

The Florida Project

or

*The Further Adventures of Walt's Frozen Head*

Written by

Benjamin Lancaster

Dog Named Spot Media  
9447 Dearmont Ave.  
Orlando, FL 32825

6/25/2015

SUPERIMPOSE:

White text over black. The lines appear one at a time.

"If your heart is in your dream  
No request is too extreme.  
When you wish upon a star  
Your dreams come true!"

- "When You Wish Upon a Star"  
from *Pinocchio* (1940)

The words fade into blackness.

i EXT. DISNEY WORLD - CINDERELLA'S CASTLE - NIGHT i

An Orlando thunderstorm rolls in over the castle. Lightning strikes in the distance.

ii EXT. MAIN STREET - NIGHT ii

The park is closing. A sea of ponchos in the light misty rain. Guests, weary after a long day at the park, are **filing** out through the Hub down Main Street.

A LITTLE GIRL about 8 or so, is holding her DAD's hand, and, with the other, clutching a princess doll. She is looking around in wonder at the sights around her.

iii MAGIC KINGDOM - MONTAGE iii

A) EXT. ADVENTURELAND - NIGHT

The skippers on the Jungle Cruise are tying up the boats for the evening.

B) EXT. TOMORROWLAND - NIGHT

Street sweepers are hard at work, hosing down another day's build up of tourist crud.

C) EXT. FANTASYLAND - NIGHT

The guests are gone now. Some sign painters and landscapers are making slight touchups on the Pinocchio Village Haus.

E) INT. UTILIDORS

The industrial utility corridors beneath the Magic Kingdom.

A few straggling cast members pass each other. Their footsteps reverberate in the empty hallways.

FADE TO:

1 INT. UTILIDORS - DEEPER 1

These corridors are older, more industrial. The walls are covered with faded inspirational quotes from Walt Disney.

The CAMERA DOLLIES through the tunnels.

2 INT. UTILIDORS - CRYOGENIC ROOM 2

The room houses a tangle of conduits, cables, and access panels, but it was built for the machine sitting in its middle. The machine is a faded testament to 1960s American optimism, with sleek lines, which was retrofitted sometime in the late 1980s to include green-glowing computer monitors.

A DOCTOR in a lab coat, late 30s, female, long hair pulled back into a ponytail, is looking over some readings on an old computer. She nods to the TECHNICIAN, about the same age, a grizzled man with a day's worth of stubble. The technician flips some switches.

The computer screen reads:

Thaw at 85%...90%...95%...100%.  
Begin defrosting procedure.

A popup window: "MAN IS IN THE FOREST".

A florescent light flickers on in the middle of the machine, illuminating a small chamber. Inside the chamber is...something moving behind a pane of tinted glass, but it's too dark to see. Wait, it's the silhouette of a human head! And it's moving. The music builds in intensity as the CAMERA DOLLIES IN.

The technician flips a switch; the glass retracts into the bottom. A cold fog pours out of the chamber, and the head opens its eyes.

DOCTOR

Good morning, Mr. Disney.

The head cocks...itself and looks over at the Doctor.

WALT

I thought I told you last year;  
call me Walt.

He smiles warmly. This is the cryogenically frozen head of WALTER ELIAS DISNEY.

OPENING TITLES

HARD CUT IN:

3 EXT. PARKING LOT - DAY

3

PETER is sitting in his parked car. He takes a moment, braces the steering wheel and exhales. He's mentally preparing. He picks up his cell phone.

He looks down at it. The screen reads: MOLLY, over which is a picture of a 12 year old girl. Peter hits dial.

It's ringing.

MOLLY (V.O.)  
So this is Molly and this my  
voicemail....Yep.

BEEP.

He fakes a smile, breathing in to begin a well thought out message.

4-iv SERIES OF SHOTS

4-iv

over Peter's voice mail message.

PETER (V.O.)  
Happy birthday, sweetie. Okay, so I know it's not your birthday yet, but it is officially the beginning of your birthday weekend, so that counts for something right? I just wanted to call to double check on Saturday. I'll pick you up from Mom's at six if that's still okay. Okay. Talk to you soon.

A) PARKING LOT

Cast members are filing out of their cars into work.

B) CAST MEMBER ENTRANCE

Disney World employees file past, each flashing their badge at the security guard.

C) UTILIDORS

Peter wanders past other employees getting ready for their day of work. He finds a stairwell and walks up into the light.

D) MAIN STREET U.S.A.

Peter emerges from Exposition Hall and cuts through the crowd of tourists to make his way into the Emporium.

5 INT. STOREROOM

5

A small, dim room. The back wall is covered with boxes, except for a doorway leading to a staircase. DENISE sits at her desk.

Peter approaches the woman. In front of her is an ancient computer. She's drinking a can of diet soda through a straw. She speaks in a flat monotone, which makes it difficult to tell when she's being sarcastic.

DENISE

Pete, to what do I owe the pleasure?

PETER

Hi, um, Denise. It's Peter. Yeah, I'm looking for a doll.

DENISE

Aren't we all, honey?

PETER

No, one you used to see a few years ago. You see it's my daughter's birthday and she had the doll as a kid, and we lost it...

DENISE

What character?

PETER

Oh, um, Mickey?

DENISE

That narrows it down.

PETER

Really?

DENISE

No. What kind of Mickey?

PETER

Like, an old one?

DENISE (CONT'D)

We have Steamboat Mickey; we have Pie-eyed Mickey; we have 1890s Mickey with straw hat, we have Sorcerer Mickey; we have the 1939 redesign; we have the 1955 redesign; we have Mickey Mouse Club Mickey, who was wearing a Mickey Mouse Club button, with his picture on it, which never made any sense to me. We have recreations of the dolls that we made in the '30s, that don't even look like the character did back then. We have had Mickey dressed as a cowboy, a pirate, a sailor, a longshoreman, a mailman, a fireman, a policeman, an airplane pilot, a farmer, and, as a limited collectable, Mickey dressed as Michael Eisner. There was a very brief period when we ran out of Minnie Mouse, and we had cross dressing Mickey, but that didn't last long.

PETER

It was the old design with his big eyes, with the slice...

DENISE

Pie eyed.

PETER

Yeah, I think so.

DENISE

Iwerk era or post-Iwerks?

Peter cocks his head. He has no idea. DENISE rolls her eyes.

DENISE

How long ago did you buy it?

PETER

Eight years ago, maybe.

DENISE

I'll put *eight, maybe* into the computer.

She turns to do so.

PETER  
You can do that?

DENISE  
No. That's not how computers work.  
How big?

PETER  
(holding out his fingers)  
Nine inches, maybe? I mean, yeah,  
let's say nine inches.

DENISE  
Black and white?

PETER  
(shaking his head)  
Color. With the red shorts and  
yellow buttons.

DENISE  
It was either model A11-23 or  
A11-28. It would help if you knew  
the thread count.

She pulls it up on the computer. Peter doesn't answer.

DENISE  
We have a box of spares down in  
deep storage. Let me draw you a  
map.

She begins to do so on the back of an invoice.

PETER  
(re: the computer)  
This says we're sold out.

DENISE  
Who are you going to believe, me,  
or the computer? I'll draw you a  
map.

6 INT. UTILIDORS - THIRD FLOOR

6

Three people in suits, the C.E.O. and two vice presidents of the Disney corporation, walk down the corridor. They're late for a meeting with the Boss and they know it.

The C.E.O., a older thin man with white hair, and JOHN, a thirty year veteran, are explaining the situation to the younger, newly minted V.P. TIM.

C.E.O.

... I really think he thought it'd be much more common. He wanted his brother to do it too, but, well, Roy wasn't really on board with the whole transhuman movement.

TIM

So how long...?

C.E.O.

The doctors in '66 gave him four months. With modern medicine, who knows? Years, probably. Miracles from molecules, right?

John chuckles.

TIM

Sorry, what?

JOHN

Seriously, where'd you get this one?

C.E.O.

The ride closed when he was five, John.

JOHN

Not an excuse.

(to TIM)

If we get him back on ice in 72 hours...

C.E.O.

A little respect.

JOHN

Sorry. 3 days or he can't be refrozen and the clock starts ticking.

The arrive at a door marked with an ominous large red sign.

TIM

Anything else I should know?

C.E.O.

Just try not to stare.

They proceed into the room.



7 INT. UTILIDORS - DEEPER

7

It's dim and industrial. Peter looks at the map, and then back up warily at the intersection of the hallways in front of him.

Peter rounds a corner into a dark hallway.

A hazy silhouette of a figure stands in the hallway, turned into the wall. Peter approaches it.

PETER

Hello!

No response.

PETER

You there?

He approaches it.

PETER

Sorry, I don't mean to bother you,  
but I'm think I'm lost.

The figure turns towards him...it seems to grow in size...it's face is a series of rapidly changing illuminated images of faces, cartoon and human.

Peter screams.

The access panel closes. What Peter thought was a face was actually a computer monitor, mounted to an access panel that has just been swung back in place to the wall.

Behind the panel is BILL, a mild looking man, about 45 or so. He's dressed in the coveralls of the Disney mechanics. He takes the headphones off his ears.

BILL

Sorry, Peter. Were you sayin'  
something?

PETER

Bill? Bill! You scared the crap  
out of me! What are you doing down  
here?

