

ALLY

(interrupting)

These are the footlight things I was telling you about.

She gives her father the drawings, kisses him on the cheek, and heads for the door.

BEN

Wait, wait...

(on the way to his desk)

I finished reading this last night.

He picks a manuscript off his desk and hands it to Ally.

BEN

I didn't know you remembered Mike.

ALLY

Did you like it?

BEN

A lot. What are you gonna do with it?

ALLY

(blushes)

I don't know. Maybe try and get it published... something... you know...

(recovers)

The batteries are going to be the problem with the footlights. There's nothing on the market right now that's small enough. I'll see you in the morning.

99 EXT. ELEGANT RESTAURANT -- LONG ISLAND -- NIGHT

99

It's busy. Cars are lined up on the street. Ally, in a windbreaker and jeans, scribbles a number on a claim check and hands it to a man getting out of a Jaguar. Another ATTENDANT jumps behind the wheel of the Jaguar and takes off. A silver Mercedes moves up. Tom backs a yellow Corvette down in front of it and, while he holds the door for his PATRONS, the COUPLE getting out of the Mercedes catches his eye. Ally hands the long-haired man a claim check. Tom gets his tip and trots over to the stand. Ally gives him a flying kiss.

ALLY

I love you.

TOM

(looking at the long-haired man)

That's Nort Thorton.

(CONTINUED)

99 CONTINUED:

99

ALLY
Who's Nort Thorton?

TOM
He's a terrific commercial director.

ALLY
Go talk to him.

TOM
You crazy?

ALLY
Why not?

TOM
Because I'll lose my job if I start
doing that.

ALLY
So what? This isn't the job you want.
That's the job you want.

A CAR in line HONKS.

TOM
(starts towards the
Mercedes)
He wouldn't be interested, anyway.

ALLY
(following)
You don't know that unless you talk
to him.

TOM
Don't push it, Ally.

ALLY
But you're good. You're not asking
for a favor. You're good.

TOM
He's a commercial director. I want
to do features.

ALLY
It would be a place to start.

TOM
You better get that car.

Ally just stands there and watches Tom gun the Mercedes up
the ramp.

100 EXT. PARKING LOT -- GOODYEAR TIRE AND RUBBER PLANT -- LUNCH 100
HOUR

Elmo and Shorty get out of the "Hot & Cold Insulation" truck and start toward the building. Shorty's borrowed sports coat is sizes too big for him and Elmo's is just the wrong side of tight. Both men are very nervous.

ELMO

All we've got to remember is that
it's a great idea and there's nothing
like it on the market.

SHORTY

Okay, okay.
(points)
Nice car.

ELMO

What?... Oh, yeah.
(looks at Shorty again)
I think your tie goes better with
what I'm wearing and my tie goes
better with what you're wearing.

SHORTY

Okay, okay.

Without stopping the men remove their ties, exchange them, and begin to put them on.

ELMO

(during the exchange)
Remember, we want ten thousand dollars
apiece.

SHORTY

Okay, okay.

ELMO

And ten percent of the profits and
we want to be involved.

SHORTY

Okay, okay.

They walk on.

SHORTY

What if they offer us eight percent?

ELMO

Then we'll negotiate.

Elmo and Shorty enter the building.

101 INT. OFFICE -- GOODYEAR TIRE AND RUBBER PLANT -- DAY 101

A lean, gray-haired MAN with dark-rimmed glasses and a large Adam's apple is rocking back and forth in his chair howling with laughter while Elmo and Shorty stare at him in stunned silence. Weakly, he reaches out and jabs the intercom.

MAN

Burt, you gotta get in here and listen to what these two guys came up with. Hurry.

102 EXT. PARKING LOT -- GOODYEAR TIRE AND RUBBER PLANT -- DAY 102

His jaw set against the world, Elmo strides angrily back toward the car. Shorty trots anxiously alongside.

SHORTY

He's an asshole. Forget it. We'll take it someplace else.

Elmo rips the tie from around his neck and throws it into the cars. Shorty's eyes follow it. That's his tie! But Elmo is right.

SHORTY

(whipping the tie from around his neck)
They're assholes. All of 'em.
Assholes.

(turns and throws the tie at the building)
Assholes!!

He starts to catch up with Elmo, but his anger is still not satisfied and he whirls around to face the building again.

SHORTY

ASSHOLES!!!!

103 INT. OFFICES -- HOT & COLD INSULATION -- LATE AFTERNOON 103

Nervously twirling his cap, Elmo, now in his coveralls, waits on the edge of the bench in the reception area. He looks at the SECRETARY. Her face is blank.

ELMO

You know what he wants me for? Was it because Shorty and I were late after lunch?

She shrugs. Elmo shuffles his feet. At the end of the hallway, a man with a crew cut, MR. MULVEHILL, sticks his head out of an office.

(CONTINUED)

103 CONTINUED: 103

MR. MULVEHILL

Elmo...

He waits for Elmo to come to him, then without a word ushers him into the office and closes the door.

104 INT. OFFICE -- LATE AFTERNOON 104

MR. MULVEHILL

Sit down.

(watches Elmo do as
he's told)

Elmo, I want you to be my foreman.

Elmo just looks at him.

MR. MULVEHILL

You can smile. This is a promotion.

105 INT. ONE-BEDROOM APARTMENT -- DAWN 105

A crack of light from the hallway falls across a nurse's cap on a dresser littered with a collection of dolls. In the bed, the girl Elmo and Shorty thought was so beautiful on the street lies asleep in a tangle of sheets. Elmo is watching her from a chair next to the door. He looks sad. Finally, he rubs his eyes and, clutching a handful of shirts, stands up.

106 IN THE BATHROOM 106

he takes a razor, toothbrush, aspirin, and a nail clipper out of the medicine chest and tosses them into his shaving kit.

107 IN THE KITCHEN 107

with the cold gray light of dawn seeping in the windows, he stuffs the shirts, shaving kit, and a stack of paperbacks into his travel bag, then shrugs into a jacket.

The house key clinks softly as he lays it on the counter. He turns to pick up his travel bag. The girl is standing in the archway. There are tears in her eyes.

GIRL

Is it me? Did I do something wrong?

Elmo looks at his shoe tops.

GIRL

What do you want, Elmo? What's the matter?

ELMO

Nothing.

108 EXT. CARPORT -- DAWN

108

His head down, Elmo walks slowly across the back yard to a '59 Impala convertible that was once white. He gets to the car, turns around, and heads back to the apartment building. Halfway there he stops, turns around, and goes back to the car. He stands quietly next to it thinking, then explodes. The travel bag is slammed against the car, his fists flail at the wall of the carport, his feet dent the door of the car. All this is done without uttering a sound and then it's over. He stands there panting, exhausted.

109 EXT. HIGHWAY -- DAWN

109

The '59 Impala is cruising along with Elmo behind the wheel. On the RADIO there's a NEWS ITEM ABOUT NIXON'S RESIGNATION. FROM WAY ABOVE the highway, we WATCH as the Chevy comes to a four-way intersection in the middle of nowhere. There is no other traffic. The Chevy starts straight across, then changes its mind and goes left. But that's not right and it goes left again, making a circle in the intersection. Finally, it decides on the only direction left to it and it clatters off, trailing a column of smoke. We BEGIN TO HEAR THE SOUND OF APPLAUSE.

110 INT. BALLROOM -- CLIO AWARDS -- NIGHT

110

On stage the PRESENTER waits for the applause to die down.

PRESENTER

And now the winner for best comedy
commercial of the year...

(he rips open an
envelope and reads)

... Volkswagen's 'No Gas', Producer
Paul Esposito, Director Tom Donnelly.

At their table Ally and Tom kiss and embrace and, while Ally claps proudly, Tom and a good-looking older MAN bound on stage and accept their Clio's. Arm in arm they hold them up to the applause of the audience.

111 EXT. HOTEL -- NEW YORK -- NIGHT

111

The show is over and the black tie CROWD is drifting out. Ally and Tom are among those waiting for their limousines. Ally has both arms around Tom's waist and her head on his chest. His tie is undone and, with the Clio in one hand, he has both arms around her.

