

Love, Loss and Music: The Story of a Boy Named Sebastian

by Brian Crain

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EXT. AUTO GARAGE (LATE-DAY)

FADE UP:

A single stall garage in an aging brick building. The city is Spokane, WA. Spokane's downtown has old American city charm. Most of the buildings are red brick low rises.

INT. AUTO GARAGE (LATE-DAY)

The shop is messy. Classical music is playing on a cheap boom box on one of the tool shelves.

DAD, 32, a nice looking man is working under the hood of a European automobile. He grabs a shop towel, wipes off his hands and looks over at his son.

SEBASTIAN, 6, is spinning in the swivel chair next to the invoice covered desk.

DAD
(slapping his hands together)
That's it. Come on, Mom's waiting.

Sebastian hops down from the chair and runs over to his dad. Dad leans down and Sebastian throws his arms around his dad's neck.

SEBASTIAN
Backpack.

Dad stands up without holding Sebastian. Sebastian is dangling by his arms.

Dad puts his fingers up under Sebastian's underarms and pretends to tickle him.

DAD
Should I press these release
buttons?

Sebastian starts to laugh.

SEBASTIAN
(laughing)
NO, NO!

DAD
I'm gonna press the buttons.

(CONTINUED)

SEBASTIAN

DAD!

Dad presses under Sebastian's arms and he quickly releases from his dad's neck and falls to the ground.

Dad tickles Sebastian on the ground. Sebastian laughs hysterically.

EXT. GARAGE (LATE-DAY)

Dad picks Sebastian up and brushes the dirt off his back.

DAD

Alright, come on.

SEBASTIAN

(disappointed)

Aw.

They walk out of the large garage-door opening. Sebastian straightens out his rustled clothing.

Dad enters a code on a keypad, closing the door.

DAD

(to Sebastian)

I've got to get the music for my next concert.

Dad grabs Sebastian's hand and leads him across the street to the rustic Fox Theater.

They walk up to an inconspicuous back door, open it, and enter.

INT. FOX THEATER (LATE-DAY)

Sebastian and his dad walk through the backstage of the empty theater.

They cross the large empty stage. Dad continues across the dark stage.

Sebastian slows and looks out in awe at the empty, dimly-lit audience seats of the auditorium.

Dad turns back to Sebastian.

(CONTINUED)

DAD

Come on son.

Sebastian catches up and they continue up a flight of stairs to a small office.

A sign on the door reads: THOSE WHO CAN'T PLAY VIOLA, CONDUCT!

Dad knocks, then opens the door without waiting for an answer.

John, 60, a handsome, gray-haired man, is hunched over his sheet music-cluttered desk, studying a score.

His office is adorned with pictures of Krajan and other famous conductors. Khachaturian's Masquerade Suite can be heard on a small boombox.

JOHN

(turning from his work)

Hey stranger, come in.

He notices Sebastian hiding behind his dad's legs.

JOHN (CONT)

Hey Sebastian. How's my big guy?

Sebastian doesn't answer and stays glued to his father's leg as they walk to the side of the John's desk.

Sebastian sees some butterscotch candies in a glass bowl on the desk.

The conductor notices Sebastian eying the candy.

JOHN

(motions to the candy)

If it's alright with your dad.

Sebastian looks up at his dad.

DAD

(motioning to the candy)

Go ahead.

Sebastian quickly takes a candy, unwraps it and puts it in his mouth.

DAD

What do you say Sebastian?

Sebastian says nothing.

(CONTINUED)

DAD (CONT)
Sebastian?

SEBASTIAN
(under his breath)
Thank you.

DAD
(to the Conductor)
Do you have my parts?

JOHN
I do, but there's a problem.

DAD
Oh? What's wrong?

JOHN
I'm trying to come up with an
eloquent way to tell Fabrisi that
YOU are playing the lead.

DAD
(trying to hide his joy)
What?

JOHN
You heard me.

DAD
He's going to be pissed.

JOHN
That's true but I'm old enough not
to care. Besides nobody in this
state plays Khachaturian as well as
you do.

Dad blushes. John pushes his chair back to a bookshelf,
grabs the sheet music off the shelf and gives it to Dad.

DAD
(humbled and almost bowing)
Well, thanks. I won't let you down.

JOHN
I know you won't.

DAD
(to Sebastian)
We've got to get going. Come on
buddy.

Dad picks Sebastian up and walks out the door.

(CONTINUED)

SEBASTIAN
(his face right next to his
dad's)
What's a Khachaturian?

DAD
(amused)
Ha.

EXT. HOUSE (LATE-DAY)

A well landscaped house in a nice middle class neighborhood.

Dad and Sebastian, who is in the back seat, pull into the driveway in a nice late-80's Jaguar.

There is a cooler and two fishing rods on the grass next to the driveway.

MOM, 28, a pretty, fresh looking woman comes out of the house with a bag a food.

MOM
Hey, honey.

DAD
(getting out of the car)
Hey, honey bucket.

They kiss each other on the cheek.

MOM
I love it when you call me that.

Mom looks through the window at Sebastian

MOM (CONT)
Did you drive Dad crazy at work?

SEBASTIAN
Yep.

MOM
(to Dad)
Did you get your work done.

DAD
(imitating Sebastian)
Yep.

(CONTINUED)

MOM
(to Sebastian)
Well let's go do some fishin'.

SEBASTIAN
Yeah!

Dad puts the cooler and rods in the trunk.

Mom gets into the passenger seat.

Dad comes around to the driver's side. He looks in through the window at Sebastian and smiles.

Dad gets in, closes the door and drives off.

INT. CAR - DAY

They drive down the road in silence for a few moments.

DAD
Should I put on some music.

SEBASTIAN
Yeah!

Dad gets out his CD holder.

DAD
(to Sebastian)
Classical?

SEBASTIAN AND MOM
Nooooo!

DAD
Alright, alright.

He flips through the CDs then pulls out the B-52s greatest hits and puts it in the CD player.

"Rock Lobster" starts to play on the stereo.

Sebastian smiles big.

Dad looks back at Sebastian then over at Mom.

After the song plays for a bit, Sebastian starts singing in the back seat.

(CONTINUED)

SEBASTIAN
(singing)
ROCK LOBSTER! Down, down, down.

DAD
Sing it Sebastian!

Dad takes periodic looks in the rear-view mirror at Sebastian rocking out. He smiles.

DAD (CONT)
You're my hero buddy.

Mom turns with a smile toward her husband.

MOM
What are you so happy about?

DAD
I'm always happy.

Suddenly a car slams into the driver-side of the car.

CUT TO BLACK:

EXT. SPOKANE STREET (DAY)

FADE UP:

An older Sebastian (11) is walking up a street in an old part of town. He looks depressed.

A card reads "FIVE YEARS LATER."

Sebastian is walking behind two other boys.

TITLES SEQUENCE

PAUL, 11, semi-well-dressed with dark hair, is kicking a rock down the street.

COLVIN, 11, somewhat overweight, has food stains on his button-up shirt and is swinging around all the parking meters and sign posts.

EXT. AUTO GARAGE (DAY)

The boys walk past Sebastian's Dad's auto shop. A couple of young motor heads are working on a tricked-out Japanese sports car.

Sebastian stops and watches the motor heads.

(CONTINUED)

Colvin and Paul continue to the intersection. Paul turns and notices Sebastian still in front of the garage.

PAUL
(calling to Sebastian)
Sebastian, let's go the light's
green!

Sebastian looks for a moment longer then runs to catch up with the other boys.

EXT. SPOKANE STREET (DAY)

TITLE SEQUENCE CONTINUES

The boys walk down other streets of Spokane as the titles display.

EXT. SPOKANE BRIDGE (DAY)

The boys walk along the bridge, then stop in the middle to look over the side at the waterfall below.

Water churns under the bridge.

EXT. ALLEYWAY BEHIND ARMORY

Colvin and Paul walk past the opening of a narrow alley.

COLVIN
She said I have a terrible singing
voice. She said I sound like a
horse.

PAUL
Well, please don't sing.

Paul and Colvin continue past the alley opening.

Sebastian walks into the alley opening. Before he gets to the end, hlooks over and sees an open window and stops.

SEBASTIAN
(calling)
Hey! Guys, check this out.

The other boys are laughing at Colvin's singing and don't hear Sebastian.

(CONTINUED)

SEBASTIAN (CONT)

(louder)

Paul, Colvin, Check this out!

Paul and Colvin come back to Sebastian.

Sebastian points at the window.

PAUL AND COLVIN

What is it?

SEBASTIAN

The window is open.

COLVIN AND PAUL

COOL!

Paul and Colvin run over to the window and fight each other to be the first one in. They throw down their backpacks and start to climb in.

Sebastian walks over cautiously.

SEBASTIAN

(whispering)

Be quiet guys.

Paul and Colvin climb through the window. Sebastian starts to climb in with his backpack still on.

INT ARMORY (DAY)

Sebastian climbs the rest of the way through the window, then jumps down to the dusty floor.

Long shafts of light illuminate the large open space. The building is without power. There are small piles of junk scattered everywhere.

Paul and Colvin find glass bottles and throw them against the opposite wall making loud echoes.

Colvin holds a bottle up and pretends that it is a grenade. He pretends to pull the pin out of a grenade with his teeth and heaves the bottle over his head.

COLVIN

Grenade!

Paul and Colvin duck and make explosion sounds as if the grenade exploded.

(CONTINUED)

Paul picks up his own grenade, pulls the pin and heaves it into the middle of the armory.

PAUL
Eat metal!

Sebastian isn't participating in the war scenario. He is looking in awe around the building.

Paul and Colvin stand and pretend to shoot M-16's into the empty space.

PAUL
Get some.

Colvin pretends to get shot and displays his well practiced dying scene. He falls to the ground for his last throes of death.

COLVIN
Oh! Ouch! You guys go on without me.

Paul kneels down beside Colvin.

PAUL
We never leave a man behind!

COLVIN
(barely hanging on to life)
No! You must leave me.

Paul pretends to pick up a SAT phone.

PAUL
War Eagle, this is Sparrow! We need a medi-vac stat!

There's no answer.

PAUL (CONT)
War Eagle, I repeat, we need a medi-vac!

Paul waits for an answer.

PAUL (CONT)
(to Colvin)
There's no answer, we're on our own kid.

COLVIN
(sitting up)
I'm feeling better now.

Paul pushes Colvin back down.

PAUL
No you're not, you're dying a
horrible death.

COLVIN
(grabbing his stomach)
Ooohhh.

PAUL
(to Sebastian)
You have to help me carry him out
of this hell hole!

Sebastian smiles mildly but then he hears something.

COLVIN
(still dying)
I feel so cold.

SEBASTIAN
(interrupting)
Guys, hang on a sec.

PAUL
(ignoring Sebastian)
Don't go toward the light.

COLVIN
(reaching out)
It's so beautiful.

PAUL
(hugging Colvin)
Noooo!

SEBASTIAN
Guys! Hold it a second!

Everything stops and the long echo slowly decays.

For two seconds we can hear the faint sound of music coming
from somewhere in the building. Then the music is gone.

Paul and Colvin stand up and brush themselves off.

Sebastian looks into the empty space of the building.

(CONTINUED)

COLVIN
(excited)
Hey, you know what we can do?! We
can make this our secret military
base!

PAUL
Yeah!

SEBASTIAN
(very unsure)
Uh, I don't think so.

COLVIN
(pointing around the room)
Why not? We can build a hospital
over there and a training center in
that corner.

SEBASTIAN
Ummm.

Paul notices that Sebastian is worried.

PAUL
(playfully smacking Colvin on
the head)
That's a stupid idea Colvin.

COLVIN
(rubbing his head)
What?!

PAUL
Come on, let's get out of here.

COLVIN
You guys suck. This place is
awesome.

PAUL
I said let's go.

COLVIN
(whining)
Paul...

PAUL
(mimicking)
Colvin...

Sebastian has already started to climb out the window.

EXT. ALLEYWAY BEHIND ARMORY (DAY)

The boys continue to climb out the of window. Paul and Colvin are laughing about something.

PAUL
No way.

COLVIN
Yeah it's true.

Sebastian closes the window carefully.

PAUL
Well I'm not planning on going to
Tasmania.

Colvin and Paul pick up their backpacks as they all walk out to the road together and walk out of sight behind the building.

COLVIN
(fading off)
I wonder if they spin really fast
and go

(imitating the tazmanian devil)
"blah blah blah".

EXT. SEBASTIAN'S APARTMENT BUILDING (DAY)

The three boys walk into frame. Colvin is spastically walking ahead of the other boys. He can't contain his energy.

PAUL
(to Sebastian)
Do you guys want to come over for a
movie night tonight? My dad's on a
trip so we can watch Star Wars on
the big screen again.

SEBASTIAN
I can't.

COLVIN
(dejected)
Yeah, me neither. My mom's taking
me to the ballet.

(CONTINUED)

PAUL
You're kidding.

COLVIN
Oh no, it's true. She says I need
culture.

PAUL
(sarcastic)
Yeah that's the kind of culture you
need Colvin. Men dancing around in
tight pants.

COLVIN
They're called leotards.

PAUL
You mean Colvin-tards.

Colvin starts to ballet dance and Paul joins in.

Sebastian breaks off from the other two and walks across the
street to his apartment.

SEBASTIAN
(interrupting the other boys)
Alright, I'll see you guys
tomorrow.

Colvin and Paul stop dancing.

PAUL
(to Sebastian, imitating C3PO)
Fine, go that way. You'll be
malfunctioning within a week.

SEBASTIAN
(as if answering a question
and without turning around)
Star Wars.

COLVIN
(to Paul, imitating Luke
Skywalker)
But I was going into Tosche Station
to pick up some power converters.

PAUL
(to Colvin, in a deep voice)
You can waste time with your
friends when your chores are done.

Sebastian walks into his apartment building as his friends
continue down the street.