BILL

I'm doing the final wiring on  
these new security panels. What  
are you doing here?

PETER

I'm looking for a doll for my daughter.

BILL

Isn't Molly sixteen now?

PETER

(still confused and flustered)

It's a gift for her...she had one as a...it's got sentimental... Shut up!

BILL

Well, sorry. Why ya looking down here?

PETER

Denise, you know her? In the Main Street stock room?

BILL

Yeah.

PETER

She drew me this map, but I can't make heads or tails. Where am I?

Bill takes the map.

BILL

We're under Tomorrowland. Shh! If you listen close you can hear the snoring from Carousel of Progress.

Bill laughs at his own joke.

BILL

We're on the second floor down.

PETER

We have another floor?

BILL

Yeah, most employees don't ever see any of 'em but the top one, but there's actually three.

(consulting the map)

And by the looks of it, that where you're going.

PETER

Great. Where do I go?

BILL

They pretty much walled it off.  
There's only one way down that I  
know of.

PETER

I don't suppose you'd be willing  
to come with me?

BILL

No way. It's creepy as hell down  
there. I'll show you where the  
elevator is, though.

8 INT. UTILIDORS - CRYOGENIC ROOM

8

The doctor enters the room, the technician looks up.

The doctor announces from the doorway:

DOCTOR

Your eight o'clock, Walt.

The three executives follow her into the room.

WALT

Morning, boys.  
(to TIM)  
Morning, Barbara.  
(realizing)  
You're not Barbara.

TIM

(fumbling)  
No, sir. Timothy Hoyer. V.P. of...

WALT

Well, where's Barbara?

C.E.O.

Paramount, actually. She left last  
November.

WALT

That's a shame. I liked her. Good  
head on her shoulders.

C.E.O.

(putting a binder on a stand  
in front of Walt)

Walt, there's a few issues from  
this second quarter I specifically  
wanted you to take a look at. The  
new V.O.D. platform...

WALT

How's my park, John?

JOHN

Attendance has been increasing  
pretty steady, but gas prices  
are...

C.E.O.

Walt, sorry, this is important.  
Can we go in order?

WALT

First things first.  
(to John)  
Go on.

C.E.O.

Fine. Turn to page 45.

John turns Walt's page for him.

WALT

Did you remember what we talked  
about last year?

C.E.O.

(cautiously)

Yes. I ran that by the board, and  
they don't think it's a good idea.

WALT

I am the head of this company.

John snorts, repressing laughter. Walt shoots him a look.

C.E.O.

I was going to save this until the  
end.

The C.E.O. signals John, who pulls a curtain off of a bank of  
computer screens. On each screen is a different part of the  
park. The C.E.O. smiles.

WALT

What's this?

C.E.O.

It's your park, Walt. You can see everything.

WALT

Security cameras?

JOHN

It's not just security cameras. It uses multiple cameras to generate a three-dimensional...

C.E.O.

It's the new guest monitoring system. You should see the metrics we get on this thing. But we designed it with you in mind. I promise, it's just as good as being up there.

WALT

No. No, it is not. I want to leave this room. I want to go and see my park. Is that a problem?

(to the technician)

I thought you put a battery in this thing.

TECHNICIAN

I did, but that's for power failure, not...

C.E.O.

(cutting him off)

We spent a billion dollars on this system, Walt.

WALT

I hope you got a receipt. I built Disneyland for seventeen million. Do you know what I could have done with a billion dollars?

JOHN

EPCOT?

C.E.O.

Walt. We're not taking you upstairs.

WALT

I don't know why the board promoted you. No vision! No backbone! You must've been the guy who wrote "Stick to shorts"!

C.E.O.

I don't know who wrote that comment, but I do know it wasn't me, because in 1937, I hadn't been born yet. Sometimes, Walt, you can't get everything you wish for.

WALT

We'll see about that.

C.E.O.

(icily)

I think we might need to take a break.

He signals to the doctor and the technician. All five of them file out of the room.

Walt is alone.

WALT

(calling after them)

Boys! At least leave me someone to turn the pages!

A9 INT. UTILIDORS - SECOND FLOOR

A9

Bill is leading Peter through the ever darkening and narrowing tunnels.

BILL

Watch your step. Say, I thought you were leaving to do that hotel consulting thing with Dave and Carlos.

PETER

No. The whole thing was a little risky for me.

BILL

Just gonna stick with the Mouse, huh? Safe move. As long as the castle stands, there'll always be gift shops.

B9 INT. UTILIDORS - SECOND FLOOR

B9

They arrive at an old dilapidated elevator with an accordion door.

BILL

Well, here we are.

PETER

Gee, this is where they got the idea for Tower of Terror.

BILL

It's the only way down to the third floor, that I know of at least.

PETER

(stepping into the elevator)  
You sure you don't want to come along?

BILL

Nah, I've got stuff to finish up up here. Besides, I don't want to.

PETER

(to himself)  
For Molly, right?

Peter presses the button.

The door closes and he descends.

10 EXT. UTILIDORS - THIRD FLOOR

10

The executives, the doctor, and the technician emerge from a room. They continue walking down the hallway.

C.E.O.

This is why you don't let the artistic types run a company. You just can't deal with him sometimes.

JOHN

Let's give him a few minutes to calm down. Give him a chance to be reasonable.

C.E.O.

I just put Walt Disney in time out. You think that's going to make him more reasonable?

TIM

(flustered, confused)

So how does he...? Can he...? I don't understand.

DOCTOR

We'll explain it to you later.

TECHNICIAN

(to the doctor, re: Tim)

Every time.

They walk past an elevator and down the hallway and around a corner.

The elevator opens and Peter emerges. He looks around warily. Unlike the floor above, the third floor is clean, corporate. It's a sickly level of perfect, like a shiny poisoned apple.

PETER

Hello?

Nothing. A large fire door slams shut somewhere in the hallways. The executives are out of earshot. The noise frightens Peter.

PETER

Anyone?

11 INT. UTILIDORS - CRYOGENIC ROOM

11

Walt is staring at the report on the stand, reading the words and muttering them to himself.

PETER (O.S.)

Hello? Anyone here?

Walt looks up.

WALT

(calling out)

In here!

12 INT. UTILIDORS - THIRD FLOOR HALLWAY

12

Peter hears something through a door marked:

RESTRICTED ACCESS  
Absolutely No Admittance



He gulps and tries the door handle. It's unlocked.

He pushes it open and enters the room.

A13 INT. UTILIDORS - CRYOGENIC ROOM

A13

Peter approaches the head.

WALT

Oh, thank God. You heard me. Let me introduce myself. I'm Walt Disney.

Peter looks confused for a moment, and then a spark of realization.

PETER

Hey! It's an audioanimatronic Walt. That's what they're working on down here.

WALT

What?

Peter gets close to it.

PETER

Look at that. I thought the Johnny Depp one was good. This one looks so real.

He reaches out his finger and places it on Walt's cheek.

WALT

(reading his name tag)  
Peter.

PETER

And it knows your name.

WALT

Get your finger off my cheek.

Peter's eyes go wide. He doesn't move a muscle.

PETER

It can't be.

WALT

Yep.

PETER

But that's impossible. You're... you're dead.

WALT

Nope.

Peter's look of shock melts into a smile.

PETER

Bill! Bill, come on out.

WALT

Who are you looking for?

PETER

Joke's over. Was Denise in on this too?

WALT

Peter? That's your name, right?

PETER

Okay. You had me going for a while; you had your fun. Send me down here; frighten Peter...

WALT

Peter, I need you to help me with something.

PETER

(less confidentially)  
Guys...

Walt locks eyes with him.

WALT

Peter. It's. Really. Me.

PETER

Holy crap!  
(quickly making his way to the exit)  
I didn't see anything, Mr. Disney, sir. I didn't come in this door, and what do I care what happens. I'm going back to work now, because that's what I do. I work hard for Disney, and I'm going to leave now and never ever tell a soul...

WALT

Stop blathering.

PETER

Yes, sir, Mr. Disney. I mean...

WALT

Peter, I need you to do something for me.

PETER

Me?

WALT

I need you to take me upstairs.

PETER

Upstairs? Like to the second floor?

WALT

No, Peter. I want to see the park.

PETER

Ah, well, that would be an issue. Aren't there other people?

WALT

What do you do here?

PETER

I work at Box Office Gifts, the camera center on Main Street.

WALT

Camera center?

PETER

Well, it used to be the camera center; now we sell Magic Bands.

WALT

What do you want to do?

PETER

I'd like to manage the Emporium on Main Street.

WALT

Well, don't you dream big. I don't think you understand what I'm offering, ya know. You take me up there, show me my park, and you get whatever you want. Whatever I can give you.

PETER

(without thinking)

But you're a head!

(MORE)

PETER (CONT'D)  
(weakly, trying to save  
himself)  
...of the curve when it comes to  
innovation.

WALT  
Thank you? You give me one day in  
the Magic Kingdom and you'll be  
running every gift shop, pop  
stand, and souvenir cart in all of  
Disney World.

PETER  
For one day? You'd do that?

WALT  
Heck, how do you think Pressler  
got the job?

PETER  
No.

WALT  
What?

PETER  
I won't do it.

