

THE BOY WHO COULD FLY

by

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FIFTH DRAFT
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THE BOY WHO COULD FLY

FADE IN:

1 INT. ERIC'S ROOM - DAY 1

We are EXTREMELY CLOSE on the top of a desk. A boy's hands and a piece of paper come into the FRAME as TITLES AND MUSIC FADE IN.

The boy's hands begin folding the piece of paper. Finally, we see what he is doing. He is making a paper airplane. The boy (ERIC) brings the paper up to his face in EXTREME CLOSE UP. He looks over the wings and the tip. He takes aim and flies it out his window.

CAMERA TRACKS with paper airplane over CREDITS. Finally, the airplane falls to...

CUT TO:

2 EXT. MILLY'S HOUSE - DAY 2

The plane crashes into the overgrown front lawn of a non-descript two-story suburban home. A realtor's sign hangs off the mailbox. CAMERA PANS WITH a mailman revealing the street and picking up a station wagon piled high with luggage which rolls to a stop in the driveway.

3 FRONT YARD 3

The car's inhabitants one by one stick their heads out the window and look at the house. CHARLENE MICHAELSON, a pretty thirty-six year old sighs. Milly, fourteen years old, apprehensively looks the place over. Eight year old LOUIS leans out wearing G.I. Joe goggles and a T-shirt with a vulture on it that reads, "Patience my ass! I'm going out and kill something!" Finally, FROSTY, their standard sized schnauzer checks out the place. All of them seem disappointed.

CHARLENE

(trying to be cheerful)

Well, here we are.

Milly takes a bird cage from the back, Louis grabs his rifle and they all get out of the car.

4 INT. MILLY'S HOUSE - LIVING ROOM - DAY 4

The place is barren. Their FOOTSTEPS ECHO through the house as they cross through the living room into the dining room and into the kitchen.

5 KITCHEN - DAY

2.

5

Louis flicks on a light switch. The only functioning light bulb in the house goes on over the sink.

LOUIS
Electricity functional.

They move further into the kitchen. Louis turns on the faucet in the sink. Water flows.

LOUIS
(continuing)
Water works.

Single-file they march up the staircase to the second story.

6 SECOND FLOOR - DAY

6

Mom leads them to their rooms. She opens up Louis'. Another barren, paint-chipped room.

CHARLENE
. This will be yours, Louis.

Louis, like any professional soldier of fortune would do, checks behind the door quickly leveling a plastic sub-machine gun at an invisible foe. Mom leads Milly across the hall to another doorway.

CHARLENE
(continuing)
And this is yours, honey.

She opens the door. Another barren room.

MILLY
This'll be great, Mom.

Milly enters apprehensively. Charlene leaves Milly and walks to another door.

7 CHARLENE'S ROOM - DAY

7

Charlene enters the master bedroom. Another barren, paint-chipped room. She closes the door behind her and walks to the window. She runs a finger across the sill and wipes the dirt off with her blouse. She starts to silently cry.

CUT TO:

Ten G.I. Joe men are lined up against the wall. Louis paces in front of them like a drill sergeant.

LOUIS

I'm going to level with you guys.
The odds don't look so good.
We're outnumbered about a million
to one.

He picks up an action figure.

LOUIS

(continuing)

Grunt, you take the north window.

Louis places the figure on the window sill. He picks up another figure.

LOUIS

(continuing)

Duke, you take the south.

He places the figure on the opposite window sill. He stands in front of the remaining troops.

LOUIS

(continuing)

Cobra will strike without warning.
So keep your guns loaded, your
eyes open and your mouths shut.
Any questions?

Louis surveys his men.

CUT TO:

Milly looks in the closet and closes the door. She spots a hook in the ceiling near the window. She takes the bird cage and hangs it on the hook. Just then, we hear a FLUSH OF A TOILET.

LOUIS (O.S.)

Toilet functional!

Milly opens up the window to get some air into the room. A breeze blows in along with a strange HUMMING NOISE. Milly looks out the window.

10 MILLY'S POV - GIBB HOUSE - DAY

10

She sees a similar two-story house across the driveway. In the second floor window directly opposite to hers sits a YOUNG BOY on the sill. His feet dangle outside the building. He's about Milly's age.

His arms are outstretched like the wings of a plane. His black messy hair tousles in the wind. He seems to be HUMMING the SOUND OF AN ENGINE of a pretend airplane. The Boy doesn't acknowledge her.

11 ON. MILLY/BOY

11

Milly stares at him for a few moments waiting for him to notice her. He doesn't. Milly clears her throat. Still nothing.

MILLY
(cautiously)

Hello.

The boy doesn't respond.

MILLY
(continuing)

Hello?

Nothing. The Boy continues to "fly." Milly stares at him curiously.

12 INT. LOUIS' ROOM - DAY

12

Milly pokes her head into Louis' room. He holds a G.I. Joe figure by the throat.

LOUIS
Talk, you asshole!

MILLY
(whispering)
Louis!

Louis turns. Milly gestures for him to follow her. She puts her finger to her lips telling him to keep quiet. Louis packs his machine gun and follows.

13 INT. MILLY'S ROOM - DAY

13

They tiptoe into Milly's room. They stop at the window and Milly points to the Boy on the sill. The Boy continues to HUM and "fly."

Frosty enters the room and stares out at the Boy. The Boy "banks his plane" through his imagined stratosphere.

(CONTINUED)

13

CONTINUED:

13

Then, Charlene enters. She spots all three of them staring out the window.

CHARLENE

What are you doing?

Milly immediately "shushes" her and points out the window.

Charlene walks to the window and stands with the others. She spots the Boy.

CHARLENE

(continuing; whispering)

What's he doing?

LOUIS

(deadpan)

I'd say an F-15.

ANGLE ON BOY

He continues "to fly."

14

EXT. MILLY'S HOUSE - DAY

14

We are CLOSE ON the hydraulic lift of a moving van. As it comes down we reveal Louis, who is standing on it, carrying boxes of G.I. Joe toys. The lift stops revealing Louis' head as he balances three G.I. Joe helmets one on top of the other.

MOVING MEN grab a table and walk across the lawn towards the house. Charlene walks along side of them.

CHARLENE

Watch the corner there.

Bonk! The side of the table hits the porch just as Charlene had warned. The movers continue through the doorway oblivious to her instructions.

ANGLE ON GIRL

A chubby fourteen year old girl finishing up a vanilla ice cream bar stops at the hedge dividing Milly's house with the next. She watches as another set of MOVERS take a dresser off the truck. The mirror on top of the dresser has several current male rock and film idol photos taped next to each other. Some good looking outfits hang out the drawers as the Movers walk to the house.

The girl, GENEVA GOODMAN, follows them in.

CUT TO:

15 INT. LIVINGROOM - DAY

15

As Charlene continues to give unheeded instructions to the Movers, Geneva manages to walk through the livingroom unseen and unnoticed. Charlene coincidentally turns her back to Geneva as the girl walks to the kitchen.

16 KITCHEN - DAY

16

Geneva enters the kitchen. Milly has her back to Geneva and is busily loading up the refrigerator. Geneva walks over to the shopping bags, takes a peek in, and pulls out a can of coke. She throws the ice cream stick into the bag and pops the coke can.

Milly turns around and spots Geneva. Geneva looks into the bag of groceries.

Milly watches this stranger rummage through the bags. She CLEARS HER THROAT to get Geneva's attention. Geneva doesn't look up.

GENEVA

You got some good shit here.

MILLY

Ah... thank you...

Geneva pulls out a bag of potato chips, rips open the top and munches away looking for more goodies.

GENEVA

My parents are always on a diet.
Nothin' good to eat.

MILLY

You live around here?

GENEVA

(mouth full)
Across the street.
(pulling out a bag)
Granola. I hate granola.

MILLY

Are you going to Taft?

GENEVA

Naw. St Monica's. Catholic
school. Shitty cafeteria.
(opening a container of pudding)
You got a spoon?

CUT TO:

17 EXT. FRONT YARD - DAY

17

The Movers continue to haul dressers and bedsprings into the house with Charlene hovering nearby. From inside the van, Louis rides a G.I. Joe hot wheels tricycle down the metal ramp and onto the sidewalk.

LOUIS

Ma! I'm doing a little recon on the sidewalk.

CHARLENE

Don't go too far.

LOUIS

Affirmative!

Louis pedals to the sidewalk. Frosty joins him.

18 SIDEWALK - NEIGHBORHOOD - DAY

18

Louis starts down the sidewalk. He puts his visor up and grips the handlebars with intensity.

LOUIS

(to Frosty)

Scout!

Frosty, who has been trotting alongside now runs up in front surveying the area.

They are coming up on a tall hedge that borders a house. Louis calls out to Frosty.

LOUIS

(continuing)

Watch out behind the hedge. Cobra likes to pop out and eliminate you.

They go by the hedge and Louis turns a rubber-tipped dart gun on a potential foe. But there is nobody there.

19 CORNER #1

19

They turn the corner and head down the block. Halfway down the block is an alley. Painted on the sidewalk and a white fence in the alley are the words: "BEWARE. VAMPIRES RULE."

As Louis approaches the alley, Frosty stops in his tracks. Louis looks back at Frosty as he passes him by. Frosty WHIMPERS. Louis then turns back to see what Frosty is crying about.

He spots a large bulldog blocking the way. Frantically, he hits the brakes.

(CONTINUED)

19 CONTINUED:

19

The BULLDOG runs towards Louis BARKING ferociously. Suddenly, a chain fixed to his collar and the fence stops him in his tracks inches from Louis and his bike.

Just then, a group of four ten-year-old hoodlums walk from behind the fence and up behind the bulldog. The biggest and meanest, SONNY, speaks to Louis.

SONNY

Where do you think you're going, punk?

Louis' G.I. Joe, macho personality quickly fades. He's just a scared kid.

LOUIS

Just around the block.

SONNY

Oh, just around the block, huh?

He looks back at his pals and they all laugh.

SONNY

(continuing)

Nobody goes around the block in this neighborhood unless you get our okay. And you don't got it!

LOUIS

Sorry. I didn't know. I'm new. We just moved in down the street and...

SONNY

(interrupting)

Shut up, squirt!

(to others)

What do you say, guys? Ten seconds?

The others agree.

SONNY

(continuing)

We'll give ya' a ten second head start, then your ass is grass. One...

LOUIS

Wait a second!

SONNY

Two...

LOUIS

Shit!

Louis quickly turns the bike around and high-tails it down the sidewalk. The bad kids are hooting and laughing.

(CONTINUED)

19 CONTINUED (2):

19

SONNY

Three... four... five...

20 SIDEWALK - ON CHASE

20

Louis quickly turns the corner. Frosty runs ahead of him. Desperately he pedals away. Suddenly, his steering wheel starts to come apart in his hand and he must slow up. He looks back at the bad kids.

SONNY

... eight... nine... ten. Get him!!!

The bad kids are off like a flash. Cutting through the neighbors' lawns and jumping over picket fences.

Louis lets out a scared whimper and struggles with the steering wheel. He looks up to see Frosty halfway to his house.

LOUIS

(to Frosty)

Get back here, you coward!

Finally Louis fixes the steering wheel and pedals away. The bad kids are gaining on him. One of the bad kids throws a Coke can at him which zings over his head.

21 EXT. MILLY'S HOUSE

21

Louis comes crashing into the van and falls over. Charlene, the Movers, Milly and Geneva stand in the front yard. They look down at Louis who is sprawled on the grass gasping for breath.

Just then, Sonny comes rounding the corner and screeches to a halt in front of everyone.

GENEVA

Oh, that's my brother, Sonny.
Say hello to your neighbors.

Sonny, seeing Charlene puts on a fake politeness.

SONNY

Nice to meet you.

Geneva and Sonny start to walk across the street. Geneva still has the bag of potato chips in her hands. Sonny reaches in and takes a few.

GENEVA

We'll see you later,

SONNY

Yeah!

(glaring at Louis)

See you later.

(CONTINUED)

21 CONTINUED:

21

Charlene smiles and stands with the kids. She nudges them.

CHARLENE

Say goodbye.

MILLY/LOUIS

(weakly)

Goodbye.

Charlene starts to walk away leaving her kids in a kind of numb tableau.

CHARLENE

You see. And you two thought
you wouldn't find any friends.

CUT TO:

22 INT. MILLY'S ROOM - NIGHT

22

We are CLOSE ON the birdcage. CAMERA BOOMS DOWN to reveal Milly asleep in her bed. Just then, she is awoken by a SOUND. She looks out her door and notices a light coming from downstairs.

Slowly, she gets up and goes into the hallway and looks over the railing to the livingroom below. Not seeing the cause of the noise she walks down the staircase.

23 LIVINGROOM - NIGHT

23

She stops at the final step and spots her mom seated in the middle of the livingroom floor surrounded by open crates and boxes.

MILLY

Mom?

Charlene looks around. She's obviously been crying. She holds a framed picture of the family. The family has a dad. Charlene smiles at Milly.

CHARLENE

(slowly, tentatively)

I was in my bed starting to fall
asleep...

Milly slowly walks over and sits with her mom.

CHARLENE

(continuing)

... and I got the strongest feeling
that we'd forgotten something. That
we'd left it back home. So I came
down and checked all the furniture,
looked at the moving company's inventory
and nothing was missing. Everything's
here. Then I realized what it was.

(CONTINUED)

23 . CONTINUED:

.23

She nods to the photo. Milly looks at the picture as Charlene puts an arm around her shoulder.

CHARLENE

(continuing)

This isn't going to be that easy, honey. I'm going to really need your help.

MILLY

I know, mom.

Charlene sighs.

CHARLENE

You better get to sleep. We have a big day ahead of us tomorrow.

Milly gets up and starts towards the staircase.

MILLY

You coming?

CHARLENE

In a while.

Milly starts up the staircase pausing to look back at her mom who sits in the same place looking at the picture.

24 MILLY'S ROOM - NIGHT

24

She enters her room and heads for the birdcage. She pours feed into the feeder. The room is bathed in blue moonlight.

MILLY

(whispering)

You didn't forget anything back home, did you girl?

Just then, a shadow streaks by the room right across Milly and the birdcage. We also hear the HUMMING NOISE go by, the same noise from the Boy next door.

Milly quickly looks out the window. There is nothing to see. She looks at the window across the way.

25 MILLY'S POV - GIBB HOUSE - NIGHT

25

The window is open and the curtains flap in the breeze.

BACK TO MILLY

She stares out the window for a few seconds.

FADE OUT.

BLACK SCREEN

We hear the TICKING OF A CLOCK for a few beats.

FADE IN:

26 INT. CHARLENE'S ROOM - MORNING

26

We are CLOSE ON a RADIO ALARM CLOCK as it TICKS away. We PULL BACK to reveal Charlene who slowly turns over on her pillow.

Slowly her eyes open and she lazily looks at the clock. Her eyes close for a few beats then...

Panic! Her eyes pop open. She stares at the clock which reads 8:41.

CHARLENE

Oh my God!

She rips open the covers and jumps out.

CUT TO:

27 INT. MILLY'S ROOM

27

Charlene breaks open the door. Milly is buried in her covers.

CHARLENE

We're late. Move it!

Milly looks over the covers and moans.

CUT TO:

28 INT. LOUIS' ROOM

28

Louis and Frosty are snuggled in the bed as Charlene bursts open the door.

CHARLENE

Louis! We're late! Let's go!
God damn alarm! Ahhhhh!

Charlene races back to her room. Louis and Frosty yawn in unison.

CUT TO:

29 INT. HALLWAY - DAY

29

CAMERA HOLDS on scene as Charlene, Milly, Louis and Frosty parade back and forth, into and out of the bathroom. Charlene stops to let Milly zip her up. Louis mistakenly puts his underwear over his pajamas.

CUT TO:

13.

30 INT. KITCHEN - DAY

30

Quickly, like an assembly line, Charlene grabs stuff from the refrigerator and cupboards, hands them to Milly who pours cereal in bowls, who hands them to Louis who pours the milk into the cereal.

31 INT. DINING ROOM - DAY

31

All three of them lap up their cereal in nothing flat. Charlene checks her wrist watch.

CHARLENE

Let's go!

Milk is dribbling from Louis' chin as he races for the door.

CUT TO:

32 EXT. MILLY'S HOUSE - DAY

32

They cram into the car. Charlene SCREECHES out the driveway and into the street. She LAYS RUBBER as she takes off down the road.

CLOSE ON FROSTY

who looks through the window in the living room at her family ROARING off.

CUT TO:

33 EXT. LINCOLN ELEMENTARY SCHOOL - DAY

33

The family car SCREECHES in a halt outside Lincoln which is a one story job with a large concrete playground.

34 INT. CAR

34

Charlene quickly searches through her purse as she speaks.

CHARLENE

Take him to Room three. Here's lunch money, Louis.

Louis gets out of the car and Milly is about to follow.

LOUIS

That's alright. I'll find it.

CHARLENE

Are you sure?

LOUIS

(little tough guy)

No problem. Go ahead, you're late.

(CONTINUED)

34 CONTINUED:

34

CHARLENE/MILLY

Alright, goodbye. Good luck.

LOUIS

No problem.

He smiles assuredly as they ZOOM OFF. As soon as they are out of sight his tough-guy facade fades and he nervously makes his way to the front door.

CUT TO:

35 EXT. TAFT HIGH SCHOOL - DAY

35

The family car SCREECHES TO A HALT outside the High School. It's an ordinary, late fifties, three-story building with lots of brick, concrete and glass. Milly steps out.

MILLY

I'll be fine. Go ahead you're late for work.

CHARLENE

Good luck, honey.

Charlene ZOOMS AWAY. Milly turns and stares at the building gathering up her courage. Just then, a jacked-up Camaro barrels into the High School parking lot. Some of the High School boys laugh it up in the car. Slowly, she walks to the front door.

36 INT. LINCOLN SCHOOL HALLWAY - DAY

36

Louis makes his way to Room Three. He stands outside the door, clutches a G.I. Joe figure in his hand, takes a deep breath and swings open the door with a flourish.

37 INT. ROOM THREE

37

Louis enters. His teacher, MRS. BETUEL and all thirty-five kids turn their heads at the same time. Louis stares back at them tight lipped and defiant.

LOUIS

(loudly)

The name's Louis Michaelson! And if this is the third grade then I gotta be here! Where do I sit?!

Everyone is speechless.

CUT TO:

38 INT. TAFT HALLWAY - DAY

38

Milly walks down the hallway reading a piece of paper with her schedule on it. Lockers line the walls.

(CONTINUED)

38 CONTINUED:

38

A football banner stretches out against the far wall. She gets to a door and looks in the window.

A teacher, MRS. SHERMAN, and thirty kids are in the room. Just then, the BOYS from the Camaro, senior boys, race by her and into another class room. They're LAUGHING AND GIGGLING. Finally, she enters.

