

MEET YOU AT THE BIJOU!

by

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FADE IN:

EXT. HOUSE - DAY

A porch door opens with a loud creak.

The legs of a woman exit only seen from the waist down.

A cat hurries past her inside.

EXT. BAR - DAY

A door opens, loud chatter from inside echoes out.

The legs of a man exit only seen from the waist down.

A cane appears after a few steps are taken.

SERIES OF SHOTS - NEIGHBORHOOD/MAIN STREET SIDEWALKS

-- Female legs walk past trimmed and groomed yards.

-- Male legs shuffle along a busy street.

-- Female legs stop outside a woman's dress shop.

-- Male legs stop outside a tobacco shop.

-- Both pair of legs meet up at a bottom of a ladder.

EXT. BIJOU THEATER - CONTINUOUS

SCOTT, early 40's, tall, thin, slight grey at temple, is at the top of the ladder.

Scott hangs the last couple of letters on an ornate, old fashioned movie marquee.

The letters spell out CLOSING TONIGHT! THANKS FOR YUOR PATRONAGE. Your is misspelled.

As Scott looks down at the pair below, the O and U in the word YUOR on the marquee switch to their correct places without assistance.

SCOTT (O.S.)

You two still not speaking to each other? That CHANNEL 8 reporter should be here shortly.

MARGARET, early 70's, always in pearls and full make-up, opens her mouth to say something to PG, early 70's, short, pudgy, thick lensed glasses around his neck.

PG grunts as he shuffles past her towards the entrance.

SCOTT (O.S.)
(yells)
Turn the main lights on when you
get inside please.

Scott places the last letter on the marquee, looks up at the vertical sign, BIJOU, above.

It flickers on and off several times.

SCOTT (O.S.)
I know, I know. You're just as
upset as we all are ole girl.

Above BIJOU, the words MEET YOU AT THE faintly appear and disappear in unison with the flicker of the lights.

POV continues upwards with the marquee still seen.

A large cemetery behind the entire main street the theater is on appears.

As the sign flickers off one last time, it fades into black & white.

-- From this moment on, all LATE 50's scenes are in black & white, while all PRESENT DAY (around the year 2008-2012) scenes are in color.

EXT. FRONT OF BIJOU THEATER - DAY (LATE 50'S)

Scott is nowhere in sight as the marquee comes back into view.

The words on the marquee now spell GRAND OPENING TONIGHT!

Below, JOE, 17, on a bike, gazes up at the marquee. He is a lean lad with a rolled up white tee, slicked back pompadour.

The basket on the front of his bike is filled with grocery bags.

Joe looks at his watch and shakes his head.

JOE
Uh oh.

Joe sets off on his bike.

EXT. JOE'S HOUSE - DAY

Joe waves at identical twin girls, screeches his bike to a quick stop in the driveway of the house next door.

One of the bags flies out of the basket to the ground.

ROSEMARY, 15, drops her jump rope, waves back as MARYROSE continues to hula hoop. Maryrose wears glasses.

INSERT - CARTON OF EGGS ON LAWN

BACK TO SCENE

Joe kneels down to investigate the damage.

Joe looks up and mouths the words THANK YOU, places the eggs back in the bag.

ROSEMARY

Hey Joe, hope to see you tonight.
Smells like your mom's been bakin'.

MARYROSE

Bacon? I smell cookies.

Rosemary slaps the hula hoop in frustration.

Joe turns their way as he opens the front door.

JOE

I'll be there...

Joe struggles to open the screen door.

JOE

...Come on over later, I'm sure
there are enough cookies to share.

INT. KITCHEN - CONTINUOUS

Joe's MOTHER, 40, apron covered in flour, stands at a counter covered with baking products.

MOTHER

Is that you Joey? You're late.

Joe enters the kitchen, places the bags down on the counter, reaches for one of the just baked cookies.

Joe is swatted away with a spatula.

MOTHER

Those are hot, young man. There are some for you on the table. Get yourself some milk to wash them down please.

Joe opens a milk bottle, gives it a good sniff, shrugs.

MOTHER

Did you leave your bike in the driveway again?

JOE

I had to park close, those bags were heavy.

MOTHER

Get out there before your dad gets home or he'll give you a what for.

Joe devours a cookie, downs a glass of milk.

JOE

I will, I will. Just came from the new Bijou theater Ma. They're finally opening. Can you believe it?

Joe dips another cookie in the milk.

MOTHER

It will be nice to have one closer. A one hour drive over to Bayport was just too far.

JOE

Yep, a ten minute walk. Five by bike.

Joe's younger BROTHER and SISTER enter thru the back door.

BROTHER AND SISTER

(simultaneously)

Where's our cookies?

MOTHER

Over on the table you two. Joe, share the milk.

Mother checks on her latest batch in the oven.

MOTHER

So. Just who is this girl you're taking tonight?

Joe heads to the kitchen door, turns to his mother, grins.

JOE

Peggy is not your typical girl is all I'll say.

Joe leaves the room.

The door begins to swing back and forth.

FLASHBACK - INT. SCHOOL STAGE - DAY (LATE 50'S)

A door swings back and forth, Joe pops his head out from behind it, screwdriver in hand.

Joe heads to the edge of a balcony, looks out into a darkened auditorium.

JOE

(yells)

It's good to go Mr. Wilson. Should I check on the lights next?

MR. WILSON (O.S.)

Great job Joe. Looking good from here. Yes, please make sure the spotlights are in working order.

JOE

I'm on it.

Joe looks down over the balcony, notices two girls, takes a deep breath, leaps over the balcony.

Joe barely grabs the trellis, loses his grip, falls half way, lands at the girl's feet.

PEGGY, 17, statuesque for her age, towers over Joe when he stands up, dressed in a JULIET costume.

GLORIA, 17, shorter and more rotund than her friend, pins in her mouth, sews away at the hem of Peggy's gown.

JOE

Uh, hi there Peg. Sorry, didn't see you.

GLORIA

You almost knocked out our leading lady Joe.

PEGGY

You're okay I hope. That was quite a fall.

Joe, nervous, backs away a few steps.

JOE

I'm good. Come on, that was nothing.

Rosemary and Maryrose, both dressed alike as Juliet's NURSE, come onto the stage in a serious debate.

MR. WILSON (O.S.)

Girls, girls, what's the issue this time.

JOE

I better get going, have to check on the lights for your big moment.

GLORIA

Make her look fantastic Joe. Your life depends on it.

Joe, already half way up the aisle, turns.

JOE

She already does.

Joe runs into the darkness of the theater.

PEGGY

Oh Gloria, why do you tease him like that?

GLORIA

Me? Tease him? Ha. You flirt with him without even knowing it.

Rosemary comes to the edge of the stage, Maryrose not far behind.

ROSEMARY

Mr. Wilson, which one of us is going on tonight? I know we're suppose to rotate our performances and all but we need to know now so the other one can stay home and watch our little brother.

MARYROSE

Yeah, wash our baby brother. He gets real dirty.

EXT. SCHOOL YARD - LATER (LATE 50'S)

A school bell wails.

Kids pour out of the front doors of a two story brick building. An American flag waves in the courtyard.

Peggy and Gloria are joined by LOU LOU, 18, a knockout in a tight fitting cheerleader uniform. She smokes a cigarette.

GLORIA

(to Lou Lou)

Learn anything in detention today?

LOU LOU

Yeah, how to twist a cherry stem into a knot.

PEGGY

That's nothing special.

LOU LOU

With my tongue.

Lou Lou cackles.

GLORIA

Why would you need to do (beat) Oh. Never mind.

PEGGY

Sometimes I wonder why we're friends Lou Lou.

LOU LOU

Oh, come on, you love my twisted sense of humor.

GLORIA

Twisted is an understatement.

LOU LOU

(to Peggy)

You've got a little in you too,

(imitates Peggy)

Miss "I don't know what you mean about getting to 2nd base".

Peggy reacts.

GLORIA

That's easy. You hit the ball, run to first base and then --

LOU LOU

-- Don't look now Peggy, but Joe Burke is heading this way.

GLORIA

He just doesn't give up does he.

Joe appears at the school doorway, stops, surveys the yard, jumps off the steps in one leap.

As Joe approaches, Peggy, with her back to him, smiles, wipes her teeth with a finger, shows Gloria.

GLORIA

You're good.

PEGGY

Maybe that's what I like about him silly. Now you both behave.

She whips around as Joe arrives.

Joe bows to the group.

Gloria and Lou Lou giggle. Peggy stares them down.

PEGGY

Hi Joe. Did you ace your exam?

JOE

Sure did. Calculus gives me no problem.

He kicks a stone away, avoids eye contact.

JOE

It's that dang home economics class they're making me take that I'll probably fail.

GLORIA

What's up with that? When are men ever going to need to know how to cook and sew?

They all shake their heads in agreement.

PEGGY

Any big plans this coming weekend?

JOE

Well, the new movie house is opening up finally. I was, uh --

LOU LOU

-- That is so cool. I hope Rock Hudson's in it.

GLORIA

You and that future husband of yours. Give it a rest. I read that he's said he'll never get married.

Peggy puts her finger to her lips to silence her friends.

JOE

Big movie fan myself. I'd like to become a director, maybe a big time producer.

LOU LOU

(to Peggy)

I can see you on the big screen. I hear your Juliet is a killer. Get it. Killer?

GLORIA

You're just jealous she got the role and you didn't.

Lou Lou sticks her tongue out at Gloria.

PEGGY

That's cool Joe, its good to have goals.

JOE

Maybe we'll work together someday. Well, you know, besides this production.

Joe steps up and down on a nearby bench.

Peggy senses his apprehension, sits down on the bench.

PEGGY

Would you care to go to opening night with me Joe?

Lou Lou and Gloria gasp.

Joe looks Peggy dead on, strokes his chin in deep thought.

JOE
Uh, yeah. Sure. Why not.

Joe stands at attention, bows again to the group.

JOE
It will be my honor.

Joe backs away.

Lou Lou bites on her faux pearls, grins, looks Joe up and down.

LOU LOU
He is so darn cute. Makes you
overlook his geekiness.

PEGGY
Lou Lou.

JOE
(from a distance)
Meet you at the Bijou!

GLORIA
Did he just say meet you?

Peggy gets up from the bench, straightens her skirt, picks up her books, waves.

PEGGY
Yeah, he doesn't have a car.

END OF FLASHBACK

INT. THEATER LOBBY - DAY (PRESENT DAY)

PG enters the ornate lobby of the majestic theater, scurries past a handsome young athletic man, MITCHELL, 20, behind the concession counter, heads up a side staircase.

Margaret follows, enters the ticket booth.

Scott enters the lobby with the left over letters stuffed in a box. He hands them over the counter to Mitchell.

SCOTT
Okay, everyone gather round. Let's
get this over with.

From one of the doorways to the auditorium pops out the now elderly Maryrose, dressed head to toe in an old fashioned ushers uniform.

MARYROSE

Did you say let's talk about clover myths? I, for one, believe that finding a four leaf one will make a leprechaun appear.

From the other side of the doorway pops out the identical head of Rosemary.

The only distinguishable feature between the two is their choice of eye wear.

ROSEMARY

No, sister, he said let's get this over with. Now, come on.

Scott waves the twins over to him.

Margaret comes out of her booth, stands at Scott's side.

Mitchell hurries around the counter.

PG comes half way down the side staircase.

SCOTT

Well, now. Hard to believe it's finally here.

PG

Sure is.

SCOTT

Seems like yesterday I was cleaning that old corn popper for the first time. That Mitchell was sitting on my lap watching his first movie.

ROSEMARY/MARYROSE

Ahhh.

SCOTT

The two of you were throwing out your first cell phone abuser.

ROSEMARY

It's been our pleasure.

MARYROSE

What was that? First cellophane user?

Rosemary hugs Maryrose tight.

Margaret pulls a handkerchief from her dress, wipes away a tear.

SCOTT

You're all family to me.

Scott grabs Mitchell, pulls him close.

SCOTT

And this young man, getting a scholarship, moving on to bigger and better things.

