

PEGGY SUE GOT MARRIED

MUSIC BEGINS: The song 'DRIFT AWAY'

MAIN TITLES BEGIN OVER MONTAGE

EXT. PEGGY'S HOUSE - MORNING

An American dream house, large, but not ostentatious, set among others in a prosperous, middle-class neighborhood. The cars are new, the lawns are neat. Things are good here.

INT. PEGGY'S HOUSE - KITCHEN

Baking equipment and mixing bowls are stacked by the sink. One wall holds double ovens. Serious baking is going on. PEGGY SUE BODELL is a slim woman who appears to be in her mid-thirties. She is and always will be pretty in a natural, unaffected way. She's buoyant and energetic, with an irresistible smile and contagious giggle. From appearances, it's hard to guess her life is falling apart. She moves easily, gracefully, as she places two cakes in each oven, setting the timer for forty-five minutes. Taking off her apron, we see she is wearing shorts, tee-shirt and running shoes. Baking and running, her morning routine.

INT. BETH'S ROOM

Peggy opens the door and peeks into her daughter's room. It is decorated with 'Fifties retro' paraphernalia and posters of The Stray Cats band. Eighteen-year-old BETH sits on the bed, tying her running shoes. She looks up at Peggy and smiles: same spirit, same eyes, same infectious grin.

INT. SCOTT'S ROOM

The room is a mess. Boxes are scattered. He's moving in a few days, but can't seem to get organized. Peggy opens the door and peaks in. Twenty-four-year-old SCOTT is fast asleep. Peggy closes the door.

EXT. PEGGY'S HOUSE

Peggy and Beth exit and begin to run down the street, through the neighborhood and nearby park. They wave at neighbors, getting appreciative stares from men. They're a matched pair.

INTERCUT WITH:

- A large van, prominently lettered CRAZY CHARLIE'S DISCOUNT APPLIANCES, pulls up to Peggy's house. Two beefy men in overalls lumber out of the truck.
- Scott Bodell exits the house with a set of keys. Followed by the two WORKMEN, he walks to the garage and unlocks the door. Scott is not happy about this.

CONTINUED:

- The two workmen emerge from the garage carrying a large, 1950 vintage Motorola TV. Scott carries a box of records.
 - Workmen carry out a 1950's RCA console TV. Scott carries another box of records.
 - Scott and the workmen each carry out separate portable TV's, vintage 1960.
- Peggy and Beth approach the house. With a wave to the workmen and Scott, they enter the house, Peggy's arm around Beth's shoulder.

INT. KITCHEN

Peggy and Beth enter, exhausted.

MAIN TITLES END as MUSIC FADES into SOUND of the OVEN TIMER.

Peggy turns off the oven timer, still panting, and takes the cakes out of the oven. Beth gulps a glass of water.

Scott and the workmen enter. Peggy and Beth start to ice the cakes while:

SCOTT

We're going to get the stuff from the basement.

WORKMEN

'Morning, Mrs. Bodell.

PEGGY

Hi guys. Make it quick, would you? I've got to get out of here. Let him find another home for his TV museum. Beth, finish up these cakes, please, I've got to shower.

INT. PEGGY'S BEDROOM

Peggy buttons her blouse as she looks out the window to SEE Scott and the workmen loading the truck, now overflowing with TV's and boxes of records. She shakes her head with resignation and regret. The truck, the workmen, the neighbors watching -- years of memories, pieces of her life, are being removed.

INT. HALLWAY

Peggy walks downstairs towards the open front door. She sees CHARLIE BODELL standing by the truck, talking to one of the workmen. In his late thirties, Charlie is slim, energetic and forceful, Peggy's recently estranged husband. He looks up at Peggy. As he walks to the front door, they each shift gears into post-divorce circumspection, still uncomfortable, harboring emotions they can't display.

CONTINUED:

PEGGY

Hi, Charlie. How are you?

CHARLIE

Good. What about you?

PEGGY

Fine. Excited about the reunion tonight.
Too bad you're going to miss it.

CHARLIE

It's the consumer electronics show in
Las Vegas. Got to go.

(beat)

I thought it would be easier on you if I
wasn't there.

PEGGY

Don't be silly, I can handle it.

CHARLIE

Well, just say hello to everybody for me.

Scott approaches from the kitchen with a box of records. Behind him a
workman struggles with a large TV. They squeeze by Charlie and Peggy on
the way out to the truck, almost grazing a grandfather clock. The clock
is ornate and unforgettable.

SCOTT

Hi, Dad. I'll be ready in a few minutes.

CHARLIE

(to workman)

Hey! Watch the clock.

PEGGY

(to Scott)

Where you going?

CHARLIE

He's taking me to the airport.

PEGGY

You can't leave until you sign the
listing agreement on the house.

CHARLIE

I know, I know. Where's the agent?

PEGGY

She just called. She's on her way.

CONTINUED:

Scott and Workman One re-enter the house, squeezing Peggy and Charlie on the way to the basement.

CHARLIE

(to Scott)

Have you found an apartment yet?

SCOTT

Yeah. I'm moving in next week.

PEGGY

I'll believe it when I see it.

CHARLIE

I'll give you a hand with the truck.

SCOTT

Great.

WORKMAN ONE

One more load should do it.

CHARLIE

Good work. Thanks, Marvin.

PEGGY

(to Charlie)

What're you going to do with all that stuff?

CHARLIE

I don't know. Just want to hang on to it. Nostalgia, I guess.

BETH

(approaching the doorway)

Hi, Dad.

CHARLIE

Hi, sweetheart.

They hug as Beth sees JANET parked in Charlie's car. Beth waves to her.

BETH'S POV

A new, white Camaro parked beside the truck. Sitting in the car is Janet, a buxom, young woman. She waves back at Beth.

PEGGY

There's something pathetic in your car.

CHARLIE

Oh, for God's sake, Peggy...

CONTINUED:

BETH

(interrupting)

Dad, if you win a lot of money in Las Vegas, can I have a thousand dollars for drugs?

CHARLIE

(laughing)

No.

BETH

For clothes?

CHARLIE

No.

PEGGY

How about the mortgage?

CHARLIE

I mailed you the check last Tuesday.

PEGGY

(snarky)

Well, today's Saturday and it's still not here. The house isn't sold yet, we still have to pay the mortgage.

CHARLIE

(genuine)

Jesus, Peggy. Take it easy. I'm not used to that stuff. You always did the bills. Blame the damn post office.

Scott and Workman One squeeze by again, carrying boxes of records. Workman Two approaches carrying an old, mono record player: black and white, a real fifties artifact. We will see this record player again. It holds a million symbolic memories for Peggy and Charlie. For a moment their mutual resentment melts.

PEGGY

(to Workman Two)

That stays.

He looks to Charlie for approval. Charlie nods. The workman shrugs, turns and heads back to the basement. He's seen divorce in action before.

CHARLIE

(trying to ease the situation)

I never thought it would go this far.