WALT  
What do you mean?

PETER  
There is someone who wants you to  
stay down here, and I'm guessing  
that that person is my boss' boss'  
boss' boss. And I'm assuming they  
would not be happy with me  
kidnapping Walt.

WALT  
You're not kidnapping me!

PETER  
Then stealing your disembodied  
head! What do you want to call it?  
They would fire me.

WALT  
That won't happen. I won't let  
that happen. I run this company.

Peter looks over at the bank of black-and-white monitors.

PETER

What color did they paint the The  
Chapeau?

WALT

What?

PETER

On Main Street. It's the shop that  
sells the Mickey ears to the  
right, next to the Confectionary.

WALT

I know what building it is.

PETER

Then what color is it?

WALT

I don't know.

PETER

You want me to take you up there,  
and you promise that you'll  
protect me if something goes  
wrong. But you don't know what  
goes on up there, and that's why  
you need me to take you.

WALT

Peter, listen to me. I can still  
follow through on a promise, ya  
know?

PETER

Maybe. But I've got a daughter and  
what you're asking, that's a big  
risk...And I've worked here a long  
time, and I can't just let that  
go. I'm sorry, Mr. Disney.

He turns to leave.

WALT

Peter?

Peter turns back.

PETER

Yes?

WALT

You can still call me Walt.

PETER  
Thanks, Walt.

WALT  
Now get out of here before they  
get back.

PETER  
Before who gets...?

They hear a noise outside.

WALT  
Back way. To the left.

PETER  
Thanks.

Peter darts out the other door,

B13 INT. UTILIDORS - CRYOGENIC ROOM - CONTINUOUS B13  
as the executives enter the room.

C.E.O.  
Walt?

WALT  
I'm sorry, did you want something?

C.E.O.  
Look, I'm sure we both said things  
we're not proud of earlier. Do you  
think we can move on with this?

WALT  
(sigh)  
All right. New V.O.D. platform.  
Page one.

14 INT. STOREROOM

14

Peter emerges from the back room.

Denise turns to look at him.

DENISE  
Do you work here?

PETER  
It's me. Peter.

DENISE

No, I mean do you actually do work? Like your job? You didn't even find the boxes. I drew you a map.

Peter's PHONE CHIRPS.

PETER

I just bumped into somebody down there I wasn't expecting.

He reaches to check it.

DENISE

You're not supposed to have your phone on company time.

PETER

It's my daughter.

DENISE

Well, if it's your daughter...

Peter dials.

DENISE

That was sarcasm. Some people can't pick up on it. I'll make this next sentence direct: get out of my storeroom.

Peter starts to exit the room.

DENISE

You can't walk out into 1917 small town America on a cell phone. Bad show, Peter, bad show. I mean, the Starbucks across the street is bad enough, but this crosses a line.

Peter removes his name tag and slams it down on DENISE's desk.

PETER

Here. Now I'm a tourist.

He walks out.

DENISE

(holding up the name tag)  
You're not getting this back.

v EXT. MAIN STREET - DAY v

Peter steps out of the Emporium and wanders over to:

15-vi EXT. CENTER STREET - DAY 15-vi

a quiet and usually empty alleyway off of Main Street.

PETER  
(into the phone)  
*Happy birthday to...*

INTERCUT WITH:

16 INT. HIGH SCHOOL - GIRL'S BATHROOM - STALL - DAY 16

MOLLY is now almost 16, and is wearing her school uniform. She's standing in the handicap stall of the restroom, covertly talking on her cell phone.

MOLLY  
Dad, it's passing period. I've got three minutes. And I'm not sixteen for two more days.

PETER  
Eh, close enough.

MOLLY  
Tell that to the DMV.

A SCHOOL BELL RINGS.

MOLLY  
Two minutes, dad.

PETER  
So I just got your message. You suddenly can't do Saturday? I finally got reservations at Be Our Guest.

MOLLY  
Dad, I think I'm a little old to be eating at Disney restaurants.

PETER  
You didn't scoff at Victoria and Albert's when your mom and I took you last year.



MOLLY

That's different. Besides Jan and I are going to the movies. Don't worry. Mom's paying.

PETER

That's not the issue. You can go with Jan to the movies anytime.

MOLLY

It's the opening of Paranormal Activity!

PETER

Movies open on Friday; why can't you go then?

MOLLY

You know, technically, movies open Thursday at midnight.

PETER

No, you've got school in the morning.

MOLLY

Then can I skip school and go to a matinee on Friday?

PETER

No.

MOLLY

So you see my dilemma. Jan can't go Friday night.

FEMALE TEACHER (O.S.)

Young lady, that better not be a cell phone your talking on.

MOLLY

No, ma'am.

(to herself)

Just schizophrenic.

(to Peter, quietly)

Look I know that weekends are like divorced dad penance, but really, dad. We can do something on Sunday.

PETER

Separated, Molly.

MOLLY  
Same difference.

PETER  
Molly... How about tonight?

MOLLY  
Seriously? Mom's throwing that  
sweet sixteen party tonight. Oh,  
and she said to remind you about  
the ice.

PETER  
Sorry, I forgot. Yeah, I'll be  
there.

MOLLY  
It's nice to know my parents can't  
share a meal with each other, but  
can still come together to  
socially humiliate their daughter.

PETER  
Oh, it's just family.

MOLLY  
Even better.

SCHOOL BELL RINGS.

MOLLY  
That's the final bell; I've got to  
go.

PETER  
Alright, I love you, sweetie.

MOLLY  
Bye, dad.

She hangs up.

Depressed, Peter slumps down at one of the table and chairs  
located at the end of the street.

A dad and his 8 year old daughter approach Peter from behind.

DAD  
Sorry, um. Do you work here?

Peter stands up suddenly.

PETER

Oh, um, sorry, yes.

He pushes the chair back into the table.

PETER

Can I help you?

DAD

Yeah. We're looking for, what was it again, sweetie?

LITTLE GIRL

Bibbity Bobbity Boo.

DAD

Some sort of princess makeover? Her friend told her about it.

PETER

(doing the two fingered point)

Oh, yes, the Bibbity Bobbity Boutique. It's in the castle, just walk down the middle. It's on the left.

DAD

Um, this is...do you know what sort of...how much?

PETER

Oh, honestly, I can't give you an accurate number off of the top of my head, but I think packages start around seventy dollars.

DAD

Oh. Ah.

Peter gives an ever so slight knowing nod. The dad looks down as his daughter and sighs.

DAD

(to Peter)

Well, if it makes her happy, right?

LITTLE GIRL

If what makes me happy, Daddy?

DAD

Never mind. Come on, Marcelline. Let's go see the castle.

Peter watches as the Dad and little girl walk off together.

17 INT. STOREROOM

17

DENISE is still sitting at her desk. Peter bursts in.

DENISE

Oh, look who's back. Did you enjoy  
your phone call?

Peter grabs his name tag as he passes the desk.

DENISE

Where are you going?

PETER

Utilidors.

DENISE

What are you looking for down  
there?

PETER

Mickey Mouse.

He exits with a flourish.

vii EXT. MAGIC KINGDOM - TRANSITION SHOT

vii

The sun sets over the park.

A18 INT. CRYOGENICS ROOM

A18

The three executives are sitting at a table in front of Walt. There are a number of papers and binders scattered across the table.

C.E.O.

...and that's why we're thinking  
home media sales have probably  
leveled off for now. Tim, do you  
want to go over the projections  
for the retail outlets?

TIM

Page 36 in the red binder.

JOHN

It's quarter to seven. Do you  
think I could call it a night? I  
wouldn't normally, but my  
granddaughter has a thing.

(MORE)

JOHN (CONT'D)

If it's alright with you, Walt.

C.E.O.

You have something more important than this meeting?

WALT

Yeah, he's got a family. My head's spinning with all these numbers anyway. And don't I have some roughs to screen?

C.E.O.

All right. Bright and early tomorrow then.

John and Tim get up to let themselves out. Tim goes over to fiddle with a projector.

JOHN

See you tomorrow, Walt.

WALT

What am I watching first?

TIM

This is the rough cut of the Good Dinosaur. They haven't picked a title yet.

WALT

Disney or Pixar?

TIM

Pixar.

WALT

Oh, boy. Do you speak San Francisco, Tim, because I must not. Otherwise they'd take my notes, right?

C.E.O.

I think I'm going to head out too, if you don't mind. Lights on or off?

WALT

Leave 'em on. That doctor should be back in a minute.

TIM

It was nice to meet you, Walt.

WALT  
'night, TIM.

TIM and the C.E.O. exit. Walt settles in to watch the movie.

B18 INT. UTILIDORS - CRYOGENIC ROOM - CONTINUOUS

B18

Peter pops up from behind Walt.

PETER  
I thought they'd never leave.

WALT  
Ahh! You know, you almost gave me  
a heart attack!

PETER  
A what attack?

WALT  
A heart at...you know what I  
meant. You came back?

PETER  
Executive. Six figure salary.

WALT  
Yours.

PETER  
And not like, low six figures,  
like, mid six figures.

WALT  
Fine.

PETER  
Okay, how does this come off?

Peter starts fiddling with the jar on the pedestal.

WALT  
There's a hitch in the back and if  
you press on it in....