ALLY

How would you feel about us having a
baby?

(CONTINUED)

111 CONTINUED:

111

TOM

(wary)

Are you pregnant?

ALLY

No... but I've been thinking about it. That could be our thing for next year. You'll make a movie and I'll have a baby.

TOM

(forcing enthusiasm)

Eh... yeah.

The GIRL in a couple about their age looks at them and whispers to her COMPANION. He nods.

GIRL

(to Ally)

Excuse me. You wrote 'The Care and Feeding of Mike', didn't you?

ALLY

(slightly embarrassed,
unwraps herself from
Tom)

Eh... yes, yes, I did.

GIRL

I loved it. I had a pretend friend, too, and just like Mike he would take me places and I blamed things on him and we told each other secrets... really. It was great. Really.

ALLY

Thank you. Thank you very much.

Tom looks on with a vague disquiet.

GIRL'S COMPANION

I didn't have a pretend friend. But when Mike had to leave, I cried. It was great.

(afterthought to Tom)

Congratulations.

TOM

Thank you.

The couples go back to ignoring each other.

112 INT. LIMOUSINE - NEW YORK - NIGHT 112

Ally is snuggled up to Tom.

ALLY

I'm glad you were lost at school.

TOM

(after too long a
pause)

So am I.

113 EXT. MAIN STREET - MIDWESTERN TOWN - EVENING 113

The people are flowing TOWARD US. We ARE ELMO'S EYES. Even though he doesn't know it, he is LOOKING FOR Annie. YOUNG COUPLES, LOVERS, WOMEN, and GIRLS come under closer scrutiny than anyone else. Some of the returned glances are interested, but they're not right and Elmo passes them by. As he stands at a street corner waiting for a light, a large digital clock face in a store behind him flips off the seconds -- 58, 59, 60, ending the minute, changing the hour. Elmo starts across the street. He's beginning to realize he has a deadline.

114 INT./EXT. WOODEN SHED - DOCK AREA - CHESAPEAKE BAY -
AFTERNOON 114

The needle on an upright scale swings across the numbers. A CHECKER in a white smock registers the weight and nods. Elmo lifts a crate of live hard-shell crabs off the scale plate and starts across the cement. The crabs reach through the slats with their claws and snap at his eyes. There are crabs everywhere. They scuttle underfoot. One of them has attached itself to Elmo's pant leg. He tries to kick it off as he goes to drop the crate into the back of a pickup parked in the doorway. He spends the afternoon lifting these crates off stacks and onto scales and into the backs of a succession of pickups. At the end of the shift, his BOSS counts two crisp ten-dollar bills into Elmo's outstretched hand.

BOSS

There you be.

115 INT./EXT. '59 IMPALA CONVERTIBLE - MORNING 115

Elmo is driving with one hand. The other runs the TUNER THROUGH THE RADIO BANDS searching for something to listen to. We CATCH A BIT OF A NEWS ITEM on the CAPTURE OF PATTY HEARST before he SETTLES ON A good old-fashioned ROCK AND ROLL FOOT STOMPER, Frankie Ford's "SEA CRUISE".

- 116 INT. ALLY AND TOM'S APARTMENT - NEW YORK - MORNING 116
- It's big and sparsely but beautifully furnished. The RADIO is up so LOUD that "SEA CRUISE" is ricocheting off the walls. Ally, wearing nothing but a pair of bikini panties, is all alone and having the time of her life dancing to the music. She ponys around the couch to the breakfast bar to pick up a piece of toast. Without missing a beat she twirls around and takes a bite.
- 117 INT./EXT. '59 IMPALA CONVERTIBLE - MORNING 117
- "SEA CRUISE" ROCKS ON. Elmo is slapping the steering wheel in rhythm. A six pack of Kellogg's breakfast cereals is wedged into the seat next to him. He reaches down and thumbs open a Sugar Pops and shakes some into his mouth.
- 118 INT. ALLY AND TOM'S NEW YORK APARTMENT - MORNING 118
- Ally takes a sip of orange juice and pretends that this was just an interruption in her performance of "SEA CRUISE". She joins Frankie, making the song a duet as she struts her stuff across the living room.
- 119 INT./EXT. '59 IMPALA CONVERTIBLE - MORNING 119
- Elmo is rocking out, bouncing up and down in his seat while he sings along with Frankie.
- 120 INT. ALLY AND TOM'S NEW YORK APARTMENT - MORNING 120
- Ally is dancing. The PHONE RINGS. It RINGS AGAIN. She TURNS OFF the RADIO and, in the quiet, walks over and picks up the receiver.
- ALLY
Hello... Oh, hi love...
- "SEA CRUISE" JUMPS UP and bites US in the ass.
- 121 INT./EXT. '59 IMPALA CONVERTIBLE - MORNING 121
- At the top of his lungs Elmo blazes through the finale. CRASH!!!! It could have been the music, it could have been the pounding on the dash, or just old age. But whatever it was, the Chevy's transmission has fallen out onto the highway along with a lot of other parts.
- 122 EXT. SERVICE BAY - GAS STATION - AFTERNOON 122
- A dejected Elmo is looking at his dead car.
- MECHANIC
(standing next to him)
Let's see here. Parts, labor... we're
looking at five fifty.

(CONTINUED)

122 CONTINUED: 122

Elmo takes a long look at the Impala.

ELMO

How much will you give me for it?

MECHANIC

What would I want with this piece of
shit?

123 INT. TRUCK CAB - NIGHT 123

Elmo, sporting a black eye and a split lip, climbs in with his travel bag and a paperback. The DRIVER, a skinny blond man with a pockmarked face, moves his rig back out onto the highway.

DRIVER

Where you headed?

ELMO

Wherever you are, pal.

124 EXT. BIG SKY COUNTRY - LATE AFTERNOON 124

Elmo is a mere dot, trudging along the side of the road. Behind him the clouds hang low over a beautiful valley. It is misting and Elmo is thinking.

125 EXT. COUNTRY HIGHWAY - LATE AFTERNOON 125

A car comes along and Elmo sticks out his thumb. The car doesn't stop, but as Elmo swivels to follow its progress, he sees a man sitting on a rock next to the road up ahead. That's strange. Elmo can't remember him being there before. He switches his travel bag from one shoulder to the other and continues. As Elmo gets closer, the man on the rock takes a drag on his cigarette and stands up. He is wearing old blue coveralls and a flannel shirt. Emmett Humbird is waiting for Elmo.

EMMETT

Happy birthday, Elmo.

Elmo stops. He has no idea who this man is. Emmett takes a fresh cigarette out of his breast pocket and suddenly, FROM ELMO'S POV, EVERYTHING SLOWS DOWN. He WATCHES INTENTLY as Emmett lights the new cigarette off the butt of the old one. The glowing tip presses into the new tobacco. The paper sizzles and begins to burn. ZAP! Echoes from Heaven whisper through Elmo's mind.

ECHOES

Emmett Humbird, Mike. Glad to meet
you.

(A little fainter)

Emmett Humbird, Mike. Glad to meet
you.

(CONTINUED)

Things RETURN TO NORMAL SPEED... ALMOST.

EMMETT

Thanks to you I can only smoke down here.

ELMO

Am I supposed to know you?

EMMETT

(after a long drag)
We met in Heaven.

ELMO

(crosses the road)
Why don't you take the next car?
I'll walk on this side for a while.

EMMETT

You think you're looking for her,
but you're just drifting.

ELMO

I'm not the only one who's drifting,
pal.

EMMETT

That promotion at the insulation
company... it wasn't the trap you
thought it was. Shorty's idea about
the garbage cans, you should have
stuck with that, you could have made
it something.

Elmo is starting to really get scared and picks up his pace.
In the distance we can SEE a white van coming along the road
TOWARD US.

EMMETT

(paralleling him)
You asked for this life, Elmo. You
asked to be born.

ELMO

(over his shoulder)
I don't know what you're talking
about, man. I don't know what you're
talking about.