(CONTINUED)

COLVIN
(continuing movie quotes in
the background)
Alright come on red.

PAUL
(imitating Han Solo)
I thought these things smelled bad
on the outside.

COLVIN
That's *Empire*.
(changing the subject)
Oh yeah, we went to dinner last
night and the waiter was so mean, I
called him Darth Waiter.

PAUL
Was the restaurant at the Darth
Mall?

COLVIN
Ha!

INT. APARTMENT HALLWAY (DAY)

Sebastian walks down the hallway past a couple of closed
apartment doors.

An apartment door opens in front of him. CHRISTY, 11, a
pretty blonde girl steps into the doorway.

CHRISTY
(smiling)
Oh, hi Sebastian, I thought it
might be you.

Sebastian passes her and continues toward his door at the
end of the hallway. He is visibly nervous.

SEBASTIAN
Oh, hi Christy.

Sebastian stops at his door, gets out his key and clumsily
unlocks the door.

There is an awkward silence between them as Sebastian
fiddles with the door.

CHRISTY
Well, I guess I'll see you
tomorrow.

(CONTINUED)

SEBASTIAN
(turning the handle)
Yeah, see you tomorrow.

Sebastian drops a book in his doorway then reaches down to pick it up. As he picks up the book he drops another book.

Christy watches Sebastian and smiles.

Sebastian stands up and looks over at Christy's door just as she moves out of her doorway.

SEBASTIAN
(under his breath)
That was smooth.

INT. APARTMENT (DAY)

Sebastian walks in, closes the door and leans up against the door to catch his breath.

After a few moments he walks in and sets his backpack in the middle of the floor.

He continues to the kitchen where he opens a cupboard door and pulls out a box of macaroni and cheese.

He gets out a bowl, opens the macaroni and cheese box, pulls out the small cheese packet then pours the noodles and cheese into the bowl.

He pours water in the bowl, then puts the bowl in the microwave and sets the timer.

Sebastian stands in the kitchen and waits while the microwave hums behind him.

INT. APARTMENT (NIGHT)

Sebastian is sleeping on the couch. Light from the television is the only light illuminating the room.

His empty bowl and an empty bag of chips are on the side-table.

The sound of a key unlocking the door as Sebastian's mom, wearing a nurse's uniform, opens the door and enters the room.

She sets her bag on the kitchen table and looks over at Sebastian. She is six years older than she was last seen and looks very tired.

(CONTINUED)

Mom walks over to Sebastian and kneels down.

She takes a long look at Sebastian then brushes the hair from his forehead.

MOM

Come on big guy. Time for bed.

EXT. ALLEYWAY BEHIND ARMORY (MORNING)

Sebastian walks past the alleyway opening. He looks over at the window as he continues to his bus stop.

EXT. SCHOOL BUS STOP (MORNING)

An ordinary city street corner. The bus is already at the bus stop when Sebastian gets there.

He gets in line behind another boy and then gets on the bus.

INT. CLASSROOM (DAY)

An average 6th grade classroom. The TEACHER, 26, a nice looking and busty woman, is reading a book to the class while the kids follow along in their own books.

Sebastian is sitting in the middle row, three seats back from the front. He looks back to an empty desk two seats behind him.

He turns to Colvin who is sitting in the seat next to him.

SEBASTIAN

(whispering)

Where's Christy?

COLVIN

I don't know.

The girl behind Colvin turns to Sebastian.

MICHELLE

(whispering)

Her grandpa died last night. Her and her mom flew to Minnesota this morning for the funeral.

TEACHER

(calling)

(MORE)

(CONTINUED)

TEACHER (cont'd)
Michelle, Colvin, Sebastian, can
you please keep your thoughts to
yourselves?

COLVIN, SEBASTIAN AND MICHELLE
Yes Ma'am.

TEACHER
Colvin, will you read the next
paragraph?

COLVIN
Oh god.

We cut back to a saddened Sebastian for a few moments.
Colvin can be heard in the background struggling through the
book.

EXT. ALLEYWAY BEHIND ARMORY (DAY)

Paul, Colvin and Sebastian walk past the alleyway opening.
Sebastian looks over at the armory window as he passes.

INT. APARTMENT HALLWAY (DAY)

Sebastian crosses the street and walks up to his apartment
building. Paul and Colvin continue up the street.

SEBASTIAN
(waving to Paul and Colvin)
See you guys tomorrow.

PAUL AND COLVIN
See ya.

COLVIN
(to Paul)
Can I come over tonight?

PAUL
No, my dad's home and he hasn't
been in the best mood.

COLVIN
Bummer.

PAUL
Yeah, bummer.

Sebastian opens the apartment building door, looks back at
Paul and Colvin, then continues into the hallway.

INT. APARTMENT (DAY)

Sebastian enters his empty apartment and walks into the kitchen.

He leans up against the kitchen counter for a few moments thinking.

Then he wipes a small tear from his eye and sniffs.

TIME CUT:

INT. APARTMENT (NIGHT)

Sebastian is sitting on the floor up against the counter in the same spot he was standing.

Sebastian's mom opens the door and enters.

MOM
(calling)
Sebastian, I told you to make sure
the door is locked when you're
home.

Then she notices Sebastian on the kitchen floor.

Sebastian looks up at his mom.

MOM
(concerned)
What's going on?

SEBASTIAN
(getting up)
Nothing.

Sebastian walks into his room and closes the door.

Mom watches Sebastian walk into his room. She stands in the kitchen, alone.

INT. SEBASTIAN'S ROOM (NIGHT)

Sebastian doesn't turn the light on as he enters his room, he lies down on his bed, looks over at a picture of his dad then closes his eyes.

FADE OUT:

INT. APARTMENT (MORNING)

The next day, Sebastian is eating cereal at the kitchen table while his Mom is washing dishes.

Sebastian is deep in thought.

MOM
(sweetly)
So, what's going on with you
Sebastian. What are you thinking
about?

Sebastian doesn't hear his mom.

MOM (CONT)
Hey! Sebastian.

SEBASTIAN
(somewhat startled)
What, what is it?

MOM
I was asking you, what you were
thinking about?

SEBASTIAN
Oh, nothing.

MOM
Oh come on, what are you thinking
about?

SEBASTIAN
Where's Dad's violin?

MOM
What? Why?

SEBASTIAN
I just want to know.

MOM
I had to sell it to pay the-

SEBASTIAN
(interrupting)
You what?!

MOM
(stern)
I had to sell it to pay the bills
Sebastian.

(CONTINUED)

SEBASTIAN

You sold my dad's violin!?

MOM

Son, we have to make sacrifices. It killed me to sell his violin.

SEBASTIAN

(sarcastic)

I bet.

MOM

That's not fair Sebastian. You're not the only one who misses your father.

SEBASTIAN

You could've fooled me.

Mom goes over to the table grabs Sebastian's bowl and throws it in the sink. She turns to Sebastian.

MOM

(very upset)

Are you kidding me? Have I fooled you into thinking I'm happy!? What part of my life do you think is fun? Do you think working all day and night is a joy? I work to put food on the table, to pay for this lousy apartment and to buy your clothes.

She stops and looks at Sebastian. He doesn't look up.

SEBASTIAN

You never talk about him anymore.

MOM

Just because I don't talk about him doesn't mean I'm not thinking about him.

Mom leans down to his level.

MOM (CONT)

(quietly)

I miss your father every day of my life.

SEBASTIAN

(quietly)

I'm sorry.

(CONTINUED)

MOM

Me too.

Mom stomps off to her room. She looks at the mess in Sebastian's room as she passes.

MOM

Clean your room before you go to school, it's the least you can do.

Sebastian sits at the kitchen table alone.

Mom slams her door.

INT. CLASSROOM (DAY)

Teacher is wearing a loose fitting blouse and is at the chalkboard writing fractions.

TEACHER

The denominator in this fraction is eight and the denominator in this fraction is four. So to find the lowest common denominator you need to multiply this fraction by two. Then you get six-eighths plus one-eighth. One plus six is seven. So, the sum is seven-eighths.

The teacher turns to the students. They aren't paying much attention.

TEACHER (CONT)

So, any questions?

Nobody raises their hand. Sebastian's doodling on a book.

TEACHER (CONT.)

Sebastian, are you with us today?

Sebastian blushes and slumps further down in his chair than he already was.

TEACHER

Sebastian, I expect you to participate. I'm not going to stand up here...

Paul notices Sebastian's embarrassment and raises his hand quickly and interrupts the teacher.

(CONTINUED)

PAUL
(In a high pitched voice)
For the rest of the school year,
I'd like to be called Paulina.

The class erupts in laughter. The teacher looks irritated.

COLVIN
(Also in a high pitched voice)
Yes, call me Colvina.

Even the teacher begins to laugh.

Sebastian smiles lightly and looks back at Christy's desk for her approval. Her desk is still empty.

Sebastian remembers why she is gone.

The school bell rings.

EXT. SEBASTIAN'S APARTMENT BUILDING (DAY)

Sebastian, Paul and Colvin walk into frame. Sebastian crosses the street toward his house and waves to his friends without looking back.

PAUL
(yelling to Sebastian in a
British accent)
What are you going to do bleed on
me?!

SEBASTIAN
(without turning back)
Holy Grail.

Colvin pretends to pull out a sword and faces off to Paul.

COLVIN
(also in a British accent)
I'm invincible.

Paul pulls out his own pretend sword.

PAUL
You're a loony.

COLVIN
The black knight always triumphs.

(CONTINUED)

SEBASTIAN

See you guys tomorrow!

Paul and Colvin continue down the street having a pretend sword fight.

PAUL

Your arm's off.

COLVIN

No it isn't.

PAUL

Look!

COLVIN

It's just a flesh wound.

INT. APARTMENT FOYER (DAY)

Sebastian opens the door and walks into the foyer. He stops and turns to watch his friends continue down the street. He smiles lightly for a brief moment.

He looks over at Christy's closed door, then he looks back out the front door.

When he sees that his friends are gone he exits back onto the street.

EXT. ALLEYWAY BEHIND ARMORY (DAY)

Sebastian walks past the armory and looks at the window again.

EXT. GARAGE (DAY)

Sebastian walks up to his dad's old auto shop and watches the motor heads tune another sports car.

The motor head who is working under the hood notices Sebastian and stops working. He stands up, wipes his hands off with a shop rag and looks at him.

Sebastian is startled and quickly leaves.

EXT. ALLEYWAY BEHIND ARMORY (DAY)

Sebastian walks into the alleyway entrance and stops.

INT. ARMORY BUILDING (DAY)

Sebastian opens the window and climbs through. As his feet hit the floor, birds take flight.

The birds fly into the vast space with shafts of light coming from the cracked windows.

Off in the distance, the sound of a violin playing can be heard, faintly.

Sebastian walks into the open space of the room. His eyes are adjusting to the darkness. As he begins to see more there's an old worn out staircase leading up to a door.

He walks over to the stairs. The music seems to be getting a little louder but is still very faint.

He begins to climb the rickety stairs. There are missing steps and the banister rail is hanging off the side of the staircase.

He stays close to the wall, using the exposed bricks for help with his balance.

He gets to the top of the stairs and puts his hand on the clean doorknob. The dirt on the top of the stairs has been moved away by the opening and closing of the door.

Sebastian opens the door and steps through the opening.

INT. ARMORY ANNEX (DAY)

This room has a very different feel than the rest of the building. It is moderately clean and no piles of dirt. The music is a little bit louder.

Sebastian walks through the room then notices another door to his right. The music is continuing to get louder.

He walks to the door and opens it.

INT. ARMORY ANNEX (DAY)

The door opens up to another staircase with a door at the top. The music is even louder in this room. Sebastian walks up the staircase to the door.

He opens the door. The music stops.

INT. ARMORY ATTIC (DAY)

P.O.V. of a person standing in the far corner of the room opposite the door.

This room is the attic of the armory. It has a large decorative window that covers most of the north facing wall. The room is furnished with old discarded, but clean furniture. There's a bed with an old crate at the foot, a couch, a coffee table and a record player with hundreds of records in crates stacked along the wall opposite the window. Sebastian is opening the door and walking into the room.

VOICE

(Gruff with a strong Eastern
European accent)

Go away!

The door slams.

INT. ARMORY (DAY)

Sebastian quickly runs back through the building the way he came.

Down the stairs.

Through the clean room.

Down the rickety stairs in the main room, stumbling on some of the junk.

EXT. ALLEYWAY BEHIND ARMORY

Sebastian hurriedly crawls through the window and runs down the alley.

He continues to run for fifty or more feet then he slows to a walk, breathless.

He stops and looks back at the armory.

INT. APARTMENT (DAY)

Sebastian walks through the front door, his mom is vacuuming the floor in the living room.

SEBASTIAN
(over the vacuum)
HEY MOM!

MOM
(not too concerned)
Hey Sebastian, where have you been?!

SEBASTIAN
Hanging out with Paul and Colvin!

MOM
Oh!

SEBASTIAN
I'm sorry about the Yesterday!

MOM
What?!.

SEBASTIAN
(louder)
I'm sorry about...

Mom shuts off the vacuum.

SEBASTIAN (CONT)
Yesterday!
(normal voice)
I'm sorry I said those things.

Mom walks over to Sebastian.

MOM
You really hurt me Sebastian.

SEBASTIAN
I know.

MOM
Well... I'm sorry I yelled at you.

Mom runs her hands through Sebastian's hair.

MOM (CONT)
There's so much going on in that head of yours.

(CONTINUED)

Mom goes back to vacuuming.

SEBASTIAN
(yelling)
Mom!

MOM
(still vacuuming)
Yes!

SEBASTIAN
What is that big building on the
corner of Lincoln and 4th?!

MOM
I don't know!

SEBASTIAN
You know the one with the big
windows!

MOM
I don't know!

She turns off the vacuum.

MOM (CONT)
Come on Sebastian, I have to get my
work done. Don't you have homework
to do?