CLICK. Walt's jar is free of it's pedestal.

WALT  
Great.

The jar starts tilting forward.

WALT

Wait, hold up. I'm tilting. I'm  
tilting! I'm tilting!!!

Peter catches the jar as it begin to freefall. Walt's nose is  
about two inches from the ground.

WALT

This does not inspire confidence.

19 INT. UTILIDORS

19

Peter has the jar containing Walt's head cradled in the crook  
of his arm. He hurries through the hallway.

WALT

So what are we going to see first?  
Oh, take me up through the  
Fantasyland elevator.

PETER

I was thinking we start with the  
scenic employee parking lot. The  
park closed ten minutes ago.

WALT

What? What kind of employee are  
you? You can't even kidnap your  
boss right.

PETER

You want me to put you back? You  
can watch the Pixar movie.

WALT

No, let's get a move on.

20 INT. PETER'S BEDROOM - NIGHT

20

It's a fairly generic guest bedroom, decorated by an woman in  
her late 60s.

Walt is sitting on a desk studying a map of the park.

Peter is on his laptop looking up times.

PETER

The park opens at nine TIMorrow.  
We'll be there at rope drop.  
Touring Plans says crowd's a  
seven, so we shouldn't have too  
much trouble just blending in.

WALT

I used to just wear dark glasses  
and a hat to walk around  
Disneyland.

PETER

I don't think that's going to cut  
it. Forecast is  
(click, click, click)  
...partially cloudy.

WALT

Oh wait, is this the internet?  
Yeah, I heard about this. You use  
Go.com, right?

There's a KNOCK on the door.

VICKIE (O.S.)

Peter?

PETER

You've got to hide!

WALT

Who is it?

LARRY (O.S.)

Peter, are you in there?

PETER

My parents.

WALT

Ah, you let your parents move in?

PETER

Not exactly. Sort of the other way  
around.

WALT

When I was your age, I bought my  
parents a house.

PETER

I have a house. I just don't live  
in it right now.

LARRY (O.S.)

Who are you talking to, son?

VICKIE (O.S.)

Sweetie, you're late for the party  
already.



PETER

Carolyn and I just need some time  
to figure out what she wants.

VICKIE (O.S.)

Are you okay? We're coming in.

LARRY opens the door; standing next to him is his wife, VICKIE.  
There are both mild mannered, friendly, Midwesterners  
transplanted to Orlando.

LARRY

Son, the party's... Oh, I'm sorry,  
I didn't know you had company.

They see Walt.

VICKIE

Oh my, are you...?

They stand in stunned silence.

Then, they look at each other.

VICKIE

Walt Disney is... in our house!

LARRY

Mr. Disney, it is an honor!

Larry offers his hand, then thinks better of it and retracts  
it.

WALT

Please, call me Walt.

Walt has snapped into congenial Uncle Walt mode.

LARRY

(to Vickie)

"Call him Walt"!

VICKIE

Peter, why didn't you tell us your  
boss was coming?

PETER

You don't find anything odd about  
the situation.

LARRY

Well, it's not everyday that an  
American icon steps over the  
Carter threshold. Oh, Mr.

(MORE)

LARRY (CONT'D)

Disney, I saw Fantasia at the Paramount Theater in Anderson, Indiana in 1941, with the Fantasound and everything. Well, I don't need to tell you, Mr. Disney, but that was really something.

WALT

Well, thank you...

LARRY

Larry.

WALT

Larry, thank you, Larry. We're mighty proud of it, ya know.

VICKIE

Peter, were you planning on bringing Mr. Disney to the party?

WALT

Party?

LARRY

Our granddaughter Molly's turning sixteen this week, and there's a little shindig at her mom's.

VICKIE

I'm sure he's more than welcome.

PETER

I don't think that'd be a good idea, Mom. Walt is just going to stay here.

WALT

Nonsense. I'd love to attend. I don't get out much lately.

VICKIE

Wonderful. We'll be leaving in about ten minutes. Peter, I ironed a shirt for you.

PETER

All right, just a minute.

Larry and Vickie leave the room.

PETER

I thought you were practically a recluse.

WALT

Give me a break. I haven't been to a party in fifty years.

PETER

I'll be right back. Don't go anywhere.

Walt rolls his eyes. Where's he going to go?

21 INT. HALLWAY - NIGHT

21

Peter steps into the hallway joining his mom and dad.

Larry closes the door behind them. Peter begins to walk down the hall when Vickie stops him. Larry waits behind them.

VICKIE

(in a lowered voice)

Peter, I've got a question about Mr. Disney.

PETER

What is it, Mom?

VICKIE

Well, it's a little delicate.

Peter nods.

VICKIE

Well, how does he still draw Mickey Mouse?

PETER

Really, Mom?

LARRY

Vickie, Walt's a very important man. He has people to do that for him.

VICKIE

So he doesn't draw Mickey? Not even the important parts?

PETER

Not since 1928, Mom.

A22 INT. CAROLYN'S LIVING ROOM - NIGHT

A22

A small McMansion from the housing boom in the 80s and 90s. Large open concept living spaces.

It's an intimate family gathering, about twenty people or so, mostly aunts, uncles, old family friends. Peter's parents are also there.

B22 INT. CAROLYN'S FOYER - NIGHT

B22

Peter enters the house that used to be his, holding a large wrapped present. A large mesh bow cuts across the middle.

WALT (O.S.)

I thought you said this was a costume party.

PETER

(whispering to the present)  
It is. You're in costume, aren't you. Party, costume.

WALT

That's not what you thought you meant. Where's your real present?

PETER

We were going to do that on her real birthday on Saturday.

WALT

You haven't bought it yet, have you?

PETER

One more word and you can wait in the car. I mean it.

Carolyn walks up to them, trying to remain calm. She's a real estate agent, which if you hadn't known, you could have guessed by the fact that she looks like her face and demeanor would be well suited to a billboard or park bench.

CAROLYN

Peter. Where have you been?  
(softening)

Never mind. I'm glad you're finally here. Where's the ice?

PETER

Oh, um, sorry. My boss kept me late tonight.

CAROLYN

Don't worry, Peter. I'm sure people don't mind warm beer.  
(re: the present)  
You can set that down over on the table there.

Carolyn indicates a table with a one or two other birthday presents and a large basket filled with envelopes.

PETER

Oh, I was going to hold on to this...

CAROLYN

Just put it over there, Peter.

She walks away.

CLOSE ON WALT

from inside the package.

WALT

Don't you dare.

BACK TO SCENE

PETER

What was I supposed to say?

He puts the package down on the table.

PETER

Just stay here and keep quiet.

Carolyn appears behind him.

CAROLYN

As soon as you're done talking to your present, your daughter has some things she wants to say. I swear, Peter, if that's a puppy...

C22 INT. CAROLYN'S LIVING ROOM - NIGHT

C22

Peter makes his way over to Molly.

PETER

Hey, sweetpee. Happy birthday.

He hugs her and kisses her on the forehead.

MOLLY

Dad!

PETER

Come on, you won't be my little girl forever.

MOLLY

I'm not your little girl now.  
(realizing how that sounded)  
Sorry, dad. I'm glad you came.

CAROLYN

Everyone! Everyone! If I could have your attention. Molly had a few things she wanted to say to everybody.

The general chatter dies down.

MOLLY

Thanks everyone for coming. I'm so glad that you're all here. I just wanted to make an announcement, I guess. You might remember when on the invitation my mom put that cash gifts were especially appreciated this year.

PETER

(quietly, to Carolyn)  
I didn't get an invi....

CAROLYN

Shhh!

MOLLY

Well, there's a reason for that that she didn't tell you. I just found out that I've been accepted into a student exchange program this summer, and I'm going to be spending the summer in Prague.

PETER

(to Carolyn)  
Like Prague, Georgia?

CAROLYN

No, Peter, like Prague, the one in, I don't know, Europe.

PETER

When were you going to tell me about this?

CAROLYN

Look I tried, but...

PETER

She's fifteen! You're sending her off to Europe?

CAROLYN

Peter, it's a school trip. It's barely more than a month. This is not the place...

PETER

No.

By now, the focus of the room is on Peter.

CAROLYN

What?

PETER

I said no.

MOLLY

Dad! What do you mean?

PETER

You're sixteen.

MOLLY

Yeah? So?

PETER

I'm not having my sixteen year old daughter traipsing across Europe for a summer.

CAROLYN

This is not the time.

PETER

No, it's not. We should have had this conversation much earlier. But we didn't. You think that because I moved out, that you can cut me out of Molly's life? I'm sorry, everybody.

(MORE)

PETER (CONT'D)

Please, this is a family issue  
that we're going to have to talk  
about later.

The assembled group shifts their focus back to their individual  
conversations. Molly approaches her dad.

MOLLY

I can't believe you, dad. Mom said  
you'd be cool.

She storms off.

D22 INT. CAROLYN'S FOYER - NIGHT

D22

TABLE OF PRESENTS

Two young COUSINS are playing with a train set on the floor in  
front of the table of presents.

COUSIN #1

That's not a real train. Where's  
the caboose?

COUSIN #2

A train doesn't need a caboose. It  
just needs an engine.

COUSIN #1

Haven't you ever seen a train,  
like in movies. Of course it needs  
a caboose.