The twins clap in unison, Margaret wipes away more tears.

PG gives the young man a two finger salute.

MARGARET

We are so proud of you Scott. You've been the heart and soul of this theater for over 20 years.

ROSEMARY

He gave me and my sister a new lease on life letting us work here.

Maryrose nods in agreement.

SCOTT

I had no choice with you two. You were spending every weekend here anyway keeping the crowds in line, so why not pay you for it.

ROSEMARY

Yep, since opening night. Only marriage, births and death have kept us from coming.

MARYROSE

Yes siree, marriage, birds and debt. No, wait. That can't be right.

Mitchell runs back around the counter, picks up a tray of already poured champagne glasses, returns.

MITCHELL

And what would a closing night be without a little celebration.

Everyone grabs a glass.

MITCHELL

I want to thank you dad, for keeping us all in line. For making this environment a great place to come every night and for accepting us all for who we are.

SCOTT

You know I'll let this drink slip by.

The twins down their glasses, hold them out to have them refilled.

The doors to the theater fling open and a reporter, BARBARA DUFFY, mid 30's, a carbon copy of a news anchor, enters, followed by a CAMERA CREW.

BARBARA

Which one of you is the manager of this establishment?

Everyone points to Scott.

Scott comes forward with an open palm.

Margaret sizes up the reporter as she passes by.

BARBARA

Nice to meet you. Look, I'm on a deadline here. Can we just set this up out front showing off your beautiful marquee.

PG

(under his breath)
That they'll be tearing down tomorrow.

BARBARA

Then we'll have a little chat about this place and wham, bam, you'll be on the six o'clock news.

EXT. FRONT OF THEATER - LATER

Barbara sets up her shot with Scott.

A teenage girl on a pink moped, JAIME, 18, dressed in all pink biker chick gear, gazes up at the marquee.

She pulls down her goggles, speeds off.

BARBARA

I have to admit Mr. Burke, I was not expecting the owner to be so young.

SCOTT

Well, thanks Barbara, I can call you Barbara I hope. Please call me Scott. We're not all that formal around here.

Barbara turns to give herself a quick once over in the side of the station's van.

BARBARA

How do I look? I'm afraid I didn't have much notice to get over here.

SCOTT

No time? Love to see what happens with time.

Scott turns away, rolls his eyes.

Barbara holds back a laugh.

SCOTT

(to himself)
Really?

Scott turns around, stumbles, falls into Barbara.

Barbara, startled, pulls away, smiles.

BARBARA

Well now, falling for me I see.

SCOTT

And we haven't even had our first date.

BARBARA

A first date. Haven't heard that in some time.

SCOTT

(flustered)
Are you okay? Didn't hurt you did I?

Barbara straightens herself out.

BARBARA
I'm just fine. My mike seems to
have made it through your attack.

SCOTT
I'm so --

BARBARA
-- Calm down, I'm just playing.

Barbara examines her microphone.

CAMERAMAN
We're all ready for you two.

Barbara snaps back into reporter mode.

BARBARA
Okay, let's give this a try. I like
to get my interviews done in one
take.

SCOTT
I'll give it my best.

BARBARA
I bet you will.

EXT. HIGH SCHOOL PARKING LOT - DAY (PRESENT DAY)

Groups of students mull about in front of the same high
school that now shows its age.

Jaime pulls up on her moped, looks around at the crowd.

A group of three young men check out the selection of girls
that pass by.

BRYAN, 17, stands out with a James Dean type vibe.

RICHIE, 18, in a school football jersey with a linebacker
build, devours a foot long sub as KEVIN, 17, the pretty boy
of the bunch, snacks from a large bag of chips.

KEVIN
Hey Bry, check out who just pulled
up on her pepto-bismol scooter.

RICHIE
(mouthful)
Too pink for me.

Bryan looks over his shoulder, checks out his reflection in the car window.

Jaime pulls off her helmet, a full head of blonde curls spill out.

KEVIN

You talking about the bike or the babe.

Richie takes a clumsy swing at Kevin with his sandwich.

BRYAN

Okay kids, take it down a notch. She's heading over here.

RICHIE

Oh man, but she's so strange. She's gotta turn down the volume on her personality a bit.

KEVIN

(under his breath)
Strange, but hot.

INT. THEATER - CONCESSION STAND - DAY (PRESENT DAY)

Mitchell places one last item into the concession case, enters a storeroom behind the counter.

IN THE STOREROOM

Shelves are fully stocked with various concession items.

Several empty boxes are scattered on the floor.

MITCHELL

What the?

Mitchell places the box in his hands on the floor, looks around, backs up out of the room.

MITCHELL

I don't have time for games.

EXT. SCHOOL PARKING LOT - CONTINUOUS

Jaime strolls by other students.

Boys take second glances. Girls whisper amongst themselves.

Bryan, Kevin and Richie straighten up as she approaches.

BRYAN

Give her a break. It's tough being the new girl. She's added a little color to this boring school.

JAIME

Hey guys, ready for the big test today?

KEVIN

I was hoping to sit behind you so I could copy.

RICHIE

(giggles)
You'd still fail.

Bryan gives the two a stern look.

JAIME

It doesn't mean a thing to me if I pass or fail.

KEVIN

Why's that?

JAIME

California is calling my name.

RICHIE

You gonna be like one of those Kardaskian's or something?

KEVIN

It's Kardashian's stupid.

JAIME

TV? Yeah right. It's going to take full IMAX to capture all this glory.

Jaime does a 360 turn.

Kevin bites his finger in frustration.

Bryan punches Kevin.

BRYAN

I heard you got the part of Cleopatra. Congrats.

RICHIE

I bet your death scene will be
killer. Get it. Killer.

Bryan kicks Richie.

JAIME

Can you believe they're closing the
Bijou? Just saw them putting up the
sign.

BRYAN

We've had some good times there,
right guys?

Kevin and Richie shake their heads in agreement.

JAIME

(to Bryan)

It'd be a shame not to go one last
time. How about it? I'll spring for
the jujubes.

KEVIN/RICHIE

(together)

Whoa.

BRYAN

Uh, sure. Why not.

Jaime smiles, backs away from the group.

JAIME

Great. Well, good luck on the test.

Jaime, now further away, waves.

JAIME

Meet you at the Bijou!

KEVIN

Did she just say meet you?

BRYAN

That's cool. Wouldn't want to be
pulling up on the back of that
moped of hers anyway.

RICHIE

Yeah. Pink's not your color.

BRYAN

Maybe it's yours though.

RICHIE
(under his breath)
Dude.

Richie shoots Bryan a pissed off glare.

Kevin gives the two a puzzled look, turns his gaze to Jaime, grins.

INT. CONCESSION STAND - CONTINUOUS

Mitchell is startled, as he turns around, by the twins.

They reach out to him over the counter.

ROSEMARY
We're going to miss you sweetie.

Maryrose wipes away tears from under her oversized cat glasses, blows her nose.

ROSEMARY
We just wanted to give you a little something to remember us when you go off to the big city.

Rosemary gives her sister a nudge.

Maryrose fumbles through her usher's blazer, reveals a small gift.

MARYROSE
Here ya go hun. We just wanted to give you this to remember us.

ROSEMARY
I just said that.

Mitchell opens the box.

INSERT - HEART SHAPED PHOTO FRAME

One side of the frame shows the twins standing behind a new born baby, the other side with them at Mitchell's side at his High School graduation.

BACK TO CONCESSION STAND

MITCHELL
Awww, this is the sweetest gift.
Bring it in you two.

He comes around from the counter, picks up the petite ladies with one swoop.

They giggle with delight.

ROSEMARY

When are you going to meet some nice young girl and not waste these hugs of yours on us old bags.

MITCHELL

You're not old bags Rosie. I think of you both as fine matching Chanel pocketbooks that have withstood the test of time.

MARYROSE

Did he just call us matching channel hockey pucks? He's so funny, that one.

Maryrose runs off, pulls out her flashlight and clicks it on and off.

ROSEMARY

She's got to get that hearing aid of hers replaced. Oh. Oh, before I forget. One of our great nephews, DREW, is in town this week.

MITCHELL

Isn't he the one I use to share a playpen with?

Rosemary chuckles.

ROSEMARY

Yep, that was Drew. You two use to have some good times in that pen. Just like you were brothers.

MITCHELL

Always wanted a brother.

ROSEMARY

You use to say he was your play toy, it was so cute. Wish he could have spent more summers here, but you know, divorce.

Scott barrels through the lobby doors, big smile on his face, bounds up the stairway two steps at a time.

INT. PROJECTOR ROOM - MOMENTS LATER

Scott enters a large room filled with packed boxes, a desk and PG, who threads a film through an old fashioned projector, pauses.

SCOTT
(clears his throat)
Ahem. You know we have to have this talk now, don't you.

EXT. BIJOU THEATER - NIGHT (LATE 50'S)

Joe paces under the marquee.

Peggy arrives, dressed like it was an opening night.

Lou Lou and Gloria are not far behind.

JOE
Wow. What a get-up that is Peggy.
If I would have known, I would of had my tux cleaned and pressed.

He opens his thrift store jacket, twirls around.

JOE
Hope this won't embarrass you.

Lou Lou and Gloria catch up to the two, stand on either side of Peggy.

LOU LOU
Hey Joe, whadaya know.

PEGGY
Sorry Joe, they insisted they come tonight. They promise to behave. I needed a ride and they were coming anyway.

JOE
Oh, it's cool. Like they say, safety in numbers, right? Sorry I couldn't have picked you --

GLORIA
-- Don't worry Joe, we'll be sitting with the cool kids up in the balcony.

Gloria grabs Lou Lou's arm, pulls her towards the entrance.

LOU LOU
 (over her shoulder)
 With our eyes on you two love
 birds.
 (to Gloria)
 When did you become cool?

GLORIA
 Lou Lou.

The two enter the theater arm in arm.

PEGGY
 Shall we go in?

Joe pulls two ticket stubs out of his jacket.

JOE
 Two on the aisle m'lady?

Joe offers his arm to escort her, opens the theater door.

INT. LOBBY - NIGHT (PRESENT DAY)

The doors to the lobby open, various patrons enter.

Bryan enters with Jaime, dressed in red carpet attire.

Kevin and Richie stumble in soon after the couple.

A small group of tween girls lurk around the concession counter, watch Mitchell's every move.

JAIME
 Can ya believe this is it? What a
 shame, look at all the detail.

BRYAN
 Well, now that the new multiplex
 over in Bayport is open, this town
 just couldn't support the Bijou.

JAIME
 Three whole screens does not make
 it a multiplex.

BRYAN
 I agree, but they do have cup
 holders. Frees up the ole arms for
 other things.

Jaime continues her tour around the lobby, stops at the sight of an oddly placed sculpture of intertwined hands, shivers, grabs Bryan's hand.

JAIME
What was that?

BRYAN
What?...

Bryan looks down at their now joined hands, smiles.

BRYAN
...You mean this?

Jaime pulls her hand from Bryan's, he grabs it back.

JAIME
I don't know. It was the strangest thing.
(points to sculpture)
I looked at this and...

Over Bryan's shoulder, Kevin and Richie pull money out of their pockets, count what they have.

Jaime leans in.

JAIME
Can't you go out on your own or are you going to tell me that it's all for one and one for all with the three of you.

Richie, money in hand, leaves.

BRYAN
That's from Three Musketeers isn't it?

JAIME
Stayed awake in English class I see.

BRYAN
Oh don't worry about those two. They just wanted to tag along to check out the scene. They're harmless.

Patrons of all ages continue to enter the lobby dressed from different periods of cinema history.

BRYAN

You look really hot in that dress
Jaime. You'll do just fine out
there in Hollywood.

AT THE CONCESSION STAND

One of Mitchell's admirers, BRITTNEY, 12, kneels at the
bottom of the concession stand.

Mitchell leans over the counter, surprises Brittney.

MITCHELL

Alright Brittney. Can't imagine
there's anything new in that case
you've not seen a hundred times.

Brittney rises.

BRITTNEY

Uh, sorry Mitch. I couldn't
remember if you had black or red
licorice. My bad. I'll take the
black please.