SEBASTIAN
I did it on the bus.

Sebastian goes to his room and shuts the door.

Mom turns the vacuum back on.

INT. CLASSROOM (DAY)

Sebastian is putting his backpack into his cubby.

Christy comes up next to him and puts her stuff into her
cubby.

Sebastian looks at Christy and smiles at her presence.

She doesn't look over at him. She looks sad.

SEBASTIAN
(shyly)
Christy.

(CONTINUED)

CHRISTY
Hi Sebastian.

SEBASTIAN
(very nervous)
Uh. Um. I'm sorry about your
grandfather.

CHRISTY
Me too.

Christy turns and walks over to her desk.

Sebastian watches her.

He looks around at the other kids then goes to his own seat.

INT. APARTMENT (DAY)

Sebastian opens the door, walks in and sets down his
backpack in the middle of the room. His mom isn't home.

QUICK CUT: The same mac and cheese preparation as the other
day.

Sebastian is standing at the kitchen counter slowly eating
his Mac and Cheese and staring.

QUICK CUT: Another mac and cheese preparation.

INT. ARMORY ANNEX (DAY)

Sebastian slowly walks up the staircase to the attic and
carefully sets a bowl of mac and cheese next to the door. He
knocks on the door and then runs out of the building.

INT. APARTMENT (DAY)

NEXT DAY: Sebastian puts his backpack down on the floor.

Inside the microwave, mac and cheese is cooking.

INT. ARMORY ANNEX (DAY)

Sebastian walks up to the attic door with his Mac and
Cheese. The bowl he left is empty. He swaps the bowls,
knocks and runs out again.

INT. ARMORY ANNEX (DAY)

Next day: Sebastian swaps another bowl.

INT. SUPERMARKET (DAY)

Multiple boxes of mac and cheese pressed together like a concertina.

Sebastian is carrying the mac and cheese down the cereal aisle with Paul and Colvin trailing behind.

Colvin is poking at all the sugar cereal boxes.

COLVIN

Love it, love it, love it.

He gets to the healthy cereal section.

COLVIN (CONT)

Blah, blah, extra blah with chunks of blah.

Sebastian heads back to the milk section as Paul and Colvin go over to the butter and cottage cheese section. Colvin sees the ready-to-bake Pillsbury cookies.

COLVIN

The Pillsbury Doughboy. Oh, I love that guy.

Colvin picks up the tube of cookie dough and pretends to eat the whole thing. Loving it all the way.

COLVIN

Can we get this Sebastian?

SEBASTIAN

My mom only gave me enough money to get mac and cheese and milk.

COLVIN

(disappointed)

Aw.

Sebastian tries to grab the milk with his hands still full of boxes.

Paul notices and hurries over to help Sebastian.

(CONTINUED)

PAUL
(grabbing the milk)
Come on let's go.

They all walk down the ice cream aisle. Marveling at the selections.

Paul joins Colvin in praise for the ice cream.

COLVIN AND PAUL
Love it, love it, love it, love it,
love it.

They both laugh.

INT. ARMORY ANNEX (DAY)

Sebastian walks up to the door with his bowl. He swaps bowls and sees a note in the empty bowl. It reads "Knock on the door if you have something to say."

Sebastian knocks on the door and doesn't move. He fights the impulse to run.

INT. ARMORY ATTIC (DAY)

From an inside corner of the attic. P.O.V. of Milos.

MILOS
(gruff)
Come in!

The door opens and Sebastian walks slowly into the opening.

SEBASTIAN
(hesitantly)
Hello?

MILOS, 70, is a vagrant looking, gray and somewhat overweight Eastern European man.

MILOS
(gruff)
Why are you feeding me?

SEBASTIAN
(quietly)
I don't know.

(CONTINUED)

MILOS

What's that? Speak up boy.

SEBASTIAN

(louder)

I don't know, I thought you might be hungry.

MILOS

(looking down at his large body)

Do I look hungry to you?

SEBASTIAN

No.

MILOS

I didn't ask you to bring me food.

SEBASTIAN

I just thought-

MILOS

(interrupting)

You just thought that since I live in an abandoned building, I would need some food.

SEBASTIAN

Well, Yeah.

MILOS

I'm not a beggar.

SEBASTIAN

I didn't say you were.

There is a pause as if they are in a duel.

MILOS

I am very careful to keep this place a secret and you come waltzing in and out as you please.

SEBASTIAN

I'm sorry, I didn't mean to-

MILOS

Of course you didn't mean to, because you don't think.

(CONTINUED)

SEBASTIAN
(dejected)
I'm sorry.

MILOS
You said that already.

SEBASTIAN
I know.

They both stare at each other in silence, then Sebastian turns and heads for the door.

MILOS
(calling)
Hey boy!

Sebastian stops and turns around.

MILOS (CONT)
(softening)
Why are you so glum? You look like someone just killed your dog.

Sebastian turns and walks out again.

MILOS (CONT)
Thank you for the food. Macaroni and cheese is my favorite.

Before his sentence is complete, Milos coughs hard, the kind of cough that is hard to recover his breath.

MILOS
(between coughs)
Come back tomorrow.

Sebastian quickens his pace out the door.

INT. CLASSROOM (DAY)

The whole class is standing around the teacher's table as she mixes two different liquids in a flask. Sebastian and Christy are standing next to each other.

The combined liquids react and spill over the side of the flask.

CLASS KIDS
Wow, cool.

Sebastian scratches an itch on his face then puts his hand down beside him.

(CONTINUED)

His hand accidentally touches Christy's hand and he pulls away immediately.

TEACHER
(in the background)
So, this is what we call a chemical
reaction.

Christy smiles slightly as Sebastian's face turns red. They don't look at each other.

TEACHER (CONT.)
Combining two different chemicals
can cause a very special reaction.

The teacher looks at Sebastian and Christy and smiles mildly.

INT ARMORY (DAY)

Sebastian walks up to Milos' door. Violin music can be heard.

Sebastian waits for a moment, then knocks on the door.

The violin continues to play.

Sebastian knocks louder.

The violin stops.

MILOS
(gruff)
Come in.

Sebastian opens the door and enters the room.

Milos is standing in the middle of the room with a very nice, antique, dark-wood violin and bow in his hand.

MILOS
(a little playful)
Ah, my sad little friend. To what
do I owe this interruption?

SEBASTIAN
Uh, you told me to come back today.

MILOS
Did you bring me food?

(CONTINUED)

SEBASTIAN
You told me not to.

MILOS
I did? Why would I say that?

SEBASTIAN
You said you weren't a beggar.

MILOS
I'm not.

SEBASTIAN
I know.

MILOS
Well then... Come in and sit down.

Sebastian walks slowly into the room.

SEBASTIAN
Uh... I don't think I should-

MILOS
(interrupting)
You don't think you should what?

SEBASTIAN
I don't think I should sit down.

MILOS
Why not?

SEBASTIAN
Because you aren't very nice to me.

MILOS
I'm not?

SEBASTIAN
No.

Milos stops for a few moments.

MILOS
Was I nice to you yesterday?

SEBASTIAN
No.

MILOS
Then why did you come back?

(CONTINUED)

SEBASTIAN
(turning and heading to the
door)
I don't know.

Milos holds up his violin.

MILOS
Do you like music?

SEBASTIAN
(yelling over his shoulder)
No!

MILOS
Come on you have to like music.
Everyone likes music.

Sebastian continues out the door.

SEBASTIAN
(from outside)
Well I don't!

MILOS
(calling)
Come on, I'm sorry I was so mean!

Milos stands in silence for a few moments looking at the open door.

Sebastian slowly enters the doorway.

MILOS
(softening)
Oh, hello. Did you say you like
music or not?

SEBASTIAN
(quietly)
I guess I do.

MILOS
Me too.

Milos puts the violin up to his chin and begins to play a happy tune.

Sebastian slowly walks back into the room. He looks back at the door and then back at Milos.

Milos finishes the tune and puts down the violin.

(CONTINUED)

MILOS

What is your name?

SEBASTIAN

Sebastian.

MILOS

I'm Milos. Welcome to my attic.

Milos opens his arms and scans the room.

SEBASTIAN

It's kind of a strange place to live.

Milos tries to give a quick comeback then he looks around the room and realizes that Sebastian is correct.

There is an uncomfortable moment between them.

Sebastian starts to walk out the door.

MILOS

(a little gruff)

Come back tomorrow with food.

Sebastian hurries out the door.

EXT. FAST FOOD RESTAURANT (DAY)

Establishing shot a McDonald's-like fast food restaurant. The restaurant is across the street from the school.

Thirty kids are piling in the main door.

INT. FAST FOOD RESTAURANT (DAY)

Sebastian's whole class is on a field trip of the restaurant.

The manager of the store is leading a tour, through the eating area and around to the clerk side of the counter. He is very enthusiastic about his workplace.

Paul and Sebastian are lagging behind the others.

MANAGER

(to the kids)

Come on in, come in. All right kids, gather around.

The manager points to the cash register.

(CONTINUED)

MANAGER (CONT)

Now this is the cash register.

All the kids are in awe of this modern miracle. It has little pictures of food on all the buttons.

PAUL

(under his breath to
Sebastian)

I can't believe that this is our
big field trip.

MANAGER

Everything on the menu has its own
little picture on its own key.

Colvin is standing close to the fry station. He is intently watching the manager at the cash register but he can sense the fries behind him.

MANAGER (CONT)

Even the ketchup has its own
picture. See here.

The manager points to the picture and all the kids lean in to see the tiny ketchup picture.

PAUL

(quietly to Sebastian)

Third grade got to go to the Air
Museum.

MANAGER (CONT)

We'll talk more about ketchup
later.

Colvin turns to the fries and reaches into the hopper and grabs a few. The manager with cat-like senses, notices the theft.

MANAGER (CONT)

Young man!

Colvin, who has already stuffed the fries in his mouth, points to himself.

COLVIN

(with food in his mouth)

Me?

MANAGER

Please don't put your hands in the
fry hopper.

(CONTINUED)

TEACHER
(disappointed)
Colvin.

COLVIN
(still with food in his mouth)
Sorry Ma'am.

PAUL
(quietly to Sebastian)
That's our boy.

MANAGER
(yelling over the kids heads)
Hal, can you clean the fry hopper.

HAL
(from the back room)
Yes sir.

MANAGER
(to the kids)
Alright let's go back to the
preparation station, or what we
like to call the "prep station."

Paul and Sebastian imitate the manager and both make quote signs in the air with their hands.

All the kids follow the manager back to the kitchen area. They gather around the prep station.

Paul and Sebastian are as far back as they can be while still being in the room.

The manager picks up the ketchup dispenser.

MANAGER
This is the ketchup dispenser. It
delivers a perfect portion of
ketchup to each delicious
hamburger.

The manager squirts ketchup on a burger.

CLASS KIDS
(astonished at the modern
marvel)
Wow.

Sebastian and Paul look at each other and mouth the word
"wow."

(CONTINUED)

MANAGER

And there's one here for the
mustard and mayonnaise too.

CLASS KIDS

(equally astonished)

Wow.

PAUL

(under his breath to
Sebastian)

I change my mind, this *is* better
than the Air Museum.

SEBASTIAN

(sarcastic and under his
breath)

I agree.

The manager changes his manner and leans back against the
counter and folds his arms.

MANAGER

You know kids, If you play your
cards right and stay in school,
someday you could be a manager of a
store like this.

All the kids are bowled-over by this prospect except for
Sebastian and Paul.

PAUL

(quietly but sarcastically
enthusiastic)

You mean... all my dreams *can* come
true.

Sebastian smiles at Paul.

Christy isn't paying attention to the manager either. She is
near the back and to the side, watching Sebastian. She
smiles at Sebastian's momentary happiness.

Sebastian, while still smiling, looks over and notices
Christy looking at him. She quickly looks over to the
manager.

Sebastian gets a flash of nerves and his smile lessens
slightly.

MANAGER

Alright, Let's go get those
ice-cream cones I promised.

All the kids yell for joy. Even Sebastian and Paul are happy about this part of the tour.

EXT. SCHOOL BUS STOP (DAY)

PAUL
Hey, you guys want to race boats
down the river?

COLVIN
(enthusiastic)
Yeah!

SEBASTIAN
Uh, I can't, I have to...

PAUL
Oh come on Seb, it'll be fun.

SEBASTIAN
I was going to...

PAUL
What can be better than boat
racing?

SEBASTIAN
Well... nothing.

PAUL
Let's go then.

SEBASTIAN
Alright, I'm with you.

The three boys wait for the bus to pull away then hurry across the street without waiting for the light to change.

EXT. SPOKANE STREET

Paul and Sebastian are walking down the city street. Colvin is ahead of them kicking things as he walks and occasionally making strange body movements.

PAUL
Did you see what Ms. Johnson was
wearing today?

SEBASTIAN
(not quite understanding)
Yeah.

(CONTINUED)

PAUL

She was wearing her special shirt.
You know, the cleavage shirt.

SEBASTIAN

Oh my, how'd I miss that.

PAUL

I don't know Sebastian. All I know
is, I needed a lot of help from her
today.

SEBASTIAN

I was wondering why you kept asking
her to come over to your desk.

Sebastian laughs as Paul gives a mischievous smile.

PAUL

I love Ms. Johnson.

SEBASTIAN

What do you think about Mrs.
Cameron?

PAUL

Oh, she's hot too, but she always
wears a sweater. I need more skin.

SEBASTIAN

(dreamily)
She smells like strawberries. Mmmm.

PAUL

Yeah, that's a plus.
(pause)

Do you think that Ms. Johnson knows
that I'm looking down her blouse?

They look at each other and smile.

COLVIN

(yelling from ten feet ahead)
Hey guys, did you see Ms. Johnson's
boobs today?

PAUL

(sarcastic)
Colvin, how rude!

COLVIN

Whaaat?

