

the devil and the deep blue sea

by  
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Inspired by the personal memoirs of  
Henry Hertzal Jr.

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The following is based on a true story...

... not counting the made-up parts.

**EXT. OCEAN - DAY**

Driftwood. Rope. Trash. Floating on the surface of a limitless expanse of cold ocean blue.

GIRL'S VOICE (V.O.)  
People always start stories with  
some dickweed phrase like 'legend  
has it.' You ever notice that?

SUPER: SOMEWHERE IN THE ATLANTIC, SEVERAL YEARS AGO

A SAILOR peers over the side of a GIGANTIC PORTUGUESE WHALING SHIP. Whatever is in the water, it is something man-made. Possibly-

PORTUGUESE SAILOR  
(in Portuguese)  
A raft?

**EXT. OCEAN - MOMENTS LATER**

A PLASTIC BAG is tied to one of the demolished raft's slats. The Portuguese Sailor's rough hand grabs the bag.

GIRL'S VOICE (V.O.)  
Only, most true stories don't  
start where you expect 'em to.

Inside the bag is a journal. He turns to the first page--

"IF FOUND, I'M PROBABLY SCREWED. PLEASE RETURN TO 234 RANSOM LANE, NEW ORLEANS LOUISIANA. THANKS A TON, DAVID."

**FADE TO BLACK.**

GIRL'S VOICE (V.O.) (CONT'D)  
They usually start on some regular  
day. With some regular person.  
Take Henry Hertzelt for example...

**INT. HENRY'S CLOSET - MORNING**

GIRL'S VOICE (V.O.)  
Legend has it that Henry was about  
as regular as dudes come.

HENRY HERTZEL (33) slips into a DRESS SHIRT, which he tucks into his UNDERWEAR. He puts on his BROWN SLACKS.

GIRL'S VOICE (V.O.) (CONT'D)  
Kind of a dildo if ya' ask me.

(CONTINUED)

CONTINUED:

He opens an old SHOE BOX to see that it's empty. He hears COUGHING coming from the BATHROOM.

HENRY

Cindy? Have you seen my penny loafers?

CINDY (O.S.)

(inside bathroom)

Yes. I hid them.

HENRY

Why?

CINDY (O.S.)

They're penny loafers.

HENRY

But...those were my good shoes.

CINDY (O.S.)

Did you see the sneakers I bought you? Those are awesome shoes.

Henry comes up with a pair of WILD SNEAKERS.

HENRY

But...they're magenta. I'm not supposed to wear magenta to work.

CINDY (O.S.)

I know. People are gonna love 'em.

Henry glances at his watch. No time to argue.

HENRY

Okay...I might be home late. You need me to pick up anything?

CINDY (O.S.)

Negative, sir. Just watch out for that girl when you come home.

HENRY

What girl?

CINDY (O.S.)

She's always rooting around in our garbage. I wanted to give her some food the other day, but--

HENRY

Don't give her food! She might have diseases.

(CONTINUED)

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CINDY (O.S.)

Jesus, you sound like my mom!  
She's not a raccoon. If you see  
her, could you just try to help  
her out? For me? She seems like  
she needs it.

HENRY

Okay. I'll try.

CINDY

Promise?

HENRY

Promise.

CINDY

You swear too?

HENRY

Yes I swear too.

CINDY (O.S.)

Give a gal a kiss before you go?

A slight tapping on the door.

CINDY (O.S.) (CONT'D)

That's where my lips are gonna be.

HENRY

O - Okay.

CINDY (O.S.)

Synchronize? On three. One, two--

INSERT - We see Henry's lips and CINDY'S LIPS kiss the  
exact same spot on opposite sides of the door.

HENRY

You're kind of crazy. You know  
that?

CINDY (O.S.)

I'm not the one wearing magenta  
sneakers.

**INT. HENRY'S KITCHEN - MOMENTS LATER**

GIRL'S VOICE (V.O.)

Yep. Henry was a seemingly average  
man...

(CONTINUED)

CONTINUED:

Henry eyes a TRAVEL MAGAZINE laid out on the kitchen counter. Two STICK FIGURES are drawn on the beautiful beach. Over which is written - 'ME AND YOU?'

GIRL'S VOICE (V.O.) (CONT'D)  
 ...living each day as it came to  
 him.

He writes 'MAYBE NEXT YEAR' on the page.

**EXT. HENRY'S HOUSE - MORNING**

GIRL'S VOICE (V.O.)  
 ...and to him, this day was comin'  
 as normal as any other.

As Henry walks to his car he hears TAPPING. He looks up to see a SHEET OF PAPER against the bathroom window.

Written on it in thick black marker are the words -

'I'M ALWAYS LOVING YOU.'

As a smile spreads across his face...

GIRL'S VOICE (V.O.) (CONT'D)  
 But it wouldn't end like them  
 other days.

**EXT. ROADSIDE - AFTERNOON**

WHAM! A cute little JEEP slams full speed into a TREE.

The DRIVER'S HEAD smashes through the windshield. Blood splatters everywhere.

**INT. HENRY'S OFFICE - AFTERNOON**

Henry picks up his RINGING office phone.

HENRY  
 Hello?

As Henry's face slowly goes blank we...

**FADE TO BLACK.**

GIRL'S VOICE (V.O.)  
 Henry was destined for great  
 things, but right now all he was  
 worryin' about was getting through  
 tomorrow...

(CONTINUED)

CONTINUED:

**TITLE: 'THE DEVIL AND THE DEEP BLUE SEA'**

MALE VOICE (V.O.)

When we lose a loved one like  
Cindy, we ask ourselves why God  
would choose to take such a unique  
and beautiful flower. We mustn't  
distract ourselves from this  
question and we must show Cindy  
the same warmth in death that she  
showed us while she was alive...

**INT. FUNERAL PARLOR - DAY**

A FUNERAL PARLOR SALESMAN sits behind a Mahogany desk.

SALESMAN

...which is why I am suggesting  
the Grievetex poly-alloy urn for  
her remains. It is a reasonably  
priced and durable vessel that can  
easily fit all of your storage and  
dispersal needs.

He slides a catalog gently to HENRY, dressed in all  
black. He sits next to JULIA (60s), also in black.

SALESMAN (CONT'D)

Now, did Cindy specify where her  
ashes are to be spread?

Henry stares in a daze down at his MAGENTA SNEAKERS.

JULIA

My daughter...she left that  
decision up to Henry in her will.

SALESMAN

Well, Henry - did you have any  
idea where you might be spreading  
those ashes?

Henry's eyes water. His hands tremble.

SALESMAN (CONT'D)

...any idea at all? Son?

Henry snaps himself out of it. Turns to the Salesman.

HENRY

Yeah (sniffle) I, um...I just - I  
just had a couple of questions.

(CONTINUED)

CONTINUED:

SALESMAN

Anything.

HENRY

The urn - is it...is it  
hermetically sealed?

SALESMAN

Excuse me?

HENRY

It would be nice if it were  
hermetically sealed. To protect  
from microorganisms.

SALESMAN

Microorganisms?

HENRY

You know...fungus. Things like  
that. Better safe than sorry.

SALESMAN

Where exactly were you planning on  
spreading the ashes again?

HENRY

A locking mechanism would also be  
great. Yeah...a locking mechanism.

SALESMAN

Frankly, I think there are more  
important things for you to be  
worrying about right now, Mr.  
Hertzel.

HENRY

Right. I thought you might have  
some trouble...

Henry pulls out a piece of paper and slides it across the  
desk. It is a design for an INTRICATE URN.

HENRY (CONT'D)

...so I took the liberty of  
drawing this up last night. Just a  
jumping off point, really. Don't  
worry. It's still your show.

Awkward silence from the salesman as we --

**CUT TO:**

**INT. HENRY'S HOUSE - LIVING ROOM - NIGHT**

Dozens of mourners mill around the spacious living room in black.

Henry nurses a glass of wine by A LONE OAK COLUMN that supports the entire house.

He stares at an inscription in the pole- 'HENRY + CINDY.'

From his POV, we see the BACKLIT SILHOUETTE OF A LAUGHING CINDY as she carves the inscription with one of his PROTRACTORS. A faint voice calls out, laughing...

CINDY (V.O.)

Oh, c'mon Henry!

Henry shields his eyes from the harsh lamp-light backlighting her, and she DISAPPEARS.

MAN'S VOICE (O.S.)

Um...Mister Hertzal?

He turns to see a MULLETED REDNECK and a PERUVIAN IMMIGRANT in cheap suits.

HENRY

Oh...hey...hey there.

MULLETED REDNECK

Me and Pele know we've jus' been workin' on the house renovation fer a month...and well, we feel like anything we'd say'd sound shitty. So we jus' thought we'd give ya' this instead...

He hands Henry a PLASTIC BAGGIE. Henry unwraps it, revealing a SMALL PIPE filled with some grade-A weed.

HENRY

This is um... marijuana?

MULLETED REDNECK

You need any help... usin' it?

HENRY

I think I'll be fine. Thanks alot--

MULLETED REDNECK

Retard.

HENRY

Excuse me?

(CONTINUED)

CONTINUED:

PELE

That hees name. Retard.

HENRY

Oh right. Well, thanks... Retard.

CUT TO - A LARGE STEEL URN sitting on Henry's fireplace.

OLD MAN (O.S.)

Jiminy Christmas. That's one hell  
of a vessel.

A PREACHER pours a JAPANESE MAN some wine while an OLD  
MAN marvels at the prodigious stainless steel urn.

PREACHER

Owner of the Alderwoods funeral  
home told me Henry made it himself  
when they couldn't meet his  
specifications. Has a lock  
mechanism and everything. Hot  
damn.

JAPANESE MAN

That's just Henry. Always has to  
be solving a problem.

OLD MAN

If by 'solving a problem', you  
mean complete freakin' denial. And  
didja get a loada those sneakers?!

JAPANESE MAN

Only Cindy coulda loved those.

PREACHER

It was like they lived in their  
own little fantasy world. Y'know,  
he designed this house and built  
it for her...beautiful work.

They look around at their surroundings. The modernist  
touches are offset by elegant mahogany ceilings.

PREACHER (CONT'D)

You ever hear how they met? She  
was his skydiving instructor.

JAPANESE MAN

Cindy was a skydiving instructor?

PREACHER

Nope. She just posed as one so she  
could meet him. He ends up piggy-  
backing with her when they jump...

**EXT. SKY - FANTASY**

Henry clings to CINDY as they plummet through the sky.

PREACHER (V.O.)

At 20,000 feet ol' Henry asks her  
when they're s'posed to pull the  
ripchord. And she says -

PREACHER/CINDY

How the fuck should I know? This  
is only my second time up here!

**INT. HENRY'S HOUSE - LIVING ROOM**

JAPANESE MAN

You're allowed to say 'fuck'?

PREACHER

Depends on the situation, really.

Julia passes.

JULIA

Has anyone seen Henry?

**EXT. HENRY'S HOUSE - LATER**

Henry takes cover behind a WHITE CLAW BATHTUB amongst a pile of CONSTRUCTION RUBBLE from a RENOVATION taking place at the side of the elegant house.

He tries to work the weed pipe - clearly inexperienced.

HENRY

Darnit...SHIT!

He slams the pipe on the ground, laying his head in his hands. Sniffling.

HENRY (CONT'D)

(muffled)  
...dammit...Cindy...

FEMALE VOICE (O.S.)

Hey.

He looks up to see a FEMALE SILHOUETTE, backlit by the streetlight. For a moment it looks like Cindy, then--

The silhouette shifts in the light and the voice changes.

(CONTINUED)

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FEMALE VOICE (CONT'D)

You alright? Mister?

It's A LANKY WHITE TRASH GIRL (15) in a Big Johnson shirt, with long purple hair and a necklace made of BOTTLE CAPS and bracelets made of PIPE CLEANERS.

HENRY

Yeah...yeah, no (sniffle) I'm fine.

THE GIRL

You sure?

HENRY

Yes. No. I mean - you just - look like someone I know. Sorry.

THE GIRL

She hot?

HENRY

Excuse me?

THE GIRL

The person you know. She got the goods?

HENRY

I... I guess.

THE GIRL

That's cool.

Henry picks up the weed pipe and examines it.

THE GIRL (CONT'D)

About the pipe - you put yer finger over the hole. Then inhale and uncover the hole. It's pretty simple, really.

The Girl walks across the street and rolls an OLD TIRE to a JUNK LADEN CART. Henry's eyes go wide.

HENRY

Hey. I know you. You're the--

THE GIRL

The what?

HENRY

Nothing. I've just - I've heard about you. That's all.

(CONTINUED)

CONTINUED: (2)

THE GIRL

That bathtub yours?

HENRY

Um - well...we're renovating, and  
my -- um -- my wife hates it, so--

THE GIRL

Well - Don't chuck it yet. I'll  
be back fer it. Capeche?

The Girl starts to stroll off, then turns.

THE GIRL (CONT'D)

...and I dig yer sneakers, dude.  
Magenta's the shit.

A warm smile spreads over Henry's face.

JULIA (O.S.)

Heennnry? Henry, honey?

Henry hides the pipe.

JULIA (CONT'D)

Oh there you are! Come inside.  
Everyone's worried sick about you.

She follows his eyes to the Girl pushing her cart.

JULIA (CONT'D)

Who's that? She looks boopy.

HENRY

She... likes my sneakers.

JULIA

So she is boopy. What'd she want?

HENRY

This bathtub.

JULIA

Hm...what for?

HENRY

Good question.

**EXT. NEW ORLEANS - NIGHT**

The Girl lugs her cart through the rough streets of a  
demolished New Orleans.

**EXT. RUN-DOWN BARN - LATER**

She pushes the Cart up to a RICKETY BARN and lets herself in. We hear a great deal of METAL CLANKING inside.

**INT. SHITTY HOME - ENTRYWAY - MOMENTS LATER**

A severely flood-damaged home. The carpet has been ripped out, walls are covered with mold. A sloppy DRUNK IN HIS UNDERWEAR snores on the couch. The Girl looks at him for a second, then sighs.

**INT. SHITTY HOME - BEDROOM**

She fetches a DIRTY BLANKET AND PILLOW from the Man's bedroom.

**INT. SHITTY HOME - ENTRYWAY**

She covers him with the blanket. Lifts his head up for the pillow, but he PUSHES HER AWAY.

THE MAN  
(pushing her away)  
FUCKOFFFME...SHIT...

She drops the pillow, hangs her head.

She spots a HALF EMPTY bottle of cheap Tequila and a box of LUCKY CHARMS cereal on the floor, sadly picks them up.

**CUT TO:**

**INT. HENRY'S HOUSE - KITCHEN - SIMULTANEOUS**

At least FIFTEEN CROCK POTS clutter Henry's counter. Everyone left a long time ago.

**INT. HENRY'S HOUSE - FOYER- MOMENTS LATER**

Henry stuffs CINDY'S URN high up on a CLOSET SHELF, completely out of sight, and shuts the door.

**CUT TO:**

**INT. SHITTY HOME - THE GIRL'S ROOM - SIMULTANEOUS**

The walls in the Girl's room are covered with beautiful PICTURES OF THE OCEAN torn out of various magazines.

**CUT TO:**

**INT. HENRY'S HOUSE - MASTER BEDROOM**

Henry's dresser is littered with framed PICTURES of Henry and Cindy. In every one of them, her hair is a different color and they are in a new locale - a wedding, an office party, a baseball game. Henry's clothes are always the same. Same wire-framed coke-bottle glasses too.