Brittney's friends giggle in unison.

Mitchell hands Brittney her request, takes her money.

BRITTNEY

We're sure gonna miss you. Won't be
the same not coming here any more.

Brittney takes the change.

Mitchell takes her hand, gently kisses it.

MITCHELL

My family and I thank you for your
patronage.

Mitchell winks at her.

Brittney backs away to her friends. They all shriek.

AT THE TICKET BOOTH

MARGARET

You know young man, it's been on
more than one occasion that you say
you've forgotten how much it was.
I'm starting to see a pattern here.

Margaret glares over her glasses.

Richie pulls out the insides of his pockets to show they are empty.

RICHIE

Gosh Margaret, I can't believe I didn't bring the money my mom left out for me. She sure is sorry for missing this.

He puts his hands together and begs.

Margaret hands him tickets.

MARGARET

Having her tenth child is a good excuse to not be here. You give her my best now. Go on, get on in there.

RICHIE

I sure will Mrs. B. You're the best.

Richie runs to the lobby doors.

INT. PROJECTOR ROOM - CONTINUOUS

SCOTT

That's just plain crazy talk old man. I'll be fine. Mitchell's not going too far away and I'll have my hands full with the new job over in Bayport.

PG tinkers around with the projector.

PG

She won't change her mind. She doesn't like hot weather, she hates sand in her shoes and she just won't accept that this is all ending.

SCOTT

And you? Have you accepted this Mr. Projector Guy?

PG
(chuckles)
Boy, that name you gave me all those years ago. Who would have thought.

SCOTT
Yeah, yeah. I've heard that story a hundred times. Stop trying to change the subject.

PG picks up a frame from a box, looks it over, returns it.

PG
Me? Change the subject? What were we talking about again?

SCOTT
Seriously, you two have to make the move.

PG
I know.

SCOTT
The house has been sold, Elizabeth and Joe have a great space down there for you.

PG
I know, I know.

SCOTT
And you can now finally relax and slow down.

PG
She's the one you need to be talking to. Says we can get a room at the senior living center over there off of route 62. Can you see us in a senior living center? Heck, that's for old people who are ready to die.

PG works on a few switches.

SCOTT
Tell you what. I'm going to send her up here after she's finished. I want this settled.

Scott gets up, places his hand on PG's shoulder.

PG places his hand over Scott's, squeezes.

PG
We will son, we will.

Scott exits the room. His head reappears.

SCOTT
You know that there are theaters
down in Florida. Can't imagine one
of them couldn't use a great
projectionist.

Scott grins, exits.

PG shakes his head, smiles.

INT. LOBBY - LATER (LATE 50'S)

Joe and Peggy enter the lobby, gaze about.

Rosemary and Maryrose, not far behind, head straight for the
concession stand.

PEGGY
Isn't this something Joe?

Peggy takes the faux fox cape from her shoulders, hands it to
Joe without a look.

Confused, Joe takes it, fumbles with how to hold it.

JOE
It sure is. Like a little bit of
Hollywood brought to life right
here.

Joe reaches out, touches some of the reliefs on the wall.

JOE
Even better.

Peggy heads towards Gloria and Lou Lou, near the concession
stand.

Joe follows.

GLORIA
Can you believe the selection they
have? I'm going to get one of
everything.

LOU LOU
 Didn't you store a baked ham in
 that feed bag you're carrying?

Gloria clutches her oversized bag tight.

GLORIA
 Lou Lou. Why do you have to always
 pick on my choice of accessories?
 It's from France you know.

LOU LOU
 (snarky)
 It's from your mother's closet is
 more like it.

Gloria swings the bag at Lou Lou, misses.

JOE
 Now ladies. This is opening night.
 Please don't make a scene.

The two straighten up, step behind Peggy.

GLORIA
 Sorry Joe.

LOU LOU
 Yeah, we're sorry Joey.

Peggy squints at the board above the concession stand.

PEGGY
 Let's see, gosh, there are a lot of
 choices. What looks good Joe?

JOE
 Got to admit, I do love those
 Boston baked beans. Not quite sure
 if they're from Boston though.

Peggy playfully slaps Joe's arm.

PEGGY
 Oh Joe.

Lou Lou, behind Peggy's back, slaps Gloria's arm.

LOU LOU
 (mocking)
 Oh Joe.

Gloria giggles.

JOE

Do you want to share a popcorn?

PEGGY

Oh, I can't eat popcorn.

JOE

What? With choppers like yours, I bet you can get through a whole ear of corn in one try.

Peggy's eyes widen, opens her mouth to speak, becomes calm.

PEGGY

I'll just take a soda please. I'll go get us some good seats up near the front.

JOE

Up front? Well, Peggy, I was hoping to check out the balcony tonight. I bet it gets really dark up there.

PEGGY

Too dark, if you know what I mean.

Peggy heads towards the theater doors, turns around.

PEGGY

Maybe some licorice. Yeah, I'd like some licorice. I think my choppers can handle licorice. Thank you Joe.

JOE

(under his breath)
Oh geez, I hate sitting up close.

INT. LOBBY - LATER (PRESENT DAY)

Richie rushes over to Kevin, shows him the tickets.

Jaime and Bryan study the concession board.

Scott pauses midway down the steps, notices Margaret doesn't have anyone at her booth.

A handsome young man, DREW, 18, enters the lobby, looks around.

He locks eyes with Mitchell, who ignores the next CUSTOMER.

AT THE CONCESSION STAND

CUSTOMER

Excuse me, hello? Anyone home?

Mitchell regains focus.

MITCHELL

I am so sorry. I wasn't ignoring you. Now please, what can I get for you?

Mitchell looks over the customers shoulder as Drew gets in line.

Jaime and Bryan also join the line.

JAIME

I think I'll take one of everything.

BRYAN

Must be how you keep so thin.

JAIME

Real smooth player. I'll just need a diet soda, large popcorn and let's see, maybe some licorice. Oh, and some chocolate covered raisins.

Bryan raises an eyebrow.

JAIME

I like to pour them over the hot popcorn. They get all ooey, gooey, melted that way.

BRYAN

Why don't you get us some good seats, this could be a while, those shoes of yours have to be killing you.

JAIME

You're assuming I don't dress up very often?

Kevin, within earshot, leans in to hear their conversation.

BRYAN

No. I just --

JAIME

-- Just rolled out of bed in that outfit you threw on I assume?

BRYAN

Hey, what's wrong with this get up. It's vintage.

Bryan gives himself the once over.

JAIME

You know what. Yeah, I think I will head up to the balcony. Join me or not.

BRYAN

(nervous)

Uh, sure. That's cool. It can't be more than thirty feet or so, right?

Richie comes up behind Bryan, grabs him, lifts him off the ground.

RICHIE

Three feet is too high for this one.

Richie drops Bryan, gives him a few quick jabs.

Bryan pulls away, straightens up his jacket.

JAIME

(puzzled)

Okay. See you inside.

Jaime heads towards the theater doors.

Kevin follows.

RICHIE

Get me a large tub as well buddy.

Richie heads towards the theater, turns back to Bryan.

RICHIE

I owe ya.

AT THE TICKET BOOTH

Scott taps on the door, opens it up, slips inside.

Margaret turns in her chair, smiles.

MARGARET

Can you believe this Scott. I think we've broken all kinds of records tonight.

SCOTT

Yeah, seems we finally got a good thing going here.

They both chuckle.

MARGARET

So. That Barbara Duffy sure took a shining to you.

SCOTT

No chance there. She wouldn't be into a guy like me. Now drop it.

An ELDERLY COUPLE approach the booth.

ELDERLY MALE PATRON

Two please. We just wanted to thank you --

ELDERLY FEMALE PATRON

-- Yes, thank you. We hate to see this great theater having to close it's doors.

MARGARET

Well, bless your hearts. We sure have appreciated your loyalty.

Margaret hands them their tickets.

MARGARET

Make sure you tell Mitchell inside that I said to give you a free refill on any popcorn or drink purchase.

The appreciative couple leaves.

Scott turns Margaret's chair around to face him.

SCOTT

Now that's the kind of customer service that those large chain theaters just aren't going to offer. May be why this place has hung around as long as it has.

Margaret kisses Scott's cheek.

MARGARET

Are you sure you're going to be able to handle all those theaters honey?

SCOTT

It's only three Ma.

MARGARET

Oh, how I'm going to miss the Bijou. So many good memories. I just can't imagine myself anywhere else.

SCOTT

But you have to move on. You and that man upstairs still have so much more to experience. He wants to share those experiences with you by his side.

MARGARET

I know dear. I know. But what about you? Who's going to cook for you? Do your laundry? Mitchell's leaving, you'll be all alone. Ever since Laura passed --

Scott takes Margaret's hands in his.

SCOTT

-- I will never be able to thank you for taking Mitch and me in after that but I can take care of myself you know. I did take home economics. I know how to work a microwave.

Margaret gets off her chair, moves Scott into it.

MARGARET

Yes, you do make a good HOT POCKET when need be.

A group of ticket buyers show up.

Scott handles the transaction.

MARGARET

I know that your father would move heaven and high earth for our happiness.

SCOTT

Then let him.

MARGARET

I just don't know if leaving this magical place will break the spell it's had me under all these years.

SCOTT

Oh mom, you're sounding silly now. Yes, I agree that the Bijou has worked it's

(does air quotes)

magic on all of us, good and bad, but a spell is a bit of a stretch. Maybe you would be better off in a home.

Scott chuckles.

Margaret slaps Scott on the arm to get him up out of the chair.

MARGARET

Yes, magical spell.

Scott opens the door, turns around.

SCOTT

I just want you to go upstairs in a bit and talk it out. I'm the boss. You have to do what I say.

Scott turns, sees the long line at the concession stand.

SCOTT

Oh shoot, Mitch needs some help. I'll be back to take over for you later. I love you.

MARGARET

And I'm your mother and you have to do what I say. Love you too sweetie.

AT THE CONCESSION STAND

Drew steps up to the counter. Rosemary grabs him tight.

ROSEMARY

Oh Andrew, you sneaky devil you. When'd you get here. Hey Mitchell, this is my nephew Andrew.

Mitchell extends his hand across the counter, smiles.

MITCHELL

Hey there Andrew. Nice to finally
reconnect after all these years.
You probably don't remember.

INSERT - HANDS SHAKING

Drew shakes Mitchell's hand for an extended time, gives a quick squeeze as they let go.

BACK TO SCENE

DREW

Drew, it's Drew now. Andrew's too formal. My aunts can't grasp that yet unfortunately.

Scott races around the counter, throws on an apron.

ROSEMARY

Scott, Scott, Andrew's here.

Scott reaches out, shakes Drew's hand.

SCOTT

Hello there young man. Haven't seen you since you were a little tyke.

Scott looks over Drew's shoulder to the next customer.

SCOTT

Can I help who's next.

(to Rosemary)

You, young lady, need to get over there and help your sister.

Maryrose takes tickets from a customer, hands them back her flashlight.

They hand it back to her.

She hands them back their tickets, flustered.

ROSEMARY

Oh dear. Her meds must be kickin' in. Gotta run.

Rosemary scurries through the crowd, pushes her sister aside.

Maryrose shrugs it off, heads into the theater.

MITCHELL

So Drew, what can I get for you?
Anything you want, it's on the
house.

DREW

Well now. Can't refuse that offer.
Set me up with a large combo.

Mitchell turns to fill the order, grins.

Bryan steps up to the counter as Scott's next customer.

SCOTT

How 'bout you, young man. What's
your pleasure?

BRYAN

Let's see. I'm supposed to get a
large popcorn, large diet,
licorice, and chocolate covered
peanuts. I mean, raisins. Oh man, I
think it was raisins? Uh, and
another large popcorn.

Scott begins to fill the order.

SCOTT

Red or black licorice?

INT. THEATER LOBBY - LATER (LATE 50'S)

Gloria, loaded down with abundant concessions, meets back
with Lou Lou.

LOU LOU

Why don't you go follow Peg and get
us some seats close by. Save me the
aisle seat.