EXT. SPOKANE PARK

A well maintained riverfront park. The boys are looking for objects on the ground as they walk up to the river's edge.

Paul finds a small piece of wood, walks it over to the water to test its boating potential. It floats.

PAUL

I got one.

Colvin picks up a couple of small, flat rocks, tests their weight for possible flotation, then throws them to the side.

Sebastian finds a large maple leaf, then picks up a small stick and pokes it into both ends of the maple leaf, curving it to create a concave boat.

SEBASTIAN

I'm good.

COLVIN

You guys got to help me. I can't find anything.

PAUL

How about this stick?

Paul holds up a large, freshly fallen, pine tree branch.

COLVIN

Very funny, Paul.

Sebastian picks up a styrofoam cup and holds it out toward Colvin.

SEBASTIAN

Colvin, how about this?

Colvin walks over to Sebastian.

COLVIN

Will it float?

SEBASTIAN

I think so.

COLVIN

Great!

Colvin takes the cup.

They all walk over to the river's edge and kneel down with their boats.

(CONTINUED)

Paul has decorated his with leaves and grass.

Sebastian's boat now has a little leaf for a sail poked into the middle of the stick.

Colvin's boat is a white styrofoam cup.

SEBASTIAN

Wait, we have to name them.

PAUL

(in pirate voice)

Mines' the Black Pearl.

SEBASTIAN

Mine's the Merrimack.

COLVIN

What?

No answer.

COLVIN

(excited)

I'm calling my boat "Cuppy."

Sebastian and Paul laugh. They all lean over the water with their boats inches away from the surface.

PAUL

OK, go!

They let go of their boats. The boats slowly leave port on their journey down the river.

SEBASTIAN

What's the finish line?

COLVIN

The first boat over the falls, to their doom, wins.

The three boys root their boats on as they walk down the riverbank.

PAUL

(in a pirate voice)

The Black Pearl is taking the lead.

SEBASTIAN

Go Merrimack.

(CONTINUED)

COLVIN
What the heck is a Merrimack!

Colvin pauses for an answer.

COLVIN (CONT)
Go Cuppy, go.

The walkable shore ends and the boys watch as their boats go out of sight.

COLVIN (CONT)
I can't see Cuppy anymore. Did she sink?

PAUL
Oh well, I guess I win then.

SEBASTIAN AND COLVIN
Yeah right.

They both playfully punch Paul as he fakes serious injury. Then Paul grab his arm as one of the light punches hurts him.

PAUL
(grabbing his arm)
Ouch.

COLVIN
Ah, come on that can't hurt.

Paul rubs at his arm and then gains some courage.

PAUL
You're right, I'm Super Man, I can't be hurt.

Sebastian looks at Paul with concern.

Paul looks back at Sebastian and forces a smile.

PAUL
We'd better get going, I've got chores to do before my dad gets home.

SEBASTIAN
Yeah, we'd better get home.

The boys start walking.

COLVIN

Hey, do you guys think I could become manager of a fast food restaurant?

PAUL

(sarcastic)

Well if you stay in school and work really hard your dreams may come true.

COLVIN

Cool.

Paul looks over at Sebastian and gives him a knowing smile.

COLVIN (CONT)

(excited)

The manager said he makes ten bucks an hour.

INT ARMORY (DAY)

Milos is looking through some records in a crate.

A knock on the door.

MILOS

(gruff)

Come in.

Sebastian enters the room. He has a bowl of macaroni and cheese in his hand.

MILOS

Oh good, come over here boy.

Sebastian hesitantly walks over toward Milos.

MILOS

(motioning to the coffee table)

Put it down there.

Sebastian puts the bowl down on the table then backs away from the couch and stands a few feet away.

Milos pulls out a record from its jacket and places it on the very old record player.

(CONTINUED)

MILOS
Do you like classical music?

SEBASTIAN
(unsure)
Um, yeah, I guess so.

He cranks the handle on the player and carefully places the needle on a record.

Classical music begins to play.

MILOS (CONT)
(motioning to the couch)
Sit.

Milos walks over and picks up the bowl and an old fork that was already on the table.

Milos sits down.

Sebastian doesn't move.

MILOS
Ah yes, macaroni and cheese. Did you happen to bring some catchup?

SEBASTIAN
(smiling)
No.

Sebastian looks around the room.

SEBASTIAN
What kind of music player is that?

MILOS
Oh that, it's a Victrola gramophone.

SEBASTIAN
A what?

Milos sets his bowl down.

MILOS
Come on I'll show you. This food can't get any colder anyway.

Milos gets up from the couch with a grunt and walks over to the record player. Sebastian doesn't move.

Milos takes the record off the record player.

MILOS (CONT)

This is a record. It's kind of a big CD, except for the record player reads the music with a needle running in the grooves of the record instead of a laser.

Milos holds the record out to Sebastian and runs his hand along the grooves, inviting Sebastian to do the same.

Sebastian slowly walks over to Milos and hesitantly reaches his hand out to feel the record.

SEBASTIAN

Cool.

MILOS

Yes, cool.
(pointing to the needle)
This needle here rides in the grooves. Watch.

Milos puts the record back on the player and turns the turntable on. He slowly lowers the needle onto the record and into the groove. The music begins to play

SEBASTIAN

Wow.

MILOS

(pointing to the crank)
And you crank the handle to keep the turntable turning.

SEBASTIAN

It looks really old.

MILOS

It's older than me.

SEBASTIAN

Wow, that's...

Sebastian stops himself.

MILOS

(laughing)
Yes I know. It's really old.

Milos looks at Sebastian for moment.

(CONTINUED)

MILOS (CONT)

You know, you remind me of someone
I once knew.

Milos walks back over to the table, picks up his bowl, sits down and begins to eat.

Sebastian walks over to an old crate at the foot of Milos' bed and starts to sit.

MILOS

(gruff)

Don't sit there!

Sebastian quickly stands.

SEBASTIAN

(not knowing what he did
wrong)

Ah, I'm sorry.

MILOS

(softening)

It's OK, just don't sit there.

SEBASTIAN

I, I'd better get home.

MILOS

(matter-of-fact)

O.K., come back tomorrow. I'll show
you how to play that violin.

SEBASTIAN

What?

MILOS

I'll show you how to play the
violin.

SEBASTIAN

(surprised)

Really?

Sebastian smiles lightly.

MILOS

(noticing the smile)

Really.

Sebastian heads toward the door.

(CONTINUED)

SEBASTIAN
(turning to Milos)
OK, Good bye.

Milos turns back toward his bowl and waves over his shoulder at Sebastian.

Milos takes a couple bites of food.

Then he pulls his pocket watch out of his pocket, looks at it and sighs.

INT. SCHOOL HALLWAY

Sebastian, Paul and Colvin are walking to their class.

Sebastian sees Christy walking about ten feet in front of them. A few other kids are between them.

Sebastian starts to hurry toward Christy.

SEBASTIAN
(to Colvin and Paul)
See you in class.

PAUL AND COLVIN
See ya.

Sebastian catches up to Christy.

He puts his hand on her backpack.

SEBASTIAN
Can I carry your backpack for you?

They both stop.

CHRISTY
(smiling)
But we're already here.

Sebastian looks around and notices that they are at the entrance to their classroom.

SEBASTIAN
(embarrassed)
Oh.

Christy continues into the class as Sebastian stands by himself.

Paul and Colvin walk up laughing hysterically at Sebastian.

(CONTINUED)

SEBASTIAN
(sarcastic)
Thanks guys.

PAUL
Anytime Sebastian. Anytime.

They all walk into the class as the bell rings.

TIME CUT:

INT. CLASSROOM (DAY)

Sebastian is sitting at his desk. Christy is working out a problem on the board in the front of the class.

TEACHER
Good. You can go back to your seat
now Christy.

Christy walks back down Sebastian's aisle to her seat.

TEACHER (CONT)
Paul, could you come up and explain
what Christy has done?

Christy passes Sebastian and smiles big.

Sebastian blushes and looks down.

INT. ARMORY ATTIC (DAY)

Close-up of violin case opening. Milos opens the case then carefully takes out the violin and bow. Sebastian is standing next to Milos.

MILOS
OK, hold the neck of the violin
with your left hand.

Sebastian puts out his right hand.

MILOS
No, your left hand.

Sebastian is embarrassed and takes the violin with his left hand.

SEBASTIAN
(nervously)
Oh. yeah.

(CONTINUED)

MILOS

Now *delicately* hold the bow in your right hand. Hold it like you would hold your girlfriend's hand.

Milos holds out the bow and points to the area of the bow that Sebastian should hold. Sebastian carefully takes hold of the bow.

SEBASTIAN

OK.

MILOS

(playfully)

Now, start playing Beethoven's 5th Symphony.

SEBASTIAN

What!

MILOS

I'm just kidding.

Milos coughs hard a few times, then recovers.

SEBASTIAN

You sound pretty sick. Shouldn't you go see the doctor?

MILOS

I already have. Now, rest the violin between your shoulder and your chin.

Sebastian awkwardly places the violin in between his shoulder and chin. He looks very uncomfortable.

MILOS (CONT)

You look like you have been in a car wreck. Loosen up a bit.

Sebastian stops for a bit and reacts lightly to Milos' reference.

Milos notices Sebastian's reaction to what he said.

Sebastian tries to loosen up but still looks uncomfortable.

MILOS

(abruptly)

Let me see.

Milos puts out his hands and rudely gestures for the violin.

(CONTINUED)

Sebastian hands it to him.

Milos emphatically puts the violin up to his neck and holds it between his shoulder and chin without hands.

MILOS
See how comfortable I look?

SEBASTIAN
No.

MILOS
OK, try it again.

Milos hands the violin back to Sebastian.

MILOS (CONT)
You will become more comfortable in time.

SEBASTIAN
(unconvinced)
Uh, huh.

MILOS
OK, bring the bow up and hold it perpendicular to the neck of the violin.

Sebastian holds the bow up correctly.

SEBASTIAN
Like this?

MILOS
Yes, now let's try to make some sound. Put the frog up-

SEBASTIAN
(interrupting)
The what?

MILOS
(pointing sharply)
This part, the frog. Put it up close to the neck, then pull away with the bow.

Sebastian does what he is told making a horrific noise. They both cringe at the sound.

(CONTINUED)

MILOS
(laughing)
Very good.

Sebastian smiles big.

MILOS (CONT)
You're a natural.

SEBASTIAN
You think so?

MILOS
I know so. You should have heard my
first note. The sound broke all the
windows in my house.

SEBASTIAN
It did?

MILOS
No, don't be silly.

Sebastian is embarrassed again.

MILOS
OK, let's try another note.

Sebastian awkwardly brings the bow back up to the neck and
tries another note.

INT. APARTMENT SEBASTIAN'S ROOM (NIGHT)

Sebastian is lying in bed. His mom is tucking him in.

SEBASTIAN
Mom?

MOM
Yes.

SEBASTIAN
How did you and dad meet?

MOM
Oh gosh, I don't remember a time
when I didn't know your father.

SEBASTIAN
Really?

(CONTINUED)

MOM

He and his family moved next door to us when I was three years old. He was such a funny kid. He would ride up and down the street on his bike, whistling the whole time.

SEBASTIAN

He would?

MOM

Yep.

SEBASTIAN

When did you become boyfriend and girlfriend?

MOM

He kissed me for the first time when I was twelve-years-old. It was the Fourth of July. He told me that day that I was the girl that he was going to marry.

Sebastian's mom smiles at this memory.

MOM (CONT)

He didn't kiss me again for ten years. Not until I came back from college.

SEBASTIAN

Why not.

MOM

We were too good of friends when we were growing up. We were best friends.

(pause)

When I went away to college, he stayed home to work at his dad's shop. After a few months apart, he said he realized he couldn't be without me.

(pause)

He would call me every weekend and we would talk for hours and hours.

(pause)

He was so romantic.

SEBASTIAN

Dad was?

(CONTINUED)

MOM

Oh yes. He always made sure that I knew he loved me. I always felt safe when I was with him. He had those strong hands and arms. When he held me, nothing could come between us. Nothing could hurt me.

SEBASTIAN

I remember his hands. They were like rocks.

MOM

He was quite a man.

Mom looks off in thought for a moment as Sebastian looks at his mom in a new way.

MOM (CONT)

(looking back to Sebastian)
OK, you'd better get some sleep.

Sebastian's mom kisses him on the forehead, stands up and walks toward the door.

SEBASTIAN

Good night Mom.

MOM

(turning back)
Good night son. I love you.

Mom turns out the light.

INT. ARMORY ATTIC (DAY)

Very wide shot of Milos teaching Sebastian the violin.

MILOS

(singing the scales)
Da, da ,da, da, da, da, da, da.

Sebastian repeats the scale on the violin.

MILOS

Again.

Sebastian does it again.

Milos begins another coughing fit.

Sebastian stops playing.

(CONTINUED)

SEBASTIAN

What did the doctor say when you went to see him?

MILOS

(straight with no emotion)

He told me that I had three months to live.

Sebastian says nothing.

MILOS (CONT)

(confidently)

That was four months ago. He was wrong. Besides, I have something to do before I leave this earth.

SEBASTIAN

What?

MILOS

I'll tell you someday. Come on let's get back to work.

Sebastian puts the violin back up to his chin and plays.

Sebastian stops.

SEBASTIAN

Why did he tell you that you had three months to live?

MILOS

I don't know, he wanted to show me how smart he was. He was wrong, that's all there is to it. I don't want you to think about that anymore. Doctors aren't perfect.

SEBASTIAN

OK.

MILOS

Now start playing.

Sebastian picks up the violin again. He starts to play again. He is still playing pretty badly.

MILOS

(standing)

Come on, I want to show you something.

EXT. SPOKANE PARK (DAY)

Wide shot: Milos and Sebastian are sitting next to each other on the grass by the riverside.

MILOS
Now close your eyes and listen very carefully.