**CUT TO:**

**INT. SHITTY HOME - THE GIRL'S ROOM - SIMULTANEOUS**

The Girl drinks the rest of the Tequila and scoops handfuls of Lucky Charms as she makes pencil-revisions to some kind of OLD BLUEPRINT.

**CUT TO:**

**INT. HENRY'S HOUSE - MASTER BEDROOM - SIMULTANEOUS**

Henry, now in pajamas, sits in bed. He looks over to a PILE OF CINDY'S UNFOLDED LAUNDRY sitting in to his right.

Cute MULTI-COLORED SOCKS, a small pink shirt, inside-out panties.

He SNAPS HIMSELF OUT OF HIS DAZE, switches on the TV. A late-night episode of 'Murder She Wrote' plays. Angela Lansbury's voice drones on in the background...

...but Henry's eyes drift back to that PILE OF CINDY'S LAUNDRY. And her INDENTATION - still next to him in bed.

Like she's still there.

HENRY

God...DAMMIT!

He sweeps everything off his bedside table, flings his clock radio across the room. The impact switches the radio on. Karen Carpenter's sugary voice drones over the tinny little speakers. We've Only Just Begun indeed.

After a moment, he notices his BLUEPRINT TUBES sitting beside the bed. He wipes his snot, picks them up...

**EXT. DOWNTOWN - DAWN**

A grapefruit sun rises over downtown New Orleans.

**INT. SUZUKI-SHANJI - ARCHITECTURE FIRM**

ANGIE (30s), opens a CORNER OFFICE DOOR to reveal - Henry at his desk, pouring over blueprints.

HENRY

Howdy.

Angie yelps in shock, spilling her mocha. The office is a warzone - blueprints everywhere, diagrams on the wall...

ANGIE

Henry? How long have you been here?

HENRY

About...eight and a half hours.  
Thought I'd get a jump on the day.  
(off her silence)  
Something wrong?

**INT. AKIO'S PALATIAL OFFICE - MOMENTS LATER**

The office of AKIO SUZUKI (40s). We recognize him as the Japanese Man from the funeral.

HENRY

Listen Mr. Suzuki, I had a little chat with Angie, and she seems to be under the impression that I've been taken off the Marina Project.  
(chuckles)  
Which is ludicrous considering we're just starting construction.

AKIO

Henry. There is an old Japanese proverb... "The wounded goldfish cannot tend to its gills if it seeks solace in the diversion of the pleasant seaweed garden." Do you have any idea what that means?

HENRY

I'm - the goldfish?

CONTINUED:

AKIO

The healthiest thing you can do right now is to forget all the real-life problems that distract from the healing process.

HENRY

But...I want to work.

AKIO

Ahhh. But you need to grieve. Now I don't want to see you back here for at least another week. Trust me...you'll be just fine.

**INT. HENRY'S HOUSE - ENTRYWAY - DAY**

Henry SLAMS the front door and tears off his tie.

**INT./EXT. HENRY'S HOUSE - RENOVATED ROOM - MOMENTS LATER**

Retard and Pele work on the half-renovated room. Henry shuffles in.

RETARD

Oh...hey there boss man. Say - there's a shitload a' grub in the kitchen and we was jus' gonna ask, y'know...

HENRY

Take it all.  
(awkward beat)  
You guys wouldn't happen to need any - help? Would you?

RETARD

Naw dude...thas alri--

Retard looks up at a silently pleading Henry. Gets the picture.

RETARD (CONT'D)

-- I mean, um...if you really wanna--

PELE

Thas okay. Boss. We doing fines. Really. We handle it.

Pele shoots Retard a death look. The DOORBELL RINGS.

**EXT./INT. HENRY'S HOUSE - ENTRYWAY - MOMENTS LATER**

Henry opens the front door to reveal a UPS GUY holding an ODDLY SHAPED OVERSIZED PACKAGE.

Henry looks at the label on the package - addressed to 'CINDY HERTZEL'.

**INT. HENRY'S HOUSE - RENOVATED ROOM - SIMULTANEOUS**

PELE

Is you crazy?! He losing it  
bigtime and jow want him help us?!

RETARD

Dammit Pele - can'tcha try to be a  
little more understanding? 'sides -  
this is the first damn job we've  
had in months. Don' fuck it up!

**INT. HENRY'S HOUSE - ENTRYWAY**

Henry shoves the ODD PACKAGE deep in the bowels of the SAME CLOSET where he put the Urn. He slams the door.

JULIA (V.O.)

(over the phone)  
Henry? Are you there?

**INT. HENRY'S KITCHEN - NIGHT**

JULIA (V.O.)

I just - I was wondering if you're  
getting that obituary done like  
you promised.

A BLANK OBITUARY FORM sits next to a pile of other unfinished papers.

JULIA (V.O.) (CONT'D)

And I also wanted to see if you  
were up for having dinner - maybe.

Henry opens the refrigerator and looks in at the dozens of crock pots filled with 'sympathy food'. He closes it.

JULIA (V.O.) (CONT'D)

I just thought you might be -  
lonely.

**INT. CINDY'S BEDROOM - SIMULTANEOUS**

Julia sits in Cindy's bedroom alone.

JULIA

Call me? Okay.

She hangs up the phone and stares blankly at a picture of a lanky teenage Cindy and her together.

The TEENAGE CINDY bears an uncanny resemblance to The Girl... right down to the crazy jewelry.

**INT. 7-11 - CONTINUOUS**

Henry slides a TV Dinner across to a 7-11 CLERK and pays. He looks up at the STORE TV. *Murder She Wrote* is playing.

HENRY

Oh, wow. *Murder She Wrote*. My wife and I love trying to solve the mystery. How about you?

CLERK

S - sure.

HENRY

Say - you mind if I zap this in your microwave and watch it here?

CLERK

Um...we're not - really allowed to let people do that. Sorry.

HENRY

Oh. Yeah - okay -

CLERK

It's just kinda - weird for the other customers.

Henry looks behind him to a line of whispering customers.

CLERK (CONT'D)

Why don't you call your wife? Maybe she could tape it for you.

**INT. HENRY'S HOUSE - MASTER BEDROOM - LATER**

Henry eats his microwave dinner in bed and stares at a BLANK TELEVISION SCREEN. Alone.

(CONTINUED)

CONTINUED:

Once again trying to keep his eyes off that PILE OF LAUNDRY.

Suddenly he hears a *Squeaking* sound from outside...

He puts down his food and creeps to the window to see--

-- The Girl. Using a CAR JACK to load the BATHTUB onto her cart.

HENRY  
(mouth full)  
Huh. I'll be damned.

**EXT. HENRY'S HOUSE - MOMENTS LATER**

*Squeeeek*. The Girl wheels her rickety cart slowly down the street until it hits a bump and stops completely.

HENRY (O.S.)  
Hey!

THE GIRL  
JESUS! Don' sneak up on me like that!

HENRY  
Sorry. It's me from the other night. Looks like you're the one who could use a little help now.

THE GIRL  
No thanks man. I don't need--

But before she can say anymore, he squats down and reinforces the cart's bad wheel with a SCREWDRIVER.

HENRY  
It's no problem. Really. You just need some wheel stabilization. G'head. Push.

The Girl pushes the repaired cart. Henry notices a PURPLE BRUISE peeking out of her sweatshirt.

THE GIRL  
Huh. Shit. That is better. See ya.

HENRY  
Wait! I was hoping you could tell me, you know, why you collect all this junk... maybe I could help...

(CONTINUED)

CONTINUED:

THE GIRL

Why?

HENRY

Why what?

THE GIRL

Why you wanna help me?

HENRY

I just, well - I kind of -  
promised someone that I would.

THE GIRL

Promised who?

HENRY

Someone special. It - it doesn't  
matter.

THE GIRL

Riiiiight. You're one a' those  
pervs likes to touch twelve year  
old girls, aren'tcha? Don't guys  
like you hafta put a sign on your  
lawn?

HENRY

No!

THE GIRL

'No' you don't like twelve year  
olds or 'no' pervs like you don't  
have to put signs on your lawn?

HENRY

No - both... I mean - Look, I  
don't even know your name.

THE GIRL

Why do you need ta know my name?

HENRY

It would just be nice to have  
something to call you.

THE GIRL

'kay. How's... MacGyver?

HENRY

I'm not calling you MacGyver!

THE GIRL

Look dude. Last night you needed  
help, and I gave it to ya'.

(MORE)

(CONTINUED)

CONTINUED: (2)

THE GIRL (CONT'D)

But it don't mean we're BFF and it sure as shit don't mean I need yer help. So whatever yer problem is, I wish ya' luck - really, but I got my own shit ta deal with, so jus' leave me out of it. Okay?

Henry watches her wheel slowly under the streetlights.

**INT. HENRY'S KITCHEN - LATER**

Henry at the kitchen table with the OBITUARY FORM.

Who knows how long he's been sitting here, PARALYZED by the prospect of writing anything. His hand TREMBLES.

...then he flips it over and begins jotting the contents of The Girl's Cart. LAWNMOWER ENGINE, TABLE, ETC.

**INT. HENRY'S HOUSE - KITCHEN - MORNING**

Virgin rays of sunlight hit Henry's face as he wakes to see Pele chomping ASPARAGUS from one of the CROCK POTS.

PELE

(mouth full)

Buenosdiasboss.

Retard is looking over Henry's LIST.

RETARD

Hey there Henry, man. I's just curious - what's this list about? If yer at liberty to divulge.

HENRY

It's stupid.

RETARD

Try me, dude.

HENRY

It's... this girl. I think that she's building something.

Henry rises and makes himself coffee and toast.

RETARD

What's her name?

HENRY

She won't tell. She thinks I'm a pervert.

(CONTINUED)

CONTINUED:

RETARD

But pervs got moustaches.

HENRY

I could've shaved it.

RETARD

My cousin Dingle's a perv. He'd never shave his 'stache. Never.

PELE

She loco anyway man. She make lots noise, keep my womans up at night.

HENRY

You - you know her?

PELE

The nina with cart? She live next door to Pele.

DING! Toast's ready.

**INT. PELE'S HOUSE - DAY**

CRASH! A cheap ceramic mini-statue of Michaelangelo's David smashes against the wall inches from Pele's head.

PELE

DIOS FUCK WOMAN!!!

Pele's plump wife MARGARITA howls obscenities at Pele as he leads Henry and Retard into the house.

RETARD

Pele's senorita hates the crap out of 'im.

HENRY

Why is that?

As if on cue, Pele's sons LALO (10) and JESUS (8) crash through the room squirting KETCHUP at each other.

RETARD

Dude leaves 'er couped up in this joint wit' those two hellraisers all day...Guess it's hard ta spend quality time with tha family when yer so damn busy.

**INT. PELE'S HOUSE - KITCHEN**

Pele peels a cardboard cutout of a Peruvian Santa Claus off a grimey kitchen window and motions outside.

About fifty feet away lies an OLD DECREPIT BARN.

PELE

This is the barn where she work.  
Belong to her borachon father.

RETARD

Bora-what?

HENRY

*Borachon.* It means alcoholic.

CREEAAK! Outside, the Girl exits the barn with her cart.

PELE

She go out every night. She not be  
back for six...maybe seven hours.

HENRY

I - I should go over there.

PELE

WHAT? Is you crazy?!

HENRY

Just for a second. Stay put. I'll  
be right back.

**EXT. BARN - MOMENTS LATER**

Henry slinks up to the dilapidated barn and peers inside. He hears GROWLING beside him and turns to see a MASSIVE PIT-BULL, ready to pounce.

HENRY

CRAP!

Henry flails back as the dog's jaw snaps inches from him. The canine has been stymied by a chain around its neck.

**INT. RUN-DOWN BARN - CONTINUOUS**

The door CREAKS OPEN and Henry pokes his head in -

HENRY

Hello?

(CONTINUED)

CONTINUED:

Pitch black until Henry's lighter emits a tiny flame, illuminating small patches of the abyss. A bail of hay. A SPOTLIGHT on a LIGHT STAND. He switches on the SPOTLIGHT and reveals--

An OLD LEATHERBOUND JOURNAL lying on a table-top. Henry flips through it to the first page -

"IF FOUND, I'M PROBABLY SCREWD. PLEASE RETURN TO 234 RNSOM LANE NE ORLANDO FL 32801. THANKS A TON."

Henry catches a reflection in the window and spins to see--

A MASSIVE JUNK CONTRAPTION. At least 15 feet long. Made of assorted pieces of junk - scrap wood, tires, foam.

HENRY (CONT'D)

What the hell...

**INT. PELE'S HOUSE - SIMULTANEOUS**

Pele and Retard play a thrilling game of *Duck Hunt*.

RETARD

You think he's okay over there?

Suddenly Lalo dumps an ENTIRE JAR OF MAYONNAISE over Pele's head. Margarita chuckles in the background.

PELE

Jou... bastards.

**INT. RUN-DOWN BARN**

Henry sits by a barrel of CHEMICAL GOOP labeled 'Liquid Foam'. He positions the SPOTLIGHT so that it provides him with ample light.

As he handles the old journal, a NEWSPAPER CLIPPING falls out of a hidden pocket behind the cover. It's a CLASSIFIED AD for a lumber yard. He stuffs the CLIPPING back into the pocket and OPENS THE JOURNAL.

Smoke from his marijuana pipe lingers in the air.

Cursive writing on the page. 'SEPTEMBER 1st 1973...'

HENRY

(reading)

Set sail today. First time I've said goodbye to land--

(CONTINUED)

CONTINUED:

OLD MAN'S VOICE (V.O.)  
-- in ten long years...

SUPERIMPOSED IMAGES drift onscreen. AN OLD MAN with a white beard aboard a RICKETY RAFT. The waves take him away from the inviting Louisiana beach...

OLD MAN'S VOICE (V.O.) (CONT'D)  
September 20th. Hernia's back. Had  
to hang myself to stop the pain...

The Old Man hangs upside down on a platform as he drifts on the open sea.

Henry's eyes getting droopy...the weed burning...

OLD MAN'S VOICE (V.O.) (CONT'D)  
January 2nd. I'm not the only one  
starving out here...They came  
again this morning...

Shark fins. Lots of them. Circling the water...

Henry nods off. His feet bump the table and knock the SPOTLIGHT silently onto a bail of hay. After a moment, a tiny WISP OF SMOKE RISES UP.

OLD MAN'S VOICE (V.O.) (CONT'D)  
A storm...bad one...the devil is  
coming. He'll take me...

Monstrous dark rain clouds swirl above the delirious old man. A GREAT BLACK WAVE barrels straight for him.

OLD MAN  
AAAAAAAAAAHHHHHHHHHHHHHHHHH!!!

**INT. KITCHEN - LATER**

PELE  
AHHHOWWW! BE GENTLE PUTO!!!

Retard washes the mayonnaise from Pele's Latin mane.

RETARD  
You smell something burning dude?

They look outside to see the BARN is engulfed in flames.

RETARD (CONT'D)  
MOTHER OF SHIT!

EXT. GRAVEL ROAD - NIGHT

The Girl notices the flames from the barn licking the night sky. A look of dread washes over her.

EXT. RUN-DOWN BARN

Retard and Pele race to the barn. Henry, covered in soot, attempts to unleash the barking pit-bull.

HENRY

That thing went up like a  
firecracker!

Suddenly Henry sees THE GIRL attempting to enter the burning structure. He grabs her.

THE GIRL

GET OFF ME! AHAB, ATTACK!!!

RETARD

WHO THE HELL'S AHAB?!

The Girl unbuckles the pit-bull's leash and the JUMBO HOUND flies at Retard.

RETARD (CONT'D)

JESUS FUCK!!!