39 ROOM TWELVE

39

She is so quiet that nobody sees her. She stands in the background until Mrs. Sherman turns around. She interrupts herself when she spots Milly.

MRS. SHERMAN

Hello. You must be Emilia.

All heads turn making Milly more embarrassed.

MILLY

(voice cracking)

Yes, ma'am.

MRS. SHERMAN

Class, this is Emilia Michaelson. She's a new student here at Taft. So I hope you all will make her feel at home.

Everyone continues to stare unmercifully. A few people GIGGLE and WHISPER in the background.

MRS. SHERMAN

(continuing)

Please take the seat in the middle, Emilia.

Milly walks down the aisle and sits uncomfortably in her seat. She takes a look around the room at the other kids. She feels out of place in her conservative style of dress. The other kids are real Southern California hip, casual dressers.

She looks over at MONA the real vamp of the class. She is showing off a new ring to the girls around her desk. Milly spots another COUPLE holding hands across the aisle.

Then she hears a FAMILIAR HUMMING. She looks towards the back of the room. Sure enough, it's the Boy next door. He is separated from the rest of the class with his chair turned around. He folds a paper airplane and holds it over his head.

40 INT. INSURANCE BUILDING - DAY

40

Charlene steps out of an elevator and marches down a typical office building hallway.

(CONTINUED)

40 CONTINUED:

40

There are doors to the right and left as she checks out the numbers. (The look of the hallway should remind us of the school hallway.)

She stops at a door and steps in.

41 INT. ABC INSURANCE - RECEPTION

41

She stops in front of the RECEPTIONIST.

CHARLENE

Mr. Brandt, please.

RECEPTIONIST

Through the main room against the wall.

She points to a giant room behind the reception desk. Charlene enters.

42 INSURANCE - MAIN ROOM

42

Charlene enters the main room. It is a large area made up entirely of rows and rows of desks. (This also resembles a large school classroom.) She passes by the other employees who eye her with varying degrees of interest.

She stops in front of a glass door with a sign that reads, "Robert Brandt - Manager." Just then ROBERT BRANDT, a tall, good-looking man in his forties, strides out of the door followed by his secretary, MS. O'NEIL.

BRANDT

... and make sure that Oliver has everything he needs for the Atlanta conference.

MS. O'NEIL

Yes, Mr. Brandt.

CHARLENE

Mr. Brandt.

Brandt turns around to face Charlene.

CHARLENE

(continuing)

Excuse me, but I'm Charlene Michaelson.

Brandt eyes her with curiosity. He obviously doesn't know who she is.

CHARLENE

(continuing)

Donald Michaelson's wife.

(CONTINUED)

42 CONTINUED:

42

BRANDT

Why, of course.

He shakes her hand.

BRANDT

(continuing)

We were all so sorry to hear about Donald. He was a delightful man.

CHARLENE

Thank you.

BRANDT

So you're going to give the insurance business a go.

CHARLENE

Well, I was a district manager when Donald and I first met. I suppose it couldn't have changed too much in thirteen years.

CUT TO:

CLOSE ON COMPUTER

A computer and keyboard sit on top of Charlene's desk.

ON CHARLENE

She stares at the computer curiously. She obviously knows nothing about them. She pushes a button tentatively. Suddenly, the screen lights up and millions of figures fly by. She is overwhelmed.

CHARLENE

(to herself)

Thirteen years.

CUT TO:

INT. MICHAELSON KITCHEN - DUSK

Milly is in the kitchen busily juggling several pots on several burners, adding salt to some unknown recipe, pouring oil into a measuring cup. The place is a total mess.

MILLY

(calling out)

Louis! Come on and set the table!

She bends down, opens the oven and checks the broiling chicken. She closes the oven and starts to stir a pot on the stove.

(CONTINUED)

43 CONTINUED:

43

MILLY

Louis!

CUT TO:

44 EXT. MICHAELSON BACKYARD - DUSK

44

It's a small backyard with a strip of lawn and a bed of flowers and weeds lining the fence. We are CLOSE on Louis' hands as they dig a small rectangular hole in the dirt.

Several G.I. Joe figures are planted in a line next to the hole. Reverently, Louis takes one of the figures that was lying on its back and places it into the hole which we now see is a miniature grave. Louis stands and takes off his fatigue hat and places it over his heart. Frosty stands by.

Just then, Milly walks out the back door looking for Louis. She spots the burial proceedings.

MILLY

Louis.

Louis doesn't answer. He stands at the burial quietly. Milly walks up beside him and looks down at the grave.

MILLY

(continuing)

Who is it this time?

LOUIS

Scrub.

MILLY

He was one of your favorites, wasn't he?

LOUIS

He was a good man. But he got careless. Tripped on a land mine.

Louis pours dirt over "the body."

LOUIS

(continuing)

You gotta be careful in this war.

Louis puts a tiny stone at the head of the grave as a marker. They both stand in silence for a moment. Milly glances over her shoulder and spots Eric in his window "flying." Just then, they hear Charlene pull into the driveway in front.

MILLY

It's Mom!

(CONTINUED)

44 CONTINUED:

44

They run into the back of the house. Frosty sniffs at the grave.

CUT TO:

45 EXT. FRONT YARD - DUSK

45

Charlene struggles out of the car door. She has a pile of books in her arms. She closes the door of the car catching her sweater in the door.

CHARLENE
(annoyed)

Shit.

She releases her sweater and makes her way into the house.

CUT TO:

46 INT. LIVING ROOM/KITCHEN - DUSK

46

Charlene trudges through the living room. Milly leans out of the kitchen.

MILLY

Hi, Mom.

Louis walks out of the kitchen with a stack of dishes.

LOUIS

Hi, Mom.

CHARLENE

Hi...

She drops two of the books she is carrying. She continues through the living room into the bedroom.

CHARLENE
(continuing)

Shit! Louis, pick that up, will ya?

Louis walks over and picks up the two books. They are both technical computer manuals.

47 DINNER TABLE

47

Milly brings in the food. Louis sits down at the head of the table and Charlene flops down next to him. There is an awkward moment when nobody talks. Charlene is obviously upset and inward and the kids can see it. Just then, the PHONE RINGS. Louis jumps up and answers it.

LOUIS
Hello. No. Sorry.

He hangs up and sits back down.

(CONTINUED)

47 CONTINUED:

47

LOUIS
(continuing)
Wrong number.

Again they go back to silently eating. Louis grabs his string beans with his hands.

MILLY
Use your fork, Louis.

Louis does. Milly looks over at Mom who is deep within herself.

MILLY
(continuing)
So how was work?

CHARLENE
Fine. And school?

MILLY
Great.

LOUIS
Fantastic.

Everyone takes a bite of food.

LOUIS
(continuing)
I buried Scrub today.

CHARLENE
Sorry to hear that. What happened?

LOUIS
Land mine.

They take another bite.

MILLY
What are the books for, Mom?

CHARLENE
Well, it seems that since I left work to raise a family the entire Insurance Business is run by computers. I'll have to do some homework.

LOUIS
You too?

CHARLENE
Me too.
(obviously concerned)
They have me working on a trial basis until I learn the craft.
(MORE)

(CONTINUED)

47 CONTINUED (2):

47

CHARLENE (cont'd)
(now Milly looks concerned)
But don't worry, I'll do fine.

MILLY
Sure you will.

LOUIS
(unconvincingly)
Yeah.

Silently, they take another bite of food.

MILLY
I found out about the boy next
door. His name's Eric Gibb. He's
autistic.

LOUIS
What's that?

CHARLENE
It's an emotional problem.

LOUIS
He's got some marbles loose, or what?

MILLY
My teacher said he's not retarded.
He's emotionally stunted or something
like that. Been that way since he was
born. Anyway, he lives alone with his
uncle. They let him go to school with
us 'cause Mrs. Sherman used to teach
those kind of kids and they thought
maybe normal kids would rub off their
normal stuff on him if he went to Taft.

CHARLENE
Where are his parents?

MILLY
That's the awful part. When he was
five years old his parents went on a
trip to Spain or France or someplace
like that. The plane crashed and
they died. Mrs. Sherman told some
of the other kids that at the moment
that the plane went down Eric was in
his room and without anyone even
telling him about anything, he started
to pretend to fly. It's like he knew
his parents were about to crash and
the way he figured he could save them
was by being an airplane. And he's been
one ever since.

(CONTINUED)

47 CONTINUED (3):

47

The story sinks in as they take another bite of food.

CUT TO:

48 INT. CHARLENE'S ROOM - NIGHT

48

She sits in bed reading one of the computer books. She is obviously having trouble deciphering the complex terminology. She closes the book with an annoyed thump! She takes her reading glasses off and stares across the room at the family portrait on top of the bureau. She zeroes in on her late husband. He smiles.

CHARLENE

(to picture)

Asshole!

She takes a copy of Cosmopolitan from the side table and begins to read.

CUT TO:

49 INT. LOUIS' ROOM - NIGHT

49

Louis is sprawled on the outside of the covers. Frosty is neatly tucked in under the covers. A bunch of G.I. Joe Paraphernalia lies about.

CUT TO:

50 INT. MILLY'S ROOM - NIGHT

50

Milly lies in bed awake. She stares up at the ceiling. Just then, some headlights from the street cast a swirling shadow of the birdcage across the room. A car stops outside and the engine and headlights are turned off. Milly gets up and looks outside.

MILLY'S POV - GIBB HOUSE

An official looking stationwagon with a state emblem on the door is parked in front of the Gibb house. A FEMALE ADMINISTRATOR and Mrs. Sherman get out of the front while an ATTENDANT and Uncle Ernie get out of the back.

The Attendant walks to the rear of the stationwagon and opens the door. A SECOND ATTENDANT exits the car and pulls Eric along with him. The two attendants pick Eric up and now we can see that Eric is in a straight jacket!

ANGLE ON MILLY

She reacts to the sight with concern.

52 BACK TO GIBB HOUSE

52

Mrs. Sherman and the Female Administrator seem to be in an argument as they all walk toward the front door. The conversation is too far away for it to be intelligible. Eric struggles and kicks but the two burly Attendants have a firm grip on him. The front door slams shut as they all enter.

53 MILLY'S ROOM

53

Milly watches the Gibb house. Just then, Louis walks into her room, yawns, rubs his eyes and squints over at Milly.

LOUIS

What's going on?

Milly "shushes" him when she hears Mrs. Sherman raise her VOICE inside the Gibb house. Louis comes over and stands next to Milly.

54 ERIC'S BEDROOM - MILLY'S POV

54

The light in Eric's bedroom comes on and the Attendants carry Eric in followed by Mrs. Sherman and the Female Administrator. We can hear more of the conversation now, although the scene is often times obscured from our point of view.

55 MILLY'S ROOM

55

Just then, Charlene walks into the room.

CHARLENE

What's going on?

MILLY

I'm not sure mom.

Charlene joins Louis and Milly at the window. She looks across at the scene in Eric's room and feels a little funny about eavesdropping.

CHARLENE

(half-heartedly)

We shouldn't be spying like this. It's not polite.

Nobody budges.

56 THEIR POV - ERIC'S ROOM

56

Mrs. Sherman speaks to the Female Administrator in no uncertain terms.

(CONTINUED)

CONTINUED:

MRS. SHERMAN

His place is here, in his own room in his own home with his family.

(to Attendants off screen)

You can at least take the straight jacket off.

The administrator mumbles something unintelligible.

MRS. SHERMAN

(continuing)

It's not a matter of safety, it's a matter of care...

As Mrs. Sherman continues to plead her case, the Attendants walk out the door and soon after, Eric slips onto the windowsill, stares into space blankly and starts "to fly." Just then, the Female Administrator turns around and spots Eric on the windowsill. She calls the Attendants who grab Eric off the sill.

FEMALE ADMINISTRATOR

(to Mrs. Sherman)

You see, even with all of us around, the child could have been hurt. He needs constant supervision, constant monitoring...

The Second Attendant slams the window shut. The argument inside becomes mute, the Attendant spots the Michaelson's looking into the room and pulls shade on the window.

FADE OUT:

FADE IN:

INT. ROOM THREE - TAFT ELEMENTARY SCHOOL - DAY

We are CLOSE OVER THE SHOULDER on a number of third graders' crayon drawings. The CAMERA DOLLIES from one brightly colored picture to the next.

We discover that this is the POV OF MRS. BETUEL, Louis' teacher. She smiles as she inspects the sunny drawings of daisies and roses and fields of green grass.

Finally, the CAMERA STOPS on a picture in total contrast to the others. It is a war scene. Helicopters, tanks, field guns, fire, bodies and explosions are crudely drawn in drab browns, blacks and greys. Of course it is Louis'.

Mrs. Betuel looks down at Louis and the picture and frowns.

59

INT. GYM - DAY

Some boys are playing basketball as Milly's class files out of the locker room. MRS. D'GREGARIO, the gym teacher, yells for the boys to leave the floor.

Milly, feeling shy and awkward in her T-shirt and gym shorts, follows the group of girls across the court. She watches as Mona walks up to her boyfriend MAX, a handsome sixteen year old. They hold each other's hands for a moment.

MRS. D'GREGARIO

We'll have a co-ed volleyball game.

She tosses volleyballs to various girls and boys.

MRS. D'GREGARIO

(continuing)

The girls with the balls take
the boys without the balls.

The class HOOTS.

MRS. D'GREGARIO

(raising her voice)

And the boys with the volleyballs
take the girls without the volleyballs.

BOY'S VOICE

That's my team!

Laughter. As Mrs. D'Gregario continues to explain the rules Milly tunes into a conversation that Mona and her cronies are having to the side.

MONA

So what do you think?

Mona is displaying her ring.

GIRLS

I can't believe it. What'd you
have to do to get that, Mona?

MONA

I simply accepted his invitation
to the Homecoming fair and he was
overwhelmed with passion.

ERIN

The Homecoming fair is a month away.

. MONA

Well, you better start wiggling
your ass around campus right now
or you'll windup going to the
fair with Eric over there.

(CONTINUED)

58 CONTINUED:

53

She nods across the way. Milly looks over to the bleachers. Eric sits up near the top pretending to fly.

ANOTHER GIRL

Yeah. You could fly to the fair with him.

The girls laugh it up. Mrs. D'Gregario notices the laughter.

MRS. D'GREGARIO

Okay, cut the crap. Warm up.

The groups split up. Milly walks to the side with her group as they form circles and toss the volleyballs from one to the other.

MRS. D'GREGARIO

(continuing)

Will someone volunteer to warm up with Eric?

Milly looks past Mrs. D'Gregario up into the stands. Eric sits high up in the last row "flying." Meanwhile, nobody seems to be volunteering.

MRS. D'GREGARIO

(continuing)

Anybody?

Nobody wants to volunteer. Milly looks around at the group. They have no interest in helping with weird Eric Gibb. It's obviously not a cool thing to do. Mrs. D'Gregario sighs and turns away from the group.

MILLY

I'll do it.

Mrs. D'Gregario turns. Some of the other kids turn.

MRS. D'GREGARIO

Thank you, Milly.

She hands her a volleyball.

MRS. D'GREGARIO

(continuing)

He won't catch the ball when you throw it to him yet, so be gentle but be persistent.

Milly walks up the stairs towards Eric.

ANGLE ON ERIC/MILLY

Eric straddles one of the long benches HUMMING and flying away. His eyes are glazed over in his familiar way.

(CONTINUED)

53 CONTINUED (2):

53

Milly sits in front of him with the ball. She rolls it along the bench and it hits him in the leg and stops.

Milly takes the ball and rolls it again. It stops at his leg. Then, she takes his outstretched arms, forces them down towards the bench so he'll be able to catch the ball. She forms his hands like lumps of unmolded clay.

MILLY

Now, catch it.

She makes a squeezing motion with her hands so Eric can see. She rolls the ball towards his hands. The ball bounces off. And slowly Eric's arms rise up to their "wing" position.

MILLY

(continuing)

You can do it, Eric. You've just got to try.

Eric's glassy eyes seem to focus on her and then slowly they glaze over again.

CUT TO:

59 EXT. MILLY'S HOUSE - SIDEWALK - AFTERNOON

59

Milly and Louis walk down the sidewalk. Milly is reading a note.

MILLY

(reading)

"Threatened Sonny Goodman with a knife?"

LOUIS

It was a plastic knife and he threatened me with a metal spoon.

MILLY

(reading)

"Please have a talk with your child for our next course of action is suspension." How can you do this, Louis? This is the first week!

LOUIS

Don't show it to mom.

They turn into their driveway and walk towards the front door.

MILLY

I gotta show it to mom. It's supposed to be signed.

(CONTINUED)

59 CONTINUED:

59

LOUIS

You sign it. You can do mom's signature. You're great at it.

Milly takes the keys out and opens the door.

60 INT. MILLY'S LIVINGROOM - AFTERNOON

60

They walk into the livingroom. There are several toys littering the floor.

MILLY

I'll think about it.

LOUIS

What a sister, what a pal.

MILLY

You better pick up your stuff before mom gets home.

LOUIS

Good idea. I think I'll do my room too. And maybe I'll do the bathroom, carry out the garbage and feed Frosty.

Milly walks up the stairs as Louis rattles on.

CUT TO:

61 INT. MILLY'S ROOM - AFTERNOON

61

Milly walks down the hallway into her room. She puts her sweater in the closet, walks over and stands in front of the mirror on her dresser. She turns the movable mirror slightly and is momentarily frightened to see someone in the room with her.

Quickly, Milly spins around and spots Eric. He is sitting in her window sill looking at her.

Eric stares straight ahead with his familiar blank expression. Milly takes a step towards him.

MILLY

How did you get in here?

Just then Milly hears a SCRAPING NOISE and walks out of the room.

DOLLY TO:

62 INT. LOUIS' ROOM - AFTERNOON

62

Louis has the vacuum cleaner upside down. He is having a tug of war with the vacuum cleaner over a camouflage shirt.

(CONTINUED)

52 CONTINUED:

62

Milly unplugs the vacuum cleaner and Louis and the shirt go flying onto his bed.

LOUIS

Thanks.

Milly exits.

DOLLY TO:

63 INT. MILLY'S ROOM - AFTERNOON

63

Milly reenters the room. But Eric is no longer sitting on the window sill in her room. Somehow a matter of seconds he managed to get to his own window sill next door.

Milly walks to the window and looks down. He couldn't have climbed down, there's no tree to help him, there's no ladder. It would have been a two-story jump and a two-story climb. It doesn't seem possible. Then, Milly hears Eric begin to HUM. She looks up at him.

64 MILLY'S POV - ERIC ON WINDOW SILL

64

Slowly Eric brings his arms out to their "flying" position.

