

THE SECRET LIFE OF WALTER MITTY
an original screenplay adaptation

by

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FIRST DRAFT
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BLACK SCREEN.

WE HEAR THE SOUND OF A MAN'S HEAVY BREATHING...Anxious.
Desperate. All else is silent...

AS THE MAN'S BLINDFOLD IS TAKEN OFF, CAMERA REVEALS;

EXT. THE GRAND CANYON - DAY

HAND HELD CAMERA POV:

The feet of a MAN walking...or being walked...until his shoes
are perched on the very edge of:

THE GRAND CANYON.

It is a dizzying sight.

BULLY (O.S.)

This is the end of it Mitty.

Camera rises to reveal our Hero: WALTER MITTY...beaten,
sweaty, a bloody streak down his forehead. His wrists are
bound behind his back with rope.

TWO MEN manhandle him: One we will call BULLY. The other we
will call SIDEKICK...The Bully holds a jagged knife against
Mitty's throat.

BULLY (CONT'D)

I want those coordinates.

MITTY

Selling your country for a price?
You're a madman if you think I'd
help you.

BULLY

Everyone has a price, Mitty. Even
you.

(he nods to the Sidekick)

Your country Or your girl!

Sidekick pulls a BEAUTIFUL WOMAN out of the trunk of the
Jeep. We call her the DREAM GIRL. Her hands are bound in
front of her.

Mitty is visibly disturbed at the sight of her in danger.
Sidekick drags the Dream Girl to the edge of the canyon.

BULLY (CONT'D)

What price are you going to pay?

(CONTINUED)

CONTINUED:

MITTY

Let her go!

BULLY

You've only got five seconds. What a pity...Mitty.

He laughs at his rhyme.

The Bully raises a DIGITAL WATCH up to Mitty's face...The numbers count down the seconds: 5...4..3....

Mitty and the Dream Girl exchange a look of love.

Then Mitty, cool and clear, closes his eyes in a meditative state, confusing the Bully.

The Clock is ticking 3...2...The tension builds.

When the Digital Watch reads 1 second, Mitty opens his eyes and says to the Bully with confidence:

MITTY

Time's up.

SUDDENLY, IN SLOW MOTION, MITTY PERFORMS A SUPER HUMAN SOMERSAULT, COMPRESSING HIS BODY IN MID-AIR AND SLIPPING HIS HANDS UNDER HIM, FROM BACK TO FRONT - AT THE SAME TIME, HIS LEGS KICK THE KNIFE OUT OF THE BULLY'S HANDS.

Note: (Stunts and fighting are performed with a CROUCHING TIGER/FLYING DAGGERS super human ability)

As Mitty lands on his feet, the Knife falls from the air and deftly cuts his ropes before it lands.

In control of the situation, Mitty fights the Bully.

The Sidekick takes aim with his gun.

The Dream Girl seizes the opportunity to drop to the ground and undercut the Sidekick leg's by rolling her body into them.

The Sidekick falls, dropping the gun over the side.

But the Dream Girl keeps rolling - falling over the edge of the Canyon. She screams!

Mitty fights the Bully and the Sidekick with superhuman speed and strength.

(CONTINUED)

CONTINUED:

At times, he is so fast, he is almost invisible to the villains...He leaps, kicks, punches, cracks ribs, breaks legs...

...Until both villains lie unconscious on the ground.

DREAM GIRL (O.S.)

AAHAHAHA!

Mitty looks over the edge;

THE DREAM GIRL IS DANGLING FROM A ROCK BY THE ROPE BINDING HER HANDS.

Too far down to reach her, Mitty thinks quickly:

He grabs the Jagged Knife and begins cutting the Canvas Roof off the Jeep....

The Dream Girl's ropes are loosening...They are almost cut through. She begins to lose all hope, when;

SIMULTANEOUSLY;

- HER ROPES BREAK....

- THE DREAM GIRL FALLS...

- MITTY, FLYING THROUGH THE CANYON ON A MAKESHIFT PARA-SAIL FROM THE JEEP CANVAS ROOF, CATCHES THE DREAM GIRL IN MID AIR WITH HIS BODY.

As she hangs on, she slips. He clutches her with his legs.

DREAM GIRL

WALTER!

MITTY

Hold on! I won't let you fall.

Mitty steers the para-sail back up to safety.

Back on solid ground, Mitty and the Dream Girl embrace.

DREAM GIRL

You saved my life.

MITTY

You saved mine first. That was quite a move back there. You're a dream come true.

(CONTINUED)

CONTINUED:

Mitty romantically leans the Dream Girl over for a kiss when they both hear a PLANE landing. They look up:

DREAM GIRL
It's the President.

Yes, Air Force One Helicopter has landed. THE PRESIDENT approaches as Secret Service men grab the villains.

PRESIDENT
You've done it again, Mitty. We owe you a great deal. How can we ever repay you?

MITTY
Your respect and the respect of every American is reward enough, sir.

PRESIDENT
There's one thing I must ask.

MITTY
Anything Mr. President.

Beat.

PRESIDENT
Where are the Wee Wee Pads?

MITTY
(confused)
What?

SMASH CUT TO;

CLOSE-UP OF A MALE SHOPPER WITH A SHOPPING CART.

MALE SHOPPER
Wee wee pads? You know, so little dogs can do their business inside.
(Male Shopper is the same actor as the President)

INT. KING SIZE SHOPPING MART - CONTINUOUS

WIDE ANGLE: A GIANT WAREHOUSE/ WAL MART-LIKE STORE that sells everything from mayonnaise and computers to fishing gear and toilets...aisle after aisle, canyon after canyon, filled with shoppers and their carts buying oversized products.

(CONTINUED)

CONTINUED:

It has two giant floors - connected by two ramp escalators, (front and rear), extra-wide to fit extra large shopping carts.

WALTER MITTY wears a white King's Mart shirt with a Name Tag; *ASSISTANT MANAGER, KING SIZE SHOPPING MART.*

MITTY

Oh, yes...Aisle 7. This way.

As he exits OS, we see that Mitty was arranging boxes of GRAND CANYON AIR FRESHENER..."Make Your Bathroom Smell Desert Fresh"

As Mitty guides the Shopper to Aisle 7, his Walkie Talkie beeps.

MITTY (CONT'D)

(answering Walkie)

Yes?

(directs Shopper)

Aisle 7's right over there, sir.

KING WORKER (V.O.)

Uh, Mr. Mitty there's been an accident in Aisle 16. It's a mess.

MITTY

(worried)

It's not Mayonnaise, is it?

KING WORKER (V.O.)

No, sir..pickles. Gerkins.

MITTY

(relieved)

Oh. Good...

(like a General)

Get Dwayne to set up two barricades, no one goes in or out. Get Mario in with the cleaner and Dusty in with the polisher...Make sure they have protective gear on with all that glass. I'm on my way. Over!

KING WORKER (V.O.)

(like a slacker)

Yeah...OK...

Like a General marching through his battlefield, Mitty is immediately in charge.

(CONTINUED)

CONTINUED: (2)

As he marches to the scene of the accident, customer after customer lob questions at him - to which Mitty deftly returns answers, never stopping - his fast paced delivery is all efficiency...

CUSTOMER ONE
Digital Cameras?

MITTY
Front entrance.

CUSTOMER TWO
Garlic supplements?

MITTY
Aisle 8.

CUSTOMER THREE
Moto Floor Garage Flooring?

MITTY
Aisle 3.

CUSTOMER FOUR
Clearblue Easy Fertility Monitor?

MITTY
Second floor. Aisle 5.

CUSTOMER FIVE
Mongolian 100% Cashmere Throws?

MITTY
Back wall.

CUSTOMER SIX
Cooper Cooler Rapid Beverage and
Wine Chiller?

MITTY
Second floor. Aisle 10.

CUSTOMER SEVEN
Feit 90 Watt Par 38 Reflector
Halogen Flood Bulbs?

Mitty stops. This is unusual. He turns to Customer Seven, a middle aged female.

MITTY
We're all out. I have Feit 50 Watt
MR 16 Reflector Halogen Bulbs.

(CONTINUED)

CONTINUED: (3)

CUSTOMER SEVEN

(rudely)

Well that doesn't do me any good does it? This store never has what I need. I never find anything here. It's just a big waste of space if you ask me. They should shut it down. It never has anything anybody needs!

MITTY

Why, you self absorbed, rude, woman! Closing this store would lose a lot of good people good jobs and whether or not you are personally satisfied, there are people who find everything they need here and I think you owe everyone an apology for this cavalier thinking that only your shopping needs matter.

The entire store freezes - every employee and customer - as if they heard the conversation and await an apology.

CUSTOMER SEVEN

(teary eyed)

You're right. I'm sorry. It's a wonderful store. I was only thinking of myself. I'm so ashamed.

AN EMPLOYEE says to a customer, with great respect;

EMPLOYEE

That's our Mr. Mitty. Always looking out for us.

Mitty smiles forgivingly, when suddenly;

HE IS SLAPPED IN THE FACE BY CUSTOMER SEVEN.

CUSTOMER SEVEN (O.S.)

YOU'RE STARING AT MY BREASTS!

MITTY IS SNAPPED OUT OF HIS FANTASY - of what he wishes he could say to this rude customer. (He was staring into his fantasy, but to the Customer it looked like he was staring at her bust).

CUSTOMER SEVEN (CONT'D)

HE'S STARING AT MY BREASTS! I want to see the manager!

CONTINUED:

MITTY

(embarrassed)

Oh. No. I'm sorry. I...I wasn't staring I was..just thinking...I'm the Assistant Manager..and uh..I was..uh remembering... Our bulb shipment's late. Those bulbs are coming in Thursday. If you leave your name and number with a cashier, I'll call you.. and a discount! Thanks for shopping at Kings...

He quickly walks onto the escalator and ascends to the Second Floor...which includes food products, butcher and bakery outlets.

INT. KING'S MART SECOND FLOOR - CONTINUOUS

Mitty passes the massive food section - a full working bakery behind the baking goods for sale..a Delicatessen with rotisserie chickens.....a Fish market with water tanks of shrimp and lobsters...and a Butcher's station with a walk-in freezer, cutting stations, etc... Open freezers with every kind of meat, fish, poultry, etc packed in ice...

Mitty walks down Aisle 16 to the scene of the accident. He passes GIANT JARS OF MAYONNAISE. He averts his eyes from them...(Mitty is squeamish about mayonnaise).

BRIAN is the slacker worker who called Mitty. He is supervising the clean-up of the gerkins with janitors. Brian is a smart aleck who makes fun of Mitty.

(BRIAN IS "THE SIDEKICK" FROM MITTY'S FANTASY).

MITTY

Everything under control?

BRIAN

(making a joke)

Yes sir! Although all efforts to revive the gerkins have failed. I'm afraid they're dead sir.

Other workers snicker at Brian's imitation of earnest Mitty's serious approach to work. Mitty knows the others laugh at him.

(CONTINUED)

CONTINUED:

MITTY

Call me on the Walkie when it's done. I'll announce the aisle re-opened.

BRIAN

Should I contact the families of the gerkins, sir? They'll be worried sick.

The cleaning crew can't help but laugh. Brian smirks.

Angry, Mitty wishes he had a perfect response to this smart aleck....to put Brian in his place.

Suddenly, THE MUSCLES ON MITTY'S ARMS AND NECK AND BODY BEGIN TO EXPAND AND POP THROUGH HIS CLOTHES.

Brian and the other workers cower in fear.

BRIAN (CONT'D)

No..oh no please Mr. Mitty..I'm sorry!! I'm sorry!!

Mitty arms reaches out and bitch slaps the smart ass Brian across the face faster than the speed of light, until Brian's face is just a blur...spinning on his neck....The other workers go to their knees to plead;

KING WORKERS

Forgive us, Mr. Mitty...Please...

LOUD SPEAKER VOICE

MITTY! MITTY TO MR. KING'S OFFICE.
IMMEDIATELY.

MITTY SNAPS OUT OF HIS DAYDREAM. Brian and the others are doing their job, ignoring his presence. Mitty exits OS.

INT. WINSTON KING'S OFFICE. - DAY

Mitty enters the "big cheese" office, high above, with windows overlook the entire first floor.

WINSTON KING - an insidious, smooth talking, manipulative character who wears \$1000 suits and still looks cheap...

(KING IS "THE BULLY" FROM MITTY'S DAYDREAM).

He speaks to Mitty without looking up as he eats his lunch. His manner is cold, abrasive, superior;

(CONTINUED)

CONTINUED:

KING

Where were you?

MITTY

There was an accident in gerkins.

Mitty notices MAYONNAISE seeping out of King's sandwich. He almost gags. He makes a point to look away from King.

KING

You have to delegate authority, Mitty. You can't be an assistant manager and be everywhere at one time.

MITTY

Sorry, I came as soon as I heard--

KING

Skip it!

BZZZZ..BZZZ...

KING

There's a fly in here. Grab that swatter and kill it.

Mitty obeys, picking up the fly swatter, stalking the fly as King continues;

KING (CONT'D)

We have a new shipments of Hickory Farms Beef and Cheese party packs, Nebraska's Famous Steaks and the new Oregon Scientific Digital Wireless BBQ/Oven Thermometer. They're unloading them now. After we close, I want a weekend barbeque display for tomorrow.

MITTY

(swatting at the fly)

But...I usually give my display people 24 hour notice if they have to stay late. Some of them have children...

KING

Mitty, tomorrow's Saturday. Saturday begins the weekend, does it not?

(MORE)

(CONTINUED)

CONTINUED:

KING (CONT'D)

I want the display out when everybody's buying for their weekend barbeque.

MITTY

But, it's December. Nobody barbecues outside in the cold.

KING

The servants of rich people do! Are you telling me my business!?

(Mitty shakes his head)

Better not be. And if you don't want to impose on your employees, then do it yourself. Unless you recently acquired a life I know nothing about.

King chuckles. Mitty is angry. He looks at King again;

KING IS A FAT, GIANT FLY NIBBLING A SANDWICH, as he says;

KING (AS A FLY) (CONT'D)

Don't question me. I'm the ruler here. You do what I say or find yourself another job!

A GIANT FLY SWATTER COMES DOWN, SQUASHING KING AND THE SANDWICH....Mitty feels victorious.

KING (V.O) (CONT'D)

MITTY!

MITTY SNAPS OUT OF HIS DAYDREAM....King, back to normal, sitting at his desk.

Mitty has swatted King on the head - King pushes the swatter away from his face.

KING (CONT'D)

WHAT THE HELL ARE YOU DOING?

Mitty, fumbling for an excuse, turns the swatter over and luckily, the DEAD FLY falls out.

MITTY

The fly.

The fly lands in the sandwich's mayonnaise.

KING

I sometimes think it's dangerous having a psychotic in retail.

(MORE)

(CONTINUED)

CONTINUED: (2)

KING (CONT'D)

You were doing that staring thing again. I hate it when you stare. What are you staring at?

MITTY

Nothing.

KING

Are you trying to be witty, Mitty? You're staring at me and you're looking at nothing? Is that some kind of sarcasm?

Mitty forces himself to bravely ask:

MITTY

No. I was just thinking of...wondering..whether you..I know you're busy...but if you had the time to...you know, to...

KING

WHAT? WHAT?

MITTY

Have you decided about that manager position?

KING

(laughs)

Mitty, Mitty, Mitty... Why should I pay a manager's salary when I have an assistant manager doing all the work?

(Mitty considers this)

Do you think that's unfair? You want to quit? Go ahead. Let's see how long you hold down a job before somebody catches you talking to yourself or dancing in the supply room with a broomstick.

MITTY

I don't do that anymore.

KING

(rises)

It's no use Mitty. You're brain just isn't wired for the real world. Never was. You know how I know, cousin? Because I'm the real world. And what I say goes. Right?

(CONTINUED)

CONTINUED: (3)

King walks up to Mitty, intimidating him.

KING (CONT'D)

So you're going to stay and do that display, tonight - right?
Right. And if you don't like it, you know what I'm going to say?...
Tough titty Mitty.

He laughs at his rhyme.

Mitty nods and exits.

INT. STAIRS OF KING'S OFFICE - CONTINUOUS

Mitty exits King's office and must walk down a long narrow set of metal stairs.

Mitty hates heights. They make him dizzy. He turns around and walks backwards, down the stairs - holding onto the railing, staring at the steps.

From the floor it's an odd sight - a man walking backwards down the stairs. But everyone knows Mitty, so no one thinks it's unusual.

INT. KING'S MART - NIGHT

- The last employee and customer have left. Mitty locks up the front doors with an assortment of KEYS FROM A LARGE KEY RING.

- Mitty shuts off the fluorescent lights on most of the store...illuminating only a few aisles.

JUMP CUT TO:

BARBEQUE DISPLAY - SECOND FLOOR - LATER

Mitty is arranging the steaks and the Hickory Beef/Cheese baskets with the Oregon Thermometer in a creative display.

He is bone weary tired. He tries to fit one more steak on the display and it all collapses to the floor. He has to start all over.

SUDDENLY, HE HEARS SOMEONE CRYING. He looks a few aisles down towards the TOY DEPARTMENT where he discovers:

A LITTLE BOY, alone, sitting on the floor, his knees into his chest...sobbing. Mitty kneels beside him.

(CONTINUED)

CONTINUED:

MITTY

What are you doing here? Did your parents leave you?

(The Boy nods)

Well, come on...we can give them a call and they'll come pick you up. They must be worried sick.

BOY

No. No, they're not.

MITTY

Sure they are.

BOY

No, I mean...they really left! They died when I was little. Car accident.

MITTY

Oh I'm sorry.

BOY

That's not why I'm crying.

MITTY

What happened?

BOY

I got beat up in school today. I never win at anything so nobody plays with me. Everybody makes fun of me. I hate people. I hate everybody in the whole world.

MITTY

Well, I guess that's OK for today. But there are some nice people.

BOY

Oh yeah? Who?

MITTY

I don't know. But I plan to do a lot of travelling to find one.

(beat)

I'll play a game with you.

BOY

What's the point? I'd only lose.

(CONTINUED)

CONTINUED: (2)

MITTY

Well, let's play a game where the
loser wins.

The Boy is intrigued. As they walk....

MITTY (CONT'D)

We'll play war. I'll be the
Americans and you can be the
Japanese who lose the war but
actually gain economic superiority
in the decades to come.

BOY

Cool.