Sebastian and Milos close their eyes and listen for a few moments.

MILOS (CONT)
What do you hear?

SEBASTIAN
I hear the river. The wind in the trees and some birds.

MILOS
Good. Now, listen to them all together.

They listen.

MILOS (CONT)
Nature is the most beautiful orchestra, playing the most beautiful symphony.

They listen for a moment longer. Sebastian smiles at the sounds.

MILOS
Now, is the tempo allegro...fast or largo... slow?

SEBASTIAN
(thinking for a moment)
Largo.

MILOS
Uh huh. Is the volume piano... gentle or forte... strong?

SEBASTIAN
Piano.

MILOS
Right. Is it pleasing to your ears?

(CONTINUED)

SEBASTIAN

Yes.

MILOS

Good.

Milos slowly and painfully gets up. Sebastian stands up quickly to help Milos stand. They start to walk toward the city.

EXT. SPOKANE STREET (DAY)

Milos and Sebastian walk up to the corner of a busy intersection.

MILOS

Now watch and listen.

(they both look around)

The cars, the trucks, the people.
Humans have created their own
orchestra playing a very different
symphony. Instead of a violin they
have lawn mowers. Instead of a
French Horn they have a train horn.
Instead of a trombone they have
compression brakes.

Milos points at a passing truck with its compression brakes on.

MILOS (CONT)

And don't get me started on the
percussion section.

(sarcastic)

Humans have mastered the percussion
section.

Milos opens his arms and looks around.

MILOS (CONT)

This may be more like rap music
than Beethoven, but it's music
nonetheless.

Milos and Sebastian start walking up the street.

MILOS (CONT)

So what is the tempo of this,
cacophony?

(CONTINUED)

SEBASTIAN

Um, allegro.

MILOS

And what is the volume?

SEBASTIAN

Forte.

MILOS

(conducting the air)

Yes, forte even fortissimo! Very loud!

SEBASTIAN

(following Milos' gestures and smiling)

Yes, fortissimo!

MILOS

And is it pleasing to your ears?!

SEBASTIAN

No!

MILOS

No! Very good!

They continue to walk up the street waving their arms and pointing at different things in the street.

INT. COLVIN'S HOUSE (NIGHT)

Sebastian, Paul and Colvin are sitting at the kitchen counter eating spoonfuls of raw cookie dough.

Colvin's mom is putting dollops of cookie dough on a cookie sheet.

COLVIN'S MOM

Don't eat too much of that, you'll get a stomach ache.

COLVIN

But it's so good.

COLVIN'S MOM

You know what the doctor said about your weight son.

Paul and Sebastian snicker.

(CONTINUED)

COLVIN
(defeated)
Yes mom.

COLVIN'S MOM
You boys go off and play while
these cookies bake.

COLVIN
OK.

The boys get up and head toward Colvin's room.

INT. COLVIN'S ROOM (NIGHT)

Colvin's room is a typical boys room. Star Wars memorabilia covers most of the available shelf space. He has a nerf basketball hoop attached to his closet door.

The boys enter the room.

COLVIN
What do you guys want to do?

SEBASTIAN
(to Colvin)
I don't know, what do you want to
do?

COLVIN
I don't know.

PAUL
(noticing the nerf hoop)
Let's play nerf basketball.

SEBASTIAN
Yeah, let's play on our knees.

COLVIN
Cool.

The boys get on their knees and Colvin grabs the Nerf basketball from the corner of the room. He faces the hoop which is attached to the top of his closet door.

COLVIN
I'll take it out first.

PAUL
Why do you get to take it out
first.

(CONTINUED)

COLVIN
Because it's my house.

PAUL
Good point.

Sebastian and Paul take their positions guarding the basket.

SEBASTIAN
Do you have to dribble?

PAUL
(to Sebastian)
Of course.
(to Colvin)
OK, game on.

Colvin starts to dribble badly and after a couple of dribbles has to grab the ball. The other boys rush him and tackle him. He shoots wildly and misses badly.

COLVIN
Foul!

SEBASTIAN
There are no fouls in Nerf
basketball.

PAUL
(grabbing the ball from the
floor)
My ball.

Paul goes to the top of the key and Sebastian and Colvin take their defensive positions.

PAUL
Check.

Paul throws the ball at Colvin bouncing the ball off his head.

SEBASTIAN AND COLVIN
Get him!

Paul shoots before the boys can tackle him and scores.

PAUL
He shoots! He scores!

SEBASTIAN
Lucky shot.

PAUL
Whatever loser. My ball again.

Paul takes the ball out again and the boys rush him.

He shoots and misses.

Sebastian hurries over to the ball, picks it up and dribbles to the imaginary top of the key.

The other boys rush him and he does his best to avoid them and move toward the basket. He shoots off balance and makes the shot.

SEBASTIAN
Yes.

Colvin retrieves the ball from under the basket

PAUL
That's one to one to ZERO.

Sebastian goes back up to the top of the key. Colvin throws him the ball.

Sebastian throws the ball hard at Paul.

SEBASTIAN
Check.

PAUL
(throwing the ball back hard)
Check.

The boys rush Sebastian again but this time he stands up and jumps toward the hoop and slams the basketball.

COLVIN
Hey no fair!

Sebastian laughs.

PAUL
Awesome!

They all stand up and take turns slamming the basketball.

PAUL
(doing a 360 degree slam)
Three-sixty!

SEBASTIAN

Nice!

Sebastian grabs the ball and runs to the door putting his foot on the door to get more height.

SEBASTIAN (CONT)

The wall slammer!

Colvin picks up the ball and charges the basket.

COLVIN

The chubby chunker!!!

Colvin slams the ball ripping the basket off the wall.

Paul and Sebastian laugh hysterically at Colvin who stands under the basket and flexes his muscles.

COLVIN

Raaaaa!

PAUL AND SEBASTIAN

Oh yeah!

Paul and Sebastian rush Colvin and tackle him. They are all laughing and having fun.

INT. COLVIN'S HOUSE (NIGHT)

Colvin's mom is slowly taking the cookies out of the oven. She is oblivious of the enormous racket coming out of Colvin's room.

The house sounds like it is about to fall down.

She takes a long smell of the cookies and smiles.

INT. ARMORY ATTIC (DAY)

Sebastian is practicing while Milos is standing at the big window looking out.

Sebastian hits a particularly bad note then Milos walks over to Sebastian.

MILOS

NO, NO, NO.

(grabbing the violin)

Like this.

(CONTINUED)

Milos plays the same passage that Sebastian was playing but he plays it beautifully.

MILOS
(still playing)
Feel the notes. Forget about where
your fingers are.

Milos plays for awhile more. He starts to have a coughing attack then hands the violin back to Sebastian.

Sebastian accepts the violin from Milos.

SEBASTIAN
(embarrassed)
I'm sorry.

MILOS
(recovering)
Don't be sorry, just do better.

SEBASTIAN
How did you become such a good
player?

MILOS
I practiced a lot.
(softening)
When I was a little boy, not much
older than you, my father would
tell me that I could be the best
violin player in the world. I
thought he was crazy, but deep down
inside I thought, maybe he could be
right.

Milos walks over to the couch area and Sebastian turns to watch him.

MILOS (CONT)
So, I practiced very hard and
listened to *other* performers being
great. Eventually I started to
believe in my own potential. I
started to become the person that
my father knew I could become.

Milos walks back over to Sebastian at the window.

SEBASTIAN
Well *I* can't be great.

MILOS

I don't want to ever hear you say that you *can't*. You *can* do whatever you set your mind and energy to. I only want to hear positive things.

SEBASTIAN

But I can't-

MILOS

Ah, ah. You can. You can say that you're not at that level yet or that you are practicing to be good someday.

Sebastian looks down.

MILOS (CONT)

Come on, let me hear you say something positive.

SEBASTIAN

Umm. I'm playing better now than when I started.

MILOS

(emphatic)

Now that's a true statement.

Sebastian smiles.

INT. HOSPITAL (DAY)

Sebastian walks through the automatic sliding glass doors then down a few long hallways.

INT. HOSPITAL MATERNITY NURSES STATION (DAY)

Sebastian's mom is standing at the nurses' station filling out paper work.

SEBASTIAN

Hey mom.

MOM

Hey buddy, what's up?

SEBASTIAN

Just wanted to come and see the miracle worker.

Mom rolls her eyes.

(CONTINUED)

SEBASTIAN (CONT)
Any new babies today?

MOM
A couple beautiful, healthy baby
girls.

SEBASTIAN
Are they ever *not* healthy?

MOM
Sometimes.

SEBASTIAN
Really? do any die?

MOM
I've only seen one die.

Sebastian thinks for a moment.

SEBASTIAN
Were the parents sad?

MOM
What do you mean? They were
extremely upset.

SEBASTIAN
Well, they didn't even get to know
the baby.

MOM
A parent loves its child before it
is even born. There's nothing
greater than a parent's love for
their child.

SEBASTIAN
Did dad love me that much?

MOM
Oh Sebastian, he loved you more
than anything in the world.

SEBASTIAN
He did?

MOM
Absolutely.

SEBASTIAN

Do you think he still loves me?

MOM

He will always love you. Before he died he would talk about how much he loved you and how proud of you he was.

SEBASTIAN

Really?

(pause)

Sometimes I can feel him next to me.

MOM

I can too, son.

A bell goes off in the nurses' station. Mom turns to look at the bell.

MOM

I got to go.

(in a western voice)

There's babies needin' to be hatched.

SEBASTIAN

OK, see you at home.

MOM

(over her shoulder)

Don't wait up. I'll be home late.

INT. ARMORY ATTIC (DAY)

Sebastian is looking at Milos' records. Milos is sitting and listening to music.

SEBASTIAN

Why do you live here?

MILOS

In the U.S.?

SEBASTIAN

No, in this attic.

MILOS

It is very complicated.

Milos looks over at an old picture of a woman and child on the table.

(CONTINUED)

I lost my desire to live.

Sebastian sits down.

SEBASTIAN

Why?

MILOS

(hesitating)

I had a family. I had a beautiful wife and a fantastic little boy, not much younger than you.

SEBASTIAN

Where are they now?

MILOS

My son died.

Sebastian sits silent.

MILOS

He had Leukemia. He was very brave and strong but he didn't live very long after his diagnosis.

(pause)

He died a long time ago. I remember so many things about him, as if he died yesterday. But sometimes when I go to bed and close my eyes I can hardly remember what he looks like. I sit in the dark and I try to remember his face. It's almost like I can't swallow. I just can't see his face.

Milos stops and thinks for a few moments.

MILOS (CONT)

But some things I remember like it was yesterday.

SEBASTIAN

Like what?

MILOS

I remember his smile and his laugh. I remember his curly hair and his dark brown eyes. I remember his first day of school and his first haircut.

Milos stops for a moment as tears form in his eyes.

(CONTINUED)

MILOS (CONT)

I remember the day he died.

There is a long pause. Sebastian doesn't know what to say.

SEBASTIAN

How old was he?

MILOS

He was eight years old. They were the best eight years of my life.

SEBASTIAN

Did you love him when he was born?

MILOS

More than anything.

SEBASTIAN

Where is your wife? Did she die too?

MILOS

No, we divorced many years ago. She just couldn't be sad with me any longer. She has since remarried and is very happy. I am happy that she is happy, she is a wonderful woman.

SEBASTIAN

You seem happy to me.

Milos looks over at Sebastian.

MILOS

Happiness is relative.

Sebastian thinks for a bit.

SEBASTIAN

Why did you move to the U.S.?

MILOS

My wife and I were born in Czechoslovakia. It was a beautiful country. There were so many great things about our country; then the communists came. Many in my country welcomed them. They didn't want to get into trouble and they thought the communists might make things even better.

(pause)

(MORE)

(CONTINUED)

MILOS (cont'd)
It didn't get better.

Milos gets up and walks over to the big window and looks out.

He coughs heavily into his hand for a few moments and sits on a window sill.

When he recovers he pulls out his pocket watch, looks at it, then puts it back.

MILOS (CONT)
There were many who resisted the occupation.

He turns back to Sebastian.

MILOS (CONT)
After a few years, the Communists forced everyone in the orchestra to sign a letter stating their allegiance to the communist party.
(pause)
I just couldn't sign it.

SEBASTIAN
Why?

MILOS
They tortured my father to death.

Milos walks back to the records.

MILOS
My wife and I fled our homeland. We emigrated to the U.S. in 1960. Petre was born a few years later. We were very happy for many years.
(pause)
I had a wonderful life.

Milos picks up a record and pulls the vinyl out of its jacket.

He winds up the record player with the other hand then he puts the vinyl on the player and sets the needle carefully on the vinyl.

MILOS (CONT)
This is the first movement of Crain's 2nd Symphony. They only made five hundred copies of this record.

(CONTINUED)

The music begins to play.

MILOS (CONT)

This is the last piece I recorded
with the Czech Symphony.

SEBASTIAN

(suprised)

This is you?

MILOS

Yes, I am the violin soloist.

(pointing in the air)

Do you hear that part.

(following the solo)

Da, da, da da.

Sebastian sits silently, listening.

MILOS

This is my favorite piece of all.
It is not fast or complex but you
must express great emotion in every
note. Each phrase is filled with
such power. My heart soars when I
listen to this piece.

Milos pretends to play the violin for a few notes.

MILOS (CONT)

It is as if I was playing with my
countrymen once again.

(Milos plays a few more notes)

I can still smell the old wood of
the great Rudolphinum Theater.

SEBASTIAN

Could you go back now?

MILOS

No. I can't.

They both sit and listen for a moment.

EXT. SPOKANE (LATE DAY)

The music continues over a montage of Milos teaching
Sebastian how to play the violin.

INT. ARMORY ATTIC (DAY)

Another day, Milos is sitting upright in a chair while Sebastian is practicing the violin. He is starting to sound OK. Sebastian stops playing.