BACK TO MILLY

She watches Eric curiously.

FADE OUT.

FADE IN:

65 EXT. MILLY'S HOUSE - FRONT YARD - DAY

65

We are CLOSE on the cover of a book. It has a picture of a ferocious Doberman Pinscher on the cover. The title reads: "Devil dogs, Attack and Guard Training."

We reveal Louis is the one reading the book. Frosty sits next to him wearing a camouflage scarf around her neck. Louis wears a green beret on his head.

LOUIS

(reading)

"The dog as a weapon." Here we go.
"Your dog can be trained to defend you and your property by following these simple instructions."

Frosty tries to sneak off. Louis spots him.

LOUIS

(continuing)

Frosty! Front and center!

(CONTINUED)

65

CONTINUED:

65

Frosty walks back to Louis and lies down. Just then, Geneva walks across the lawn. She's wearing a one-piece bathing suit.

GENEVA

Milly in the back?

LOUIS

Affirmative.

Geneva walks through the driveway to the backyard. Louis goes back to his book.

LOUIS

(continuing; reading)

"Lesson number one: Your bite is worse than your bark."

66

EXT. BACKYARD - DAY

65

Milly lies on a lounge chair wearing a bathing suit and taking the sun. Geneva lies down next to her, pulls a hershey bar from the side of her swimsuit and begins to eat but stops when she notices half a sandwich, some chips and a drink next to Milly.

GENEVA

You finished with your lunch?

MILLY

Go ahead.

Geneva carefully re-wraps the hershey bar and starts into Milly's lunch. She lies back.

MILLY

(continuing)

What do you know about Eric?

GENEVA

I don't know nothing. All I know is that he's bonkers and his Uncle's a drunk.

MILLY

Have you ever seen him do anything weird?

GENEVA

That's all I've ever seen him do.

MILLY

No, I mean real weird.

(CONTINUED)

Geneva thinks. In the background is the Gibb house. Eric walks along the pitched roof and stops at a precarious corner looking down at the girls. They don't see him.

GENEVA

Dinkey Patterson told me something weird about him once.

MILLY

Who's Dinky Patterson?

GENEVA

Dinky lived here before you. Had your room. Anyway, Dinky used to get real annoyed with ol' Eric humming away outside his window. So one day he took out his BB gun, stuffed the barrel with wet kleenex and started shooting Eric.

MILLY

That's mean.

GENEVA

He said he kept it up for about an hour but Eric wouldn't budge so he gave up. Now here's the weird part. The next day, Dinky's looking around for his BB gun and you know where he said he found it?

(Milly shakes her head)

See that telephone pole over there?

Milly looks up to a tall telephone pole off the alley in back of the house.

GENEVA

(continuing)

See the very top? Dinky said it was up there. Up on top of that box.

(Geneva whispers milking the story)
That somehow Eric put it up there.

Milly is willing to believe the story but then Geneva laughs.

GENEVA

(continuing)

Of course, Dinky always was the biggest liar I ever knew. Probably never happened.

MILLY

(going along with it, laughing)

Yeah. (pause) What happened to Dinky? Why'd he move?

(CONTINUED)

GENEVA

Dad got some hot-shot job in
Atlanta. Took the whole family.

Geneva unwraps her hershey bar again. She looks over
at Milly and tries to make the next question as casual
as possible.

GENEVA

(continuing)

Where's your dad?

Milly is obviously uncomfortable with the question.

MILLY

He died.

GENEVA

What of?

MILLY

(clearing her throat)

Cancer.

Eric walks along the pitched roof and stops at the
corner looking down at the girls.

GENEVA

Yeah. Everyone in my family dies
of cancer. Had an uncle with lymph
node, an aunt with breast. What
kind did your dad have.

MILLY

I don't know.

GENEVA

They probably didn't tell ya.
They never tell kids. Did it
take a long time?

MILLY

Can we drop the subject? What
were we talking about?

Just then Milly spots Eric on the roof.

MILLY

(continuing)

Eric.

Geneva turns around and spots him too. Milly gets up
and walks to the edge of her backyard.

ANGLE ON ERIC

He stands precariously close to the edge of the roof.

(CONTINUED)

66

CONTINUED (3):

33.
66

His arms are outstretched, he's HUMMING away.

ANOTHER ANGLE

Milly looks up.

MILLY

Eric. Get away from the edge.
Go back.

Eric doesn't listen. In fact, he inches even closer to the edge and he is REVVING UP, the HUMMING GETTING LOUDER. Louis and Frosty come around the side of the house from the front yard and look at the scene. Milly calls over to Louis.

MILLY

(continuing)

Louis! Get Mom! Quick!

Louis races back towards the front door with Frosty close at his heels.

67

INT. LIVING ROOM - DAY

67

Louis skids to a halt in the living room. Charlene sits in an easy chair with a computer book folded on her lap watching a game show.

LOUIS

Mom!

Charlene looks around.

LOUIS

(continuing)

Come outside, quick! Emergency situation!

CUT TO:

68

EXT. BACKYARD - DAY

68

Eric stands in the same position we left him. Milly and Geneva struggle with a ladder. They prop it up on the side of Eric's house and Milly starts to climb.

Just then, Charlene, Louis, Frosty, round the corner and spot Milly and Eric.

CHARLENE

Milly!

MILLY

I'm okay, Mom.

(CONTINUED)

68

CONTINUED:

68

ANGLE ON MILLY

She climbs to the top of the ladder which puts her about feet high to Eric. She looks up at him. He continues to pay no attention to her.

MILLY

Eric. Move back, Eric.

He doesn't respond.

ANGLE ON CHARLENE/GROUP

They watch Milly and Eric.

CHARLENE

Careful, honey.

ANGLE ON MILLY/ERIC

Milly struggles up to the rooftop. She puts a hand on Eric's shoulder and walks him back up the roof away from the edge.

ANGLE ON GROUP BELOW

Louis claps and cheers.

LOUIS

Alright! Way to go!

CHARLENE

Where are you taking him?

BACK TO MILLY/ERIC - GIBB ROOF

There is an attic window open right in front of them. Milly steers Eric towards the window.

MILLY

(to mom)

There's a window up here. We're okay.

Milly enters the window, reaches back for Eric and pulls him in.

69

INT. GIBB ATTIC - DAY

69

Milly takes Eric's hand and leads him through the musty attic. It's filled with racks of clothes, old pictures, covered furniture and junk.

Milly takes him towards a staircase but Eric stops short and stares off at something in the darkness.

(CONTINUED)

59 CONTINUED:

Milly looks at Eric and then over to a framed picture of Eric's family. The parents are attractive and Eric is two years old. Eric focuses in on the parents clasped hands and raises his own hand which is clasped with Milly's for Milly to see. Milly walks Eric down the stairs.

CUT TO:

70 INT. GIBB SECOND FLOOR HALLWAY - DAY

70

She walks Eric through the hallway toward his room. She hears a BASEBALL GAME coming from a nearby room. She looks in as she passes by.

71 MILLY'S POV - UNCLE ERNIE'S BEDROOM

71

Milly spots Uncle Ernie dead asleep with a beer can in his hand and the vertical hold on the TV spinning the picture of the BALLGAME in the background.

72 HALLWAY - DAY

72

Milly leads Eric to his room. They enter.

CUT TO:

73 INT. ERIC'S ROOM - DAY

73

Eric's room is wallpapered with thousands of pictures of airplanes. It is one giant collage. She sees on his desk more magazines about airplanes and jets, a scissors and some tape.

She sits Eric down on his bed. Just then, Louis calls out from her room.

LOUIS (O.S.)

Milly!

Milly looks over.

74 MILLY'S POV - LOUIS IN HER WINDOW SILL

74

Milly spots Louis.

LOUIS

(continuing)

You okay?

MILLY

I'm fine.

LOUIS

(to others)

Mission complete.

(CONTINUED)

75 BACK TO SCENE

75

MILLY

(whispering)

You're safer on the windowsill.

Don't go on the roof again, okay?

A faint smile crosses Eric's face. Milly takes his hand.

MILLY

(continuing)

Something tells me you know exactly
 what I'm saying, what everyone is
 saying and you won't let on.

Eric doesn't react.

MILLY

(continuing)

Bye, Eric. You stay here.

She goes to pull away but Eric holds onto her hand.
 Milly looks back questioningly. Is this a sign of
 affection? She smiles, touched by it. Then she pulls
 her hand away feeling a little funny that she was
 touched by it and leaves.

CLOSE ON ERIC

As the DOOR CLICKS SHUT he turns his head to the door
 and looks at it. He smiles, knowingly.

76 HALLWAY - DAY

76

Milly walks away from Eric's door and toward the
 stairway. As she does, she must pass Uncle Ernie's
 room. Quietly, she tiptoes past the door, looking in
 as she walks.

77 MILLY'S POV - UNCLE ERNIE'S ROOM

77

The TV is still blurring out the ballgame but Uncle
 Ernie is no longer asleep on the bed. A shadow flickers
 in the corner of the room but it's just a curtain being
 blown by the wind.

78 BACK TO MILLY

78

She backs away from the room and just as she turns
 to walk down the staircase she bumps right into Uncle
 Ernie who is sitting on the top of the stairs. She's
 startled. Ernie is drunk, he shakes his head and looks
 over at her trying to get his bearings.

(CONTINUED)

UNCLE ERNIE
So what's your answer?

MILLY
To what?

UNCLE ERNIE
To the question, of course.

MILLY
(confused, scared)
What question was that, sir?

UNCLE ERNIE
(a little annoyed)
I'll repeat it one more time.
If you had your choice, wouldn't
you rather be drunk than crazy?

MILLY
I guess.

UNCLE ERNIE
Precisely my decision on the matter.
You know why? 'Cause you can always
get sober. Would you like a drink?

MILLY
No thank you.

UNCLE ERNIE
By the way, I do believe we
haven't met. My name is Ernie.

MILLY
I'm Milly. I live next door.
Eric was on the roof, so I helped
him back inside.

UNCLE ERNIE
Why'd you do that?

MILLY
I thought he could fall and hurt himself.

UNCLE ERNIE
Fall?
(he laughs)
If he could only fall then I
wouldn't be a drunk. Now if you
don't mind I think I'll go to sleep.
Goodnight.

He immediately conks out. Milly steps around him and
leaves.

CUT TO:

79 INT. LIVING ROOM - NIGHT

79

We are CLOSE on the TV set. Video game WARFARE is BLASTING away. REVERSE ANGLE to Louis and Frosty who are both attentively playing the game. Louis has the joy stick in his hand. Frosty moves her head in unison with Louis as they fight off the enemy on different parts of the screen.

Milly leans out of the kitchen and addresses Louis.

MILLY

We got something to watch at eight, so make it quick.

LOUIS

(dismissing her)

Yeah, yeah, yeah.

CUT TO:

80 INT. KITCHEN - NIGHT

80

Milly is cooking dinner, washing dishes, cleaning up. She has an apron on. Geneva sits up on the drainboard eating ice cream from a gallon container. Eric can be seen in his window sill.

MILLY

It was weird, that's all.
First your story about Dinky
and the BB gun and then Uncle
Ernie saying how Eric can't fall.

GENEVA

That's 'cause Uncle Ernie does
enough falling for both of them.

Milly agrees with a chuckle. Just then, there is a RING at the front door. Milly leans out of the kitchen and addresses Louis.

MILLY

Louis, get the door.

CLOSE ON LOUIS - IN LIVING ROOM

He is intent on his game, so is Frosty.

LOUIS

Are you kidding? I'm at nine
hundred thousand!

ANOTHER ANGLE

Milly wipes her hands on her apron and walks to the front door.

(CONTINUED)

80 CONTINUED:

80

MILLY
(sarcastically)
Nine hundred thousand. Well
I couldn't possibly disturb you.
What got into me?

She opens the front door.

81 EXT. FRONT PORCH - ON BRANDT

81

Robert Brandt, a good-looking man, stands at the front door.

BRANDT
Hello, Is this the Michaelson residence?

MILLY
Yes.

BRANDT
Is Charlene Michaelson in?

MILLY
(suspiciously)
Yes.

ANGLE ON LOUIS

He turns around, suddenly forgetting about his game.
Frosty turns too.

BACK TO SCENE

Brandt smiles.

BRANDT
Could you tell her that Mr.
Brandt is here to see her?

MILLY
Sure. Come on in.

Brandt walks into the living room. Milly walks to the staircase and calls up for her mom. Louis, Frosty, and Geneva eye Brandt suspiciously. He feels a bit awkward.

Charlene walks down the staircase. She is dressed to the nines. Her hair is styled and she's wearing makeup.

The kids smell a rat. They obviously see this as a date. And mother should still be in her mourning period.

CHARLENE
Hello, Robert.

(CONTINUED)

81 CONTINUED:

81

BRANDT

Charlene. You look lovely tonight.

She smiles. Then she notices the kids looking at her suspiciously.

CHARLENE

Have you met the kids yet?

BRANDT

Not formally.

CHARLENE

This is Milly, Louis, and this is our neighbor Geneva.

Louis clears his throat and nods down to Frosty.

CHARLENE

(continuing)

Oh yes, and our dog Frosty.

BRANDT

It's a pleasure to meet you all.

CHARLENE

This is Mr. Brandt. He manages the office where I work.

(no reaction)

Well, let's be on our way.

Lights out at eleven. See you later.

They start out the door. Everyone says goodbye.

MILLY

Oh, Mother.

Milly smiles and Charlene takes a few steps toward her as Brandt exits.

MILLY

(continuing; whispering)

I thought you said you were going out with "the gang from work."

CHARLENE

(whispering, angry)

Mr. Brandt was nice enough to pick me up. We're meeting the others at the restaurant. And when I get back you're all in trouble for the way you've acted. You're all a bunch of creeps.

She leaves shutting the door behind her. Quickly, the group goes to the window and looks out.

(CONTINUED)

82 MILLY'S POV - FRONT YARD

82

Charlene and Brandt walk to his Mercedes. He opens the door for her, takes her hand, and helps her into the car. He skips around the back, gets in and they drive away.

83 BACK TO SCENE

83

All the kids stare out the window forlornly.

CUT TO:

84 INT. KITCHEN - NIGHT

84

We are CLOSE ON kitchen counter. A BLENDER WHIRRS away sitting next to a couple of bottles of liquor and an ice tray.

Geneva and Milly watch the blender. Geneva pours two glasses from the blender.

GENEVA

And now, my famous daiquiris.

She hands one to Milly who takes it apprehensively.

MILLY

I don't know. Mom would kill me if she knew...

GENEVA

(interrupting)

Would you stop with "if my mom knew." If I did everything my mom said I'd be a nun. Now come on, you're fourteen years old. Live!

Milly looks in the glass cautiously.

MILLY

Well, okay.

GENEVA

Good.

MILLY

Is it strong?

GENEVA

It's like drinking a lemonade. Here...

She toasts with a clink of the glasses.

GENEVA

To Uncle Ernie.

(CONTINUED)

24 CONTINUED:

24

Geneva takes it in one gulp. Milly does the same. She waits for the inevitable bad taste. It doesn't come. In fact it tastes pretty good. She smiles.

CUT TO:

85 INT. LIVING ROOM - NIGHT

85

We are CLOSE on the TV screen. A rock video is playing. It's a heavy metal, sexy, violent group.

CAMERA PULLS BACK to reveal Milly and Geneva sprawled on the sofa in their pajamas. They're totally smashed on booze. The pitcher is empty and so are their glasses.

GENEVA

Would you look at the bod on that dude. What a hunk.

MILLY

If Eric wasn't the way he was, would you consider him handsome?

In the background Louis creeps down the staircase and listens through the bannister.

GENEVA

I guess he'd be okay if he didn't have the brains of a goldfish.

MILLY

Geneva!

GENEVA

Well... what is this with Eric? That's all you ever talk about. You can't be in love with a retard, it's just not done.

MILLY

What if he's not autistic? What if he's fooling?

She leans over to Geneva.

MILLY

(continuing)

What if a bad witch put an evil spell on Eric and all he needs is the kiss of a young maiden to turn him back into a prince.

A pause.

LOUIS

I'll pretend I didn't hear that.

(CONTINUED)

MILLY

Go to sleep, Louis.

LOUIS

It's twelve o'clock, you're supposed to be asleep too.

MILLY

I said go to bed!

LOUIS

I'll tell mom you're drinking her booze.

MILLY

Oh yeah? I'll tell mom about a certain note from a certain teacher.

LOUIS

(mumbling)

Shit! Blackmail.

Louis departs. Milly turns the channel with the remote control. The channels flip by. One goes by giving us a glimpse of a nude torso.

GENEVA

Wait a minute, go back.

Milly goes back. A porno movie is running. The male is unbuttoning the woman's blouse and saying dirty stuff to her.

GENEVA

(continuing)

It's the cable channel. Didn't your mom get a lock for the nudies?

MILLY

She probably doesn't even know about it.

GENEVA

All right!

Louis leans back. The woman starts to moan.

WOMAN (V.O.)

Yeah, baby.

Louis sees that the girls are mesmerized by the TV show. Slowly, he crawls on his belly down the stairs, across the rug and behind the sofa. Slowly he rises right behind the two girls and stares at the set.

(CONTINUED)

85

CONTINUED (2):

85

CLOSE ON TV SET

The male has his shirt off and the woman has her blouse off. She kneels down in front of him and begins to unzip his fly.

BACK TO GROUP

The girls and Louis stare at the screen. They react in unison, twisting their heads first to one side then the other.

MALE (V.O.)

That's it. Don't be gentle with it, baby. Ram it in!

Milly winces.

MILLY

Something tells me we shouldn't be watching this.

GENEVA

Me too.

Milly flips the channel.

LOUIS

No! Don't change the channel!

Louis has blown his cover. The girls look back at him.

MILLY

What are you doing up?

LOUIS

I needed a drink of water.

MILLY

Behind the sofa?

CUT TO:

86

EXT. FRONT YARD - NIGHT

86

Brandt's car pulls up in front. He opens the door for Charlene. She steps out.

BRANDT

... the thing is people think computers are fragile. Not so. If you have a problem inserting the file, use some elbow grease.

He slams the door shut.

CUT TO:

87 INT. LIVING ROOM - NIGHT
They all hear the CAR DOOR SLAM.

87

MILLY

Mom!

She shuts OFF THE TV throwing the room into darkness.
They look out the window at Charlene and Brandt.

CUT TO:

88 MILLY'S POV - FRONT OF HOUSE

88

Charlene and Brandt walk to the front door. They can barely hear their CONVERSATION.

89 ANGLE ON MILLY/GENEVA/LOUIS

89

Louis looks between heads.

LOUIS

I can't see, the tree's in the way.

They move away from the window.

90 EXT. FRONT PORCH - NIGHT

90

They reach the front porch.