Mitty points the Boy to the ceiling...

MITTY

You know, this place used to be a
airplane hangar. They made planes
here during World War II. Some of
the original structure is still
here. You can't really see it
though..

AS MITTY CONTINUES, WALKING WITH THE BOY, THE SET OF THE
WAREHOUSE STORE TRANSFORMS/MORPHS INTO :

...A HUGE AIRPLANE HANGAR, WITH ABANDONED PLANE FUSELAGES,
WINGS, ETC...

BOY

Wow. I see it. I do!

MITTY

I used to play here all the time
when I was kid. It was my all time
favorite place. Come on!

They run to a plane fuselage as we hear Mitty ask:

MITTY (CONT'D)

What's your name, anyway?

BOY

Mitty. Walter Mitty.

MITTY

Nice to meet you.

(CONTINUED)

CONTINUED:

As Mitty and the Boy climb onto an airplane wing, A GIANT HAND APPEARS AND SCOOPS UP THE ENTIRE PLANE....

INT. KING'S MART - REALITY - REAL TIME

...THE HAND BELONGS TO WALTER MITTY who is holding a Toy Plane in the toy department. He begins to fly the plane with his hand.

WIDE ANGLE - REAL TIME.

Alone, Mitty plays with the plane in the only illuminated aisles of the darkened, enormous store...taking a break from the barbeque display.

EXT. GARDEN LAWN APARTMENTS - NIGHT

An isolated two story grey cinder block apartment complex off a highway intersection exit. It is a grey, barren complex, with no vegetation or signs of life, except for fast food chains and gas stations. It has a sinister quality.

Mitty parks his car and gets out. As he climbs up a short exterior concrete staircase to his apartment, he looks out over the parking lot and sees:

A WOMAN standing by the outskirts of the parking lot near the trees.

IT IS HIS DREAM GIRL. Modern dress. Watching. Waiting?

Mitty stops on the third step. He does a double take, then stands numbed.

BUDDHA (O.S.)
DAMN! DAMN! DAMN!

Mitty turns to see BUDDHA, A STONED OUT, WHITE PIZZA DELIVERY COLLEGE DROP OUT, who has just dropped the pizza because it's too hot. He hops around, waving his hands to cool. Buddha is a heavy set slacker with a Pizza cap.

When Mitty turns back to the Dream Girl, SHE IS GONE. He doesn't know whether she was real or not...He steps down to help Buddha.

MITTY
You all right?

BUDDHA
MAN! Will someone explain to me why
pizza MUST be sadistically hot!
(MORE)

(CONTINUED)

CONTINUED:

BUDDHA (CONT'D)

I find it is just as savory cold
and hard.

CHARLIE (O.S.)

You drop another one, Buddha?

Mitty turns to CHARLIE BRIGGS, exiting his first floor
apartment.

CHARLIE BRIGGS is a tough guy, in his sixties. Still virile,
still ready for a fight. He's got muscles in his arms and in
his words...as if he punches when he speaks.

BUDDHA

Sorry Mr. B. I've lost like a
hundred layers of hand skin.

CHARLIE

Yeah, well why don't you lay off
that little private hobby of yours -
let the skin grow back.

The Pizza Kid takes a JOINT out from under his pizza cap.

BUDDHA

Self love is a beautiful thing Mr.
B. It's employment that erodes a
man to the bone.

CHARLIE

I know, I know..Here..
(hands him the money)
You weren't meant for hard labor.

PIZZA KID

You got that right.

Buddha lights his joint as he gets into his delivery car,
blasting Pink Floyd.

CHARLIE

You want to come in, Walter? I'll
never finish this myself.

MITTY

No, thanks Charlie. I'm beat.

CHARLIE

Another late night? That King
Asshole working you too hard,
again?

(Mitty doesn't answer)

(MORE)

(CONTINUED)

CONTINUED: (2)

CHARLIE (CONT'D)

When are you going to do something about that guy? Nobody knows that store backwards and forwards like you. And he's got the nerve to nickel and dime you and make you put in overtime. Quit! That's the smart move.

MITTY

Nah, I love my job. I don't need much.

CHARLIE

Man your age needs everything. Broads. Money. Broads. You gotta have one to have the other, ya know. When I was your age I had so many broads, I coulda went into business as a professional pleasure man.

MITTY

(longingly)

Is that a real job?

CHARLIE

(confides)

I once had six women at once and satisfied them all at the same time.

Mitty squints, trying to figure out the math.

MITTY

(impressed)

You must be ambidextrous.

CHARLIE

I'm ambi-everything.

MITTY

(fascinated)

How did you breath?

CHARLIE

Through my ears! Who cares! Point is, you need some experience in your life. You're a fairly good looking kid. Don't sell yourself short. There's a whole world full of firm, perky life out there just waiting for you to show up and squeeze it.

(CONTINUED)

CONTINUED: (3)

The imagery is making Mitty sweat. He smiles politely.

MITTY

Thanks Charlie. I need to shower now.

CHARLIE

Hey Walter, would it be too much trouble to bring me home a double size pack of King Corn Dogs and small can of spackle?

MITTY

No problem. They're in the same department. Night Charlie.

CHARLIE

Thanks, kid. Night.

He enters his apartment. Mitty continues up the stairs to his second floor apartment.

WIDE ANGLE OF PARKING LOT:

WE SEE MITTY ON THE STAIRS THROUGH THE LENS OF A DIGITAL CAMERA. A MYSTERIOUS AND UNKNOWN PERSON (whom we call THE STRANGER) IS TAKING PICTURES.

We do not see his face. All we see of The Stranger is his hands and A BLUE STAR SAPPHIRE PINKIE RING on his right hand.

The Stranger checks the camera's digital screen - replaying the pictures he just took:

We see single photos of CHARLIE, his main subject...then, photos of Charlie and Mitty, when Mitty returned home.

The Stranger then makes a notation in a notebook writing;

"UPSTAIRS NEIGHBOR"???

DISSOLVE TO:

INT. WALTER MITTY'S APARTMENT - LATER THAT NIGHT.

A one-bedroom apartment with a kitchen that opens onto the living room. Neat and sparsely furnished. The only colors come from the posters of far away places; India, Bali, Australia, Antarctica.

Mitty is cleaning up his kitchen after dinner, with the TV on.

(CONTINUED)

CONTINUED:

ON TV: Winston King and a King Size Super Mart commercial. We hear the KING SIZE SUPER MART jingle.

KING (ON TV SCREEN)
 EVERY BODY'S GOT THEIR PRICE - BUT
 NOBODY'S GOT MINE...GET UP AND GET
 OVER TO KING SIZE SHOPPING MART...

Mitty watches King on a TV commercial, wearing a crown, superimposed over footage of the store:

KING (ON TV SCREEN) (CONT'D)
 YOU'LL SAVE A KING'S RANSOM AT KING
 SIZE SHOPPING MART...WHERE LITTLE
 PEOPLE CAN HAVE BIG DREAMS COME
 TRUE.

Shot of a LITTLE GIRL with a GIANT SIZE CAN OF SODA and a GIANT HOT DOG beside a GIANT MUSTARD JAR.

Mitty mutes the TV with a remote, grateful for the silence. King talks with no sound.

MITTY
 If it were only that easy.

Mitty then flicks the remote to an "E.R." Episode:

ON TV, a hand-held camera follows the ER DOCTOR as he makes his rounds.

Mitty watches with great interest. He turns up Volume:

ON TV: THE ER DOCTOR IS NOW PLAYED BY MITTY.

He marches through the emergency room with the same efficiency and commanding authority he has at King's Mart...Only now, it's Nurses lobbing questions as he passes one by one:

NURSE ONE
 Multiple lacerations, cardio/vitals
 low...

MITTY
 Take him to triage. Give me an I.V.
 Push, show me a c-spine.

NURSE TWO
 Probable sternal fracture, GSW to
 the left, chest pain...

(CONTINUED)

CONTINUED:

MITTY

Start with the paddles, give me one liter saline, check for pulse paradoxes..

Mitty appears beside the bed of WINSTON KING, broken and diseased, moaning in agony:

KING

Please give me something for the pain, the pain is unbearable!!

MITTY

(checking his chart)
It's no use. You'll be dead in a few, long agonizing minutes.

Mitty throws the sheet over King's head and shouts:

MITTY (CONT'D)

We need this bed! Move him out!

NURSE THREE

There's a little boy. He's fading.

MITTY

(defiantly)
No he's not.

Mitty rushes to the side of a BOY (the same boy who played YOUNG MITTY).

A NUN stands by the bed, praying...Again, SHE IS MITTY'S DREAM GIRL: this time in full habit and full make-up. A glamorous M.G.M. Nun. She has tears in her eyes.

NURSE THREE

(explains, whispers)
He's the brother of the sister.

Mitty falls in love at first sight. He crosses to her. Her voice is sweet and mellifluous - like an angel.

NUN

He's out of God's hands now. And in yours.

MITTY

(earnest)
I won't drop him.

Mitty grabs the boys hands, checks his vitals...

(CONTINUED)

CONTINUED: (2)

MITTY (CONT'D)
Come on little fella...Fight!

Suddenly the Boy's life supporting machine begins to Buzz.
The Boy's face is white, drained of blood.

NURSE THREE
Dear God! His body is rejecting the
transplant!

MITTY
No it's not!

Mitty rips off the Boy's sheets, undoes the bandages around
his chest;

MITTY (CONT'D)
Scissors!
(he works)
Scalpel!
(he works)
The Nun and the Nurses watch as he
opens the boy's chest.

MITTY (CONT'D)
There's blockage. I need something
to clear the path, damn it!

He looks around until his eyes focus on:

Another Patient sipping through a PLASTIC STRAW in a Coke
Can. He pulls it out of the Patient's mouth.

PATIENT
Hey!

MITTY
STERILIZE. STAT!

The Nurse grabs the Straw, sticks it in a boiling pan and
pulls it out with gloved hands, handing it to Mitty.

Mitty deftly shapes the plastic straw into a HEART VALVE,
then wedges into the Boy's chest..

MITTY (CONT'D)
Sutures!

He sews the straw inside. He pleads;

MITTY (CONT'D)
Come on, damn it!

(CONTINUED)

CONTINUED: (3)

Beat. Suddenly, Music Swells, as the life support machine restores to normal. Everyone cheers through their tears. The Nun looks at Mitty, filled with love.

The Boy even opens his eyes, his face flush with color. He speaks as if nothing as happened.

BOY

Hey. I'm kinda hungry.

Everyone laughs with relief.

MITTY

That's fine, son. Nothing a hamburger won't fix.

Mitty crosses to the Nun, tears of joy in her eyes.

MITTY (CONT'D)

You have your brother back, sister.

NUN

I prayed to God that if you saved him, I would give up my vows and give my self to you.

MITTY

Great.

Mitty sweeps her into his arms and dips her into an embrace, as they kiss passionately....The Nurses look on and smile.

MITTY'S KITCHEN:

IN REALITY, MITTY IS HOLDING A BROOMSTICK, dipping it over into a romantic embrace and pretending to kiss his Dream Girl.

EXT. GARDEN LAWN APARTMENTS - CONTINUOUS

CAMERA PULLS OUT to reveal Mitty and his broomstick being watching through high powered binoculars by;

THE STRANGER, sitting on the hood of his car. The Stranger then guides the binoculars down to look into Charlie's window on the first floor;

BINOCULARS POV: Charlie appears in full close-up (through the binoculars) standing at the window, looking out into the night - as if he sensed someone is watching him.

(CONTINUED)

CONTINUED:

The Stranger lowers his binoculars and ducks down. (Hidden in shadows, we still do not see his face. Only the Blue Star Sapphire pinkie ringed hand)

Charlie abruptly lowers his window shades.

CUT TO:

EXT. GARDEN LAWN APARTMENTS - THE FOLLOWING DAY

Mitty walks from his car to Charlie's apartment with a grocery bag for Charlie. He pushes the buzzer. He waits. The door is opened by:

MITTY'S DREAM GIRL. In the flesh. In the real world.

DREAM GIRL

(abruptly)

Yeah?

Mitty is paralyzed. He doesn't know if he is dreaming. He stands, mouth agape. The Dream Girl notices the grocery bag and assumes he's a delivery boy. The Dream Girl speaks in a gruff, impatient kind of manner:

DREAM GIRL (CONT'D)

Uh, if you're delivering, you have the wrong apartment. We didn't order anything.

She slams the door on Mitty face and locks it.

Mitty's body turns to jello. He can't speak or think straight. He can barely stand.

The door opens again. It's Charlie:

CHARLIE

Walter, come in ... come in. You're not going to believe this..

Charlie ushers Mitty inside.

INT. CHARLIE BRIGGS APARTMENT - CONTINUOUS

Mitty enters to see The Dream Girl making sandwiches behind the kitchen counter.

CHARLIE

This is my friend from upstairs.
Walter Mitty.

(CONTINUED)

CONTINUED:

DREAM GIRL

Oh, hi. Sorry.

She spills some lemon juice on herself.

CAMILLE

Sonofabitch!!! I just bought this friggin blouse.

Mitty is startled by her. This is not how he thought he Dream Girl would speak. She is tough and somewhat vulgar.

CHARLIE

Walter, sit.

Dazed, Mitty follows orders...staring at his Dream Girl.

CHARLIE (CONT'D)

She's my daughter, Walter. My kid. I..I haven't seen her since she was a baby.

The Dream Girl dries her hands on a towel and shakes Mitty's hand very firmly.

CAMILLE

Camille. Nice to meet you.

Mitty can't speak. He shakes her hand. Camille doesn't like him staring at her.

CHARLIE

She found me through the adoption agency. Can you believe it? After all these years. Out of nowhere!

CAMILLE

I wrote you at least three times I was coming. Didn't you get any of my letters?

CHARLIE

I never read my mail. Tell her Walter.

Mitty just shakes his head then nods.

CAMILLE

(abruptly)
Well that's stupid.
(to Walter)
You want to stay for lunch or what?

(CONTINUED)

CONTINUED: (2)

Mitty does not know how to respond.

CAMILLE (CONT'D)
You're starting to annoy me with
the "not talking".

CHARLIE
Walter's a little shy.

CAMILLE
I'm not asking him to take his
pants off and cough. Does he want
lunch or not?

CHARLIE
Oh come, Walter. We have enough.
Stay. I feel like a party...
Isn't she beautiful Walter?

Mitty can't barely breath. He sits.

CAMILLE
It's nothing special. I'm making
tuna salad sandwiches. That OK?

Dazed, Mitty doesn't realize what he's agreeing to....

TIME JUMP TO;

C.U.: A TUNA SANDWICH OOZING MAYONNAISE.

Camille has placed it in front of Mitty as she sits down.
Charlie sits opposite at the table. Camille in the middle.

Mitty is disgusted at the sight of the mayonnaise.

CAMILLE
...I was telling Pop...
(to Charlie)
Can I call you Pop?

CHARLIE
Sure.

CAMILLE
I was telling him that it's taken
me almost seven years to find him.

Mitty is staring at his sandwich. Camille notices;

CAMILLE (CONT'D)
Is something wrong? Speak!

(CONTINUED)

CONTINUED:

MITTY

No!

He picks up his tuna/mayo sandwich and does his best. He picks up the sandwich and holds it before his mouth.

CAMILLE

According to the records, my biological mother died two years after she gave me up.

CHARLIE

(remembering)
Rita. Beautiful Rita.

Camille notices Mitty won't eat his sandwich.

CAMILLE

Are you sure you don't want me to make you something else?

Mitty shakes his head no and takes a bite, trying not to get sick. Camille and Charlie watch him with curiosity.

Mitty does his best not to swallow. Instead, he tries to nonchalantly make his excuses while his mouth holds the uneaten tuna sandwich;

MITTY

(incomprehensible mumbling
with tuna)
You know, I just remembered..I can't stay. I have an errand to run. Would you excuse me? Thank you for the invitation and welcome. It's nice to meet you.

By this point Mitty has exited and is outside the apartment with the door closed;

EXT. CHARLIE BRIGGS APARTMENT - CONTINUOUS

Mitty spits out the tuna and wipes his tongue with his shirt tail, trying not to retch...making faces and convulsions of disgust as he removes any evidence of mayonnaise from his person.

Mitty realizes his ruined his shirt and feels foolish for being unable to control his disgust - in front of Camille...He runs up to his apartment to change.

EXT. WALTER MITTY'S APARTMENT - CONTINUOUS

Mitty reaches his front door and sees that it is ajar. Confused, he opens it further and enters;

INT. WALTER MITTY'S APARTMENT - CONTINUOUS

Mitty is surprised to discover his apartment is in a shambles - as if someone had robbed him.

ANGLE ON- CLOSE UP OF HAND WITH SAPPHIRE PINKIE RING, HOLDING A GUN BUTT UP...

THE PINKIE RINGED HAND IS THE ONLY THING MITTY SEES AS IT COMES DOWN HARD ONTO MITTY'S HEAD.

Mitty is knocked unconscious. He falls to the floor. The Stranger escapes....

DISSOLVE TO:

SUDDENLY, CAMILLE APPEARS AT HIS SIDE...a shaft of light shines on her and a gentle wind blows against her hair as she cradles Mitty's head in her hands, crying.

CAMILLE

Oh Walter, what happened?

MITTY

It was...the mayo. It's...like poison to me.

CAMILLE

Why Walter? Why did you eat it?

MITTY

You made it for me. I couldn't hurt your feelings.

CAMILLE

You did that for me? Oh Walter, live! Live for me! Live for us!

She French kisses him. Mitty is lost in their kiss.

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

What the hell are you doing?

MITTY SNAPS OUT OF HIS DAYDREAM: Mitty is tongue-kissing the air....Camille is indeed kneeling beside him, but there is no kiss, no shaft of light or wind. She sees Mitty kissing the air as an unwanted come-on:

(CONTINUED)

CONTINUED:

CAMILLE (CONT'D)
 (threatens)
 You better be trying to swallow
 that tongue.

MITTY
 (embarrassed)
 Oh. Sorry!

Camille and Charlie are kneeling over him. They help him to
 his feet and onto the couch.

CHARLIE
 We heard a noise. What happened?

MITTY
 (dazed)
 I got attacked by a pinkie ring.

CAMILLE
 What?

MITTY
 Someone must have broke into my
 apartment.

CAMILLE
 You've got a bump already. Sit
 still.