GLORIA

(in between bites)
Sure thing.

Gloria heads towards the theater doors.

Lou Lou shifts her way through the crowd, gets behind Joe in
line, leans in close.

LOU LOU

(whispers)
She didn't bring her glasses.

Joe turns around, startled at the proximity of Lou Lou.

JOE
Glasses? Who?

LOU LOU
Your date silly. She's blind as a
bat without them, says they make
her look like a librarian.

Lou Lou looks up to the board to avoid eye contact.

JOE
I'd sure spend more time at the
library.

Lou Lou stares Joe dead on.

LOU LOU
I have perfect vision myself.

Lou Lou bats her eyes, pouts her lips.

JOE
I see. Yes, you do have lovely
eyes.

Lou Lou slaps him on the arm.

LOU LOU
(faking a laugh)
I see. That is so funny. Get it.
See?

Joe steps up to the counter.

JOE
I'd like two sodas, small popcorn,
some boston baked beans and I think
she said licorice. Yeah, some
licorice.

CONCESSION EMPLOYEE
Red or black.

Joe debates this as Lou Lou steps up, grabs his arm.

LOU LOU
(to employee)
Red please.
(to Joe)
If she doesn't eat it, I will. I
like sweet things.

JOE
I've heard stories.

Lou Lou, nervous, reacts.

LOU LOU
Could you get me a small soda as
well Joe? Thanks a bunch.

The EMPLOYEE finishes the order, Joe hands Lou Lou her soda.

JOE
Well, I better get in there before
Peggy starts to worry.

LOU LOU
She does worry easily. She can
panic over the silliest things.

Joe, puzzled, heads towards the theater, turns back.

JOE
Enjoy the show.

Lou Lou takes a sip of her soda, lips half way down the
straw.

Joe notices, gulps.

LOU LOU
(to herself)
I sure will.

Rosemary and Maryrose step up to the concession stand, order
at the same time to a confused employee.

INT. THEATER BALCONY - LATER (PRESENT DAY)

Jaime makes her way down to the front row of the balcony.

Kevin appears at the top of the stairs, looks around, sees
Jaime, moves down nearby.

Jaime looks over the railing.

A YOUNG MALE plays a large, ornate organ.

JAIME
(to herself)
Wow, this place is totally redic. I
need to post this on Facebook.

Jaime pulls out her phone, snaps some pictures of herself.

BACK TO CONCESSION STAND

Scott puts the last of Bryan's order on the counter.

Bryan, upset, pats himself down from head to toe.

BRYAN (V.O.)
It's not here. It's not here. Oh
no, it's not here.

Scott motions with his finger to come closer to the counter.

SCOTT
Forgot the wallet huh?

Bryan leans closer.

BRYAN
I can't believe this is happening.

SCOTT
Aren't you Wilson's son? We used to
bowl together.

Scott carries the order around the counter, hands the items to Bryan.

SCOTT
Tell you what. I think you're good
for this, so why don't you take
this in to your friends. I'm
assuming this is not all for you.

BRYAN
(relieved)
I am so good for it.

Bryan, fully loaded down, heads towards the theater.

BRYAN
And no, it's not just for me. I'm
on a date.

Bryan struggles to get his ticket.

Maryrose reaches in his pants, fumbles around, produces the stub.

INT. THEATER BALCONY - MOMENTS LATER (PRESENT DAY)

Bryan reaches the top of the balcony stairs.

Richie shows up at his side and takes one of the popcorns.

RICHIE

Thanks bro.

Richie devours a handful of popcorn.

BRYAN

You see Jaime down there anywhere?

RICHIE

Yeah, front row.

BRYAN

Seriously?

Bryan descends the steep staircase one step at a time.

RICHIE

Don't trip, that's a long fall.

Richie rushes past him.

BRYAN

Don't be a douche bag.

Bryan reaches the front, takes a quick look over the balcony, pulls back, takes a deep breath.

BRYAN

Whoa, we're up here aren't we.

Jaime takes the drink from him, pats the seat next to her.

JAIME

Sit 'er down, I'll protect you.
Wow. Didn't know the height thing
was really that big a deal. We
could go downstairs if you'd like.

Bryan settles into his seat and breaths a sigh of relief.

BRYAN

Nah. No prob. If you say it's
better up here, we're sitting up
here...

Bryan hands Jaime her concessions.

BRYAN

...But listen, before I get too
comfortable, I need to run a quick
errand. I'll explain later.

Bryan stands and steadies himself.

JAIME

What's up? It doesn't involve your
two comrades does it?

BRYAN

It's something I have to do. Be
back in ten.

Bryan takes two steps at a time, a tight grip on the rail.

Richie plants himself next to Kevin.

Kevin jumps up.

KEVIN

Save me some of that popcorn.

Kevin goes down a couple of rows, stands in the aisle next to
Bryan's now empty seat.

Jaime is oblivious to his presence.

KEVIN

(clears his throat)
Is this seat taken?

Jaime looks up, not amused.

JAIME

Actually, it is.

As Kevin attempts to slip into the empty seat, it snaps up
closed. He falls to the floor.

Shaken, Kevin raises himself up, struggles to pull the seat
down. He sits down after he pries it open.

JAIME

Fall much?

KEVIN

Where's your date?

JAIME

He'll be back. I don't need a
chaperone. Why aren't you here with
anyone?

KEVIN

Well, to tell you the truth, the
one I want to be with is here. With
someone else.

Kevin puts his feet up on the railing in front of him, his hands behind his head.

Out of nowhere, Maryrose appears, blinds Kevin with her flashlight.

MARYROSE

Young man, that's not a foot rest.
One warning is all you get. I'm
watching you.

Kevin, startled and blinded, readjusts himself, tries to get his vision back.

KEVIN

Alright, alright. Hey old maid, you
gotta watch that light of yours.
You could blind someone.

MARYROSE

Why yes, I could find someone with
this. That's what it's for silly.

Maryrose takes off.

KEVIN

She's a nut case.

JAIME

Just doing her job Kevin.

KEVIN

It's all good.

JAIME

I still can't believe they are
knocking this down, and for what? A
gym? That's just stupid.

KEVIN

Hey, we could use a good gym in
this town. Have to keep these guns
in shape.

Kevin flexes to an oblivious Jaime.

BACK TO LOBBY

Bryan barrels through the theater doors, heads towards the exit.

Scott, on his way to the ticket booth, cuts him off.

SCOTT

I really didn't mean for you to repay me tonight. I know how important a first date can be.

BRYAN

That's okay. I'll be back in a few. Dates not getting off to a good start anyway. Hey, how did you know it was a first date?

SCOTT

Just a feeling. I know that look. This place has seen it's fair share of first dates. Some good, some not so good and some just plain...

Scott chuckles.

INT. THEATER MAIN FLOOR - LATER (LATE 50'S)

Joe, hands full, enters auditorium, looks around.

Peggy waves.

Joe smiles, continues down.

An ORGANIST plays near the front.

JOE

Wow, we are close. Screen looks gigantic up here. Sure you don't want to sit upstairs?

Joe hands Peggy one of the sodas to lighten his load.

Peggy takes her seat, notices Gloria has taken a seat just a few rows behind, waves.

PEGGY

The sound's better up closer. You feel like your part of the movie. Too many steps to get upstairs, not in these heels.

JOE

I imagine so. What's up with wearing heels anyway? You're already seven feet tall.

PEGGY

That's not funny Joseph Burke.

Joe, nervous, stuffs a handful of popcorn in his mouth.

Lou Lou joins Gloria, leans forward to catch any of Peggy and Joe's conversation.

JOE

Sorry bout that. I like that you're a large, uh, I mean, tall, oh geez, never mind.

PEGGY

(sarcastic)

Are your parents short? I mean, not tall. Oh, I'm sorry.

Joe places his popcorn in his lap, his drink on the chair's arm.

Awkward silence.

The soda Joe had set down falls, without assistance, into Peggy's lap.

PEGGY

Noooo. Oh no.

JOE

(flustered)

I'm so sorry Peggy. I didn't mean it. I didn't even touch the cup. It's like it just leaped up and threw itself at you.

Peggy jumps up, squeezes by a still seated Joe.

JOE

Gosh, we need to get this pretty dress off of you before --

PEGGY

(angry)

-- Like that's ever going to happen.

Gloria jumps up as a frantic Peggy passes by.

GLORIA

Come on Lou Lou. Peggy's in an awful mess. She may need our help.

Gloria stands at the aisle, waits for Lou Lou to join her.

LOU LOU

Uh, you go on ahead. Let me see if
Joe got any on him. I'll be there
in a sec.

Gloria shakes her head, takes off up the aisle.

Lou Lou stands, straightens out her tight skirt, slinks up to
Joe.

LOU LOU

Are you okay? Did you get wet?

Lou Lou pats Joe down with a handkerchief.

Joe pushes her attempt to help away.

JOE

No, no. I'm fine. Oh man, can't
believe that happened.

LOU LOU

She'll be fine too. She can always
use her fox to drape around her
waist.

Lou Lou checks the now vacated seat for any wetness, sits
down.

JOE

Wouldn't blame her if she didn't
come back.

INT. LADIES ROOM - LATER

PEGGY

I don't know if I want to go back
in there Gloria.

GLORIA

Oh golly Peg, we can bail if you
want to. He'll understand.

PEGGY

That's what I like about him
though. He'd understand.

GLORIA

Yeah, one of the good guys for
sure.

Gloria takes off her sweater and wraps it around Peggy's
waist.

GLORIA

But if you two aren't clicking over going to a silly movie, how you gonna click any where else?

PEGGY

This is true.

GLORIA

Did he really call you a giant?

Peggy looks in the mirror, tries to make the sweater look fashionable.

PEGGY

Okay, let's get out of here.

They head out the bathroom door.

BACK INSIDE THEATER

An USHER, at Joe's feet, wipes up the last of the spilled drink with a mop.

USHER

Keep it in the cup next time.

Lou Lou takes a few nibbles from Joe's popcorn tub.

LOU LOU

Wonder what's taking her so long?
Movie's about to start, guess I should keep you company.

Lou Lou cozies up next to Joe.

Joe, agitated at Lou Lou's closeness, looks up the aisle.

Lights dim, the organ's music swells to a climax.

JOE

Where could she be?

Lou Lou pulls Joe to sit back forward in his seat, leans her head on his shoulder.

LOU LOU

Shhh. It's starting Joe.

EXT. BIJOU THEATER - NIGHT (PRESENT DAY)

Bryan exits the lobby onto the sidewalk.

A strong gust of wind hits him, he closes his eyes.

A piece of paper swirls down from the sky.

INSERT - TWENTY DOLLAR BILL LANDS AT BRYAN'S FEET

BACK TO SCENE

Bryan looks down, picks up the bill, checks its authenticity.

Bryan looks around, shrugs his shoulders, places his hand on the lobby door.

INT. THEATER LOBBY - NIGHT (LATE 50'S)

Peggy and Gloria reach the lobby doors.

INSERT - LOBBY DOORS

Just before Peggy places her hands on the door, an audible click is heard. She shakes it, moves to the next door with another audible click heard before she attempts to open it.

BACK TO SCENE

Peggy, confused, studies the doors.

PEGGY

Why are these doors locked?

GLORIA

They can't be locked. You're just a weakling is all. Let me try.

INSERT - LOBBY DOOR

Just before Gloria's hand reaches the door, an audible click is heard. She opens it with ease.

BACK TO SCENE

GLORIA

See, you really should try harder in gym class Peg.

PEGGY

I don't know Gloria, it seemed awfully locked to me. We better get going.

As they exit, Rosemary runs to them.

ROSEMARY

(out of breath)

Peggy, Peggy. Hold up. Gloria, stop her.

Rosemary tries to catch her breath.

Peggy and Gloria step back inside.

GLORIA

What is it Rosemary? Did your sister lose her glasses again?

ROSEMARY

Lou Lou is all over your man in there.

PEGGY

He's not my man. Just my date. Was my date.

ROSEMARY

Well, I think Joe is Lou Lou's date now. Just thought you'd want to know.