(with regret)

I'm sorry about all this. They'll be out of here soon.

CONTINUED:

PEGGY

Don't burden yourself with sensitivity.
It's not your style.

BETH

Here comes the real estate lady.

Charlie turns and casts an admiring look at WENDY MALTBY, an attractive woman in her mid-twenties. She wears a red blazer with an ensignia on the breast pocket. The workmen and Scott follow her up the path, oggling her. She's a happy little ferret, ready to burrow in for her six percent.

WENDY

(holding out her hand
to Charlie)

Good morning. You must be Mr. Bodell.
I've seen your commercials. I'm Wendy
Maltby.

CHARLIE

(shaking Wendy's hand;
too friendly)

Where do I sign?

Peggy rolls her eyes in disgust. Men!

EXT. PEGGY'S HOUSE

The truck pulls away. Charlie and Scott get into Charlie's car and pull away. Beth stands on the curb waving to them.

BETH

Have a good time.

Peggy stands beside her car, watching the truck and Charlie pull away. She turns to see Wendy stabbing a FOR SALE sign in the lawn, the deepest cut of all.

EXT. STREET - THE LOVIN' OVEN

A neighborhood cake boutique, owned and operated by Peggy. Signs in the window read: HOMEMADE BAKING, CATERING AVAILABLE, and TRY OUR QUICHE. Bags of bread and rolls lean against the door.

Peggy pulls up. Beth jumps out of the car and opens the door of the shop as Peggy unloads the cakes from the car. Peggy stacks the cakes in Beth's arms while:

PEGGY

If the pastries aren't here again by
nine-thirty, call Monica and threaten
her life. And don't forget Mrs. Hanley's
cake.

CONTINUED:

BETH

The cake with the white swirls. I'm not a child anymore. Don't worry. I'll be fine.

PEGGY

I'll be back by noon.

Peggy pulls away, blowing Beth a kiss as MONICA VANKAY pulls up in a station wagon. She gets out of the car and starts to unload pastries from her trunk. Beth puts down her cakes and helps. In her early fifties, Monica wears a bouffant hair-style, pantsuit and thick, dark, plastic glasses.

BETH

Hi, Monica. You just missed Mom.

HOLD on Monica for a beat.

EXT./INT. PEGGY'S CAR - DRIVING

On the car radio we HEAR a local phone-in TALK SHOW.

WOMAN'S VOICE (V.O.)

Hi. I'm Beverly Dodge. We're taking calls today on surrogate mothers. Wombs for rent. I want to know how you feel.

PEGGY

Oh, Beverly.

Peggy switches stations until she finds the NEWS.

EXT. ANOTHER BUSINESS STREET - LE CHIC HAIR SALON

Peggy exits the salon, sporting a late fifties "flip". She looks as attractive in this dated hair-style as she does in her normal style. She nervously looks at her reflection in the salon window, grimacing slightly. Maybe this was a mistake. Too late now.

She turns towards her car. Down the street she notices an attractive, sophisticated woman staring at her. CAROL HEATH is a woman who spares no expense in taking care of herself. She does La Costa twice a year. They stare curiously at each other for a beat, as Carol approaches.

PEGGY

Carol!

CAROL

Peggy Sue!

As they embrace, Peggy can't help but compare her casual, hometown look to Carol's easy elegance. Although she looks terrific, she feels like a poor relation.

CONTINUED:

CAROL

(affectionately)

I haven't seen you in over twenty years.
In all that time, haven't you at least
tried another hair-style?

Peggy tries to laugh off her embarrassment.

PEGGY

I just did it for the reunion. I thought
it would be fun.

CAROL

You're probably the only one that could
carry it off.

INT. RESTAURANT

Bright and airy with plants and prints, crowded with women "having lunch."
Peggy takes a wine bottle out of the ice bucket and pours the remainder
into two glasses. It's good wine, ordered with care and obviously appreciated.

CAROL

Real estate's perfect for me. The hours
are flexible, the money's good. Besides...

(beat)

Houses are like men. The object is to
trade up.

PEGGY

I don't know how you do it. Charlie's
the only man I've ever been with. I don't
even know how to date anymore. The last
time I did, I got knocked up.

CAROL

(laughing)

I remember. You know, my mother didn't
want me to talk to you. She thought it
was contagious.

PEGGY

These days it's divorce. If it's going
around, I catch it. I hate being a
statistic.

CAROL

Welcome to the singles' scene. I'm
surprised though. I thought you had a
good marriage.

PEGGY

We did for years.

(NDRE)

CONTINUED:

PEGGY (cont'd)

We just got married too young and ended up blaming each other for missing out on things.

CAROL

So he started having affairs and you got depressed.

PEGGY

It happened to you?

CAROL

Three times. I had two training marriages. By the third, I was overqualified.

(beat)

You should have left this town years ago like I did.

PEGGY

It's not the place. I don't buy that.

(melodramatic)

Trapped in the same town forever. The price she would pay for her teenage lust.

(beat)

The one thing I've learned in therapy is not to feel like a victim. But back then I didn't have any options.

CAROL

I still think you deserved better.

PEGGY

Oh, it's not that bad. I have two wonderful kids, my own business.

(beat)

Still, knowing what I know now, if I had the chance to do it all over again, I'd sure do things a lot differently.

CAROL

(chuckling)

Wouldn't we all?

EXT. DRAG STRIP - DAY

A beat-up Plymouth Fury roars down a drag strip and crashes into a wall of television sets. The car screeches to a halt. A lunatic jumps out and throws down his crash helmet. It's Charlie.

CHARLIE

Hi! I'm Crazy Charlie, and I'm not just smashing TV's, I'm smashing prices!

(MRE)

CONTINUED:

CHARLIE (cont'd)

That's right! We've got the lowest prices
in town on TV's, stereos, microwaves,
cassette recorders and...

PEGGY (O.S.)

Turn that off.

INT. PEGGY'S BEDROOM - NIGHT

CAMERA PULLS BACK from the TV into Peggy's bedroom. Beth gets up from the bed and turns off the TV. Peggy enters from the adjoining bathroom, wearing a slip, bra and bobby socks with saddle shoes.

BETH

Come on, Mom. You're doing it again.
When are you going to stop being so mad
at Dad?

PEGGY

Most of the time I'm just mad at myself,
but sometimes I take it out on him. I
have a lot of unresolved feelings about
your dad. I don't trust him. Besides, I
hate those commercials.

BETH

I'm sorry I asked. We don't have time
for another heart-to-heart. Here, try
on the dress.

Peggy tries on the Fifties dress lying on the bed. She looks exactly like
a Fifties teenager. Around her neck, a gold locket is clearly visible.
On the dresser are several framed family photos. Primping at the mirror:

PEGGY

But I want you and Scott to understand.

(beat)

Do you think your father loves Janet?

Has he crashed into too many TV's?

(re: dress)

What do you think?

BETH

You look like you stepped right out of
Life magazine.