Camille goes to the kitchen and gets a cloth with ice as they
 continue;

MITTY
 I'm all right. Really.

CHARLIE
 You didn't get a look at him, huh?
 (Mitty shakes his head NO)

CAMILLE (O.S.)
 You should call the police.

CHARLIE
 What for? He's not missing
 anything.
 (then to Mitty)
 You're not missing anything?
 (Mitty shakes his head NO)
 The Police'll just make it worse.

(CONTINUED)

CONTINUED: (2)

CAMILLE
(returns to couch)
Here, lay your head back.

Camille applies the cloth to Mitty's head and holds it there, much to Mitty's pleasure. She talks over him to Charlie.

CAMILLE (CONT'D)
He's got to report a break-in.

CHARLIE
No, he doesn't. They'll make him go downtown and fill out a hundred reports and nothing'll happen. He's all right.
(to Mitty)
You're all right.

CAMILLE
He should at least go to a doctor.

MITTY
No, it's OK. Honestly. I've had a million bumps on the head.

CAMILLE
Why doesn't that surprise me.

CHARLIE
I was telling Camille that since I don't have a car, you'd be willing to give her a lay of the land. Show her around...

CAMILLE
I have to run a few errands...open a bank account, things like that. Only if you had any free time...

MITTY
(jumps on it)
I love to!

CAMILLE
Thanks. Monday morning? Around 9.
(Mitty nods)
Thanks. Keep this ice on it. You got any aspirin in the house?

Camille rises O.S. as Mitty follows her every move.

CUT TO:

INT. MITTY'S BEDROOM - MONDAY PRE DAWN.

ANGLE ON: MITTY'S ALARM CLOCK. The clock reads 5:30 AM. The Alarm goes off.

Camera pans to Mitty in bed - But he is already awake, not having slept a wink in anticipation of being with Camille....Mitty enters the bathroom to get ready.

EXT. GARDEN LAWN APARTMENTS - PRE-DAWN.

The sun has not risen yet. Mitty stands in the parking lot by his car waiting for Camille. He checks his watch.

The time is 7:05 AM. Mitty waits.

TIME LAPSE TO
9:00AM

EXT. CHARLIE BRIGGS APARTMENT - MORNING

Camille exits Charlie's apartment to find Mitty waiting.

CAMILLE

We said nine right? Have you been waiting long?

MITTY

No.

EXT/INT. WALTER MITTY'S CAR - DAY

Mitty is driving. Camille sits in the passenger seat. Mitty's car stops - blocked by a WOMAN IN A WIDE SUV.

The Woman is having difficulty parking this enormous S.U.V. at the same time she is having an argument on a cell phone. Camille has Road Rage syndrome;

CAMILLE

DO YOU BELIEVE THIS IMBECILE! THE CAR'S TOO BIG FOR HER TO DRIVE AND SHE'S ON THE PHONE!! I CAN'T STAND STUPID PEOPLE ON THE ROAD!

Mitty honks his horn gently a couple of times.

CAMILLE (CONT'D)

Oooh! And we're trapped! LOOK, we can't even back up!
(shouts out the window)

MOVE YOUR ASSSSS!!

The Woman in the SUV gives Camille the finger, screaming into her phone and still not being able to steer the big car into the parking space.

Mitty can't take it anymore. He bolts out of the car..

EXT. STREET - CONTINUOUS

...He marches to the Woman in the S.U.V. The Woman sees him and asks in a haughty manner;

WOMAN IN SUV

What do you want!?

MITTY

Do you honestly think the entire world revolves around you? Have you no consideration for other people's time? There are other people who have places to go!

Mitty indicates the people behind his car. The Woman turns to look and sees:

AN ENDLESS SEA OF THOUSANDS OF PEOPLE, LOOKING SIMILAR TO THE TRIBES OF ISRAEL LEAVING EGYPT....

CAMILLE IS IN FRONT OF THEM, DRESSED AS JEWISH PRINCESS, SITTING IN A DRAPED THRONE CARRIED BY FOUR MUSCLE MEN.

MITTY

So I suggest you either talk on the phone or drive your car, but doing both poorly just isn't right. And if you can't park a car this big, you really shouldn't be driving one this big.

WOMAN IN SUV

(cries)

OH GOD, YOU'RE RIGHT. I don't deserve to drive on the road with good people. I'll move along.

Mitty turns to the tribes of Israel and speaks like Moses to the people;

MITTY

SHE WILL MOVE ALONG!...YOU SHALL PASS!

(CONTINUED)

CONTINUED:

CAMILLE
HE HAS SET US FREE! PRAISE HIM!
PRAISE MITTY!

TRIBES
(in Hebrew with Subtitles)
PRAISE BE TO MITTY!

HONK! HONK!!

MITTY SNAPS OUT OF HIS DAYDREAM: Back in the car, Camille has reached over and honked the car horn. Her upper body brushing against Mitty, making him secretly swoon.

CAMILLE
THAT'S IT!
(getting out of car)
HEY!!!...WHAT THE HELL YOU THINK
YOU'RE DOING, YOU MORON!...

Camille marches over to confront the Woman in the SUV Mitty watches from inside the car, adoringly;

MITTY
She is a dream come true.
(then, worried)
Did I say that out loud?

INT. BANK - DAY

Mitty and Camille are on a long line of people...

There is only ONE BANK TELLER working...All the other tellers are on breaks, chatting with each other behind the windows. A situation of maddening frustration to many a banking client.

A DING with a Light indicates next customer to the window, but the long line barely moves.

CAMILLE
Do you believe this!? Bank is full
and they're all on breaks! Makes
sense, huh?

Mitty's anger and frustration at this injustice rises.

Instead of jumping into Mitty's daydream, we see what it looks like to an outside observer as Camille notices;

Mitty's hands begin to flutter, unconsciously. His body makes small jerky movements like a racehorse in the gate.

(CONTINUED)

CONTINUED:

His mouth remains tight lipped but moves as if he were speaking inside himself. He face becomes expressive, as if he were yelling at the bank tellers, telling them exactly what a injustice this was to everyone.

He is so consumed with his fantasy, he is oblivious to the movements his mouth and body are making. He is purely focused on saving the day inside his imagination.

Camille is both cautious and fascinated.

INT. DINER - DAY

Camille and Mitty, in a booth, are being served lunch by a Waitress.

WAITRESS

Turkey on rye, mustard and
Chicken pot pie. Enjoy.

CAMILLE

Thanks...

(Waitress exits)

So, tell me about Charlie?

MITTY

I don't know much. He just moved in
this past year.

CAMILLE

He tell you anything about before
that? What he did? Where he lived?

MITTY

No.

CAMILLE

How come he came here?

MITTY

I don't know. You should ask him.

CAMILLE

I will. I'm just...building up to
it. It's not like I know him very
well. Or at all.

(looks at Mitty's pot pie)

Yours looks better than mine. Can I
have a bite?

MITTY

You want to switch?

(CONTINUED)

CONTINUED:

CAMILLE

No, I just want a bite.

MITTY

(solicitous)

No, it's OK. Take it.

CAMILLE

(tough)

I don't want it! I just want a bite! You know, being too nice can be as irritating as being an ass.

Mitty freezes. Camille spoons a taste of his meal into her mouth. She tastes it.

CAMILLE (CONT'D)

All right, switch with me.

Mitty gives her the pot pie. She gives him the sandwich.

MITTY

I'm not hungry anyway.

CAMILLE

I'm starving. I'm always starving. I'd be one of those people if I ever got stranded in the Andes with no food, I'd have no problem eating my own foot.

MITTY

Well, that's ... a good thing.

CAMILLE

So did you call the police about your apartment?

MITTY

No. Nothing was stolen. It was almost like they were looking for something.

CAMILLE

What, do you think?

MITTY

I don't know. I don't have anything.

(CONTINUED)

CONTINUED: (2)

CAMILLE

Everybody says they don't have anything but everybody has something.

MITTY

No. It's true. I have nothing. Except for my posters.

CAMILLE

Yeah I noticed. You've done a lot of travelling?

MITTY

I haven't done any...One day.

CAMILLE

So, you lived in this little town your whole your life?

MITTY

Hmm-mmm.

CAMILLE

Parents?

MITTY

Dead. When I was little. Like you.

CAMILLE

Oh yeah? You live in foster homes?

MITTY

No. With my uncle, Melvin.

CAMILLE

(stern)

Then you're not like me.

Beat. Camille is a tough nut to crack. Mitty is cautious.

CAMILLE (CONT'D)

Still, that's rough. Amazing what kids can survive, when they have to.

Mitty nods. He wants desperately to connect with her.

CAMILLE (CONT'D)

What do you do for fun in this town?

(CONTINUED)

CONTINUED: (3)

MITTY

Well, people with money can go to Chicago for dinner or theatre. The rest of us just find our own entertainment by slowly losing our minds and with it, any connection to reality.

Camille laughs a little. Mitty is surprised.

CAMILLE

That's funny.

Mitty is thrilled. He smiles. Camille opens up a bit;

CAMILLE (CONT'D)

I lived in Chicago. Chicago. New York. Denver. Miami. Las Vegas.

MITTY

(impressed)

Las Vegas?

CAMILLE

Ha. Not exactly a golden period of my life. But I'm done with cities...

(reflectively)

I'm done with a lot of things.

Mitty senses a sadness beneath the toughness.

CAMILLE (CONT'D)

I'm here to start over. The small town thing. You know, Family. Neighbors. Hanging curtains...I've never had curtains.

Mitty understands, nodding sympathetically. He feels he and Camille were revealing each other, intimately.

CAMILLE (CONT'D)

But most of all, I've come looking for someone to love. A man I can trust. A man with tenderness and a gentle strength, in whose arms I can lose myself and feel safe at last.

MITTY

You can stop looking.

(CONTINUED)

CONTINUED: (4)

CAMILLE

You see right through me Walter.

MITTY

You wanna kiss me, don't you?

CAMILLE

More than I want to eat my own
foot.

Walter moves to kiss her.

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

HEY!

WALTER SNAPS OUT OF HIS DAYDREAM. Mitty is slightly raised out of his seat, open mouthed, to a plant that sits behind him, above the booth. He quickly covers.

MITTY

Sorry.

Camille smiles and asks, curious yet carefully;

CAMILLE

You were doing that thing again.
I hope you don't mind me asking
but...where do you go when you...go
away like that?

MITTY

Oh, uh...My mind has a tendency to
wander... sometimes...I've been
known to daydream...a little.

CAMILLE

Must be nice to get away whenever
you want.

MITTY

Well, most people think I should be
on medication. But everybody
daydreams sometimes.

CAMILLE

Not me. Besides, it's like one of
those things you stop doing as a
kid and then after a while you
forget how...Like praying.

MITTY

I could show you.

(CONTINUED)

CONTINUED: (5)

CAMILLE

What?

Beat. Oh-oh.

MITTY

Did I say that out loud?

Camille laughs. She knows Mitty is infatuated with her.

Mitty feels a bit more confident now. He made his Dream Girl laugh. And so he laughs a little at himself too.

DISSOLVE TO:

EXT. GARDEN LAWN APARTMENTS - MORNING

Mitty exits his apartment with a self assured confidence in his step. He makes his way down to the parking lot when Camille rushes out of Charlie's apartment.

CAMILLE

Walter! Walter, come quick. It's Charlie. He's crazy out of his mind. He's been drinking...

INT. CHARLIE BRIGGS APARTMENT - CONTINUOUS

Charlie is out of his chair, with a bottle in his hand, ranting, breaking things:

CHARLIE

GODDAMN BASTARDS. NEVER LET YOU ALONE. WHAT THE HELL MORE DO THEY WANT FROM ME!!...

MITTY

Charlie calm down.

CAMILLE

He got some letter from the government but he won't tell me what it's about--

CHARLIE

IT'S ALL YOUR FAULT. YOU MADE ME READ MY MAIL.

CAMILLE

DON'T YELL AT ME, OLD MAN. I'LL KICK YOUR TEETH IN.

(CONTINUED)

CONTINUED:

MITTY

Charlie, sit down. Come on.

Angry and exhausted, Charlie collapses into an easy chair and speaks like a broken man:

CHARLIE

I don't get it. I just can't catch
a Goddamn break!

Walter calmly takes the bottle. Then, he takes the CERTIFIED LETTER from Charlie's hand...and reads it.

THE LETTERHEAD READS; THE U.S. DEPARTMENT OF TREASURY.

THE LETTER READS: URGENT! YOU ARE HEREBY REQUESTED TO APPEAR AT THE OFFICES OF GEORGE KAPLAN, DEPT. OF TREASURY, SUITE 405 AT 9AM TOMORROW MORNING.

MITTY

What's this about Charlie?

CHARLIE

(drunk)
Walter, you're the only friend I've
got. Don't let them take me away.

MITTY

OK Charlie. I won't.

Mitty looks to Camille, concerned.

CUT TO:

OFFICE SIGN: GEORGE KAPLAN, REGIONAL INVESTIGATOR. U.S. DEPT. OF TREASURY...

INT. GEORGE KAPLAN OUTER OFFICE - CONTINUOUS

Mitty, Camille and Charlie wait in an outer office. There is a tense silence.

GEORGE KAPLAN, a gentle self-effacing character, opens his door.

KAPLAN

I'm sorry to keep you waiting. I
was in the bathroom.

All three notice Kaplan's white shirt tail is sticking out of the open fly in his pants. They say nothing.

(CONTINUED)

CONTINUED:

KAPLAN (CONT'D)

Come in, come in..

INT. GEORGE KAPLAN OFFICE - CONTINUOUS

Once inside, Kaplan crosses to his desk.

KAPLAN

Please take a seat.

Mitty notices Kaplan government certificates and licenses, framed on the wall.

On Kaplan's desk is every kind of stomach medicine: Pepto Bismol, Maalox, Tums, Kaopactate, etc...He begins to take a concoction of a few.

KAPLAN (CONT'D)

I have a bad stomach. Apparently it's common in the Treasury Department. It's a real strain being hated by everyone on a regular basis.

MITTY

(empathetic)

You should try Miller's Homeopathic Fiber Elixir. It's very good for evacuation.

KAPLAN

Really? Because evacuation is my key problem. I get so knotted up.

MITTY

(nodding)

We have a special at Kings--

CHARLIE

CAN WE GET ON WITH THIS!!!

Mitty and Kaplan are startled back on track.

KAPLAN

Sorry. Excuse the temporary office. Our closest permanent facility is in Peoria. Would anyone like anything? Coffee? Tea? Bottled water?

(CONTINUED)

CONTINUED:

CHARLIE

How about this part of my life
you're wasting?

KAPLAN

(smiles, insecurely)

I understand....Well, how do I
begin?...Well, at the beginning.
OK. The case of the 1974 Chicago
Bank of America robbery from has
been re-opened. Five million
dollars in cash was stolen.

CAMILLE

What does this have to do with my
father?

KAPLAN

Oh, you're the daughter. Nice to
meet you. I'm sorry but I thought
you knew. Mr. Briggs here was one
of two men found guilty..convicted
of eight counts of first degree
robbery. He and his partner..

(reads)

...a Mr William Bartholomew.

CHARLIE

(smiles, to himself)

Willy Bart.

KAPLAN

...highjacked an armored truck, en
route to the Long Shore branch of
the Bank of America.

Mitty and Camille are shocked to learn this. Charlie makes
sure not to look them in the eye.

KAPLAN (CONT'D)

That, together with Mr. Briggs'
prior convictions of Grand Theft
Auto, Armed Robbery, Extortion
Racketeering and Conspiracy to
steal a bulldozer...

Mitty and Camille, drop jawed, look to Charlie;

CHARLIE

(explains facetiously)

We needed it to bury Hoffa.

(CONTINUED)

CONTINUED: (2)

KAPLAN

...Mr. Briggs was sentenced to two concurrent 12 1/2 years sentences leaving a pregnant wife with no income, who died two years later leaving your daughter, Camille Rose, in the care of Social Services.

Camille is visibly upset. Charlie looks to her. She turns away from him. Mitty wants to comfort her...but holds back.

CHARLIE

What about the fact that I served both sentences and I've been straight ever since?

KAPLAN

Well, that's very positive, yes, but you've only be out eight months. The point is Mr. Briggs, the stolen money was never recovered.

CHARLIE

So? You think if I had five million, I'd be sitting here?

It was in the truck. That's the last I saw of it.

KAPLAN

And the truck was never found.

CHARLIE

Well if you know so much, you'd know they picked me up on foot. I had to quit the truck in order to get away. Willy was the one driving.

KAPLAN

And Mr. Bartholomew was killed during his arrest a week after you were apprehended...apparently, after disposing of the money.

CHARLIE

Then I guess you're shit out of luck because I don't know where it is.

(CONTINUED)

CONTINUED: (3)

KAPLAN

Well, excuse me for saying this - it's something I have to say but...that's really difficult for the government to believe.

CHARLIE

Well, the government's difficult for me to believe, so we're even!

KAPLAN

The United States government wants the money returned and we have reason to believe you, Mr. Briggs, know exactly where it is.

CHARLIE

What Goddamn sense does that make? If I knew where that much money was, why wouldn't I have it?

KAPLAN

Well, perhaps, after all this time, there's no way for you to retrieve the money on your own.

Kaplan makes a point to look at Mitty, as a possible accomplice. Mitty registers this, uncomfortably.

KAPLAN (CONT'D)

I don't mean to implicate anyone in this room, but it's something I have to say.

Everyone is very intimidated, except Charlie;

CHARLIE

I told you. I don't know where Willy drove the damn truck. I was too busy running in the other direction...You can't do anything to me. I served my time.

KAPLAN

For the robbery. But if we have sufficient circumstantial evidence that you have knowledge as to the whereabouts of the money, we can put you away for obstructing a federal investigation.

(CONTINUED)

CONTINUED: (4)

CHARLIE

You sonofabitch!

Charlie leaps out of the chair to attack Kaplan. Kaplan flinches back, fearfully. Mitty and Camille hold back Charlie.

KAPLAN

Mr. Briggs, please, I'm just doing my job!

CHARLIE

You even try to put me back in prison and they'll be another bulldozer missing along with your ass!

Kaplan is sick to his stomach;

KAPLAN

Excuse me please.

He runs into the bathroom and locks the door. We hear awful sounds emanating from inside

CHARLIE

(feeling confident)

Anybody up for some lunch?

INT. CHARLIE BRIGG'S APARTMENT - LATER THAT DAY.