GLORIA

Well, tell him that Peggy suddenly didn't feel well. I'm escorting her home.

ROSEMARY

Oh well, got to get back in there, I think Maryrose may be spying on the couples up in the balcony making out. She likes to break them up. Catch you later.

Rosemary runs towards the theater.

Gloria grabs Peggy's arm, starts back out the door.

GLORIA

Come on, let's scidadle.

Peggy does not budge.

PEGGY

Hold on. I need to think about this. For a split second, I felt I wasn't suppose to leave this place.

GLORIA

That's nonsense. We can go get a float over at the diner, my treat.

Gloria attempts once again to get her friend to move.

PEGGY

I'm going back in, this isn't over yet.

Peggy heads towards the theater, turns.

PEGGY

Are you coming? I may need your help later. Are you game?

Gloria cracks a smile, follows Peggy.

GLORIA

I sure am.

INT - THEATER LOBBY - MOMENTS LATER (PRESENT DAY)

Bryan enters, looks around, waves the bill he found at Scott, who exits the ticket booth, cash drawer in hand.

BRYAN

Got your money.

SCOTT

Well now, that was fast. You've been home and back?

BRYAN

What can I say. Timing is everything.

SCOTT

Sure is. A second can become a life time. Now get on in there, movie's started.

Bryan hands him the bill, heads towards the theater.

BRYAN

(over his shoulder)
Keep the change.

Scott takes a few steps, stops, peeks under the cash drawer lid, drops it back down, looks around.

SCOTT

I better not be missing a twenty.

INT. BALCONY - CONTINUOUS

The reflection of the movie shines on Jaime and Kevin.

Bryan appears, crouched, in the aisle next to Kevin's seat, his hand gripped onto the nearby handrail.

BRYAN

(aggressive whisper)

Kev, what are you doing in my seat?
Get up.

KEVIN

Just keeping it warm buddy.

Kevin slips out of the seat. Bryan slides in.

KEVIN

All yours. Jaime, it's been a
pleasure.

Kevin blows her a kiss.

Jaime moves to her side to avoid the oncoming kiss, leans into Bryan.

JAIME

Everything alright?

Bryan grins ear to ear.

BRYAN

Uh huh. Couldn't be better.

The light of a bright flashlight shines on them from the back of the balcony.

MARYROSE (O.S.)

Shhhh!

INT. THEATER MAIN FLOOR - LATER (LATE 50'S)

Light from the screen illuminates the crowd.

Peggy and Gloria are now a few rows behind Joe and Lou Lou.

Lou Lou tries, unsuccessfully, to snuggle close to Joe.

Peggy stands up, Gloria pulls her back down.

GLORIA

Don't do it Peg. Wait until
intermission.

PEGGY

She's testing my last nerve. She's
not shown any interest in him what
so ever before tonight.

GLORIA

She's always wanted what you have.
You haven't seen that?

An USHER walks down the aisle, waves their flashlight.

The two sit up straight, focus on the screen.

PEGGY

What are you talking about.

GLORIA

You get a nice sweater, she gets a
nice sweater. You cut your hair
last year, she cut her hair.

PEGGY

Thought that was a little odd.

GLORIA

Although yours turned out so much
better.

They both giggle.

The couple in front of them turn around to quiet them.

Joe turns to check out the commotion, sees Peggy.

JOE

She's here.

LOU LOU

Who Joe?

Joe jumps from his seat.

PEGGY

Oh no, Joe's coming.

Joe gestures to the couple behind Peggy and Gloria to move over a seat, sits, leans over between the two girls.

JOE
Where ya been Peggy?

PEGGY
How's your date going Joe?

JOE
Uh, not going so good I'd say.

PEGGY
You better get back to your seat,
Lou Lou's getting antsy.

Lou Lou squirms.

GLORIA
You two need to keep it down, the
usher's heading this way.

The three of them focus again on the movie.

An USHER walks by, stops next to Joe's seat, continues on up the aisle.

Joe leans back over the girls' seats.

JOE
Can we talk at intermission?

Peggy attempts to respond.

GLORIA
She'll be there.

INT. THEATER LOBBY - LATER (PRESENT DAY)

Scott comes down the staircase.

Mitchell waves his dad over to the concession stand.

MITCHELL
Some night huh?

SCOTT
It sure is.

Mitchell wipes the counter with vigor.

Scott puts his hand on Mitchell's to stop him.

SCOTT

I think the counter's shiny enough son.

MITCHELL

What did you think about Drew?

SCOTT

You mean the twin's nephew? Well, I thought he was a fine young man.

Mitchell restacks cups, avoids eye contact.

MITCHELL

Yeah, thought so too. Rosie says he's thinking of moving here to be closer to them, they're his only family now.

SCOTT

Is that so?

MITCHELL

(in one quick breath)
And I'm thinking of asking him out.

SCOTT

That's a pretty brave move.

Mitchell turns to his dad.

MITCHELL

You know that feeling you've described when you first met mom?

SCOTT

Yes.

MITCHELL

I think that's what I'm feeling.

Margaret approaches the counter.

The two return their focus on the concession stand.

MARGARET

What are you feeling sweetie?

MITCHELL

Oh, just discussing how we're feeling about tonight being our last night is all.

Scott puts his arm around Margaret's waist, leads her in the direction of the stairs.

SCOTT

(whispers)

He's got feelings for the twin's nephew.

MARGARET

Drew? I bet he's a sweetheart, that would be so nice for our Mitchell. His first crush.

SCOTT

Shhh, he swore me to secrecy.

Margaret crosses her heart, zips her lips.

They reach the bottom of the stairs.

Scott releases his grip, gives Margaret a little push to start up the stairs.

SCOTT

He says he has the feeling. You, dad. Me, Laura. You know, the feeling. Now get on up those stairs and don't come down til you've worked things out.

Margaret goes up a few steps, turns around.

MARGARET

Yes, there is something about tonight. I feel it too. Been a long time. Don't worry, we'll work things out.

Margaret continues up the stairs.

INT. INSIDE THE PROJECTOR ROOM - MOMENTS LATER

The door opens. Margaret stands in the doorway, arms folded.

PG thumbs through a magazine, glares over his glasses at his wife.

PG

Come to apologize huh?

Margaret steps in, closes the door, chuckles.

MARGARET

You get an apology out of me when I get the money for the dress you ruined all those years ago.

Margaret sits down at the desk, picks up a few bills from the money drawer, waves them.

MARGARET

I'll just take it from the till.

PG

Guess I've been paying for that dress all these years.

MARGARET

Hope it was worth it.

PG picks up his cane, makes his way over to another chair beside the desk.

PG

Peg, old girl, it was worth every last cent. You know I always want what's best for us. I hope you know that us moving on is not the end. Think of it as the second half of a great double feature.

MARGARET

You and your movie references. How are you going to get this all out of your system?

PG

Never thought I would get it out of my system.

Lights flicker on and off, the power to the theater goes out.

INSIDE THE AUDITORIUM

SERIES OF SHOTS

- The crowd gasps in unison.
- Jaime grabs Bryan's arm tight, hides.
- Richie reacts, throwing his popcorn up in the air.
- The power comes back on, the film restarts.

- Rosemary and Maryrose try to calm the crowd down.

INT. PROJECTOR ROOM - CONTINUOUS

MARGARET

Oh my, did you forget to pay the electric bill or is the Bijou acting out?

PG scurries over to the fuse box on the wall, examines it.

INT. CONCESSION STAND - CONTINUOUS

Lights come back on. Scott and Mitchell look at each other.

SCOTT

I better go make sure everything's okay.

MITCHELL

I'll go check upstairs on Gran and Gramps.

INSIDE THE AUDITORIUM

Scott enters the theater.

The twins continue to attempt to calm the crowd.

Rosemary meets up with Scott.

ROSEMARY

What do you think Mr. B? I think the ole girl is trying to tell us something. Felt it all night.

SCOTT

It's been a while.

Scott heads down the aisle, stops every so often to check on some of the concerned patrons.

ROSEMARY

I don't think this is over yet.

INT. PROJECTOR ROOM - LATER

Mitchell stands at the doorway with his hand on the door.

MITCHELL

Glad to hear you're working things out.

MARGARET

Yes, you get on down there. I have a good feeling things are going to work out for you as well.

Mitchell looks down the stairway.

MITCHELL

(frustrated)

Oh dad.

Mitchell closes the door.

MARGARET

He's going to ask the twin's nephew out on a date. Isn't that sweet?

PG

(flustered)

Oh. Yeah. Sure. He's an adult now.

PG takes out a handkerchief and wipes his brow.

MARGARET

Scott says Mitchell told him he feels something special about that one. You Burke men have a thing about knowing when it's right.

PG

Yes, I'd say we do.

MARGARET

Now, if only Scott could have that feeling just one more time.

Margaret walks over to the window to the auditorium.

PG

What is it?

MARGARET

That's why I'm having such a hard time leaving Joe. Our son will be all alone.

PG

He'll be fine. He hasn't been our little boy for quite some time now.

(MORE)

PG (CONT'D)

I think he's more adult than the
two of us put together.

MARGARET

Well, I'll give you that.

Margaret picks up a frame from a box next to the desk.

INSERT - PICTURE FRAME OF WHOLE FAMILY

Margaret runs her finger around the frame.

BACK TO SCENE

Margaret sets the frame back.

PG looks out over the auditorium, laughs.

PG

Looks like the twins still have
some pep in them.

INT. INSIDE THE AUDITORIUM - CONTINUOUS

Maryrose sneaks up on a patron on their cellphone, blinds
them with her flashlight.

MARYROSE

Don't make me add that to my
collection.

Rosemary taps a couple making out on their head with her
flashlight.

ROSEMARY

Eyes on the screen.

Maryrose shushes two girls chatting.

Rosemary peels apart another couple going at it.

ROSEMARY

Leave some room for the Holy
Spirit.

BACK TO PROJECTOR ROOM

MARGARET

I sure do hope they'll be okay.
They've stuck with us all these
years and never asked for anything.

PG

They'll be fine. Isn't that why
that nephew of theirs is here?
They'll always have each other,
just like us.

(looks at watch)

Hey, we're about ten minutes away
from our last intermission. What do
you say to one last trip to the
concession stand.

PG stands by his wife's side, holds out his hand.

MARGARET

Oh Joe. I'll go anywhere with you.

The couple hugs it out.

PG

I'll even let you share my baked
beans.

INT. THEATER LOBBY - LATER (LATE 50'S)

Doors from the auditorium fling open, patrons enter the
lobby, Peggy and Gloria among the group.

GLORIA

What are you going to do Peg?

Peggy grabs the first cute guy she sees, JIMMY, 20, pulls him
to the side, throws her arms around his shoulders.

Joe, followed by Lou Lou, enters, notices Peggy flirting.

Gloria cuts off Joe as he heads towards Peggy.

GLORIA

(to Joe)

Not the best time. Peggy's a little
busy.

(to Lou Lou)

Why don't you and I go visit the
ladies room.

Gloria drags a reluctant Lou Lou away.

INT. THEATER LOBBY - LATER (PRESENT DAY)

Barbara, now dressed in evening wear, along with her crew enters, approaches Mitchell.

BARBARA
Where's that handsome manager of yours at?

MITCHELL
You mean. My dad?

BARBARA
Indeed I do. Ah yes, I can see the resemblance now.

Mitchell blushes.

Scott appears at Barbara's side, startles her.

SCOTT
This is a nice surprise, wow, you look fantastic.

Barbara spins around.

BARBARA
My piece on your theater closing was a big hit. I was hoping I could do some follow-up interviews during intermission. I hope you don't mind.

SCOTT
Mind? Why I think that's a great idea.

BARBARA
Maybe some of your loyal patrons.

SCOTT
Sounds good. We're just a few minutes from the crowd heading out. Where would you like to set up?

Margaret and PG, half way down the stairs, stop when they see Barbara has returned.

MARGARET
Look Joe, that cute reporter lady is back. Isn't that something?

PG

Yep. Can't imagine this was a coincidence.