PEGGY

Lucky for me I have a retro daughter.

BETH

Lucky for me I have a mother who never
throws anything out.

(MORE)

CONTINUED:

BETH (cont'd)

All my friends think it's thrift shop.
They don't believe it was really yours.

PEGGY

Maybe this is a mistake. What if I'm
the only one? I don't even want to go.
Everybody's just going to say...
(imitating TV commercial)
Hi. Where's Crazy Charlie?

BETH

Mom, this is the Eighties. Lots of people
are separated and divorced.

PEGGY

Not from the guy with the lowest prices
in town.

BETH

You're getting weird again. Why are you
so nervous?

PEGGY

I don't know. Reunions do funny things
to people. Everyone just compares their
lives, and I'm not up to it.
(re: dress)
You don't think it's too cutesy?

BETH

Hey man, you're a hip chick.

EXT. HIGH SCHOOL ENTRANCE - A BANNER, "WELCOME CLASS OF '59" - NIGHT

Peggy and Beth stand at the bottom of the stairs, staring up at the banner.
A dowdy, middle-aged couple walks past them and up the stairs. They're
Peggy's worst nightmare come true.

PEGGY

(re: couple)

Is that what I look like? They're so old.

BETH

You look great. They're totally middlester.

MAN (O.S.)

You two look like that soap commercial.

From behind, MADDY and ARTHUR NAGLE join them. A typical polyester couple,
he manages a tire store, she's a Stepford wife. Peggy sees them regularly,
but is usually annoyed by Arthur. She maintains a residual, tolerant
affection for Maddy. They represent her worst version of herself and Charlie.
"HELLOS" all around.

CONTINUED:

MADDY

Which one's the mother and which one's
the daughter?

PEGGY

(with a mock glare
to Beth)

It was Beth's idea.

MADDY

I wish I had the nerve. And the figure.

ARTHUR

You always were a crazy little gal, Peg.

PEGGY

Arthur, please don't call me Peg.

MUSIC BEGINS: FILTERED ROCK AND ROLL.

INT. SCHOOL HALLWAY - NIGHT

A large table is set up in the lobby. Plastic nametags with high school yearbook photos are set up in alphabetical order. Several people bend over the table looking for their tags. A hostess sits behind the table.

Peggy, Beth, Arthur and Maddy enter and pick up their tags. As they proceed down the hallway, Peggy turns to SEE a distinguished, bearded man enter. Well-dressed and self-assured, RICHARD NORVIK is an electronics multi-millionaire. With him is his wife SHARON, wholesomely pretty, very pregnant and ten years younger than Richard. Richard smiles at Peggy. She can't place him. Peggy turns back to her group and continues down the hall. As Maddy and Arthur chatter on, Peggy peeks into a classroom: a computer terminal sits on each desk. The MUSIC is getting LOUDER and LOUDER.

INT. GYM

The gym is packed with two hundred people, dancing, chatting at tables, greeting lost friends. A bar is set up at one end. On the walls are black and white blow-ups of the 1959 yearbook: the football team, cheerleaders, scenes from the lunchroom, etc. The BAND is PLAYING and SINGING old rock and roll songs. Throughout the reunion, the band will continue to play OLDIES BUT GOODIES. Couples will slow dance, jive, and stroll.

Peggy, Beth, Maddy and Arthur enter.

BETH

Mom, I'm going over to say hello to
Marshall.

PEGGY

Okay. Say hi for me.

Beth leaves the group and crosses over to the band.

CONTINUED:

ARTHUR (O.S.)
It must run in the family, falling for
musicians. Where is Charlie anyway?

PEGGY
(patiently)
He had to go out of town. On business.

Maddy nudges Arthur and shakes her head. He gets the hint.

MADDY
Peggy, would you find a table? I want
to go say hello to Billy. Come on, Arthur.

Arthur and Maddy walk away into the crowd, leaving Peggy standing alone.
She begins to take in the scene, drawn to the blow-ups on the wall.

C.U. ON A PHOTO

of the majorettes. Peggy is in the middle, twirling her baton. Her reverie
is interrupted by:

RICHARD (O.S.)
Are you Peggy Sue Kalcher?

RESUME

PEGGY
I was once.
(looking at Richard's
nameplate and photo)
Richard? Richard Norvik? I didn't
recognize you.

RICHARD
(laughing)
You look exactly the same.

PEGGY
I don't normally dress like this.

SHARON
It's adorable.

RICHARD
Oh, I'm sorry. Peggy Sue, my wife Sharon.

PEGGY
Hello. Nice to meet you. Please call me
Peggy. I'm Peggy Bodell now.

RICHARD
Is your husband, Charlie, here tonight?
(NDRE)

CONTINUED:

RICHARD (cont'd)
I was in town about a year ago and caught
one of his commercials. Really made me
laugh.

PEGGY
We're separated.

ANGLE

a large, beefy HAND is THRUST INTO FRAME.

MAN'S VOICE (O.S.)
Mr. Norvik.

CAMERA PULLS BACK TO INCLUDE DOUG SNELL, a paunchy, overbearing man, shaking
Richard's hand.

DOUG
Or, uhh, Richard? Doug Snell, Merrill
Lynch. I read about the Cordex deal in
Business Week. Congratulations.

RICHARD
Thank you, Doug.

PEGGY
(to Sharon)
Come with me. I see a table. You probably
don't know anybody here.

SHARON
I heard a lot about you.

PEGGY
(surprised)
Oh, really?

Peggy leads Sharon to a table as Richard follows with Doug trailing.

DOUG
(perfunctory)
Hi, Peggy. How are you? How's Charlie?

CAMERA PANS the gym and FINDS:

Carol dancing with WALTER GETZ, slim, handsome, with a big, toothy grin.
Carol's old high school boyfriend, he's now a dentist and a fabulous dancer.
They make a great team. Couples dancing around them react appreciatively.

CAROL
I never could keep up with you.

CONTINUED:

WALTER

(with a quick tap step)
Just call me Walter the dancing dentist.
Taps and caps. My specialty.

PAN THE ROOM

We HEAR bits of conversations:

LARGE, ATHLETIC MAN

It was like a ritual. Every Friday night
I'd get drunk and every Saturday morning
I'd wash the heave off my dad's car.

AN OVERLY MADE-UP WOMAN

(gleeful)
I can't believe how she let herself go.
She was so beautiful in high school.

THOUGHTFUL PROFESSIONAL-
LOOKING MAN

Joe would've enjoyed this. He just keeled
over one day. Heart attack. I still miss
him.

TANNED YENIA

Everyone's got a gold Rolex. I had this
one specially made in platinum.

FRIENDLY JOCK

Let's play "Rate the Moment." I give
tonight an eight-seven. Better than sex,
not as good as racquetball.

INT. GYM OFFICE (ADJACENT TO GYM)

BEVERLY DODGE, a chubby, bitchy woman, holds up a microphone attached to a portable tape recorder. She's a female Tom Snyder. Maddy and Arthur stand beside her.