COUSIN #2

Nu-uh! There's train that goes by  
my school at recess everyday. And  
it just has four cars and they  
have coal or something in them.  
What does a caboose even do?

CLOSE ON WALT

He rolls his eyes.

BACK TO SCENE

COUSIN #1

I don't know, but you gotta have  
one.

WALT

A caboose holds the rail crew who  
does the track switching.

(MORE)



WALT (CONT'D)  
 Modern trains have computerized  
 track switching systems so they  
 don't need one.

The cousins look at the box.

COUSIN #1  
 What was that?

COUSIN #2  
 It's the present! Hey, ask it a  
 question. Like history or  
 something.

COUSIN #1  
 Present, who wrote the Declaration  
 of Independence?

CLOSE ON WALT

He's thinking. Should he?

BACK TO SCENE

WALT (O.S.)  
 Thomas Jefferson.

E22 INT. CAROLYN'S KITCHEN - NIGHT

E22

Molly, carrying an unopened bottle of beer, approaches Peter,  
 who's sulking in the corner.

MOLLY  
 Mom said I should bring this to  
 you.

She hands him the beer she's holding.

PETER  
 This one specifically? That's  
 cold.

MOLLY  
 The beer?

PETER  
 No, the beer's room temperature. I  
 was talking about your mother.

MOLLY  
 Dad...

PETER

Sorry, bad joke. She just can't let anything go, though, can she?

MOLLY

She says the same thing about you.

(beat)

I should have told you.

PETER

You should have *asked* me.

MOLLY

Yeah, I know.

PETER

Okay, so tell me about it.

F22 INT. CAROLYN'S FOYER - NIGHT

F22

The magic talking box has drawn a crowd of all the kids at the party. They are yelling out questions for it to answer.

WALT (O.S.)

Wait, wait, stop, quiet down. One at a time.

OLDER KID

I think it's a trick.

COUSIN #2

Then ask it something.

OLDER KID

How old's Disney World.

WALT (O.S.)

It opened in '71, but construction started...

YOUNGER KID

What my baby brother's name?

WALT (O.S.)

Listen, I mostly answer questions about trains.

OLDER KID

That's kinda lame. Trains are lame.

CLOSE ON WALT

WALT  
Shut up, ya punk kid.

Suddenly the lights on the jar start flashing with a SERIES OF ELECTRONIC BEEPS.

WALT  
Uh oh.

COUSIN #1  
You broke it!

OLDER KID  
I didn't do it!

The kids scatter.

G22 INT. CAROLYN'S KITCHEN - NIGHT

G22

PETER  
Molly, I'm just really not sure  
I'm comfortable with this. Maybe  
next year?

MOLLY  
But the class we take at the  
University can count for college  
credit, so I'd be going into  
college with...

PETER  
(hearing the noise)  
Wait, sorry, what's that?

MOLLY  
What's what?

PETER  
Oh, crap.

Walt's calling to him.

PETER  
Listen, I got to go. Tell your  
mom... Tell her we'll talk later.

MOLLY  
Dad? Where are you going?

H22 INT. CAROLYN'S FOYER - NIGHT

H22

Peter grabs the present and hurries towards the door.

MOLLY (O.S.)  
Dad, come back here!

PETER  
(to Walt)  
What did you do?

CLOSE ON WALT

WALT  
I don't know. I just told some kid  
to put a sock in it, and then this  
happened.

They are out the door.

23 EXT. FRONT PORCH - IMMEDIATELY FOLLOWING

23

Peter rips open the package to see the lights flashing and  
blinking.

PETER  
What's going on?

WALT  
I don't know. Can you fix this?

PETER  
No, but I think I know somebody  
who can.

Through the window, Molly has pulled the curtain aside. She's  
seen everything.

24 INT. BILL'S GARAGE - NIGHT

24

The car has been relegated out of the garage long ago, and now  
the room's been completely converted into Bill's workshop.  
Although neatly organized, the sheer amount of tools, parts,  
and bric-a-brac makes it feel small and intimate.

Bill sits at his work bench, tinkering with a panel on the side  
of Walt's jar.

Walt is plugged into the wall via a thick cable running out of  
an access panel on the back.

BILL

Oh, boy. You two were closer to running out of juice than you knew. Look at this.

He taps the empty battery meter tucked inside the panel. The second to last light flickers on and off.

PETER

We really appreciate this, Bill.

BILL

Well, I appreciate getting some face time with the boss. Walt, can I ask why they didn't build you a body to go with this contraption?

WALT

You ever see the first Abe Lincoln Audio-Animatronic break down?

BILL

Nope.

WALT

Let's just say it's not pretty.

The jar DINGS.

BILL

And there we go.

He detaches the cable and closes the panel.

BILL

That should do it.

WALT

I'm fixed?

BILL

You weren't broken. The battery was dying. There's something else though. Walt, do you know what a defrosting timer is?

WALT

Oh, don't worry about that. The boys in lab tried to explain it to me. They've gotta refreeze me in 72 hours or they can't do it again. Something about frost cycles and water vapor.

BILL looks at timer which flips from 45:24 to 45:23.

BILL

I guess the math works out on that. Oh, here, I built you a charging station.

He pulls out a long cable and hands it to Peter.

BILL

You've got more than enough to get home, then charge up overnight. Oh, and you'll have to unplug your dryer. This thing only works on two-twenty.

25 EXT. PETER'S PARENTS HOUSE - NIGHT 25

A single light is on in a side room of the house.

26 INT. LAUNDRY ROOM - NIGHT 26

It's a small cramped room. Walt is sitting on top of the dryer. There's a rack of towels facing him.

Peter pokes his head up from behind the dryer. The charger HUMS away.

WALT

Thanks, Peter. Ya know, I feel better already.

PETER

You're welcome.

Peter stands up.

WALT

Peter. I don't mean to pry. Is everything okay with your daughter?

PETER

You heard?

WALT

I think everyone heard.

PETER

She's growing up. It's hard.

WALT

Could I do anything?

PETER

I'm not sure. I don't think so anymore.

WALT

When Diane was, maybe six years old, she came to me and asked if I was Walt Disney. I said yes, so she asked me if I was *the* Walt Disney. I told her "You know I am!"

PETER

So I...

WALT

Peter, you're not letting me get to the punch line.

PETER

Sorry.

WALT

So she asked for my autograph. There. That's the punch line. It's a true story.

PETER

Goodnight, Walt.

He walks out and stops himself.

PETER

Oh, I almost forgot!

Peter turns on a small portable television that's sitting on the laundry rack.

PETER

Just a minute.

He slides in a VHS.

PETER

I taped this off TV a long time ago for Molly.

TELEVISION ANNOUNCER (V.O.)

And now we continue with the Wonderful World of Disney movie marathon on ABC.

PETER

It's not the rough cut of the new  
Pixar, but...

WALT

No, Peter, trust me, this is much  
better.

Peter leaves the room while Walt is bathed in the glow of his  
classics.

TELEVISION ANNOUNCER (V.O.)

Coming up next, the 1967 live  
action musical, *The Happiest  
Millionaire*.

27 INT. PETER'S BEDROOM

27

Peter walks in, and goes to the closet when...

MOLLY (O.S.)

Father.

Peter turns to look. Molly is sitting in an armchair, her  
fingers tented in mock menace.

PETER

Molly? What are you doing here?

MOLLY

I know who you brought to the  
party, father.

PETER

What?

MOLLY

Let's not play games. Grandma and  
Grandpa told me enough. I put all  
the pieces together.

PETER

What do you want?

MOLLY

(suddenly a little girl)  
Can I come? I want to go to Disney  
World with you.

PETER

What? No! Besides, that's where I  
was going to take you for dinner,  
and you didn't want to.



MOLLY

You didn't say we were going with  
Walt Disney!

PETER

Well we weren't. And we're not.

Molly holds up her phone.

PETER

What's that?

MOLLY

I don't know who exactly to call,  
to get a hold of someone who might  
care about this, but let's try  
407-W-DISNEY. That's what they  
used to say on the ads, isn't it?  
Let see if the number still works.

PETER

You wouldn't.

Molly hits dial.

TELEPHONE OPERATOR (V.O.)

Thanks you for calling the Disney  
Vacation Hotline. My name is  
George. How can I make your day  
magical?

PETER

Fine.

Molly hits end call.

MOLLY

Yes!

She gives him a hug.

PETER

We're going Tomorrow.

MOLLY

What? No, dad, I have school.

28 EXT. SIDEWALK - DAY

28

Peter is carrying Walt's head in an open backpack. A large iron fence and tree lined berm protects whatever sort of attraction is inside of it. Peter is walking towards the entrance.

WALT

Okay, so tell me one just more time why we're not going to the Magic Kingdom.

PETER

We'll go tomorrow. I promised my daughter I'd take her with me. Besides, it's better this way. We can't just waltz in, we need to plan it out, take our time, play it safe. They're expecting us to come today.

WALT

Peter! I'm kinda on a schedule here.

PETER

She was going to rat us out! I don't know where kids learn their blackmail these days. I blame the media.

WALT

You just don't get it at all, do you?

PETER

Don't worry, I'm taking you to the next best place.

HARD CUT TO:

viii EXT. SEAWORLD - DAY

viii

We see back of Walt's head silhouetted against iconic lighthouse. He looks back at Peter.