MARGARET

Let's get on down there and fan the flames a bit.

They continue down the stairs.

SCOTT

Mom, dad, you remember Ms. Duffy. She wants to do some more interviews. Seems like I was a big hit.

BARBARA

Well, let's just say you have good screen presence. And please, call me Barbara.

MARGARET

Why thank you sweetie. My, aren't you a knockout. I don't think I've seen you in anything but pantsuits.

BARBARA

Guilty as charged on keeping the legs covered.

SCOTT

Such a shame to cover those legs up.

BARBARA

Are you trying to get some more camera time?

Margaret nudges PG.

SCOTT

(flustered)

Mom? Dad? Want to do Barbara a favor and gather up a few of our long timers?

MARGARET

Yes, yes. I'll make sure she talks with the Donovans and lets see. How about the Kolhmanns?

PG

Good luck with those two, she'd have to make it a one hour special.

MARGARET

Oh Joe. Be nice.

BARBARA

Great, I think over by the ticket booth will work.

(to her crew)

Let's go get set up boys.

SCOTT

Let me know if there is anything I can do.

BARBARA

I may just take you up on that offer.

EXT. FRONT OF THEATER - CONTINUOUS

A limousine pulls up.

A LIMO DRIVER steps out, opens the back door.

A pair of legs step out followed by a very well dressed, plastic surgery enhanced, older woman, LORAINe LaMON, early 70's.

Lorraine looks up at the marquee, wraps a mink stole around her, makes her way to the entrance.

The driver is right behind her.

INSERT - LOBBY DOOR

Lorraine's hand grabs the door, an audible buzz sound heard.

Lorraine recoils, shakes it off, attempts the second door, another buzz is heard.

BACK TO SCENE

Lorraine, in pain, grabs her wrist, rubs it.

LIMO DRIVER

Allow me, Miss LaMon.

The driver opens the door, tips his hat as a confused Lorraine passes.

INSIDE LOBBY - CONTINUOUS

The door opens, Loraine enters.

Mitchell pops up from below the concession stand.

Barbara and her crew all turn.

Scott turns to see who PG is smiling at.

Margaret turns last, scowls.

CAMERAMAN

Look, that's Loraine LaMon.

BARBARA

Come on, we've got to check this out.

The crew gather up their things, follow Barbara, already half way there.

PG

Lou Lou?

MARGARET

(angrily under her breath)
Lou Lou.

INT. LADIES ROOM - LATER (LATE 50'S)

Gloria pulls Lou Lou in, lets go of her.

Lou Lou stumbles in.

GLORIA

I don't know what you think you're doing tonight, but it's pretty darn dramatic if you ask me.

Lou Lou primps in the mirror, turns to Gloria.

LOU LOU

You bet your sweet patootie, I'm dramatic. Peggy's not the only one who's wanted to be an actress. She's always got the leads. I was always second fiddle. Why? Because she's taller, prettier, comes from a better family?

GLORIA

Come on Lou Lou, you're just as pretty as --

LOU LOU

-- No, it's not about that, really. It's just the idea that she has never had to go out and work for what she wants. It comes to her...

Gloria opens her mouth to speak.

LOU LOU

...Even Joe pursued her all these years when she could have cared less about him.

GLORIA

That's not true. Joe has always been a part of her life. You have to give her a break Lou Lou. She's not had it all that easy. She just never complains...

Gloria takes a look in the mirror.

GLORIA

...Wonder how it's going out there?

BACK TO LOBBY - CONTINUOUS

Joe paces back and forth.

Peggy still flirts with her new date.

Joe heads over to the pair.

JOE

Come on Peggy, what's this all about?

JIMMY

Who's this?

PEGGY

(to cute guy)

Oh, no one special.

(to Joe)

Where's Lou Lou? Better keep a tight rope on that one, she could get away.

Peggy returns to her flirtatious ways.

Joe's frustration grows.

PEGGY

(to Jimmy)

I could really use a soda before we go back in, would you mind --

JIMMY

-- Jimmy. The name's Jimmy. Sure, I'll be right back. Can I leave you alone with this guy?

Peggy leans in to kiss Jimmy on the cheek.

PEGGY

(whispers)

Thanks for doing this for me. I think he's jealous.

Peggy releases her grip.

Jimmy backs away confused.

JOE

I could have gotten that for you. You are my date you know.

PEGGY

Looks like I was replaced pretty easily.

JOE

Lou Lou sat down next to me. You never came back. I didn't know what to think.

PEGGY

It wasn't just the drink. We just weren't hitting it off. No big deal.

Peggy notices Gloria pop her head out of the ladies room, nods.

INT. LADIES ROOM - CONTINUOUS

Gloria closes the door, turns to Lou Lou.

A small group of girls pass them, leave the room.

GLORIA

Uh, looks like things are going pretty good with those two.

LOU LOU

I better get back out there. She's not getting what she wants this time. Geez, I gotta tinkle first though. Keep an eye on them.

Lou Lou enters the bathroom stall, shuts the door.

Gloria slips out of the rest room.

Lou Lou pulls the latch shut, turns to sit down.

INSERT - STALL DOOR LOCK

An audible click is heard.

BACK TO SCENE

A confused Lou Lou turns back around, shakes the door.

Rosemary and Maryrose enter the bathroom, stop when they hear the door rattle.

LOU LOU

Gloria? You out there? Gloria?
Can't you take a joke?

MARYROSE

Gloria's not here. And you can get your own Coke. Quit your yelling.

Maryrose teases her bangs in the mirror.

Rosemary stands next to the stall.

ROSEMARY

Maybe a little time out will do you good Lou Lou. Joe's suppose to be with Peggy.

LOU LOU

Is that you Rose? Mary? Would one of you go get some help?

The twins giggle as they exit.

INT. LOBBY - CONTINUOUS

JOE

Give me another chance would ya?
I'm just a bit nervous is all.
(MORE)

JOE (CONT'D)

I still couldn't get over the fact
you said you'd come with me.

PEGGY

If I recall, I asked you out.

JOE

Oh yeah, that's right.

PEGGY

You're a great guy. You're so
smart, definitely the smartest guy
I know. You make me laugh.

JOE

Wow, never knew that was one of my
best attributes. I like making you
laugh.

Peggy looks over Joe's shoulder at Jimmy, still in line.

PEGGY

I think I could give sitting up in
the balcony a try.

JOE

Oh, guess I'll let you get back to
what's his name then.

Joe turns away.

Peggy's spins him back to face her.

PEGGY

I meant with you silly.

JOE

Me? Yes, with me. I like the sound
of that. Let's make this a night to
remember.

Joe offers his arm for Peggy to hold on to, head to theater.

PEGGY

Very clever movie reference there
Joe. Do you need another soda?

JOE

Maybe I should have a Butterfinger
instead.

A confused Jimmy returns.

Gloria taps him on his shoulder. He spins around.

Gloria grabs the cup from his hand, bats her eyes.

GLORIA
Is this a cream soda?

INT. THEATER LOBBY - LATER (PRESENT DAY)

Lou Lou removes her fur, then gloves, hands them off to her driver.

LOU LOU
I've forgotten how magnificent this place is. You two have done an amazing job keeping it up.

Margaret and PG look at each other.

SCOTT
Ms. LaMon, it's so nice of you to show up on our closing night.

LOU LOU
I have closed more than my share of theaters over the years. When I heard the Bijou was closing, I just had to get back here. Sorry I could not have been here earlier, I had something that needed to be taken care of.

Barbara steps up in front of Scott.

BARBARA
Is there any chance we can get an interview?

LOU LOU
It would be my pleasure.

MARGARET
So good to see you again Lou Lou.
Oh, I'm sorry, Loraine.

Lou Lou steps away from Barbara, hugs Margaret.

Margaret does not reciprocate.

LOU LOU
Of course you can still call me Lou Lou darling. So glad to see you are doing...

Lou Lou looks Margaret up and down.

LOU LOU

...well.

Lou Lou steps over to PG, spreads her arms out wide and sweeps him into them.

LOU LOU

And you, you handsome devil. Joe,
it's so good to especially see you
again.

PG

My my my Lou Lou. You look
wonderful.

MARGARET

(under her breath)
She should. Cost her enough.

Mitchell, within earshot of Margaret, giggles.

Mitchell notices Drew has appeared in the lobby.

MITCHELL

Dad, can you come back here a sec.

SCOTT

Sure son, excuse me Ms. LaMon.

As Scott passes Mitchell, Mitchell hands him his apron.

Mitchell crosses the lobby, primps.

PG

Sure is good to see you again.
(chuckles)
Who would have thought you, of all
people, becoming such a big star.

Lou Lou takes PG's arm, leads him past Margaret.

LOU LOU

Oh Joe, I'm not a biiiig star. I've
never thought of myself that way.
Just had some lucky breaks along
the way.

Margaret takes PG's other arm and wrangles her husband away from Lou Lou's grip.

MARGARET

Just be careful not to break a hip.
At your age, it's quite a common
thing you know.

LOU LOU

(overacts)

Oh Peg, still such a wit about you.
I see your mind has not begun to
deteriorate.

BARBARA

I'm sorry, but Ms. LaMon, we really
could use a few words from you if
you don't mind.

LOU LOU

Oh yes, that's right. I wasn't
expecting to be filmed today, so
please mind my makeup.

Margaret giggles. PG nudges his wife.

BARBARA

Great, we'll just set up over this
way if you don't mind.

Barbara leads Lou Lou away.

LOU LOU

(to Scott)

I do want to have a chat with you
after this if you don't mind.

Scott, serving customers, nods in approval.

SCOTT

You betcha.

ACROSS THE LOBBY

Drew and Mitchell inspect one of the old time posters that
hang in the lobby.

MITCHELL

Are you a movie fan?

DREW

Hoping to get into the theater
department here.

MITCHELL

At the community college? Didn't
even know they had one.

DREW

Well, you have to start somewhere.
My aunts needed some help getting
moved on out of that huge house of
theirs they've --

MITCHELL

(excited)

-- Been living in right next door
all my life.

DREW

I bet you have some stories about
those two.

MITCHELL

(laughs)

Oh, trust me, we'd be up all night.

DREW

Sounds promising.

Mitchell gets nervous.

DREW

Hey, wasn't that Loraine LaMon that
just came in?

MITCHELL

Yeah, sure was. She's an old friend
of my grandparents. She use to live
right down the street. I could
introduce you.

DREW

Awesome. Maybe get some pointers.

MITCHELL

What's your favorite movie of hers?

DREW

Obviously her Oscar nominated
performance in FROM RAGS TO RICHES.

MITCHELL

My parents too. Seeing her play a
homeless woman makes them laugh
every time we've watched it.

DREW

Laugh? Never saw it as a comedy.

MITCHELL

Another all-nighter.

Mitchell looks over at the concession line.

Scott waves him over.

MITCHELL

Look, I should go help my dad out.
Hang around a bit and come on over
for a refill on that popcorn when
the line slows down.

Drew looks down at his now empty popcorn tub.

DREW

Sounds good. Extra butter this time
though.

Mitchell backs away.

MITCHELL

Extra butter huh? That's how I like
mine too.

He winks.

MITCHELL

See you in a few.

Maryrose shows up at Drew's side, pinches his cheek.

MARYROSE

How's my little Andrew doing? Are
you having a good time?

Drew looks over at Mitchell.

DREW

Auntie Mary, I'm having a great
time.

Maryrose looks at her watch.

MARYROSE

Time? Why it's just a little past
eight sweetie.

Maryrose plays with her flashlight as she scopes out the
room.

Drew takes a closer look at the battered flashlight.

DREW

Just how old is this thing?

She holds it up.

MARYROSE

I hold it like this silly. Funny thing, I've never had to replace the batteries. Seems to always work for me. Part of the theaters' magic I tell you.

DREW

Wait. What?

MARYROSE

I better get back to my post, your auntie Rosie will have my hide. Don't miss Mr. B's speech in a few minutes.

DREW

I'll find you after the show.

Maryrose clicks her flashlight on and off.

Patrons scatter as she passes.

ACROSS THE LOBBY

Barbara is in mid interview.