BEVERLY

(into mike)

Madeline Hutton and Arthur Nagle were
high school sweethearts. Married right
after graduation, they're still together.
In this day and age that's remarkable...
Maddy, Arthur, surely in all that time,
the two of you must have been tempted to
have affairs. Or did the sexual
revolution pass you by?

ARTHUR

(into mike)

I'm glad you asked Beverly. Three years
ago Maddy and I found Jesus...

CONTINUED:

BEVERLY
(interrupting)
Spiritual renewal. That's what reunions
are all about. Familiar faces, forgotten
memories, ancient dance steps and music --
the great time machine.

INT. GYM

CROSSFADE Beverly's last line to the center of the gym, where Carol and
Walter Getz lead dancers in The Stroll.

INT. GYM - PEGGY'S TABLE

Peggy sits with Richard, Sharon, and two other couples, TERRY and LISA, and
LEON and SANDY.

SANDY
(to Richard)
Your parents must be so proud of you.

RICHARD
(lovingly touching Sharon's
swollen belly)
They're more excited about their first
grandchild. I was a late bloomer.

They all laugh. A hand ENTERS FRAME and gently touches Peggy on the shoulder.
Peggy turns around and sees ROSALIE TESTA, a small, bird-like woman with
close cropped hair. She's in a wheelchair. She wears a plastic badge:
REUNION COMMITTEE.

ROSALIE
I remember that dress.

PEGGY
Rosalie Testa!

"HELLOS" all around. Peggy helps Rosalie position her wheelchair at the table.

ROSALIE
(looking at Peggy's
locket)
I remember when you got that locket, too.
You were so excited I think you showed it
to the whole school.

PEGGY
(fingering the locket)
You have an incredible memory.

SHARON
It's beautiful. Does it open?

CONTINUED:

PEGGY
(opening the locket)
Yes. These are my children. But they're
all grown up now.

INSERT - LOCKET

Inside are photos of Beth and Scott as babies.

RESUME

ROSALIE
(to Peggy; laughing)
I think you got married when you were
three.

TERRY
(whispering to Lisa;
re: Rosalie)
Rosalie was the best gymnast in the state.

LISA
(whispering)
God, if that happened to me I'd kill
myself.

INT. GYM OFFICE

Beverly interviewing Walter and Carol.

BEVERLY
(into mike)
Carol Heath and Walter Getz were high
school steadies who went their separate
ways. After four divorces between them,
they meet again. Carol, why did you
really come back for this reunion?

CAROL
(cooly)
Curiosity mostly. I heard you'd grown
from high school gossip to broadcast
bitch.

WALTER
(cracking up)
Whoa! Cat fight! Purse war!

INT. GYM - ANOTHER AREA

Richard is standing with three men. They hang on his every word. Beside
them, a very DRUNK MAN overhears:

CONTINUED:

RICHARD

Fifth generation core capacities are going to cause another shake-out in the smaller companies.

DRUNK MAN

(to Richard)

Your fucking computers put me out of business. You're a fucking billionaire, and I'm a goddamn failure.

Another man gently restrains the drunk and leads him away. Richard is shaken.

INT. GYM OFFICE

Beverly has left. Walter lays out lines of cocaine on the back of the clipboard, as Carol watches.

WALTER

The best thing about being a dentist.
Pure pharmaceutical grade.

INT. GYM - SERIES OF SHOTS

Peggy and Sharon walking through the gym, looking at the photos on the wall. Peggy is stopped and hugged by several people.

OVERWEIGHT, BEARDED MAN

(smoking a cigar)

Turns out I love business. Every morning I wake up, thank God I'm alive, and say "who am I gonna screw today?"

Beth dancing with Wesley Gilbert, a reunion committee member.

ROSALIE

I think all the gym teachers were dykes.
I just didn't know what they were then.

Beverly interviewing Richard at his table.

HANDSOME, STRAIGHT MAN

Ten years ago I was in the men's room of The New York Hilton. This guy comes up to me. It was Vernon. He's a male hooker. It was pathetic.

Reunion committee members talking by the stage.

GREASY, DRUNK CREEP

(to a woman)

I can't remember. Did I make it with you in high school?

CONTINUED:

Maddy and Arthur dancing. Despite the frantic beat, they are slow-dancing.

SAME BEARDED MAN

(with cigar)

My wife's a cow, my son has shit for brains, and my daughter's in India with Mother Theresa.

WOMAN

My husband's a pig. But my son's in social work and my daughter, God bless her, is in India with Mother Theresa.

INT. SCHOOL HALLWAY

Peggy and Sharon stand in front of a photo of the 1959 Cross Country Team. A large photo of happy crew-cut athletes. In the centre, MICHAEL FITZSIMMONS holds a trophy. His hair is longer, his gaze intense and non-smiling.

SHARON

Who's the one with the trophy?

PEGGY

Michael Fitzsimmons. I had such a crush on him.

Carol joins them, still panting and a little speedy.

CAROL

Hi, Peggy. God; that Walter Getz can still dance.

PEGGY

Your first boyfriend! What do you think? Any sparks left?

CAROL

Who knows. Remember...

(a beat)

Whatever Walter wants...

CAROL AND PEGGY

(laughing)

Walter Getz!

PEGGY

Sharon, this is Carol Heath, a long, lost friend. Carol, Sharon Norvik. Sharon's married to Richard.

CAROL

Lucky lady. Hi.

CONTINUED:

SHARON

Hi. Nice to meet you.

CAROL

(looking at the photo)

Michael Fitzsimmons! Is he here?

PEGGY

No. I asked Rosalie. She couldn't find out anything about him.

CAROL

I had a raging crush on him.

SHARON

He must have been quite a guy.

PEGGY

(giggling)

I used to fantasize about him. I think he was the only guy in high school I wished I'd gone to bed with.

CAROL

The only one?

PEGGY

(embarrassed)

Well, besides Charlie of course.

We HOLD on the photo of Michael and...

DISSOLVE TO:

INT. GYM - LATER

Peggy and Richard are dancing a slow dance, both slightly drunk.

RICHARD

That guy, Doug Snell, who shook my hand when we walked in, he was on the football team. He used to call me a four-eyed worm.

PEGGY

Well, you showed them. You're famous and successful. And you have a wonderful marriage.

RICHARD

I bet you don't remember, but you were always friendly to me. I appreciate that.

(beat)

You know, this used to be a fantasy of mine.

CONTINUED:

PEGGY

What was?

RICHARD

Dancing with you.

PEGGY

You're a sweet man, Richard.

RICHARD

I guess part of us never really leaves high school.

CAMERA PULLS BACK SLOWLY as Peggy and Richard become part of the sea of dancers, all lost in nostalgic reverie.

MUSIC ENDS.

Committee member WESLEY GILBERT walks onstage, placing a hat box on the amplifier. He's an expansive, friendly, Chamber-of-Commerce man. Like most of the crowd, he's had one too many.