Henry tries to hold onto the Girl. She bites. And kicks. Suddenly, her eyes lock on the JOURNAL in Henry's hand.

THE GIRL

Oh my God. Where are the plans?!

HENRY

What --

THE GIRL

The CONSTRUCTION PLANS?!

Henry looks to the barn. His heart drops to his feet.

HENRY

In there.

Through the haze of black smoke, they spot The Sloppy Man stumbling out to the barn.

THE GIRL

Shit. You hafta get outta here.

HENRY

What? That's ridiculous!

(CONTINUED)

CONTINUED:

THE GIRL  
I SAID. YOU NEED TO GET THE HELL  
OUTTA HERE! NOW!!!

RETARD  
C'mon Henry man...les jus' do like  
she says and vamoos.

THE GIRL  
Take the journal. If you lose it,  
I'll kill you.

HENRY  
But how do I get it back--

THE GIRL  
I'll find you. Now move!!!

**EXT. HENRY'S HOUSE - PORCH - EVENING**

Julia stands at Henry's porch cradling a crock pot. She rings the DOORBELL twice.

JULIA  
HELLO! Henry! I know you're there!

**INT. HENRY'S HOUSE - FOYER - SIMULTANEOUS**

Henry, his despondent face streaked with ash, crouches against the front door clutching the JOURNAL.

JULIA (O.S.)  
Well then I'll just have to leave  
this crock pot on the porch! I  
hope my famous rice pilaf doesn't  
go to waste!

We hear her leave it on the porch and trot away.

**INT. HENRY'S HOUSE - OFFICE**

Henry opens a mahogany desk drawer and pulls out a LONG SHEET OF PAPER. Selects a mechanical pencil.

**FADE TO:**

**INT. HENRY'S HOUSE - OFFICE - DAWN**

Henry sleeps on the desk. CLICK. He props himself up to see THE GIRL pointing a FLARE GUN in his face.

(CONTINUED)

CONTINUED:

THE GIRL

What? You think yer the only dude  
knows how to pick a lock, perv?

HENRY

I told you. I'm not a pervert.

THE GIRL

Just 'cause you shaved your  
'stache don't mean you can fool  
me. Now where's the journal?

HENRY

I - I left it on the banister.

The Girl backs up to the stairs behind her.

HENRY (CONT'D)

You know, there's no need for--

THE GIRL

You torched my barn, asshole!

HENRY

It was an accident.

THE GIRL

An accident?! You have any idea  
how long it took me to build--

HENRY

-- your raft?

THE GIRL

So you read the journal?

She bumps into the banister. The journal tumbles to the floor.

The newspaper clipping and a PHOTO fall out of the HIDDEN POCKET. The Girl quickly snatches both of them up and stuffs them back in the journal.

HENRY

Why build a raft? Where are you  
going with it?

THE GIRL

You really wanna know? Well,  
guess what?

She throws the front door open. Flicks him off.

THE GIRL (CONT'D)

Suck on that.

**EXT. HENRY'S HOUSE**

The Girl rushes down the sidewalk. Henry follows.

HENRY  
WAIT! ARE YOU GONNA START OVER?!

THE GIRL  
I can't! Okay?!

HENRY  
Why? Because you don't have these?

The Girl turns to see Henry holding up the sheet of paper. It's almost an exact copy of the RAFT BLUEPRINT.

HENRY (CONT'D)  
This is just what I can remember.

The Girl can't help but betray a hint of awe.

THE GIRL  
Well...yer still an asshole.

HENRY  
But where are you planning on re-  
building it? You'll probably want  
somewhere private...and it's just,  
well my backyard is gigantic. This  
is my fault. Let me help you.

THE GIRL  
I told you. I don't need yer help.

Henry tries to stop her, and The Girl pushes him away, revealing a FRESH BRUISE just below her neckline.

THE GIRL (CONT'D)  
And I don' need yer pity either.

Thunder cracks in the sky. Rain pours down...

**INT. SHITTY HOME - THE GIRL'S ROOM**

The Girl, soaking wet, enters her room to find that her Ocean pictures have been torn off the wall. The Man sits on her bed. The Girl eyes a suitcase next to him.

THE GIRL  
What's that for?

THE MAN  
The fuck you think? Get packed.  
We're moving.

(CONTINUED)

CONTINUED:

The Man stumbles out of the room. The Girl picks up one of her BEAUTIFUL PICTURES of the Ocean, RIPPED IN HALF.

A tear fills her eye. Ahab nudges her.

THE GIRL

Yeah... I know (sniffle) Fuck 'im.

**INT. HENRY'S HOUSE - ENTRYWAY**

Henry opens the front door to see The Girl, suitcase in hand. Ahab beside her.

THE GIRL

Okay. But nobody bothers me. Nobody. And jus' remember - I ain't doin' this 'cause I like you. I'm doin' it 'cause Ahab and me got no choice. And if it turns out yer a perv, I'll beat yer ass. Got it?

HENRY

Yes.

THE GIRL

Promise?

HENRY

Promise.

THE GIRL

You swear too?

Henry can't help but crack a subtle smile.

HENRY

I swear too.

And she turns, trudges off...

**FADE TO BLACK.**

THE GIRL (V.O.)

If every story started at the very, very beginning instead of some other place, Henry's story technically woulda began on March 23rd, 1947. That's the day Thor Heyerdahl started his 4,300 mile journey from South America to the Tuamoto Islands on a raft made a' balsawood and scrap.

(CONTINUED)

CONTINUED:

STOCK FOOTAGE of an aged Nordic man surrounded by cheering Island natives of dubious ethnicity.

THE GIRL (V.O.) (CONT'D)  
 He arrived half a year later,  
 completing the first Atlantic  
 crossing and proving that Ancient  
 South Americans coulda populated  
 Polynesia. His most famous quote?

**EXT. OCEAN - SUNSET**

Thor on a HUGE, PRIMITIVE RAFT in the middle of the ocean, his arms around his 8-YEAR OLD SON.

THOR  
 Remember son - progress is man's  
 ability to complicate simplicity.

SON  
 Can I pee now?

**INT. HOSPITAL - DAY**

A much older Thor on an operating table, his head sewn shut. His body cold and still.

THE GIRL (V.O.)  
 He died of a brain tumor thirty  
 years later.

A DOCTOR pulls a sheet over the body, revealing Thor's crying SON standing to the side, much older.

THE GIRL (V.O.) (CONT'D)  
 His raft was called the Kon-Tiki.

**CUT TO:**

**INT. HENRY'S HOUSE - KITCHEN**

Julia slurps tomato soup. She eyes Henry, unshaven, wearing a dirty t-shirt and sweat pants. He stares out the window, thoroughly disinterested in his company.

JULIA  
 So... Have you - have you thought  
 more about where you'd like to, um  
 - spread her ashes?

(CONTINUED)

CONTINUED:

HENRY

I really - I've been kind of -  
busy lately... Mrs. Combs.

JULIA

Mom. You can still call me Mom.  
I'd prefer it.

(beat)

You don't want to wait too long to  
deal with a thing like that. And  
it was Cindy's last wish, so...

Julia puts down her spoon.

JULIA (CONT'D)

Henry? Have you been taking drugs?

HENRY

What?

JULIA

It's just - I've been calling and  
calling. And the way you look.  
And you keep staring out that  
window - and well, you don't seem  
like you're...coping successfully.

Julia tries to take his hand, but Henry shrinks away.

HENRY

I told you. I'm just busy.

JULIA

There's a time for being busy.  
This is our time for grieving.  
What could be more important than  
that?

**INT. POLICE STATION - NIGHT**

A PHOTOGRAPH OF THE GIRL slides across a desk. An OLD  
COP picks it up and examines it.

THE MAN sits across from him.

THE MAN

She ran away 'bout three days ago.  
All her information's on the back  
of the picture, so just, y'know.  
Take care of 'er. If you find 'er.

The Old Cop searches in a file cabinet behind him.

(CONTINUED)

CONTINUED:

OLD COP  
We'll need to have you fill out a  
missing person's report...

He turns around to see that The Man is no longer there.

RETARD (V.O.)  
Ay man...she shown up yet?

**INT. RETARD'S APARTMENT - LIVING ROOM - NIGHT**

Retard sits on a couch in his BVDs, glued to the phone.

RETARD  
Yer kiddin'. That's three days  
now. You think she was lyin'?

**INT. HENRY'S HOUSE - KITCHEN**

Henry - still looking out the kitchen window.

HENRY  
(into the phone)  
I hope not...

RETARD (V.O.)  
Well, listen, I gotta put my Pops  
ta bed. I'll see ya tomorrow?

**INT. RETARD'S APARTMENT - NIGHT**

Retard hangs up and turns to his FATHER, sitting next to him. He is old and partially paralyzed from a stroke.

RETARD'S DAD  
That one of your dickweed buddies?

With a sigh, Retard hoists him up, lugs him off to bed.

**INT. HENRY'S HOUSE - KITCHEN**

Henry's eyes get droopy as he tries to stay awake.

*Squeak...Squeeeeak...* He jumps at the sound.

**EXT. BACKYARD - NIGHT**

Henry steps outside, a groggy smile on his face.

(CONTINUED)

CONTINUED:

HENRY

Hey! I thought you weren't--

Ahab flies outta nowhere, barking wildly. Henry slams the door closed.

THE GIRL (O.S.)

No botherin' me! You swore!

HENRY

(through the window)

Okay. Okay. But what did you bring the dog for?!

THE GIRL (O.S.)

Insurance.

**EXT. BACKYARD - LATER**

The Girl flings a tarp over her JUNK PILE. She wheels her now-empty cart to the gate and shuts it behind her.

THE GIRL

Stay Ahab.

**INT. HENRY'S HOUSE - KITCHEN - NIGHT**

Henry eyes the pile of junk in the middle of his yard and the bony pooch standing guard. And he gets an idea.

**INT. HENRY'S HOUSE - LIVING ROOM - MOMENTS LATER**

He opens Julia's CROCK-POT full of RICE-PILAF and mixes in a healthy amount of RETARD'S MARIJUANA.

**EXT. BACKYARD - MOMENTS LATER**

A bowl of rice pilaf shoots out the back door.

Ahab trots up. Gives it a tentative sniff. Chows down.

**MOMENTS LATER -**

Ahab snores up a storm as Henry's shadow creeps by him...

**EXT. BACKYARD - NIGHT**

The moon does a slow arc in the night sky.

(CONTINUED)

CONTINUED:

The Girl wheels up to see that Ahab is out cold.

**INT. HENRY'S HOUSE - BACK ROOM - MOMENTS LATER**

BAM! BAM! Pause. BAM! BAM! BAM! Henry opens the door.

THE GIRL  
You fucked with my stuff.  
Didn'tcha?!

HENRY  
I don't know what you're talking  
about.

THE GIRL  
Why the hell's Ahab asleep then?

HENRY  
Ahab must be tired.

THE GIRL  
My white ass...

She shoves him aside and slips into the house.

HENRY  
What are you doing?

THE GIRL  
Lookin' fer evidence.

Henry's eyes dart nervously to the kitchen sink.

THE GIRL (CONT'D)  
BINGO MOTHERFUCKER!

HENRY  
What?

THE GIRL  
Your eyes darted!

HENRY  
My eyes never dart.

THE GIRL  
Nope. I saw 'em dart. You're  
sweatin' something over...here...

She notices the subtle change on Henry's face when she runs her hands over the crock pot.

THE GIRL (CONT'D)  
What the hell's in here?

(CONTINUED)

CONTINUED:

HENRY

In there? Just some rice pilaf. I ate some tonight. Is that a crime?

THE GIRL

My God. Yer the most pathetic liar I ever seen.

HENRY

I don't lie.

THE GIRL

That a fact jack? I'll have some then.

The Girl dips a spoon into the pot--

HENRY

NO! Don't!

Henry snatches the spoon, chomps down the pilaf himself.

HENRY (CONT'D)

(swallowing)

See? I told you. Nothing.

The Girl digs up another mound of pilaf.

THE GIRL

More.

HENRY

Come on...

THE GIRL

Dude...either you're eatin' the rest a' this shit or I am.

**INT. HENRY'S HOUSE - KITCHEN - MOMENTS LATER**

Henry, eyes getting groggier by the minute, shovels another mouthful of pilaf.

HENRY

CanI askyoua question? (swallow)  
What do... you have against me?

She scoops another spoonful of pilaf and hands it over.

THE GIRL

Nothin' I don' have against nobody else.

(CONTINUED)

CONTINUED:

HENRY

Thas a non-answer.

THE GIRL

What the hell's a 'non-answer?'

HENRY

Wouldn'tchu like to know....

THE GIRL

You wanna real answer? Fine. I don' trust you. You burned down my life's work.

HENRY

That wasan... accident. Wanna know what I think? Ithink girl like you... nobody'sever really helped you...so you can't trust anybody.

THE GIRL

Thanks Dr. Phil.

HENRY

Ya don'believe me?

THE GIRL

I think yer pretty much nuts.

HENRY

Psh...says tha girl who's buildin' a raf' outta garbage.

THE GIRL

...says the tool who has a dozen crock-pots in the fridge and can't work his own weed pipe.

HENRY

I'll haveyou know I've now mastered tha weed pipe.

Henry opens his mouth for another scoop of pilaf.

HENRY (CONT'D)

Seeeriously. Whattareya plannin' ta do with that thing?

THE GIRL

Seriously. Why you give a shit?

HENRY

'Cause...yer not a raccoon.

(CONTINUED)

CONTINUED: (2)

THE GIRL

What the hell's 'you're not a  
raccoon' s'posed ta mean?

HENRY

Doesn' matter...pointis...I like  
helping withstuff...I'm good at  
it...

THE GIRL

Psh. Says you.

HENRY

Okay...lemme ask yathis - I assume  
yer plannin' on usin'...the design  
in that journal...right?

THE GIRL

So?

HENRY

So...wha' happened... to the guy  
who wrote the journal?

Uncomfortable silence from The Girl.

HENRY (CONT'D)

'Sides - even ifyou do get a  
sturdier design... you'd  
haftaleave before storm sea-  
season - which gives you just  
over a month to build (burp)  
thisthing. Which I'd say is  
unlikely... scenario con...  
considering your...speed.

THE GIRL

How you know all this?

HENRY

Because... I do.

THE GIRL

Thas a non-answer ain't it?

HENRY

You're... aquick...learner.

THUD! She looks up to see that Henry has slid off his  
chair and is now lying on the floor, unconscious.

THE GIRL

Mister? Mister?

She kicks him lightly. Henry just snores away.

(CONTINUED)

CONTINUED: (3)

THE GIRL (CONT'D)

Sheeit...

**INT. HENRY'S HOUSE - MASTER BEDROOM**

The Girl takes a pillow off of the bed. A blanket.

She spies the UNMADE LAUNDRY still sitting on the bed. Then her eyes drift to a stack of LIBRARY BOOKS with names like *TRADEWINDS AND YOU*, *THE ZEN OF CIRCUMNAVIGATION*, *THOR HEYERDAHL'S KON-TIKI ADVENTURE*.

**INT. HENRY'S HOUSE - KITCHEN - MOMENTS LATER**

She covers Henry with the blanket. Then slides the pillow gently underneath his head.

HENRY

Thanks...

MILLIE

Don' mention it.

HENRY

...and sorryfor...lyingabout  
thepilaf...

THE GIRL

That's awright. Got some good  
advice out of it anyhow...

HENRY

...seeyoutomorrow--

THE GIRL

Mildred. Thas my name. But it's  
fer shit, so you can call me  
Millie. But don' go gettin' any  
ideas. I still think yer kind of  
an a-hole.