WALT

You have got to be kidding me.

29 INT. AQUARIUM

29

In a dark room, surrounded by illuminated tanks, Peter and Walt sit on a bench watching the fish swim around them.

After a moment:

WALT

It's all fake.

PETER

What?

WALT

The rocks, the tank, the area around us. It's all fake.

PETER

(incredulous)

Are you...? Do you...? You realize you build Disneyland, right? With, like a Jungle Cruise with fake animals, and fake castle, and... these are real. Those are real fish in real water. Not fake piranhas that jump out of the water on cue. You built a fake small town, for crying out loud.

WALT

You don't get it at all, do you? Ya know, when I build Disneyland, Main Street was the most real thing in L.A.. It's a memory. A real memory of real ideas and people that built this country. That's where I grew up. Main Street, U.S.A.. That's real.

PETER

And now so everyone who wants to comes to Disney World has to walk right through your hometown to get there.

WALT

I wish they could do more than that. I wish they all could drive ambulances through occupied France.

(MORE)

WALT (CONT'D)

I wish they could all start a business in Kansas City and fail and go bankrupt and pick themselves back up again. Those things are real. You know the difference between me and the rest of Hollywood? I'm the only one in Hollywood who doesn't make smut and believes in what he's selling. W.D.P. has never been a part of Hollywood, ya know. They call us that cornfield in Burbank. Everything else is fake. Disney World is real.

Long pause. They watch the fish.

PETER

You made lemmings jump off a cliff.

WALT

What? No, they do that, don't they?

PETER

Nope.

30 INT. PETER'S BEDROOM - NIGHT

30

Peter is pacing the room, almost manic, planing the next day's activity with Walt.

PETER

The backpack was a good idea, but we need some modifications.

31 INT. SEWING ROOM - NIGHT

31

Peter's mom, Vickie, is working the sewing machine.

WALT (V.O.)

Yeah, like breathing and seeing. And do I have to mention breathing again?

PETER (V.O.)

Besides that. It needs to look right, so people don't give it a second glance.

She takes the bag and hands it to Peter.

We don't get a good look at it.

VICKIE  
Will this work?

PETER  
That's perfect.

32 INT. PETER'S BEDROOM - NIGHT

32

PETER  
And it needs to be camouflaged.

WALT  
Camouflaged?

PETER  
What's the most common object in  
Walt Disney World?

WALT  
Mouse ears?

PETER  
Not quite.

33-ix EXT. PARKING LOT - DAY

33-ix

Walt is riding in the front seat of a stroller. The flap on his bag is down. Peter is pushing.

The bag looks like a semi-rigid leather satchel, with a flap in the front that can be lowered, and mesh panel for air and vision.

WALT  
This is incredibly demeaning.

PETER  
I thought you wanted to see the  
park through the eyes of a child?

WALT  
This isn't what I meant and you  
know it.

They roll off.

PETER (V.O.)  
We drive in and park in the main  
lot with the rest of the tourists.

MOLLY (V.O.)  
Wait, I'm driving, right?

34 INT. PETER'S BEDROOM - NIGHT

34

Suddenly, Molly is there.

PETER  
Umm, no. You don't have a driver's license.

MOLLY  
Yes, I do. Mom took me to the DMV after school.  
(producing it)  
I'm street legal, baby!

PETER  
Never say that again.

MOLLY  
Understood.

WALT  
Oh, let her drive, Peter.

PETER  
Fine, Molly's drives and *carefully* parks the car.

x EXT. TICKET AND TRANSPORTATION - TICKET BOOTH - DAY

x

Peter and the stroller roll up to the ticket booth.

PETER (V.O.)  
Now, Molly and I can get into the park for free, but I'm pretty sure they'll be tracking my id.

WALT (V.O.)  
That sounds like company management.

PETER (V.O.)  
So we stop and buy a couple one day passes.

Walt looks at the prices.

WALT  
(to Molly)  
Wow. I mean, I knew, but to see it on the sign, ya know.  
(MORE)

WALT (CONT'D)

In '66 the average guest was spending \$6.50 during a day at Disneyland. Now that wouldn't buy you a churro.

(to Peter)

Well, go ahead.

PETER

Let me guess, you forgot your wallet.

WALT

It's in my other pair of pants.

35 INT. PETER'S BEDROOM - NIGHT

35

PETER

I really should check with the union about this.

WALT

Union?

PETER

Oh, we just took a vote and all the head carriers decided to join the local Cranium Bearers 23.

Molly laughs.

WALT

Don't you dare.

MOLLY

(to Peter, re: Walt)

Hey, management better be careful, or we'll merge with the Teamsters.

WALT

Now that's really not funny.

36-xi EXT. TICKET AND TRANSPORTATION - LOADING DOCK - DAY

36-xi

PETER (V.O.)

From there, we head to the dock.

WALT (V.O.)

I wanted to ride the monorail.  
Let's go through the Contemporary.

MOLLY (V.O.)  
No, dad, the resort loop's faster.

PETER (V.O.)  
We're not riding the monorail.  
We're trying to blend in.

WALT  
Peter! Peter!

Peter puts the bag on the ground and opens it to see Walt.  
Molly stops.

PETER  
(to Molly, waving her on)  
Go on.  
(to Walt)  
What is it?

WALT  
You only bought two passes.

PETER  
Yeah. One for me. One for Molly.  
I'm not going to pay for you.  
We're sneaking you in.

Walt considers for a moment.

WALT  
I have very mixed feelings about  
this.

37 INT. PETER'S BEDROOM - NIGHT

37

WALT  
Busiest time for the turnstiles is  
the half hour after opening.

MOLLY  
You're both forgetting about  
something. The bag check.

PETER  
If it's busy, and the bag's tucked  
in the stroller, they may not see  
it. But if they do, there's one  
more trick.



38-xii EXT. BAG CHECK - TABLE - DAY

38-xii

A pair of hands opens the bag to reveal:

DIAPERS.

PETER (V.O.)

Diapers. I've never seen a security guard take a second look at a bag with diapers on the top.

The hands wave the bag on. A purse slides into view.

39 INT. PETER'S BEDROOM - NIGHT

39

WALT

So we're home free.

PETER

No. The ticket booth.

MOLLY

What about it?

PETER

(holding up his index finger)  
Biometrics. They take your finger print.

WALT

So?

PETER

I'm on file.

WALT

You know...

HARD CUT TO:

40 INT. KITCHEN TABLE - MOMENTS LATER

40

Peter is crying out in pain.

Peter dad, Larry, is holding Peter's arm down, knife in the other hand, trying to create a few light gashes in his index finger.

LARRY

Hold still, son. You wanna need stitches or not?

(MORE)

LARRY (CONT'D)

(to Walt)

I was in a med unit in Korea, you know.

WALT

Really?

LARRY

Yeah. Got reassigned after...

PETER

Dad!

LARRY

Vickie, can you bring me a needle and thread?

VICKIE (O.S.)

What color thread?

LARRY

What color do you want your stitches, son?

PETER

Dad, you can't use sewing thread for that.

LARRY

Yeah, you're probably right. Vickie, can you get my tackle box?

xiii EXT. MAGIC KINGDOM - TURNSTILES - DAY

xiii

Peter holds up his bandaged index finger.

PETER

Sorry.

He offers his thumb.

With his thumb, he activates the Spinning Mickey, which turns green.

41 INT. PETER'S BEDROOM - DAY

41

Peter is holding his aching finger.

PETER

(to Molly)

What about you? They've got your prints.

MOLLY  
I'm just going to put on a  
bandaid.

Peter sighs. Why didn't I think of that.

WALT  
So what next?

xiv EXT. MAGIC KINGDOM - MAIN STREET - DAY

xiv

Peter, carrying Walt under the crook of his arm, emerges from the shadows of the train trestle, into the light, which appears to be pouring out from Main Street itself.

The two of them survey the scene.

WALT  
It's blue.

PETER  
What?

WALT  
The Chapeau. Right there. It's  
painted baby blue.

PETER  
So it is.

Molly walks up.

MOLLY  
So are we going in, or are we just  
going to stand here?

xv MAGIC KINGDOM - MONTAGE

xv

Over melancholy music, Peter, Walt, and Molly tour different parts of the Magic Kingdom.

A) EXT. TEACUP RIDE - DAY

Walt, Peter, and Molly spin in the teacups.

Walt is laughing, enjoying himself

B) EXT. PIRATES OF THE CARIBBEAN - DAY

Their boat sets out on the ride. Walt looks excited.

C) EXT. LIBERTY SQUARE - DAY

They are watching the parade go by.

The Malificent dragon breaths fire. Walt jumps in surprise, catches himself and chuckles.

D) EXT. SPLASH MOUNTAIN - DAY

Peter and Molly, holding the bag with the head, descend down the flume, laughing.

E) EXT. TEACUP RIDE - DAY

Walt, Peter, and Molly spin in the teacups.

Walt is more stoic, almost melancholy, while Peter and Molly are still having the time of their lives.

F) INT. RESTAURANT

Peter, Molly, and Walt are enjoying Mickey Ears ice creams. Walt's is propped up, so he can eat it by himself.