WESLEY

(into microphone)

Hello. Can I have your attention, please.

The BUZZ in the room DIES. Peggy and Richard head back to their table.

WESLEY

I know it's getting kind of late, and some of you have a long drive home, so the reunion committee decided it was time for the moment you've all been waiting for.

(chuckling)

You don't know what you've been waiting for because we didn't tell you, but the committee has selected a King and Queen.

(beat)

Now don't worry, the band's gonna keep playing for at least another hour and the bar's going to stay open, too.

(everyone applauds)

Anyways, the members of the committee have given this a lot of thought and decided on the two people who best represent the spirit of Buchanan High's Class of '59... The king is someone who, in more ways than one, has come a long, long way since he left here.

ANGLE - PEGGY'S TABLE

They all look to Richard, knowing he's the obvious choice.

RESUME

WESLEY

He's won fame, fortune and the respect
 for this country's scientific and business
 communities. We're proud to welcome him
 back, Richard Norvik! Come on up here
 King Richard!

The band PLAYS a FANFARE and DRUM ROLL. Richard gets up, and walks to the stage as everyone APPLAUDS. Wesley places the gold, cardboard crown on his head as they shake hands.

RICHARD

(into mike)

Thank you, Wesley. I want to thank you
 all for making my wife, Sharon, and I
 feel so welcome. It's good to be home.

MORE APPLAUSE as Richard steps back.

WESLEY

(into mike)

Every king deserves a queen. Now, we had
 a lot of worthwhile candidates. And I
 don't want any of you ladies to feel left
 out, 'cause you're all beautiful. But
 when we sent out the invitations, we
 didn't mention anything about this being
 a costume party.

INTERCUT WITH PEGGY'S EMBARRASSED REACTION.

She's breaking out in a cold sweat, realizing everyone's looking at her.

WESLEY

Maybe we should have, 'cause just looking
 at her brings it all back for us. Ladies
 and gentlemen, I give you our queen. Peggy
 Sue Kelcher Bodell. Come on up here, Peggy Sue.

The band begins the song "PEGGY SUE".

Peggy looks pained. She doesn't move. Carol gives her a gentle push.

CAROL

Come on, Peggy. They're waiting.

PEGGY

(close to tears)

I can't. It's all too much.

(beat)

My life's coming apart.

Carol pulls Peggy to her feet. As she stands, people APPLAUD.

CONTINUED:

CAROL

Go on. You can do it.

CAMERA TRACKS Peggy as she haltingly makes her way to the stage. As she does, she notices another blow-up on the wall: Peggy and Charlie, as King and Queen of the 1959 prom. Wesley gives the crown to Richard who places it on Peggy's head. He kisses her cheek and stands back, beaming.

PEGGY

(into mike; overwhelmed)

Thank you. Thank you very much.

The lights dim leaving Peggy in the spotlight. Continued APPLAUSE as Marshall steps up to his mike and begins to SING the song "PEGGY SUE".

PEGGY ON STAGE - INTERCUT WITH HER POV:

People starting to clap and sing along.

Carol and Carol's POV: a blow-up on the wall of Carol in the senior play.

Walter and Walter's POV: a photo of Walter on the basketball team.

People leaving their tables, surging towards the stage, drawn by the music.

Maddy and Maddy's POV: a photo of Maddy and friends mugging for the camera in the cafeteria.

Peggy begins to cry softly. The images begin to melt together, pulsing to the music. Peggy is the focus of everyone's nostalgia, a symbol of all the loss, all the pain, all the pathos of their vanished youth. A tidal wave of time is breaking over them.

Through the magic of SPECIAL EFFECTS, we SEE Peggy's spirit. She remains onstage, looking out at the crowd. A second, alter-itage, a radiant, translucent Peggy, begins to emanate and rise, pulled aloft by the music. The spirit looks down to see:

Peggy's body onstage, eyes closed, swaying to the music.

Walter and Carol join hands, walking towards the stage.

Rosalie in her wheelchair, doing the hand jive, crying.

The entire crowd swaying to the music, lost in nostalgia, looking to Peggy.

Everybody in the gym begins to sing along, repeating the chorus over and over, like a record skipping, all lost in the music.

The spirit turns in mid-air and looks down as the physical Peggy collapses onstage.

The MUSIC and SINGING continue. We hear SHOUTS and SCREAMS.

Beth rushes the stage and bends over Peggy. Marshall, Richard, Wesley and several others crowd over Peggy.

The GYM BEGINS TO FACE as the CAMERA PULLS BACK and ZOOMS through hyperspace into a luminous silver time tunnel.

SMASH CUT:

MUSIC STOPS.

INT. GYM - ECU A THIN TUBE FILLED WITH BLOOD INSERTED INTO PEGGY'S ARM - DAY

CAMERA PULLS BACK to INCLUDE Peggy lying on a cot. She wears the same dress she had at the reunion. She's terrified. We HEAR a smattering of background noises: NAMES are CALLED, NURSES helping, etc. Looking up she sees:

The I.V.

The ceiling, the decorations are gone. The CAMERA FINDS other things: the harsh gym lights with protective iron mesh; part of what appears to be the starched peaked cap of a nurse; the underside of a basketball hoop.

The NURSE taking the I.V. out of her arm, and placing a vial of blood on a tray with several others.

Peggy sits up slowly, dazed and frightened. She looks at the nurse.

NURSE

Would you like your Twinkie now?

Peggy takes the Twinkie from the nurse and stares at it blankly. She begins to look around the room. THE ROOM IS FULL OF PEOPLE GIVING BLOOD TO THE RED CROSS. Several have tubes in their arms. Nurses attend to them.

Carol sits up drinking a cup of juice. She waves weakly at Peggy. Maddy slowly rolls down her sleeve. (NOTE: Maddy's hair is now brunette. At the reunion she was a blonde.) Arthur, Beverly, Walter, Wesley and several others from the reunion. Everyone is younger but instantly recognizable.

Charlie walks over to Peggy. He's got wax vampire fangs in his mouth. His hair is Brylcreemed to death.

CHARLIE

(as Bela Lugosi)

I want to suck your blood. I also want to suck your Twinkie.

PEGGY

(dazed; touching him to see if he's real)

Charlie? What happened. Was there a tornado? I thought you were in Las Vegas.

CHARLIE

Las Vegas? I've never been to Las Vegas. Come on, let's have the Twinkie. You hate them anyway.

Mechanically, Peggy hands over the Twinkie. Charlie bends over to nuzzle her neck. The nurse's hand COMES INTO FRAME and grabs Charlie by the scruff of the neck, pulling him up.

NURSE

Young man, stop that.

The SCHOOL BELL RINGS.

CONTINUED:

CHARLIE

Hey! I just made a deposit in your blood bank. Now I want to make a withdrawal.

NURSE

I think it's time for your next class.

CHARLIE

I'm changing banks!