SEBASTIAN

Did your son play the violin?

MILOS

Oh yes, he was fantastic. He played like an angel.

SEBASTIAN

I hope I can play that well someday.

MILOS

We'll see won't we.

Milos smiles gently.

Sebastian lifts his head up and smiles. He brings the violin and bow up to position and starts to play.

Milos goes over to the large window and looks out.

Sebastian plays for a while then starts to play some beautiful passages.

Milos hears some beautiful passages and a tear comes to his eye.

MILOS

(to himself)

That's it my son, that's it.

INT. SEBASTIAN'S ROOM (NIGHT)

Sebastian is lying in his bed staring at a picture of his dad on the dresser across the room. He thinks of something and smiles lightly.

INT ARMORY (DAY)

Milos is sitting listening to music.

Sebastian walks in the door.

(CONTINUED)

SEBASTIAN
(summoning)
Come with me.

EXT. FOX THEATRE (DAY)

Sebastian leads Milos as they walk up to the back door of the Fox Theatre.

SEBASTIAN
(opening the door)
Come on, it's OK.

INT FOX THEATRE (DAY)

Music can be heard as Sebastian walks Milos through the back stage of the auditorium, careful not to be seen.

They continue to walk as the music gets louder until they get to the side of the stage.

The Spokane Symphony is practicing.

SEBASTIAN
(whispering)
I thought you might like to see this.

MILOS
(with tears in his eyes)
I love it.

They listen for awhile.

SEBASTIAN
What are they playing?

MILOS
(proudly)
Mozart.

They watch the orchestra for a few minutes.

We focus on the different players in the orchestra and then on the conductor. He is vigorously conducting, deep in the music.

Then the conductor notices Sebastian and Milos. He looks at them for a moment and then recognizes Sebastian.

The conductor winks at Sebastian and gives him a affirming smile. Then he looks back at the orchestra and continues with his rigorous conducting.

EXT FOX THEATRE (DAY)

Milos and Sebastian walk out onto the street.

MILOS

You know when Mozart was four years old, his father was the leader of a string quartet. For one of their performances the second violinist didn't show up. Mozart told his father that he could play the second violin part.

(pause)

Mozart had never picked up a violin before that day but he had watched his father play his whole life.

(mimicking picking up a violin)

He picked up the violin and started to play with the quartet. He played beautifully from the first moment.

SEBASTIAN

Wow.

Sebastian thinks as they continue to walk.

SEBASTIAN (CONT)

Well I guess I'm not Mozart.

MILOS

Nobody is.

INT. HOSPITAL MATERNITY NURSES STATION (DAY)

Sebastian is walking through the hospital.

He walks into the maternity ward but stops before he gets to the nurses' station. He ducks behind a privacy curtain.

Sebastian sees his mom flirting with a handsome doctor.

He watches them for a few moments. At first he is angry but then he starts to see that his mom looks very happy. She is smiling and laughing.

He watches for a few more moments.

Then, being careful not to be noticed, Sebastian turns and walks out of the hospital.

INT. ARMORY ATTIC (LATE-DAY)

Sebastian is practicing the violin and Milos is reading a book on the couch.

SEBASTIAN

(stops and turns to Milos)
My dad died in a car crash five years ago.

MILOS

I know.

Sebastian pauses and looks at Milos.

SEBASTIAN

My mom says he died instantly.

Sebastian walks back over to Milos.

SEBASTIAN

I didn't get hurt at all but my dad died instantly. How can that happen?

MILOS

(quietly)
I don't know.

SEBASTIAN

I remember him taking me to the park all the time. He pushed me on the swing as high as I could go. I felt like I was going to go all the way around the swing set.

(Sebastian smiles lightly)

We played this game called "The bus that can't stop." He would crawl around on his hand and knees and I would ride him like a bus. He would sing "I'm the bus that can't stop, I'm the bus that can't stop," and he would try to throw me off his back. I would get up and jump back on and he would throw me off again.

(looking back to the window)

I remember the smell of his work clothes. I loved to help him in his

(MORE)

(CONTINUED)

SEBASTIAN (cont'd)
garage. I remember the grease under
his fingernails. His giant hands. I
remember how happy I was when he
came through the front door after
work.

Sebastian starts to break down.

SEBASTIAN
(crying)
Why did he have to die?

Milos stands up and hugs Sebastian.

SEBASTIAN
Why did he leave me?

MILOS
He's still here. You just can't see
him.

Sebastian's crying eases.

SEBASTIAN
I know but I want to touch him. If
I could just hug him one more time,
I would never let go.
(more positive)
I would never let go.

MILOS
I know son.

Milos starts to hum an old European folk song and starts to
rock Sebastian slowly.

INT. APARTMENT (MORNING)

Sebastian and his mom are having breakfast together. After a
few bites of food in silence Sebastian stops.

SEBASTIAN
I love you Mom.

Sebastian's mom smiles and then looks away as she holds back
tears.

She gets up and takes her dishes to the sink. There are
tears in her eyes.

(CONTINUED)

MOM
(without looking to Sebastian)
Better get going to school.

Sebastian gets up and grabs his backpack.

SEBASTIAN
See you tonight.

MOM
See ya.

Sebastian walks out the door.

EXT. SCHOOL PLAYGROUND

Sebastian, Paul and Colvin are hanging upside-down on the monkey-bars.

SEBASTIAN
Hey Paul, Do you think Christy
likes me?

PAUL
Duh. Every time you're around she
can't stop staring at you.

SEBASTIAN
Really?

PAUL
Oh come on, you have to know.

SEBASTIAN
No, I don't know.

COLVIN
She stares at me too.

PAUL
That's because there's usually food
on your face.

COLVIN
Nuh uh.

PAUL
I'm serious.

COLVIN
Why don't you guys tell me?

(CONTINUED)

PAUL

We thought you did it for
attention.

SEBASTIAN

Or maybe you were saving it for
later.

PAUL

You really should look in a mirror
after you eat.

COLVIN

Lookin' in mirrors is for girls.

PAUL

And for guys who can't tell when
there's food on their face.

Sebastian swings his legs down over his back and lands on
the ground. Three girls are laughing and running over to
the monkey-bars.

SEBASTIAN

(hurriedly)

Here they come.

Paul and Colvin flip over the bars and onto the ground then
they all run out of the monkey-bars as the girls scream and
almost grab Colvin.

The boys quickly run to the other end of the playground.

COLVIN

Why are we running?

PAUL

I don't know.

SEBASTIAN

Don't we want them to catch us?

COLVIN, PAUL AND SEBASTIAN

(all smiling and having too
much fun)

Na.

EXT. SPOKANE BRIDGE (LATE DAY)

Milos and Sebastian are standing on the Monroe St. Bridge looking at the waterfall.

MILOS

This bridge reminds me of the St.
Charles Bridge in Prague.

Milos reaches into his overcoat and pulls out a his pocket watch.

MILOS (CONT)

My father bought this watch for me
on the St. Charles Bridge.

Milos backs up and opens his arms looking around.

MILOS (CONT)

Before the Soviet takeover, the
bridge was full of merchants
selling their wares and musicians
playing for anyone who would
listen.

Milos walks back up to Sebastian and hands him the watch.

Sebastian looks at the watch.

SEBASTIAN

(puzzled)

It doesn't work.

MILOS

I stopped winding it the day my son
died.

(pause)

As a little boy, I would go down to
the bridge and play. I would play
for anyone and everyone. I would
play for hours, until I couldn't
feel my fingertips anymore.

SEBASTIAN

Wow.

MILOS

When I got older, I would go down
to the bridge at night when there
was nobody around. I would play to
the stars and they would twinkle
back at me. It was a magical time.

(CONTINUED)

MILOS

I played on the bridge for many years and then I didn't anymore. I don't remember the last time I played on the St. Charles bridge, but I know it was a long time ago.

SEBASTIAN

Why did you stop?

MILOS

I lost my passion for music. The Communists repressed everything that was good in life. They made us paint all the buildings in the town gray. Nobody was supposed to be special. The Communists ripped the soul out of my country.

(pause)

In the orchestra, I had great critical acclaim but I no longer felt anything in the music I performed.

(pause)

Audience members would come backstage and tell me, with tears in their eyes, how much they loved the music and how much emotion they felt in my performance.

(pause)

I didn't have the heart to tell them that I felt nothing at all.

Sebastian hands the watch back to Milos as they both look over the railing at the water below.

INT. SEBASTIAN'S ROOM (NIGHT)

Sebastian is lying in bed. He looks over at the picture of his dad and smiles.

SEBASTIAN

Good night dad.

He turns out his light and goes to sleep.

EXT. RIVER BANK (DAY)

The boys are walking slowly along the riverbank with their backpacks on.

SEBASTIAN
You guys ever been fishing?

Paul looks over at Sebastian and smiles.

PAUL
My dad took me a couple of times.

COLVIN
Me too.

SEBASTIAN
I've never been.
(to Paul)
Can you show me how.

COLVIN
We don't have a pole.

PAUL
(to Sebastian)
I can teach you how to fish.

Paul stops by the riverbank. Sebastian and Colvin stop with him.

Paul puts down his backpack and pretends to pick up a fishing pole. Sebastian and Colvin put down their backpacks.

PAUL (CONT)
(showing his pretend pole)
This is the FishMaster 2000. It's guaranteed to catch 2000 fish or your money back.

Paul pretends to hand the pole to Colvin.

COLVIN
(receiving the pole)
Cool.

PAUL
(pretending to pick up another pole)
This is the Fabulous Fish Finder 4000.

He pretends to poke the pole in the ground next to himself.

(CONTINUED)

PAUL (CONT)
This one's mine.

Paul picks up another pole.

PAUL (CONT)
And for the granddaddy of them all.
The Super Duper, One of a kind,
Shark Killer One Million.

He hands the pole like a sword to Sebastian.

SEBASTIAN
Awesome.

COLVIN
Hey, no fair.

PAUL
Now, we need worms for bait.

Colvin pretends to pull the worms out of his pocket and hands them to Paul.

COLVIN
(eagerly)
Here you go.

PAUL
You keep worms in your pocket?

COLVIN
(confident)
Of course.

Sebastian laughs. Paul hands worms to Sebastian and Colvin.

PAUL
(pretending to hook the worm)
Now poke the hook the long way
through the worm.

SEBASTIAN
Ewe.

COLVIN
(laughing)
Cool.

PAUL
It takes a real man to fish.

Sebastian and Colvin hook their worms.

(CONTINUED)

COLVIN
Aww, I poked his eye out.

PAUL
Alright now hold the pole back.

Paul acts like he is beginning his cast. Sebastian and Colvin step up beside Paul and copy him.

PAUL
And cast.
(making a casting sound)
Zzzzzzzzz.

The other boys copy him.

SEBASTIAN
Zzzzzzzzz.

COLVIN
Zzzzzzzzz.

They all stand and look out at the water holding their pretend poles in their hands.

PAUL
Now we wait.

COLVIN
(knowingly)
Yep, now we wait.

Sebastian stands quietly pretending to fish for a few moments, then he turns to Paul.

SEBASTIAN
Thank you.

Paul gives Sebastian a confident nod with a slight smile.

COLVIN
(pretending to catch a fish)
I got one!

PAUL
(catching a fish)
Me too! It's a big one.

SEBASTIAN
(pulling back on his fishing pole)
I got Great White!

Wide shot of the boys on the river reeling in their fish.

(CONTINUED)

PAUL
Don't let him go.

COLVIN
Aww, mine broke the line.

They all laugh.

SEBASTIAN
Colvin, the only luck you have is
bad luck.

COLVIN
I know!

INT. ARMORY ATTIC (DAY)

Milos is feeding the pigeons through one of the broken pieces of glass in the big facade window. He coughs a few light coughs. Sebastian is practicing the violin.

Sebastian stops playing and lowers his violin.

SEBASTIAN
Do you have any friends?

MILOS
I have one.

Milos smiles at Sebastian.

MILOS (CONT)
I'm not much use to anyone anymore.
(pause)
My father always told me to
surround myself with people that
can encourage good things.

Milos throws another handful of bird seed to the birds.

MILOS (CONT)
I'm no good to anyone.

SEBASTIAN
You're good for me.

MILOS
I hope so.

Milos coughs hard into his hand. He recovers while he walks over to the large wooden crate at the foot of his bed.

(CONTINUED)

MILOS
Come over here boy.

Milos kneels down next to the box as Sebastian comes over and stands behind Milos.

Milos opens the lid to the old wooden box.

He takes out some comforters and other bedding and uncovers an old violin case.

Milos carefully lifts the case out of the box then closes the lid to the box and sets the violin case on the lid.

He carefully opens the violin case to reveal a very nice, very old, blonde violin.

He takes it in his hand.

MILOS
(looking at the violin)
This was my son's violin.

Milos stands and turns to Sebastian.

MILOS (CONT)
(holding the violin out to Sebastian)
I want you to have it.

SEBASTIAN
I couldn't.

MILOS
You can and you will.

SEBASTIAN
(reaching out to take the violin)
I don't know what to say.

MILOS
Say that you will play it with all your heart.

SEBASTIAN
I will.

Sebastian examines the violin as Milos watches him with pride.

(CONTINUED)

MILOS

You once asked me about my son and
what he was like.

Milos pauses for a moment in thought.

MILOS (CONT)

The best way to describe my son is
(pause)
he was a lot like you.

Sebastian blushes and puts his head down.

MILOS

(authoritatively)

Enough of this mushy stuff, we need
to get to work.

Milos stands and points out a few things on the violin.

INT. APARTMENT HALLWAY (LATE-DAY)

Sebastian walks into his apartment hallway.

Christy opens her door and stands in her doorway.

CHRISTY

Oh, hi Sebastian.

Sebastian stops and looks at her eye to eye with confidence.

SEBASTIAN

Hi Christy.

CHRISTY

(noticing the violin)

What's in the case?