CHARLENE

Well, thanks for the lift, Robert.

She goes to get her keys from her purse and the purse falls to the ground spilling all the contents.

CHARLENE

(continuing)

I'm not this clumsy at work,
believe me.

Charlene kneels down to pick up the stuff. Brandt starts to kneel down to help her.

CHARLENE

(continuing)

No, no. I did it. I'll clean
it up.

91 INT. LIVING ROOM

91

The three kids move from one window to a closer one.
They look out.

92 MILLY'S POV - FRONT PORCH

She sees her mother kneeling in front of Brandt. He is laughing.

93 BACK TO KIDS

93

Their eyes widen.

MILLY

Oh my god!

94 KIDS' POV - FRONT PORCH

94

Charlene continues to kneel in front of Brandt. Her head blocks his legs. The kids worst fears, what they just saw on TV, seem to be happening on the front porch.

BRANDT

Now remember, you don't have to be gentle with it.

95 BACK TO KIDS

95

The kids are horror struck.

96 KIDS' POV

96

They are in the same position.

BRANDT

Just ram it in!

97 BACK TO KIDS

97

This is too much for Milly. She opens the front door.

98 FRONT PORCH

98

The door swings open. Milly stands in front of her mother and Brandt, and before she can see that she is mistaken...

MILLY

Mother! Not on the front porch!

Charlene turns and looks at her daughter incredulously.

DISSOLVE TO:

99 INT. HALLWAY - NIGHT

99

We are CLOSE on Louis' door as it cracks open. Louis peeks out as he hears FOOTSTEPS coming up the staircase. Charlene is helping her inebriated daughter to her room.

MILLY

(drunkenly mumbling)

I love you, Mom.

CHARLENE

I know, dear.

(CONTINUED)

99

CONTINUED:

99

MILLY

I love Louis too.

CHARLENE

Yes, dear.

MILLY

I love all the people in all the
world and all the animals and even
things; I love things...

She continues to mumble as she and her mom disappear
into Milly's room. Louis can't take all the "love"
talk, shakes his head disgustedly and closes the door.

100

INT. MILLY'S ROOM

100

Milly slips drunkenly into a night shirt with Charlene's
help. She flops back onto her bed. Mom tucks her in.

MILLY

Are you mad at me, Mom?

CHARLENE

I'm not mad at you now. I'll be
mad at you tomorrow when you're sober.

MILLY

(tipsy)

Thanks, Mom.

Charlene leaves and turns off the light. Milly settles
into her pillow and stares at the ceiling.

101

MILLY'S POV - CEILING

101

We see a DOUBLE VISION of the shadow of the birdcage
cast on the ceiling. The ENTIRE SHOT WOBLES AND BENDS
like it was shot through water. A DOUBLE SHADOW of Eric
APPEARS, SUPERIMPOSED OVER the birdcage.

102

CLOSE ON MILLY

102

Milly looks towards the window.

103

MILLY'S POV - ERIC'S HOUSE

103

We see Eric sitting in the window, backlit from the
lamp in his room. The whole SCENE FLOATS IN DOUBLE
VISION. Two Eric's and two windowsills cross each
other dizzily.

The intoxicated vision makes it seem like Eric is
floating away from the windowsill and towards Milly's
window. Then, the VISION OF ERIC FLOATS back only to
float away again.

(CONTINUED)

104 CLOSE ON MILLY

104

She smiles an inebriated smile resting her chin in her hand.

MILLY
(sing-songy)
You're flying.

FADE OUT.

FADE IN:

105 INT. CLASSROOM - DAY

105

We are CLOSE on a school bell as it RINGS LOUDLY.

CUT TO:

CLOSEUP OF MILLY

as she sits at her desk. She is obviously hung over wearing dark glasses over bloodshot eyes.

She winces as the BELL CLANKS through her head. She gathers up her books gingerly and walks out of the classroom.

CUT TO:

106 INT. HALLWAY - DAY

106

The hallway is buzzing with activity, everyone running from here to there while Milly slowly makes her way to her locker.

She takes a few books out and closes the locker door. It SLAMS shut making her wince again. She glances over her shoulder, down the hallway and notices Eric watching her.

She takes a few steps towards the exit, bends down and takes a drink of water. She notices out of the side of her eye that Eric is still following her and now mimicking her. He is bending down to drink out of an imaginary faucet.

ANGLE ON DOORWAY

Mrs. Sherman takes a step out of her office and stops to watch Milly and Eric as they walk down the hallway towards her. Eric continues to mimic everything Milly does.

Mrs. Sherman thinks to herself then turns back to Milly as she is about to turn the corner and head outside.

(CONTINUED)

106 CONTINUED:

106

MRS. SHERMAN

Milly? Can I see you, dear?

Milly stops and heads for the doorway. Mrs. Sherman motions for her to step inside. Eric is about to follow but Mrs. Sherman puts a hand out.

MRS. SHERMAN

(continuing)

Not now, Eric.

Mrs. Sherman follows Milly into her office and shuts the door. Eric looks in the window.

107 INT. MRS. SHERMAN'S OFFICE - DAY

107

Milly takes a seat opposite Mrs. Sherman.

MRS. SHERMAN

I heard you were helping Eric in gym class.

MILLY

I threw him the ball a couple times.

MRS. SHERMAN

And you moved into the Patterson house.

MILLY

Yeah.

MRS. SHERMAN

Did you meet Eric's Uncle?

MILLY

Yesterday.

MRS. SHERMAN

Did he tell you... Eric could fly?

MILLY

(hopefully)

Yeah.

MRS. SHERMAN

Then I guess you can see that he's not much of a guardian. In fact if it weren't for my support the State Institute would have taken Eric long ago.

(looking into her eyes)

And that can't happen, Milly. The State people are well meaning but Eric can't exist in that environment.

(MORE)

(CONTINUED)

107 CONTINUED:

MRS. SHERMAN (cont'd)

A while back his Uncle went on a binge and they put Eric away for about a month. He got sick, real sick. He was dying. No one knew why but I'm convinced he was just giving up. He can't be confined, locked away. He needs to be free. I promised them then that I would personally watch over him. But, I can't be with him all the time. Anyway, I was hoping maybe you could help. I'll give you extra credit. We could make it your Science Project.

MILLY

But, Mrs. Sherman. I don't know anything about autistic kids.

MRS. SHERMAN

You don't have to. All you have to do is be yourself. Besides, I saw something out there no doctor has ever done with him. He was following you, mimicking you. Wanting to be like you. Doctors have never gotten a word out of him. Maybe a friend can.

Milly lets Mrs. Sherman's words sink in.

DISSOLVE TO:

108 EXT. ERIC'S HOUSE - NIGHT

108

Eric sits in his windowsill "flying."

109 INT. MILLY'S ROOM - NIGHT

109

Milly looks out at Eric deep in thought. Just then her bedroom door opens and Charlene peeks in.

CHARLENE

Still up?

Milly turns and spots her mom.

MILLY

Can't get to sleep.

Charlene walks over and sits on the bed with Milly. They both look out at Eric.

CHARLENE

What are you thinking about?

(CONTINUED)

MILLY

Oh, Eric and Mrs. Sherman and everything. I said I'd help out but...

(pause)

You know what the kids at school are going to think, don't ya? You just don't hang around with a boy unless...

(sigh)

... they're going to think I'm going with him. Going with an autistic kid. That's just not done.

Charlene listens sympathetically.

MILLY

(continuing; she sighs)

Why me? Why does he have to follow me around?

CHARLENE

Maybe because he thinks you're special.

MILLY

I'm not special.

CHARLENE

You certainly are. You have something real special inside you.

MILLY

What?

CHARLENE

You're... nice.

MILLY

Oh, whoopie. I'm nice.

CHARLENE

What's wrong with being nice? It's a very special quality. There's no one I'd rather trust in a pinch than you. I can always count on you.

Charlene can see that Milly isn't buying her line.

CHARLENE

(continuing)

Daddy used to say that I had the brains, Louis had the brawn and you had the heart.

(CONTINUED)

CONTINUED:

Milly turns to her.

CHARLENE
(continuing)
Don't lose that, honey. That's
what makes you special.

Charlene hugs Milly and kisses her on the forehead.
She gets up and heads for the door. Milly turns to
her.

MILLY
Mom?

Charlene turns at the doorway.

MILLY
(continuing)
What did Daddy say he had?

CHARLENE
(she smiles, teary eyed)
He said he had "the luck".
Goodnight honey.

MILLY
'Night Mom.

Charlene exits and Milly turns back and looks at Eric.

MILLY
(continuing; softly,
ironically)
The luck.

DISSOLVE TO:

START MONTAGE

110 EXT. GIBB HOUSE - DAY 110

Milly stands at the front door. Eric walks out,
school books in hand. Uncle Ernie watches as Milly
and Eric walk, hand in hand down the sidewalk. Milly
seems apprehensive. MONTAGE MUSIC BEGINS.

DISSOLVE TO:

111 EXT. PARK - DAY 111

A baseball game is in progress. Mona and her friends
cheerlead the boys as they play. Max hits the ball over
the left fielder's head. CAMERA FOLLOWS the ball to
reveal Milly and Eric playing catch near the swings.
"Playing catch" consists of Milly throwing the ball to
Eric and the ball bouncing off his chest and falling to
the ground.

DISSOLVE TO:

112 EXT. TAFT SCHOOL YARD - DAY

112

Milly and Eric sit alone eating their lunch. She spots some of the OTHER GIRLS in her class looking at Eric and her, suspiciously.

DISSOLVE TO:

113 INT/EXT MILLY'S ROOM - NIGHT

113

We are CLOSE ON a loose leaf binder. The word, "Eric" is being spelled across the front. The pad is opened to the first clean page of lined paper. Milly thinks to herself, looks over to Eric in his windowsill and starts to write.

MILLY (V.O.)

(her thoughts)

Mrs. Sherman said I should keep a journal so here goes. September fifteenth. This is horrible!

Milly closes the binder and flops into her bed.

DISSOLVE TO:

114 EXT. MOVIE THEATER - DAY

114

Milly stands with Eric on a long line. The marquee reads, The Last Starfighter. The earlier show lets out and Mona, Max, and some of the other kids in Milly's class walk out. They are all arm in arm, lovey-dovey. They spot Milly and Eric and react predictably.

MILLY (V.O.)

It doesn't stop. Even on the weekends. Uncle Ernie had to go somewhere today and Mrs. Sherman was away so I took Eric to the movies. Saw some of the kids there. I was never so embarrassed in my life.

DISSOLVE TO:

115 INT. CLASSROOM - DAY

115

Milly sits next to Eric in class. She puts a pencil in his fingers. The pencil falls onto the desk. She keeps trying with the same results.

MILLY (V.O.)

October second: Eric isn't getting any better. I feel like all I am is a babysitter and I'm not even getting paid.

DISSOLVE TO:

116 INT. GYM CLASS - DAY

116

Milly rolls the ball to Eric. He won't play. She keeps trying.

MILLY (V.O.)

He won't play ball, he won't write,
he won't eat with a fork, he won't
do anything. This is a waste of time.

DISSOLVE TO:

117 INT. MILLY'S LIVINGROOM - DAY

117

They both sit at the dining room table. Milly shows Eric a piece of paper with her name on it. She says her name out loud.

MILLY (V.O.)

Mmmmmmmmmillllllllllllleeeeeeeeeee.

He doesn't reply. She tries several times. She squeezes his lips together to try and make an "m".

MILLY (V.O.)

He won't talk, he won't whisper,
he won't make a sound, he won't
even breathe loud. I'm about to give up.

DISSOLVE TO:

118 INT. ERIC'S ROOM - DAY

118

CAMERA PANS along the floor where dozens of paper airplanes lie around, and up to Eric who is folding some new ones. Milly sits on his bed reading a teen magazine.

MILLY (V.O.)

October tenth. Something happened today.

Milly looks down at Eric. She sighs. She closes the magazine and sits next to Eric on the floor. She takes a piece of paper and starts to fold it into an airplane. She's getting it all wrong. She tries again. Just then, Eric's hands enter and fold the paper correctly. He smiles and for the first time CHUCKLES. Milly notices his behavior and smiles. She starts to fold more planes with Eric.

DISSOLVE TO:

119 INT. ERIC'S ROOM - LATER

119

The room is wall to wall paper airplanes. They are ripping up her magazine and folding the pages into airplanes.

MILLY (V.O.)

We finally did something together.
Maybe I've been doing this all wrong.
I've been trying to help Eric like he
is a regular kid. Maybe he doesn't
want to be regular.

DISSOLVE TO:

120 EXT. MILLY'S BACK YARD - DAY

120

Eric and Milly sit at the table working on a model airplane. Milly pretends to place the wing in the wrong place. Eric stops her, takes her hand and puts it in the correct place.

MILLY (V.O.)

Today we did different things.
Things I thought Eric would like.
It works.

DISSOLVE TO:

121 INT. LIVING ROOM - NIGHT

121

Eric and Milly sit near a Super 8 projector. They watch home movies of Milly and Louis flying a kite. Eric plays with the forward/reverse switch watching the kite take off over and over again. He smiles.

DISSOLVE TO:

122 INT. MILLY'S ROOM - DAY

122

CAMERA PANS ACROSS the bed on a number of books. A book of the Wright Brothers, Snoopy as the Red Baron on top of the dog house and Peter Pan. CAMERA STOPS on Milly reading "Dumbo" to Eric.

MILLY

... I've seen a house fly, a dragon fly, but I never seen an elephant fly...

DISSOLVE TO:

123 INT. MILLY'S LIVING ROOM - NIGHT

123

The CAMERA IS OVERHEAD on the dining room table. Milly, Eric, Louis and Charlene are around the table putting together a giant jig-saw puzzle of an airplane.

MILLY (V.O.)

The whole family got into the act today. It's funny. It's the first time we've done stuff together in months. It was great.

DISSOLVE TO:

124 INT. MILLY'S KITCHEN - MORNING

124

Charlene, Milly and Louis sit around the kitchen table in their pajamas and bath robes. Louis watches TV. The PHONE RINGS.

(CONTINUED)

124 CONTINUED:

124

MILLY (V.O.)
October twentieth. What a day!

Milly answers the phone.

MILLY
(continuing)
Hello.

125 INT. MRS. SHERMAN'S OFFICE - MORNING

125

Mrs. Sherman is on the other end of the phone. She sits at her desk. The Female Administrator and the two Attendants from the Institute stand in the background talking. Mrs. Sherman talks quietly so the others can't hear.

MRS. SHERMAN
Milly. This is Mrs. Sherman. Do me a favor. The phone at Eric's is out of order. Go over and tell his uncle that me and the people from the Institute are on our way over.

MILLY (V.O.)
Is there a problem, Mrs. Sherman?

MRS. SHERMAN
No, no. It's just a review of his case. I talked to Uncle Ernie last night. Everything's set.

126 INT. KITCHEN

126

MILLY
Okay.

MRS. SHERMAN (V.O.)
Oh, and Milly. Make sure Eric's hair is combed.

MILLY
Alright. 'Bye.

She hangs up the phone and starts to get up. Charlene continues to read and Louis watches TV.

CHARLENE
What was that?

MILLY
Mrs. Sherman wants me to give Uncle Ernie a message. Their phone is broken or something.

Milly walks through the living room and out the door.

57.

127 EXT. MILLY'S/ERIC'S HOUSE - MORNING

127

Milly yawns, walks around the hedge and up to Eric's front door. She knocks once. She waits. She knocks harder. The door is ajar. She leans in.

128 INT. ERIC'S HOUSE - LIVING ROOM - MORNING

128

As she opens the door it hits something on the floor. It is the phone with the receiver off the hook. She looks up into the living room. Eric is sitting on top of the dining room table cutting his hair with a scissors! He has chocolate smeared all over his face. The room looks like a cyclone hit it.

Milly's mouth falls open. She can't believe the mess. She walks over to Eric.

MILLY

Eric. Where's Uncle Ernie?

Milly looks around the room. Finally she spots a hand in between about a dozen empty liquor bottles. Uncle Ernie is asleep underneath the pillows of the sofa. He ~~snores~~. Milly's eyes widen. She dashes to the phone and frantically dials a number.

129 INT. MRS. SHERMAN'S OFFICE - MORNING

129

We are CLOSE ON the phone. No one is in the office.

130 EXT. TAFT PARKING LOT

130

Mrs. Sherman and the people from the Institute get into the stationwagon.

131 INT. ERIC'S HOUSE - MORNING

131

Milly is ready to panic as she puts the receiver down on the phone.

MILLY

(to herself)

What do I do? What do I do?

Suddenly, she races out of the front door.

132 EXT. MILLY'S HOUSE - MORNING

132

She races across the lawn, jumps onto the porch and slams through the doorway.

133 INT. MILLY'S LIVING ROOM

133

Milly slides to a stop. Charlene and Louis look up from the kitchen table.

(CONTINUED)

133 CONTINUED:

133

MILLY

Hurry! Come with me! Hurry!

Milly races back out the door. Charlene calls after her and hurrys away. Louis takes a final look at the TV cartoons and dashes after them followed by Frosty.

134 INT. ERIC'S LIVING ROOM

134

Milly slides to another stop inside Eric's living room. Charlene is close behind.

CHARLENE

Oh my God, what happened here?

MILLY

I don't know but the people from the Institute are on their way and they don't expect to see this.

She picks up a pillow from the sofa and reveals Uncle Ernie hugging a bottle of gin.

135 EXT. NEIGHBORHOOD STREET - MORNING

135

The stationwagon drives down the street. They pause as a school bus stops. A mother takes her boy across the street and into the bus.

136 INT. STATIONWAGON

136

Mrs. Sherman sits in front with the Female Administrator.

MRS. SHERMAN

... I've seen a good deal of improvement both at school and the home situation...

137 INT. ERIC'S HOUSE - BATHROOM

137

Charlene and Milly drag Uncle Ernie to the bathroom. They prop him up into the shower.

CHARLENE

I got him. You work on Eric.

Milly races out of the room. Charlene goes to turn on the shower water and Uncle Ernie starts to slide out of the shower. She pushes him back with her shoulder and awkwardly turns on the shower with her off hand. Uncle Ernie wakes up as the cold water douses both him and Charlene.

138 ERIC'S LIVING ROOM.

138

Milly races down the stairs with clothes for Eric. She tosses them on Eric's lap and addresses him sternly.

MILLY

Dress or I'll kill you.

(to Louis)

How you doing?

Louis is on his hands and knees doing a quicky clean up job. He rolls all the liquor bottles under the sofa. He hides cans and trash under the sofa pillows.

LOUIS

I'm working, I'm working!

Milly gathers up all the dirty dishes on the table, races to the kitchen and puts them away in a drawer. Frosty follows her licking food off the floor.

