

Milo
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BLACK SCREEN:

A mobile phone starts to ring.

CUT TO:

INT. SMALL APARTMENT LIVING ROOM -- LATE MORNING

A young man jolts awake from an old, dirty recliner, looking surprised and tired. The Frank Sinatra t-shirt he is wearing is a bit dirty and has some wrinkles. He glances at his phone confused and annoyed, reaching over and grabbing it.

The young man's expression changes and is even more puzzled.

The phone screen reads 10:38 Dad.

He squints and rubs his eyes and the screen now reads 10:38 Dan His thumb swipes to answer the phone.

MILO

(mumbling)

What.

A few silent seconds go by.

MILO

(realizing)

Oh shit.

He remembers what Dan called about and stumbles out of the chair.

CUT TO:

EXT. TENNIS COURT PARKING LOT IN A PARK -- AFTERNOON

Milo pulls up to the parking lot in a clean, black, Ford Mustang GT - looks to be about 10 years old, and parks up to the curb next to a brand new, white, Jeep Gladiator. Black Betty is subtly playing in the Mustang.

A different young man is standing in front of the Mustang - probably Dan - and shrugs his hands and starts walking towards the car. Dan looks very clean, he has short blonde hair and looks to have just recently got it cut. He wears a white Ralph Lauren polo, black Ralph Lauren shorts and a stud in both ears.

DAN
(annoyed)
Milo, nice to see ya, what the hell
took you so long?

MILO
(couldn't care less)
Alarm didn't go off.

DAN
Well did you set an alarm?

MILO
No I didn't.

Dan looks annoyed, shakes his head and walks towards the trunk. He has a thick midwestern accent.

Milo opens the trunk and starts to take out tennis balls, putting several in his pockets while squeezing them to make sure they aren't flat.

DAN
I still think you should go to
college.

MILO
(no enthusiasm)
Why.

DAN
(serious)
That's where all the important people
go.

Milo shrugs his eyebrows and shakes his head.

MILO
Well, I'm not ruling out college
forever, I'm just taking a short
break, 'travel around and see what
happens.

DAN
Why?

MILO
(slightly sarcastic)
It expands your perspective
apparently, maybe I'll get in touch
with myself.

DAN
(teasing Milo)
How's travelin' around the world going
to do that? Are you going to like,
visit some monks in India and find
your inner peace or what? Reach
nirvana, achieve moksha, become knower
and seer of the whole universe?

MILO
If it works it works.

DAN
Well let Brahma know I says hi.

MILO
(no enthusiasm)
Alright.

As Milo closes the trunk, we see the license plate: CHARL84.

CUT TO:

EXT. TENNIS COURT, MID MATCH -- LATER THAT AFTERNOON

Short sequence of Milo and Dan hitting a competitive rally,
Dan looks very tired and sweaty, clearly have been playing
the match for a while now.

The short rally ends with Milo winning the point.

DAN
(upset and exhausted)
I think I'm calling it a day.

Milo has barely broken a sweat, almost looks bored.

MILO
(no enthusiasm)
Sounds good.

CUT TO:

EXT. TENNIS COURT PARKING LOT -- AFTERNOON SHORTLY AFTER

Milo and Dan are now getting in their cars. Both close their
doors and Milo presses the ignition button - 'It Was a Very
Good Year' by Frank Sinatra begins playing.

DAN
I'll see ya in a few months Milo. I'm

glad we could get another game in.

MILO

Yep. See ya.

Dan pulls out of the parking spot.

Milo starts zoning out of the windshield, clearly thinking and contemplating over something; looks slightly worried. A few seconds go by and he shifts into reverse and drives away.

CUT TO:

EXT. MILO DRIVING AROUND A SMALL CITY -- EARLY EVENING

Cinematic sequence of Milo looking around a beautiful, historic looking downtown with Frank Sinatra playing in the background. He looks at the old buildings, a pretty, young couple laughing, modern statues, a railyard with a train entering, and an old couple happily sitting on a bench feeding ducks in a pond.

CUT TO:

EXT. APARTMENT COMPLEX PARKING LOT -- LATER THAT EVENING

Milo pulls into a parking spot, 'My Way' is playing in the car.

He steps out of his car and walks towards the entrance doors of a clean, new-looking apartment complex. The exterior is lined with flagstone and various shades of brown and red wood. Looks to be no more than a couple years old.