Charlie walks away towards Walter and Arthur. Peggy gazes after him, his body blocking her view of a portion of a banner hung on the wall. It reads: "Support the Buchanan High Blood Drive..." As Charlie exits, the final words come into view: "Spring 1959". Peggy gasps. She begins to tremble.

NURSE

Lie back down and take a deep breath.

PEGGY

What's going on? How did I get here?

NURSE

You passed out for a moment. Nothing to worry about.

PEGGY

I don't feel well.

Maddy and Carol approach carrying their books.

NURSE

Why don't you let your friends help you.
(to Maddy and Carol)

Take her into the washroom and splash some cold water on her face. That should perk her up.

MADDY

Yes, ma'am.

They help Peggy up and lead her across the gym.

INT. GIRLS' WASHROOM - ADJACENT TO GYM

The girls enter. Carol immediately lights up a cigarette. Peggy crosses to the mirror.

CAROL

(to Peggy)

Wanna smoke?

CONTINUED:

PEGGY
(still dazed)

No thanks. I gave them up years ago.

Maddy and Carol react as Peggy takes a closer look at herself and the girls' reflections. She places a hand to her throat, noticing the locket is gone. Everything else is precisely the same as it was at the reunion. She has stepped into the Twilight Zone.

PEGGY

Holy shit.

CAROL

Peggy, do you want to go to the nurse?

PEGGY

Maddy, what did you do to your hair?

MADDY

Nothing. Are you going to faint or something?

PEGGY

(trying to pull herself
together)

No. I'm going to sit on the can for a minute and collect my thoughts.

CAMERA TRACKS Peggy into a stall. She sits on the toilet and closes the door. She sees two pairs of saddle shoes under the partitions on either side. Peggy is lost in time, imprisoned by saddle shoes.

CAROL (O.S.)

Come on, Peggy. We'll be late for geography.

INT. SCHOOL HALLWAY - NURSE'S OFFICE

Maddy and Carol are waiting. Peggy exits the office, clutching a note which she hands blankly to Maddy. They walk towards the exit. Peggy is almost glued to the wall for support. She needs reassurance of the existence of the physical world.

CAROL

We're going to take you home.

PEGGY

That's okay. I'm sure I'll remember the way.

EXT. SCHOOL - SIDE DOOR

The girls walk outside. Peggy looks around at the old cars in the parking

CONTINUED:

lot. The most noticeable -- a purple, candy-flake Chevrolet Impala convertible. Peggy stares at it for a beat, shivering with recognition, as she follows Carol and Maddy to a 1953 Ford. Maddy helps Peggy into the back seat.

EXT. STREET - DRIVING

Carol drives and chats with Maddy, while in the back seat Peggy looks out at the world as if she were on a ride at Disneyland: the world is whizzing by without her. She says things like, "That's not here anymore."

EXT. SUBURBAN STREET - KELCHER STREET

The car pulls up to the curb. Peggy gets out of the car. Maddy hands her the note and her books.

CAROL

I'll call you later.

PEGGY

Yes. Let's stay in touch.

Peggy walks away as Maddy gives the International Sign of Insanity, twirling her finger next to her head.

Peggy walks up to the door, a sleepwalker in suspended animation. She waits a beat and knocks softly. We HEAR a muffled VOICE behind the door.

WOMAN'S VOICE (O.S.)

Who is it?

PEGGY

Peggy.

(shuddering)

Peggy Sue.

The door is opened by Peggy's mother.

PEGGY

(helplessly)

Mom!

INT. HALLWAY - KELCHER HOUSE

Peggy enters and looks around her old house. CHARLOTTE KELCHER is a lovely woman in her mid-forties. She wears an apron over her dress.

MRS. KELCHER

The nurse called and said you'd be coming home. Why didn't you use your key?

Peggy stares blankly at her for a beat, then holds up the note.

CONTINUED:

PEGGY
(plaintive)
I have a note.

MRS. KELCHER
(taking the note)
How do you feel?

PEGGY
(blankly)
I'm excused.

MRS. KELCHER
Why don't you go lie down for a while.

PEGGY
Okay.
(embracing her mother
tightly; inhaling her
scent)
Chanel Number Five. That always reminds
me of home.

MRS. KELCHER
Of course, dear. You're home now.

PEGGY
I'm home now.

Peggy starts up the stairs.

INT. PEGGY'S ROOM

Peggy enters warily, looking around, a Fifties museum of teenage artifacts. She walks around the room gently touching her old belongings: black and white record player, records, pennants, stuffed animals, pom-poms, etc. Noticing the pin-ups on the wall: Brando, James Dean, Tab Hunter. (Note: Record player is recognizable from opening scenes.) She looks in the mirror to make sure she's still there. Suddenly, she turns around.

PEGGY
(tentatively)
Okay, I'm alone now. Is anybody here?
(beat)
Gabriel?
(beat)
St. Peter?
(beat)
Mr. Jordan?

She opens the closet door expectantly. On the floor -- sneakers, shoes, a pair of red pumps. Peggy closes the door, shaking her head.

CONTINUED:

PEGGY

(shaking her head)

No. This is crazy. Is somebody going to tell me what's going on? Why me? What happened? You don't have to show up. I don't have to see you. Just send me a sign.

(beat)

Thanks a lot, fellas. I guess I'm on my own.

Suddenly, NANCY, Peggy's twelve-year-old sister, bursts into the room.

PEGGY

Nancy! Come here.

Nancy tentatively approaches. Peggy hugs her.

NANCY

What are you doing?

PEGGY

I'm just happy to see you.

NANCY

Come on! Mom said you were sick. You're never happy to see me.

PEGGY

I'm sorry about that. I really want us to be closer. I have enough unresolved relationships in my... life.

NANCY

Teenagers. You're weird!

PEGGY

Let's do something together. Do you want to play Monopoly? Or Careers... Clue... Snakes and Ladders?

INT. LIVING ROOM

On a small black and white TV, Dick Clark introduces a spotlight dance. Peggy and Nancy are sitting on the sofa watching. Nancy is eating small candies, like M&M's.

PEGGY

It's unbelievable. The man never ages.

NANCY

Look at Kenny Rossi. Isn't he dreamy? I wish he'd break up with Justine. She thinks she's so great.

CONTINUED:

PEGGY
(picking out the red
candies)
Don't eat the red ones.

NANCY
Why not?

PEGGY
Red Dye Number Two. They're bad for
you. They cause... red lips.

Nancy reacts as Peggy stands. CAMERA TRACKS HER into the den.

INT. DEN

Peggy opens the liquor cabinet and takes out a bottle of Scotch and a glass,
noticing the family photos on the wall.

PEGGY
Can't hurt. I'm already dead.

She belts down several drinks.

NANCY (O.S.)
Peggy! Hurry up. Fabian!

Peggy steadies herself as CAMERA TRACKS her back into the living room.

INT. LIVING ROOM

Peggy collapses on the naugahide recliner. Unexpectedly, it leans back,
shooting Peggy's legs up.