(CONTINUED)

EMMETT

I know things have been hard for you but you better start believing in yourself or you're going to miss her. And if you miss her this time you'll never find her again.

Elmo whirls to point a finger at Emmett.

ELMO

Listen, asshole, if you don't stop following me, I'm gonna come over there and break you in half.

EMMETT

Did you notice you're not stuttering?

Elmo puts a hand to his mouth. He realizes he hasn't been.

EMMETT

Remember Heaven, Elmo. Just think of where you want to be and you're there...

(points to a spot in front of him)

Come here.

Elmo takes a step back and stumbles into a run.

EMMETT

Oh damn...

He snaps his fingers. In midstride, Elmo is jerked off the ground and strobed back across the road to face Emmett.

ELMO

Wha...?!!!!

His knees give way and Emmett grabs his arms to steady him.

EMMETT

Listen to me. You're 27 today. You only have three more years. So you better get moving.

The van stops opposite them.

EMMETT

(softly)

I've got to go now... It's all very simple, Elmo. Just imagine and believe in yourself.

He lets go of Elmo's arms and walks backward to the van.

(CONTINUED)

125 CONTINUED: (3)

125

EMMETT

I care about you, Elmo.

(smiles)

I want you to get the girl.

He disappears behind the van and, without hearing a door open or close, it immediately speeds off. As Elmo watches it go, the clouds above break and a shaft of sunlight falls across the highway. The van hits it and VANISHES. Elmo's amazement is cut short by the SOUND OF A VOICE behind him.

VOICE

Hey, you want a ride or don't you?

Elmo looks back. An old Plymouth is waiting for him on the shoulder. The DRIVER is standing next to it.

ELMO

(stuttering again)

Did you just see a white van go by?

DRIVER

I haven't seen a car for miles. That's why I stopped for you. Do you want a ride?

After a last glance at the shaft of light, Elmo runs to the car.

126 INT. PLYMOUTH - LATE AFTERNOON

126

It is moving.

DRIVER

Where you headed?

ELMO

(mumbles)

I don't know.

127 EXT. COUNTRYSIDE - LATE AFTERNOON

127

The Plymouth is the only car in sight.

128 INT. OFFICE BUILDING - NEW YORK - EVENING

128

Ally is leaning against the wall in a hallway. She's frail and drawn and struggling to hold herself together. The SOUNDS OF MONDAY NIGHT FOOTBALL are seeping out of a nearby office. Two older MEN pass her locked in their own conversation. They're nothing to Ally. Her face brightens when the door she's been watching opens and a group of advertising MEN files out and moves toward the elevators. Tom is among them.

(CONTINUED)

ALLY

Tom...

He looks annoyed to see her.

TOM

(to the Men)

Excuse me.

He crosses to Ally.

ALLY

I just came over to give you this.

She holds out the pink toy mouse we SAW in Heaven.

ALLY

It's our Christmas thing. It was my idea. It does a back flip.

Tom reluctantly takes the gift and looks toward the Men waiting for him.

TOM

It's nice.

Pause.

ALLY

I must look terrible. I haven't been sleeping too much.

TOM

I'm sorry.

ALLY

I love you.

Tom doesn't answer. One of the Men calls from the elevators.

MAN

We'll see you downstairs, Tom.

ALLY

What are you working on?

TOM

I'm doing a bunch of spots for the Jimmy Carter campaign.

ALLY

Oh, that's great.

Pause.

(CONTINUED)

TOM

I gotta go.

ALLY

I know it's over between us, but...
eh... so I'll know what to do in the
future... what did I do wrong?

TOM

You didn't do anything wrong.

ALLY

Then why don't you love me?

TOM

Ally, you're a wonderful girl. There's
going to be a lot of other guys.

Ally fights back the tears.

ALLY

But I want you.

TOM

Oh please, Ally, don't cry...

ALLY

Are we going to be able to see each
other?

TOM

... No...

ALLY

I love you so much.

Tom leans in and kisses her on the cheek.

TOM

I gotta go. Take care of yourself.

He turns away and then turns back; there are tears in his
eyes.

TOM

You always thought I could do
anything. I can't. You pushed too
hard. You expected too much of me.

ALLY

But I didn't expect anything that
wasn't there.

(CONTINUED)

128 CONTINUED: (3)

128

TOM

Jesus, Ally...

ALLY

I'll change. Really, Tom, I promise
I'll change.

TOM

Listen to me, Ally. I'm not telling
you to change. I'm telling you I'm
tired of trying to keep up with you.

(he's crying now)

Maybe it's because you work in toys.
I don't know. You're like a kid. You
don't think anything's impossible.
You get an idea and just go ahead
and do it. That's not the way it is
with most people. And it's goddamned
hard to live with.

He and Ally just stand there crying. There's nothing more to
say. Tom wipes a hand over his eyes and leaves her. Ally
tries to shield her tears from the people passing by. CHEERS
FLOAT IN FROM THE MONDAY NIGHT FOOTBALL.

129 INT. LOCKER ROOM - TRUCK STOP - NIGHT

129

Elmo is standing in a shower stall with the WATER POUNDING
against his neck. His head is down and he is lost in himself.
There are other stalls in use, but ALL SOUND FADES AS WE
MOVE IN ON Elmo. A smile flickers across his face. He's made
a decision and likes it. He raises his head and looks DIRECTLY
INTO THE CAMERA and we HOLD ON him FOR A LONG MOMENT.

130 INT. POLICE STATION - NEW YORK - NIGHT

130

Concern etched on his face, Ben Chandler waits at the front
desk. It's a busy night and he looks out of place in his
tuxedo. The door leading to the cells opens and Ben's heart
goes into his throat. Ally stumbles out on the arm of a
MATRON. She's ridiculously drunk. Mascara streaks her face
and there's vomit down her front. Just before Ben reaches
her, she slips out of the Matron's grasp and lands with a
thump on her ass. Some people in the crowd laugh. One MAN
claps. Ally begins to cry. Ben kneels down next to her and
puts his arms around her.

BEN

Shh... shh... it's okay, Ally. It's
okay...

ALLY

Daddy...

(CONTINUED)

130 CONTINUED:

130

BEN

Everything's going to be okay...

ALLY

Daddy...

BEN

Let's go. Come on. Upsy daisy...

He gently raises her to her feet and tries to steady her.

MATRON

You need any help?

BEN

We're gonna be fine. Thank you. Let's go, baby...

He tries to walk Ally out, but her legs are gone and she sags against him.

ALLY

Why doesn't he love me, Daddy?

He kisses her on the cheek, lifts her into his arms, and carries her out of the station.

131 EXT. BEACH - LONG ISLAND - DAY

131

It's early winter and gray. A four-year-old BOY with a Great Dane on a leash is walking AWAY FROM US. The dog is a little taller than the boy.

BEN (O.S.)

Why don't you get away from here for a while? Go out to Los Angeles and take over the footlights project. Nobody can figure out how to make them work. Maybe you can.

Ally and her father ENTER OUR VIEW. They're also walking AWAY FROM US.

ALLY

I don't want to do that anymore. I'm tired of working in toys. I feel stupid. I want to grow up.

BEN

You don't think I'm grown up?

ALLY

You know what I mean.

(CONTINUED)

131 CONTINUED:

131

BEN

If by growing up you mean that you would abandon your talent to create toys that make children smile, which in turn make their parents happy, and when they go to work they do something nice for someone else and the world is a better place for it, then I would look real hard at growing up.

The SOUND OF THE WAVES fills their silence.

ALLY

How can I get him back?

BEN

You can't... You did a lot for Tom. He'll be fine... I'll make you a deal. Give me a year. If at the end of that you feel the same way about toys, then we'll sell the company.

ALLY

That's not what I'm saying.

BEN

I know that. But I built it for you. And if you don't want it, then it's not going to be the same.

Ally and her father LEAVE OUR VIEW.

ALLY (O.S.)

Dad, that's not fair.

BEN (O.S.)

Don't worry about that. What do you say?

ALLY (O.S.)