An angry Camille is packing her bags. A worried Mitty is frantic she will leave. A defensive Charlie is stubborn, eating a take-out Burrito, with rice, beans and cheese.

CAMILLE

It's not enough that you disappear when I'm a kid. That I spend my entire childhood with strangers! Now, I gotta find out you're John Gotti!

CHARLIE

Oh stop the dramatics. I never killed anybody. It was the seventies. I was just trying to make my way in a downward economy during a terrible recession caused by an unjust war and Arab oil cartels.

(CONTINUED)

CONTINUED:

MITTY

Camille, don't leave.

CAMILLE

I don't need his trouble. I've got enough of my own.

MITTY

Charlie, just tell them what you know.

CHARLIE

I don't know anything. I already told you.

CAMILLE

I don't believe a word you say!

CHARLIE

I ain't saying nothing!

CAMILLE

SEE! He wants to go back to prison!

MITTY

Charlie, there's got to be something you can tell them that will help.

CHARLIE

What do I have to help the government for? What did they ever do for me except lock me up!

CAMILLE

YOU'RE A CRIMINAL! THAT'S WHAT THEY DO TO CRIMINALS!

CHARLIE

In this world, honey, criminal is a relative term.

CAMILLE

Stubborn idiot!

CHARLIE

Mind your own business!

Enraged, Camille shoves the burrito at Charlie's mouth right into his face, smashing it with beans, cheese and rice.

(CONTINUED)

CONTINUED: (2)

Beat. Mitty and Camille wait for him to react. Charlie looks at Camille calmly and surprisingly responds;

CHARLIE (CONT'D)

I like you.

Exasperated, Camille rolls her eyes and continues packing.

MITTY

Look, everybody's upset. I don't think it's the right time to make any decisions until everybody calms down.

CAMILLE

Walter, you tell this rat bastard that if he doesn't do the right thing, I'll never see him again.

Charlie is defiant, cleaning his face.

CHARLIE

Don't bother Walter. I've got nothing to say.

Charlie exits into his bedroom and slams the door.

Camille continues packing until Mitty stops her.

MITTY

Wait. Hold on. Let's take a walk or something. Cool off. Maybe go to a movie.

(beat)

Camille, you spent seven years looking for him. You can't just walk out now.

Camille listens to Mitty.

INT. MOVIE THEATRE - NIGHT

Mitty and Camille are sitting in a crowded movie theatre watching the screen.

Behind them sit a TEENAGE COUPLE - A tough jock boy and a chatty, overly made-up big breasted girl with spiked heels shoes. The girl is fast-talking non-stop to the boy who tunes her out to watch the movie:

(CONTINUED)

CONTINUED:

TEENAGE GIRL

(in one breath:)

...so Michelle said if we want to go to her house after it would be OK but I said I'd have to ask you because I know you have like a problem with Spencer but Carla said Michelle is really into Sam now so I don't even think that Spencer and Rodney are even going to be there. So do you wanna? Huh?

During this, she is bouncing her leg, rudely kicking Mitty's chair with her shoe.

Mitty is furious, mumbling to himself the tongue lashing he would give the teenager.

Camille notices and whispers to him, with sweet affection:

CAMILLE

Hey, Mumbles. Who are you talking to?

Mitty is caught but doesn't take offense. The nickname makes him smile. Camille leans over to the Teenage Girl..

CAMILLE (CONT'D)

(tough)

HEY, "Brittany" ! If you don't stop talking and kicking his chair with those cheap hooker shoes, I'm going to break your legs along with Carla and Michelle's.

The Jock Boy is intimidated. The Girl is insulted and demands of the boy:

TEENAGE GIRL

Say something!

TEENAGE BOY

Sorry ma'am.

The Teenage Girl slaps his arm and pulls away from him.

Camille turns back around. Mitty sits proudly beside her.

Camille places her hand on Mitty's arm.

Mitty feels a rush to his head and heart.

(CONTINUED)

CONTINUED: (2)

Camera stays locked behind Mitty and Camille in their seats...The Movie Screen in the background.

Mitty, seated in profile, turns to Camille, seated, saying nothing, but we see on the Movie Screen, in the B.G., MITTY'S FANTASY...

Mitty, on screen, is telling Camille, on screen, what he really feels...in a scene reminiscent of Montgomery Clift and Elizabeth Taylor in A PLACE IN THE SUN.

Except Mitty is dressed as a swarthy Italian and Camille looks like a streetwalker.

MITTY (ON SCREEN)

I wish I could talk right. To tell you..how..ya know...my feelings.

CAMILLE (ON SCREEN)

You don't know me. You don't know what I've been. What I've done...You'd leave in a second if you knew!

MITTY (ON SCREEN)

I know everything about you.

Camille, in her seat, turns to Mitty, saying nothing. She knows he's fantasizing..But on the Movie Screen, Camille replies:

CAMILLE (ON SCREEN)

Maybe I've waited all my life for you. Maybe every heartbreak has been just a step towards you.

MITTY (ON SCREEN)

I want to kiss you so much, I'm afraid I'll break you.

CAMILLE (ON SCREEN)

(sexy)

Go ahead, Walter...break me.

On screen, Walter leans Camille back into a classic romantic embrace and kisses her passionately.

In the theatre seats, Camille finally breaks the silence and whispers to him:

(CONTINUED)

CONTINUED: (3)

CAMILLE (CONT'D)

I bet the movie inside your head is a lot better than this one, isn't it?

MITTY

(immersed in it)
You have no idea.

CAMILLE

Tell me about it.

No one has ever asked Mitty this. He takes a beat, then:

MITTY

Well...the hero loves this girl.

CAMILLE

Hero, huh? Why he is a hero?

MITTY

He saves the girl in the end.

CAMILLE

Ego maniac - go ahead.

MITTY

He loves her, only she thinks that if he really knew who she was, he'd never love her.

Camille is oddly taken by this story.

CAMILLE

Yeah?

MITTY

So he tells her that he loves her so much, he knows everything about her he needs to. That no matter what...no matter who she is - she's his Dream Girl.

CAMILLE

Sounds like a knucklehead.

MITTY

And that no matter what, he'll never leave her. Because she's been left too many times before.

(CONTINUED)

CONTINUED: (4)

Camille, against her better judgement, is being seduced by Mitty's unabashed adoration. Her tone softens. She's almost self conscious;

CAMILLE

That doesn't make any sense,
Walter... Everybody leaves.

MITTY

Not him.

CAMILLE

And what does she say?

MITTY

That maybe every terrible thing
that's happened to her...maybe
every mistake and every
heartbreak...was leading her to
him, the whole time.

Camille is entranced by him. She hears herself saying,
softly:

CAMILLE

Nice idea, isn't it?

Mitty nods. They never take their eyes off of each other.
Camille is attracted to him. They whisper;

CAMILLE (CONT'D)

Walter. Kiss me.

MITTY

Did you say "kiss me" out loud or
did I just hear that inside my
head?

CAMILLE

I said it out loud.

MITTY

Wow. That's better than what I made
up.

Mitty gently eases into the gentlest kiss imaginable. For a
moment, Camille is lost inside of it.

Until she snaps back to her senses and moves away.
Uncomfortable with this intimacy - this real feeling - she
pulls back:

(CONTINUED)

CONTINUED: (5)

CAMILLE

Uh..I think the uh...your movie's moving a little too fast for me...I...I have to uh...I have to go bathroom...OK..I'm going...now.

Upset, Camille leaves her seat, much to Mitty's dismay.

Camille walks up the aisle, past The Stranger sitting in the aisle seat, in the dark...whose hand with the Blue Sapphire Pinkie Ring is resting on the outside arm of the seat.

INT. MOVIE THEATRE LOBBY - CONTINUOUS

Camille steps into the lobby and pauses for a second. She touches her lips.

Something is happening to her...something she didn't count on.

EXT. GARDEN LAWN APARTMENTS - NIGHT

Mitty walks Camille back to Charlie's apartment. They stop at the front door.

MITTY

Well...good night.

Camille looks at him, expecting a kiss...Mitty stares like a deer in the headlights. Camille opens the door to Charlie's apartment and both can hear Charlie snoring loudly.

CAMILLE

Oh, what I am going to do Walter?
He's a lying, lowlife sack of shit
but he's the only family I've got.
(turns to Mitty)
Please help me. You have to get him
to talk. He'll listen to you.

Mitty is inflated by her plea;

MITTY

I will. I promise.

Camille smiles, turns to enter the apartment, then stops.

CAMILLE

I can't go back in there yet. I'm too mad. Are you...very tired?

(CONTINUED)

CONTINUED:

MITTY
(nervous)
No. Not tired.

CAMILLE
How about inviting me up for a
nightcap?

MITTY SUFFERS SUCH IMMEDIATE AND INTENSE ANXIETY THAT HE
LITERALLY SHRINKS TO THE SIZE OF A MATCHSTICK AND SPEAKS IN A
TINY VOICE:

MITTY
You mean, to my apartment? You want
to come to my apartment?

A GIANT CAMILLE TOWERS OVER HIM AND SPEAKS IN A GIANT'S
VOICE;

CAMILLE
Yes. And if you don't satisfy me as
a woman, I will eat you alive.

MITTY SNAPS OUT OF HIS DAYDREAM. He is staring in terror at
Camille, who speaks soothingly;

CAMILLE (CONT'D)
Walter?
(snaps hers finger)
Stay with me, sweetie. It's just a
drink. That's all.

MITTY
(stammers)
Uh...sure..OK...sure...

CAMILLE
Maybe I shouldn't come up.

MITTY
Oh no...please.

CAMILLE
You're really intense, Walter, you
know that?

MITTY
Sorry.

(CONTINUED)

CONTINUED:

CAMILLE

I've never met a guy like you.
And I've been with more than a few
guys.

MITTY

How many is "more than a few"?

CAMILLE

Oh, well, less than a stadium full
and...more than a locker room full.
Does that bother you?

MITTY

Only mentally. It's a lot to live
up to.

CAMILLE

Oh, believe me, Walter - there
wasn't one of them to live up to.

Then, Camille gives up and just kisses him, flush on the
mouth....Mitty pulls back. Camille is confused.

Mitty stares at her, then...violently slaps his own face.

CAMILLE (CONT'D)

WALTER!

MITTY

It's O.K. I was just making sure
I'm awake.

Mitty takes her in his arms and kisses her...Camille is
genuinely overwhelmed by the kiss.

CAMILLE

Oh you're awake Walter...I can
guarantee it.

DISSOLVE TO:

INT. WALTER MITTY'S APARTMENT - LIVING ROOM - LATE NIGHT.

Mitty sits on the couch with Camille. She is asleep and
curled in his arms. He watches her. He can't believe she's
actually in his arms.

Camille stirs. She is having a bad dream. She murmurs as if
she is frightened. She awakens with a shout;

(CONTINUED)

CONTINUED:

CAMILLE

WALTER!

MITTY

What?

Camille wakes up. Seeing Mitty with his arm around her, she pushes him away.

CAMILLE

What's going on?

MITTY

Nothing. You fell asleep. You were having a bad dream.

CAMILLE

No I wasn't. I don't dream. I'm one of those people.

MITTY

You were. You said my name.

Camille is genuinely caught off guard by this.

CAMILLE

Well that's weird. I better go.

She pulls herself together and crosses to the door.

MITTY

Camille?

She stops and turns to him.

MITTY (CONT'D)

Don't worry about your father, O.K.
You're not alone in this. We'll
figure it out. I'm going help you.

Camille is genuinely taken by Mitty. She speaks with a soft sincerity.

CAMILLE

How do you get through every day
being ... kind? This sweet?

MITTY

(smiles)

Not very well I'm afraid.

(CONTINUED)

CONTINUED: (2)

CAMILLE

Charlie doesn't deserve you.

Beat. Camille returns to the couch, wanting to confess;

CAMILLE (CONT'D)

Walter, if I told you---

She stops. Mitty waits;

MITTY

Told me what?

Camille changes her mind...she changes her tactic;

CAMILLE

Nothing. I just think, a guy like you, should watch out for himself more. I wouldn't want you to get...damaged or anything.

MITTY

I'm indestructible, didn't you know?

CAMILLE

No.

MITTY

When I'm with you.

CAMILLE

You shouldn't say things like that Walter.

MITTY

No? It feels good to say them...out loud.

Mitty and Camille move into another kiss, but Camille stops. She pulls away quickly.

CAMILLE

I've gotta go. Good night Walter.

And in a flash, she exits.

Mitty sits on the couch, filled with hope and confidence in the future.

EXT. GARDEN LAWN APARTMENTS/PARKING LOT/PAY PHONE - NIGHT

Camille is illuminated only by the light from the pay phone. She speaks to an UNKNOWN PERSON. She is upset.

CAMILLE (ON PHONE)

...But..just listen to me...I don't think it's going to work out. I think we should call it off before someone gets --- but, I don't think it's gonna happen...

(listens)

Yeah...Yeah, I know...

(more tough)

Yeah, yeah, all right. Forget it.

She hangs up. She stands there, lost and conflicted.

CUT TO:

INT. KAPLAN'S OFFICE - DAY

Mitty has returned to Kaplan's office to plead for Charlie, "hat in hand" so to speak.

MITTY

I know it doesn't look good Mr. Kaplan. I know Charlie doesn't deserve to be trusted but I wondered...what if, just what if, Charlie really doesn't know where the money is? What if he's telling the truth?

KAPLAN

I'm sorry to be the one to tell you this Mr. Mitty, but all evidence points to that not being the truth.

Kaplan turns to his file cabinet and pulls out his report. He leans over Mitty's shoulder and opens the file, guiding him through the evidence.

KAPLAN (CONT'D)

After Mr. Briggs' release from prison, he immediately relocated here, even though his home was in Michigan.

MITTY

So?

(CONTINUED)

CONTINUED:

KAPLAN

Well, this is where Wilson Bartholomew lived. It's also where authorities tracked him down just before they shot him in their arrest attempt. It is our belief Mr. Bart hid the money somewhere in this town.

Kaplan shows Mitty a NEWSPAPER CLIPPING from the time of the robbery.

NEWSPAPER CLIPPING; Headline reads: ROBBER SHOWDOWN ENDS IN BLOOD.....Photo shows Police standing around the body of Bart, covered in a blanket on the ground.

MITTY

You're saying Charlie only came here because he's looking for the money?

KAPLAN

He knows where it is, Mr. Mitty. We're sure of it. I'm just worried there are other people who know about it too.

MITTY

What do you mean?

KAPLAN

Well, Mr. Briggs was in prison a long time. Stories get told. Who knows what kind of element could be waiting to get their hands on that money.

MITTY

(realizing)

You know, I was attacked in my apartment. That's never happened before.

KAPLAN

Really? Did you see the person?

MITTY

No. All I saw was a pinkie ring before I got hit on the head.

(CONTINUED)

CONTINUED: (2)

KAPLAN

A pinkie ring! Oh Mr. Mitty, we've got to get Charlie to tell us what he knows before there's more violence.

MITTY

Well, if there's anything I can do...

KAPLAN

I really appreciate that. You know, between you and me, this is a big opportunity for me. I re-opened this case. At the risk of sounding vulgar, it's my buttocks that's on the line here.

(confides)

I'm just tired of people I'm smarter than passing me by. I'm tired of being nobody.

Mitty completely understands and immediately likes Kaplan. They bond.

MITTY

I know what you mean.

KAPLAN

(smiles, then;)

Mr. Mitty, you've lived here all your life, haven't you?

(Mitty nods)

Maybe you can help me with something.

Kaplan takes the newspaper clipping and indicates the spot where Willy Bart was shot and killed.

KAPLAN (CONT'D)

I can't seem to find this area in town. And people I ask don't remember where it is.

MITTY

Oh it's not there anymore. That's all parking lot now.

KAPLAN

Parking lot to what?

(CONTINUED)

CONTINUED: (3)

MITTY
King Size Super Mart. See ---

Mitty points to an area that is off to the left and out of camera angle;

MITTY (CONT'D)
--what you can't see over here is the old airplane hangar, which at the time was under construction by the first Mr. King. My uncle, Melvin. It was his last big expansion - buying the hangar.

KAPLAN
I see. Thank you.

CAMERA MOVES IN ON MITTY: MUSIC CUE; SUDDENLY, MITTY REALIZES SOMETHING IMPORTANT.

MITTY
(excited)
Mr. Kaplan, I've got to check on something right away...

KAPLAN
What is it?

MITTY
I'm not sure yet but you'll be the first person I call. I promise!

Mitty exits like a man with a purpose.

QUICK CUT TO:

INT. CHARLIE BRIGGS APARTMENT - LATER

A cagey Charlie is being questioned by Mitty and Camille.

MITTY
The money's somewhere inside the King's Size Mart isn't it? Willy Bart hid it in the airplane hangar when it was under construction for Kings. Didn't he?

CHARLIE
I don't know nothing!

(CONTINUED)

CONTINUED:

CAMILLE

Pop, it'll be a lot better for you if you tell the government what you know.

MITTY

Because if you don't, I will.

CHARLIE

And what are you going to tell them!? That somewhere inside a sixteen acre shopping warehouse, there's buried treasure? It could be anywhere! Why do you think I've been at it eight months already and I still can't figure it out.

Beat. That slipped out.

MITTY

So you did know all the time?

CHARLIE

What did I know? Yeah, Willy said the plan was to hide the money in this hangar in his hometown. Then what happens? I come out 25 years later and there is no hangar. It's this super store. So, do I know where the money is? Yes and No.

(shifts gears)

But you Walter - you remember the way it used to look. You could figure out where it is.

MITTY

(realizes)

Is...that what you've been trying to do all along? Use me to help you?

CHARLIE

That what friends are for, Walter. I was going to cut you in - half and half. Down the middle - when the time was right, when you finally had enough of being a stooge for King...when you finally had some balls and straightened yourself up like a man.

Mitty is hurt.

(CONTINUED)

CONTINUED: (2)

CAMILLE

Charlie, don't say that.

CHARLIE

Well, why not? Mitty, what have you got? Nothing. That money - it was insured..it's already been paid for. It's 25 years of nobody needing it. Except me. I paid for it with every second of my life I sat in that cell. Alone. All right, fair is fair - I paid my debt. But now, whose money is that if not mine? And with your help, it could be ours. And everything you ever wanted...

(indicating Camille)

...money to buy the life you dream about...Imagine that Walter.