Millie leaves and Henry's drugged smile grows wider...

HENRY

Seeya...Millie.

**FADE TO BLACK:**

MILLIE (V.O.)

William Willis was born in 1920. A  
good 40-somethin' years before  
Henry was even a tadpole in his  
Dad's pecker.

**INT. MODEST HOME - DAY**

WILLIAM WILLIS (mid-30s) in horn-rimmed glasses sits with his fingers against his temples and his eyes closed. He emits a low, monotone hum.

MILLIE (V.O.)

By 1954, William had become an average plumber in Leavittown, New York...an average plumber who believed he could communicate telepathically with his wife.

CUT TO William's wife - let's call her DOTTY - sitting across from him. Eyes shut. Trying to receive the signal.

**INT. LIVING ROOM - EVENING**

Willis lounges on his sofa, inhaling a Microwave Dinner.

MILLIE (V.O.)

Legend has it that one day his average life was spun right around when he caught a documentary on the Kon-Tiki expedition after a Perry Mason rerun.

THOR (O.S.)

*Progress is man's ability to complicate simplicity!*

WILLIAM WILLIS

Whoa.

**EXT. PERUVIAN BEACH - DAY**

MILLIE (V.O.)

Couple years later, Willis set sail on his own handmade raft. Just an average dude on a lonely journey. Goin' out to look death in the eye...

Willis waves goodbye to Dotty as he sets out on a crude raft - helped along by a gang of Peruvian peasants.

**EXT. OPEN SEA - VARIOUS**

MILLIE (V.O.)

He battled the heat...

(CONTINUED)

CONTINUED:

Willis lies in the center of his raft, baking in the sun.

**CUT TO:**

MILLIE (V.O.) (CONT'D)  
 ...starvation...

A rail-thin Willis picks through his rations. All he has left is flour. He devours a handful.

**CUT TO:**

MILLIE (V.O.) (CONT'D)  
 ...and sharks.

Willis digs a LARGE TOOTH out of his forearm. He faints as blood pulses out of the wound.

**CUT TO:**

MILLIE (V.O.) (CONT'D)  
 Finally, he became the first dude  
 to cross the Pacific on a scrap  
 raft.

Upon finally spotting land, a half-dead Willis closes his eyes. Puts his fingers to his temples.

MILLIE (V.O.) (CONT'D)  
 His most famous quote?

**INT. KITCHEN - DAY**

Dotty is washing the dishes when she suddenly shuts her eyes and becomes perfectly still. She laughs warmly.

MILLIE (V.O.)  
 Well, only one person in the world  
 knows the answer to that one...

**EXT. GRAVEYARD - DUSK**

MILLIE (V.O.)  
 ...and she was run over by a bus  
 two years later.

Rain pours down. Willis places something in his wife's coffin as it disappears into the muddy ground...

THE SHARK'S TOOTH. It is buried with her.

**CUT TO:**

**EXT. NEW ORLEANS - DAWN**

The sun's reflection ripples across the grimey ocean water...leading us up to a RICKETY OLD DOCK.

Where Millie sleeps soundly under a rotted and collapsed WOODEN AWNING. Suddenly Ahab licks her face, waking her.

MILLIE

What-- what?!

OUTSIDE - A FAT COP prowls the dock, rounding up VAGRANTS. Millie keeps her head down.

AKIO (V.O.)

The whole team is happy you're coming back, Henry.

**INT. AKIO'S PALATIAL OFFICE - MORNING**

Akio sips some of his finest Sake.

HENRY

Um...actually...I'm going to need some more time off Mr. Suzuki.

AKIO

Trouble handling your grief?

HENRY

Actually, I'm doing quite well.

AKIO

Ah. So you've gotten another offer. Whatever they're paying you, I'll double it. Fuck it, Daddy can play hardball. I'll quadruple it.

HENRY

It's - actually not another offer. I'm just working on something... different right now.

AKIO

'Different'? Like a hobby? A project?

HENRY

Different like a raft.

Confused silence from Akio.

(CONTINUED)

CONTINUED:

HENRY (CONT'D)  
Y'know...that floats.

AKIO  
Why?

HENRY  
Well...a boat can sink. Rafts can be broken apart, but they'll always float. And you know me - once I get started on these things I can't stop. Plus the whole scrap thing is intriguing.

AKIO  
'Scrap' thing?

HENRY  
We're building it out of scraps. Garbage. Junk. Retard can't make heads or tails of it, but I think it's a rather exciting challenge.

AKIO  
Re - Retard?

HENRY  
Great dude. Wizard with spackle.

Akio looks at Henry like he's from another planet.

AKIO  
There's an old Japanese saying. 'When the noble carp has lost his hatchling to the ocean, his grief mustn't distract him from sea-life, lest he perish in the tide.'

HENRY  
I thought I was like the goldfish.

AKIO  
What I am trying to say, Henry, is that you must deal with your grief and get back to living in the real world lest you sink to the bottom of life's cruel ocean.

HENRY  
But I told you...rafts can't sink.

**EXT. CAR LOT - LATER**

A sign reads 'BIG EASY USED VEHICULARS AND ASSORTED OVERSIZED EQUIPMENT'. A small BLACK MAN with James Brown hair examines Henry's Mercedes.

JAMES BROWN

We ain't never had no luxury big-dick vehiculars. We'd have nothin' to trade you for it.

Henry grins.

HENRY

I don't want another luxury car.

**EXT. HENRY'S HOUSE - DAY**

A HUMONGOUS OLD GARBAGE TRUCK rumbles up the driveway.

Retard and Pele poke their heads outside to see Henry at the wheel.

HENRY

I TRADED IT FOR THE MERCEDES!  
C'MON! GET IN!

RETARD

WHAT ABOUT THE RENOVATION?

HENRY

SCREW IT! I'LL PAY TIME AND A  
HALF!

PELE

For time and half, I do anything.

**EXT. GARBAGE TRUCK - DUSK**

Millie sifts through a pile of rubble in front of a COLLAPSED HOUSE when she hears the rumble of the garbage truck engine and looks behind her.

HENRY

Wanna ride?

MILLIE

Not really.

HENRY

Okay. But you're missing out...

CONTINUED:

MILLIE

On what?

HENRY

You have to see for yourself. It's  
amazing.

MILLIE

C'mon. Jus' tell me.

HENRY

You getting in? Or not?

**INT. GARBAGE TRUCK - LATER**

The Garbage Truck crests a hill to reveal a GIANT  
LANDFILL poised on the edge of the ocean.

Looks like the end of the world.

**EXT. LANDFILL**

Henry hops out of the Garbage Truck, spreads his wings.

HENRY

TA-DAAA!

MILLIE

We s'posed to admire the sunset or  
somethin'?

HENRY

No. We're supposed to shop.

MILLIE

Shop?

HENRY

You hafta get that raft in the  
water before storm season right?  
And what eats up most of your  
time?

(before she answers)

Gathering all that junk. So I  
thought I'd help you get all your  
garbage shopping done in one fail  
swoop. I even made a list.

He hands her a shopping list, she eyes it suspiciously.

**EXT. LANDFILL - EVENING**

Millie and Retard sift through mounds of garbage. Picking out plastic, wood...anything usable.

MILLIE

So how smartchu think he is?  
Really?

RETARD

Henry? I think he's 'bout as smart as they come. But you already knew that. Didn'tcha?

Millie looks to Henry, LAUGHING in the distance, throwing a can to Ahab, who runs out to fetch it.

MILLIE

I guess. It's jus' - nobody's ever given two shits 'bout what I do. An' he's so nice and...happy helping me. It jus' seems weird.

RETARD

Well, weird ain't all bad sometimes.

MILLIE

But right after his wife... y'know...

RETARD

How you know about that?

MILLIE

What?

RETARD

That Cindy's dead.

MILLIE

I just kinda figured.

RETARD

Well...I just think Henry's dealin' with crap in his own way right now. That's all.

MILLIE

So what was she like? His wife.

RETARD

Hard to say. I ain't had much contact with her.

(MORE)

(CONTINUED)

CONTINUED:

RETARD (CONT'D)

But I guess she was a lot like you. Kind of a - hurricane - type person.

MILLIE

Whatchu mean, a 'hurricane type person'?

RETARD

Well...you ever hear how they met? He got bit by a rattlesnake in Utah while he was birdwatchin'...

**EXT. CANYON - FANTASY**

Cindy, dressed in a hiking outfit and sporting pink hair comes upon Henry - writhing on the ground.

RETARD (V.O.)

I hear she found 'im in a canyon and had to canoe through rapids n' shit to get to a hospital...

Henry holds onto Cindy for dear life as their canoe shoots down a small waterfall.

RETARD (V.O.) (CONT'D)

Andja know what she says to 'im on the way down?

CINDY/RETARD

I'd suck the poison outta your leg, but it's only our first date.

**EXT. LANDFILL - EVENING**

MILLIE

She sounds kinda crazy.

RETARD

Uh-huh. Jus' like a hurricane. You woulda liked her.

He winks at Millie. She smiles.

MILLIE

So why they call you Retard?

RETARD

My Daddy made it up.

MILLIE

Why's that?

(CONTINUED)

CONTINUED:

RETARD

He's accomplished alot. Fought fer the Navy n' junk. Guess he thinks I'm kinda good for nothin'...

MILLIE

You think he's right?

RETARD

Most stuff I done in life ain't worth a thimble-full a' pig shit. So... maybe.

MILLIE

Well... he sounds kinda like a dick to me. Fer what it's worth.

RETARD

But he's my Daddy. I couldn' choose 'im. Know what I mean?

MILLIE

Yeah. I kinda do.

HENRY (O.S.)

HEY! HEY! OVER HERE!!! QUICK!!!

**EXT. RICKETY OCEAN PIER - MOMENTS LATER**

Pele, Retard, and Millie rush up to the edge of a half-demolished ocean pier. Henry stares out at the water.

HENRY

You guys see it? Out there!

Millie's eyes wander to the ocean. She spots something floating in the waves. Several THINGS to be exact.

RETARD

Whas the big fuss?

HENRY

Any good raft starts with a strong frame. It's the foundation of the design.

Retard follows Millie's eyes to a couple of twenty-foot WOODEN POLES that have been swept away from the sea wall.

RETARD

What the hell's out there?

(CONTINUED)

CONTINUED:

HENRY

Wooden poles. Strong ones. They'll  
make a sturdy frame.

RETARD

Do we jus' wait 'til the tide  
washes 'em in?

HENRY

They've already drifted out too  
far. Do we have any rope?

RETARD

In the truck.

HENRY

If we could loop it around the  
poles, I bet all three of us could  
pull them in no problem.

RETARD

How we gonna get a rope out there?

Millie takes off her Casio watch. Hands it to Henry.

MILLIE

Hold this.

And she takes a LEAPING DIVE into the cold water. Ahab  
follows suit.

PELE

OH SHIT MANS!!!

HENRY

WHAT THE HELL ARE YOU DOING?!

MILLIE

I'M GETTING US OUR DAMN POLES!!!

Millie nudges Ahab and they both paddle out to sea.

RETARD

Somebody's gotta do somethin'!

HENRY

Let's get that rope.

**EXT. PIER - MOMENTS LATER**

Henry ties an intricate knot, making a LARGE LOOP at the  
end of the thick rope.

(CONTINUED)

CONTINUED:

HENRY

Back up.

He spins the lasso throws it out to Millie.

She loops it around both of the poles.

MILLIE

PUUUULLLLL!!!

Henry Retard and Pele pull the rope with all their might.

MILLIE - hugs the Poles as they're dragged to the pier.

PELE - his eyes popping out of his head with the strain.

THE POLES - approach the pier and are slowly but surely pulled up.

AHAB - inches up the length of the slippery poles.  
Millie comes up behind him, pushing his butt up.

RETARD

I'M SLLLLIIIIIPPPING!!!

Ahab hops onto the pier right as--

-- Retard's foot slips out from under him. The rope BURNS through Henry and Pele's hands.

Millie SCREAMS as the POLES slam into the water and she lands underneath them. Henry rushes to the edge of the dock. No sign of Millie, then -- she pops up on the surface, coughing.

HENRY

HURRY! GET HER UP!!!

With all their might, they heave on the rope.

**EXT. LANDFILL - DUSK**

Henry covers the shivering Millie with a towel.

HENRY

Why the hell did you do that? Huh?

MILLIE

I w- wasn't just gonna l- let 'em get away. You said we needed 'em.

RETARD

We need to get 'er home quick.

(CONTINUED)

CONTINUED:

MILLIE

NO! No. I - I - can't go. Can't go h - home.

HENRY

Don't be ridiculous.

MILLIE

I s-said, NO! I c-can't go home!  
(looking to Henry)  
P- Please Henry. I c-can't.

Henry looks to Pele. Retard.

**INT. HENRY'S BEDROOM - NIGHT**

ON HENRY'S BED - Millie examines the laundry pile.

MILLIE

So...W- Why don' I j- just wear some-a th- this stuff?

HENRY

NO! No. That stuff is dirty.  
Besides I think I found something.

**INT. HENRY'S HOUSE - BATHROOM - MOMENTS LATER**

MILLIE (O.S.)

(inside the bathroom)  
I l- look like shit.

HENRY

I'm sure it's not that bad.

Millie slowly opens the door and walks out wearing a oversized LITTLE LEAGUE OUTFIT. She looks in the mirror.

MILLIE

I d- do look like shit.

HENRY

That was my tee-ball uniform when I was a kid. I was the catcher.

MILLIE

You were the catcher in tee ball?

HENRY

I was too afraid of getting hit to play any other position.

(CONTINUED)

CONTINUED:

MILLIE

Anybody ever tell you that yer a special kinda weirdo?

HENRY

Has anybody ever told you to quit while you're ahead?

(beat)

Not that it's any of my business...but how long has it been since you ran away from home?

MILLIE

I dunno whatch're talkin' about.

HENRY

You've worn the same outfit for the past week. And Ahab is practically starving to death.

MILLIE

Four days. And it ain' my home.

HENRY

Is your father looking for you?

MILLIE

Psh. He's my Uncle. And he's gone. Moved away. Now, you got a blanket to go with all those questions?

Henry rummages through the closet.

HENRY (O.S.)

So where have you been sleeping?

MILLIE

Wherever I want.

Henry brings out a blanket and hands it to her.

HENRY

And I suppose you want to sleep here tonight.

MILLIE

Just 'til my clothes dry.

HENRY

My dryer stinks. Might be a while. You want the floor or the couch?

MILLIE

Neither.

**EXT. BACKYARD - NIGHT**

Millie fashions a makeshift bed for herself using Henry's blanket and the tarp.

HENRY

This is absurd. You'll freeze.

MILLIE

Look, if yer gonna bitch about it,  
I can sleep somewhere else.

**EXT. BACKYARD - NIGHT**

Ahab whines against the cold. Millie shivers. She hears a slight tapping sound.

She looks up to Henry's bedroom window. A crude sign - marker on notebook paper - is against the glass.

FORGOT TO TELL YOU - I HAVE HOT CHOCOLATE

Millie can't help but chuckle at the sentiment.

MILLIE

Stupid...

Then - another sign goes up --

WITH MARSHMALLOWS!!!

There's that smile again...

**INT. HENRY'S HOUSE - KITCHEN - LATER**

Henry picks the marshmallows from an old box of 'LUCKY CHARMS' and plops them in a couple mugs of hot chocolate.

HENRY

Sorry. Only marshmallows I have.