I'll give you a year.

The little boy and the dog continue on their way.

132 EXT. DESERT HIGHWAY - DAY

132

Elmo is standing on the shoulder holding up a sign that reads "California" to the oncoming traffic. His eyes follow the passing cars and then go back to an open paperback in his left hand. A new ('76) Ford Grenada passes him and begins to pull over. It stops so far down the road Elmo isn't sure it's for him until it starts to back up. He grabs his travel bag and runs to meet it.

(CONTINUED)

132 CONTINUED:

132

There is an older COUPLE in the front seat. Elmo opens the back door.

ELMO

Thanks a lot...

The Man and Woman smiling at him as he wriggles in are the parents Elmo had when he was Mike. They are a little older but easily RECOGNIZABLE.

133 INT. FORD GRENADA - DAY

133

It is back in the flow of traffic.

ELMO

How far are you folks going?

MOTHER

We'll be able to take you to California. We're going to Los Angle-eze.

ELMO

Oh, that's great... that's great.

FATHER

You live in Los Angle-eze?

ELMO

No... I... eh... I'm from Maine.

FATHER

You're a long way from home.

MOTHER

So are we, Steve.

ELMO

Where you from?

FATHER

You probably never heard of it. Sunbury, Pennsylvania... north of Harrisburg on the Susquehanna River.

Elmo nods. Everybody nods. Nobody knows what to say. Finally:

MOTHER

I'm Annette Shea and this is my husband Steve...

Elmo shakes hands awkwardly with both of them.

(CONTINUED)

133 CONTINUED:

133

ELMO

Elmo... Elmo Barnett...

MOTHER

We usually don't pick up hitchhikers
but... you looked like...

(pause)

You looked like you needed a ride.

134 EXT. HOUSE -- WEST HOLLYWOOD HILLS -- DAY

134

Ally and an old real estate LADY are walking up the pathway
to the front door.

LADY

(rasps)

This is a lovely area. I think you'd
be very happy up here. You can also
enter through the garage.

(she sticks the key
into the lock)

Huh... it's open.

(she cautiously enters
the foyer)

Hello... hello... somebody showing?

(to Ally)

I was mugged once. I hate it when
they don't relock the door.

135 INT. HOUSE -- DAY

135

LADY

(walking through)

Guest room... guest bath... nice --
sized shower...

The Lady opens the glass door.

ALLY

Uh huh...

IN THE LIVING ROOM

The Lady motions to the view.

LADY

You can see all the way from Century
City to downtown.

ALLY

Do you hear water running?

LADY

... Nooo...

(CONTINUED)

135 CONTINUED:

135

She leads the way up the stairs.

LADY

It's a great house for entertaining.

IN THE MASTER BATH

she flips a switch.

LADY

Heat lamps... Jacuzzi tub... and...
a double-headed shower...

She opens the frosted glass door and screams. Ally screams. There's a naked MAN standing in the shower holding a wad of clothes over his genitals. The real estate Lady crashes to the floor in a faint. Ally and the Man look at her, then at each other. The Man holds out his hand.

MAN

Hello... I'm Donald Sutherland.

136 EXT. HOUSE -- WEST HOLLYWOOD HILLS -- DAY

136

The real estate Lady's Cadillac burns rubber as it blasts away from the curb. Ally and Donald watch her go.

DONALD

I always try out the showers when
I'm thinking of buying a house. If
the showers are good, you can pretty
much work around anything else.

Ally starts to her car, a white Rabbit convertible.

ALLY

It was nice meeting you.

DONALD

(follows)

Maybe I should send her some
flowers... Somebody should have told
her I was coming. Would you like to
go to dinner?

ALLY

No.

DONALD

Is there a husband?

Ally doesn't answer.

DONALD

That was tacky of me, wasn't it? How
about lunch?

(CONTINUED)

136 CONTINUED:

136

ALLY

No.

DONALD

Can I have your phone number? I promise I'll only call you once a day. You've already seen me naked.

ALLY

(smiles)

This is very flattering, Mr. Sutherland. But I'm really not interested.

DONALD

Donald...

ALLY

Okay, Donald. I'm really not interested.

137 EXT. DESERT HIGHWAY -- DAY

137

Mike's parent's Ford Grenada comes out from behind a mountain and starts down the hill.

MOTHER (V.O.)

(singing)

Irene Good night... Irene Good night...

138 INT. FORD GRENADA -- DAY

138

MOTHER

Good night, Irene... Irene good night... I'll see you in my dreams...

FATHER

Last Saturday night... Come on, Elmo. I got married...

ELMO & FATHER

Me and my wife settled down...

Elmo has no stutter when he sings.

ELMO & FATHER

Now me and my wife are parted, So I'm gonna take a little trip downtown...

The Mother joins in.

ALL

Irene good night... Irene good night...

139 EXT. DESERT HIGHWAY -- DAY 139

The SONG FADES as the car rushes on.

140 EXT. RESTAURANT -- DAY 140

Elmo and the Father and Mother are getting out of the car in the parking lot.

ELMO

Why don't you folks go ahead? I'm not really hungry. I'll go look at the shops and meet you back here.

MOTHER

You sure you don't want something to eat?

ELMO

No, I'm fine.

FATHER

You're welcome to join us.

ELMO

I'm fine.

FATHER

Okay.

The Mother and Father start for the restarant. We FOLLOW Elmo ACROSS the lot TO a row of shops. A music store catches his eye and for some reason he is drawn to it. He stares through the window at the instruments. There's the FAINT SOUND OF HEAVEN in the air. The Father steps in next to him.

FATHER

You play an instrument, son?

ELMO

I think I can. That's stupid. No, I don't.

The Father looks at the store, then back at Elmo.

FATHER

You don't have any money, do you?

Elmo looks at his shoes.

FATHER

Come on, you're going to eat with us.

141 EXT. HIGHWAY -- AFTERNOON 141

The Ford Grenada is back on the road.

142 INT. FORD GRENADA -- AFTERNOON 142

The Father is asleep in the back. The Mother is in the passenger seat and Elmo is driving. The windows are up and the RADIO IS DOWN LOW.

MOTHER

(after a look at her
husband)

He's out cold.

ELMO

He's driven a long way today.

There's a long pause. It's very comfortable in the car. The Mother wants to say something and is about to a few times... but can't. Elmo is unaware of this and yet is.

ELMO

I'm glad it was you guys that picked
me up.

The Mother gives him a quick smile and returns to her thoughts. Elmo ADJUSTS THE RADIO. He shifts in his seat. The Mother twists her wedding ring and stares straight ahead.

MOTHER

(soft)

I'm dying, Elmo.

He looks at her.

MOTHER

(nervously laughs
through a sigh)

That's a relief. I finally said it.

(she looks at Elmo)

I'm sorry... it's... I just had to
tell somebody.

ELMO

That's okay. I don't mind.

MOTHER

Steve doesn't know... I'm scared.
I'm real scared.

(MORE)

(CONTINUED)

MOTHER (CONT'D)

(pause)

We had a son... Mike... Mikey... He was about your age and... like you he was going to California... without a job... He got killed about a hundred miles from home. And... eh... there was an accident. A car went into the river. Mikey rescued a woman and her two children, but he drowned. I was... I loved him so much... Steve was a rock. And one day I was setting the table for dinner and I set a place for Mike. I forgot. When I saw what I'd done, I started to cry. I picked up Mike's plate to put it back in the breakfront and suddenly... I knew Mikey was okay, that he was in a good place, that he was happy and that he was trying to tell me that... So really I shouldn't be scared... I shouldn't be scared.

ELMO

(after a pause)

This trip is for Mike?

MOTHER

Kind of. Every Christmas we get cards from the two children. The little girl is married and has children of her own and the little boy is a doctor in Boston. Poor you... all you wanted was a ride to California and you get a crazy old lady who probably has scared the dickens out of you.

ELMO

(shakes his head "no")

No way.

(he puts a hand over hers; pause)

Don't be afraid.

The RADIO PLAYS ON. Elmo squeezes her hand.