Charlie and Camille await Mitty's response.

Mitty feels betrayed by Charlie. And he's not the kind of man to do the wrong thing. He rises and, without acknowledging Charlie, turns to Camille:

MITTY

Call Mr. Kaplan. Tell him to meet me at Kings, tonight, after the store closes.

CHARLIE

Walter, don't be an idiot! That's not the smart move here. Work with me. We'll find the money together. You can quit that two bit job and live like a man for once.

MITTY

I told you Charlie, I love my job. I like working for a living. If I didn't have the store, I'd be lost.

CHARLIE

(angry)

You're lost anyway, kid. A lost cause. You'll never be anything but a daydreamer! A loser!

This cuts Mitty but he looks to Camille. He smiles. She smiles. Mitty believes they have a connection now.

(CONTINUED)

CONTINUED: (3)

Mitty exits. Camille immediately crosses to the phone and dials.

CHARLIE (CONT'D)

Who are you calling?

CAMILLE

Mr. Kaplan. Like Walter said.

CHARLIE

You know his number by heart, do you?

This insight freezes Camille for a moment - as if Charlie caught her in a lie but says nothing.

Charlie slowly exits as Camille pauses to watch him - He exits. She dials the phone again.

EXT. GARDEN LAWN APARTMENTS - CONTINUOUS

THE STRANGER with the Pinkie Ring is sitting in a parked car. He has listened to the entire scene with surveillance equipment

EXT. KINGS MART - NIGHT

In the parking lot, Kaplan drives up and parks his car.

The store is closed...mostly darkened except for entrance, the lights from Mitty's office and AN ENORMOUS XMAS TREE standing in the center of the store.

Mitty waits by the entrance, unlocking it to admit Kaplan..waving him in.

INT. KINGS MART - CONTINUOUS

Mitty is excited to tell Kaplan the news.

MITTY

Hi. Did you find it OK?

KAPLAN

Yes. The directions were fine. What's this all about Walter?

MITTY

I realized something in your office but I had to check with Charlie to make sure I was right.

(CONTINUED)

CONTINUED:

KAPLAN
Right about what?

MITTY
About where the money is. It's
here.

KAPLAN
Here?

MITTY
Somewhere in here. See, Willy Bart
hid it in the airplane hangar that
used be this store. A lot of the
original structure is still here,
but you can't see it.

Kaplan looks about the store with new eyes. An excitement in
his eyes.

KAPLAN
Are you sure about this?

MITTY
Yes.

Kaplan surveys the store as he asks:

KAPLAN
Do you have any idea where exactly?

MITTY
Not yet. I need some time.

Pause. Kaplan looks around. Then, turns to Mitty with a
smile:

KAPLAN
Mr. Mitty, thank you. This is good
news. You know, there was a reward
out for the return of the money,
years ago. I'm sure if you can help
us, we can work something out...

MITTY
(beaming)
Really? Well, that would..that
would be wonderful---

KING (V.O.)
MITTY!

(CONTINUED)

CONTINUED: (2)

King voices echoes through the canyons of the store. He exits from his office down the stairs, his shirt tails out of his pants.

KING (CONT'D)

What the hell are you doing here?
Who the hell is this?

MITTY

Uh, this is George Kaplan. He works for the Treasury Department. Mr. Kaplan, Mr. King.

KAPLAN

How do you do?

KING

What are you doing in my store?

MITTY

Remember Old Willy Bart and the Chicago Bank of America robbery?

KING

Yeah.

MITTY

Willy hid the money someplace inside here..

KING

WHAT?

MITTY

Well, not here...in the airplane hangar which became ...

KAPLAN

Mr. King, as I was telling Mr. Mitty, there could be a substantial reward for the return of the five million.

KING

FIVE MILLION!. You're telling me there's five million dollars hidden in my store and if I give it over to you, I'll get a reward?

KAPLAN

Absolutely. Which we could easily divvy up between you and Mr. Mitty.

(CONTINUED)

CONTINUED: (3)

KING

Mitty? What's he got to do with this?

MITTY

I figured it out.

KING

Oh you did, huh?

King walks around, pleased with himself for some reason.

KING (CONT'D)

Well well well...After all these years. Remember when we were kids, Mitty, playing a game trying to find old Willy's buried money?

MITTY

You never played with me Winston.

KING

Oh yeah that's right.

(changes subject)

Tell me Mr. Kaplan, what's the Treasure Department doing with this? I thought bank robberies fall under FBI?

KAPLAN

Yes but we often collaborate. But you're right - you know you're government, Mr. King.

KING

Well, you don't operate one of the largest sources of tax revenue and employment in the state without getting in bed with a few government officials. I have lots of friends over in Chicago and Peoria. Which branch are you from?

KAPLAN

Peoria.

KING

Ah...yes...

BEAT. Then:

(CONTINUED)

CONTINUED: (4)

KING (CONT'D)

Well, gentlemen, if you'll excuse me, right now I need to ask you leave...As you can see I have a client waiting to take a tour of the store..

Mitty and Kaplan look up to the windows of King's office;
A GORGEOUS LEGGY BLONDE is dancing to an MOS radio song.

KAPLAN

Uh yes but, Mr. King..we will need to discuss the next step--

KING

Oh, yeah..about that. Nobody's getting anything until I talk to my lawyers.

KAPLAN

Excuse me?

KING

If there's five million inside MY store on MY property then nobody's taking any of it until I talk to MY lawyers.

Kaplan realizes King is a hard customer.

KAPLAN

But Mr. King, as a representative of the Department of Treasury, I-

KING

I don't care if you represent the Department of Kissing My ASS. Until further notice, that money is mine.

Beat. Kaplan re-groups.

KAPLAN

Very well....You do quite a business here, Mr King. Don't you?

KING

Nobody does it better.

(CONTINUED)

CONTINUED: (5)

KAPLAN
(cool, confident)
May I ask, when was the last time
King's Super Size Mart had an
audit?

King freezes - the dreaded "A" word. He says proudly;

KING
I've never been audited.

KAPLAN
(threatening)
All the more reason for me to
request one, wouldn't you say?

King trembles slightly, for the first time. He has met his
match in Kaplan.

KAPLAN (CONT'D)
I can get a warrant to search for
that money.

KING
Right now you can just get out.

Kaplan, frustrated, plays it cool. He exits. Mitty feels like
his mission is falling apart.

Alone with Mitty, King is angry!

KING (CONT'D)
Who do you think you are bringing
him into my store with that story?
Without telling me first?

MITTY
You don't understand. They
threatened a friend of mine..

KING
I don't give a damn about their
threats. You work for me! And from
now on, anything you find out, you
tell me. You got that! You cross me
and believe me, it won't be
pretty...Mitty.

KING (CONT'D)
I'm going to make a few calls and
check up on this Kaplan guy.

(MORE)

(CONTINUED)

CONTINUED: (6)

KING (CONT'D)

Meanwhile, you stay away from him
and keep your mouth shut about
this!

Mitty is angry. Suddenly;

WE HEAR "WHOOOP, WHOOOP, WHOOOP" as King expresses shock and
pain...

THREE ABORIGINES WITH POISON BLOW DARTS HAVE APPEARED IN
AISLE FOUR, FIVE AND SIX...SHOOTING KING IN THE NECK...

KING

Mitty...Help...me...

Mitty watches as King sinks to his knees, then falls dead;

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

MITTY!

MITTY SNAPS OUT OF HIS DAYDREAM: King looks at him with
impatience and contempt;

KING (CONT'D)

You're staring again! I hate when
you stare. Now get out of here!

King exits to his office to rejoin his Blonde.

Mitty, alone, feels thwarted - defeated. His moment of glory,
diminished. He looks up to the darkened ceiling of the
massive super-store as we:

DISSOLVE TO:

INT. KING MART - SECOND FLOOR - DAY

SAME SHOT: The ceiling of Kings Mart, only now during a busy
pre-Xmas shopping day. The store is packed with people buying
Xmas gifts and food for the holidays. Xmas music plays.

Mitty can't help staring at the ceiling, trying to figure out
the money's location, as he puts together a display of
PLASTIC SLEDS. A HARRIED FEMALE CUSTOMERS asks:

HARRIED CUSTOMER

Can you help me? I'm losing my
mind. My son saw your ad. He wants
the remote controlled full sized
motor bike that sounds like a
chopper and I don't see it
anywhere.

(CONTINUED)

CONTINUED:

MITTY

I may have one in the stock room.

As Mitty walks, the Customer follows. They are both stopped by another UPSET CUSTOMER.

UPSET CUSTOMER

Please, please help me. I've been walking around for an hour. I don't see any of that bacon cheddar cheese sauce you advertised.

MITTY

It's popular. I may have some in the food storage.

As he walks, the two customers follow him and a third ANXIOUS CUSTOMER appears;

ANXIOUS CUSTOMER

All right. I'll do anything. I'll pay double. I don't care. Please. The MISSION IMPOSSIBLE SPY KIT. My son will kill me if I don't get this.

MITTY

I think we have a few more.

As he walks, all Three Customers follow and argue;

HARRIED CUSTOMER

You know, I asked him first...

UPSET CUSTOMER

He can do more than one thing at a time. We're in foods, now - could you find the bacon cheddar sauce first.

ANXIOUS CUSTOMER

I think she was ahead of you.

UPSET CUSTOMER

I don't need you to be a policeman. It's common sense.

HARRIED CUSTOMER

I was here before both of you...

ALL THREE BEGIN TO ARGUE which makes Mitty uncomfortable...he stops to look up at the ceiling again.

(CONTINUED)

CONTINUED: (2)

Out of the corner of his eye, Mitty sees the LITTLE BOY (who played Young Mitty) - dressed in WW1 goggles and pilot hat, running down an aisle...playing a game.

Mitty, intrigued, pursues.

The customers, still arguing, in pre-Xmas desperation, think Mitty is taking them to their purchases. They follow him.

The Little Boy is playing cat and mouse with Mitty, appearing and then disappearing down an aisle.

Mitty is focused solely on finding the Boy - he ignores the customers - who follow him, hopefully.

Mitty sees the Boy hiding behind the open freezers in the deli, then dart into the butcher's station.

Mitty follows...the Customers follow without question.

ANXIOUS CUSTOMER

Where's he taking us?

HARRIED CUSTOMER

I always knew there was a secret place where they hide everything we need.

INT. BUTCHERS' STATION -

The Boy, unnoticed by the working butchers, runs into an open walk-in FREEZER.

Mitty pursues, followed the Customers. No one questions them, because Mitty seems to be leading.

INT. FREEZER -

The freezer is a massive room, the size of a loft apartment. A steel garage door is open at the far end, where forklifts raise produce from the outside.

ANOTHER DOOR MARKED "VENTILATION CONTROLS" is to the left. The Boy opens the door and runs in.

Mitty and the Customers follow.

INT. VENTILATION CONTROL ROOM ENTRANCE -

A narrow staircase leads up. Mitty climbs, unaware that the customers are behind him, having a difficult time with the steep stairs. They move slowly but determined.

INT. VENTILATION CONTROL ROOM - CONTINUOUS

Mitty enters a small control room, closing the door behind him.

On the opposite wall is an opening that leads to the VENTILATION DUCTS for repairs, etc.

Above him, there is a GIANT EXHAUST FAN that provides air for the ventilation system. It spins furiously with multiple blades. The hard blast of air is like a wind tunnel. Mitty hair and clothes blow.

On the wall near the door is a CONTROL PANEL...marked VENT FANS...IN and OUT. HIGH and LOW. Two levers are pointed to the IN position, which means air is being pumped through the vents into the store.

Mitty hears the Boy crawling inside the vents. He pursues.

INT. VENTS - CONTINUOUS

The ventilation system is a long narrow vent ducts that spans from one side of the store to the other. Inside are grates that provide air to the store below.

At the end, on the far side of the vent, is another GIANT EXHAUST FAN.

Mitty crawls inside, pursuing the Boy. The Boy is midway through the vent ducts. He stops and then disappears up and out of the vent itself, through a gated opening.

Mitty follows him.

INT. ORIGINAL ROOF OF HANGER - CONTINUOUS

Mitty climbs up through the gated opening.

WIDE ANGLE; Mitty is poking out, midway, of the vast ventilation duct. He looks above him.

THE INTERIOR OF THE ORIGINAL, VAULTED AIRPLANE HANGER CEILING...unused and untouched, since the vent system and the ceiling to the store were built.

Up above, Mitty sees an old CATWALK that extends from one end of the interior roof to the other, across the narrowest part of the structure. The Catwalk is cobwebbed and hidden in the dark.

Mitty believes that is where the money is.

INT. WALTER MITTY'S OFFICE. - DAY

Mitty is on the phone with Kaplan. WE INTERCUT THE TWO;

MITTY

...The thing is Mr. Kaplan, I've got to get permission from Mr. King it check it out or I'll lose my job.

KAPLAN

I understand. But I've got a surprise for Mr. King. I have a subpoena to search the premises. He can't stop us now.

MITTY

But that'll just make him mad. He's going to blame me, I know it. Can I try to get his permission first, before you give him the subpoena? I can go to his house right now and see him.

KAPLAN

All right Walter. We'll do it your way first. Why don't I meet you at King's house and we'll see how it goes from there.

EXT. KING MART PARKING LOT - DAY

Mitty gets into his car and drives away...

...Mitty is followed by another car, driven by THE STRANGER, with the Pinkie Ring

EXT. WINSTON KING MANSION - DAY

Mitty drives through the gates of an enormous mansion sitting on a dozen acres. Lush trees and snow covered grounds surround the stone Tudor home...

INT. KINGS MANSION - CONTINUOUS

Waiting at the giant front door, Mitty stirs up his courage, practising how he's going to act.

When the cool, collected Butler opens the door, a revved up Mitty overstates;

(CONTINUED)

CONTINUED:

MITTY
I'M NOT LEAVING TIL I SEE MR. KING.

BUTLER
But you haven't arrived yet.

MITTY
Oh, I'm sorry. I mean ... I'd like
to see Mr. King.

BUTLER
Is Mr. King expecting you?

Mitty stares at the Butler and forces his courage:

MITTY
No! But I'm seeing him anyway!

Mitty barges past the Butler and marches into the house.

On the way, Mitty marches past TWO LAZY, OVERFED SECURITY GUARDS who are watching TV on a huge plasma screen and don't even notice his presence.

EXT. KINGS MANSION - INDOOR POOL - CONTINUOUS

Mitty marches through French Doors to the indoor pool area.

Although it is winter, King is wearing a Spandex bathing suit and sunglasses laying on a chaise in the indoor pool area, enclosed by glass doors that overlook the snowy grounds. He is on the phone. But as soon as he sees Mitty he quickly says:

KING (ON PHONE)
...Uh look, I have to go. Don't do
anything til you hear from me
later. And thanks.

He hangs up. Mitty is prepared to be tough but:

KING (CONT'D)
Walter. What a nice surprise. Have
a seat. Would you like some
lemonade?

Mitty checks behind him to see if there's someone else King is talking to. King's warmth is so unlike him.

KING (CONT'D)
Come on. Sit down. Take a break.

(CONTINUED)

CONTINUED:

Mitty sits on the opposite chaise, cautiously.

MITTY

Thank you. Winston, I have to talk to you about--

KING

I know I'm tough on you Walter, but the truth is, I respect you. Nobody does a better job and nobody knows my store top to bottom better than you.

(offers from a tray)

Assorted nut?

MITTY

No thank you. See, the thing is--

KING

Thing is, I've been wrong. My father always had a soft spot for you. He'd want me to do the right thing by you. So, I am making you store manager with a five percent increase in salary, effective immediately.

MITTY

What? Oh... Thank you Winston. I really appreciate it.

KING

I know you do. I know you do. And I know being manager you're going to be even more of a team player than ever before.. I'm talking real partnership, real participation...loyalty. Genuine--

As King speaks, Mitty feels guilty about what he must tell him and forces himself to speak, interrupting;

MITTY

--WINSTON, I KNOW WHERE THE MONEY IS!

King entire demeanor changes. He becomes covert and intense. He rises;

KING

You do? Where?

(CONTINUED)

CONTINUED: (2)

MITTY

Well, I'm pretty sure. Thing is I have to check it out and I wanted to ask you first before--

KING

You didn't anyone else did you?

MITTY

Well, that's the thing too, see..

Mitty turns away to explain, worried about King's reaction....

MITTY (CONT'D)

I know I work for you and I appreciate the promotion but..

...I've got to do the right thing here. I've got to help somebody I care about very much...and

WE HEAR A GLASS PANE BEING PIERCED BY A BULLET...

SUDDENLY, KING JUMPS UP, EXPRESSING SHOCK AND PAIN.

KING

Mitty!...Help!...Me!

MITTY

...I wish I could, Winston--

Mitty turns back to King but it doesn't compute when King slumps to his knees...A BULLET WOUND in his head.

MITTY (CONT'D)

--I wish I could help everybody but the truth is--

King falls over dead. Mitty is confused.

MITTY (CONT'D)

Winston?

MITTY THINKS HE IS DAYDREAMING AGAIN. He waits for the reality to snap him out of it. Nothing happens. King lies dead.

MITTY (CONT'D)

Winston?

Mitty is confused. He slaps his own face.

(CONTINUED)

CONTINUED:

MITTY (CONT'D)

Winston?

(slaps his own face again)

Winston?

But Mitty isn't daydreaming...King is really dead!

OUTSIDE THE GLASS ENCLOSED INDOOR POOL -

IN THE BUSHES, THE STRANGER WITH THE PINKIE RING RECOILS HIS SILENCER GUN AND RUNS AWAY...

INT. POOL AREA -

At the same moment, the Butler enters with Kaplan...

BUTLER

Mr. King, there's a Mr. Kaplan to see you--

They find Mitty standing above King's dead body, slapping his own face.

MITTY

WINSTON?...WINSTON?

The Butler gasps, frightened.

KAPLAN

Mitty. What have you done?!

MITTY

NO. NO. IT WASN'T ME! IT WASN'T ME!

The Butler turns to the wall, presses two buttons on the alarm system and SCREECHING ALARMS penetrate the air..

THE GUARDS are startled out of their TV viewing and pull themselves together.

Mitty, panicked, runs in the opposite direction of where King lay, out of the interior pool/patio and into the snowy outdoors.

The overfed Security Guards run into the pool area, guns pointed and belts undone. They shoot over Mitty's head, breaking through the glass enclosed patio area.