Margaret and PG are just out of camera range.

BARBARA

And how does it feel to be back here after all these years?

LOU LOU

I am just overwhelmed. This place holds so many memories for me. I was here on opening night you know.

Margaret rolls her eyes, notices the smile on PG's face.

MARGARET

(under her breath)

Joseph Burke. You better wipe that grin off your face.

JOE

Oh. Sorry. Don't know what you mean by that.

BARBARA

Opening night? And here you are for the closing. That sure brings it full circle.

LOU LOU
 Well Barbara, I wasn't expecting
 this to be how I announced it, but
 speaking of closing, this will not
 be closing night after all.

The cameraman pulls his head from behind the lens.

CAMERAMAN
 What?

MARGARET/PG
 (in unison)
 What?

SCOTT/MITCHELL
 (in unison)
 What?

INT. LADIES ROOM - LATER (LATE 50'S)

Lou Lou continues to try to get out of her stall.

LOU LOU
 Come on. Anyone? Why is this
 happening now?

A couple of girls enter the ladies room, leave at the sound
 of Lou Lou's cries for help.

INSERT - STALL DOOR LOCK

An audible click is heard.

BACK TO SCENE

Lou Lou shakes the door once again, it opens up, sends Lou
 Lou back into the toilet.

LOU LOU
 Nooooo!

INT. PROJECTOR ROOM - LATER (PRESENT DAY)

Lou Lou is seated at the desk.

Scott and Margaret stand over her.

LOU LOU

I arrived yesterday and signed on the dotted line this afternoon.

SCOTT

So you're telling us that you now own the Bijou? You bought it from --

MARGARET

-- That can't be. You hated this place. You made that clear on opening night.

Lou Lou opens her pocketbook, hands Scott a folder.

Scott opens it, scans over a few pages.

SCOTT

Well I'll be damned.

Scott scratches his head as he flips a few more pages.

MARGARET

Scott, language.

SCOTT

Whoops, sorry. It's all right here in writing. Ms. LaMon is now the new --

PG

-- What do you plan on doing with it? It was scheduled to be bulldozed next week.

Scott hands Lou Lou back her folder.

Lou Lou walks over to PG, hands him the folder.

LOU LOU

Why give it back to you of course.

INT. LOBBY - CONTINUOUS

Kevin enters the lobby from outside, notices Jaime is alone, heads towards her.

Richie plants his much larger frame in his path.

RICHIE

Don't do it buddy.

Kevin tries to push Richie out of the way with no success.

KEVIN

Come on Richie. You know she's
always wanted me.

Kevin looks around Richie at Jaime.

KEVIN

She just doesn't know it yet.

Kevin takes a step to his side, Richie takes a step, then
again.

RICHIE

Nope. Sorry, not gonna happen. Not
on my watch.

KEVIN

Not your problem Rich.

Richie grabs Kevin by the shoulders, turns him.

RICHIE

Now why don't you go splash some
water on that pretty face of yours
and cool down. You seem to be a bit
hot headed right now.

Kevin breaks away from Richie's grip.

KEVIN

Have to take a leak anyway. Pretty
face? What's gotten into you
lately.

Kevin heads towards the rest room.

Richie heads over to Jaime.

INT. MEN'S ROOM - MOMENTS LATER

Bryan, at the sink, looks up as Kevin enters.

KEVIN

Ready for me to take over yet? Run
out of moves?

Bryan dries his hands.

BRYAN

Haven't even needed one of them
tonight. Jaime's doing all the
moving.

Kevin checks himself out in the mirror.

KEVIN

Funny, I just saw her moving in on
Richie. I think I'll take a number.

Bryan looks Kevin in the eyes, sighs.

BRYAN

You just do that my friend. I'll
make sure she saves some for you.

Bryan bumps into Kevin with his shoulder as he passes, turns
back.

BRYAN

Oh, by the way, not possible. Your
buddy Richie is gay...

Kevin laughs.

BRYAN

...He's got the hots for you sadly.
You may want to keep those jeans
held up tight around him. Gotta go,
I think she's calling my number.

Bryan exits.

Kevin, confused, gives his pants an extra pull up.

KEVIN

Richie? Queer? No way.

Kevin checks himself out again, turns on the water, cups his
hands, leans over.

A strong burst of water covers him.

INT. PROJECTOR ROOM - CONTINUOUS

MARGARET

We're already planning our move to
Florida, we won't accept. Gloria's
living down there if you didn't
know. It will be nice to see my old
friend again.

PG

Now, Peg, let's hear her out.

LOU LOU
How is good old Gloria? How many
times I've thought of that
wonderful laugh of hers.

MARGARET
She's great. Been married almost as
long as the two of us. Three kids,
five grandchildren.

Lou Lou fakes a smile.

LOU LOU
How wonderful for her.

Scott looks at his watch.

SCOTT
Oh geez, I'm suppose to be giving a
farewell speech.

LOU LOU
Would you like me to speak? I can
tell everyone of my plans.

MARGARET
Why would you want to do --

SCOTT
-- That. That sounds amazing. Could
be a real boom to this neck of the
woods. You know, get some of those
tourists heading north to stop on
in and check it out.

PG
I agree, that sounds like a
wonderful idea. Margaret, you need
to forgive her after all these
years. What do you say?

LOU LOU
I will admit that yes, my being
here tonight is my way of
apologizing. But if you really
think about it, my attempt to break
you two up has led to many
wonderful things for all of us.

MARGARET
Lou Lou, you were my best friend. I
trusted you with all my secrets. We
shared our dreams together.

LOU LOU

I thought messing up your perfect little life would make mine all the better.

PG

Now ladies, this is all in the past. You have got to forgive and forget. I'm not worth all this fuss.

Lou Lou and Margaret exchange glances, laugh.

LOU LOU

You really think this is all about you? You were just a pawn. It all comes down to my jealousy of this wonderful lady here.

MARGARET

Joe, Joe, Joe. The lord blessed you with charm and wit but you must have missed the line for humility.

Margaret grabs Joe by the hands.

PG

I was just trying to ease the tension. Seeing you two back together after all these years...

PG looks his wife square on.

PG

...You know we've loved watching her career. You even said she's gotten better as she ages.

LOU LOU

Ages? Ha. I look better now than I did 20 years ago. I have the receipts to show for it too.

Everyone laughs.

SCOTT

I hate to break this reunion up, but I think the crowd down there is getting a bit restless. What do you say, should we let Ms. LaMon give a speech?

PG

I think I speak for both of us when I say that our plans to move south aren't changing. Isn't that correct Margaret?

Margaret takes Scott's hands, looks him in the eye.

MARGARET

You'll be alright without us. I hope Lou Lou's offer includes you staying on and running her museum/theater or whatever she's going to call it. I agree, I think it's time for us to move on.

LOU LOU

But of course, I wouldn't even consider this without at least one of you still being part of it. So Scott, would you please stay with me here and transform this glorious theater into my wonderful dream?

Scott looks over to his parents, they both nod in approval.

SCOTT

I would be honored.

The door opens, Mitchell stands in the doorway.

MITCHELL

Uh, they're beginning to revolt down there.

Scott waves Mitchell in.

SCOTT

There's been a slight change of plans Mitch. Ms. LaMon --

LOU LOU

-- Please, call me Lou Lou. We're practically family.

SCOTT

Lou Lou has purchased the Bijou.

MITCHELL

What?

SCOTT

She's wanting to turn it into some kind of movie palace.

MARGARET

And she wants your dad to stay and run the place for her. With a big increase in salary of course.

Lou Lou forces a smile at Margaret.

LOU LOU

Of course, that's the least I could do.

MITCHELL

Wow, how about that. Maybe I should stick around as well. Is there a place for me here Ms. Lamon, I mean Lou Lou?

LOU LOU

Another handsome man to keep me company? Not a question at all.

PG

And the twins? What about them?

LOU LOU

If they'll stay, of course I would want them as well. They played a big part in my decision to become an actress that opening night. Said something about I should get out of town and pursue my dream. Well, they said I should get out of town at least.

MARGARET

I think they were protecting Joe. They've always had his back.

PG

Yep, yep, that's for sure.

SCOTT

(to Mitchell)

Hold on. What about school?

MITCHELL

I think I'd like to stay around a bit longer. You know why.

Mitchell points downwards for only Scott's eyes, mouths the word DREW.

SCOTT

Ah yes. I think this night has definitely changed a few paths.

MITCHELL

Oh, before I forget, Ms. Duffy is still hanging around.

Margaret slaps Scott's arm.

MARGARET

I knew she liked you. She would have taken off if that's all she came for.

SCOTT

Well, the feelings mutual. Maybe I'll see what she's doing after the show.

PG pats Scott on the back.

PG

That a boy.

SCOTT

Now shall we get down there and let everyone know what's going on up here?

INT. THEATER BALCONY - NIGHT (LATE 50'S)

Light from screen illuminates the balcony area.

Peggy takes Joe's arm, wraps it around her shoulder.

Gloria and Jimmy make out a few rows behind the pair.

An USHER appears, tries to get them to part.

INT. LOBBY - CONTINUOUS

Lou Lou sticks her head out of the ladies room.

With her sweater tied around her waist, she makes a beeline for the theater.

Upon pushing it, she is knocked off her feet.

Maryrose opens it from the other side with ease.

Lou Lou stands up, brushes herself off.

LOU LOU
Did you block that door?

MARYROSE
Why would I lock the store? We're
in a theater.

Lou Lou shoves Maryrose out of the way, enters.

LOU LOU
(angry)
Get your ears cleared.

MARYROSE
My rear smeared? Ooh, gross.

INT. BALCONY - MOMENTS LATER

Lou Lou appears, out of breath, at the top of the stairs.

LOU LOU
There you are.

Lou Lou descends the stairs, is knocked off her feet, rolls
down the steps, ends up at Joe's feet.

LOU LOU
Who did that? Who just tripped me?

Patrons, within view of her fall, laugh.

Lou Lou struggles to get back up.

Peggy leans over Joe down to Lou Lou's level on the floor.

PEGGY
Maybe it's those size 12 feet of
yours.

LOU LOU
Not funny. Joe, can you help me up?

Lou Lou puts her hand out.

Joe puts his arm back around Peggy, focuses back on the
screen.

JOE
Shhh. I'm enjoying the movie.

Peggy smiles.

Lou Lou, now upright, leans over the couple, points.

LOU LOU
You two deserve each other.

THEATER PATRON (O.S.)
Down in front.

Lou Lou, embarrassed, crawls back up the steps, stops next to Gloria, now snuggled up to Jimmy.

LOU LOU
Even you've got a date? That's it,
I'm outta here. This place has it
in for me.

Gloria waves goodbye to her friend.

Lou Lou heads up the stairs and into the dark.

INT. INSIDE THE THEATER - LATER (PRESENT DAY)

The organist plays over a loud, rowdy crowd.

Maryrose and Rosemary are in the aisles.

Scott heads down front, motions for the crowd to quiet down.

Margaret, PG, Mitchell and Lou Lou hang at the back of the theater.

UP IN THE BALCONY

Bryan, arm around Jaime, whistles.

JAIME
Bryan, shhhh.

BRYAN
Sorry.

FRONT OF THEATER

Scott stands in front of the first row, the crowd silences.

The organist stops, turns to Scott.

Scott claps his hands, points to the organist.

SCOTT
Let's hear it for Ronald Lewis.

The crowd joins in on the applause.

Ronald rises, takes a bow.

SCOTT

He's been entertaining you all for over 10 years and with him tonight is the original organist of the Bijou, his grandfather, Charles Lewis.

An ELDERLY MAN near the organ rises, salutes.

SCOTT

I know everyone is expecting me to make this long boring speech...

Scott waves to the back.

SCOTT

...But I won't do that to you. I will apologize for the delay though. I have a feeling you all will understand after I introduce my special guest.

Scott claps solo.

SCOTT

Ladies and gentlemen, one of our very own, the incredible Loraine LaMon.

Lou Lou blows kisses and bows as she makes her way to the front.

Audience erupts with appreciative applause.