G) INT. COUNTRY BEAR JAMBOREE - DAY

One of the bears tells a joke. Peter chuckles at it and elbows Molly.

Walt just smiles and then his face reverts to a neutral expression.

H) EXT. TRAIN - DAY

Walt stares off into the distance as they ride past TIMorrowland.

I) EXT. TEACUP RIDE - DAY

The teacup ride comes to a stop. Peter picks up Walt and they all exit the cup.

J) EXT. DUMBO RIDE - DAY

Peter and Walt are riding on Dumbo.

As the music from the montage ends, Peter's phone chirps. Peter answers it.

PETER

Hello?

CAROLYN (V.O.)

Peter?

PETER

Yep?  
 (to Walt)  
 Oh, it's Carolyn.

42 INT. CAROLYN'S LIVING ROOM - DAY

42

Carolyn is pacing through the house.

CAROLYN

Peter, is that you?

PETER (V.O.)

Can you hear me?

CAROLYN

It's kinda noisy; where are you?

PETER (V.O.)

I'm in the Magic Kingdom. Hold on  
 a second.

(to someone else)

Sorry, I just need to...

CAROLYN

You're at the Magic Kingdom. On  
 your day off? Is Molly with you?

PETER (V.O.)

She's here.

MOLLY (V.O.)

(into the phone)

Hi, mom!

(muffled)

Dad, come on, we've got to go ride  
 Haunted Mansion.

PETER

(muffled)

Just a minute. Let me talk to you  
 mother...

CAROLYN

You drug her to the Magic Kingdom?  
 Really, Peter?

xvi EXT. STORYBOOK CIRCUS - DAY

xvi

Peter is carrying Walt, with the flap closed, through the land,  
 looking for a quiet spot.

PETER  
 (into the phone)  
 She wanted to come. You wanted to  
 come, right?

MOLLY  
 (into the phone)  
 Mom, it's fine. I did.  
 (to Peter)  
 Dad, the fastpasses. We've got to  
 move...

She pulls out her phone to check the time.

PETER  
 (to Walt)  
 See, this is problem with MyMagic  
 Plus. You got to plan out your  
 whole trip.

WALT  
 You're the one who got FastPasses  
 for an omnimover.

PETER  
 Well, the other rides have a  
 height requirement.

43 INT. CAROLYN'S LIVING ROOM - DAY

43

CAROLYN  
 Peter? Are you there?

PETER (V.O.)  
 Yeah, sorry.

CAROLYN  
 Is someone else with you?

PETER (V.O.)  
 Well, it's for a friend of mine.  
 He's never seen the park, and he  
 wanted to come see it.

CAROLYN  
 Do I know this friend?

PETER (V.O.)  
 No, it's a friend from work.

CAROLYN (CONT'D)

So your friend, who works with you at Disney World, has never been to the Magic Kingdom, so you had to take him with your daughter on your day off?

xvii EXT. STORYBOOK CIRCUS PAVILION - DAY

xvii

Peter look at Molly. She shrugs.

PETER

(into phone)

Yeah, we'll go with that.

WALT

Peter. Mansion. Fastpasses.

PETER

Oh, uh, you two go on. Is that okay, Walt?

WALT

That's fine.

PETER

I'll meet you in Liberty Square.

He hands the bag with Walt's head to Molly.

PETER

(to Molly)

You're carrying the leader of the world's largest media conglomerate, so, you know, be careful.

MOLLY

I know, dad.

PETER

Bye.

Molly and Walt walk into the distance. Peter turns away to have a conversation with Carolyn.

xviii EXT. HAUNTED MANSION - CLOSEUP ON FASTPASS ACTIVATOR - DAY xviii

Molly's hand places her day pass against the scanner.

The glowing Mickey spins, turns green and fades away.

She, with the bag, crosses in front of it.

xix INT. HAUNTED MANSION - LOAD AREA

xix

Molly, carrying the bag, steps into a Doom Buggy.

GHOST HOST (V.O.)  
Do not pull down on the safety  
bar, please; I will lower it for  
you.

44-xx INT. HAUNTED MANSION - DOOM BUGGY

44-xx

Molly sits down in the moving vehicle. She undoes the flap on  
Walt's bag.

GHOST HOST (V.O.)  
And heed this warning: the spirits  
will materialize only if you  
remain quietly seated at all  
times.

The safety bar lowers. The Doom Buggy proceeds into the  
library.

MOLLY  
So, Mr. Disney?

WALT  
Molly?

MOLLY  
How do you like seeing your  
old...haunts?

Walt smirks.

WALT  
That's really bad. That's not even  
funny.

MOLLY  
Really? I thought of it back in  
Pirates, but decided to save it.

WALT  
That's a joke you should have  
kept...buried.

They pass the moving busts.

MOLLY  
So this is weird, right?

WALT  
What?



MOLLY

Sitting here, with Walt Disney's head.

They pass through the M.C. Esher stairwell.

WALT

This is new.

MOLLY

They put it in a few years ago.

WALT

Hmm...

MOLLY

Didn't they tell you?

WALT

Nah, I get three days a year. I can't go over every little change. Not like I used to.

MOLLY

So what do you do?

WALT

What do you mean?

MOLLY

I mean, they thaw you out and then what do you do for those three days?

WALT

Oh, well, I'm like a bee, and go from flower to flower...

They approach the Madame Leota.

LEOTA

Creepies and crawlies, toads in a pond; let there be music, from regions beyond! Wizards and witches, wherever you dwell, give us a hint, by ringing a bell!

WALT

You know what? I'm not a bee. I'm a ghost.

MOLLY

Huh?

WALT

They press a button, summon me up every year. I do my little show: approve this, change that. Then at the end, push a button, go back under. That's what I do. So what about you? What do you do?

Their doombuggy snakes it way into the ballroom.

PETER (V.O.)

Look, if she wants to see the world, I'll get her a job at Epcot!

xxi

EXT. LIBERTY SQUARE - DAY

xxi

Peter is standing against the railing talking to Carolyn on his cell, looking out over the Rivers of America.

They're not fighting. They both want the same thing.

CAROLYN (V.O.)

That's really not fair, Peter. She's not a little girl anymore.

PETER

I know.

INTERCUT WITH:

INT. CAROLYN'S LIVING ROOM - DAY #45#

CAROLYN

I'm not sure you do. The last few months, you only see her when you go on some fun Daddy daughter date, where she gets to be a kid. I see her doing her homework, and dealing with her friends, and I know it's hard, but she's growing up.

PETER

And you're okay with that?

CAROLYN

Honey, listen to yourself. She's actually becoming an adult.

PETER

But she's not one yet. She's...She's a kid, okay.

(MORE)

PETER (CONT'D)

You can't expect her to make smart choices when she's by herself like that. And she is not ready to leave her mom and dad and go off...I can't make this decision right now.

CAROLYN

I understand. Let me know soon, though. Permission slip is due in like a week.

PETER

Okay. I love you.  
(catching himself)  
Sorry, force of habit.

CAROLYN

I love you too, Peter.

Carolyn hangs up.

Peter looks up. Molly has approached carrying Walt and a couple of Mickey bars. She's heard more than Peter would like.

She hands her father a Mickey bar and the change.

MOLLY

Here. You can count it if you want to. I know I'm just a kid, after all.

PETER

Molly. I didn't mean that.

MOLLY

I know what you meant.

Molly puts Walt down on a picnic bench.

WALT

Wait a minute. Can I say something?

Peter turns to Walt, expecting some avuncular advice.

PETER

Yes?

Instead:

WALT

We should probably go get a seat for Wishes now.

Molly starts to walk away. She's upset.

MOLLY

Just, go on. I'll find you  
afterwords.

46-xxii EXT. MAGIC KINGDOM - HUB - DUSK - CLOSE ON PETER

46-xxii

Peter sits on a bench. He looks down at Walt on the bench next to him. The flap is only half open, but we can see most of Walt's face.

It's dusk. The castle is illuminated, the lights on Main Street behind them are lit.

WALT

Long day.

PETER

Hmmm?

WALT

It's days like this I wish we'd  
kept the Sherman brothers on  
retainer.

Peter grunts noncommittally.

WALT

Come on, Peter. There's only room  
for one S.O.B. in this company,  
and that's me.

(sigh)

Ya know, Peter, you can't hold on  
to things forever. People, they  
grow up, and they change and they  
aren't just yours anymore. And  
that's good. That's a good thing.  
You don't want your children to  
stop growing up, right? You don't  
want them to stagnate.

PETER

So my daughter doesn't need me  
anymore.

Walt looks up at the *Partners* statue, the bronze Walt and Mickey that stands in the middle of the park. Tourists are taking pictures in front of it, including one familiar little girl and her father.

Yes, he did take her to the Bibbity Bobbity Boutique.

WALT

She needs you, Peter. She just...she needs you to be something different now. That's all.

PETER

When Carolyn was pregnant... I never wanted kids, you know. Carolyn did. I was happy just the two of us. But when Molly was born and I held her for the first time, I never wanted to let her go. The nurse wanted to weigh her or measure her or something, and I...

Peter trails off.

WALT

You couldn't give her up. You couldn't let someone else have her, not even for a second.

Ding.

PETER

What's that?

WALT

72 hours.

PETER

Wait, Walt, that means they can't refreeze you!