As he enters the complex entrance and starts walking up the stairs, a stranger aggressively moves past him and storms out of the building.

Milo keeps walking and thinks nothing of it.

CUT TO:

INT. MILO'S APARTMENT -- LATE EVENING

Milo opens the door to his apartment. He takes a deep sigh and looks around.

He tosses a duffle bag on an old, beaten up shelf and starts stuffing folded clothes into it.

The apartment is almost completely empty. There are no boxes,

no decor - just a recliner, a shelf, and bits of trash scattered around the edges of the floor.

CUT TO:

EXT. SAME APARTMENT COMPLEX PARKING LOT -- CONTINUOUS

He begins walking out of the building towards his car's trunk with a pair of duffle bags, you can hear arguing in the distance. He looks at a couple arguing. The man arguing is the same man that stormed out earlier.

Milo sighs and shakes his head. He opens the trunk of his car and throws his bags inside.

CUT TO:

INT. MILO'S APARTMENT -- LATER THAT NIGHT

He is staring at the ceiling in the recliner of his apartment, the only sound is a noisy air vent in the wall. The kitchen faucet slowly drips water. He is struggling to fall asleep.

Milo grabs his phone - 4:02am. He swipes to view the alarm tab - alarm in 1 h 28 min.

He sighs and groans. Turns over to his side, and closes his eyes.

Two seconds go by and his alarm goes off. He looks over confused and moaning, then turns off his alarm. There is a tiny creak of light emitting from the window.

Milo is staring into the ceiling again, his eyebrows pressed closely together and starts to fidget his lips with his teeth. He's breathing quickly and starts to blink rapidly. He is clearly nervous.

He eventually forces a serious face and and calms himself down. He keeps his eyes closed and brings his heartbeat down to a normal rate.

He opens his eyes and gets up.

CUT TO:

EXT. APARTMENT COMPLEX ENTRANCE -- EARLY MORNING

Milo walks out the door of the apartment complex. Standing right outside is a messy, middle-aged man smoking a

cigarette. They make brief eye contact.

He opens his car door. As he holds it, he looks around - all the cars are covered in frost, a couple people are getting in their cars to start work, a coffee mug sits on top of a car, all wearing sweaters and light jackets, everyone's breath is visible.

Milo looks over at the smoker, who is returning the look.

MILO
(mumbling to himself)
Yeah, let's get outta here.

He pulls out of the parking spot as the smoker stares at him while he drives off.

CUT TO:

EXT. A DRY HIGHWAY ROAD IN THE EMPTY MIDWEST -- SAME MORNING

Milo has that thousand-yard stare as he drives on this open highway.

Short cinematic sequence of his road trip, showing the emptiness of the Midwest landscape - a gas station here and there, dried-up cornfields, a bush or two if you're lucky.

The sun is now mostly visible and we see him drive past a 'Welcome to Iowa' sign.

CUT TO:

EXT. RANDOM GAS STATION ON THE SIDE OF THE HIGHWAY -- NOON

Milo pulls into a gas station and parks next to a pump behind a mysterious, suit-wearing middle aged man, not showing his face with his trilby hat.

The mysterious man is leaning against a 1966 Shelby Cobra. The plate on the Shelby reads CHARL84.

Milo inserts the pump into his car, pumping the gas. He looks towards the man a bit awkwardly.

The man is staring directly at Milo; still can't make out his face and can barely see his jaw.

Milo awkwardly nods his head.

The mysterious man suddenly speaks, who has a slight French

accent and a low, booming voice.

MYSTERY MAN

Nice car.

MILO

(awkward, confused, slightly
afraid)

Thanks.

MYSTERY MAN

Where are you going?

Milo squints at the man as if he almost recognizes him.

MILO

Uhm, not really sure. Just east.

MYSTERY MAN

Why?

Milo looks at him in a confused and defensive demeanor.

MYSTERY MAN

What are you looking for?

Milo is confused and moves his mouth, trying to find words.

MYSTERY MAN

(cuts Milo off before he can speak)
If you could go back in time, would you?
'Keep going back and back, further and
further, until you find what you're
looking for.

Milo is unsettled, looks at him like he's crazy, but goes
along with it.

MILO

What am I looking for?

MYSTERY MAN

I already asked you that.

Milo is startled, trying to find words again.

MYSTERY MAN
Fortune always favors the bold.