ELMO

I'm sure there's no reason for you to be afraid.

143 EXT. LOS ANGELES -- NIGHT

143

The skyline glitters over the city. Traffic is light and the Ford Grenada, with the Father driving, is sailing west on the Santa Monica Freeway.

144 EXT. SERVICE STATION - NIGHT

144

The Ford Grenada is stopped in a corner away from the pumps. The Father comes around to open the trunk and Elmo and the Mother get out on the passenger side.

MOTHER

Now let us know where you are.

ELMO

(folds their address
into his shirt pocket)

I will.

MOTHER

I mean it.

The Father hands Elmo his duffle bag, then reaches back into the well and comes up with a guitar.

FATHER

(holding it out to
Elmo)

Don't say anything. You'll just offend us.

ELMO

I can't take...

FATHER

Don't be stupid.
(he sets down the
guitar)

I know you want it. Take it and do something with it.

ELMO

No. I...

FATHER

(closing the trunk)
You're offending us.
(going around the car)
You're a good boy, Elmo. It was nice meeting you.

(CONTINUED)

144 CONTINUED:

144

ELMO

(shaken, touched; to
both of them)

Thank you.

(to the Mother)

Thank you.

MOTHER

Thank you, Elmo.

(She gives him an
awkward hug)

Be good now.

FATHER

(from the driver's
door)

If you can't learn to play it, sell
the damn thing.

145 EXT. TREE-LINED LOS ANGELES STREET - NIGHT

145

Ally is sitting in the passenger seat of Donald Sutherland's '75 red Pontiac convertible. The top is down, the WIND is ruffling their hair, and LINDA RONSTADT is ON THE RADIO. As they pass a gas station off to their right, we SEE Elmo waving goodbye to Mr. and Mrs. Shea. Inside the Pontiac, Ally's left hand is resting on the seat between her and Donald. Casually, Donald reaches over and covers her hand with his. She looks at him and he looks at her and smiles, then turns back to the traffic. She continues to look at him until it becomes a stare. The street lamps throw waves of light across her face. She's confused and afraid and intrigued. She looks away and then looks back and stares again and then she looks away.

146 INT. LUXURY APARTMENT BUILDING - NIGHT

146

Donald and Ally are walking along the hallway in silence. Ally is wrapped tightly in herself and her mind is racing ahead to the moment at the door. Their shoulders touch and we can almost SEE the sparks. Ally widens the distance between them. Donald throws something in the air and catches it in his mouth.

ALLY

What was that?

DONALD

My circus act...

Ally doesn't smile.

(CONTINUED)

146 CONTINUED:

146

DONALD

A corn nut... You want one?

The strings inside Ally shake her head "no".

DONALD

There was this little Italian restaurant in New York that I went to all the time. One day one of the customers choked to death on a meatball. The owner closed the restaurant and turned it into a shoe store. I have no idea what that means. Gee, this is a long hallway.

ALLY

Maybe he wanted to save his soul.

Donald smiles goofily at Ally and raises his eyebrows. They reach the door. Donald takes Ally's key. He turns the lock and hands it back to her. They stand there for a moment wondering what will happen next. It's up to Ally.

ALLY

I'm sorry. I'm still in love with my husband.

DONALD

I understand.

ALLY

(holds out her hand)
Thank you very much, Donald. I had a lovely time.

DONALD

(going along)
So did I.

He takes her hand and kisses her on the cheek.

DONALD

Take care of yourself.

He starts down the hallway.

147 INT. APARTMENT - NIGHT

147

Ally closes the door behind her and clenches her fists in anger.

(CONTINUED)

147 CONTINUED:

147

ALLY
 (to the foyer mirror)
 Ally Chandler, you are a jerk. You're
 such a schmuck. Shit!!

She wheels around and opens the door to go after Donald. He is standing in the hallway in front of her writing something on a scrap of paper.

DONALD
 I was just going to give you my number
 in case...

ALLY
 Would you like to come in?

DONALD
 I'd like to very much.

He steps inside and Ally closes the door. They don't move from the foyer. Ally comes easily into Donald's arms and he cradles her against his chest.

ALLY
 I haven't done this with anybody
 else for a long time. I may not be
 very good.

DONALD
 Ally, you're very beautiful and you're
 a lot of fun to be with and I've
 been wanting to make love to you all
 evening.

Ally starts to laugh.

DONALD
 What did I say? What?

ALLY
 (her head against his
 chest)
 You may not be any good either.

148 EXT. BUS STOP - DAY

148

Plunka plunka plunka dong... plunka plunka plunka dong dong
 ... Elmo is sitting on the bench trying to learn to play his
 guitar. There are three other PEOPLE on the bench with him.
 Dong dong tinka tinka dongggg... one by one the people get
 up and leave. Elmo stops playing and looks around. He's going
 to have to get better. Plunka plunka plunka... dink.

149 EXT. BACK OF CHINESE RESTAURANT - DAY 149

Strum strum strum... While his CO-WORKER, a huge Chinaman, stares off into space, Elmo practices chords. Both men are wearing dishwashers' aprons.

150 EXT. BEACH - AFTERNOON 150

It's late and a WIND is BLOWING.

Elmo is sitting alone on the sand with his guitar. In a series of fits and starts, he is trying to pick out the melody line of Kristofferson's "HELP ME MAKE IT THROUGH THE NIGHT" COMING FROM A TRANSISTOR RADIO in front of him. The SONG ENDS and Elmo SPINS THE DIAL searching for another song to practice to. Along with the squeaks and squawks, there are SNIPPETS OF NEWS -- STAR WARS is a phenomenon, the CONCORDE lands in America, ELVIS PRESLEY DIES. This is OVERCOME BY a guitar playing Bruce Springsteen's "BADLANDS".

151 INT. TROUBADOUR - LOS ANGELES - DAY 151

Elmo is on stage playing and trying to sing "Badlands". On the floor other ACTS are waiting to audition.

TALENT COORDINATOR

Thank you...

Elmo stops.

TALENT COORDINATOR

Your playing's pretty good, Elmo,
but I don't think God meant for you
to be a singer.

ELMO

I think you're right.

TALENT COORDINATOR

Next.

As Elmo leaves the stage, JANICE, a very attractive redhead, takes his place. She starts to sing "Me and Bobby McGee", a cappella, and her voice turns him around. As he watches her, we can SEE Elmo fall in love. Her SONG CONTINUES OVER:

152 INT. GREEN '56 STUDEBAKER - LOS ANGELES - AFTERNOON 152

Elmo has one eye on the traffic and the other on a list of calls for the day. He crosses the last one off. Janice is in the passenger seat next to him.

153 EXT. INTERSECTION - AFTERNOON 153

The Studebaker stops at a red light. A white VW convertible with the top down and Ally driving comes up to stop next to it.

154 INT. STUDEBAKER - AFTERNOON 154

Elmo casually looks over at the girl in the car next to him. He sees Ally's profile. It's attractive. He looks again, then back at the light.

155 INT. VW CONVERTIBLE - AFTERNOON 155

Ally casually looks over at the man in the car next to her. She sees Elmo's profile. It's attractive. She looks again, then back at the light. The light changes.

156 EXT. STREET - LOS ANGELES - AFTERNOON 156

The white VW spurts ahead of the Studebaker and shifts into the same lane. For a long while Elmo is actually following Ally, then the Studebaker turns onto a side street and Ally continues on her course.

157 EXT. ELEGANT RESTAURANT - SANTA MONICA - NOON 157

Ben is waiting at the door. He's aged since we last SAW him. As Ally walks up to greet him, JANICE'S SINGING GROWS FAINT AND DISAPPEARS.

BEN

I'm not real hungry. Do you mind if we just walk?

158 EXT. PARK - SANTA MONICA - NOON 158

Ben and Ally are walking on the grass between the palm trees.

BEN

The year's up. What are you going to do?

ALLY

(leans her head on her father's shoulder)
I don't know, Dad. I don't know. Maybe something on my own. I don't know.

BEN

(covers his hurt)
That would be good.