SEBASTIAN

Um, it's a violin.

CHRISTY

(smiling)

I didn't know you played the
violin.

SEBASTIAN

Yeah, I'm not very goo..

(he remembers not to be
negative)

a, I'm just learning, but it's fun.

(CONTINUED)

CHRISTY
Cool.

SEBASTIAN
Yeah.

They have an awkward pause. Neither of them know what to say next.

SEBASTIAN (CONT)
Well, I've got to get in.

CHRISTY
Yeah, me too.

SEBASTIAN
See you tomorrow?

CHRISTY
See you tomorrow.

Sebastian turns in a 270 degree turn as he moves toward his door.

SEBASTIAN
OK, see you.

CHRISTY
Bye.

Christy closes her door.

INT. APARTMENT (LATE-DAY)

Sebastian walks into his empty apartment with his new violin.

He walks into his room sets down his backpack and violin then pulls out some sheet music from his backpack.

He props the sheet music up on his desk then opens his violin case and pulls out his violin.

Sebastian begins to practice.

He practices for hours.

TIME CUT:

INT. APARTMENT (NIGHT)

Sebastian's mom enters the house while the sound of Sebastian practicing can still be heard.

Mom walks into Sebastian's room.

MOM
Sebastian?

SEBASTIAN
(startled)
Oh, mom. You're home.

MOM
Yeah, it's nine o'clock.

SEBASTIAN
Oh.

MOM
Where did get that violin? And how
did you learn how to play?

SEBASTIAN
Uh, I got it from school.

MOM
Really. How did you get so good?

SEBASTIAN
I practiced.

MOM
When?

SEBASTIAN
At school.

MOM
How did I not know about this?

SEBASTIAN
I don't know.

MOM
Well don't let me stop you. You
sound great.

Sebastian smiles and puts the violin back up to his chin and starts to play again.

The phone rings in the other room.

(CONTINUED)

Sebastian's mom watches Sebastian for one ring then is compelled to go get the phone.

She walks over to the phone in the kitchen and picks it up.

MOM
(into the receiver)
Can you hang on a second.

Mom pulls the phone down from her ear and holds it against her chest. She begins to cry lightly.

INT. CLASSROOM (DAY)

The whole classroom is quietly working at their desks.

The girl behind Sebastian taps him on the shoulder.

Sebastian turns as the girl secretly hands him a popsicle stick.

Sebastian looks at the stick. It says Christy (heart symbol) Sebastian.

Sebastian blushes and looks back at Christy, who is two seats behind him. She is looking down at her schoolwork with a smile on her face.

Sebastian goes back to his work with a smile on his face.

INT. ARMORY ATTIC (DAY)

Sebastian is practicing, Milos is standing in front of him. Milos doesn't look very good.

MILOS
(very raspy voice)
OK, stop for a minute. Let's work on the shape of your notes.

SEBASTIAN
OK.

MILOS
I want you to move the bow even faster and try to shape the note like this.

Milos makes the shape of a smooth note with his hands. He starts with his hands close together then moves out wider then small again.

(CONTINUED)

SEBASTIAN

OK, I'll try.

Sebastian tries to speed up his bow hand.

MILOS

(lightly coughing)

Make it smooth and broad.

Sebastian gets a little smoother.

MILOS

Good. Now, *more* smooth and broad.

Sebastian does a little better.

MILOS

Now you've got it.

Sebastian stops.

SEBASTIAN

Can you teach me Khatch,
Khatcha-turian?

MILOS

Khatchaturian? Of course I can.
Your father played Khatchaturian
better than anyone.

SEBASTIAN

You knew my dad?

MILOS

I did. He was a wonderful musician
and a good friend.

SEBASTIAN

He was?

MILOS

Yes. In-fact he used to bring me
lunch just like you do.

SEBASTIAN

He did?

MILOS

You bet. Although he didn't have
the zeal for mac and cheese that
you do.

Milos smiles and pats his belly. Sebastian blushes.

(CONTINUED)

MILOS (CONT)

In exchange for his kindness, I showed him a few things on the violin.

SEBASTIAN

Really, like what.

Milos begins to cough violently.

He can't stop coughing.

Sebastian puts down his violin and tries to help.

MILOS

(out of breath)

I'm OK.

Milos continues to cough.

SEBASTIAN

You need help. You're very sick.

MILOS

No, I'm OK.

Milos' coughing subsides.

MILOS

Really I'm OK. You'd better go.

SEBASTIAN

(unsure)

Alright.

Sebastian reluctantly packs up his stuff and heads out the door as Milos watches.

Milos walks over to his couch and slowly sits.

SEBASTIAN

(turning back)

Are you sure?

MILOS

(waving)

See you tomorrow.

INT. CLASSROOM (DAY)

The bell rings and all the students get up from their desks.

TEACHER
don't forget about career day
tomorrow.

Sebastian is packing his backpack. He looks annoyed. Then his attitude changes and he smiles

INT. APARTMENT (DAY)

Sebastian opens the door to his apartment. His mother is in the laundry room filling the washing machine. Sebastian walks over to the door of the laundry room.

SEBASTIAN
Hey mom.

MOM
Hey kiddo.

SEBASTIAN
You're home early today.

MOM
Yeah, They let me out early. I
needed to catch up on a few things
at home.

Mom continues to unfold socks and pre-clean stains on white shirts.

SEBASTIAN
You're not going to be able to make
it to career day at school tomorrow
are you?

MOM
Oh honey, you know how hard it is
for me to get away.

SEBASTIAN
(with a light smile)
Yep.
(pause)
I've got a lot of homework to do.

Sebastian heads off to his room.

He enters his room and closes the door.

He sits on his bed and thinks.

INT. APARTMENT (NIGHT)

Sebastian and his mom are eating dinner quietly.

MOM

You're not very talkative today.

SEBASTIAN

Oh, sorry.

MOM

Are you coming down with something.

Mom puts the back of her hand on Sebastian's forehead.

SEBASTIAN

I'm fine, I'm just a little tired.
I'm going to get to bed early
tonight.

MOM

(concerned)

OK, see you in the morning.

SEBASTIAN

Good night.

Sebastian goes into the bathroom and brushes his teeth.

Then he goes into his bedroom, grabs a flashlight from a drawer, turns out the light and sits on his bed with his clothes still on.

He waits for a long time.

TIME CUT:

He quietly opens his door and looks around.

Sebastian's mom is asleep on the couch in the living room with the TV still on.

He cautiously walks through the kitchen, unlocks and opens the front door and closes it behind him.

Sebastian quietly locks the deadbolt from the outside.

INT. ARMORY BUILDING (NIGHT)

Sebastian climbs in the window and turns on his flashlight.
He continues through the armory building.

INT. ARMORY ANNEX (DAY)

Sebastian quietly opens Milos's door and walks through.

SEBASTIAN
(quietly calling)
Milos.

No answer.

Sebastian walks over to Milos' bed. He isn't moving.
He kneels down and shakes Milos.

SEBASTIAN
(louder)
Milos.

MILOS
(waking up slowly)
What, what is it boy.

SEBASTIAN
I have a favor to ask you.

INT. CLASSROOM

Thirty kids are all sitting in their seats quietly listening to a Dad talking about his work.

DAD
(To the entire class)
So, do you have any questions?

The classroom is silent, nobody raises their hands. The dad looks at the teacher as she moves forward.

TEACHER
OK, well if there are no questions then let's all give a round of applause to Colvin's Dad.

Most of the classroom applauds politely.

INT. SCHOOL HALLWAY

Milos is leaning against the hallway wall near the classroom door. His hair is neatly pulled back and he is wearing his Sunday best. He is holding his violin case.

Two other parents are waiting in the hall chatting with each other.

INT. CLASSROOM

The teacher looks into her schedule book.

TEACHER

OK, Sebastian, was your mom able to make it today?

SEBASTIAN

(hesitantly)

I... I brought my Grandfather.

TEACHER

(a little suprised)

Oh, will you ask him to come in?

Sebastian gets up from his desk in the middle of the classroom and walks over to the door.

He opens the door and peeks his head outside.

Milos follows Sebastian into the room.

They separate as Sebastian goes back to his seat and Milos goes to the front of the class.

TEACHER

(to Sebastian)

Sebastian, will you introduce your guest.

SEBASTIAN

(while sitting down)

Oh, this is my grandfather.

TEACHER

(reaching out to shake Milos' hand)

Hello Sebastian's Grandfather.

MILOS

(shaking the teachers hand)

It's Milos.

(CONTINUED)

TEACHER
Class, this is Milos.

The class looks on, some interested and many, very bored.

TEACHER
(to Milos)
The class is all yours.

MILOS
(to the teacher)
I'm not good at talking in front of
peop-

Milos stops himself and looks out at Sebastian. Sebastian looks back with anticipation.

MILOS
I speak best through music.

Milos reaches down and picks up his violin case.

He sets the case on the teacher's desk and faces away from the students.

His hands are shaking as he slowly unlatches the case then opens the lid. He carefully picks up the old and delicate instrument.

Milos nervously breathes in deeply, then out.

He looks out at the class and then at Sebastian.

Sebastian gives him an encouraging look.

He brings the violin up to his chin and stands up straight.

He brings the bow up to the violin, his hand shakes mildly. He starts to play the first note. It doesn't sound good. It is wobbly and out of tune.

Milos stops and looks at Sebastian again.

SEBASTIAN
(to himself)
You can do it.

Milos smiles lightly at Sebastian, then closes his eyes and starts to play Andante Affettuoso.

He plays hesitantly at first but then begins to play beautifully, with great emotion.

(CONTINUED)

The light around him dims slowly until it is completely black.

The camera begins to circle around Milos.

The sounds of an entire orchestra swells in to accompany the violin.

He is really into the music, completely oblivious of his surrounding. Milos can hear every note of the orchestra and feel every vibration of his violin. He is lost in another time.

The camera continues to circle him.

Milos finishes the piece with strings of horse hair hanging from his bow. He opens his eyes and the light comes up in the classroom.

Milos looks around at the students. They are all staring at him silently. He is exhausted.

The teacher steps around her desk and walks up to Milos' side. She tries to hide the tears in her eyes from her class.

TEACHER

(to Milos)

That was beautiful.

(to the class)

Are there any questions?

All the students raise their hands eagerly. The teacher calls on Colvin.

TEACHER (CONT.)

Colvin.

COLVIN

(enthusiastically)

I like him.

All the kids applaud vigorously.

Milos's look goes from embarrassment to a broad smile.

EXT. SPOKANE STREET (DAY)

Sebastian, Paul and Colvin are walking home from school. Sebastian is in a great mood.

(CONTINUED)

PAUL
(to Sebastian)
Your grandfather is totally cool.
Where is he from?

SEBASTIAN
He's from Czechoslovakia and he's
not my grandfather.

PAUL
Then who is he?

SEBASTIAN
He's my friend. He's been teaching
me the violin.

COLVIN
When?

PAUL
Where?

SEBASTIAN
(to Paul)
You know that old building we snuck
into a few months ago?

COLVIN
No.

PAUL
Yes.

SEBASTIAN
That's where he lives.

PAUL
Are you kidding? He lives in that
worn out, filthy old building.

COLVIN
Where?

PAUL
(to Colvin)
You know. The building where we
were throwing the bottles against
the wall.

COLVIN
Oh yeah.

PAUL
(to Sebastian)
How did you find him.

COLVIN
Find who?

SEBASTIAN
(to Paul)
He lives in the attic. I heard a
violin, so I checked it out and it
was Milos.

PAUL
Crazy.

COLVIN
Yeah, crazy.

PAUL
And he's teaching you the violin?

SEBASTIAN
Yes.

PAUL
Are you any good.

SEBASTIAN
Someday, I will be.

PAUL
Cool. Can we hear you play?

SEBASTIAN
Someday.

PAUL
Can we go with you to your lesson?

SEBASTIAN
Someday.

COLVIN
I can't believe your grandpa lives
in that old building.

Paul and Sebastian laugh.

COLVIN
What?!

INT. APARTMENT (LATE-DAY)

Sebastian and his mom are in the kitchen. Mom is putting tin foil over some left-overs. Sebastian is putting away the clean silverware.

MOM

How did career day go?

SEBASTIAN

It was pretty cool.

MOM

That's nice.

SEBASTIAN

Hey mom?

MOM

Yes.

SEBASTIAN

From now on, I am going to try to help you be as happy as possible.

MOM

Well *that's* nice.

SEBASTIAN

I remember how happy you were when dad was here. He would want you to be happy now.

MOM

Thank you son, that means a lot to me.

(pause)

You know what would make me happier than anything?

SEBASTIAN

What?

MOM

To see *you* happy.

(pause)

I want to see that carefree spirit that you used to have before dad died. Every day should be a new adventure for you.

(pause)

The older you get the more I see *him* in you. I see that sparkle in

(MORE)

(CONTINUED)

MOM (cont'd)
your eye and his darn-handsome
face.

Sebastian blushes.

MOM (CONT)
I know you will make your dad so
proud of you.
(holding out her hand to
shake)
Let's make a deal, from this day
forward we will do everything
possible to make each other happy
and to make dad proud.

SEBASTIAN
(holding out his hand to
shake)
That's a deal.

They both smile and look at each other.

SEBASTIAN
Who is the new doctor at the
hospital?

MOM
New doctor?

SEBASTIAN
Yeah the tall one with the dark
hair. He works in the maternity
ward.

MOM
(embarrassed)
Oh, that's Dr. Carlisle.

SEBASTIAN
I saw you talking to him the other
day.

MOM
You did?

SEBASTIAN
You were talking to him the way you
talked to dad.

MOM
I was?

(CONTINUED)

SEBASTIAN

Yeah.

MOM

I don't-

SEBASTIAN

(interrupting)

It's OK, I don't mind. You seemed so happy.

MOM

(releived)

He's very funny.

SEBASTIAN

Maybe you should have him come over sometime.