139 EXT. MILLY'S STREET - MORNING

139

The stationwagon drives down the street and stops in front of the Gibb house. Everyone gets out and slowly makes their way to the front door. Mrs. Sherman pushes the bell. There is no answer.

Mrs. Sherman knocks on the door, the door opens with the force of the knock. Together, the group moves in.

140 INT. ERIC'S LIVING ROOM

140

The group stops in the foyer and looks into the living room. We CUT AROUND TO REVEAL what looks like a normal situation. Uncle Ernie and Eric are at the table eating breakfast. The place looks clean. Uncle Ernie looks up at the group.

UNCLE ERNIE

Hello.

MRS. SHERMAN

Sorry. The door was open.

UNCLE ERNIE

That's alright, Mrs. Sherman
please come in.

They walk towards the table. Just then, Charlene walks out of the kitchen and passes the group heading for the front door. She looks a mess!

CHARLENE

Excuse me. Just a neighbor
borrowing some sugar.

Milly follows. She's a mess.

(CONTINUED)

140 CONTINUED:

MILLY

Me, too.

Louis follows.

LOUIS

I'm with them.

Frosty follows and they close the door behind them.

141 EXT. ERIC'S/MILLY'S HOUSE

141

They exit the house and almost collapse in each other's arms. Arm in arm, they walk back to their house.

MILLY (V.O.)

It's amazing. For the first time
in I don't know how long we're all
starting to have a good time.

DISSOLVE TO:

142 EXT. AIRPORT - DAY

142

Charlene and Louis stand near the car. Eric and Milly stand on top of the car with their arms stretched out like planes. A giant 747 THUNDERS OVERHEAD. The wind rustles through their hair. Eric is in heaven. Eric and Milly laugh.

MILLY (V.O.)

I don't know if he's becoming more
normal or we're becoming more
autistic. Sometimes all those
differences don't seem to matter.

DISSOLVE TO:

143 INT./EXT. MILLY'S ROOM - NIGHT

143

Milly is back writing in her journal. She looks over at Eric in his windowsill, pretending to fly.

MILLY (V.O.)

Eric isn't like everyone else,
that's true. But there's something
real special about him. I don't know
how to explain it. Something in his
smile, something in his eyes. Sometimes
I think I'm falling in...

Milly's dreamy expression freezes. Quickly, she erases the last line. MONTAGE MUSIC FADES OUT as we:

FADE OUT.

FADE IN:

144 EXT. PARK - DAY

144

We are CLOSE ON A KITE. CAMERA PULLS BACK to reveal Milly tying a string to it and Eric looking on.

MILLY

Almost... there.

She knots the string. She stands up, tests the wind with her hand and races across the outfield grass. Eric races alongside. The kite flutters and flips but stumbles to the ground. She tries again.

Meanwhile, in the b.g. another baseball game is in progress. And a few yards away from them Louis is continuing his attack training with Frosty.

ANGLE ON LOUIS

Louis wraps a towel around his arm and stares at Frosty a few yards away.

LOUIS

Sic 'em!

Frosty races over, stops in front of Louis, GROWLS half-heartedly, then proceeds to lick the towel around Louis' arm. Louis takes Frosty by the collar and sits her back down for another try.

145 BACK TO MILLY AND ERIC

145

They stand near each other as Milly places the kite in Eric's hand. She places his arms over his head.

MILLY

Hold still and don't let go until I tell you.

Milly unravels some string and stops a few yards away. She gets ready to race off. She starts to run.

MILLY

(continuing; to Eric)

Let go!

Eric doesn't and as the string becomes taut it pulls the kite and Eric down to the ground. Milly looks around, discouraged. She looks at Eric who is sprawled on the ground.

ANGLE ON BASEBALL GAME

Just then, one of the batters hits a long shot to left field.

(CONTINUED)

145 CONTINUED:

145

ANGLE ON MILLY AND ERIC

Eric watches the ball as it flies high up into the air toward them. Milly slowly rewinds the string as she walks back to Eric.

ANGLE ON LOUIS

He looks up to see the ball heading right for Milly.

LOUIS

Milly! Heads up!

CLOSE ON MILLY

She looks up and spots the ball headed right for her skull. She only has time to cringe. She is certain to get beaned.

CLOSE ON HANDS

as they catch the ball in front of Milly's face.

ANOTHER ANGLE

as Milly turns and sees that Eric has caught the ball. He stands rather innocently holding the ball in both hands. Milly can't believe it.

ANGLE ON LOUIS

His mouth drops open.

ANGLE ON MILLY AND ERIC

Milly laughs out loud.

MILLY

You did it! Eric, you did it!

She hugs him, he smiles and casually looks over at the kite. Suddenly, a gust of wind picks up the kite and it soars unassisted into the air.

Milly grabs the string and races with Eric along the grass. Pretty soon Milly and Eric, Louis and Frosty race around the outfield flying the kite.

LONG SHOT

The four of them running and jumping for joy.

CUT TO:

146 EXT. TAFT ELEMENTARY SCHOOL - ESTABLISHING SHOT - DAY 146

147 INT. GYMNASIUM - DAY

147

Milly's class is scattered over the basketball court. Some are playing ball, Mona and a few pals stand to the side kibitzing. Mrs. D'Gregario walks into the center of the court and blows a whistle.

MRS. D'GREGARIO
Okay, gather 'round. Stuart!
Stop bouncing the ball.

The class makes a circle around Mrs. D'Gregario.

MRS. D'GREGARIO
(continuing)
Milly wants to show us her progress with Eric, and before they come out I want to warn anyone who's even thinking of laughing or embarrassing anyone, to keep it to themselves or I'll personally bash their skulls in.

CUT TO:

148 INT. LOCKER ROOM HALLWAY - DAY

148

Milly and Eric stand in the hallway tossing a volleyball back and forth. Eric is clumsy but he catches it. He throws it back to Milly.

Just then, a GIRL pokes her head in the door.

GIRL
You're on.

The Girl exits. Milly takes Eric by the hand and walks to the door.

MILLY
Don't be scared. You're going to do fine.

CUT TO:

149 INT. GYMNASIUM - DAY

149

In a HIGH ANGLE we watch Milly and Eric walk from the locker room door to the middle of the circle made up of her classmates.

ANOTHER ANGLE

Milly positions Eric in the circle and steps about five yards away. Everyone is quiet. Milly bounces the ball a couple of times on the ground to get Eric's attention.

(CONTINUED)

149 CONTINUED:

149

Everyone looks on. Mona sighs, bored with the entire event. Mrs. D'Gregario watches hopefully. Mrs. Sherman enters the gym and stands by the bleachers. She looks over at Milly and gives her a little nod. Milly smiles back. Then, she concentrates on Eric.

MILLY

Okay, Eric. Catch the ball.

Milly throws the ball to Eric. It hits his chest and falls to the floor. Milly is embarrassed. Mona can't hold back a giggle with her pals.

Milly picks up the ball and tries again with the same results. She walks over to Eric.

MILLY

(continuing; whispering)

Don't do this to me, Eric. You can do it, now catch the ball.

She walks away from him after having positioned his hands for the catch. She throws it again. Again it hits his chest and falls to the floor.

MRS. D'GREGARIO

Maybe you should try again later, Milly.

MILLY

No. He can do it.

She walks over and picks up the ball. She looks over at Mona.

MILLY

(continuing; to Mona)

Here.

(gives ball to Mona)

Throw it as hard as you can at my face.

MRS. D'GREGARIO

Milly.

MILLY

It's alright, Mrs. D'Gregario. Eric will catch it. Just watch.

Mona walks into the circle and takes aim. Milly stands right next to Eric.

Mona takes aim. Milly straightens up. Everyone is tense.

150 MILLY'S POV - ANGLE ON MONA

150

From Milly's POV we watch Mona wind up and throw the ball AT CAMERA.

CUT TO:

151 INT. NURSE'S OFFICE - DAY

151

We are CLOSE ON MILLY as the Nurse's hand pulls away from her face revealing a black eye. Milly winces.

NURSE (O.S.)

You have a pretty good shiner there,
Miss Michaelson.

Mrs. Sherman takes a look. Eric stands in the corner.

MILLY

I don't understand it, Mrs. Sherman.
He was catching the ball great.

MRS. SHERMAN

I'm sure he was, Milly. Don't be
discouraged.

MILLY

It's just that I thought we'd really
made a breakthrough. I thought I
made him...

MRS. SHERMAN

Normal?

MILLY

Yeah.

MRS. SHERMAN

Milly. You've worked miracles with
Eric, but you know he may never be
normal. It's something you might
have to come to terms with.

Milly looks over at Eric who stares out the window.

MILLY

(discouraged)

Yeah.

CUT TO:

152 EXT. SIDEWALK NEAR MILLY'S - AFTERNOON

152

Milly, Louis and Eric walk down the sidewalk.

(CONTINUED)

152 CONTINUED:

152

Milly reads a note with one hand and holds an ice-pack on her eye with the other.

LOUIS

I'm telling ya, it's not my fault.
I was framed.

Milly stops in her tracks.

MILLY

(reading)
Suspended?!

LOUIS

Only for two days.

MILLY

Mom's going to kill us.

LOUIS

Don't tell her!

Just then, Mona and her pals pass by in a car. They are laughing and having a good time. They especially hoot it up as they pass Milly and all.

MILLY

(to herself)
Wonderful day. Wonderful.

CUT TO:

153 INT. LIVING ROOM - NIGHT

153

Milly and Louis sit at the dining room table. Eric sits near the projector playing with the switches even though it's not plugged in. Louis nervously awaits the arrival of his mom.

LOUIS

~~Mom's~~ late.

Milly doesn't pay attention. Louis looks down at the suspension note folded near Charlene's plate. He fidgets in his seat.

Just then, headlights shine through the front windows and the SOUND OF A CAR pulls up into the driveway and stops. Louis anxiously freezes in his seat.

MILLY

That's probably her now.

Milly gets up and goes to the kitchen to bring in the dinner. Eric sits down at the table.

(CONTINUED)

153 CONTINUED:

153

LOUIS

Maybe she'll be in a good mood.

Right on cue SOMETHING FALLS OUTSIDE.

CHARLENE (O.S.)

(angry)

Shit!

Louis gulps. Charlene enters the house. She is obviously in a real bad mood. She throws her purse, sweater and briefcase on the sofa and heads for her seat at the table.

LOUIS

(smiling)

Hi, Mom.

Charlene is so upset she can only grunt in reply.

CHARLENE

What's for dinner?

Milly walks in with a salad bowl in one hand and a bowl of spaghetti in the other.

MILLY

Spaghetti.

CHARLENE

That's only the fourth time this week.

Milly is in a rotten mood herself and shows it in her face as she reacts to her mother's snide remark. she sits down at her place and her mother finally notices her eye.

CHARLENE

(continuing; upset)

What did you do to your eye?

MILLY

I didn't do anything to my eye. Someone threw a ball at me.

CHARLENE

Who?

MILLY

Nobody. It doesn't matter. I was doing something with Eric. It's okay. It's a black eye. It'll go away.

(CONTINUED)

153 CONTINUED (2):

153

CHARLENE

Well, be careful next time. Don't do stupid things that can get yourself hurt.

Silently they begin to eat. The tone of the conversation was such that everyone is on the defensive. They're all in a bad mood. Louis, who realizes he's in the worst possible atmosphere to tell about his suspension, tries to make some happy small talk.

LOUIS

So, how was work today?

Wrong question.

CHARLENE

They made me executive assistant to Mr. Brandt.

LOUIS

Wow! Executive assistant.

Louis' smile is met with Charlene's obvious displeasure. Milly notices.

MILLY

What does that mean?

CHARLENE

It means I couldn't learn how to work that god-damn computer. It means I'm a glorified secretary. It's means I got demoted. Pass the cheese.

Milly passes Charlene the grated cheese bottle and they continue to sit in silence eating. Milly gets eye contact with Louis and motions for him to get the suspension notice away from Charlene.

Louis casually goes to reach for the salad and gets a hand on the notice. But as he pulls it away, Charlene notices the piece of paper in his hand.

CHARLENE

(continuing)

What's that?

LOUIS

Nothing.

CHARLENE

Gimme.

(CONTINUED)

153 CONTINUED (3):

153

As Louis hands her the notice Milly speaks up.

MILLY

He got suspended today.

LOUIS

For only two days.

CHARLENE

For what?

MILLY

Fighting, disobeying his teacher,
not doing his homework.

CHARLENE

Why is this the first I've heard
of it?

MILLY

I didn't want to bother you with it.

Charlene looks at Milly sternly.

LOUIS

I was framed, Mom. You see...

MILLY

Go to your room, Louis.

LOUIS

Yes, Mom.

Louis walks across the living room, up the stairs and
into his room. Charlene turns back to Milly.

CHARLENE

I thought you were supposed to be
helping me.

MILLY

I am helping you.

CHARLENE

You call this helping?

MILLY

(angrily)

Yeah, I call this helping! I do
everything for the little creep.
I walk him home and help with his
homework, I do the dishes, I cook,
I clean up. Yeah, I think I help!
What the hell do you do?

(CONTINUED)

153 CONTINUED (4):

153

CHARLENE

(doubly angry)

I work! I work in a lousy office
ten hours a day and study god damn
computer bullshit the rest of the
time.

MILLY

I've seen you. You don't study.
You don't even try!

CHARLENE

You go to your room, miss!!!

Milly angrily races up the staircase and slams the
door to her room.

ANGLE ON DINING ROOM TABLE - NIGHT

Charlene and Eric are left alone at the table. Through-
out it all Eric has remained calm, eating his food.
Suddenly, Charlene too gets up and walks OUT OF FRAME.
CAMERA HOLDS ON Eric all alone as we HEAR CHARLENE
SLAM HER BEDROOM DOOR upstairs. Eric continues to eat.

DISSOLVE TO:

154 INT. MILLY'S ROOM - NIGHT

154

She lies on the bed thinking. She rolls over and
looks at the clock. It's ten. She is obviously
bothered by the argument with her mom.

CUT TO:

155 INT. CHARLENE'S ROOM - NIGHT

153

She lies on her bed staring up at the ceiling.

156 INT. LOUIS' ROOM - NIGHT

156

He lies on his bed fiddling with a G.I. Joe figure.
Just then, we can hear a MALE VOICE coming from down-
stairs.

157 INT. CHARLENE'S ROOM - NIGHT

157

She can hear it too.

158 INT. MILLY'S ROOM - NIGHT

158

She hears the VOICE also. Slowly, she gets off the
bed and walks to the door.

CUT TO:

159 INT. UPSTAIRS HALLWAY - NIGHT.

159

Charlene, Milly and Louis exit their rooms about the same time. Without speaking they walk slowly down the stairs in the direction of the voice.

CUT TO:

160 INT. LIVING ROOM - NIGHT

160

Charlene, Milly and Louis enter the room to find Eric in front of the Super 8 sound projector watching an old home movie.

The light of the projector falls on the opposite wall. It is a picture of happier times. A nice-looking man in his early forties, DONALD MICHAELSON, plays with his son Louis, his daughter Milly and his wife Charlene.

They are all out in the back yard of their old house. Donald is barbecuing. Louis and Milly are in the background squirting themselves with a hose. Charlene is obviously taking the picture.

DONALD
(like a documentary
voice)

Here we are at the beautiful home of Donald and Charlene Michaelson. You see a typical family doing their typical things. The family barbecue. A tradition since 1846. Hi, I'm Donald Michaelson. I used to be like this...

He sticks out his belly. The camera shakes from laughter.

DONALD
(continuing)
... now after only three months
I am like this.

He sticks it out even further. Just then, Louis sprays Donald with the water. Donald screams.

DONALD
(continuing)
Attack!

Donald runs after Louis. Charlene zooms in on the scene. Louis is laughing. Milly sprays Donald. He falls to the ground. As Louis runs by, Donald trips him. Louis falls to the ground and gets hurt.

(CONTINUED)

160 CONTINUED:

160

CHARLENE (O.S.)

Honey, he's hurt!

Donald turns to his son who has grabbed his leg. He turns him right side up. Louis is still whimpering.

DONALD

(fake concern)

Oh, my God! It's his left knee.
I'll have to give him artificial
perspiration.

Donald proceeds to blow and make a funny sound on Louis' knee to which Louis begins to laugh again.

DONALD

(continuing; fake
amazement)

He's alive! It's a miracle. He's...

Just then, the perforation marks of the film trail by and the bright light of the projector shines on the wall.

ANGLE ON FAMILY

The film runs out and Milly turns the projector off. Charlene puts a comforting hand on Milly's shoulder. She puts another one on Louis' and they all hug. Charlene smiles and ruffles Eric's hair.

CHARLENE

Let's eat.

They go back to their seats and start to eat.

FADE OUT.

FADE IN:

161 EXT. GRIFFITH PARK OBSERVATORY - DAY

161

ESTABLISHING SHOT of the observatory grounds. A number of cars are parked around the domed structure. Several school buses are parked to the side.

CUT TO:

162 INT. GRIFFITH PARK OBSERVATORY - DAY

162

Milly's class is seated in a darkened room where a TOUR GUIDE is in the middle of a lecture. A complex array of projectors and lights shine a moving picture of the galaxy on the domed ceiling above. With a pencil thin flashlight he points out different stars and planets. Milly sits with Eric near the aisle.

(CONTINUED)

162 CONTINUED:

162

TOUR GUIDE

The planet second from the sun and
closest to the earth is...?

He pauses to let the class answer.

CLASS

Mars! Venus! Pluto! Goofy!

Laughs. The Tour Guide smirks and continues.

TOUR GUIDE

That's right, Venus: the Roman god
of love. Scientists now think we...

ANGLE ON MILLY

She looks over to Mona and some of the other kids. They
are sneaking out of the auditorium. She looks over at
Eric. He is enthralled with the show. Slowly, Milly
sneaks out without Eric seeing her.

CUT TO:

163 INT. OBSERVATORY - ANOTHER ROOM

163

Milly walks into the lobby and spots Mona and "the
gang" walking out the side door. She follows.

CUT TO:

164 INT./EXT. OBSERVATORY BALCONY - DAY

164

Mona and "the gang" are standing outside on the balcony
overlooking Los Angeles. They take out some cigarettes
and start to smoke and laugh. Milly watches them from
inside the doorway.

Mona notices a beautiful flower above the railing hang-
ing off the branch of a tree. Mona gets up on the
balcony railing and walks, tight rope style towards
the overhanging tree limb and the beautiful flower.

An OVERHEAD CAMERA shows the dangerous position she's
in. One step to her left and it's a good fifty foot
drop down the mountain.

Milly watches as Mona inches towards the flower. She
stretches up on her tip-toes, teeters, and falls into
the arms of one of THE BOYS. Everyone laughs.