MILLIE

'salright. I dig Lucky Charms.

Silence as they both sip on their hot chocolate. Then--

MILLIE (CONT'D)

The Azores.

HENRY

Come again?

(CONTINUED)

CONTINUED:

MILLIE

That's where I'm headed. On the raft.

HENRY

You mean...on the other side of the Atlantic? Those Azores?

MILLIE

Tell anyone and I'll hunt you down. Promise you'll keep it secret?

HENRY

Okay, okay. I promise.

MILLIE

You swear too?

HENRY

Yes. I swear too.

**INT. HENRY'S HOUSE - BEDROOM**

Henry lies on the floor. Millie and Ahab lie in the bed.

HENRY

But...why so far?

MILLIE

Jesus. Why not?

HENRY

You're fifteen years old.

MILLIE

Amelia Earhart was only a few years older when she first flew. And flyin' is alot harder than floatin'.

HENRY

She died.

MILLIE

So?

HENRY

You can die.

MILLIE

I don' think about crap like that.

(CONTINUED)

CONTINUED:

HENRY

Well... Don't you think about  
being - alone. For so long?

MILLIE

Yeah.

HENRY

And it doesn't scare you?

MILLIE

Why? It scare you? Being alone?

Momentary silence from Henry.

HENRY

Why not Cuba or Puerto Rico? Or  
New Jersey?

Millie removes her necklace, tosses it to Henry.

MILLIE

Thas why.

Henry gingerly opens the small locket to reveal a picture  
of a STUNNING WHITE BEACH bordered by HIGH GREEN CLIFFS.

MILLIE (CONT'D)

Ain't you ever wanted ta' escape  
to the other side of the world?  
Ain'tchu ever wondered what a  
sunset looks like on a beach like  
that?

HENRY

Someone used to try to get me to  
go to places like this. But there  
was always something else to deal  
with here. Responsibilities.

MILLIE

Well, thas some bullshit.

HENRY

What?

MILLIE

World ain't shorta free moments -  
it's just shorta people with balls  
enough to take advantage of 'em.

HENRY

Life isn't like that.

(CONTINUED)

CONTINUED: (2)

MILLIE

Yeah it is. You just gotta make it that way.

Henry sighs, rolls the necklace in his hands.

HENRY

Where'd you get it? The necklace?

MILLIE

Don' matter. All that matters is gettin' where I'm goin'. Now g'night mister. And...well...

(deep breath)

Thanks. For...the Lucky Charms. And all the other stuff.

Millie turns off the lamp, Henry's smile still visible.

**CUT TO:**

**INT. HENRY'S HOUSE - FOYER - MORNING**

DING! DONG!

Henry opens the door to reveal Julia standing there.

**INT. HENRY'S HOUSE - KITCHEN**

Julia inspects the place. Henry follows her. By now, he is rocking a FULL-ON BEARD.

HENRY

Mrs. Combs?

JULIA

Mom.

HENRY

What - what are you doing?

JULIA

Frankly, I'm worried about your well-being, Henry. I stopped by your office to surprise you for lunch yesterday, and Akio told me that you've gone insane and taken up boating. That true?

HENRY

Well...rafting. Actually.

(CONTINUED)

CONTINUED:

JULIA

Have you decided what you're going to do about spreading my daughter's ashes? Have you even given that a moment's consideration? It was her last request for God's sake!

HENRY

I know...I just - I haven't gotten around to it.

JULIA

Shoosh! Is that - Somebody's moving around upstairs!

**INT. HENRY'S HOUSE - BEDROOM**

Millie yawns and walks to the restroom.

**INT. HENRY'S HOUSE - KITCHEN**

Julia starts for the stairs, but Henry blocks her way.

HENRY

No! Don't go up there.

JULIA

Why not?

HENRY

I can't talk about this now. Can you just - please - come back another time?

JULIA

I'm sorry Henry, but we made a pact to help each other. You have a responsibility to your wife. To spread her ashes and to get well.

HENRY

I AM WELL! IN FACT, I'M HAPPY!

JULIA

How can you be happy?! Your wife just died! And I have a duty to her not to leave this house without a promise from you...that you will help me help you seek professional help.

More noises upstairs. Julia starts up. Henry blocks her.

(CONTINUED)

CONTINUED:

HENRY

Okay. Look. If I promise to...seek help, will you please leave?

Julia considers.

**INT. HENRY'S HOUSE - MASTER BEDROOM**

We see Julia stepping into her lonely car. She catches a quick glimpse of Millie, peeking out the window.

Millie spins to see Henry entering the room.

HENRY

Don't worry - she's harmless.

Henry flops on the edge of the bed and stares at the pile of Cindy's laundry.

HENRY (CONT'D)

I think I'm happy. Building the raft. Helping you. I haven't been that way...for a while. Is anything wrong with that?

Millie shrugs.

HENRY (CONT'D)

You know what you said about - escaping?

MILLIE

I was kinda sleepy. Don' pay any attention to it.

HENRY

It was true. There are always free moments. We just let other shit get in the way. We can always escape.

MILLIE

I dunno if thas the right word...

HENRY

Millie, listen. I want to go with you. On the raft.

MILLIE

You don' - you don' really mean that.

HENRY

I do.

(CONTINUED)

CONTINUED:

MILLIE

Why wouldja wanna go with me? You got so much here. This house...

HENRY

It's too big for one person.

MILLIE

Your job...

HENRY

Screw my job.

MILLIE

What about...y'know...all the other stuff. You can't just leave it all behind.

HENRY

Why the heck not?

He looks her in the eye.

HENRY (CONT'D)

You can't make it alone Millie. Neither can I. Besides, I wanna see it with you.

MILLIE

See what?

HENRY

The other side of the world.

Millie looks into his pleading eyes. Slowly, a subtle grin spreads over her face.

**CUT TO BLACK:**

MILLIE (V.O.)

67% of deaths in the United States happen when nobody's looking. I read that somewhere once.

**INT. HOSPITAL - CANCER UNIT - DAY**

A FATHER (40s) shakes a vending machine while his YOUNG DAUGHTER (4) watches on.

MILLIE (V.O.)

Story goes that David Pearlman was gettin' a Clark Bar for his daughter when his wife died...

(CONTINUED)

CONTINUED:

A WEARY DOCTOR steps out of one of the hospital rooms, throws a pitiful look to David.

MILLIE (V.O.) (CONT'D)  
 ...or maybe it was a Butterfinger.

**EXT. BOAT - DAWN**

MILLIE (V.O.)  
 David's daughter was also there  
 when he poured all her ashes into  
 the Gulf of Mexico.

David lets the wind carry his wife's ashes out to sea.

**INT. MIDDLE-CLASS HOUSE - DAY**

MILLIE (V.O.)  
 And the day he almos' drank  
 himself to death...

David is wheeled out on a stretcher by EMT's. His Daughter (5) huddled in a corner.

**INT. STATION WAGON - DUSK**

MILLIE (V.O.)  
 And she watched from the car the  
 day he struck a friendship with an  
 old hobo who just happened to dig  
 watchin' sunsets too.

David sits completely alone on the beach outside. An OLD HOBO sidles up next to him. REVEAL that the hobo is an elderly WILLIAM WILLIS.

WILLIAM WILLIS  
 You like the ocean mister?

**INT. SHITTY HOUSE - DAY**

MILLIE (V.O.)  
 She was sent to stay with her  
 Uncle the first time that he set  
 off across the ocean on a raft  
 made out of garbage and driftwood.

David's Daughter (6) is led into an old house by her UNCLE - clad in a wifebeater.

**EXT. RICKETY PIER - MORNING**

MILLIE (V.O.)  
 However, she got to see him set  
 sail the second time...

David's Daughter (7) cries as he pushes off in a SMALL  
 RAFT made out of plankwood and foam.

**INT. SHITTY HOUSE - MORNING**

MILLIE (V.O.)  
 ...and the last time.

CLOSE on a bearded David. He opens a SILVER LOCKET, and  
 points to the PICTURE OF THE AZORES inside.

DAVID  
 That's where I'll be. If you ever  
 need to find me.

CUT TO David's Daughter (8), whom we now recognize as  
 Millie. He slips the locket around her little neck.

DAVID (CONT'D)  
 Just don't be afraid Millie.

MILLIE (V.O.)  
 She wasn't there the night that her  
 Dad met his match in the lonely  
 South Atlantic. Nobody was.

**EXT. SOUTH ATLANTIC - NIGHT**

A horrible storm tears the raft apart. David watches in  
 abject horror as a HUGE WAVE barrels toward him.

MILLIE (V.O.)  
 Well...almost nobody.

Someone grabs David's wet hand - his WIFE. Beautiful and  
 smiling. Like it's the first day of their lives together.

David goes to kiss her when - BAM! The HUGE WAVE crashes  
 over them.

**EXT. OCEAN - DAY**

The scene from the beginning of our story - The  
 Portuguese Tanker discovers the destroyed raft.

(CONTINUED)

CONTINUED:

MILLIE (V.O.)

She wasn' there to see her Daddy die. But it don't really matter.

**INT. SHITTY HOUSE - EVENING**

MILLIE (V.O.)

Death ain' about the people who die any damn way...

Millie's Uncle opens a package. Inside is THE JOURNAL.

MILLIE (V.O.) (CONT'D)

...it's about the people who have the shit luck to go on living.

Millie peeks out from her room. Her eyes fix on the JOURNAL as we...

**CUT TO:**

**EXT. BACKYARD - MORNING**

TRACK UP THE RAFT'S PROW to reveal that the entire vessel is really starting to take shape.

Millie sits beside it, petting Ahab.

MILLIE

Henry? Got a question for ya...

HENRY

Shoot.

MILLIE

Well...there's this thing that happens near the Delta. Where all that river water from the middle of the country comes down and hits the ocean. It's a few miles out. You know that place at all?

**EXT. DRIVEWAY - MORNING**

Henry and Retard sift through Garbage.

MILLIE

The river water's grimy as shit with all that pesticide from all those farms...y'know...

(CONTINUED)

CONTINUED:

HENRY

We're gonna need more wood.

**EXT. NEIGHBORHOOD - AFTERNOON**

Millie struggles to keep up with Henry and Pele, who search through mountains of garbage in front of WRECKED BUILDINGS for some good wood.

MILLIE

And all that crody pesticide from the river is bad for the ocean 'cause once it mixes in, it sucks oxygen outta the salt water. And so those ocean fish...they drown underwater. Ain't that some shit?

**EXT. BACKYARD - DUSK**

Henry separates the wood from the pile.

MILLIE

So when you pass by that spot, you can see the fish...jumpin' in the air and skippin' on the surface trying to get the hell outta the ocean... y'know, 'cause they ain't got no oxygen. And I wanted to ask ya' if we can see that along the way on the raft. Kinda like a little detour. Whaddya think?

HENRY

Huh? What was that?

Millie realizes Henry hasn't heard a word she's said.

MILLIE

Forget it.

Henry turns to Retard, who is at the top of the raft.

HENRY

THIS WOOD IS JUNK. IT'S NO GOOD!

RETARD

I'm usin' it up here and it's workin' like a charm!!!

Suddenly his foot falls through the raft's wood flooring.

**EXT. HENRY'S HOUSE - NIGHT**

The streetlights buzz.

HENRY (O.S.)

Why do you have to be so damn  
obstinate?!

MILLIE (O.S.)

Don't use big words with me just  
'cause you think I can't argue  
with 'em. I build my raft the way  
I wanna build it.

**INT. HENRY'S HOUSE - KITCHEN**

Millie feeds Ahab by throwing him pieces of broccoli.

HENRY

But I have enough money. I can buy  
us some quality material.

MILLIE

No. That's cheatin'.

HENRY

You can't build this thing  
entirely out of garbage and scrap.  
It's insane!

MILLIE

If it's so insane, then why don't  
you just go back to doin' whatever  
it is you were doin' before you  
started fixin' my wheels and  
burnin' down my barn and givin' me  
Lucky Charms. Ain't got no big  
word answers for that, do ya'?

She storms out with Ahab, leaving Henry standing alone.

**CUT TO:**

**INT. DOCTOR'S LOBBY - DAY**

Julia sits in the lobby alone. A MOTHER sits across from  
her, tending to her CHILD.

MOTHER

Are you here to see Dr. Melvin?

JULIA

No. My - son - is in there now.

(CONTINUED)

CONTINUED:

MOTHER

Oh. Good for him.

**INT. DOCTOR MELVIN'S OFFICE - MOMENTS LATER**

A short, balding Psychologist, DOCTOR MELVIN (50s) sits behind a mahogany desk. Henry sits across from him.

HENRY

So... Listen, I want to start out by saying that you might think I'm crazy. But I'm not. It's just - my mother-in-law, I'm doing this as a favor for her. I can just tell she's broken up over her daughter and--

DOCTOR MELVIN

You mean your wife.

HENRY

R - right. And I think her concerns about me are sweet, but frankly... misplaced.

DOCTOR MELVIN

I don't understand.

HENRY

I think she's the one who can't deal with her feelings. But I don't know how to help her. So I came here. But I'm quite well.

DOCTOR MELVIN

You already said that.

HENRY

Well - it's true.

DOCTOR MELVIN

I meant I don't understand why you believe I'd think you're crazy.

HENRY

I'm sure she told you about the raft.

DOCTOR MELVIN

And...

HENRY

C'mon - I know how it must sound.

(CONTINUED)

CONTINUED:

DOCTOR MELVIN

How must it sound?

HENRY

Well, doesn't it sound a bit crazy to you?

DOCTOR MELVIN

I never really considered that.

HENRY

You expect me to believe that? Some guy starts building a raft to sail to the Azores not two weeks after his wife... It has to sound completely nuts to a guy like you.

DOCTOR MELVIN

How so?

HENRY

You're a psychologist. Do the math.

DOCTOR MELVIN

The math?

HENRY

Don't they train you for stuff like this? Or at least give you something to say?

DOCTOR MELVIN

Like what?

HENRY

Like - 'move on' or 'why the hell are you building a raft when you should be crying your guts out?!'

DOCTOR MELVIN

I'm not building the raft, Henry. You are.

Henry looks dazed for a moment. He picks up his coat.

HENRY

I have to go now.

**EXT. DOCTOR'S LOBBY - MOMENTS LATER**

Henry storms out of the office, right past Julia.

(CONTINUED)

CONTINUED:

JULIA  
Henry! How did it go?

He bats her away and SLAM! Storms out the door.

**INT. GARBAGE TRUCK - EVENING**

Rain pours down in sheets. Henry stares at the lights dancing on the windshield, downing a bottle of whiskey.

**INT./EXT. HENRY'S HOUSE - RENOVATED ROOM - MOMENTS LATER**

The pitter-patter of raindrops as they hit the tarp roof.

Henry sits on a pile of rubble holding THE ODD PACKAGE addressed to Cindy. He tears open the box to reveal a THICK, HEAVY ROLL OF MATERIAL with a card attached -

'ENJOY YOUR CUSTOM-MADE WALLPAPER MRS. HERTZEL!'

Henry unfurls the wallpaper to reveal a PRINT DESIGN featuring BLUE BUNNIES, COWS, AND OTHER CUTE ANIMALS.

It's clearly meant for a BABY'S ROOM.

Henry smiles bitterly, tears forming in his eyes.

HENRY  
How must it sound? HOW MUST IT  
SOUND?!!

He SLAMS the tube into one of the windows, SHATTERING IT.

**INT. HENRY'S HOUSE - BEDROOM**

Millie is awakened by the sound of another window pane exploding.