The mysterious man gets in his car.

As Milo stares at the man driving away, the pump clicks off. He looks confused because the pump has not been in use long enough.

He squeezes the pump lever again to see if it will start pumping; it doesn't. He looks back at the screen and it isn't going up.

MILO
(confused)
What?

He keeps trying to flick and hold down the lever but it doesn't work. He's frustrated and gives up, putting the pump back.

We see him drive off from the pump and turn out towards the exit. As he drives off, we see the display on the pump: 19.74 5.836.

FADE TO:

EXT. ON THE HIGHWAY -- LATER IN THE EVENING

The Mustang drives past a 'Welcome to Tennessee' sign. The sun is barely visible and is starting to get dark.

Milo looks very tired. He looks at his car's screen - 9:02.

He drives into a very large and active city - a few skyscrapers, hundreds of modern and run-down industrial buildings, and several popular bars and music joints.

The sky is now completely dark. He looks out his window and sees a beautiful river running through a ravishing and classy downtown filled with mudbrick buildings. A sign on one of the buildings reads 'Layla's Welcome to Nashville.'

Milo is looking around, very interested in this city. He has seemingly forgotten about the encounter at the gas station. People of all classes are playing music in the streets.

MILO
(mumbles)
Wow.

CUT TO:

EXT. OLD, RUN DOWN MOTEL NEAR DOWNTOWN -- NIGHT

Milo pulls up to an old, run down motel near a busy suburb of the city. The motel, Vance Motel, has a large glowing sign that displays its name and text that reads 'Boomin Since 1971.'

He is now standing in the reception desk, purchasing his keys.

Milo begins walking towards his motel room on the first floor. He opens the door and heads inside.

CUT TO:

INT. CLASSY LOOKING MOTEL ROOM FROM THE 1970'S -- NIGHT

Milo turns on the lamp light, throws his bags on the floor next to him, and sits on the edge of the bed. He starts staring blankly at the wall with his eyelids constantly closing, very exhausted.

He leans back and hits his head on the pillows; there is very little noise coming from outside. He stretches out his arm to turn the lamp off. Once he turns the light off, the reflection of the dark window reveals a dirty suburb and the glowing 'Vance Motel' sign. The sign starts to flicker, then turns off.

BLACKOUT:

INT. SAME CLASSY MOTEL ROOM -- MORNING

Milo is sleeping. The quality of the image seems lower, like an older film. The sun is glaring through the curtains, looks very beautiful and cinematic. There are people arguing outside across the street. Milo wakes up and looks slightly annoyed.

Milo looks down at his watch, 7:23. He gets out of bed and takes a peek through the window. He opens his mouth in shock. We cannot see what he is seeing. He looks surprised and frightened. He closes the curtains and just looks around the room trying to find words.

He opens the door and looks outside. Everything looks vintage and old, but at the same time clean and new. There is a small car crash in front with people arguing. People are walking all around, looking much more lively than it did the night

before.

A group of middle aged men are sitting outside near Milo's door with a boombox listening to 'Got To Give It Up' by Marvin Gaye. Cars are driving through, teens with slick, greasy hair are walking and driving to school, there is a lot going on around him.

BOOMBOX GUY 1
(speaks with swag)
"Hey man, long night? Lookin' a little
hammered."

All the men laugh. Milo just stares at them, dumbfounded.

BOOMBOX GUY 2
(has a bit of a silly tone)
'Ey, what'r you wearin' man?

BOOMBOX GUY 3
Shit looks funky.

Milo looks down at his clothes.

ALL BOOMBOX GUYS
(agreeing)
Mhm.

BOOMBOX GUY 2
Look like he' from the future.

BOOMBOX GUY 1
There he go' about time travel again.

BOOMBOX GUY 3
Maaan, it's not possible.

BOOMBOX GUY 2
Yes it is.

BOOMBOX GUY 1
You goof.

BOOMBOX GUY 3
Quit it wi' that jive talk brotha.

BOOMBOX GUY 2
Remember that boy down at the market
'few weeks back. That was my son.

BOOMBOX GUY 1
Maaan, you don't got a son.

BOOMBOX GUY 2
Exactly.

The other boombox guys laugh in disappointment.

BOOMBOX GUY 3
(speaking to boombox guy 1)
Say brotha, 'Denise ever get back t'
you?

Milo panics and hurries back inside.