MONA

(to boy)

You try it, Gary.

(CONTINUED)

GARY

Forget it!

Everyone laughs and goofs around yelling "Chicken shit" as they walk down the balcony and disappear around the corner.

Milly looks up at the flower dangling above the balcony. She thinks to herself, then takes a step towards the railing.

A hand grips her. She looks around. It's Eric.

MILLY

Let go, Eric. It's okay.

Eric won't let go. Milly pries his hands off her arm and steps towards the railing. She looks down over the railing and sees the side of the mountain and the rocks below.

Milly looks up at the flower. She gathers her courage and puts a foot up on the railing which is about four inches wide made of stone. She squats down still holding on with her hands. Slowly she lifts up with her arms outstretched for balance.

An OVERHEAD CAMERA looks down on Milly right above the flower. She looks up at the flower and stretches her left hand as high as she can. She is still a few inches from the flower.

She steadies herself once again and stretches her hand toward the flower. Her hand is only an inch away.

She lifts up on her tiptoes. Her fingers touch the flower. She stretches a little more.

Suddenly, she loses her balance and wobbles. Her fingers reach the flower and break off a piece of a petal.

She begins to fall and yells out. She falls towards the dangerous side of the railing. She grabs the air. She hits her head on the stone railing as she falls over it.

ANGLE ON MILLY

She falls AWAY FROM CAMERA towards the ground.

falling away from the railing. Eric can be glimpsed in an instant climbing on top of the railing and spreading his arms as the IMAGE BLURS AND FADES QUICKLY...

FADE OUT.

166 BLACK SCREEN

166

An ambulance SIREN FADES IN AND SCREAMS LOUDLY.

CUT TO:

167 INT. AMBULANCE - DAY

167

We are CLOSE ON Milly as her eyes slowly open. An attendant holds some cloth tightly on her bleeding head. An oxygen mask is over her face.

168 MILLY'S POV - AMBULANCE ATTENDANT

168

A BLURRY SHOT of a man checking her vital signs.

AMBULANCE ATTENDANT

Pulse rate stable, blood pressure normal. It's a Goddamn miracle. I don't believe it.

169 CLOSE ON MILLY

169

She closes her eyes and falls asleep.

CUT TO:

170 INT. HOSPITAL ROOM - NIGHT

170

It's a dark, typical hospital room. Milly lies on a bed, an oxygen mask over her mouth and an intravenous tube in her arm. Charlene sits in a chair across the room. She has obviously been crying, her eyes are red. She watches as Milly sleeps.

Milly stirs. Charlene leans up in her chair. Milly opens her eyes and looks toward her mother. Charlene comes to her bedside.

MILLY

(groggy)

Mom.

CHARLENE

I'm here, sweetie.

MILLY

My head hurts.

CHARLENE

You have a concussion, dear. You fell when you were at the Observatory and hit your head on the ground. But the doctor said you'll be okay, just a little dizzy for a while.

(CONTINUED)

170 CONTINUED:

170

MILLY

Just dizzy?

CHARLENE

Yep, just dizzy. No bones broken,
no fractures, not even a few
scrapes, you just landed on your
hard little head. The doctor said
it was a miracle.

Just then, the NURSE comes in the room.

NURSE

She's up?

Charlene nods "yes."

NURSE

(continuing)

Let's check a few things out.

She puts a thermometer in her mouth and checks her
pulse.

CHARLENE

Dear. I'm going to get Louis, but
I'll be back. You get some rest,
okay?

Milly nods "yes." Charlene heads for the door.

MILLY

Mom.

Charlene turns around.

MILLY

(continuing; garbled)

I didn't hit my head on the ground.
I hit it on the railing.

Charlene looks at her daughter curiously.

CHARLENE

Yes, honey.

She leaves.

171 CLOSE ON MILLY

171

She thinks to herself curiously and closes her eyes.

FADE OUT.

FADE IN:

172 INT. MILLY'S HOSPITAL ROOM - NIGHT 172

We are CLOSE ON Milly as she sleeps alone in the room. Moonlight streams through the window throwing a pale blue glow across her face.

Just then, a shadow passes over her and Eric's familiar HUMMING briefly fills the room. Milly's eyes open and she looks towards the window. There is nothing out there. We can tell from the lights on the horizon that she is many stories above ground. She closes her eyes again.

FADE OUT.

173 BLACK SCREEN 173

We hear the WIND RUSTLING curtains.

FADE IN:

174 INT. MILLY'S HOSPITAL ROOM - NIGHT 174

We are CLOSE ON Milly as a breeze rustles her hair. Slowly she wakes up. She feels the breeze and looks towards the window.

There, sitting on the ledge of an open window, is Eric. Milly's eyes widen. She gets out of bed and walks to the window. She looks into Eric's eyes, then out the window.

175 MILLY'S POV - HOSPITAL GROUNDS 175

She sees that her room is at least ten stories above the ground.

176 BACK TO SCENE 176

She looks back into Eric's eyes.

MILLY

How did you get here, Eric?

Eric doesn't respond.

MILLY

(continuing)

You caught me, didn't you, Eric?

Eric slowly smiles and nods "yes".

(CONTINUED)

176 CONTINUED:

176

MILLY
(continuing)

You can fly, can't you, Eric?

Eric smiles again and nods "yes." Eric puts out his hand. Milly curiously looks at him.

MILLY
(continuing)

What?

Eric motions for her hand. Milly puts her hand in Eric's and together they step onto the ledge of the window. Milly is scared as she looks down to the ground. Eric looks over and smiles. They take a step off the ledge into the air.

CUT TO:

177 EXT. HOSPITAL - NIGHT

177

They fall about one story and suddenly rise up into the sky! Milly is overcome with giddy joy. Hand in hand they fly away from the building, swooping down, then rising up above the multi-storied hospital.

They circle the giant antenna on top of the roof and bank down the other side of the building.

ANGLE ON ERIC AND MILLY

They come to a hovering stop outside one of the floors of the hospital. Eric points toward a window and Milly looks in.

178 MILLY'S POV - NURSERY

178

The window is filled with little incubators and cribs. Dozens of little babies are being cared for by nurses.

179 BACK TO ERIC AND MILLY

179

Milly smiles as Eric pulls her by the hand. They swoop down to another floor.

180 ANOTHER FLOOR.

180

Milly and Eric hover at another window. Milly looks inside.

181 MILLY'S POV - LOBBY

181

Inside the lobby is Charlene, Louis and Frosty. Louis rests on on Charlene's shoulder. Charlene is reading a computer book. Just then, Frosty sees Milly and starts to BARK. They all look over and spot her and run to the window shouting and pointing.

182 BACK TO ERIC AND MILLY

182

Eric pulls Milly away and they rise to another floor where they stop and hover again. Suddenly, the MUSIC takes on an ominous quality. Eric points to another window and Milly looks in.

183 MILLY'S POV - HOSPITAL ROOM

183

There is a man in a bed with his back to us. And a nurse also with her back to us. The Nurse slowly turns the patient over. It is Milly's father.

184 BACK TO MILLY

184

She gasps.

185 BACK TO HOSPITAL ROOM

185

The Nurse slowly puts the covers over the head of Milly's dead father. The nurse turns around. It's Mona in a nurse's outfit. She smiles wickedly at Milly, opens the window and throws a volleyball in Milly's direction.

ANGLE ON MILLY AND ERIC

Milly, in ducking from the volleyball, loses her grip on Eric's hand and falls towards the ground.

ANGLE ON MILLY

An OVERHEAD VIEW of Milly falling towards the ground. She looks up.

MILLY'S POV - ON ERIC

Eric continues to hover above, receding as Milly falls.

ANGLE ON MILLY

She turns and looks at the ground coming quicker and quicker. And just as she's about to hit...

CUT TO:

186 INT. HOSPITAL ROOM - DAY

186

We are CLOSE ON Milly as she wakes up with a start. She gasps for air, sweat falling from her brow. Charlene, who had been sitting in the chair across from her, rushes to her side.

CHARLENE .

Milly! Are you okay?

Milly looks around the room trying to get her bearings.

(CONTINUED)

186 CONTINUED:

186

MILLY

(breathing heavily)

I was flying... with Eric... and I
saw you and Louis... and dad... and
Mona threw a ball at me... and I
fell...

CHARLENE

It was just a dream, honey.

Charlene strokes her hair.

MILLY

No! I mean yes it was a dream. But
he caught me in real life. I didn't
hit my head on the ground, I hit it
on the railing.

CHARLENE

What are you saying?

MILLY

(calming down)

I didn't get this...

(pointing to

bandaged head)

... when I hit the ground I got it
before, when I hit the railing.
Don't you see. I didn't hit the
ground. He caught me. Eric can
fly. Eric can really fly!

Charlene looks at her daughter with concern.

CUT TO:

187 INT. HOSPITAL CORRIDOR - DAY

187

Two doctors, DR. NELSON and DR. VALENZUELA walk through
the corridor and stop in front of Charlene and Louis
who are sitting on a waiting room sofa.

DR. NELSON

Mrs. Michaelson, this is Dr.
Valenzuela, our resident child
psychiatrist.

LOUIS

(to Charlene)

Is Milly weirdo now, Ma?

CHARLENE

Quiet.

(to the doctor)

Hello.

(CONTINUED)

187 CONTINUED:

187

DR. VALENZUELA

Dr. Nelson has filled me in on your daughter's accident and her history. If you're still interested I'll go have a little talk with her and give you my evaluation.

CHARLENE

Please.

Dr. Valenzuela smiles and walks in the door.

CUT TO:

188 INT. MILLY'S HOSPITAL ROOM - DAY

188

Dr. Valenzuela walks in the door. Milly sees her. The doctor circles the bed and sits in a chair next to her.

DR. VALENZUELA

Hello, Emilia. My name is Dr. Valenzuela. I'm just going to ask you a few questions.

Milly looks at her cautiously.

DR. VALENZUELA

First, tell me about your accident.

MILLY

I fell.

DR. VALENZUELA

Can you elaborate?

MILLY

I was at the Observatory. I tried to get a flower and I fell over the railing.

DR. VALENZUELA

And then?

MILLY

That's it. I woke up here.

DR. VALENZUELA

You told your mother something about a boy catching you.

Milly's suspicions are confirmed.

MILLY

What are you, a shrink?

(CONTINUED)

DR. VALENZUELA

Yes.

MILLY

Oh great. Now I'm a nutcake.

DR. VALENZUELA

Now, Emilia, it's important that you tell me everything that happened. I'll be the judge if you're a nutcake or not.

MILLY

Okay.

(defensively)

I fell fifty feet without a mark on me except for this.

(pointing to her head)

And I got this when I hit my head on the railing. I didn't hit the ground. Someone caught me. It was a boy named Eric. He can fly.

Dr. Valenzuela lets the story sink in. Milly looks at her with a slight hope that she'll believe her. She quickly gives up hope.

MILLY

(continuing)

I'm a nutcake, right?

DR. VALENZUELA

No.

(pause)

Did you see him fly?

MILLY

No. But what other explanation could there be?

DR. VALENZUELA

Maybe you landed on the exact same spot that you first hit your head.

MILLY

That's impossible.

DR. VALENZUELA

More impossible than a boy who can fly?

Dr. Valenzuela puts up a pretty good argument. Milly is now a little unsure.

(CONTINUED)

DR. VALENZUELA

(continuing)

Dr. Nelson has filled me in on your recent history. Your father committed suicide.

MILLY

(shocked, angered)

He didn't commit suicide!

DR. VALENZUELA

How did he die?

MILLY

He had cancer and when he found out he had it he didn't want the family to suffer needlessly...

(slowly starting

to break up)

... so one day he kissed us all goodbye, said he loved us very much ... and... he went away...

Milly can't hold back the tears. They come in waves. Dr. Valenzuela hugs her and Milly sobs on her shoulder.

DR. VALENZUELA

Okay, Emilia.

MILLY

(crying)

Milly.

DR. VALENZUELA

Okay, Milly. Sometimes we need to believe there's a little magic in life. Especially when there's a lot of pain. It's normal. You're not a nutcake.

Dr. Valenzuela smiles as Milly continues to cry.

DISSOLVE TO:

189 EXT. MILLY'S HOUSE - DAY

189

The family car drives up. Charlene, Milly and Louis exit the car. Milly has her bandages off and seems to have recovered from her fall. Frosty goes crazy as she spots Milly from the window. She paws at the window pane and BARKS.

190 INT. LIVING ROOM

190

As soon as the door is open, Frosty is all over Milly, jumping up and down, licking anything she can get her tongue on.

CHARLENE

Watch the dog, Louis.

MILLY

It's okay, Mom. I'm not going to break.

(to Frosty)

Hey, girl, how ya doing?

CHARLENE

I'm going to start dinner.

Louis puts on the TV while Milly walks up the stairs towards her room.

191 INT. MILLY'S ROOM - DAY

191

Milly walks through the hallway sidestepping Louis' G.I. Joe toys. She walks into her room and up to the windowsill. She looks out. Eric's window is open and his curtains flop in the breeze, but no Eric.

Milly's smile and nod of the head tell us what she's feeling: kind of silly for believing Eric could really fly. She puts her hospital things down on the floor and sits on her bed. It's comfortable, familiar. She looks around at her room and suddenly, her smile changes to curiosity.

192 MILLY'S POV

192

On top of the dresser is a Mug. Sticking out of the mug is the flower Milly was reaching for at the Observatory.

193 BACK TO MILLY

193

She walks over to the dresser and takes the flower from the mug. On one petal of the flower is a torn edge, the piece Milly tore off right before she fell. Milly quickly walks out of the room.

194 INT. HALLWAY - DAY

194

Milly leans over the balcony railing and looks down to the living room.

MILLY

Ma!

CHARLENE (O.S.)

Yes, dear.

(CONTINUED)

194 CONTINUED:

194

MILLY

Did you put this flower in my room?

CHARLENE

No.

MILLY

Louis! Did you put this flower in my room?

LOUIS (O.S.)

What flower?

Milly stares at the flower curiously and walks back into her room.

195 INT. MILLY'S ROOM - DAY

195

She stops at the dresser and puts the flower back in the mug. She hears the FLOPPING SOUND OF THE CURTAINS against Eric's window and looks over at them.

She thinks to herself and suddenly gets excited. She races out of the room.

CUT TO:

196 INT. LIVING ROOM - DAY

196

She races through the living room and out the door. Louis, who is sitting next to the TV looks at her go. Charlene leans out of the kitchen and spots her.

CHARLENE

Careful, honey. Watch your head.

CUT TO:

197 EXT. ERIC'S HOUSE - FRONT DOOR - DAY

197

Milly comes racing around the hedges and up to the front door. It's locked. She HEARS SOME NOISE around the side.

198 SIDE OF HOUSE

198

She races around to the side of the house. Uncle Ernie is drunk, digging into the garbage cans for liquor bottles that may have a few sips left. He stops when he sees Milly.

MILLY

(excitedly)

Uncle Ernie. You were right! You were right all along. You're not crazy and you don't have to drink anymore. Eric can fly!

(CONTINUED)

198

CONTINUED:

198

Instead of happiness, Uncle Ernie turns his head away in shame.

UNCLE ERNIE

I'm sorry, Milly.

MILLY

(confused)

What?

UNCLE ERNIE

Didn't your mother tell you?

MILLY

No. What? Where's Eric?

UNCLE ERNIE

He's gone. I made a mess of things pretty good.

Milly is shocked she turns and walks away. Uncle Ernie throws the bottle back into the garbage can and lowers his head.

199

EXT. GIBB FRONT YARD

199

Milly walks around the corner. Her mom stands on the lawn.

CHARLENE

I didn't want to tell you while you were in the hospital. I didn't want to upset you. While you were away Uncle Ernie got drunk again, made a bunch of noise, someone complained, the cops came and wound up calling the Institute.

Milly starts to cry.

CHARLENE

(continuing)

They came and got him yesterday.. I told 'em that we'd take him in but they said that even if we qualify for adoption it's going to take some time.

Milly looks up at her mother.

MILLY

I gotta see him, Mom. I just gotta.

Charlene nods "yes" and hugs her tightly.

CUT TO:

200 EXT. HIGHWAY - DAY

200

The Michaelson family car drives along the open road.

201 INT. CAR - DAY

201

Charlene, Milly, Louis and Frosty sit silently as they ride along.

202 EXT. STATE INSTITUTE - DAY

202

The car drives through the imposing gates of the Institute and up to the building that looks suspiciously like a prison. The Michaelson family gets out of the car leaving Frosty inside. They walk in the front door.

203 INT. INSTITUTE - DAY

203

The lobby is as cold and impersonal as the exterior. Attendants in white clothing walk along the corridors. A few elderly patients are being driven in wheelchairs from here to there.

Charlene, Milly and Louis walk up to the desk.

CHARLENE

(to Louis)

Maybe you better go back and stay with Frosty.

LOUIS

Naw. I'm okay.

The WOMAN behind the counter is typing and not paying attention to them.

CHARLENE

Excuse me.

WOMAN

Just a second.

The Woman continues to type. Finally, she turns nonchalantly around.

WOMAN

(continuing)

Yes?

CHARLENE

We'd like to see a patient.

WOMAN

Name please.

(CONTINUED)

CHARLENE

Eric Gibb.

While Charlene and the Woman talk, Milly slowly walks towards the back window. She looks out and sees numerous mental patients walking around the back grounds. A nurse breaks up a small fight between two males. Most of the patients seem near comatose, vegetables. Milly turns from the window and walks back to the desk.

WOMAN

And your name?

CHARLENE

Michaelson. Charlene, Milly and Louis Michaelson.

WOMAN

And what relationship are you to the patient?

CHARLENE

We're his friends.

The Woman stops typing and looks over at Charlene.

WOMAN

I'm sorry, Mrs. Michaelson. But only relatives are allowed to see the patients.

Milly leans forward.

MILLY

He doesn't have any relatives except Uncle Ernie but he's drunk all the time. We're his closest friends, we live right next door.

WOMAN

I'm sorry. Our rules are very clear on the matter.

The Woman turns back to her typing. Milly is upset and Louis sees that the Woman is putting them off.

LOUIS

Listen, lady...

CHARLENE

(interrupting)

Louis!

Louis stops talking. Charlene guides her two children toward the door.

(CONTINUED)

204 CONTINUED:

204

CHARLENE

(continuing)

We'll check into this. I'll make
some calls..

CUT TO:

205 INT. CHILDREN'S WARD

205

We are CLOSE ON Eric as he sleeps in his metal framed bed. Just then, we can hear a FAINT BARK from outside. Eric's eyes open. He gets up and walks towards the open window on the other side of the ward. We see the other children. They are all severely retarded. Some are mongoloids. Eric gets to the window and looks out.