Sebastian's mom smiles.

MOM

Maybe I will.

SEBASTIAN

Good.

MOM

OK.

They both feel a little awkward for a moment.

SEBASTIAN

Can we go to the jewelry store on Saturday?

MOM

What for?

SEBASTIAN

(sort of embarrassed)

I'd like to get something for Christy.

MOM

Oh really?

SEBASTIAN

Yeah.

MOM

Are you two an item or something?

(CONTINUED)

SEBASTIAN

No. I don't know, maybe.

MOM

Maybe?

SEBASTIAN

Yeah, she's pretty cool.

MOM

I agree. Well, I would love to take you to the store on Saturday.

Sebastian's mom smiles at him.

INT. SCHOOL CAFETERIA

Christy and Sebastian are sitting next to each other at a table by themselves. They are awkwardly holding hands and eating.

After each bite they both look forward and smile.

They are seemingly alone amongst a sea of frantic kids eating and making noise.

EXT. SCHOOL BUS STOP (DAY)

Sebastian, Paul and Colvin get off the bus.

SEBASTIAN

I'll see you guys later. I'm going to my violin lessons.

PAUL

Sebastian.

Sebastian stops and turns back.

SEBASTIAN

Yeah.

PAUL

I'm proud of you kid.

Sebastian smiles then heads off to the armory building and goes into the alley.

He starts to climb in the window.

(CONTINUED)

As Sebastian is climbing in the window a police car pulls into the alleyway opening. The police car hits a brief siren squawk.

Sebastian stops climbing and looks out at the police car.

He panics, jumps down and starts to run.

The police officers in the car, without expression, pull into the alley and slowly follow Sebastian.

Sebastian runs for a few moments then from the patrol car speaker.

OFFICER #1
(calmly and somewhat
sarcastic)
Pull over kid.

Sebastian keeps running to the end of the alley then turns left and continues up the street.

The police car stops.

INT. POLICE CAR (DAY)

The two officers are young and handsome and don't take their jobs very seriously.

They look at each other.

OFFICER #1
(motioning toward Sebastian)
Well Carl Lewis?

OFFICER #2
Huh uh, not me. It's your turn.

OFFICER #1
I'm driving.

OFFICER #2
So.

OFFICER #1
So. I'm driving.

OFFICER #2
(sarcastic)
If you run after him, I'll take
over the driving duty.

(CONTINUED)

OFFICER #1
(sarcastic)
Oh Thanks.

They both look out the windshield.

OFFICER #1
Where do you think he went?

CUT TO:

EXT. SPOKANE STREET (DAY)

Sebastian is running down the street, dodging people and trees and parking meters.

CUT TO:

INT. ARMORY (DAY)

Officer #1 laboriously climbs in the armory window.

He jumps down and stands in the wide open space of the armory building.

OFFICER #2
(from outside)
What's in there?

OFFICER #1
Climb in and find out for yourself.

OFFICER #2
No thanks.

CUT TO:

INT. ARMORY ANNEX (DAY)

Milos is looking out the large window. He looks very weak and tired.

He slowly walks over to his violin case.

He reaches down and unlocks the the case.

CUT TO:

INT. ARMORY (DAY)

Officer #1 kicks around at the broken bottles.

OFFICER #1
(to his partner outside)
There's just a bunch of trash,
broken bottles.

Officer #1 looks around a bit more.

OFFICER #1 (CONT)
We could have a rager in here.

CUT TO:

INT. ARMORY ANNEX (DAY)

Milos picks up his bow and his rosin and methodically rosins his bow.

CUT TO:

INT ARMORY (DAY)

Officer #1 walks over to the wall and reads some of the graffiti on the wall. The graffiti reads P.O.E., O.P.E.

OFFICER #1
(calling to Officer #2)
What's P.O.E. O.P.E.?

OFFICER #2
(from outside)
It's from Dr. Strangelove.

OFFICER #1
Dr. What?

OFFICER #2
It's a movie.

OFFICER #1
Never heard of it.

OFFICER #2
It's in black and white.

OFFICER #1
Of course it is. You still didn't
tell me what it means, you just
(MORE)

(CONTINUED)

OFFICER #1 (cont'd)
told me what movie it's from. How
does that help me in my everyday
life.

OFFICER #2
It means Peace on Earth.

OFFICER #1
Lame.

CUT TO:

INT. ARMORY ANNEX (DAY)

Milos picks up his violin and puts it to his chin. He then
raises the bow to the strings.

He starts to play and his string abruptly breaks.

CUT TO:

INT ARMORY (DAY)

Officer #1 is stopped and listening. He looks as if he just
heard something.

CUT TO:

INT. ARMORY ANNEX (DAY)

Milos is visibly agitated at his broken string. He doesn't
have the strength to restring his violin.

He puts his violin back in his case.

CUT TO:

INT ARMORY (DAY)

Officer #1 is still trying to hear the sound that he heard
before.

OFFICER #2
(from outside)
Jack! Come on I got to take a leak.

(CONTINUED)

OFFICER #1
Alright, alright.

Officer #1 walks over to the window and starts to climb out.

OFFICER #2
I'm driving.

CUT TO:

INT. ARMORY ANNEX (DAY)

Milos slowly walks over to his bed and lies down.

As he lies down he lets out a big sigh.

EXT. SPOKANE STREET UPTOWN (DAY)

This is the nice part of town. Shopping malls, restaurants and businesses line the streets.

Sebastian is still running.

He stops, totally out of breath, and turns to look behind him.

The police car is nowhere to be seen. There are only well-dressed shoppers, businessmen and women walking up and down the street and in and out of shops.

Sebastian continues to scan the crowd for the police.

He starts to walk back the way he came.

EXT. ALLEYWAY BEHIND ARMORY

Sebastian cautiously pokes his head into the alleyway.

He notices that nobody is there and hurriedly walks to the open window and climbs in.

INT. ARMORY ANNEX (DAY)

Sebastian knocks on the door. There is no answer.

He opens the door and walks in slowly.

Milos is lying on his bed, breathing heavily.

(CONTINUED)

MILOS
Come in my son.

SEBASTIAN
Milos?

MILOS
Yes, come over here.

Sebastian walks over to Milos' bed and kneels beside him.

SEBASTIAN
Are you O.K.

MILOS
Yes, I'm just a little tired,
that's all.

SEBASTIAN
I think you should go to the
hospital.

MILOS
No, I'm alright, I'm just very old
and very tired.

SEBASTIAN
My mom is a nurse. She could look
at you. She could take care of you.
You could come and live at my
house.

MILOS
(sitting up)
No really, I'm alright, stop
worrying about me.

SEBASTIAN
(hesitantly)
O.K.

MILOS
I really enjoyed playing for your
class. What a wonderful group of
friends you have. I haven't played
in front of an audience for twenty
years. I had forgotten how much fun
it is.

Milos coughs a few times.

MILOS (CONT)

The other day you asked me what I
taught your father.

(pause)

I taught him to play with all his
heart.

Sebastian sits silent. Milos coughs a couple more times then
lays back down.

MILOS (CONT)

I should rest. Come back tomorrow,
I will be right as rain.

Sebastian stands up uneasily.

SEBASTIAN

O.K. I'll come back tomorrow, for
my lesson.

MILOS

Wonderful. I'll see you tomorrow.

Sebastian walks slowly over to the door.

He turns back to look at Milos on the bed.

Milos coughs a few more times.

MILOS

(calling)

I will see you tomorrow.

EXT. GARAGE (LATE-DAY)

Sebastian walks up to his Dad's old auto shop. The garage is
closed for the day.

He looks in the window.

EFFECT SCENE: The lights come up inside the garage and
Sebastian watches a flashback.

Dad has his head under a car hood. Sebastian is sitting in
the swivel chair.

DAD

Hey buddy, could you bring me the
three quarter inch socket.

Sebastian jumps out of his seat, looks for and finds the
socket wrench and takes it to his dad.

(CONTINUED)

SEBASTIAN AT SIX YEARS OLD

This one?

DAD

Yep, that's it. You're my hero son.

The lights go off in the garage ending the effect.

Sebastian stands for a moment.

INT. APARTMENT (NIGHT)

Sebastian is sitting on the couch with the lights off.

EXT. SPOKANE BRIDGE (NIGHT)

Wide shot of the Spokane Bridge.

Milos laboriously walks into frame carrying his violin case. He sets his case on the ground, opens it and pulls out his bow.

Then he reaches into the case and pulls out a chunk of resin. He slowly and methodically resins his bow.

He then pulls out his violin and rests it between his shoulder and chin.

He puts the bow up to the violin, takes a deep breath, then begins to play.

The camera pulls away as the sound echoes throughout the city.

The camera pulls out to see the whole city.

INT. APARTMENT (NIGHT)

Sebastian is still sitting in the dark.

Sebastian's mom opens the door and turns on the lights.

MOM

(startled)

Oh! Sebastian. What are you doing sitting in the dark.

SEBASTIAN

I have something to tell you.

INT. ARMORY ATTIC (NIGHT)

A single candle is burning on a corner table next to his mattress.

Milos is pacing around his room slowly.

He looks at the picture of his wife and son. He is tired but content.

He coughs a few hacking coughs. He is barely able to catch his breath.

Milos sits down on his mattress next to the candle and grabs a paper and pen from the table. He begins to write. He changes from smiles to tears and back again as he writes.

He folds the paper and writes SEBASTIAN on the outside. He then props up the note on the table.

He lies back in his bed and breaths heavily for a few moments, then he lets out a deep breath and goes to sleep forever.

Music swells as the camera pulls out from Milos, through the big glass window.

The camera continues to pull out from the building and goes into the sky. The lights of the city and then the lights of the U.S., and then the whole planet continuing to get smaller and smaller.

FADE OUT:

INT. ARMORY BUILDING (MOONLIT-NIGHT)

Shafts of Moonlight and two flashlights illuminate the large room as Sebastian and his mom walk through the open space, up the stairs and through the door.

INT. ARMORY ANNEX (NIGHT)

They walk through the Annex up to Milos' door.

Sebastian knocks on the door. There is no answer.

INT. ARMORY ATTIC (NIGHT)

From the inside the door opens and Sebastian walks in. Large shafts of moonlight illuminate the room.

SEBASTIAN
(calling)
Milos.

There is no answer.

He hesitantly walks over to Milos. Mom gently holds Sebastian's arm.

MOM
Sebastian wait.

Sebastian pulls loose from his mom and walks more quickly over to Milos' side.

SEBASTIAN
(quietly)
Milos.

Sebastian kneels down.

SEBASTIAN (CONT)
(quietly and lightly crying)
Milos. Milos. Wake up Milos. I
brought my mom. She's here to help.

Sebastian shakes Milos lightly.

Mom walks up to Milos and puts her hand on his neck to feel his pulse.

Sebastian looks up at his mom.

MOM
He's gone Sebastian.

Sebastian sits down on the floor and cries quietly for a few moments. Mom kneels down and puts her hand on her son's shoulder

SEBASTIAN
(to himself)
I'm too late.

MOM
It's not your fault Sebastian. You
did everything you could. He was
very old and very sick.

(CONTINUED)

Sebastian dries his tears and stands up.

SEBASTIAN

I know.

Mom stands up with him.

SEBASTIAN (CONT)

(confidently)

We need to go call an ambulance.

MOM

OK.

Sebastian looks around with his flashlight as they slowly walk to the door.

He notices the note on the table with his name on it along with Milos' pocket watch.

Sebastian leaves his mom's side and goes over to the table as his mom continues to the door.

MOM

Sebastian?

He reaches down and picks up the pocket watch and the note.

He looks at the watch, it is working.

Then Sebastian begins to read the note.

MILOS (V.O.)

Sebastian, You will never know how much these lasts few months have meant to me. You reminded me what is important in life. I never thought I could be happy again. I am going to see my son now. I can't wait to tell him all about you. By the way, I lived long enough to complete my goal. I've helped you realize what a wonderful gift you have and how beautiful the life of one person can be. You will inspire others to live up to their own potential. PLAY WITH ALL YOUR HEART SEBASTIAN. You're my hero.

DISSOLVE:

INT. BACKSTAGE OF CONCERT HOUSE (NIGHT)

The camera still looking at the note from Milos. It is much more worn out. It is stained and has permanent creases from years of folding.

A title reads. "15 Years Later. Rudolphinum Theater, Prague Czech Republic.

We cut to Sebastian as a young man (25) holding the note. He is standing alone backstage.

Back to the note. Focus on the PLAY WITH ALL YOUR HEART.

Sebastian folds the note and puts it into his pocket then he pulls out Milos' pocket watch. It is still working.

Back to Sebastian as music begins to swell. It is the opening movement of Crain's Symphony No. 2.

Sebastian walks out onto the stage, lifting Milos' violin up to his chin. He starts to play. The audience applauds his entrance.

INT. RUDOLPHINUM (LATE-DAY)

Sebastian's Mom, Christy and Dr. Carlisle are applauding vigorously in the front row.

Sebastian leads the orchestra.

The camera pulls back and up to reveal the audience and stage in an extreme wide shot.

We continue back through a high window. The music is muffled and fading.

The camera continues out to see all of downtown Prague. The sounds of the city overtakes the music.

Then the camera slows to a stop then goes back down to the St. Charles bridge which is only a few hundred feet from the Rudolphinum. A single violin is beginning to be heard amongst the sound of the city.

EXT ST. CHARLES BRIDGE (LATE-DAY)

We move into a small crowd gathered around a young Czech boy who is playing the violin.

The boy is playing Crain's 2nd symphony.

(CONTINUED)

He plays with all his heart.

FADE OUT:

Fade in the title over black "FOR MY FATHER."

Fade in the title "MY HERO."

TITLE SEQUENCE

Pictures of Milos' funeral with hundreds of people in attendance.

Pictures of Sebastian growing up and winning violin competitions.

Pictures of Sebastian getting married to Christy.