(CONTINUED)

158 CONTINUED:

158

Pause.

ALLY

I want to be in love with a man who's
in love with me.

BEN

Well, I know it isn't the same thing,
but I love you.

JANICE'S VOICE IS BACK WITH AN ORIGINAL SONG that we've never
heard before.

159 INT. SMALL OFFICE - CAPITOL RECORDS BUILDING - AFTERNOON

159

Elmo and Janice are sitting across from a teenage A&R
EXECUTIVE in glasses and pimples. The SONG IS COMING FROM
HIS SOUND SYSTEM.

EXECUTIVE

(to Elmo)

You wrote and produced it and...

(to Janice)

... you're singing.

They nod.

EXECUTIVE

How old are you?

JANICE

Twenty three.

ELMO

Twenty nine.

EXECUTIVE

That's tough. Most people have careers
by the time they're twenty nine.

ELMO

It's never too late to start.

EXECUTIVE

Do you know anybody that can say
you're good? Like Stewart or Ronstadt
or Ringo?

JANICE

No.

EXECUTIVE

You're going to need a lot of luck.

(CONTINUED)

159 CONTINUED:

159

ELMO

But you can hear it's good.

EXECUTIVE

Elmo, nothing is good or bad until
it's bought.

160 INT. BATHROOM - ELMO'S APARTMENT - MORNING

160

Elmo is standing in his shorts in front of the sink. He has toothpaste on his lips and is pointing at his image in the mirror with a toothbrush.

ELMO

You're good. You're good. You're
good. You're good. You're good. Your
music is good. You're good. You're
good. You're good.

(he slows down and
varies the emphasis
on the words)

You are good. You are good. You are
good.

(he speeds up getting
faster and faster)

You're good you're good you're good
you're good you're good you're good
you're good you're good you're good
Whew!...

He runs out of breath and staggers OUT OF FRAME.

161 INT. BEDROOM - CHANDLER ESTATE - GREAT NECK - DAY

161

We are CLOSE ON Ally's face. It is sad and haggard but composed. We can SEE pieces of people moving behind her and HEAR the MURMUR OF their VOICES. ANOTHER ANGLE REVEALS that Ally is seated beside the bed and the people are DOCTORS and NURSES. There are also three MEN in business suits. The wasted figure on the bed is her father. Ally is holding his hand and he's dying. The SOUND OF BEN HUMMING "THE TENNESSEE WALTZ" in the old station wagon so many years ago FADES UP and we MOVE IN ON Ally's face.

CUT TO:

A MEMORY IN BLACK AND WHITE OF:

her father as a young man in uniform coming down the ramp of an airplane. He spots Ally (four years old) and her Mother in the crowd at the gate and waves. Ally and her Mother break away and start running across the runway toward him.

(CONTINUED)

161 CONTINUED:

161

ALLY
Daddy, Daddy, Daddy...

They catch him at the foot of the ramp and he drops his duffle bag and scoops up Ally with one arm and throws the other around his wife. As they kiss, Ally is hugged between them.

CUT TO:

162 THE MEMORY REPLAYED

162

ALLY
(running across the
runway)
Daddy, Daddy, Daddy...

Her father scoops her up with one arm and throws the other around his wife. As they kiss, Ally is hugged between them.

CUT TO:

163 THE MEMORY REPLAYED

163

ALLY
(running across the
runway)
Daddy, Daddy, Daddy...

Her father scoops her up with one arm and throws the other around his wife. As they kiss, Ally is hugged between them. The IMAGE FADES and we are BACK IN THE BEDROOM. Ben opens his eyes weakly and tries to smile at his daughter.

BEN
(whispers)
People are wonderful.

"THE TENNESSE WALTZ" MELTS AWAY. From the doorway, we WATCH as a doctor steps forward and takes Ben's wrist.

164 INT. RECORDING STUDIO - DAY

164

Elmo and Janice are standing on the sidelines watching an electronic GROUP tune up. In the booth behind them we can SEE a young male PRODUCTION ASSISTANT lean over and say something to the PRODUCER while pointing vaguely in the direction of Elmo and Janice. On his way to the coffee stand, one of the Group makes eye contact with Elmo.

ELMO
Hi.

(CONTINUED)

164 CONTINUED:

164

GROUP MEMBER

Hi.

PRODUCTION ASSISTANT (O.S.)

Elmo Barnett?

Elmo turns around.

PRODUCTION ASSISTANT

Hi, I'm Phil. We spoke on the phone.
 (he holds out a
 cassette)

I'm sorry, but Bob doesn't feel this
 is right for him at this time.

ELMO

(takes the cassette)

Oh... well... that's too bad.

PRODUCTION ASSISTANT

(to Janice)

We liked your voice, though. Could
 we have your number?

165 INT. DINING ROOM - CHANDLER ESTATE - GREAT NECK - DAY

165

Ally, still in mourning, with her hair pulled back and no
 makeup, sits at the head of the table. A small army of
 LAWYERS, ACCOUNTANTS, and EXECUTIVES are seated along the
 sides. At the far end a LAWYER (60) is reading from her
 father's will.

LAWYER

... the plant in Taiwan, the plant
 in Mexico, the plant and research
 center in California, the offices
 and research center in Manhattan,
 the patents and copyrights...

LYMAN McCRAY, pleasant, late 30's, leans out from the row of
 Executives and smiles roguishly at Ally. She notices him but
 that's all.

LAWYER

... the land holdings in Utah,
 Colorado, and California, the art,
 stocks, and bonds total 59 million
 two hundred and forty-six thousand
 dollars. This, with your personal
 worth of 19 million one hundred and
 seven thousand dollars, gives you a
 combined total worth of 78 million

(MORE)

(CONTINUED)

165 CONTINUED:

165

LAWYER (CONT'D)
 three hundred and fifty-three thousand
 dollars... not bad for a man who
 started out to make toys that would
 make people laugh.

ALLY
 (quietly)
 Thank you.

EXECUTIVE
 Excuse me, Miss Chandler...

ALLY
 Yes, Allan.

EXECUTIVE
 Shortly before your father's death,
 a group of us at this table spoke to
 him about purchasing the company.

It's very profitable at the moment and it would be a good
 time for you to sell. A year, two years from now it could be
 worth a lot less. We would, of course, wish to retain you in
 a creative capacity.

166 INT. KITCHEN -- CHANDLER ESTATE -- DAY

166

It's later and the shadows are long. Ally and Lyman are seated
 at the island. Ally is staring at a point inside herself.

ALLY
 (Finally)
 Lyman, do you think toys are stupid?

LYMAN
 The company is strong right now. You
 would get a lot of money for it.

ALLY
 So you think I should sell?

LYMAN
 That's not what I said.
 (serious)
 Would you like to go to dinner
 tonight?

ALLY
 (absently)
 I don't think we should get involved
 that way.

(CONTINUED)

166 CONTINUED:

166

LYMAN

Look at it this way. You've never run a company before; you might be very good at it. And two years from now Chandler Toys could be worth a lot more than it is now. Then again, it could be worth a lot less. It all depends on whether you want it or not.

Ally looks at him.

LYMAN

I'm your lawyer, I'm just trying to give you all sides...

ALLY

(nods)

I never told him how much I loved him.

167 EXT. ADULT CINEMA -- LOS ANGELES -- NIGHT

167

Elmo, in the uniform of the theatre, is taking tickets at the door. An OLDER MAN, also in uniform, crosses the lobby from the manager's office and takes Elmo's place. Elmo gets his guitar from the ticket booth and, with a wave "good night", leaves.

168 EXT. APARTMENT BUILDING -- LOS ANGELES -- NIGHT

168

Elmo's Studebaker turns off the street and dips into the underground parking lot.

169 INT. JANICE'S APARTMENT -- NIGHT

169

Elmo lets himself in. He throws his guitar and jacket on the sofa and starts down the hallway. Janice comes out of the bedroom pulling on a robe.

ELMO

Arthur decided to come in, I didn't have to...