206 ERIC'S POV - FRONT OF INSTITUTE

206

HIGH ANGLE of Milly, Charlene and Louis walking to the car and getting in. Frosty BARKS a few more times.

207 BACK TO ERIC

207

He sees them and smiles. He mouths the word, "MILLY." He strains to say it out loud but nothing comes out. He climbs up onto the windowsill. Just then, a big hairy arm grabs him.

A MALE ATTENDANT has him by the shirt collar.

MALE ATTENDANT

Where you going?

He pulls Eric back in the window. Eric reacts violently. He swings his arms and kicks his legs. The Male Attendant calls to another attendant down the ward.

MALE ATTENDANT

Hey! Give me a hand here!

The two attendants wrestle Eric back to his bed. We watch the excruciating process of him being put in a straight jacket. Eric huffs and puffs in anger.

CUT TO:

208 EXT. ERIC'S WINDOW - DAY

208

The window is shut.

209 ANGLE ON MILLY

209

She looks out her window at Eric's. She's sad. Just then, something distracts her and she looks towards the front of the house.

210 ANOTHER ANGLE - FRONT YARD

210

Louis is getting into his G.I. Joe tricycle. He seems determined, professional, as he puts the visor down on his helmet.

MILLY

Louis! Where ya going?

He looks up at his big sister in the window and talks to her in a whisper.

LOUIS

Around the block.

MILLY

(loud)

Where?

He "shushes" her and looks across the street to see if anyone is listening.

LOUIS

(whispering)

Around the block. Now be quiet!

He looks around the front yard.

LOUIS

(continuing)

Where the hell is she?

(calling out)

Frosty!

He spots her hiding behind some bushes.

LOUIS

(continuing)

Let's go! Front and center!

Frosty trots out and sits next to the bike. Louis takes a final look at his "Attack Dog" training book.

LOUIS

(continuing)

Let's move out.

They both take off slowly down the sidewalk.

CUT TO:

211 SIDEWALK - NEIGHBORHOOD - DAY

211

Louis grips the handlebars intensely. He scouts out the area as he rides along. They pass a mailman, Frosty going around one side of him, Louis the other.

212 CORNER #1

212

They turn the corner and Louis slows down. He sees the alley and the fence with the words "BEWARE, VAMPIRES RULE" painted on it. He comes to a stop.

He pulls down his visor, takes a deep breath and starts to pedal like a demon. Frosty runs alongside.

Just then, the bulldog runs out from behind the fence, blocking their way. Louis continues to race right for the dog. He looks back at Frosty and yells:

LOUIS

Sic 'em!

At that, Frosty starts biting Louis' shirt!

LOUIS

(continuing)

No! Not me, idiot!

Louis pulls over at the same time that Sonny and his hoodlum friends race out from the alley. They spot Louis.

SONNY

It's Michaelson! Get 'em!

Louis quickly turns the bike around and starts pedaling like hell to get away. Frosty races down the sidewalk ahead of him.

Sonny and his gang are gaining on Louis who is having trouble pedaling his bike when it gets stuck in the grass of someone's front lawn. Suddenly, he abandons the bike and runs.

213 SIDEWALK - ON CHASE

213

Louis is running for dear life. Sonny and his gang are right behind him. Louis jumps a hedge, a picket fence and almost knocks down the mailman.

214 EXT. FRONT OF HOUSE

214

Louis comes sliding to a stop in his own front yard and runs to the front porch. He falls down huffing and puffing. Milly, who is still up in the window sill, sees him run in.

(CONTINUED)

214 CONTINUED:

214

MILLY

Louis! You okay?

LOUIS

(out of breath)

No... problem.

Just then Louis looks up. He sees parts of his bike being thrown over the hedge onto the front lawn. First a wheel, then the seat, the frame, the steering wheel and finally the horn.

Louis waits to see if the coast is clear and walks up to his broken bike. He looks down at it sadly. He hears a WHIMPER from across the street.

215 LOUIS' POV - ACROSS THE STREET

215

Frosty stands behind a tree hiding.

216 ANOTHER ANGLE

216

Louis spots his dog and is furious.

LOUIS

There you are, you lily-livered excuse for a dog. What the hell were you doing back there?

Frosty slinks further behind the tree.

LOUIS

(continuing)

Get over here now! I said now!

Louis stands by his broken bike defiantly. Frosty, with her head hanging low, slowly walks around the tree and takes a few steps. She walks off the curb and into the street heading toward Louis.

Suddenly, a car appears on the road. Louis spots it out of the corner of his eye. It's heading right for Frosty. It all happens too fast.

LOUIS

Noooo!

The CAR SCREECHES to a halt. Frosty lies on her side. The DRIVER gets out apologizing. Milly spots the accident and races from the window sill.

CLOSE ON FROSTY AND LOUIS

Louis runs up to Frosty. She is still breathing. The Driver continues to apologize as a small crowd of neighbors gather. Louis puts a hand on Frosty's face.

CUT TO:

217 INT. VETERINARIAN'S OFFICE - DAY

217

Louis, Milly and Charlene sit on a bench in the waiting room of the veterinarian office. It's raining outside. They are all depressed, worried. Milly sits in the middle. She casually looks around the lobby.

218 MILLY'S POV

218

There is a sick poodle sitting in the arms of an overly made-up woman in her fifties. They both look glum. There's an unconscious cat lying in a cage. The owner is also sleeping. The receptionist is typing behind the desk. She keeps making mistakes and cursing.

219 BACK TO SCENE

219

They continue to wait for a few seconds, then DR. HALDANISH, a middle-aged vet with surgical white smock on, comes into the room. He reads from a card.

DR.

Mrs. Michaelson?

All three stand. He walks up to them slowly. Louis is the most worried.

DR.

(continuing)

You have the standard schnauzer?
Frosty?

CHARLENE.

Yes, Doctor. How is she?

DR.

She has numerous internal injuries.
She has a fractured back leg. I
recommend that we keep her overnight
and see about her progress in the
morning.

LOUIS

(pleading)

Mom.

DR.

We'll take good care of her, son.
She has to rest now so she'll be
better.

He smiles. The Doctor takes Charlene to the side and we DOLLY WITH THEM, leaving Milly to comfort Louis.

(CONTINUED)

219 CONTINUED:

219

DR.

(continuing)

You might want to give some thought to your dog's future. She is ten years old and even if everything were to come out all right she probably won't be the same dog you all remember.

CHARLENE

(whispering)

You mean we should put her to sleep?

DR.

It's an option that...

CHARLENE

(interrupting)

No! You do the best you can, Doctor.

DR.

Of course.

Charlene walks back to the children and they all walk out of the office.

CUT TO:

220 INT. MILLY'S ROOM - NIGHT

220

We are CLOSE ON the ceiling as lightning throws a crooked shadow of the birdcage. Milly looks up at the shadow and thinks about something. Slowly, she gets up, puts on her robe and walk out the door.

CUT TO:

221 INT. HALLWAY - NIGHT

221

She walks over to Louis' room and peeks in.

222 INT. LOUIS' ROOM - NIGHT

222

Louis sits on the floor in the far corner. All his G.I. Joe Army men, tanks and guns are arrayed in front of him, pointing at the door like his own miniature personal guard against the world. Lightning strikes, illuminating the room in an eerie glow. Louis looks out the window at the rain. Milly walks up to him and stares out the window.

223 MILLY'S POV - BACKYARD

223

The backyard is flooding. A little river runs through Louis' army graveyard.

224 BACK TO SCENE

224

Milly and Louis watch the stream.

MILLY

The water's running right through
your graveyard. Gonna wash all
the men away.

LOUIS

I don't need 'em anyhow. They're
dead.

Milly looks over at Louis who continues to stare
blankly out the window. She's concerned about him.

MILLY

Thinkin' about Frosty?

LOUIS

That stupid dog? She was dumb.
Couldn't learn anything. Shoulda
got rid of her a long time ago.

MILLY

Now, Louis. The Vet said she had
a good chance to pull through.
You gotta think positive.

LOUIS

Why?

He turns and looks her in the eye. Milly is taken
aback.

MILLY

How can you be a good soldier if
you don't think positive?

LOUIS

I don't want to be a soldier anymore.
I'm no good at it. I can't even get
around the block!

He kicks the G.I. Joe toys in front of him.

LOUIS

(continuing)

What should I think positive for,
anyhow. You fall on your head, Eric's
in the looney bin and Frosty's going
to die. I give up! I quit! Dad did!

MILLY

(shocked)

He did not!

(CONTINUED)

224 CONTINUED:

224

LOUIS

(starting to cry)

He didn't even try, Milly. Why
didn't he try?

MILLY

(starting to cry)

I don't know, Louis. Maybe he was
scared. But we can't give up. We
gotta try.

LOUIS

That junk doesn't work. You should
leave it for people like dumb old
Eric. He doesn't have the brains
to know he's fucked up. Doesn't
matter if he's out there...

(nodding to window-
sill)

... or at the funny farm. He just
sits there and flies. Maybe that's
what I should do.

He opens up the window and starts to sit on the sill.

MILLY

What are you doing, Louis?

LOUIS

I'm going to be just like Eric.

Louis spreads his arms and starts to HUM.

MILLY

(getting scared)

Louis!

Louis starts to cry but continues to hum.

MILLY

Louis, stop it!

Louis is crying and humming.

MILLY

(continuing; scared)

I said, "Stop it!!!"

She pulls him in the room. Louis struggles, crying,
rips away from her and races through the room.

MILLY

(continuing)

Louis!

CUT TO:

225 INT. LIVING ROOM - NIGHT

Charlene reads a book in a chair in the corner. Louis races down the staircase, through the living room and disappears, going into the kitchen. The back DOOR OPENS AND SHUTS.

CHARLENE

Louis!

Milly races down the staircase into the living room in pursuit.

CHARLENE

(continuing)

Milly! What's going on?

MILLY

I don't know, Mom.

They both head for the back door.

CUT TO:

226 EXT. BACKYARD - NIGHT

226

Milly and Charlene open the back door. It's pouring rain. Lightning and THUNDER. They look around and finally spot Louis sitting in the mud, digging out his G.I. Joe men from their graves.

Milly and Charlene race over to him. Charlene puts her arm around him as he keeps frantically digging. He has a handful of them.

LOUIS

(to Mom)

I got 'em. I got 'em. No problem.

Charlene puts her coat over Louis and the three of them start to walk away. Milly stops in the rain as a big THUNDERCLAP and lightning bolt lights up the sky. She looks over to Eric's house.

227 MILLY'S POV - ERIC'S HOUSE

227

Eric stands at the peak of the house, totally naked, in his flying position. Lightning illuminates the scene then suddenly fades making the scene disappear.

228 ANGLE ON MILLY

228

She stares up at the house.

229 MILLY'S POV - ERIC'S HOUSE

229

Suddenly, another lightning bolt lights up the sky. Eric is no longer on top of the roof. He's gone.

230 BACK TO MILLY

230

She stares up at the house. She's confused. Did she or didn't she see him. She climbs over the short fence separating the two homes.

231 EXT. ERIC'S HOUSE

231

Milly grabs the ladder in the backyard, props it up on the side of the house like she did in the previous scene, and climbs to the top. The rain drenches her.

232 TOP OF THE HOUSE

232

She climbs onto the roof. Lightning again flashes brilliantly and she notices the attic window open across the roof. Slowly, she makes her way to the window almost slipping once on the rain soaked shingles.

233 INT. ATTIC - NIGHT

233

She climbs into the attic. The lightning flashes eerily across the room. She looks around, not seeing Eric.

MILLY

Eric?

A LOUD THUNDER CLAP makes her jump. Lightning strikes illuminating the portrait of Eric and his family. Milly looks at it. The room darkens and lightning hits again, and now Eric stands in front of the picture. He's shivering, wet and cold. Milly walks over to him. She looks into his eyes. He looks pale and sick. He smiles and touches her face. She smiles back. He takes her to a place behind a partition and points to some clothes for her to put on as a pretty LOVE THEME FADES IN.

She puts on the clothes as Eric rummages through a chest, finds what he wants to put on and puts it on. They meet near the framed portrait. Eric has chosen the clothes, his parents clothes, in the portrait. He removes a little jewelery box from a chest and takes out his mother's ring. He puts the ring on Milly's finger. Milly is touched. He takes her hand and puts it against his cheek. They smile.

FADE OUT.

FADE IN:

234 INT. ATTIC - MORNING

234

We are CLOSE ON the attic window. It is the next day, a few drops of rain drip down the window pane but basically the rain has stopped.

The sun breaks through the clouds throwing a pattern of light on the portrait of Eric's family. The CAMERA PANS DOWN FROM the portrait TO a sleeping Eric and Milly. Milly holds him in her arms. Just then, we hear some NOISE outside, a car pulls up, some MUFFLED CONVERSATION.

Milly stirs. She wakes up and looks around. She hears the CONVERSATION, and climbs out the window.

235 EXT. ERIC'S ROOFTOP - MORNING

235

She climbs to the peak of the roof and looks down.

236 MILLY'S POV

236

Her mother and Louis are talking to a POLICEMAN on the front lawn. A squad car is parked across the street. The conversation is distant. Charlene seems worried.

CHARLENE

... She was here last night about eleven. Then...

OFFICER

Why don't we go inside. You can...

They walk towards the front door.

237 ANGLE ON MILLY

237

She is about to speak up when she spots something else.

238 MILLY'S POV - STREET

238

A station wagon with the State Institute's emblem on the door, parks in front of the Gibb house. The WOMAN and two ATTENDANTS in white clothing step out of the vehicle and walk to the front door. They are soon obscured by the rooftop from Milly's view.

239 BACK TO MILLY

239

She listens as the people KNOCK on the door. She hears the DOOR OPEN.

(CONTINUED)

239 CONTINUED:

239

UNCLE ERNIE (O.S.)

Yeah?

WOMAN (O.S.)

Mr. Gibb? It seems your nephew
Eric is missing. We're not at
all sure how he escaped or where
he is, but we thought we might
start here at home.

UNCLE ERNIE (O.S.)

He ain't here.

WOMAN (O.S.)

Have you been at home all night?

UNCLE ERNIE (O.S.)

No. Got in about two.

WOMAN (O.S.)

Have you checked his room?

UNCLE ERNIE (O.S.)

No.

WOMAN (O.S.)

Do you mind if we take a look around?

UNCLE ERNIE (O.S.)

Go ahead.

We hear them WALK INTO THE HOUSE and CLOSE THE DOOR.
Milly is worried. She tiptoes down the roof and
back through the window.

240 INT. ATTIC - MORNING

240

She quietly hustles over to Eric and wakes him up.
He looks up at her. She puts a finger to her lips
to say "keep quiet." She listens to FOOTSTEPS
WALKING up the staircase below. She can hear their
muffled conversation.

WOMAN (O.S.)

He's not in his room.

UNCLE ERNIE (O.S.)

Told ya.

WOMAN (O.S.)

What's that, up there?

UNCLE ERNIE (O.S.)

Attic.

(CONTINUED)

240 CONTINUED:

240

WOMAN (O.S.)

Can we take a look?

Milly suddenly takes Eric by the arm and they quickly tiptoe to the window. Milly gets out and helps Eric over the sill.

241 EXT. ERIC'S ROOFTOP

241

They scurry across the room to the ladder. They climb down the ladder.

242 EXT. ERIC'S BACKYARD

242

They run through the backyard out the rear fence.

243 EXT. ALLEY

243

They exit through the alley. Milly looks back at the attic window through a hole in the fence.

244 MILLY'S POV - ATTIC WINDOW

244

The Woman leans out of the window.

ATTENDANT (O.S.)

Looks like someone stayed here last night. It's still damp over here.

WOMAN

There's a ladder propped up against the house.

245 BACK TO MILLY

245

She ducks down and looks over at Eric.

MILLY

(to herself)

What are we going to do?

Suddenly, a light bulb goes on.

MILLY

Mrs. Sherman. She'll help us.
Come on.

She takes Eric's hand and they run down the alley.

246 ALLEY OPENING

246

Just as they are about to run around the corner of the alley, Sonny and his gang walk out of their clubhouse. Sonny runs to the corner and looks down the street.

247 SONNY'S POV - DOWN STREET

247

One of the Attendants is leaning on the car. Charlene and the cop are slowly walking to the cop's car. They all look over as Sonny yells:

SONNY (O.S.)

Hey, mister! You looking for Eric and Milly. There they go!

248 ANGLE ON MILLY AND ERIC

248

They run in the opposite direction down the sidewalk.

249 BACK TO ATTENDANT, CHARLENE AND COP

249

They all spot them. The Attendant yells for his companions. Charlene frantically gets in her car. The cop rushes to him.

250 EXT. NEIGHBORHOOD STREET - DAY

250

The CAMERA DOLLIES with Milly and Eric as they run down the sidewalk. They sidestep a mailman, run through a lawn and hide behind some bushes. They catch their breath. Milly hears CARS APPROACHING. She ducks and pulls Eric down with her. She looks through the bushes.

251 MILLY'S POV

251

The cop car drives past followed by Charlene's car and finally the Institute's car.

252 BACK TO MILLY AND ERIC

252

Milly takes a deep breath. She takes Eric's hand and they rush off down another alley away from the direction the cars were going.

CUT TO:

253 EXT. TAFT ELEMENTARY SCHOOL - DAY

253

We are CLOSE ON a banner that reads: "TAFT FAIR." The CAMERA PULLS BACK to reveal the playground of Taft with rides and booths and games.

254 ACROSS THE STREET

254

Eric and Milly sneak behind the hedges of a home looking out at the school. Cautiously, Milly takes Eric and crosses the street.

255 PLAYGROUND/FAIR - DAY

255

They walk through the fair. Kids run and scream having a good time.

(CONTINUED)

255 CONTINUED:

255

Milly spots Mrs. D'Gregario who is staffing a basketball toss booth.

MILLY

Mrs. D'Gregario?

She turns and spots Milly and Eric.

MRS. D'GREGARIO

Milly! How are you, dear? We were so worried...

MILLY

I'm fine. Have you seen Mrs. Sherman?

MRS. D'GREGARIO

She was in her office last I saw of her.

Milly turns to grab Eric but he is no longer standing next to her. She spots him standing near a ride looking up. The ride is composed of ten metal rocket ships that go around and up and down a pedestal. Milly yanks Eric away.

CUT TO:

256 INT. HALLWAY - DAY

256

The hallway is alive with teachers and students carrying various things in and out of the building. Several girls run out of the woman's room and right past Milly and Eric who walk cautiously down the hall.

Finally, they come to the offices. Milly sneaks Eric through the door.

257 INT. OFFICE LOBBY

257

They walk through the lobby and up to Mrs. Sherman's door. Milly can see through the crack in the door that Mrs. Sherman is at her desk. She gives a sigh of relief and opens the door.