LOU LOU

Oh. No, please, please sit down. That is not necessary. I am not worthy, but this theater is.

Scott greets Lou Lou, steps aside.

Drew sees Mitchell at the back of the theater, slips out of his seat, heads up the opposite aisle.

LOU LOU

I was here the night this place opened it's doors. It was a long -- long -- time ago, I assure you.

Laughter from the audience echoes.

BACK OF THEATER

Drew stands next to Margaret, still unseen by Mitchell.

LOU LOU (O.S.)
I have such wonderful memories
coming here. This place is
responsible for Loraine LaMon.

MARGARET
Wonderful?

PG
Memories?

Margaret notices Drew next to her, grabs a confused PG closer
to her, nods to Drew to move over to the vacated space.

Drew obliges.

Mitchell sees Drew is now by his side, grins.

FRONT OF THEATER

LOU LOU
I want you all to know that this
will not be the last night a movie
is shown here...

Audience reacts.

LOU LOU
(excited)
...I plan on turning the Bijou into
a living, breathing movie museum.
It will be a fabulous way to get up
close and personal with items I
have collected throughout my many
years.

UP IN THE BALCONY

Richie stands and waves his arm.

Kevin is a seat away with his arms crossed.

RICHIE
WOOT! WOOT! WOOT!

KEVIN
Dude, sit down.

Richie sits down in the empty chair next to Kevin, puts his arm around Kevin.

RICHIE
Don't mind if I do.

Kevin reacts.

FRONT OF THEATER

LOU LOU
With the help of some of my favorite co-stars, close friends and movie studios, I have quite the collection to display. I want to give back to the community that was, and always will remain, very special to me.

BACK OF THEATER

Rosemary and Maryrose hug.

MARGARET
Wow, she really is sorry.

PG grabs her hand, she squeezes it tight.

PG
I think she wants to repay the old girl for how she acted all those years ago.

Margaret gives PG a scathing look.

PG
I meant the Bijou, not you.

LOU LOU (O.S.)
It will remain the Bijou from this day forward.

Barbara peeks her head into the theater, slips in.

Margaret waves her over.

FRONT OF THEATER

Audience stands after the announcement.

Scott grabs Lou Lou's hand, lifts it in a triumphant pose.

The organ begins to play HAPPY DAYS ARE HERE AGAIN.

INSERT - ORGAN KEYBOARD

The keys of the organ play without assistance.

BACK TO SCENE

Audience begins to sing along with the music.

The organist backs away from the organ.

Patrons near the organ also notice it play without the organist. Some leave their seats.

Scott slinks towards the organ as it begins to play louder.

BACK OF THEATER

PG grabs Margaret by the waist, pulls her tight.

MARGARET

She's just trying to let everyone
know she's happy Joe.

PG

I know, I know.

Drew gives Mitchell a puzzled look.

MITCHELL

Don't worry, I'll explain later.

The twins race down the aisle.

FRONT OF THEATER

Scott reaches the organ, gets pushed out of the way by Maryrose, who sits down at the bench, pretends to play.

Rosemary clicks her flashlight on and off to get everyone's attention.

The organ becomes silent.

Maryrose turns to the crowd, smiles.

ROSEMARY

After all these years, now it
decides to start playing itself.

UP IN THE BALCONY

JAIME

I think their's a ghost playing
that thing.

Jaime pulls out her cellphone, holds it up.

RICHIE

Oh, I get it. It's like a player
piano, but it's an organ.

FRONT OF THEATER

Audience begins to calm down.

MARYROSE

Yes siree. Better late than never.
See, just needs a little kick
start.

Maryrose kicks the organ.

It begins to play again without assistance.

BACK OF THEATER

PG

Oh boy, hope they don't blow it.

FRONT OF THEATER

Rosemary joins her sister, they begin to sway along to the
music.

ROSEMARY/MARYROSE

Happy days are here again, the
skies above are clear again, so
let's sing...

Scott joins the two.

ROSEMARY/MARYROSE/SCOTT

...A song of cheer my friend, happy
days are here again.

The audience begins to join in.

Lou Lou waves her hands to conduct.

BACK OF THEATER

Margaret grabs Barbara, pulls her close. They begin to sway and sing along.

Mitchell slips his arm around Drew's shoulder. They begin to sway and sing as well.

UP IN THE BALCONY

Jaime motions to Richie.

Richie joins her and Bryan.

Kevin, frustrated, leaves.

FRONT OF THEATER

As the audience finishes the song, Scott leans over to the twins.

SCOTT

(over the music)

She's done some crazy things over the years, but I didn't see this one coming.

ROSEMARY

She plays for us all the time Mr. B.

MARYROSE

Yep, plays Auld Lang Syne, she does.

Organ crescendos into a big finish.

Audience applauds.

Scott waves everyone to sit down.

SCOTT

What a night huh? On behalf of my family and I, we would like to thank each and everyone of you for being here not only tonight, but all these many years.

Lou Lou steps back next to Scott.

LOU LOU

And I'd like to say that everyone
of you here this evening can come
back to the grand re-opening. On
me.

Another standing ovation, thunderous applause.

BACK OF THEATER

Barbara steps away from the group, pulls out a cell phone.

BARBARA

(into phone)

Get another crew back here. I have
a breaking story happening.

FRONT OF THEATER

Scott points to the back of the theater.

SCOTT

What do you say dad? Want to get
upstairs and get that old projector
rolling again for these folks?

Audience turns towards the back.

PG waves goodbye as he makes his way towards the exit,
Margaret right behind blowing kisses.

BACK OF THEATER

MITCHELL

(to Drew)

Why don't you help me finish up?
Unless you have a vested interest
in seeing how the second feature
ends.

DREW

Can always catch it on dvd.

MITCHELL

Like the sound of that, let's go.

Mitchell and Drew exit.

Scott makes his way up the aisle, shakes hands, ends up next
to Barbara.

SCOTT

Just when you think you're on a certain path, life goes and opens up a door you didn't see coming. What do you think of all this?

Barbara hugs a surprised Scott.

BARBARA

I think it's wonderful. Just what this town needs.

SCOTT

And what a break for you, huh? Too bad your team left.

BARBARA

Oh, they're on their way back. I'm not quite done with you, I mean this. I'll make sure your story makes more than just the news.

Lights dim, screen illuminates a settled down crowd.

Lou Lou makes her way to the back, signs one last autograph.

LOU LOU

(teary eyed)

Oh Scott, I never thought this would get to me the way it has. My intentions were always honorable, but being back here makes it all seem worth it.

BARBARA

I do hope that you intend to do more than slap your name on the marquee and then run back off to Hollywood.

LOU LOU

I plan on being around more than this young man would like, I'm sure. This place has finally lured me back.

Lou Lou winks at the couple, makes her way to the lobby, bursts through the doors.

LOU LOU (O.S.)

Set me up with a root beer my dear boy.

BARBARA

You're going to have your hands
full with that one.

SCOTT

She's nothing compared to the two
upstairs I'll be losing.

BARBARA

You're not losing them you know.

SCOTT

Touche. Now, may I keep you company
over a tub of popcorn while you
wait for your crew?

Scott offers his arm, Barbara accepts, they head to the
lobby.

BARBARA

Only if you go heavy on the butter.

Scott grins.

INT. PROJECTOR ROOM - LATER

Margaret and PG look out over the audience with PG's arm
around Margaret's waist.

MARGARET

You know we have lots to do this
coming week.

PG

We'll get it done, don't start
worrying now. It will be really
nice to see Liz and the kids again.

MARGARET

Yes, it will. Hope she's ready for
us.

They pull back from the window, face each other.

PG

What did you think about hearing
our song earlier?

MARGARET

I tell you something, the Bijou
doesn't miss a thing does she. Kind
of brings this whole evening full
circle huh?

EXT. OUTSIDE THEATER - NIGHT (LATE 50'S)

The crowd exits under the brightness of the marquee, fill the sidewalk in front of the theater.

Gloria and Jimmy come out arm in arm.

GLORIA

Golly Jimmy, I sure wasn't expecting someone like you to be into someone like me.

JIMMY

Why not babe, you're some kisser.

Gloria fights off Jimmy's roaming hands and attempts at getting a kiss, giggles.

GLORIA

Stop that, I'm not that kind of girl.

Gloria sees Peggy appear at the door, waves her over.

Peggy looks around as the crowd grows.

Joe appears at her side, smiles.

Peggy slaps him with her purse.

PEGGY

Where did you run off to?

JOE

Just needed to make a quick call.

They head towards Gloria.

PEGGY

I actually ended up having a great time Joe, thank you for inviting me. I thought the movie's were great. Who doesn't love a happy ending.

JOE

You invited me. I'm so glad we worked things out.

PEGGY

What time is it by the way, my dad should be here any minute.

She looks up and down the street.

JOE

Like my mom always said, if you're patient, good things come your way. Glad you were patient with me Peg. As for you dad showing up, that was the phone call I had to make.

PEGGY

You called my dad?

JOE

I did. Asked if he didn't mind picking you up later at the diner. Told him I'd be a real gentleman and escort you and Gloria there myself.

PEGGY

Oh Joe, that is so neat. Yes, I don't want the evening to end.

With no warning, Peggy kisses Joe.

A truck, with a political banner that promotes a local candidate for mayor, crawls down the street.

A group of men on top wave to a gathering crowd.

HAPPY DAYS ARE HERE AGAIN blares from loudspeakers on the trucks roof.

Joe pulls away.

JOE

It won't end.

Joe kisses her with great passion.

Gloria and Jimmy meet up with the couple.

The sidewalk fills up around them.

The marquee begins to flicker, color returns to it.

EXT. OUTSIDE THEATER - NIGHT (PRESENT DAY)

Neon from the marquee illuminates the crowd that exits from the theater lobby.

Scott, Margaret, and PG stand at the doors, thank guests as they exit.

Mitchell, Drew, Rosemary and Maryrose all stand nearby.

Barbara interviews an animated Lou Lou a little bit away.

Jaime and Bryan exit arm in arm.

As they pass Scott, Bryan winks at him.

Scott acknowledges with a nod.

SCOTT

(to his parents)

That's the young man I was telling
you about. Add another two to the
list.

Margaret and PG smile.

Over Scott's shoulder, inside the lobby, Kevin reaches a just
closed door. He falls back hard to the floor.

Patrons point and laugh, others step over Kevin, exit the now
opened door.

PG

(to Scott)

You may want to get those locks
checked son.

Everyone laughs.

DREW

So, where's this diner I keep
hearing about?

ROSEMARY

Just down the street over there,
why don't you two go on ahead and
get us two booths.

MARYROSE

What's wrong with what you got on
sister? Why do you need new boots?

Rosemary grabs her sister by the arm.

ROSEMARY

Come on, we got to go put this girl
to bed. She's had some night. See
you all in a bit.

The twins slip through the crowd back into the lobby.

MITCHELL

(to Drew)

Right this way.

The new couple leave.

SCOTT

I think I better go try to get
Barbara to finish up and see if she
wants to join us all. How do I look
Mom?

Margaret brushes Scott's shoulders, gives him a reassured
pat.

MARGARET

You just do that.

Scott heads over to Barbara.

MARGARET

Ask Lou Lou as well, maybe she'll
pick up the tab for once.

PG

Peggy.

MARGARET

I'm just having fun. I guess we do
kind of owe her.

PG

She's probably not had all that
great a life if you take away the
three marriages, successful career,
Beverly Hills mansions.

MARGARET

Oh Joe, she got what she deserved.

Joe grabs his wife's hand, heads her towards the direction of
the diner.

PG

So did I. So. Did. I.

Scott, Barbara and Lou Lou all stop their chat as the couple
passes them.

Lou Lou and the couple exchange smiles.

The marquee comes into view as PG and Margaret walk further
down the block. It glows bright, then dims back to normal.

The letters of the marquee now spell the phrase REOPENING
SOON!

The crowd on the sidewalk below thins.

An ELDERLY COUPLE is left alone outside the entrance.

The man grabs the woman's hand, head to the doors, pass through without opening them.

THE END