**INT./EXT. HENRY'S HOUSE - RENOVATED ROOM**

Henry uses the WALLPAPER TUBE to bat down the tarp. Rain pours into the room as he goes wild...

HENRY  
YOUTHINK I'M CRAZY?! HUH?! HUH?!  
YOU THINK - YOU THINK...

MILLIE (O.S.)  
Henry? W - What happened?

(CONTINUED)

CONTINUED:

HENRY

You - really - you really think...I'm crazy? That all of this is crazy?

MILLIE

Yeah.

She kneels down and puts her arm around him.

MILLIE (CONT'D)

But...I'm crazy too. So just... quit cryin'. 'Cause you make me wanna cry. And that's fer shit.

Henry collapses to the floor out of breath.

MILLIE (CONT'D)

Okay? Asshole?

They lie there for a moment, curled in a little ball.

Henry snuffles, wipes the snot from his nose.

HENRY

Okay... asshole.

Millie helps him up, when suddenly his eyes go wide.

HENRY (CONT'D)

Wait a...wait a minute...

Henry runs his hand against the wooden wall of the room.

HENRY (CONT'D)

Go to the garage. Get the pickaxe.

MILLIE

Wha- why?

**EXT. BACKYARD - MORNING**

Pele and Retard arrive behind the house to see a HUGE PILE OF WOOD in front of the house. Henry smiles at them.

HENRY

I found the wood for the raft.

Millie and Henry tear out the WALLS and FLOOR of the half-renovated room.

RETARD

Jesus Dude. How much a' that house you gonna take apart?

(CONTINUED)

CONTINUED:

HENRY

As much as I have to. We don't  
have much time. Are you guys in?

RETARD

We're gonna need some more hands.

HENRY

How about it Pele - can you get us  
some more hands?

**INT. HENRY'S HOUSE - KITCHEN - DAY**

One by one, every picture of Henry and Cindy is removed  
from the WALL.

Henry, Pele, and Retard lay into it, knocking it down  
with sledgehammers, axes, etc.

LALO AND JESUS have a ball as they aid in the demolition.

**EXT. BACKYARD - AFTERNOON**

Lalo and Jesus load the wood into a wheelbarrow with  
their small hands. Margarita watches over them.

MARGARITA (O.S.)

CAREFUL LALO! SPLINTERS!

Jesus hops on as Lalo pushes the wheel barrow over to--

**THE RAFT -**

Which looks considerably better as the new wood is nailed  
in over the frame by Retard.

**INT. HENRY'S HOUSE - LIVING ROOM - NIGHT**

Millie observes quietly from a doorway as --

Henry stuffs each picture of him and Cindy into the  
closet.

He sees the URN up on the closet shelf.

HENRY

(whispers)

Sorry...

MILLIE (O.S.)

What is that?

(CONTINUED)

CONTINUED:

He turns, surprised to see Millie standing there, tries to hide his red eyes.

HENRY

Oh... n - nothing. Just an...  
art...piece.

MILLIE

It's pretty. Make a good  
figurehead for the prow.

HENRY

Nah... I don't think so.

MILLIE

C'mon. It's perfect!

She reaches for it, but he slams the door.

HENRY

No. Alright? It's staying here.

Retard peeks in the window, notices the tension in the air as Henry storms out of the room.

**EXT. RAFT- DUSK**

Henry and Retard chomp on Margarita's tamales as they pour liquid foam into the raft frame, making a pontoon.

Retard watches Millie haul wood. Ahab trots after her.

RETARD

Y'know - the whole time I know  
that girl's dog, I barely seen 'im  
eat yet. He'd sail right off the  
edge a' the world with that girl.  
And not 'cause it's good for him.  
Not 'cause it makes him feel  
better. He's doin' it 'cause it's  
good for her. He ain't got none a'  
those...whatcha call 'em...

(eyes Henry)

Ulterior motives. Y'know?

HENRY

What are you saying?

RETARD

I ain' saying nothin', dude. Jus'  
makin' an observation is all.

(CONTINUED)

CONTINUED:

HENRY

Y'know - I really don't appreciate  
this guilt trip crap everyone's  
been giving me.

RETARD

Whose givin' guilt trips?

Henry fiddles his wedding ring. Retard gets up.

RETARD (CONT'D)

I was jus' talkin' about the dog.

FADE TO:

**INT. PELE'S HOUSE - BOYS' BEDROOM - NIGHT**

Pele puts Lalo and Jesus quietly to bed. Both of the  
boys are worn out from the day.

LALO

Papa?

PELE

Yes, my hard worker?

LALO

Is Uncle Henry loco?

PELE

No. He just sad.

JESUS

Why?

PELE

He lost his Cindy.

JESUS

Who is his Cindy?

PELE

Cindy es a lady he met long time  
ago...in the Amazon jungles...

**EXT. AMAZON JUNGLE - FANTASY**

PELE (V.O.)

People says Uncle Henry was on  
tour when he get kidnapped by  
gorillas.

(CONTINUED)

CONTINUED:

Henry screams as he is whisked away on the back of a hairy ape.

JESUS (V.O.)  
GORILLAS?!

PELE (V.O.)  
Si, Gorillas. Then Cindy, she  
take a stale banana and throw it  
at the monkey. Knock him out.

WHAM! A banana flies like a bullet and slams into the Gorilla's head, knocking it out. Cindy flies out of a tree in an explorer's outfit and helps Henry to his feet.

PELE (V.O.) (CONT'D)  
And you know what she say to him?

JESUS (V.O.)  
What?

PELE/CINDY (V.O.)  
I heard this was a good place to  
pick up guys, but dios mio!

**INT. PELE'S HOUSE - BOYS' BEDROOM**

JESUS  
Thas not true story, is it Papa?

PELE  
Only Henry know for sure.

LALO  
And the gorilla!

PELE  
Si. And the gorilla. Now go to  
sleep. My little gorillas.

Behind him, Margarita passes by - smiles to herself as he kisses both of the laughing boys on the forehead.

**INT. RETARD'S APARTMENT - CLOSET**

Retard sifts through his FATHER'S CLOSET...some war MEDALS...then gets to some old pictures.

One of his Father, cradling a little bundle on the deck of a PT BOAT.

RETARD'S DAD (O.S.)  
BOY! YOU JERKIN' OFF IN THERE?!

(CONTINUED)

CONTINUED:

Retard finally gets to what he was looking for - a LARGE ARMY PARACHUTE.

HENRY (V.O.)  
Hey. You still awake?

**INT. HENRY'S HOUSE - BEDROOM - NIGHT**

Henry lies on the floor, making revisions to the blueprint. Millie is on the bed, curled up next to Ahab.

MILLIE  
No.

HENRY  
Listen, I just - wanted to tell you sorry. For being caught up with myself the last few days. It's just, things have been stressful for me. Sorry.

MILLIE  
Thas cool. I guess.

HENRY  
I want you to know this is your show. And I want you to know that we'll see it.

MILLIE  
See what?

HENRY  
The drowning fish you were talking about the other day. We'll take the detour. I promise.

Millie's lips curl into a little smile.

HENRY (V.O.) (CONT'D)  
ONE! TWO! THREE! PUUUULLLLLL!

**EXT. BACKYARD - DAY**

TRACK up the length of a LONG THICK ROPE tied around one of the WOODEN POLES. EVERYONE pulls with all their might.

Margarita guides it into a LARGE ROUND HOLE in the raft.

MARGARITA  
Keep going! Es almost there!!!

Reveal that the POLE will serve as the MAST on the raft.

**EXT. CAR LOT - AFTERNOON**

Henry rolls up in his Garbage Truck. James Brown waves.

JAMES BROWN

You want that Mercedes back?

HENRY

Not exactly.

**INT. TOW TRUCK - LATER**

Millie sits on Henry's lap. They carefully back a LARGE TOW TRUCK into the backyard, destroying the small fence.

HENRY

Cut right! Cut right!

Too late. Millie SMASHES into the garage.

HENRY (CONT'D)

Eh. It was a crappy garage anyway.

**CUT TO:**

**INT. 7-11 - NIGHT**

Julia buys her 'groceries.' A bunch of TV DINNERS. The 7-11 Clerk notices her long face.

CLERK

Anything wrong ma'am?

JULIA

Lots.

**INT. 7-11 - FRONT DOOR - MOMENTS LATER**

Julia exits the store when she notices a MISSING PERSONS flyer stuck to the wall. It's a crappier version of the photo that Millie's Uncle turned in to the cops.

**CUT TO:**

**EXT. BRIDGE - DAY**

The RAFT sits on the trailer as the truck drives across a suspension bridge.

**EXT. ABANDONED MARINA - LATER**

Homeless folks look on as the TOW TRUCK backs the boat trailer into the murky water.

Pele and Retard on top of the raft. As soon as the BOAT TRAILER is underwater, they CUT some thick ropes.

PELE

OKAY!!! PULL FORWARD, BOSS!!!

Henry lays on the gas and the Truck pulls the Trailer out of the water. However, the raft floats, unmoving.

Retard throws his hands up in the air and hugs Pele.

**FADE TO:**

**EXT. DOCK - NIGHT**

The raft is tied to the dock, swaying with the lapping waves. Henry and Millie are perched on the edge of the dock, their feet on the raft deck. Retard sidles up.

RETARD

I think we're gonna call it a day.  
Go play some Duck Hunt.

HENRY

You guys get home safe.

Retard hops into Pele's midsize truck. It rumbles away.

HENRY (CONT'D)

Feels like we should celebrate.

Millie pulls out Retard's weed pipe.

HENRY (CONT'D)

(grabbing it)  
Gimme that.

MILLIE

So...you got anybody you gotta say  
goodbye to? Parents? Friends?

HENRY

No need. What about you?

MILLIE

Jus' Ahab.

(CONTINUED)

CONTINUED:

HENRY

Ahab?

MILLIE

Leavin 'im with Retard. There ain't rations on the raft for three.

HENRY

You told Retard yet?

MILLIE

Sheeit. He's the one that offered.  
(beat)  
Hey Henry?

HENRY

Yeah?

MILLIE

I - wanted to say - well, I wanted to say that I'm sorry.

HENRY

Sorry? For what?

MILLIE

At the beginning...I didn' trust you much. I just - I guess I couldn' believe that someone'd wanna help me out. Especially a dude like you. Got so much shit goin' for ya'...nice house...good job...people who care about you...

Henry looks nervously out to the ocean.

MILLIE (CONT'D)

I kept tryin' to figure out why you'd get involved with someone like me. Thought maybe you were like, a perv, or you were hidin' from somethin' or maybe you were jus' sad about yer wife an' all...

HENRY

How - how did you --

MILLIE

Retard told me. I'm sorry.

HENRY

Oh.

(CONTINUED)

CONTINUED: (2)

MILLIE

Then you said you wanted to go with me, and I started thinkin' maybe you were doin' all this 'cause you like me. And nobody ever liked me before. So I wanted to ask you for real. Is that why yer doin' it? If it ain't, don' worry. I can take it. Just-I wanna know. Do you like me?

Henry guiltily looks into her eyes.

HENRY

Yeah kid. Yeah I do.

MILLIE

And that's why you wanna go? Honest?

Silent beat as Henry shields her from the wind.

HENRY

...of course.

MILLIE

Thas what I thought. You - you feel that?

HENRY

The wind?

MILLIE

No...it's all the blood...in my shoulders and my arms... is tingling. You don' feel it too?

HENRY

I don't think so...sorry.

MILLIE

Didja - didja feel it when you first met... her?

HENRY

Who?

MILLIE

Cindy.

Henry hesitates.

MILLIE (CONT'D)

Don' worry. I know about the canoe. And the snake bite.

(CONTINUED)

CONTINUED: (3)

Henry can't help but break into a little chuckle.

MILLIE (CONT'D)

What?

HENRY

You ever heard the one about the skydiving? Or the gorilla?

MILLIE

No.

HENRY

I'll have to tell them to you sometime. They're funny.

MILLIE

Wait...that snake bite thing. It's made-up?

HENRY

She used to tell those stories at parties. It was our little joke.

MILLIE

Then how'd you two really meet?

HENRY

Naw... you'll be bored.

MILLIE

C'mon. I wanna know! Really.

Henry looks into her anxious eyes.

HENRY

Alright.

(beat)

She fell, and I picked her up.

MILLIE

She fell?

HENRY

Off her bike.

MILLIE

And you picked her up?

HENRY

Rode with her to the hospital. I always hated the sound of ambulances. But that whole ride, I didn't even hear the siren.

(MORE)

(CONTINUED)

CONTINUED: (4)

HENRY (CONT'D)

I didn't hear anything except her breathing. We got married three months later. And over the years, we had our problems. She'd get depressed. I'd get mad. But ambulance sirens never bothered me again.

MILLIE

How I know you ain' fuckin' with me?

Henry smiles.

HENRY

She had the doctor take a picture of us when she was laid up in the bed. She said that way if she got amnesia, she would remember me. She was kind of crazy like that.

MILLIE

...like a hurricane?

HENRY

Yeah. Just like a hurricane.  
(hangs his head)  
She used to keep the picture with her. In the jeep. But it's gone now.

MILLIE

So... did you?

HENRY

Did I what?

MILLIE

Get that feeling. When you met her?

HENRY

I... I can't remember anymore.

MILLIE

I think you did.

Henry gets a little choked up. Millie puts her little head on his shoulder.

MILLIE (CONT'D)

Henry?

HENRY

Yeah?

(CONTINUED)

CONTINUED: (5)

MILLIE

I - I think I love you.

(beat)

I know - me and you - could never.  
But I at least wanted to let you  
know. Y'know?

HENRY

Yeah. I know.

MILLIE

Henry? You mind if we stay here?  
Just a little longer.

HENRY

Sure.

And Henry holds her as she drifts off to sleep.

**EXT. HENRY'S BACKYARD - DUSK**

Julia stares at Henry's house with a mix of shock and  
terror. For the first time, we see that the ENTIRE BACK  
WALL of the supremely designed home has been GOUGED OUT.

JULIA

Dear. God.

**FADE TO BLACK:**

MILLIE (V.O.)

67% of deaths in the United States  
happen when nobody's looking.

**INT. JEEP - AFTERNOON**

CINDY. Driving down the street, the sun passing over her  
BEAUTIFUL FACE.

A faded PHOTOGRAPH sits on the Jeep's dashboard. A much  
younger version of Henry and Cindy pose for the camera in  
a HOSPITAL BED.

She looks down to see her BABY KICKING inside her womb.

MILLIE (V.O.)

I know I read that somewhere once.

As she looks back up at the road, her eyes go WIDE and  
she SWERVES the car. It SLAMS into a LARGE TREE...

(CONTINUED)

CONTINUED:

MILLIE (V.O.) (CONT'D)  
Cindy Hertzell died in the shade of  
a bloomin' Magnolia tree...

**EXT. ROADSIDE - CONTINUOUS**

On the SHATTERED DASH, the wind picks up the PICTURE and sends it off into the wind as -

A fine trail of blood runs down Cindy's forehead...

MILLIE (V.O.)  
Y'know how they say when you're  
about to die, your whole life  
flashes before your eyes? Well I  
think that's a loada shit.

A SHADOW passes over her face. SOMEONE else is there...

MILLIE (V.O.) (CONT'D)  
I think mos' people only have  
enough time to remember like a few  
moments. Cindy remembered this one  
time she wrecked her bike...

MAGNOLIA LEAVES silhouetted against the sun FADE TO...

**EXT. PARK - AFTERNOON**

A MUCH YOUNGER CINDY lies on the ground next to her wrecked bike, groaning in pain.