258 INT. MRS. SHERMAN'S OFFICE

258

Milly takes a half step in and stops. Opening the door the whole way reveals who is in the other side of the room. It's the people from the Institute. Eric takes one look and runs the other way. Milly follows. Mrs. Sherman calls to them.

(CONTINUED)

258 CONTINUED:

258

MRS. SHERMAN

Milly! Come back, Milly.

WOMAN

That's them. Get 'em.

The Attendants race out after Milly and Eric.

259 INT. HALLWAY - DAY

259

Milly follows Eric down the hallway. The Attendants run out the office doorway, spot the two of them, and begin the chase.

Eric gets to the end of the hallway and turns to go out the door but the doorway is blocked by some kids hauling a table. Milly catches up with Eric and they both race up the stairs.

The Attendants bump into a few people along the hallway slowing their progress.

260 SECOND FLOOR

260

Milly and Eric race up the staircase to the second floor and continue up towards the third.

261 THIRD FLOOR

261

Milly and Eric rush up the staircase and run down the third floor hallway. Milly tries a few door-knobs but they are all locked. Finally, she spots another short staircase and they rush up and out another door.

262 EXT. SCHOOL ROOFTOP - DAY

262

Milly and Eric exit the door onto the rooftop. They run along the rooftop to the opposite side. The fair Ferris wheel and rocket ships can be seen towering up in the b.g.

They get to the other side and stop. There is no exit. They turn back and stop in their tracks. The two Attendants have come onto the roof blocking the only doorway down. They see the two kids and walk slowly towards them.

1ST ATTENDANT

Careful there, little girl. We're not going to hurt him.

Milly backs up a few inches to the edge of the roof. Eric turns and looks down at the fair. He smiles as he watches the rocket ships.

263

EXT. FAIRGROUND/FAIR

263

Charlene walks quickly onto the grounds and through the kids. Suddenly, a few of the children in the Ferris wheel begin to scream. Charlene looks up and sees the children pointing towards the roof. Charlene looks over and spots Milly and Eric at the edge and the men closing in.

CHARLENE

Oh my God!

She rushes into the middle of the playground and yells up to the rooftop.

CHARLENE

(continuing)

Milly!

The DRONE OF THE RIDES drowns her out. A crowd is gathering, looking up to the rooftop. Mrs. D'Gregario looks up.

264

EXT. ROOFTOP

264

The Attendants close in slowly. Just then, the Woman and Mrs. Sherman walk onto the rooftop.

MRS. SHERMAN

Milly! Please bring Eric over here.

MILLY

They'll take him away, Mrs. Sherman.
They'll take him to the Institute.
It'll kill him. You said it yourself.

(to others, starting
to cry)

Don't you understand? He's not
crazy, he's special. He can fly.
Eric can fly. You can't put
him away. You can't kill the only
boy who can fly.

ANGLE ON ATTENDANTS

They start to circle them.

BACK TO ERIC/MILLY

Milly is scared. Eric turns to her with a smile.

ERIC

Milly.

(CONTINUED)

264 CONTINUED:

264

Milly looks down at Eric totally surprised that he can talk. Eric reaches out for her. Milly looks down at his hand.

MILLY

What?

Eric takes her hand in his. All of a sudden Milly knows. This is just like the dream. Eric turns towards the playground. Milly turns with him. He stretches his arms in the air and starts to hum. Milly looks over at him.

MILLY

(continuing; whispering)

Can you really fly, Eric?

Eric looks over and nods "yes." Slowly, Milly puts up her arm.

265 ANGLE ON CHARLENE

265

She sees the two of them poised at the rooftop edge. A sudden fear grips her as she sees what they are about to do. OMINOUS MUSIC BUILDS.

CHARLENE

(to herself)

No.

266 ANGLE ON MILLY AND ERIC

266

Milly turns to Eric and kisses him on the lips. She holds his hand tightly. They jump! They fall like a lead weight towards the ground.

267 QUICK CUTS

267

Charlene, Mrs. Sherman, the Attendants and the rest of the crowd turn their heads away from the inevitable crash.

268 BACK TO MILLY AND ERIC

268

But just as they are about to hit the ground, magically, ERIC AND MILLY LIFT OFF LIKE AN AIRPLANE skimming the heads of the children and right over Charlene. Eric's flying THEME MUSIC BEGINS.

269 ANGLE ON CHARLENE

269

WHOOOOSH! Eric and Milly fly by. Charlene, astonishedly, turns and watches them, her hair flying from the force of their tail wind.

270 SEVERAL CUTS

270

The Attendants, Mrs. Sherman, Mrs. D'Gregario all look up in disbelief. Max and Mona are shocked. Geneva cheers.

271 ANGLE ON MILLY AND ERIC

271

They streak low then soar up into the sky circling the rocket ship ride.

272 ANGLE ON ROCKET SHIP

272

A kid in the rocket ship is busy pretending to steer. Milly and Eric fly alongside him. He does a double-take.

273 ANGLE ON MILLY AND ERIC

273

CAMERA IS ABOVE them, LOOKING DOWN ON the school yard as they circle the place. The crowd of kids, teachers and parents circle with them, running around the yard in a large oval parade.

CLOSE ON MILLY

She looks over at Eric.

MILLY

You did it, Eric!!

ANGLE ON MILLY AND ERIC

They dive down towards the crowd, making them all duck. As they pass the group at the basketball toss game, Eric takes the ball from mid-air and slam dunks the ball into the basket. Mrs. D'Gregario falls to her chair.

ANOTHER ANGLE

They fly up and over the chain-link fence and down the street. The entire fair files out of the yard and races behind them.

CUT TO:

274 INT. MICHAELSON LIVING ROOM - DAY

274

Louis lies on the sofa doodling with one of his G.I. Joe figures. He is still depressed. Just then, we can hear some CHEERS outside. He slowly gets up from the sofa and walks to the front door. He goes out.

CUT TO:

108.

275 EXT. HOUSE - DAY 275

Louis dejectedly walks across the front lawn and slowly turns to look down the street.

276 LOUIS' POV - ON CROWD, ERIC AND MILLY 276

Eric and Milly fly about twenty feet in the air, coming right down the middle of the street. The crowd of kids, teachers and parents follow them in the street and sidewalks.

277 BACK TO LOUIS 277

His eyes open wide as golf balls. He screams with delight.

278 DOLLY WITH CHARLENE 278

She runs on the sidewalk, looking up at Milly and Eric.

279 ANGLE ON MILLY AND ERIC 279

They fly along. Milly waves down to her mom. They turn where Milly's house is and circle around.

280 EXT. HOUSE - DAY 280

Louis runs frantically around the lawn and into the street. He runs back to the Gibb kitchen window.

LOUIS

Uncle Ernie! My sister can fly!

281 INT. GIBB KITCHEN 281

Uncle Ernie stands at the sink putting some water into a glass of booze.

UNCLE ERNIE

That's good, Louis.

Just then, Milly and Eric fly right by the window. Uncle Ernie drops his glass into the sink.

282 EXT. MICHAELSON HOUSE - DAY 282

Hundreds of kids and neighbors pile onto the lawn in front of the Gibbs' and Michaelsons. Milly and Eric fly up between the houses and Eric puts Milly in her own windowsill.

Louis spots his mom and they both run into the house.

283 INT. MILLY'S ROOM - DAY

283

Louis and Charlene run up the stairs and into Milly's room. They stop in front of Milly who is sitting in the sill. Charlene hugs her.

MILLY

He did it, Mom. He could do it all along.

Eric continues to hover between the houses. Just then, there is the SOUND OF APPROACHING SIRENS. Eric slowly turns towards the Michaelsons and moves over near the window.

284 CLOSE ON ERIC

284

He focuses on the group and slowly smiles.

285 CLOSE ON GROUP

285

Milly, Louis and Charlene all smile back.

286 CLOSE ON ERIC

286

A tear falls from his eye as he smiles.

ERIC

Goodbye, Milly. I love you.

Then, suddenly, as the SIRENS GET LOUDER, Eric rises and flies towards the back of the house and up and over the trees.

287 ANGLE ON MILLY

287

She watches him fly away. She's sad.

MILLY

Eric! Come back!

288 MILLY'S POV

288

Eric flies up, up and away.

289 BACK TO MILLY AND FAMILY

289

They watch him go. Milly has a tear in her eye.

MILLY (V.O.)

It was right then I realized why Eric never showed anyone he could fly. He wasn't stupid. He knew if people found out that people would be people. And they sure were...

290 EXT. GIBB/MICHAELSON HOUSE - NIGHT

290

There is a crowd on the lawn. People with cameras.
A TV mini-van crew. Radio stations with announcers.

MILLY (V.O.)

For about two or three weeks I could
hardly leave our house. The place
was flooded with people who wanted
to see the boy and the girl who
could fly. All kinds: news people
and scientists, and police and
weirdos and cultists, sightseers
and relatives. And they kept a
constant vigil outside hoping to
see us.

291 INT. MICHAELSON LIVING ROOM - DAY

291

A few doctors and scientists examine Milly.

MILLY (V.O.)

I kept telling them that I wasn't
the one with the special gift, that
it was Eric and pretty soon they
believed me.

A few gawkers look in the window. A cop drives them
away.

292 INT. ERIC'S ROOM - NIGHT

292

The room is packed with scientists and police lab
people studying the room, carefully examining any
silly object that might have given him the power
of flight.

MILLY (V.O.)

(narration)

So they investigated Eric's room.
Must have poked around it for three
days straight. Took every one of
those airplane pictures off the wall
and did tests on 'em.

293 INT. GIBB LIVING ROOM - DAY

293

Uncle Ernie is being examined by a group of doctors.
All kinds of wires and probes are stuck to his body.

MILLY (V.O.)

They did tests on Uncle Ernie, too.
'Cause he was a relative, had the
same genes.

CUT TO:

294 INT. MICHAELSON LIVING ROOM - NIGHT

294

Charlene, Louis and Milly sit around the TV. On TV is a program on Eric and Milly and flying. Different scientists show their theories of why the boy could fly.

MILLY (V.O.)

But it probably wasn't Eric's genes that made him fly. Lots of scientists had lots of different theories.

We see several people on the TV giving their theories.

MILLY (V.O.)

(continuing)

Some thought he came from another planet. A couple of religious types thought he was an angel. One guy said he had psychokinesis, where you move stuff around with your mind. I liked that one. But Mrs. Sherman's theory was the best.

MRS. SHERMAN

(on TV)

Maybe if you wish long enough and love long enough anything is possible.

295 EXT. FRONT YARD - DAY

295

The crowd of people remain. Hawkers and ice cream trucks and food trucks are parked near the house.

MILLY (V.O.)

(narration)

Yeah, we were all big celebrities for awhile. But pretty soon, just like everything else, people started to lose interest. Eric didn't come back and there was other news of other weird things and pretty soon people started to think that maybe it didn't even happen.

296 EXT. GIBB HOUSE - DAY

296

Uncle Ernie walks from the front door down the walk. He wears a brand new suit, his hair is combed, his face is shaved and he's smiling.

MILLY (V.O.)

Someone said ol' Uncle Ernie might have made about a million bucks if Eric had come back. But he didn't mind. Finally, he didn't have to be drunk or crazy. Even got a job. It was good luck for Uncle Ernie and good luck for us.

112.

297 EXT. FRONT OF HOUSE - DAY

297

Louis, Charlene and Milly exit the family car. Louis carries a box with Frosty inside. Charlene helps him carry it. Frosty licks Louis' nose as they go inside.

MILLY (V.O.)

(narration)

Frosty got better and was allowed to go home.

298 INT. LOUIS' ROOM - NIGHT

298

Louis and Frosty sleep together.

MILLY (V.O.)

(narration)

She was weak and sore and broken up but she was still her old self. And Louis was happy again.

299 INT. LIVING ROOM - NIGHT

299

Louis, Milly and Charlene sit around the table. Frosty lies under Louis' seat as Louis feeds him some of his dinner. They are all laughing and talking.

MILLY (V.O.)

(narration)

And we became a family again. Stronger than ever.

We see CLOSE UPS of the family members.

MILLY (V.O.)

(continuing;

narration)

It's funny. It's like Eric couldn't rescue his own family so he rescued the next best thing: us. He made us believe in ourselves again. Heck, if Eric could fly, if he could do the impossible, then we could sure lick our problems.

CUT TO:

300 INT. INSURANCE OFFICE - DAY

300

Charlene sits at the computer. She types stuff. She makes a mistake but keeps trying.

MILLY (V.O.)

Mom locked herself in her room for a day and figured out that computer, got her old job back. And me...

CUT TO:

301 EXT. SCHOOLYARD - DAY

301

A bunch of girls including MONA and her gang are gathered around Milly. Milly shows off Eric's ring.

MILLY (V.O.)

... Well, being the girlfriend of the most famous boy in the world didn't hurt my popularity. Although it hardly seemed to matter much anymore. And then there was Louis, well, there was no stopping him.

CUT TO:

302 EXT. FRONT YARD - DAY

302

We are CLOSE ON the reassembled, taped up and jerry-rigged G.I. Joe hot wheels bike. Louis' MILITARY THEME MUSIC PLAYS.

Louis carries a knapsack and straps it onto the handlebars of his bike. He is more determined looking than ever as he sits in the seat and grips the handlebars. He looks over at the porch and spots Frosty standing at the door.

LOUIS

You stay here, girl. I gotta do this alone!

He flips down his visor and he's off.

303 SIDEWALK - NEIGHBORHOOD - DAY

303

Louis scouts out the area as he moves along. He passes the mailman again who seems to remember the last occurrence and sidesteps the bike as he races down the sidewalk.

304 CORNER #1

304

He turns the corner and slows down. He sees the alley and the fence.

The words "VAMPIRES RULE, BEWARE" are painted across the fence. He comes to a stop. Takes up the visor and grits his teeth. He pedals quickly down the sidewalk. Suddenly, the bulldog runs out from behind the fence and stops at the end of his chain right in Louis' path.

Louis keeps pedaling right for the dog. He reaches in his knapsack and pulls something out. He throws it to the side. It's a raw steak. The bulldog spots it and runs over to it, clearing the way for Louis.

(CONTINUED)

304 CONTINUED:

304

Louis jets across the alley opening and looks down the alley.

305 LOUIS' POV - DOWN THE ALLEY

305

Sonny and the gang are standing around a makeshift clubhouse. They turn and spot Louis racing down the sidewalk.

SONNY

It's Michaelson! Get 'em! Don't let him get around the block.

Two of them come racing towards Louis. Sonny and another one of them race down the other end of the alley.

CUT TO:

306 CORNER #2

306

Louis frantically races the bike towards Corner #2 and does a skid as he makes the turn. Gang Boy #1 and #2 jump over fences and hedges as they run after Louis.

Louis looks behind him to see his pursuers, then he turns back to the front and spots a car carrying a boat and trailer hitched to the back. Louis can't stop 'cause the two Boys are right behind him. He manages to go right under the trailer with his short bike. Boy #1 and #2 are blocked by the boat.

307 SIDEWALK - DAY

307

Louis pedals like hell down the long stretch, looking around for more pursuers. Suddenly he hears a SCREAM and looks over to see Boy #3 jumping over a neighbor's fence and across the lawn right at Louis. He slips on the lawn, gets up and is right behind the bike. He reaches out for Louis' head.

Louis puts his hand into his knapsack and pulls out a handful of marbles. He tosses the marbles behind him and Boy #3 trips and falls back first onto the pavement. Louis rounds corner number three with another skid, almost toppling over the bike. He looks down the sidewalk just as Sonny comes out the other end of the alley. He stands there waiting for Louis to arrive. He has a bat in his hands.

SONNY

Come on, Michaelson!

(CONTINUED)

307 CONTINUED:

307

Louis comes to a halt right in front of Sonny. He puts his hand into his knapsack.

SONNY

(continuing)

So you thought you could get around the block?

LOUIS

That's right. Asshole!

Louis pulls out a can of spray paint and presses the button. A stream of blue paint hits Sonny right in the kisser. He reels back, holding his eyes.

And Louis is off again. He races towards corner number four. He starts to round the corner when he hears an OMINOUS SOUND: A LOW, EVIL BARK. He looks back.

308 LOUIS' POV

308

The bulldog is loose again and is rounding the alley. Sonny has finally wiped the paint from his eyes and spots his dog.

SONNY

Sic 'em! Kill! Kill!

309 BACK TO LOUIS

309

He lets out a worried moan as he pedals for his life down the final straightway. The bulldog races across the grass of a neighbor's home and starts to pick up ground on Louis.

310 SIDEWALK

310

Louis bears down and pedals for all he's worth. But the dog is getting closer and closer. Louis looks back.

311 LOUIS' POV - ON DOG

311

The bulldog getting closer and closer.

312 ON LOUIS

312

His eyes widen as the dog is about to pounce on him. Then, suddenly, Louis hears a familiar SOUND. It's the GROWL of an old friend. He looks to the side lawn.

313 LOUIS' POV

313

Frosty races across a neighbor's lawn, and leaps like a young colt over a small picket fence.

314 ANGLE ON SIDEWALK

314

Frosty lands right on the bulldog, stopping the animal in its tracks. The bulldog skids across the sidewalk, WHIMPERS and runs away.

ANOTHER ANGLE

Louis pedals up the sidewalk, throwing his fist up in a victory salute. Frosty runs alongside.

LOUIS

Yahooooooooo!

Louis pedals to victory as Sonny and his pals round the fourth corner and see defeat staring them in the face. (Eric's MUSICAL FLYING THEME BEGINS.)

DISSOLVE TO:

315 INT. MILLY'S ROOM - DAY

315

She is writing in her journal. She occasionally looks out the window to Eric's boarded up window.

MILLY (V.O.)

It's been a year now since we flew and I still keep my journal about the boy who could fly. Sometimes I wake up at night and hear his funny humming sound or a shadow goes by the window. I know he's out there someplace. And I know he'll come back. But even if he never comes back it's a cinch I'll never forget my first boyfriend and what he taught me. I was telling Geneva just the other day that I thought we were all a little like Eric. We're all a little special. Maybe we can't soar up into the clouds. But somewhere deep inside... we can all fly.

Eric's FLYING MUSIC CONTINUES as the CAMERA TILTS UP FROM Eric's boarded up window and BOOMS UP INTO the sky we see the rooftops and the trees and finally clouds.

As CREDITS ROLL OVER the clouds we see that everyone can fly. All of the PRINCIPAL CAST MEMBERS FLY THROUGH FRAME. Mrs. Sherman, even Uncle Ernie, Mona and Sonny, Geneva struggles to get up eating a candy bar, finally the family hand in hand with Eric in the middle FILLS THE FRAME.

END CREDITS.

THE END