Mitty falls into the snow, then continues to run beyond the view of the house, into the vast acreage of King's property.....The Guards pursue.

EXT. KINGS MANSION - ACREAGE - CONTINUOUS

Mitty runs - or tries to - in snow that is knee deep.

The Two Security Guards fumble their way in pursuit - having the same difficulty running through the snow.

Mitty sees a structure up ahead. The stables;

INT. STABLES - CONTINUOUS

Mitty enters to find Horses in stables...and snow mobiles.

EXT. STABLES - MOMENTS LATER

Mitty on a snowmobile bursts from the stables. We think the chase is on...

But the snow is so deep, the snow mobile comes to a sudden, comic dead stop and Mitty is thrown over the mobile into the snow.

He looks up to see the Security Guards struggling to get to him. One fires his gun. It hits the snow mobile in the windshield, jarring it lose.

MITTY GETS AN IDEA. He yanks the windshield off the snowmobile and uses it like a sled that he sits inside of...He sees a drop off on the grounds that leads the highway.

MITTY SPEEDS DOWNHILL THROUGH TREES AND TERRAIN ATOP THE SNOWMOBILE WINDSHIELD, ducking bullets from the Security Guards ...until he crashes into the embankment, leading up to the highway road.

EXT. HIGHWAY ROAD - CONTINUOUS

Mitty doesn't know where to run. Out of nowhere, Kaplan drives up in his car;

KAPLAN

Walter! Get in! Hurry!

Mitty jumps into the backseat. Kaplan drives off.

INT. KAPLAN'S CAR - CONTINUOUS

Mitty lays low in the backseat and Kaplan speeds.

KAPLAN

Are you all right? What happened?

(CONTINUED)

CONTINUED:

MITTY

(in shock)

I don't know. It wasn't me. I mean I thought about killing him all the time but I swear it never had that kind of an effect before.

KAPLAN

You're not making any sense!

A GUNSHOT blasts through the car.

MITTY

AAAH!

KAPLAN

WHO IS THAT?

Mitty turns to see;

A CAR DRIVE BY THE STRANGER WITH THE PINKIE RING IS ON THEIR TAIL...The Stranger is shooting at them. WE INTERCUT THE CARS THROUGHOUT THE CHASE. The dialogue is rapid-fire;

MITTY

I BET IT'S THE PINKIE RING! He must have killed King.

KAPLAN

I knew it. He's after the money. Walter, it's more important now than ever before. The only way we can stop this is to get hold of that money before anyone else. Where is it?

MITTY

It's in the ceiling!

KAPLAN

The ceiling of Kings?

MITTY

No, the airplane hangar.

ANOTHER GUNSHOT!

MITTY

AAH!

KAPLAN

What airplane hangar?

(CONTINUED)

CONTINUED:

MITTY

I have to show it you. You have to go through one of the air ducts and then...

ANOTHER GUNSHOT.

KAPLAN

And then what?

MITTY

There's a cat walk but you can only get to it from the air duct.

KAPLAN

WHAT AIR DUCT!

MITTY

In Kings!

KAPLAN

You just said the airplane hangar!

MITTY

I have to show it to you!

KAPLAN

(suddenly irritated)

Oh, this is too hard!

Kaplan spins the car into a hard right and comes to a dead stop.

The Stranger with the Pinkie Ring makes a sudden stop as well, right next to Kaplan's car.

Mitty is confused and scared. Kaplan's demeanor changes. Not at all self-effacing, he is cool and dangerous.

Mitty sees The Stranger get out of his car and walk towards them.

MITTY

What's going on?

KAPLAN

I wanted to do this as simply as possible, Walter..keep you out of the loop...out of harms way...but now that King is dead we just don't have the time, don't you see? The Police will be involved now.

(CONTINUED)

CONTINUED:

Mitty is terrified. The Stranger is now at the car. He opens the back door. Kaplan admonishes the Stranger, whom we will now refer to as VICTOR:

KAPLAN (CONT'D)

You know, Victor, I didn't appreciate the bullet flying through my windshield. You weren't supposed to actually hit anything!

VICTOR

Sorry. I'm usually not that good.

Terrified, Mitty tries to bolt out his passenger door, but Victor leaps into the backseat and grabs hold of Mitty, pointing the gun to his head. Mitty is shaking with fear.

KAPLAN

All right, let's go... Seat belts everyone!

Mitty and Victor put on their seat belts as Kaplan speeds away. Victor holds onto Mitty in a headlock.

EXT. HIGHWAY ROAD - CONTINUOUS

Kaplan's car speeds along the snowy roads. Victor is tying Mitty's hands together (as in his first fantasy)

MITTY

Where are we going?

KAPLAN

Some place to rest until tonight when you show us where the money is. You look exhausted Walter.

A RUMBLING is heard behind them. Victor looks:

A SNOW PLOW is behind them, speeding up.

VICTOR

George. This plow's going really fast.

KAPLAN

It's all right. He'll pass us.

The Snow Plow doesn't pass. Instead, it speeds up to the tail of Kaplan's car and, using the front plow, SCOOPS UP THE BACK OF KAPLAN'S CAR.

(CONTINUED)

CONTINUED:

KAPLAN (CONT'D)
WHAT THE HELL IS HE DOING?

Mitty turns to look out the back window and sees:

INT. SNOW PLOW - CONTINUOUS

CHARLIE, in the driver's seat of the stolen Snow Plow.

VICTOR
IT'S BRIGGS!

EXT. HIGHWAY ROAD - CONTINUOUS

Charlie uses the powerful snow plow to lift the tail end of Kaplan's car off the ground as it speeds along.

Kaplan tries to control his car on only two front wheels. Everyone in the car is forced forward, speeding on a one-lane road.

Mitty looks through the back window to Charlie.

INT. SNOWPLOW -

Charlie motions for Mitty to slug the guy and get out of there.

INT. KAPLAN'S CAR -

Mitty, with bound hands, opens his passenger door to jump.

Victor grabs him. They struggle. Victor is on top of Mitty. Mitty's head, at one point, is outside the open car door, above the highway road at high speed. Victor is pulling him up by the neck of his jacket.

Mitty flashes on an image from his Grand Canyon Fantasy; THE SOMERSAULT.

With all his strength, he kicks Victor off of him, then somersaults his way, backwards, out of the speeding car onto the snowy embankment...rolling out of harms way as Kaplan's car and Charlie's Snow Plow speed off.

CHARLIE
THATTA BOY, WALTER!!

EXT. HIGHWAY ROAD - CONTINUOUS

The Snow Plow drives Kaplan's car off the road as Mitty gets to his feet and runs in the opposite direction.

DISSOLVE TO:

INT. CHARLIE BRIGGS APARTMENT - TWILIGHT.

Camille watching TV. A BREAKING NEWS REPORT appears:

TV ANCHORMAN (ON SCREEN)
 ...Special Report. Winston King,
 owner of King Size Shopping Mart
 was shot and killed on his estate
 this afternoon.

Camille is paralyzed by the news.

TV ANCHORMAN (ON SCREEN) (CONT'D)
 ...Witnesses at the scene have
 identified King Mart employee
 Walter Mitty, as a possible
 suspect.

Camille rises to her feet...in shock.

TV ANCHORMAN (ON SCREEN) (CONT'D)
 ...Mitty, last seen running from
 the scene of the crime, is the
 center of a city-wide manhunt...

A CRASH from the bedroom. Camille shuts off the TV and runs into the bedroom.

INT. CHARLIE BRIGGS APARTMENT - BEDROOM - CONTINUOUS

Mitty has fallen into a table after climbing in through the bedroom window.

CAMILLE

Walter!

She helps him to his feet.

MITTY

You're not going to believe the day
 I had.

CAMILLE

You're on the news. What happened?

(CONTINUED)

CONTINUED:

MITTY

I didn't do it. I was talking to him and all of sudden..

CAMILLE

My God...

MITTY

I couldn't believe it at first, but then, all of a sudden, he fell to his knees and..

CAMILLE

Are you hurt?

MITTY

No. He just dropped. Like a stone. Dead.

As Mitty speaks, Camille leaps into action, pulling out her luggage. She begins to pack her bags. THE SCENE IS PLAYED AT A HIGH FEVER PITCH.

MITTY (CONT'D)

What are you doing?

CAMILLE

I'm getting out of here. You should too, Walter. Before the police get here.

MITTY

What do you mean? I didn't do it.

CAMILLE

I know you didn't but right now you have to get out of here.

MITTY

But why are you packing?

CAMILLE

Look, don't you get it yet!?

(Mitty doesn't)

I was hired. By Kaplan. He found out I was Charlie's daughter. He tracked me down in Vegas. He knew all about the money, Charlie, everything. This whole thing was just a set-up to get the money!

(CONTINUED)

CONTINUED: (2)

MITTY
(in shock)
What?

Mitty can't process the information fast enough. He stands frozen as Camille buzzes around him.

At this point, Charlie appears in the bedroom doorway.

CHARLIE
She's right kid. You better get out of here before the police come looking.

MITTY
You knew about this?

CHARLIE
Not all of it. But when that phony letter showed up after my "long lost daughter", I started putting it together. I've been tailing Kaplan since our meeting.

He stares at Camille. Camille is defiant.

CAMILLE
If you're expecting an apology, kiss my ass.

CHARLIE
Look who you're talking to kid. I'm a lot of things, but I'm no hypocrite.

CAMILLE
If you knew, why did you play along?

CHARLIE
Wanted to see if the money would turn up. One way is just as good as another.

CAMILLE
So you were using me too?

CHARLIE
What can I say? Cats don't make dogs.

(CONTINUED)

CONTINUED: (3)

CAMILLE

(mad, defiant)

Well, I never wanted to find you.
Kaplan did. I never had a father, I
don't need one now.

(packing)

And nobody said anything about
anybody getting killed. I'm done!

(referring to Walter)

Make him get out of here.

CHARLIE

Walter? She's right. Walter?

But Mitty is so devastated by Camille's betrayal, he sits
motionless on the foot of the bed...as if watching the events
like a removed observer.

MITTY

I'm sorry. What?

CAMILLE

You've got to get out of here!

Mitty looks at Camille and asks Charlie;

MITTY

Charlie, can you give us a minute?

CHARLIE

Sure kid. Hurry it up.

Charlie exits and closes the door. Camille continues packing,
she is almost finished.

CAMILLE

I'm sorry. I really am. It was
never supposed to go this far.

Kaplan was supposed to find the money, I was going to get ten
percent and we'd disappear. I...I just...needed the money.

MITTY

Are you... with him?

CAMILLE

NO.

(gently)

It was just a job, Walter.

MITTY

Where will you go?

(CONTINUED)

CONTINUED: (4)

CAMILLE

Nowhere. It's the only place I know.

Camille can't take how hurt Mitty is.

CAMILLE (CONT'D)

Aw Walter, come on...Don't you see? There's no future for us.

MITTY

I could make one up.

CAMILLE

(frustrated)

That's not how it works!

MITTY

What if I can get us out of this trouble? Would you stay then?

CAMILLE

How? Daydreams? Walter, there are no heroes who save the women they love. People do whatever they need to do to save themselves and if by accident other people get saved too, then they're called a hero. Walter, you've gotta wake up.

MITTY

But if you go I'll never see you again.

CAMILLE

Look at me! I'm not your Dream Girl. I'm a liar! I don't care about anybody but myself.

MITTY

That's not all you are. It can't be.

Camille stands...defensive.

CAMILLE

Well what if it is!? I mean, when you come right down to it, you don't love me at all. You love this woman you made up!

(CONTINUED)

CONTINUED: (5)

MITTY

That's not true. I never made up
the loving you part. That was
always real.

Camille is starting weaken. She can't bear it. She toughens
herself and picks up her suitcase.

CAMILLE

My advice - get out of here. When
Kaplan realizes he's not gonna get
the money, he'll leave too.
Then..then maybe I can write the
police an anonymous letter or
something...or maybe they'll figure
out on their own you didn't do
anything...

(affectionate)

That you never could do anything
like that.

Camille runs her hands through his hair.

CAMILLE (CONT'D)

Good bye Walter.

INT. CHARLIE BRIGGS APARTMENT - LIVING ROOM - CONTINUOUS.

As Camille heads for the front door, she is stopped by
Charlie's words:

CHARLIE

You need any money?

Camille is touched by Charlie's gesture. And confused.

CHARLIE (CONT'D)

Well, you're quitting. I assume
you're not getting paid for the
job.

CAMILLE

Why would you want to help me?

CHARLIE

I told you. I like you.

Camille likes Charlie too. Camille nods...and exits.

Charlie walks back to the doorway of the bedroom. He sees:

BEDROOM -

POV: Mitty, still sitting on the edge of the bed, oblivious to the trouble closing in on him...heartbroken only for Camille.

CHARLIE

You should hide down here in my place til it's dark. That's the smart move. They'll be staking out your apartment.

Mitty doesn't respond.

Suddenly, Charlie hears POLICE CARS driving up to Garden Lawn Apartments.

LIVING ROOM - Charlie checks through the windows.

POV: Outside, TWO POLICE CARS are in the parking lot. Armed officers get out and head up the stairs to Mitty's apartment.

Charlie draws the blinds and locks the doors.

BEDROOM -

Mitty is in exactly the same position he was when we left him...Sitting on the edge of the bed, heartbroken.

Beat on Mitty.

Mitty rises and walks out of the bedroom, through the living room, past Charlie and out the front door.

CHARLIE

Walter! No! Wait!...

EXT. GARDEN LAWN APARTMENTS - CONTINUOUS

Mitty exits Charlie's apartment and is hit with SPOTLIGHTS...

The parking lot is now filled with uniformed police.

A UNIFORMED OFFICER appears and handcuffs Mitty behind the back. Another UNIFORMED OFFICER appears and puts a blindfold around his eyes. A THIRD UNIFORMED OFFICER appears and we realize:

ALL THE OFFICERS
ARE CAMILLE:

(CONTINUED)

CONTINUED:

CAMILLE
Any last requests? Statement?

Mitty shakes his head no. Camille gives the go ahead signal to a FIRING SQUAD of Officers - all of whom are Camille.

CAMILLE (CONT'D)
READY...AIM....FIRE!

A dozen rifles explode bullets into Mitty.

MITTY SNAPS OUT OF HIS DAYDREAM: In Charlie's bedroom, Mitty sits on edge of the bed. Staring. Unable to move.

EXT. STREET - DAY

Camille walks down the street carrying her suitcase. She pays particular attention to her surroundings - careful to see if anyone is following her.

ANGLE ON: A bruised Victor in a rental car. Camille passes his view. He drives slowly to follow her.

ANGLE ON CAMILLE: She wipes small tears from her eyes. She walks with a purpose towards a local Bus Stop. She checks the map, then asks an ELDERLY MAN;

CAMILLE
Does this bus go to the train station?

VICTOR (O.S.)
Hey there!

Camille sees Victor in his car, pulled up to the curb.

VICTOR (CONT'D)
Need a lift?

Scared of Victor, Camille leaves the bus stop and keeps walking. Victor follows, slowly, in the car - talking to her through the passenger window.

VICTOR (CONT'D)
Where you going?

Camille hastens her step. She is frightened. She sees a ONE WAY STREET coming up ahead of her.

VICTOR (CONT'D)
Mr. Kaplan's going to want to know where you're going?

(CONTINUED)

CONTINUED:

CAMILLE

Same place he found me! Nowhere!

Camille reaches the corner of a ONE WAY STREET and suddenly ducks into it, running away.

Victor turns to follow but is immediately blocked by an on-coming truck going one way.

INT. TRAIN DEPOT - LATER THAT DAY.

Camille runs into a huge, old fashioned train station. She crosses to a ticket counter.

TICKET COUNTER LADY

Where to?

Camille looks at the schedule.

CAMILLE

Anything that's leaving now. Kansas City sounds good.

As the Ticket Lady processes her ticket, Camille sees a small portable TV behind the Ticket Lady.

On the TV NEWS is a picture of Walter Mitty. No sound.

TICKET COUNTER LADY

Boards in ten minutes.

Camille buys the ticket and exits.

Sitting on a bench, Camille finally catches her breath. But the image of Mitty is still with her. She buries her face in her hands and rubs her eyes and forehead, as if to erase the image.

When she lifts her face, ALL COLOR BEGINS TO FADE OUT OF THE WORLD AROUND HER AND ALL BECOMES BLACK & WHITE.

Camille checks her hands. She is getting frightened. Her breathing grows short. And like Mitty, she slaps her face once...twice...to check if she is awake or not.

MITTY (O.S.)

Where are you going?

Thinking it is Victor, Camille is surprised to see:

MITTY, standing in a corner, dressed in a dapper suit, lighting a cigarette.

(CONTINUED)

CONTINUED:

He looks cool, dangerous, tough talking...every inch Bogart...(Camille's fantasy takes on a film noir/black & white ambiance).

CAMILLE

What are you doing here? Are you crazy? They'll probably shoot you on sight.

MITTY

Would you cry over me, baby?

CAMILLE

Stop talking like that. And no - I don't cry over idiots who take stupid chances.

MITTY

Then I guess it doesn't make a damn bit of difference, does it.

CAMILLE

What doesn't?

MITTY

Living or dying. I mean, if nobody's going to cry over you. Makes no difference...

(caresses her shoulders)

Take care of yourself sweetheart. And remember something...nobody knows you better than me...nobody's ever gonna love you better than me.

Mitty sweeps her into his arms and dips her into an embrace, kissing her in a romantic explosion that melts Camille and crosses her eyes with feeling.

MITTY (CONT'D)

Anybody in the world kiss you like that?

CAMILLE

(melting)

No. Not really.

Mitty releases her and walks away. Camille is dazed. She watches him go when suddenly:

She sees KAPLAN and VICTOR walk towards Mitty from opposite ends of the train station. She warns him:

(CONTINUED)

CONTINUED: (2)

CAMILLE (CONT'D)
WALTER...WALTER...NO!!

She runs towards him as Kaplan and Victor raise their guns and FIRE:

MITTY IS CUT DOWN BY BULLETS FROM BOTH DIRECTIONS.

Camille reaches Mitty as he slumps to the floor. Her eyes filled with tears.

CAMILLE
Oh Walter please..please...don't.

Mitty looks up at her as sees she is crying. He smiles. He raises his hand to wipe the tears away...then, the hand falls as he dies in Camille's arms. Camille cries.