MILLIE (V.O.)  
... and the nice man who watched  
over her while the ambulance came.

A MUCH YOUNGER Henry rushes up and cradles her head - he motions for someone to call an Ambulance.

**INT. AMBULANCE - LATER**

MILLIE (V.O.)  
She remembered how tight he'd  
squeeze her hand when she was in  
trouble. Even on that first day.

Their HANDS CLASPED as the ambulance jostles.

**INT. WEDDING CHAPEL - AFTERNOON**

MILLIE (V.O.)  
Always fixin' things...

Cindy in a wedding dress. A tear drops from her eye.  
Henry tenderly wipes it away.

**EXT. HENRY'S HOUSE - MORNING**

MILLIE (V.O.)  
Always trying to make her life  
better...

THE HOUSE being built. Henry spreads his wings, 'TA-DAA!'

**INT. JEEP - DAY**

MILLIE (V.O.)  
And when she crashed into that big  
bloomin' Magnolia tree...

Cindy looks up and SWERVES. Barely missing SOMEONE  
crossing the street...

MILLIE (V.O.) (CONT'D)  
...when the sunshine was draining  
from her body and those moments  
were flashin' behind her eyes...

**EXT. ROADSIDE - DAY**

MILLIE (V.O.)  
...one last thought passed through  
Cindy's mind.

Cindy's surprised expression turns into a peaceful smile  
as she looks to the heavens.

CINDY  
Watch...over him.

People crowd around, ambulance sirens wail in the  
distance and Cindy takes her last breath as we...

**FADE TO:**

**INT. TOW TRUCK - NIGHT**

Henry pulls up into his driveway to see JULIA'S CAR. The  
sleeping Millie stirs.

(CONTINUED)

CONTINUED:

HENRY  
Ssssh. Wait here...

**INT. HENRY'S HOUSE - KITCHEN - MOMENTS LATER**

BAM! Julia slams the MISSING PERSONS FLYER down on the table.

Duke tries to hide his discomfort and surprise.

JULIA  
Who is she Henry?!

HENRY  
I'm helping her. With the raft.

JULIA  
STILL WITH THE RAFT?!

Julia tries to calm herself.

JULIA (CONT'D)  
You're out of control. I'm taking you to a hospital.

HENRY  
What do you mean 'you're taking me to a hospital'? Get this - you are not my mother. You're not even my mother-in-law anymore. So I'd appreciate it if you'd just get the fuck out of my house.

JULIA  
And you get this. I've got the police station on speed dial. And they'll be very interested to hear about the littlest runaway sleeping in your truck, mister. I'd rather not, but I will if you don't pack your things and come with me. Right now.

(putting her hand on his shoulder)  
No matter how far you go on some raft, she'll still be with you Henry. You've got to say goodbye.

Henry stares at the flyer. He's stuck.

HENRY  
How - how long would I have to stay there? At the hospital?

(CONTINUED)

CONTINUED:

JULIA

A week. That's all I ask.

HENRY

And after, you'll leave me alone.  
Even if you do think I'm crazy?

JULIA

Even if I think you're nuts.

HENRY

Alright. I'll go pack.

He trudges up the stairs into his room. Julia waits until he's upstairs, then presses the speed dial on her cell.

JULIA

(whispering)  
Dr. Melvin?... No, I feel  
horrible... I know, a little tough  
love never hurt anyone, but--

VROOOM! An engine fires up OUTSIDE.

Julia dashes to the front door, flings it open to see-

**EXT. DRIVEWAY**

Henry in the Truck. One of the UPSTAIRS WINDOWS open...

**INT. TOW TRUCK - CONTINUOUS**

Henry pounds on the gas, slamming the Truck into her Volvo. The momentum sends the little car through the GARAGE DOOR, and the entire Garage collapses on it.

Millie jolts awake.

MILLIE

Holy shit!

**EXT. HENRY'S HOUSE - CONTINUOUS**

Julia stares at her demolished Volvo, jaw dropped, as the Tow Truck speeds off down the street.

HENRY (O.S.)

I'LL PAY YOU BAAAAAAaaaaaack...

**INT. RETARD'S APARTMENT - NIGHT**

Retard swings his door open to reveal Millie and Henry, shivering on the porch.

HENRY

It's time.

**INT. TOW TRUCK - LATER**

The Truck is parked at the dock. Millie writes in her journal as outside...

**EXT. DOCK - CONTINUOUS**

Retard and Henry load food onto the raft. A RAIN STORM swirls around them.

HENRY

We'll launch once this storm clears up!

RETARD

If ya' don't mind my askin' dude - what's the hurry?!

HENRY

(can't hear)  
What was that?!

RETARD

WHAT ARE YOU RUNNING FROM?

Henry glares at him.

HENRY

I better go check on Millie.

**INT. TOW TRUCK - MOMENTS LATER**

Millie inside the truck, sleeping soundly, the journal still in her hands. Henry takes the Journal and puts it in the backseat. Millie stirs.

HENRY

Hey kiddo.

MILLIE

(groggy)  
Hey. That was... really stupid what you did tonight.

(CONTINUED)

CONTINUED:

HENRY

Yeah... I know.

He takes his jacket off and puts it over her. He tucks it in around the outline of her little body.

HENRY (CONT'D)

But it doesn't matter. Nothing else matters now. We'll be gone soon.

Suddenly, he hears SNIFFLING. Millie is crying.

HENRY (CONT'D)

Millie? Are you - are you crying?

MILLIE

(sniffle) No. (sniffle) Kinda.

HENRY

What's wrong? Are you scared?

MILLIE

It's just (sniffle) Nobody's ever done this for me, before.

HENRY

Help you sail a raft?

MILLIE

Tucked me in.

Henry chuckles. Strokes her little head.

HENRY

Well, now they have.

**FADE TO:**

**EXT. ROAD - MORNING**

The sun crests the horizon. Storm clouds part.

**INT. POLICE CAR - CONTINUOUS**

A FAT COP drives by the dock and notices the TOW TRUCK. He gets on his CB.

FAT COP

Hey - didn't we have somebody call in a report on some used tow truck?

**EXT. DOCK - MORNING**

Seagulls squawk in the frozen dawn air as--

Retard helps Millie onto the raft. She grins as it bobs up and down. Henry hesitates in stepping on the raft.

RETARD

What's wrong?

HENRY

Nothing. I'm just... a little --

RETARD

Scared?

Millie smiles warmly and puts her hand out.

MILLIE

Don't be.

Henry is about to take her hand when--

HENRY

Shit.

MILLIE

What?

HENRY

Wait here. I'll just be a sec.

Henry runs off to the TRUCK.

RETARD

(to Millie)

We forget somethin'?

**INT. TOW TRUCK - MOMENTS LATER**

Henry rummages through the back seat and comes up with the JOURNAL.

He is about to run out of the truck when the NEWSPAPER CLIPPING falls out of the HIDDEN POCKET again.

He picks it up and that's when he notices on the other side of the Classifieds -

- is a NEWSPAPER ARTICLE. About CINDY'S ACCIDENT. The smile disappears from his face.

HENRY

What the...

(CONTINUED)

CONTINUED:

He looks down and sees more papers poking out of the HIDDEN POCKET in the journal.

Including what looks like an OLD PHOTO.

**EXT. DOCK - MOMENTS LATER**

Millie is getting anxious. She looks down the road to see that a COP CAR is coming their way.

MILLIE

Shit. Where is he?

Millie hears rustling behind her and spins to see Henry, an angry look on his face.

MILLIE (CONT'D)

C'mon Henry. We gotta move!

But Henry stops. Doesn't go any further.

MILLIE (CONT'D)

Wha - what's wrong? LET'S GO!

HENRY

Who are you?

MILLIE

C'mon. Quit playin' games.

HENRY

Who the hell are you?!

That's when Millie sees what he's holding. The NEWS ARTICLES. They fall from his hand...

MILLIE

Listen Henry - I can -

HENRY

Where did you get this?

Henry pulls the PICTURE out of the journal and we see for the first time that it is the PHOTO OF A YOUNG HENRY AND CINDY from the Jeep.

MILLIE

I - I --

HENRY

HOW DID YOU KNOW MY WIFE YOU LITTLE SHIT?!

Millie starts tearing up.

(CONTINUED)

CONTINUED:

MILLIE

I thought you said none of it matters now. What does it matter now? Please...let's just go.

HENRY

BULLSHIT! THIS HAS ALL BEEN A BUNCH. OF. BULLSHIT!!!

He rips up the picture with a cathartic fury. He starts ripping up the journal as well.

COP (O.S.)

STOP RIGHT THERE SIR!

Henry spins to see the Cop standing right behind him. Millie DUCKS DOWN on the raft.

COP (CONT'D)

I don' know what in the hell is going on here, but I got a call in on that two truck, and-

HENRY

Go away.

COP

Excuse me?

Retard steps up.

RETARD

What - what he meant to say was--

HENRY

GO. AWAY. NOW. ASSHOLE.

COP

Fine? You wanna play that game?

He grabs Henry by the arm.

HENRY

GET OFF ME!!!

Henry struggles. The Cop wrestles him into a headlock.

ON THE RAFT -

Millie sees her chance. She quietly pulls the cord on the raft's motor and --

VRROOOOOOMMMM!!!

The raft churns up sea water.

(CONTINUED)

CONTINUED: (2)

COP

What the--

Henry, Retard, and the Cop turn to see Millie sawing through the rope that ties the raft to the dock.

HENRY

Millie! WAIT!

MILLIE

(yelling over engine)  
SCREW YOU!!!

And the rope SNAPS. The entire raft JOLTS FORWARD. The MAST SETTING pivots as the WHEEL jerks to the right and--

HENRY

WATCH OUT!!!

-- BAM!

The Mast swings from the side and slams into her head, knocking her forcefully INTO THE WATER.

A little CLOUD OF RED spreads from her head...

ON THE DOCK -

Henry watches, horrified.

HENRY (CONT'D)

Oh God.

He dives into the ocean, swimming desperately.

Retard and Pele watch helplessly from the dock as...

IN THE OCEAN -

Millie's limp body bobs up and down, face submerged in the cold water.

And further out, the PILOTLESS RAFT putters in circles.

MILLIE (V.O.)

Henry Hertzels heard about his wife's death at exactly 4:56 pm Central Standard Time.

**FADE TO:**

**INT. HOSPITAL - FLASHBACK**

Henry walks into a hospital room to find Julia inside, Cindy's bed is empty.

MILLIE (V.O.)  
And when he walked into that  
Hospital Room and Cindy wasn't  
there...he didn' even cry.

He walks slowly to the bed.

MILLIE (V.O.) (CONT'D)  
All he could think to do was to  
make her bed.

**FADE TO:**

**EXT. DOCK - DUSK**

Henry carries Millie out of the water, her face pale, her head dripping blood.

MILLIE (V.O.)  
See, Cindy never made her bed. Or  
did her laundry. Cause she always  
knew Henry'd do it for her. 'Cause  
he liked takin' care of her. And  
he'd do it better anyway. She was  
funny like that...

**FADE TO:**

**INT. HOSPITAL - FLASHBACK**

Henry sits at the edge of Cindy's made hospital bed, staring at the wall.

MILLIE (V.O.)  
It's funny how, when people are in  
trouble, they'll sometimes go back  
to those places they knew. Those  
things that made 'em comfortable.  
Like makin' somebody's bed...

**INT. AMBULANCE - LATER**

Millie, unconscious, an oxygen mask over her face.

MILLIE (V.O.)  
...or watchin' over somebody...

(CONTINUED)

CONTINUED:

Henry holds her small hand...squeezing it tightly...

**FADE TO:**

**INT. JEEP - FLASHBACK**

Cindy looks up and SWERVES her car. We finally catch a glimpse of what she was trying to avoid - someone pushing a FAMILIAR JUNK-LADEN CART across the street.

MILLIE (V.O.)  
It's funny how a little flash of,  
like, recognition can help  
somebody...

**EXT. ROADSIDE - FLASHBACK**

Reveal that the Someone standing over the dying Cindy is actually Millie. Sobbing helplessly.

MILLIE (V.O.)  
Like things we've done before...

Zoom into Cindy's eyes, which flash with recognition.

**EXT. HENRY'S HOUSE - FLASHBACK**

MILLIE (V.O.)  
...or people we've seen around.

A HEALTHY CINDY takes out the trash and notices MILLIE and HER CART across the street.

**EXT. ROADSIDE - FLASHBACK**

Cindy smiles subtly at a sobbing Millie.

CINDY  
Watch...over him.

Millie nods as People crowd around.

**FADE TO:**

**INT. HOSPITAL - DAY**

Henry watches the doctors wheel Millie down the hallway.

(CONTINUED)

CONTINUED:

MILLIE (V.O.)  
 And it's funny how as much as we  
 try to get away from those little  
 moments...

FADE TO:

**EXT. ROADSIDE - FLASHBACK**

Millie runs from the scene of the accident when she  
 notices SOMETHING on the ground. She picks it up.

MILLIE (V.O.)  
 ...those little places and  
 memories and instincts...they keep  
 comin' back for us. Like sharks  
 circlin' their prey. And we can  
 never get away...no matter how  
 hard we try.

In Millie's hand. It's the OLD PHOTO of Henry and Cindy.

FADE TO BLACK:

MILLIE (V.O.) (CONT'D)  
 Henry Hertzell found out about his  
 wife's death at 4:56 pm. He made  
 her bed for the last time at 5:32.  
 He never could remember the last  
 time he squeezed her hand.

FADE UP:

**INT. HOSPITAL ROOM - DAY**

Henry's hand wrapped around Millie's limp little paw.

Sunlight streams through the hospital windows, falling  
 upon her. Bruised. Unconscious. Hooked to a gang of  
 machines that beep and pump without rhyme or reason.

HENRY  
 Hey kiddo...

Slowly but surely her bruised eyes flutter open.

HENRY (CONT'D)  
 You...you look...

MILLIE  
 (raspy)  
 ...like...shit...

(CONTINUED)

CONTINUED:

He laughs and tries to stifle his tears.

HENRY

You don't...you don't deserve  
this...any of it... I'm so sorry.

(sniffing)

I don't know what happened...I'm  
just...I'm so scared...and I don't  
know what to do...I swear...

MILLIE

It's...okay...

HENRY

Were - you there? When she...

Millie nods and softly brings his hand up to her cheek.

HENRY (CONT'D)

You know...when you said that you  
had that feeling - on the dock -  
your blood tingling? Where - where  
did you feel it?

Millie slowly takes his hand and moves to her shoulder.

HENRY (CONT'D)

Where - where else?

And then to her neck.

HENRY (CONT'D)

And - and what about here?

He moves her hand to his stomach.

Millie smiles. Nods.

HENRY (CONT'D)

Yeah...me too.

And he puts his head down next to hers.

She then softly brings her OTHER HAND over and puts  
SOMETHING in his. THE LOCKET. She motions to it...

HENRY (CONT'D)

No. I can't do it...not  
alone...not alone...please...

MILLIE

You'll...see...see...

HENRY

I'll see what?

(CONTINUED)

CONTINUED: (2)

MILLIE

...you'll see...

And she drifts peacefully out of consciousness...

Henry looks down at their intertwined hands. Bobbing up and down on her softly breathing stomach...

As if lost in some vast ocean.

**FADE TO:**

**INT. HENRY'S HOUSE - MASTER BEDROOM**

Retard stands in Henry's doorway, head lowered.

RETARD

You gonna be alright? Henry?

Henry sits on the edge of his bed, lost in his sadness.

**INT. HENRY'S HOUSE - KITCHEN - LATER**

Henry cleans frantically, throwing the rest of the crock pots away.