He stops. In the bed behind Janice is the Production Assistant who said he liked her voice. Janice won't meet Elmo's look.

ELMO

(crushed whisper)

I'll get my things.

He passes her and goes into the bathroom and shuts the door.

- 170 INT. BATHROOM -- NIGHT 170
 All that Elmo is able to do is stand in the middle of the floor and struggle to breathe. Reflexively, he looks around but he's not really seeing anything now. Finally, he reaches for the door.
- 171 EXT. APARTMENT BUILDING -- LOS ANGELES -- NIGHT 171
 The Studebaker roars out of the underground parking lot, bumps over the curb, and fishtails into the street.
- 172 INT. STUDEBAKER -- NIGHT 172
 Tears track Elmo's cheeks.
- 173 EXT. BOULEVARD -- NIGHT 173
 It's deserted. The Studebaker rockets BY US.
- 174 INT. STUDEBAKER -- NIGHT 174
 Elmo is still crying. He doesn't seem to notice that all the lights for ten blocks ahead are flashing red.
- 175 EXT. BOULEVARD -- NIGHT 175
 The Studebaker whistles through a red light.
- 176 INT. STUDEBAKER -- NIGHT 176
 We can SEE the red wash over Elmo's face as he rushes under one, two, three, four lights. A car coming along a side street suddenly jumps into the corner of OUR EYE. Elmo doesn't see it until it fills the windshield in front of him. Instinctively, he throws the wheel to the left.
- 177 EXT. BOULEVARD -- NIGHT 177
 The other driver counters by swerving to the right. In a cloud of burnt rubber, the two cars miss. Elmo's skid stops against the curb with the Studebaker now facing the direction it came from. The other car keeps going.
- 178 INT. STUDEBAKER -- NIGHT 178
 Elmo's head rests between his hands on the steering wheel. A little ways ahead of him behind the windows of an art gallery are Aunt Lisa's paintings. Elmo raises his head and turns the key. The STARTER GRINDS. Then he sees them.

(CONTINUED)

178 CONTINUED: 178

FLASH CUT -- PICTURE AND MUSIC

of Elmo/Mike looking at the paintings in Aunt Lisa's loft in Heaven.

179 EXT. SIDEWALK -- NIGHT 179

Mike is standing with his hands on the gallery window staring at the paintings.

FLASH CUT -- PICTURE AND MUSIC

of Elmo watching the little boys whose voices sound like instruments.

180 EXT. SIDEWALK -- NIGHT 180

Elmo has his hands up on the side window to look at a different grouping of Aunt Lisa's paintings.

FLASH CUT -- PICTURE AND MUSIC

Elmo/Mike and Ally/Annie falling through Heaven.

CUT TO:

181 EXT. OCEAN FRONT SIDEWALK -- VENICE, CALIFORNIA -- DAY 181

A floppy felt hat with change and a couple dollar bills in it sits on the concrete. Behind it, Elmo is trying to talk to a BLACK MAN who is tuning an electric piano powered by a car battery.

ELMO

I wouldn't be able to pay you. But
I'll give you a piece of the album.

The Man chuckles.

ELMO

I think it's going to be real good...
real good... And it'll be a chance
to play on an album.

BLACK MAN

(looks at Elmo for
the first time)
If I like your music I'll play it.
If I don't I won't.

182 INT. RECORDING STUDIO -- DAY 182

We are LOOKING AT the control booth. It's empty.

(CONTINUED)

182 CONTINUED:

182

ELMO (O.S.)

The first one goes something like
this... well, not something like
this. This is how it goes.

As we HEAR his GUITAR begin to play a melody we've never heard before, our VIEW MOVES BETWEEN the baffles and music stands TO FIND Elmo perched on a stool in the middle of the floor. The Black keyboard player is watching him -- as well as a DRUMMER and a base GUITARIST. During the reprise we DISSOLVE FORWARD:

The Drummer starts to tap out a rhythm. This draws in the Keyboard Player and the Guitarist. Although it's sketchy and rough, the music is taking on an urgency of its own. We're WATCHING a song being born. DISSOLVE FORWARD:

AND PICK UP the sounds of an electric violin and a saxophone that have been added to the group. Elmo holds up a hand and the music stutters to a stop.

ELMO

(to the Drummer)

Bill, can we try it in 2 and 4...

(to the violinist)

Jenny, come in a little earlier with
the harmonics on the turnaround...

Okay... one, two, three, four...

One, two, three...

The group starts but grinds to a stop almost immediately.

KEYBOARD PLAYER

Sorry about that...

JENNY

That's one for Henry...

ELMO

One, two, three, four... One, two,
three...

This time they get off and it's starting to sound good.
DISSOLVE FORWARD:

A BONGO PLAYER has been added. The piece is picking up speed.
While the music continues, we DISSOLVE FORWARD TO:

183 INT. CONFERENCE ROOM - CHANDLER TOY CO. - DAY

183

Ally stands up INTO FRAME and addresses the Executives gathered around the table. Many of them were present at the reading of the will.

(CONTINUED)

183 CONTINUED:

183

ALLY

I've called you all here to tell you that I've decided to keep the company. I would like you all to remain with Chandler Toys, but if any of you feel that you can't work for me, I understand and I am prepared to unhappily accept your resignations.

184 INT. RECORDING STUDIO - DAY

184

A male SINGER has been added and the lyrics are good. But to Elmo in the booth, something's not right. DISSOLVE FORWARD:

The lyrics are the same but now there are four male SINGERS. Elmo is still not satisfied. DISSOLVE FORWARD:

Same lyrics but now a WOMAN is singing them and through her we SEE what Elmo has in mind for the song. It's going so well that we're shocked by the:

CUT TO:

185 INT. OFFICE - DAY

185

Elmo is standing across a cluttered desk from WILEY, the black owner of the studio. Wiley is wearing a T-shirt that reads "Boogie Till You Puke".

ELMO

I'll be your security guard. I'll work at night.

WILEY

I already have a security guard.

ELMO

What if I clean up? I'll wash the floors, the bathrooms, whatever you want.

WILEY

I can't give you any more time.

ELMO

I'll give you a percentage of the album.

WILEY

Do you know how many albums I have a percentage of? None of them have paid my bills.

(CONTINUED)

185 CONTINUED:

185

ELMO

I promise no matter what I'll pay
you for every hour I use. I give you
my word. I'll sign anything you want.

WILEY

Don't do that to me, Elmo. I like
you. I bent over backward for you. I
need money.

ELMO

I believe in this, Wiley. Please let
me finish it.

The two men look at each other for a long time. Finally,
Wiley tears a piece of paper out of a notepad and hands it
up to Elmo.

WILEY

Write on there what percentage you
want to give me.

ELMO (V.O.)

One, two, three, four...

186 INT. RECORDING STUDIO - DAY

186

Elmo finishes the count on the floor.

ELMO

One, two, three...

What began as a melody on Elmo's guitar is a rocker and the
street musicians are making it soar. When the Singer comes
in, she only lifts it higher. This is the final version of
the song and we will HEAR IT FROM BEGINNING TO END OVER:

THE SCREEN GOES DARK

Two pairs of headlights come TOWARD US out of the gloom.
They rise up and set down, rise up and set down like they're
going over dips in the road. Another two pairs of headlights
appear behind the first and another after that and another
and another. The first pair of headlights turns sideways TO
US and the Porsche that they're attached to has an ankle
coming out of its roof. We REALIZE we are:

187 INT. NEIMAN-MARCUS - DALLAS, TEXAS - DAY

187

Dozen KIDS in pajamas with Ally's "Footlight" slippers on
their feet circle a ramp. Off to one side, Ally introduces
each model to her audience of BUYERS. She has a microphone
in her hand, but we don't hear what she's saying. We just

(CONTINUED)

187 CONTINUED: 187

SEE the slippers -- Corvette, Ferrari, Chevy, Trans/Am, Jaguar, VW, etc...

188 INT. RECORDING STUDIO - DAY 188

With earphones on, the Singer stands in front of a microphone singing to playback. Elmo and his engineer are watching her from the booth. Wiley slips in quietly behind them. In no time his head is nodding with the rhythm.