WALT

Peter...

PETER

You've got to get to back to the lab, right now.

WALT

Peter, it's worth it. I've heard really good things about *Wishes*.

PETER

No.

WALT

What?

PETER

No, I won't let you.

WALT  
Peter, it's okay.

He scoops him up.

WALT  
Peter, stop it.

PETER  
How do I get down there?

Peter darts towards Adventureland.

xxiii EXT. ADVENTURELAND - DUSK

xxiii

Peter rounds a corner to come face to face with Molly. He stops abruptly.

MOLLY  
Dad, I...

Peter blows past her.

MOLLY  
(following him)  
Dad, what's going on?

PETER  
Follow me; there's not much time.

47 INT. UTILIDORS - SECOND FLOOR

47

Peter barges through with Walt, Molly in tow. Both of them protesting.

MOLLY  
Dad, wait just a minute.

WALT  
Peter, hold up.

PETER  
No, that elevator was here  
somewhere. I remember it.

MOLLY  
What are we doing?

WALT  
Peter, put me down.

PETER

No. The time is up. You need to be re-frozen. You'll die.

WALT

This is what I want.

PETER

(out of breath)

How can you...? This was...?

MOLLY

Walt's an adult, and you have to trust adults to make their own decisions.

Peter turns on her. He fishes the keys out of his pocket.

PETER

Go to the car.

MOLLY

What?

PETER

Drive home. You've got your license now, right?

MOLLY

But what about...?

PETER

We'll take a cab, just go.

MOLLY

But I...

PETER

Dammit Molly! Go!

MOLLY

(shocked to hear her dad swear)

Okay, dad.

WALT

(disappointed)

Peter...

xxiv EXT. TTA - NIGHT

xxiv

Walt and Peter ride the Peplemover in silence.

xxv EXT. MAIN STREET - NIGHT

xxv

Peter walks down the streets, pushing his way past weary tourists.

PETER

Do you want me to take you back to the utilidors?

WALT

I don't want you to risk getting caught again. Just drop me off at EPCOT in the morning. Anyway, I've always wanted to see Horizons.

PETER

Walt, I've got some bad news...

A47 EXT. PETER'S PARENTS HOUSE - NIGHT

A47

A cab drops Peter off outside his house. He drive away.

48 INT. LIVING ROOM - NIGHT

48

Peter enters the living room, carrying Walt.

PETER

Dad, can you grab the...

He looks and sees his mom and dad sitting on the couch. Opposite from them sits the C.E.O. Between them is a plate of cookies, which Vickie has obviously placed there.

PETER

Walt! Run! I mean...

He tries to bolt out the door.

C.E.O.

Hold it, Peter. Nobody is getting in trouble today. Have a seat.

Peter stops.

C.E.O.

Mr. and Mrs. Carter, I need to speak to Walt and your son for a moment; do you mind?



LARRY

Not at all.

VICKIE

(to Larry)

Do you think this is about  
Avatarland?

LARRY

Why would the C.E.O. of the Disney  
corporation want to talk to Peter  
about Avatarland?

VICKIE

Well, I don't know...

Their conversation trails off into the kitchen.

C.E.O.

First, I'm sorry. I know you  
wanted to see the park. We should  
have found a way.

WALT

You're right.

PETER

What about me?

C.E.O.

Walt Disney asked you for a  
personal favor; what were you  
gonna say? Hell, in your shoes, I  
would have done it.

(to Walt)

What did you promise him?

WALT

Your job, I think.

C.E.O.

You know, we're looking for  
someone to run the Emporium.

PETER

(before the C.E.O. is  
finished)

Yes.

C.E.O.

Well, then. That settles that.  
Walt, you know the 72 hours  
deadline.

(MORE)

C.E.O. (CONT'D)

Well, Ben, the lab tech, he brought the equipment, and he says that that was a minimum timeframe and if we...

WALT

I'm not doing it.

C.E.O.

Excuse me?

WALT

I'm not coming back. You don't need me anymore.

C.E.O.

It's called Walt Disney World. Of course we need Walt Disney.

WALT

Ya know, the truth is, I'm not Walt Disney. Not anymore. I've been playing the role so long everybody forgot. Walt Disney is a thing. Ya know, Walt Disney doesn't smoke. I smoke. Walt Disney doesn't drink. I drink. He's everybody's favorite uncle. You've got one of those; it's cast in brass in the middle of Main Street. I'm retiring. Let the statue be in charge. To be honest, I think he has been for a long time now. Lillian told me I always held onto things too long. I think I was just so afraid of losing that damn rabbit again.

C.E.O.

But, Walt, this was your dream.

WALT

Sometimes you have a dream, and then you wake up, ya know. It doesn't mean the dream wasn't wonderful, just that it wasn't real.

C.E.O.

You're going to die.

WALT

So are you, right? Besides I've got a few years.

(MORE)

WALT (CONT'D)  
 Modern medicine and all that. And  
 I think I'd rather spend them  
 doing something else.

Peter gets up.

PETER  
 Would you two excuse me?

C.E.O.  
 Of course. Is something wrong?

PETER  
 Yes. But I think I can fix it.

He starts to leaves.

C.E.O.  
 Oh, Peter, before you go. We  
 talked to Denise, and she said you  
 were looking for one of these.

He produces and hands to Peter a pie-eyed Mickey doll.

Peter looks at the doll.

49 INT. LIVING ROOM - MOMENTS LATER

49

The C.E.O. is heading out the door.

C.E.O.  
 Goodnight. And if you change your  
 mind...

WALT  
 I don't think I will be.  
 Goodnight, Bob.

Larry and Vickie emerge from the kitchen; they've been  
 eavesdropping big time.

LARRY  
 Oh, Mr. Disney, Vickie and I just  
 wanted you to know that if you  
 need a place to stay, we have two  
 guest bedrooms, so, if you want to  
 stay here, you won't need to share  
 a room with Peter.

VICKIE  
 We insist, Mr.  
 (MORE)

VICKIE (CONT'D)

Disney; you can stay with us as long as it takes to get on your feet.

WALT

Oh, that's very nice of you, but not necessary. I've got some great grandchildren in California, I thought I'd hit them up.

LARRY

Well, at least for tonight. Let me put you in the guest room. Oh, I'll have to move the models out of the way.

WALT

Models?

50 INT. GUEST ROOM

50

Larry opens the door to the room, in which is housed the most elaborate amateur model train set you've ever seen.

He's holding Walt.

LARRY

Well, it's not much...

WALT

(like a kid at Disney World)  
Oh, I think this will be fine.  
Just fine. Until I get on my feet  
you say?

51 EXT. FRONT PORCH - NIGHT

51

Peter rings the bell. He's holding a small, wrapped box with an envelope attached to the top. Carolyn answers the door.

CAROLYN

Peter.  
(shutting the door)  
I don't know what you did, but she  
is pissed as hell.

PETER

Wait, Carolyn.

She stops.

PETER

Would you give her something for me?

He hands her the box.

52 INT. MOLLY'S ROOM - NIGHT

52

Molly opens the card and pulls out it's contents.

Tucked inside a sweet sixteen birthday card is the signed permission form.

She unwraps the box. It's a boxed mobile phone with the words: INTERNATIONAL CELLULAR PHONE on the cover.

53 INT. CAROLYN'S LIVING ROOM - NIGHT

53

Peter is sitting on the couch. Carolyn comes over with a mug of coffee for each of them and sits across from him as the CAMERA DOLLYS BACK.

54 INT. LAUNDRY ROOM - DAY

54

Peter walks by the room, and sees Walt watching television.

PETER

Hey, Walt.

He tucks the Mickey doll next to the television.

WALT

Somebody's up early. Same clothes, I notice.

PETER

Yeah, I think I'm going to be moving back in with Carolyn. Into the guest room, but, that's something.

WALT

Baby steps, you know?

PETER

So what are you going to do today now that you're not everyone's favorite uncle?

WALT

I think I want to see Stone Mountain.

PETER  
Really? Not Epcot?

WALT  
It's not going anywhere.

PETER  
Neither's the mountain.

WALT  
Ya know, Peter, back in my day,  
all the big moguls in Hollywood,  
except me, they all had  
chauffeurs. And I thought I might  
finally give that a try.

PETER  
Is that an offer?

WALT  
Unless your highest ambition is to  
run the Emporium.

Walt smiles.

PHOTO MONTAGE OVER CREDITS

Over the song "Forest Lawn", snapshots of Walt and Peter at  
various locations around the country and world.

55 INT. UTILIDORS - THIRD FLOOR 55

The C.E.O., flanked by TIM and John make their way through the  
hallway.

56 INT. CRYOGENICS ROOM 56

The three enter. The Doctor and Technician are there.

C.E.O.  
Are we ready?

The technician nods. Switches, buttons, levers.

C.E.O.  
Sir, on behalf of the Board of  
Directors, we are so pleased that  
you are joining the Disney  
Company, and are honored to have  
you as our new President Emeritus.

The sound of a fruit-related computer booting up.

The head in the jar looks up. It's a skinny face with glasses, short receding hair, and grey beard. You can see it's wearing a black turtle neck as well, which doesn't make any sense if you really think about it.

C.E.O.

Oh, and one more thing. Welcome to  
Disney.

THE END