Scrubbing the grime off of the cabinets.

Cleaning out the CLOSET. He leaves the URN inside.

**INT. HENRY'S HOUSE - MASTER BEDROOM - LATER**

He stares at the pile of UNFOLDED LAUNDRY on the bed.

Everything else is clean. This is the only thing left.

He takes a deep breath, and forces himself to start folding.

FIRST HER SHIRTS...

...THEN HER SOCKS...

...HER PANTIES...

...A PINK SCARF...

...AN ORANGE SHIRT...

...SOME GREEN MITTENS...

...THE PILE DWINDLES.

(CONTINUED)

CONTINUED:

The last item of unfolded clothing. A PAIR OF JEANS.

He slowly folds them in half.

Then halfway again.

And sets them on top of the STACK of CINDY'S NEWLY FOLDED LAUNDRY to reveal--

-- A FAMILIAR NOTE scrawled in thick marker. Lying on the bed. It's been under the pile the whole time. Henry nervously picks it up and forces himself to read...

I'M ALWAYS LOVING YOU.

A bittersweet smile washes over Henry's face as he softly puts his arms around the clothes, drawing them close as if they will bring her back to him...

**FADE TO:**

**EXT. HENRY'S HOUSE**

An orange glow as the evening ushers in a new dawn.

**INT. HENRY'S HOUSE - MASTER BEDROOM**

The morning sunlight hits THE SILVER NECKLACE, hanging on Henry's bedside lamp. The reflected light shines in Henry's face, waking him.

His eyes open to see the limitless horizon outside his window. He sits up, looks around, takes a deep breath...

...then grabs the necklace.

**EXT. RETARD'S APARTMENT**

Retard swings his door open to reveal a RAGGED Henry.

HENRY

I need your help.

Retard looks to his Father sitting behind him.

RETARD

You talk to Pele yet?

**EXT. DOCK - DAY**

The RAFT - beached and decrepit. It lies on its side, nearly upside down in the dirty sand.

HENRY (O.S.)

ONE! TWO! THREE! PUUUUULLLLL!!!

Track up a THICK ROPE to reveal Henry, Retard, Pele, Lalo, Jesus, and Margarita pulling with all their might.

Retard's Dad watches from the Truck as the Raft slowly turns over and rights itself. Everyone cheers as --

-- Henry raises the SAIL. It is covered with holes, but we recognize it as RETARD'S FATHER'S PARACHUTE.

RETARD'S DAD

You do that boy?

RETARD

Whaddya - whaddya think?

Retard's Dad mulls it over for a minute. Then pats his grinning son on the leg.

RETARD'S DAD

It's a damn fine vessel, Lawrence.

A lump forms in Retard's throat. Probably the first time he's heard his real name in 30 years.

RETARD

Thanks pop.

CRACK! Suddenly, the mast breaks in the middle, halfway falling down. Everyone jumps back.

RETARD'S DAD

Gonna need a new mast though.

**INT. HENRY'S HOUSE - LIVING ROOM**

Henry ties a THICK CHAIN around the house's CENTRAL BEAM. He runs his hands over the 'HENRY + CINDY' engraving.

**INT. HENRY'S HOUSE - ENTRYWAY**

Henry opens the closet and takes CINDY'S URN off its shelf.

**EXT. HENRY'S HOUSE - MOMENTS LATER**

He walks out of the house, suitcase and Urn in hand, and waves at Pele in the Tow Truck.

HENRY

Ready!

The Tow Truck lurches forward, the thick chain pulls taught.

ZOOM IN SLOWLY on the chain as it twists and stutters with tension...

MILLIE (V.O.)

Nobody ever knew why a dude like Henry Hertz, with an average job and average clothes and average hair and no real experience in circumnavigation set out to be the first person to cross the South Atlantic on a scrap raft...

The tension in the chain finally lets up and we hear a LOUDER THAN LIFE CRASHING SOUND.

**EXT. SUBURBAN HOUSE**

Julia opens her door to reveal Henry on her front porch.

MILLIE (V.O.)

Some people say it's 'cause he went crazy...

Julia looks down at the Urn in Henry's hand.

JULIA

Where - where are you taking her?

Henry hands her the MAGAZINE with Cindy's drawing of the two STICK FIGURES on the BEAUTIFUL BEACH.

HENRY

The other side of the world.

Julia laughs through her tears at Cindy's drawing.

**EXT. DOCK - DUSK**

The TALL CENTRAL BEAM of Henry's house now serves as the RAFT'S MAST.

ON THE DOCK - Henry hands a piece of paper to Pele.

(CONTINUED)

CONTINUED:

HENRY

It's deed to my land. You can  
sell it, build on top of it,  
whatever... it's yours now.

Pele shows the deed to Margarita, who grabs her husband  
and LAYS an OTHERWORLDLY KISS on him.

Henry moves on to Retard...who holds Ahab on a leash.  
Tears form in his eyes as he hands Henry Ahab's leash.

HENRY (CONT'D)

Retard. I can't--

RETARD

Now listen. You ain' payin' me no  
double time no more, which means I  
don' hafta sit here and reason  
with ya'. Just take the damn dog  
before I kick your ass. Okay?!

Retard hugs Henry with all his might.

RETARD (CONT'D)

I LOVE YOU FUCKNUT!

(beat)

And don' worry. We'll take care  
of her. You can count on that.

Henry smiles and nods at his friends for the last time.

MILLIE (V.O.)

It's damn hard to figure out why  
the hell people do what they do. I  
guess sometimes things just seem  
right...

**EXT. OCEAN - EVENING**

Henry motors out to sea on the Raft. Pele, Retard, Lalo,  
and Jesus become specks on the horizon as --

-- He switches off the motor and unfurls his SAIL to  
reveal that it has been patched with various items of  
clothing including some familiar MULTI-COLORED SOCKS,  
PANTIES, SHIRTS, and a PAIR OF WOMEN'S JEANS...

MILLIE (V.O.)

Henry was alone when the wind  
puffed up his sail for the first  
time and the horizon was  
endless...so I guess nobody can  
say for sure how he felt at that  
moment...

(CONTINUED)

CONTINUED:

Henry looks to the horizon. It is indeed endless...

**FADE TO BLACK.**

MILLIE (V.O.) (CONT'D)

In fact, all that's known of Henry's journey was found in an old leatherbound journal a couple months later...

**EXT. TANKER - CONTINUOUS**

A FISHERMAN peers over the side of his small boat.

MILLIE (V.O.)

An old leatherbound journal fished from a broken raft...

INSERT - The Fisherman grabs the leather journal (wrapped in a Ziplock bag) from Henry's demolished, sinking raft.

**INT. CAPTAIN'S CABIN - NIGHT**

The FISHERMAN pours over the meticulously notated story contained in the journal.

**FADE TO:**

**EXT. RAFT - MIDDLE OF OCEAN - DAY**

The sun beats down on the raft as Henry steers, a shirt wrapped around his head, Ahab by his side - yapping.

MILLIE (V.O.)

Folks say that the first leg of Henry's journey went according to plan...

We see what Ahab is barking at. Hundred of fish JUMPING and SKIPPING ON THE SURFACE of the ocean water.

MILLIE (V.O.) (CONT'D)

...with a few surprises along the way, a' course.

Henry smiles at the miraculous sight.

**EXT. RAFT - DECK - MORNING**

The deck is unmanned. A rope tied around the steering wheel keeps the raft on course.

(CONTINUED)

CONTINUED:

MILLIE (V.O.)

But soon minutes were adding up to hours. And hours were adding up to days. And days to - well, you get the point. See, they say when you're at sea that long...strange things start happenin'.

**INT. RAFT - CABIN**

Ahab is skin and bones as Henry, bearded and sunburned, holds the Urn and searches through the food supply.

MILLIE (V.O.)

One minute everything's fine...

He cringes and pours GREEN GOOP out of a cereal box.

MILLIE (V.O.) (CONT'D)

...and the next minute, even yer Lucky Charms are fuckin' with ya.

Henry sifts through loads of food that have been ruined by the seawater.

**EXT. RAFT - DECK - AFTERNOON**

Henry tugs on a fishing line (piano wire) tied around the raft mast.

MILLIE (V.O.)

And instead of you tryin' to catch the fish...

Suddenly, something pulls on the fishing line so hard that it drags Henry into the water.

MILLIE (V.O.) (CONT'D)

...the damn fish try to catch you.

Henry, helpless in the ocean water, as his raft sails away from him.

THE URN on the deck, reflects sunlight in his eye, as if it is signaling him.

Shark fins break the water behind him.

HENRY

No...no...

He pulls himself back to the raft by the piano wire. It cuts into his finger to the bone along the way.

(CONTINUED)

CONTINUED:

MILLIE (V.O.)  
...and that's when you start  
seein' things.

**EXT. RAFT - DECK - LATER**

Henry climbs onto the raft looking like a drowning fish.

HENRY (V.O.)  
...strange things.

From his POV on the ground, Henry sees a WOMAN'S FEET at the stern of the ship. He blinks and they are gone.

**INT. RAFT - GALLEY - EVENING**

MILLIE (V.O.)  
And by the twentieth day, you  
start thinkin' you're as corroded  
as yer water tanks.

Fresh water leaks slowly leaks out of a tiny corroded hole in one of the water tanks.

**EXT. RAFT - DECK - NIGHT**

The wind blows rain sideways, stinging Henry as he repairs the busted sail. One of the MULTICOLORED SOCKS blows away with the wind. Henry cries out.

MILLIE (V.O.)  
...by the thirty-fifth day, yer  
mind is as sideways as that rain.

He catches a WOMAN'S BLOND HAIR blowing out of the corner of his eye. He blinks and it is gone.

**INT. RAFT - CABIN - EVENING**

Henry pours out the last of the water. Half for him, and half for Ahab.

MILLIE (V.O.)  
...and by the fifty-seventh day,  
you start thinkin' your heart is  
as dead as that ocean that  
surrounds you...

**EXT. RAFT - DECK**

TRACK ACROSS the rotted deck of the raft.

MILLIE (V.O.)  
 ...that it ain't pumpin' to give  
 you life. It's pumpin' 'cause it  
 always pumps. In and out...

The hole-ridden sail.

MILLIE (V.O.) (CONT'D)  
 ...in and out...

The useless engine.

MILLIE (V.O.) (CONT'D)  
 ...in and out.

Henry at the head of the raft, his feet dangling over the edge. Hugging the Urn and writing in the journal.

MILLIE (V.O.) (CONT'D)  
 Then, one day, you look up to the  
 sky to see that one hell of a shit  
 storm is comin' your way.

He finishes writing in the journal, wraps it in a Ziplock bag, and ties it to the raft as we...

Track around him to reveal GARGANTUAN GREY STORM CLOUDS ON THE HORIZON. Henry looks down at the Urn.

HENRY  
 It's time.

**CUT TO BLACK:**

MILLIE (V.O.)  
 Nobody was with Henry Hertzels the  
 night that storm hit and his raft  
 was destroyed.

**EXT. RAFT - DECK**

Ten foot waves pound the raft. Henry tries to open THE URN, but the raft is too shaky to disengage THE LOCK MECHANISM.

MILLIE (V.O.)  
 Well...almost nobody.

Ahab barks at the wind when CRACK! Henry looks up to see that the MAST is coming straight down for him.

(CONTINUED)

CONTINUED:

He jumps out of the way, dropping the Urn.

HENRY  
AAAAAAAHHHHHHHHHHH!!!!

KAWOMP!!! The mast cracks the raft in half. Henry screams as Ahab is washed away from him on the other half of the raft - along with the Urn.

HENRY (CONT'D)  
NOOOO!!! PLEEEEAASSE!!!

But Ahab's frantic barks fade into the blackness. And with them, all hopes of honoring Cindy's final wish.

Henry puts his head in his hand, crying hopelessly...

HENRY (CONT'D)  
I can't...I can't...do it...

A DELICATE HAND alights on Henry's face. Henry slowly pulls his head out of his hands and looks up to see--

CINDY. Shining like the first day of their lives together. She smiles and touches his cheek.

A GREAT BLACK WAVE HEADS FOR THE RAFT.

HENRY (CONT'D)  
...I couldn't - I couldn't do  
it...alone... I can't...

Cindy kisses Henry softly on the cheek. Whispers.

CINDY  
I'm always loving you, Henry.

THE WAVE'S SHADOW crosses over Henry's face. He brushes her hair back.

HENRY  
Yes...I know.

CRASH! THE WAVE DEMOLISHES THE RAFT.

**FADE TO BLACK.**

MILLIE (V.O.)  
67 percent of people die when  
nobody's watching...

**EXT. OCEAN - UNDERWATER - NIGHT**

FLASHES OF LIGHTNING illuminate CHUNKS of raft debris sinking slowly into the black ocean depths.

Henry holds desperately onto CINDY as she sinks with the debris. He sinks with her, struggling to hold on to her hand. Struggling against the DARKNESS.

Then, Cindy smiles, her hair swirling in beautiful circles around her.

She looks to his hand holding hers. Her eyes pleading - 'LET ME GO.'

Henry closes his eyes. And he LETS GO OF HER HAND. Watches her sink into OBLIVION.

As he struggles with all his might back up to the surface, and we...

**FADE UP:**

**EXT. AZORES BEACH - MORNING**

The waves lap gently on a pristine white-sand beach we might recognize from MILLIE'S LOCKET.

MILLIE (V.O.)

What I never could find out is how many people *survive* when nobody's watching...

PULL OUT to reveal a haggard Henry, washed up on the beach. Missing a sneaker.

MILLIE (V.O.) (CONT'D)

...but I guess they don' print shit like that.

Henry looks up to see a panting Ahab sitting loyally beside him. Henry's magenta sneaker in his mouth.

MILLIE (V.O.) (CONT'D)

Nobody ever knew fer sure how Henry Hertzels crossed the treacherous South Atlantic on a scrap raft.

**EXT. PELE'S NEW HOUSE - DAY**

Retard and Pele somberly work on PELE'S NEW HOUSE when Retard looks up to see someone walking toward him...

(CONTINUED)

CONTINUED:

A POSTMAN.

MILLIE (V.O.)

He never talked about it much  
after it was all done. But I think  
it was just what he was meant to  
do. Simple as that.

**INT. PELE'S NEW HOUSE**

Pele and Retard run through the NEWLY CONSTRUCTED HOME.  
Not too shabby. Lalo and Jesus play with Margarita.

MILLIE (V.O.)

And you might say I'm fulla  
bullshit. And I just might be.

**INT. PELE'S NEW HOUSE - SMALL BEDROOM**

Millie lies on the floor, anxiously making revisions to a  
NEW RAFT PLAN and chewing on Lucky Charms. Retard and  
Pele hand her a POSTCARD.

MILLIE (V.O.)

But if I know one thing for sure,  
it's that this is a true damn  
story.

INSERT - On the postcard is a picture of the BEAUTIFUL  
WHITE AZORE BEACH. On the back, in black marker --

SEE YOU SOMEDAY.

Millie smiles and sticks the postcard on her wall - where  
at least fifty other EXOTIC POSTCARDS are stuck.

**EXT. AZORES BEACH - MORNING**

A NATIVE KID plays in the white sand of the Azores beach  
when he notices something that has just washed up -

A shiny STEEL HERMETICALLY-SEALED URN. Looks like a  
priceless treasure from a distant planet.

MILLIE (V.O.)

Every last friggin' word.

The Kid picks up the treasure and giggles, running to his  
village and showing it off to his friends as we...

**FADE OUT.**