189 INT. LIMOUSINE - DALLAS, TEXAS - DAY 189

Ally and Lyman are in the back seat. The MUSIC GOES INTO AN INSTRUMENTAL PHASE.

ALLY

I think it went well. Don't you?

LYMAN

I don't understand why we're doing this. You have a hundred salesmen who could do the same thing.

ALLY

My father said that you always introduce a new product yourself.

It shows that you believe in it and that you care for the people who are going to buy it.

LYMAN

(looks out the window)
Let's get married.

Tears sting Ally's eyes and she turns to her window.

LYMAN

You know I'm in love with you.
(he looks at her)
I'd like to marry you.

ALLY

Can I think about it?

LYMAN

Is that a maybe?

ALLY

Yes.

LYMAN

A strong maybe, a weak maybe, a zero maybe?

(CONTINUED)

189 CONTINUED:

189

ALLY

A maybe.

LYMAN

I'll make you very happy.

The VOCAL PICKS UP.

190 INT. RECORDING STUDIO - DAY

190

The musicians are in their cubicles. A chorus of friends and lovers is around a microphone. The Singer is in front of another one. The song pumps to the end and then it's over. In the complete silence that follows, the musicians begin to FADE OUT OF SIGHT, one by one, RIGHT BEFORE OUR EYES -- the Keyboard Player, the Violinist, the chorus, the Singer, until they're all gone and Elmo is alone in the studio picking up coffee cups and emptying ashtrays. There's a KNOCK and Elmo looks up to find a man standing in the studio doorway. Elmo doesn't recognize him but we do. He was Guy Blanchard, the fellow who was going to be Mike's best man in Heaven.

MAN

I'm looking for Elmo Barnett.

ELMO

You found him.

MAN

(extending his hand)

I'm Brian Dutton. I have a small label. Wiley played me some of your stuff. I think it's great.

A TELEVISION SET WITH DAVID HARTMAN interviewing Elmo FILLS THE SCREEN.

HARTMAN (V.O.)

One of the amazing things about your album is that you used all street musicians. And they're wonderful.

ELMO (V.O.)

There's an awful lot of people out there that are good that just haven't gotten a chance.

The IMAGE SPLITS INTO TWO and on the second set JANE PAULEY is interviewing Elmo.

PAULEY (V.O.)

But you believed in them.

(CONTINUED)

190 CONTINUED:

190

ELMO (V.O.)
And they believed in me.

The TWO SETS SPLIT INTO FOUR adding more INTERVIEWERS. The FOUR INTO EIGHT, the EIGHT INTO SIXTEEN until the SCREEN IS FILLED WITH INTERVIEWERS interviewing Elmo. The babble of questions and answers continues until it is overpowered by a large group of ragged VOICES SINGING "HAPPY BIRTHDAY". They continue through:

191 EXT. NEW YORK SIDEWALK - DAY

191

Elmo and Brian walk up to a crowded corner of an intersection. While they wait for the light to change, we SEE that Ally is only one person ahead of Elmo. The light changes and almost together Elmo and Ally walk across the street. When they reach the other side, Elmo turns left and Ally goes right.

192 INT. FOUR SEASONS RESTAURANT - NEW YORK - AFTERNOON

192

The record Executives standing at their places around a banquet table finish their song.

EXECUTIVES
... happy birthday, dear Elmo, happy
birthday to you.

Elmo, seated behind a record-shaped cake with "Happy 30th" written on it, shyly acknowledges their applause. Elmo looks up at Brian, who is standing next to him.

ELMO
Thank you.

193 INT. BLOOMINGDALE'S - NEW YORK - AFTERNOON

193

Ally is browsing at one of the cosmetic counters. She sprays a scent on her hand and, as she raises it to her nose, she sees Tom turn away from another cosmetic counter on the other side of the aisle. Maybe he feels her eyes on him, but for some reason he looks over and sees her. For a beat they stare at each other and then Tom crosses the aisle to her.

TOM
Hi.

ALLY
Hi.

TOM
How are you?

(CONTINUED)

ALLY

Fine. How about you?

TOM

Good. I hear you're running the company.

ALLY

I'm trying to.

TOM

You look great.

Ally is embarrassed.

TOM

I haven't done my feature yet. I'm still doing commercials.

ALLY

You will.

A petite BLONDE, more of a girl than a woman, slips up and attaches herself to Tom.

TOM

Oh, eh... Ally, I'd like you to meet my wife. Pam, this is Ally.

PAM

Oh. Hello, Ally.

ALLY

Hello.

PAM

We better go, Tom, we're gonna be late.

TOM

Let's have lunch some time; I'll give you a call.

ALLY

Okay...

PAM

Nice meeting you.

Ally nods and we WATCH the sadness fill her face as she watches them go.

194 EXT. FOUR SEASONS - LATE AFTERNOON

194

It's RAINING. A limousine is waiting for Elmo and Brian as they come out of the restaurant. They're about to get into it when Elmo stops.

ELMO
I think I'll walk.

BRIAN
It's raining.

ELMO
Yeah... I just feel like I want to walk.

BRIAN
(getting into the car)
Okay, I'll see you back at the hotel.

ELMO
(stops the closing door)
Hey, Brian... is this real?

BRIAN
It's real.

195 INT. CHANDLER TOY CO. - LATE AFTERNOON

195

Ally comes out of her office. She's troubled.

ALLY
(to secretary)
I'm leaving, Candy.

CANDY
Lyman called while you were on the phone.

ALLY
I'll call him later.

196 INT. ELEVATOR - LATE AFTERNOON

196

Ally is all alone. She is leaning against the back wall, thinking.

197 EXT. STREET - LATE AFTERNOON

197

It's RAINING. There is a limo waiting at the curb. When the CHAUFFEUR sees Ally coming, he moves to open the door.

(CONTINUED)

197 CONTINUED: 197

ALLY

I'm gonna walk tonight, Bill. I'll see you in the morning.

198 EXT. STREET 198

It's STILL RAINING. Elmo is smiling as he wends his way along the sidewalk. His MUSIC IS EVERYWHERE. A GHETTO BLASTER is PLAYING IT. It's coming from a shop front; from a passing CAR. It RICOCHETS around him like echoes in a canyon.

199 EXT. STREET 199

The music is all around Ally but she's sad.

200 EXT. STREET 200

Elmo is halfway through the intersection when it happens. A car runs the light and hits him. He is thrown up on the sidewalk and he lays there very still. His eyes are closed. As we MOVE IN ON his face, the SCREEN GETS DARKER AND DARKER UNTIL IT'S BLACK. And then the BLACKNESS BEGINS TO MOVE. SLOW AT FIRST, THEN FASTER AND FASTER. As we REACH MAXIMUM VELOCITY, CHUNKS OF LIGHT HURTLE out of the darkness AT US. Suddenly, we're IN A TUNNEL OF COLORED WHITE LIGHT, going EVEN FASTER than we were in the darkness. And then we STOP. In a WHITE ROOM. Elmo is standing in the middle of it. And he's naked.

EMMETT (O.S.)

Hello, Elmo.

Elmo turns around. Emmett, in his blue coveralls and flannel shirt, is coming toward him.

ELMO

Where am I? What happened?

EMMETT

You were hit by a car. But you're gonna be all right. She found you.

ELMO

I don't understand. What do you mean?

EMMETT

I love you, Elmo.

201 INT. HOSPITAL ROOM - EVENING 201

The "ELVIRA MADIGAN" THEME FADES IN. Ally is sitting in the shadows at the foot of the bed watching Elmo sleep. It's as if she's trying to remember where she saw his face before.

(CONTINUED)

201 CONTINUED:

201

After a long time she gets up and brushes a damp curl off his forehead. She goes to the window and stares out. The rain has stopped. In the last light of day, a rainbow arcs over the city. She sighs and goes to the edge of the bed. Elmo is still sleeping peacefully. She takes his hand.

Life is what happens while you're making other plans.

FADE OUT:

THE END