ANNOUNCER (V.O.)

KANSAS CITY..NOW BOARDING..TRACK 11..KANSAS CITY..NOW BOARDING.

CAMILLE SNAPS OUT OF HER DAYDREAM: Camille is sitting on her knees, in the middle of the train station, crying. Travellers and personnel are staring at her - as if she were a crazy person...

Camille is mumbling to herself, just like Mitty. She is so deep inside her fantasy...a fantasy made real because she loves Mitty.

A GUARD steps to her and asks, gently:

GUARD
Ma'am? Ma'am can I help you? Where are you going ma'am?

Camille looks up at him. She realizes what has happened. She looks at her ticket...and responds;

CAMILLE
Nowhere.
(then realizes;)
Same place I always go.

GUARD
Excuse me?

In that moment, Camille makes a decision to save Walter.

EXT. TRAIN DEPOT - CONTINUOUS

Camille runs out of the depot and into a cab. She tells the cab driver;

CAMILLE
Take me to the nearest police
station! Hurry!

The cab with Camille drives away.

VICTOR, in his car, pulls out and follows Camille's cab to the police station.

DISSOLVE TO:

EXT. GARDEN LAWN APARTMENTS - NIGHT

Police cars are stationed in the parking lot, waiting for Mitty to return home.

INT. CHARLIE BRIGGS APARTMENT - CONTINUOUS

Charlie is finishing up a phone call:

CHARLIE (ON PHONE)
OK Sammy...I'll get him there no
later than 5AM...Listen, thanks.
(He hangs up.)
OK..I got you transportation to
Canada. Now all we have to figure
out is how to get you out of here
without them seeing you.

Charlie sees how broken up Mitty is. He sits beside him and speaks with genuine feeling and regret;

CHARLIE (CONT'D)
Listen, kid, I'm real sorry I got
into you so much trouble.

MITTY
(staring out)
Oh...I'm sure I can work things out
with the police.

CHARLIE
I meant the girl.

This stings Mitty. He rises, pulling himself together.

(CONTINUED)

CONTINUED:

MITTY

I think I should turn myself in,
Charlie.

CHARLIE

What! You can't do that.

MITTY

I haven't done anything wrong.

CHARLIE

What does that matter? Somebody's
dead. They need somebody to blame.
What if they don't believe you?

MITTY

(resigned)

I don't know. I don't really care.

THE PHONE RINGS. Charlie, suspicious, answers:

CHARLIE

Yeah?....Hold On.

(to Mitty)

It's him. Kaplan. For you.

Mitty takes the phone.

MITTY

Hello?

WE INTERCUT:

INT. KINGS SIZE MART - KING'S OFFICE - NIGHT

Kaplan sits at King's desk. One light illuminates him.

KAPLAN

I think it's very important that we
meet Mr. Mitty. Tonight. At the
store. At your earliest
convenience.

MITTY

Why?

KAPLAN

Because you have information I
need...And I have Camille.

Camera reveals:

CAMILLE, BOUND AND GAGGED, UNDER THE CONTROL OF VICTOR...

MITTY

Let her go! I'll tell you anything
you want.

KAPLAN

Where is the money?

MITTY

I can't. I mean, you won't
understand. I have to show you.

KAPLAN

Then I suggest you get here before
I decide to forfeit my investment
and move on...Oh, and Mr. Mitty..If
you go to the police, she dies...If
you get caught by the police, she
dies...If the police follow you,
she dies. Understand?

MITTY

Yes....Can I talk to her?

Kaplan puts the phone to Camille's ear. Victor has his arm
wrapped around her neck in a headlock.

MITTY (CONT'D)

Camille?

CAMILLE

Walter, I'm so sorry.

Victor squeezes the headlock as a warning to her.

MITTY

I'll figure something out. I will.

CAMILLE

No. Walter, don't...Don't come--

Victor squeezes for real now. Camille gurgles through her
words. Mitty can hear her struggle;

CAMILLE (CONT'D)

--WALTER--NO!!!

Kaplan pulls the phone away from her and slaps her face, then
hangs up.

(CONTINUED)

CONTINUED:

MITTY
 (hearing the slap)
 CAMILLE!!

Kaplan hangs up. He hears the dial tone. Mitty rises and enters the kitchen, thinking. Charlie follows.

KITCHEN -

CHARLIE
 What did he say?

Mitty hangs up the receiver. Camille's peril revives him.

MITTY
 Charlie, you have to help me get
 out of here.

CHARLIE
 Now you're talking!!

MITTY
 I've got to help Camille.

CHARLIE
 WHAT!!

MITTY
 Charlie, it's like you said. Nobody
 knows that store inside and out
 better than me...Don't you see-

Mitty finally has his heroic mission.

MITTY (CONT'D)
 I'm the only one who can save her.

CHARLIE
 Kid, listen to me. That's not the
 smart move here...

MITTY
 You have to help me.

CHARLIE
 No. See, I don't do that. The help
 thing. I've got no experience. And
 you've got no business going up
 against these people. They're not
 playing, Walter. They don't shoot
 make believe bullets.

(CONTINUED)

CONTINUED:

MITTY

Don't you want to know where the
money is Charlie?

Beat. Charlie stops. He's caught. He can't resist.

CHARLIE

Damn you.

MITTY

Come on. How can I sneak by them?

CHARLIE

Nah, you can't sneak. That's what
they're looking for.

EXT. GARDEN LAWN APARTMENTS - LATER THAT NIGHT.

Four uniformed Policemen are sipping coffee on their
stakeout, leaning on the hoods of two patrol cars.

Buddha, the Pizza Guy, drives up and parks, his car blasting
Pink Floyd. He gets out and sees all the cops:

BUDDHA

Woah. Stakeout!

He now wears oven mitts as he takes the pizza out and
delivers it to Charlie's apartment. He passes the cops.

BUDDHA (CONT'D)

(sarcastic)

What's the APB, S.V.U.?

POLICE OFFICER 1

None of your business. Just do your
thing.

BUDDHA

Feisty. You're lucky I'm not a
documentarian filming your
discourteous abuse.

Buddha reaches Charlie opens his door.

BUDDHA (CONT'D)

Hey Mr. B. little Bonnie and Clyde
action going on out here.

CHARLIE

Yeah. Come on in kid. I gotta get
my wallet.

(CONTINUED)

CONTINUED:

Charlie ushers Buddha inside and closes the door.

EXT. GARDEN LAWN APARTMENTS - MINUTES LATER.

MITTY, DRESSED UP AS BUDDHA (a pillow to make him larger) ACTS LIKE THE STONER as he makes his way to the car. He passes the cops. Overdoing it, and very nervous, he trips, banging into the cop car.

The Policemen roll their eyes in amusement and disgust. OFFICER 2 stops him.

POLICE OFFICER 2
You all right to drive?
(suspiciously)
Hey! You on something, boy?

Mitty must react quickly. Looking stoned, he responds;

MITTY
Prozaic.

Beat. The stern Officer considers this, then;

POLICE OFFICER 2
Yeah, me too.
(waves Mitty off)

POLICE OFFICER 3
Really? I'm on Paxil now. I love
it.

POLICE OFFICER 4
Nah, Paxil made me too nuts. I went
back to Wellbutrin.

POLICE OFFICER 1
I heard there are no sexual side
effects with Wellbutrin.

POLICE OFFICER 4
Well, there are but I do Viagra for
the once a year my wife puts out.

They laugh as Mitty gets into his car and rides away while the Officers discuss their medications.

INT. CHARLIE BRIGGS APARTMENT - CONTINUOUS

Charlie is tying up Buddha in front of the TV:

(CONTINUED)

CONTINUED:

BUDDHA

Mr. B, I keep telling you - forget the ropes. If you got cable, I have no issue with being kidnapped for the evening.

CHARLIE

Sorry kid. I've gotta go help Walter. This is just for my piece of mind. Don't worry. I'll tip ya big.

Charlie is about to gag him when:

BUDDHA

Wait!...Give me the remote.

Charlie puts the remote in Buddha's bound hands, then gags him.

EXT. KINGS SIZE MART - NIGHT.

WIDE ANGLE: The massive parking lot is empty. It is illuminated by dozens of high powered lights on street lamps twenty feet high.

EXT. KINGS SIZE MART - REAR/SIDE - NIGHT

The rear walls of the Kings Size Mart have overhead lamps pouring circles of light in front of the steel truck doors, through which deliveries are made.

Mitty and Charlie sneak behind the back of Kings to it's side...

They inch their way towards the front entrance to get a look.

From the corner of the Kings, they peer around and see;

POV: VICTOR is smoking a cigarette, standing in front of the front entrance. He acts as a lookout, as if on patrol.

Mitty whispers to Charlie to follow him.

EXT. KINGS SIZE MART - EMPLOYEES ENTRANCE - CONTINUOUS

Mitty reaches a darkened door with a sign EMPLOYEES ONLY.

On his key ring, he finds the EMPLOYEES ENTRANCE KEY. He opens the door. He and Charlie enter.

INT. KINGS SIZE MART - EMPLOYEES LOUNGE - CONTINUOUS

Mitty enters a large room with table/benches, coat racks and soda/snack machines.

A RACK OF WALKIE-TALKIES in power stations on one wall. Mitty takes two Walkies and gives one to Charlie.

MITTY

Let me know if he goes in the store.

CHARLIE

Be careful kid.

Charlie exits, back outside.

Mitty crosses the room to a locked door. He opens it..

INT. KINGS SIZE MART - CONTINUOUS

Mitty peers out from the door that leads from the employees lounge into the store itself. He is on the other side of the cashier lines and beyond that, the aisles of the store.

The front entrance is to his right.

The back of the store is to his left.

The escalators are positioned: One by the front entrance. The second in the rear, on the opposite far wall.

As Mitty makes his way into the store, he can see the back of Victor, as he stands outside smoking.

Mitty makes his way towards the rear escalator, where he sees a shaft of LIGHT FROM THE SECOND FLOOR.

INT. KINGS SIZE MART - SECOND FLOOR - CONTINUOUS

Kaplan is in the process of binding Camille to the steel meat cutting table.

CAMILLE

What about Charlie? What if he goes to the police? You really should be getting away right now.

KAPLAN

Charlie's an ex-con. His first instinct will be to wait it out. See where the money lands.

(CONTINUED)

CONTINUED:

CAMILLE

Not if he's not getting any of it.
He can identify you.

KAPLAN

Victor will take care of Charlie
after we're done here. By morning,
there will be no trace of my ever
having existed as George Kaplan.
(ties a knot around her)
But I appreciate your concern.

CAMILLE

Walter's in enough trouble, with
you disappearing. There's no reason
to hurt him.

KAPLAN

What's this? What part are we
playing now? The damsel in distress
with the whore's heart of gold?
You're mixing your stereotypes.
Remember, you changed your role.
Not me. Now, you're bait. Nothing
more.

CAMILLE

Poor Walter. He doesn't deserve any
of this.

He gags her.

KAPLAN

Then the sooner we end it, the
better.

Mitty sneaks away.

MONTAGE SHOTS: AS MITTY GATHERS ITEMS TO CREATE BOOBY TRAPS
THROUGHOUT THE STORE.

INT. KINGS - VARIOUS DEPARTMENTS AND AISLES -

- PHOTO DEPARTMENT - Mitty gathers wires, extension cords and remote controls...setting cameras and monitors...in the camera/tech department that is closest to the front entrance.
- FURNISHINGS - Mitty hands grabbing floor length mirrors, file cabinets, swivel office chairs.
- HOUSEHOLD/HARDWARE PRODUCTS - Bug repellent spray cans.
Rope.

(CONTINUED)

CONTINUED:

- BEAUTY PRODUCTS - Giant squeeze containers of moisturizers
- TOYS - High powered remote control speed racing cars. Mitty places the cars inside the File Cabinets.
- FOOD - Giant bags of rice, beans and sugar, frozen food packages, bacon cheddar cheese sauce, hot chili sauce, pepper, maple syrup.
- MICROWAVE OVENS WITH TIMERS being set by Mitty, checking with his watch.
- A SIX WHEEL DOLLY CART. Duct tape.
- SPORTS - an automatic tennis ball machine, fishing nets, fishing lines. A plastic snow sled.
- Mitty putting batteries into several various items.
- Mitty plugging in several various electrical plugs into outlets.
- MOTOR OIL...

Mitty has poured several cans of motor oil to make a path across the store to the escalator. He pours the last drop then goes to the shelf to get another...

But there are no more cans of motor can.

MITTY

Damn. That shipment's late again.

He looks around for another "lubricant" to pour. Right next to the motor oil, are soon-to-be unpacked boxes of the only products available in sight - GIANT JARS OF MAYONNAISE.

MITTY (CONT'D)

Oh dear God.

JUMP CUT TO:

- Mitty pouring out mayonnaise, while averting his eyes and nose...making convulsive dry heaving jerks.

TIME LAPSE;

EXT. KINGS SIZE MART - LATER THAT NIGHT.

Charlie is watching Victor, sitting on a folding chair in the cold, keeping watch.

(CONTINUED)

CONTINUED:

When Victor suddenly rises and looks out into the darkened parking lot...Charlie does too.

EXT. KINGS PARKING LOT - CONTINUOUS

Out of the darkness, lit by circles of overhead light, Mitty walks towards the store's front entrance.

EXT. KINGS SIZE MART

Victor opens the front door and shouts;

VICTOR
HE'S HERE.

INT. KINGS SIZE MART - SECOND FLOOR

Kaplan hears this. Camille is tied tightly to a meat cutting table. A meat slicer above her head.

Kaplan looks at her and smiles, as he pulls out his gun.

INT. KINGS SIZE MART - FIRST FLOOR - MOMENTS LATER

Victor, gun pointed, escorts Mitty into the store. Kaplan greets him.

KAPLAN
I know how difficult your life is
at the moment. Thanks for coming.

He pulls out his gun as well.

KAPLAN (CONT'D)
Where is the money?

MITTY
Where's Camille?

KAPLAN
Upstairs. And please don't give me
the, "I have to see her first"
nonsense, because I'm so annoyed
with the way this entire plan as
gone south, I'd just as soon kill
you both and cut my losses.

Mitty nods. Victor is behind him. He passes Kaplan.

MITTY
This way.

(CONTINUED)

CONTINUED:

Mitty leads them through the PHOTO DEPARTMENT, past the VIDEO CAMERA and MONITOR display. Suddenly, Mitty stops and turns to them, in front of the display - beginning his plan.

Mitty acts like his cool/Film Noir alter ego:

MITTY (CONT'D)

One thing, Kaplan. If you get the money and leave, I'm still out in the cold with the police. They think I killed King.

KAPLAN

I'm sure you'll work it out. You're innocent. Believe in American Justice system.

MITTY

(tough)

Look Georgie-boy - you're real close to getting your hands on millions of dollars and I'm real close to a death sentence. Technically, I don't have to help you find a damn thing unless I get what I need.

Mitty waits to see if Kaplan is buying the tough guy act; Kaplan is impressed.

KAPLAN

Hmm. You're not as mentally challenged as you act. What do you want?

MITTY

I didn't kill King and I'm not taking the rap for it.

KAPLAN

I know. It's a problem. I hadn't planned on killing him. It was improvised. I hate improvisation. It's for amateurs. Unfortunately, there's nothing I can do about it now. I do know of a terrific plastic surgeon in Canada of all places. How about a new identity? That's about all I can offer.

(CONTINUED)

CONTINUED: (2)

MEANWHILE, SMALL VIDEO CAMERAS with SMALL MONITORS are filming this exchange...Kaplan and Victor with guns pointed at Mitty.

MITTY

All right. Then I'll need money to get out of the country. And Camille should get what you owe her too.

KAPLAN

Absolutely. The least I could.

Mitty, pretending to be satisfied, continues leading them. Kaplan and Victor follow with guns aimed.

ANGLE ON Mitty's feet, walking down the aisle. We hear his breathing - (like Mitty's Grand Canyon fantasy)

Mitty leads them down the aisle of MICROWAVE OVENS and appliances.

CLOSE-UP: Four Microwave Ovens with Timers...Each Timer is counting down from 30 seconds (like the Digital Watch in Mitty's Grand Canyon fantasy).

Stuffed Inside the Microwave Ovens are METAL CANS HOT CHILI SAUCE, PEPPER, MAPLE SYRUP, BUG REPELLENT SPRAY.

Mitty stops again, with Kaplan and Victor standing in between the microwave oven displays. (They do not see the timers, hidden from view by a Price Display)

MITTY

One more thing.

KAPLAN

(getting annoyed)

Now what?

Suddenly, Mitty enacts the Hero character from his Grand Canyon fantasy. He poses and makes awkward spins and leaps, as if he were a CROUCHING TIGER/FLYING DAGGERS hero.

Of course, nothing happens. Kaplan and Victor stare at him like's nuts.

VICTOR

What is he doing?

KAPLAN

I have no idea.

ANGLE ON MICROWAVE TIMES; 19, 18, 17....

Continuing to stall them, Mitty then makes very sudden, quick movements, bobbing and weaving...acting crazy.

VICTOR

He's having some kind of fit.

MITTY

I'm moving so fast, I'm invisible
and can easily overcome you to
attain a position of dominance.

KAPLAN

He probably needs medication.

VICTOR

He needs to be shot.

Mitty moves with cat-like martial arts skill. Kaplan and Victor just stand there, momentarily fascinated.

ANGLE ON MICROWAVE TIMERS: 10,9,8...

KAPLAN

You do know we can see you?

MITTY

Only because I want you to.

VICTOR

(confused)

But you just said you were
invisible.

ANGLE ON TIMERS: 5, 4, 3...

KAPLAN

(impatient)

Can we get on with this please?

The Timers go DING, DING DING...Kaplan and Victor are startled.

MITTY

OK.

(beat)

Time's up!

BEAT. Then:

THE MICROWAVE OVENS EXPLODE WITH FORCE OF A BOMB FROM EITHER SIDE OF THE AISLE, ATTACKING KAPLAN AND VICTOR WITH METAL CAN BITS, CHILI SAUCE, PEPPER, MAPLE SYRUP AND BUG REPELLENT.

Mitty pulls on some FISHING WIRE he has connected to the top shelf of each aisle.

The top shelf boxes, stored with merchandise, come crashing on top of Kaplan and Victor, burying them.

Mitty runs towards the back escalator ramp to save Camille. He has placed the plastic snow sled at his disposal.