MRS. KELCHER
(standing at the kitchen
doorway)
I put your laundry on your beds. Don't
forget to put it away.

NANCY
What's for dinner?

MRS. KELCHER
(heading back into the
kitchen)
Meatloaf.

NANCY
Yeech.

Peggy leans forward in the recliner and begins mechanically eating the

CONTINUED:

candies, including the red ones. Bemused, she looks at Nancy watching TV and into the kitchen where her mother is slapping together the meatloaf. She feels like a drunk accepting the existence of pink elephants.

ANGLE - HALLWAY - THE FRONT DOOR OPENS

JACK KELCHER bursts into the hallway. In his mid-forties, he's slightly balding, wearing a loose fitting suit. He's overflowing with excitement.

MR. KELCHER

Girls! Charlotte! Come on outside!
It's here!

He turns and heads back outside.

MRS. KELCHER

(running outside)
Come on girls!

NANCY

(following her mother
outside)
Oh boy!

Peggy stands slowly, looking down at her legs sticking to the crackling naugahide. She staggers to the front door and leans against the door jamb, looking out at the family.

PEGGY'S POV - EXT. DRIVEWAY

Mr. and Mrs. Kelcher and Nancy are admiring a brand new red and white Edsel. FREEZE FRAME for a beat. (Note: All freeze frames throughout in black and white.)

MR. KELCHER

What do you think?

MRS. KELCHER

Jack! It's beautiful!

NANCY

Like wow! Wait till I tell Diane.
She's always bragging about her father's
Cadillac.

MR. KELCHER

Peggy, what do you think?

PEGGY

(cracking up with uncontrollable spasms of
laughter)
That's funny! That's really funny.

CONTINUED:

She staggers over to the car and falls against it laughing. Mr. Kelcher crosses to her and catches a whiff of her breath.

MR. KELCHER

Young lady, you're drunk!

PEGGY

(laughing)

Just a little. I've had a very rough day.

MR. KELCHER

I don't see the humor in this. Go to your room immediately! You're grounded!

PEGGY

(cracking up)

Ha! Grounded! The story of my life.

MRS. KELCHER

Jack, take it easy. She gave blood at school today. Maybe she's just a little light-headed.

PEGGY

(tipsy)

I don't wanna go to my room. I wanna play.

(beat)

I wanna import Japanese cars.

(beat)

I wanna go to Hollywood and make love to Marlon Brando... before he gets fat!

MR. KELCHER

Charlotte, this is not giving blood. This is drunk!

PEGGY

Dad, I never knew you had a sense of humor.

MR. KELCHER

Charlotte, put her to bed.

INT. PEGGY'S BEDROOM - MORNING

Peggy is asleep. She opens her eyes, adjusting to the fact that she's still here. She gets out of bed and walks over to the mirror. Taking off her nightgown, she appraises her body. She begins joyfully flexing and posing. She's got her eighteen-year-old body back.

PEGGY

Let's get physical!... Let's get metaphysical!

INT. KITCHEN - MORNING

Mr. Kelcher and Nancy sit at the table eating breakfast. Mrs. Kelcher stands at the sink scraping toast. Peggy bounces in. She's wearing Fifties clothes, but her hair is in her normal, Eighties, natural look. "GOOD MORNINGS" all around.

MRS. KELCHER

What happened to your hair? You have such a pretty face. Why are you always trying to cover it up?

PEGGY

Oh. I forgot.

Mrs. Kelcher takes an elastic band from around the faucet and hands it to Peggy as she sits at the table. Peggy makes a ponytail.

MR. KELCHER

You're looking pretty chipper this morning.

PEGGY

I'm still here, aren't I? I may as well enjoy myself.

(beat)

And Dad, I want to apologize for yesterday. I think the car is beautiful. Use it in the best of health.

MR. KELCHER

(puzzled)

Thank you, Peggy. I accept your apology with the hope that what went on yesterday will never happen again.

PEGGY

That would be impossible.

MR. KELCHER

This is the best time of your life. Don't ruin it by acquiring bad habits.

PEGGY

You're absolutely right, Dad.

(beat)

Mom, is there any coffee?

MRS. KELCHER

When did you start drinking coffee?

PEGGY

(surprised)

Oh. Ah... today. I'm a lot more mature than you think.

Mrs. Kelcher pours a cup of coffee and hands it to Peggy.

CONTINUED:

MRS. KELCHER

You better put some sugar in. It's very bitter.

PEGGY

No. Just milk is fine, thanks.

(pouring milk into
the coffee)

You know, you two are wonderful parents.
I'm really going to try to behave myself.

MR. KELCHER

Well, at least you stopped calling me
Daddy-O.

PEGGY

(trying not to laugh)

That's a start.

NANCY

Can I tell Diane that Peggy got drunk, or
is that a deep family secret?

(silence)

Well?

MRS. KELCHER

How does Diane like her braces?

NANCY

She hates them. Everyone calls her
junkyard face. I gotta go. I'm late.

Nancy jumps up, grabbing her lunch on the counter, as she exits. "GOOD-BYES"
all around.

PEGGY

Dad, can I borrow the old Mercury?

MR. KELCHER

I've told you before. When you get your
permanent license. Next week, on your
birthday, and not before.

MRS. KELCHER

Isn't Charlie driving you to school today?

PEGGY

(remembering)

Oh yeah. Charlie. How am I going to
handle him?

MRS. KELCHER

What's the matter? Did you two have a
fight?

CONTINUED:

PEGGY

Sort of.

MRS. KELCHER

What about?

PEGGY

The house payments.

Mr. and Mrs. Kelcher react as Charlie announces his presence. We HEAR a HORN HONKING outside -- a five-note musical phrase -- EE-BOP-A-LU-BOP.

EXT. KELCHER HOUSE

Peggy exits the house and proceeds down the path, wincing at the sight of Charlie's car -- the purple Impala she'd seen the day before in the parking lot. Charlie sits in the car, one arm on the steering wheel, the other over the back of the seat. FREEZE FRAME for one beat.

CHARLIE

How do you feel?

PEGGY

Still a little strange.

Peggy stands by the car, hesitant, unsure how to handle her accumulated feelings of love, hate, disappointment and bitterness towards Charlie.

CHARLIE

Come on. Get in. I can take care of that.

Peggy warily gets in. Charlie leans over to kiss her, but she pushes him away. No dice.

PEGGY

Not now, Charlie. I've got a headache. Get used to the word. Roll it around your tongue for a few years.

CHARLIE

Hey, I can take a hint. I'm not completely insensitive. You look great today.

Charlie starts the car, burns rubber and peels out.

PEGGY

You drive like a maniac!

EXT. SCHOOL PARKING LOT

Charlie pulls into the parking lot. Peggy looks a little green. Charlie

CONTINUED:

jumps out of the car and gathers his books as Peggy follows. A lost tourist without her guidebook. They are surrounded by friends as they head into school. Near the door Walter and Leon are having a contest, hoisting themselves onto the sign pole, trying to get their bodies parallel to the ground. A crowd urges them on. We SEE taps on the bottom of Walter's shoes.