Mitty takes the sled and with a running leap, dives onto the sled onto the motor oil path he created and flies from one end of the massive store to the other in double the time. He extends his arms and legs, soaring (Like his para-sailing in his Grand Canyon fantasy).

Up ahead, he sees the motor oil path end and the mayo path begin. He steels his courage...

Sliding through the mayo, as it spits up into his face, Mitty is gagging and disgusted...

But Mitty endures and makes it to the THE REAR ESCALATOR. He runs up to the second floor, wiping the mayo off with heroic confidence!

SECOND FLOOR - Mitty finds Camille and begins untie her. Pulling the gag from her mouth, Camille is about to speak;

CAMILLE

Walter...!!

But Mitty quickly stifles it with a kiss. Camille surrenders. He unties her...

FIRST FLOOR:

Meanwhile, Charlie has entered through the front of the store while Kaplan and Victor struggle underneath the boxes.

Charlie crosses to the CAMERA DISPLAY and takes the Camera which has recorded Kaplan's confession. He runs out of the store just as:

Kaplan and Victor emerge from beneath the boxes, covered in chili sauce, wiping hot stinging pepper and repellent spray from their eyes.

(CONTINUED)

CONTINUED:

KAPLAN

Take the front escalator. I'll take the back. They have to come down either one.

Kaplan and Victor head off in opposite directions.

Kaplan runs down the same pathway Mitty sled upon. The residue motor oil is still slick and Kaplan runs right into it, falling onto to his stomach and sliding all the way to the back escalator.

He gets to his feet and tries to walk up the escalator to the Second Floor, his feet and hands unable to get a grip.

At the top of the escalator, Mitty and Camille have positioned behind THREE AUTOMATIC TENNIS BALL THROWERS aimed like the Guns of Navarone, down the escalator at Kaplan.

The tennis machines are filled with huge bags of RICE, SUGAR AND BEANS

Kaplan is about to rise to attack when Mitty quickly flicks on each tennis machine, which blows pellets of rice, sugar and beans at Kaplan pinning back and causing him to keep slipping and falling on the escalator.

MOMENTS LATER;

Victor has made it to the second floor. He covertly makes his way through the bakery to office furnishings.

He sees Mitty at the end of the aisle. Mitty is unaware of Victor's presence. Victor raises his gun and takes aim, standing between OFFICE FILE CABINETS for sale. He fires two shots, only to realize;

HE HAS FIRED AT TWO MIRRORS, which are only reflecting Mitty's image, giving Mitty enough time to press the High Powered Speed Racer Remote Controls which cause the Speed Racing cars inside the File Cabinets to turn on and move with a force that causes the file cabinet drawers to fly out of the cabinet itself like cannon fodder - hitting Victor from both sides, knocking his gun to the floor.

Mitty seizes the opportunity to ride a SIX WHEEL DOLLY cart down the aisle. From behind Victor, Mitty scoops him up, throwing a fishing net upon him, like a tuna fisherman...

The netted Victor falls back onto the six wheel dolly and Mitty quickly affixes him with duct tape, strapping him down.

(CONTINUED)

CONTINUED: (2)

Mitty then spins the dolly around, runs it to the top of the down escalator. He has also duct taped a PROPENE TANK to the end of the dolly. When Victor realizes what Mitty is about to do, he pleads:

VICTOR

Oh, you're kidding me with this!

Mitty is not. He flicks the propane nozzle, leaking gas, and ignites it with a barbeque lighter.

The propane tank taped to the dolly acts like a rocket, zooming Victor down the escalator to the first floor, through the cashier line and right through the glass front entrance out to the darkness of the parking lot.

MITTY

One down.

Meanwhile, Camille is running out of rice, sugar and beans. And Kaplan manages to jump from the up side of the escalator to the down side. He makes his way up towards Camille.

CAMILLE

WALTER!!

Camille runs.

Kaplan reaches the second floor and pursues her. He raises his gun to fire when he is hit in the head by a rotisserie chicken.

KAPLAN

OW!

Kaplan drops his gun.

From a hidden kitchen position, Mitty hurls rotisserie chickens like hand grenades. Camille joins him.

MITTY

Get out of here.

CAMILLE

No, I'm staying with you!

TWO GUNSHOTS dart by their heads. They take cover. They throw two more chickens...

KAPLAN

ALL RIGHT. ENOUGH!

(CONTINUED)

CONTINUED: (3)

He looks ridiculous - covered in food, motor oil, rice, beans, etc...And he is pissed off!

KAPLAN (CONT'D)
I HAVE A GUN! You will not overpower me with rotisserie chickens! IT'S RIDICULOUS! NOW STOP IT!

Mitty and Camille stop. Mitty motions for her to follow him as they hide behind meat freezers and bakery displays.

Kaplan hears them and fires...but misses.

KAPLAN (CONT'D)
I'm going to count to three. And by the time I get to three, I want to see the two of you front and center! ONE!

Kaplan takes a few cautious steps.

KAPLAN (CONT'D)
TWO!...

Mitty and Camille sneak under the counter to the beauty products aisle.

KAPLAN (CONT'D)
THREE!....

NOTHING HAPPENS. Kaplan is incensed.

KAPLAN (CONT'D)
THIS ISN'T GOING WELL!!!

I'm terribly upset, Walter. I take it very personally that you've done everything in your power to create chaos in what was a foolproof well organized plan! AND YOU CAN FORGET ABOUT THAT NEW IDENTITY, MISTER!

Mitty hits another toy remote which sends the MOTOR BIKE that sounds like a chopper running towards Kaplan, who turns to fire at it.

When Kaplan turns, Mitty and Camille spring into action, jumping up and dousing Kaplan with giant squeeze bottles of moisturizers and baby oil - his face, hands, body is covered in slippery lotion.

He tries to fire the gun but, covered in moisturizer and oil, it slips out of his hand

(CONTINUED)

CONTINUED: (4)

Kaplan picks up a toilet seat and uses it as a shield against Mitty and Camille's attacks.

He backs up towards a KNIFE SET, grabbing it as he deftly disappears down an aisle.

Mitty and Camille have lost sight of him. A cat and mouse game begins.

CAMILLE

Where is he?

MITTY

He's either in baked goods or car parts.

He takes her hand as they sneak through the toy department. Passing Glow-In-The-Dark DART BOARDS, Mitty takes two and motions Camille to unwrap them.

Using the Dart Boards as shields, Mitty and Camille make their way.

Mitty stops. He wants to check on Kaplan's location. Mitty rises up above the DVD collection with his dartboard. He looks around when suddenly;

A PARING KNIFE flies out, hitting the dartboard.

MITTY (CONT'D)

Oh-oh.

They run in the other direction, towards the CLOTHING and CONDIMENT Departments.

Mitty and Camille back away from Kaplan's location, down an aisle. Midway into the aisle, they hear a noise from the next aisle. It startles them. They stop.

Camille motions to Mitty that she will climb up to the top shelf to take a look. Mitty nods.

Camille climbs up and out of Camera Angle.

As Mitty peers through products to locate Kaplan:

A VARIETY OF KNIVES shoot down from above, creating a small semi-circle around Mitty. He looks up;

From the top shelf, Kaplan holds Camille at knife point;

(CONTINUED)

CONTINUED: (5)

KAPLAN

Nice knives.

MITTY

(anxious for Camille)

Kottleman Kitchen Cutlery. They're
on sale.

INT. MEAT LOCKER - MOMENTS LATER

Mitty leads Kaplan who keeps Camille in front of him at knife
point.

Mitty leads them through the locker to the door marked
VENTILATION CONTROLS..

INT. VENTILATION CONTROL ROOM ENTRANCE -

Mitty leads them up the stairs.

INT. VENTILATION CONTROL ROOM

Mitty leads them into the Control Room with it's vent access
and it's giant, multi-blade exhaust fan as it's ceiling. The
exhaust fan lever is in the OFF position.

MITTY

It's through there then up out of
the vent.

KAPLAN

We'll wait here.

MITTY

But I can't...The catwalk is very
high. I have a problem with
heights.

KAPLAN

And your girlfriend has a problem
with bleeding.

Mitty is momentarily distracted. He asks Camille sweetly;

MITTY

Are you really my girlfriend?

KAPLAN

MITTY FOCUS!

Kaplan pushes the knife against her throat. Camille is
frightened. Mitty must go ahead. Mitty nods.

INT. VENTS -

Mitty climbs through the vents to the opening in the center. He takes off the grating at the top and pokes himself through.

INT. ORIGINAL ROOF OF HANGER -

Mitty is several feet below the ancient catwalk. Mitty pushes himself out of the vent and stands upon the outside of it.

Standing, he is just a foot below the catwalk. He must jump to reach the bottom of it.

Mitty gathers his courage and leaps, grabbing hold of the bottom of the catwalk. He must lift himself up with all his strength.

MITTY IMAGINES THE ROCKY GRAND CANYON AND HOW HE GLIDED ROCK BY ROCK BACK UP TO THE TOP.

Using this image, Mitty closes his eyes and pulls himself up with the same skill until he is inside the catwalk.

INT. CATWALK -

Looking around, he sees nothing at first. Then, as his eyes adjust to the darkness, an image appears:

A LARGE STEEL SUITCASE. Mitty was right. The money is really here.

INT. VENTILATION CONTROL ROOM - MOMENTS LATER

Mitty hands over the steel suitcase to Kaplan.

KAPLAN

Both of you. Get over there and stand with your backs to me.

He uses the Knife as incentive. Camille and Mitty do as they are told.

Kaplan sets the Steel Suitcase down. It is locked of course. He uses the Knife to break the lock. He succeeds. He opens the case;

ANGLE ON SUITCASE; Stacks of thousand dollar bills, fresh from the air tight suitcase. Their seals are gone. They look as if they had been counted and re-stacked.

Kaplan eyes begin to tear up. He whispers;

(CONTINUED)

CONTINUED:

KAPLAN (CONT'D)

All good things come to those---

He begins to touch the money, counting.

Mitty meanwhile looks up to the exhaust fan. He looks over to the control panel next to Camille.

MITTY

You're going to kill us aren't you?

KAPLAN

(focused on the money)

Yes. I'm afraid so.

MITTY

Could I ask for one thing?

KAPLAN

No.

MITTY

I'd like to kiss my girl one last time.

Camille tears up. She loves this man.

KAPLAN

(counting his money)

Oh go on. I'm so sick of this make believe nonsense. You're a dying breed Mitty. Men like you have no place in today's world.

Mitty takes Camille by the waist and brings her to him. Camille is crying.

CAMILLE

I guess this is it.

MITTY

Guess so.

Kaplan continues talking as he counts;

KAPLAN

Dreamers. Lazy daydreamers who accomplish nothing and suck off the world's tit, draining it dry. I think people like you are the worse criminals, quite frankly.

(CONTINUED)

CONTINUED: (2)

CLOSE UP ON MITTY AS HE LEANS IN TO KISS CAMILLE. They whisper;

MITTY
One last thing.

CAMILLE
Anything Walter.

MITTY
Hold on.

Camille looks confused. Mitty romantically dips her into a kiss - just as he did in his fantasies of kissing her - leaning her head back far enough so he can reach the CONTROL PANEL...and pull the exhaust lever to VENT ONE AND TWO - OUT - HIGH.

THE EXHAUST FANS STARTS SUCKING AIR OUT OF THE CONTROL ROOM...AND WITH IT, ANYTHING THAT ISN'T TIED DOWN...

INCLUDING THE MONEY. IN SECONDS IT IS LITERALLY SUCKED UP THROUGH THE FAN...WHERE IT IS PROMPTLY SHREDED INTO CONFETTI BY THE SUPER BLADES.

KAPLAN
NO...NO... STOP IT...STOOOP!!

EVERYONE'S CLOTHES AND HAIR ARE ALSO BEING SUCKED UP BY THE FAN'S POWER.

KAPLAN IS SO BUSY TRYING TO KEEP THE MONEY DOWN, MITTY AND CAMILLE ESCAPE...

INT. CONTROL ROOM ENTRANCE -

Mitty and Camille exit and run through the walk in freezer. They run out into the butchers station only to be stopped by;

VICTOR who fires a smaller gun from a shoulder holster. He is covered in glass, food goo and cuts. He is dazed and crazed.

Mitty and Camille duck. They run back into the freezer and close the door.

MITTY
This way!

Mitty takes Camille's hand and they run to the STEEL DELIVERY DOORS at the end of the walk-in freezer. Mitty opens them with the controls on the wall.

(CONTINUED)

CONTINUED:

The delivery doors slowly rise.

MEANWHILE:

EXT. KINGS SIZE MART - FIRST FLOOR ENTRANCE -

Victor runs out the entrance and around to the rear.

INT. FREEZER -

Mitty and Camille hear Kaplan scream:

KAPLAN (O.S.)

MITTY!!

MITTY

(to Camille)

Come on.

EXT. KINGS SIZE MART - REAR

The garage door is two floors above the ground. Beside it, on the exterior wall is a LADDER affixed to the outside of the building, leading to the roof.

Mitty helps Camille steps onto the exterior ladder when suddenly GUN SHOT is fired at them from below;

Victor is shooting at them from the ground.

At the same moment, Kaplan emerges from the Control Room entrance, enraged and on fire with revenge. He sees Camille and Mitty exit onto the exterior ladder.

Kaplan pursues them. But first, he pulls a LARGE BUTCHER'S CARVING KNIFE from out of a hanging side of beef.

EXT. KINGS SIZE MART - REAR

Mitty and Camille climb up the exterior rear wall of KINGS as Victor shoots at them.

When Kaplan climbs onto the ladder in pursuit, Victor stops.

Kaplan has the carving knife between his teeth as he climbs towards them.

EXT. ROOF - KING'S SIZE SUPER MART -

Mitty and Camille reach the roof. They both see Kaplan on their tail.

(CONTINUED)

CONTINUED:

They run to the GIANT NEON LETTERS I & N - the middle of the enormous neon sign on the store roof that spells out K-IN-G.

They run to the letter N and Mitty helps Camille climb up.

Kaplan makes it to the roof and follows them.

AS THEY CLIMB, CAMILLE SLIPS. She screams and dangles from the Mitty's hand, as he holds her from atop the letter N.

Kaplan is behind her, almost at her feet with his knife.

CAMILLE

WALTER!!

Kaplan makes his way up.

Mitty pulls Camille with all his might. Camille is dangling high atop the store - the fall would kill her.

AT THE SAME
TIME:

EXT. PARKING LOT -

THE PARKING LOT IS SUDDENLY ALIVE WITH ACTIVITY AS THE DOZENS OF POLICE CARS ARRIVE...with Charlie in the lead car.

EXT. ROOF - KING'S SIZE SUPER MART

Mitty struggles to pull Camille up. Kaplan struggles to reach Camille's ankle.

EXT. PARKING LOT -

Victor is surrounded by police. He surrenders.

Charlie looks to the ground. He picks up SHREDDED PIECES OF THE MONEY.

CHARLIE

Oh I could just cry.

EXT. ROOF - KING'S SIZE SUPER MART

BACK AT THE
LETTER N:

Camille is terrified as Kaplan almost touches her ankle. She cries out to Mitty above her.

(CONTINUED)

CONTINUED:

CAMILLE

Walter!!

MITTY

(confident)

It's OK. I've got you!

Camille sees Kaplan beneath her...Walter above. He grabs hold of her wrist;

CAMILLE

Walter...let go. I almost got you killed

MITTY

NO! You saved my life! I won't let you fall!

CAMILLE

It's OK. Let go.

MITTY

NO!. Listen to me. I've done this before....

Kaplan reaches out and grabs hold of her ankle to pull her down.

MITTY (CONT'D)

You're the Dream Girl. You don't fall. I don't ever let go. Ever.

Camille hears this and is renewed. She trusts Mitty.

Kaplan pulls at her ankle just as....

Mitty pulls at her wrist with all his might....

WE DON'T KNOW WHAT WILL HAPPEN AS WE:

SMASH CUT TO;

EXT. CHICAGO LAW OFFICE - DAY

Mitty is helping Camille out of a limousine. They are both dressed in smart wedding suits.

On Camille's hand is a wedding ring.

INT. LAW OFFICES - DAY

A LAWYER welcomes them into his conference room.

(CONTINUED)

CONTINUED:

LAWYER

Thank you for fitting me in today.
I'm leaving on vacation tomorrow. I
understand you just got married.

MITTY

This afternoon.

LAWYER

Congratulations.

CAMILLE

So, who's will are we talking about
here?

LAWYER

Melvin King. It seems that the
elder Mr. King, your uncle, put a
provision in his will that all his
property and business holdings
would be inherited only by a living
relative. Otherwise it would be
liquidated and sent to various
charities.

MITTY

Yeah?

LAWYER

Well, with the death of Mr. King's
son Winston, I'm here to tell you
that you, Mr. Mitty, are Mr. King's
only living relative.

Mitty and Camille are stunned. Camille turns to Mitty and
slaps his face. The Lawyer is confused. Camille explains:

CAMILLE

Just checking if he was awake.

CUT TO:

A TELEVISION COMMERCIAL FOR *MITTY'S SUPER SAVINGS MART*:

MITTY IS FLYING OVER THE GRAND CANYON, FILLED WITH SHOPPING
AISLES OF PRODUCTS AND SHOPPERS...

MITTY

FLY TO MITTY'S, WHERE SAVINGS ARE
EVERYWHERE THE EYE CAN SEE...

CHARLIE DRESSED AS A CONVICT STEALING OVERSIZED PRODUCTS;

CHARLIE
WHERE PRICES ARE CUT SO LOW, IT'S A
FEDERAL CRIME...

CAMILLE DRESSED IN A DIAPHANOUS GODDESS GOWN.

CAMILLE
COME TO MITTY'S...WHERE DREAMS CAN
COME TRUE.

CAMERA PULLS OUT TO A TELEVISION MONITOR IN:

INT. MITTY'S MANSION (AKA KINGS) - NIGHT

The television is playing the commercial with a new jingle.

CAMERA PANS THE ROOM..Mitty's posters of faraway lands have been replaced with photos of Mitty and Camille actually visiting faraway lands.

Camille and Mitty are hanging curtains on their windows. Camille on a step ladder. Mitty below her. Mitty reaches for her waist. She turns and embraces him.

Mitty and his Dream Girl kiss...

FADE OUT.

THE END