INT. SCHOOL HALLWAY

Peggy looks bewildered as the group heads off to their lockers. She stands alone in the hallway. Charlie walks back, takes her by the hand and leads her to a locker.

PEGGY

Is this my locker?

CHARLIE

It's our locker.

PEGGY

Oh, right. We're going steady. We share a locker.

(beat)

Then you know the combination.

CHARLIE

Yeah, I'm a math genius. What's the matter with you?

PEGGY

I think I'm having an identity crisis.

CHARLIE

(pleasantly)

Yeah? You and who else?

Charlie opens the locker. Peggy watches carefully, memorizing the combination. He takes out a few books as Peggy notices her schedule on the locker door. Peggy rips it out, takes out her books and closes the door, very pleased with herself.

CHARLIE

Want me to drive you home later?

PEGGY

Would you?

CHARLIE

(lowering his voice to
a deep growl)

Would I?!? Why I oughta...

For some mysterious reason this cracks Charlie up. He walks away laughing.

CONTINUED:

Peggy looks completely puzzled. She is surrounded by a sea of people. Several say hello to her, but she can't remember their names. Peggy in Wonderland.

INT. CLASSROOM - MORNING

Peggy is in her homeroom, standing with the rest of the class. We SEE Maddy, Beverly, Arthur and Carol. The class is finishing the song, "MY COUNTRY 'T IS OF THEE". They all mumble quietly except for Peggy who delivers a stirring rendition. The class looks at her as if she's out of her mind. Peggy's decided to have a good time. She's going with the flow. The class sits down. Announcements begin over the PA system. No one pays attention, except Peggy, transfixed by the old crackling speaker.

MAN'S VOICE (V.O.)

Good morning, students. This is Mr. Mosey. The student store is running a special on reinforcements -- twelve packs for a dollar. So stock up now... Our girls gymnastics team is competing today in the county finals at Commander Beck High School. We know they'll put forth a splendid effort -- so let's wish them luck.

PEGGY

(subdued; to Carol)

Where's Rosalie Tests?

CAROL

Probably at the meet.

MAN'S VOICE (V.O.)

Finally, congratulations go to Richard Norvik for placing first in the Statewide Math Contest. We're proud of you, Richard... That's all, students.

The BELL RINGS.

INT. ANOTHER CLASSROOM

Maddy, Beverly, Peggy and a few other students enter the room together. Peggy stands at the door till most are seated. She sees an empty seat between Maddy and Beverly and, assuming it's hers, sits down.

BEVERLY

(to Peggy)

Did you study for the test?

PEGGY

(horrified)

Test?

INT. CLASSROOM - TWENTY MINUTES LATER

MR. SNELGROVE, an officious little creep, is standing by his desk.

SNELGROVE

All right, class. Time's up.

He walks along the aisles collecting the papers. When he gets to Peggy he picks up her blank sheet.

SNELGROVE

What's the meaning of this, Peggy Sue?

PEGGY

(patiently)

Mr. Snelgrove, I happen to know that, in the future, I will never have the slightest use for algebra.

(a beat)

And I speak from experience.

The class gasps, a few students APPLAUD, and Mr. Snelgrove's jaw drops.

SNELGROVE

Why you, of all people. I'm shocked at your insolence. You are hardly in a position to criticize the school curriculum. You can be sure, however, that this little incident will not go unrecorded.

PEGGY

On my permanent record, right? To haunt me in later life.

SNELGROVE

No. The zero will affect your grade a bit. But one day, you'll look back on this and say, "a moment wasted is a moment lost... If only I'd tried harder." And that goes for the rest of you as well.

INT. ANOTHER CLASSROOM - DAY

MR. GILFORD, patient, energetic and obviously caring, is teaching The Old Man and The Sea. A student, MICHAEL FITZSIMMONS (from reunion cross-country photo) is speaking. He is dressed in black and extremely handsome. (He is always dressed in black.) Peggy watches and listens. Here's her fantasy come true. She hasn't seen him in over twenty years and he's terrific.

MICHAEL

Santiago comes back with nothing -- there's no meat on the bone. It's Hemingway's ego defending itself again; he's trying to prove he can still perform.

CONTINUED:

GILFOND

Your point's well stated, Michael, but that's the narrow view. What Hemingway's saying is that we are alone -- that when we go out too far we're vulnerable, terribly vulnerable. We have to look inside to summon up the necessary strength. The irony, that Santiago is beaten by the sharks, doesn't make him any less of a hero.

The BELL RINGS. The class begins to exit.

GILFOND

We'll wrap this up on Monday, class. Over the weekend read the first four chapters of The Great Gatsby. I hope you enjoy it.

Peggy hesitates. She walks up to Gilfond.

PEGGY

Mr. Gilfond, can I talk to you?

GILFOND

Sure, Peggy. What's on your mind?

PEGGY

I just wanted to tell you how much I enjoy your class. You taught me a lot and... you're a very special teacher. I also think you're underpaid.

GILFOND

(taken aback)

That's very kind of you. Thank you.

PEGGY

Thank you.

Peggy exits, a bit embarrassed.

INT. LUNCHROOM - A LONG TABLE

Peggy is sitting at the table with her friends, her clique, Maddy, Carol, Arthur, Walter and Charlie. Everyone is eating disgusting slop. Peggy has a few carrot sticks and an apple on her tray.

CHARLIE

From what I hear, you really gave it to old Smellgrove.

WALTER

Where did you get the nerve, Miss Goody Goody?

CONTINUED:

MADDY

I was there. She told the creep off right to his face.

ARTHUR

Atta girl, Peg.

PEGGY

Arthur, please don't call me Peg.

ARTHUR

(in a growling movie)

Why I oughta...

Charlie, Walter and Arthur crack up.

PEGGY

I don't get it.

CAROL

That's because you're not a total moron like they are.

MADDY

It's some stupid old movie thing they just started.

WALTER

(growling)

That's enough out of you little lady.

CHARLIE

(growling)

I'll throw the book at you.

ARTHUR

(growling)

Why I oughta...

The boys crack up again. The girls think they're hopeless. Peggy looks around the room.

Michael Fitzsimmons is sitting by himself buried in a book. He notices Peggy looking at him. Glaring at her, he gets up and leaves the lunchroom.

Richard Norvik, also sitting alone, working with a slide rule and a book of mathematical puzzles. He's dressed in early Nerd: lime green shirt, red tie, baggy corduroy pants, brown Oxfords, etc.

Peggy gets up from the table. She looks back to Charlie and the table.
FREEZE FRAME ONE BEAT.

CAMERA TRACKS PEGGY TO RICHARD

She stands over him. He looks up nervously, pushing his glasses up the bridge of his nose. It is a habit he repeats often.

PEGGY

Congratulations on the math contest,
Richard.

Richard is uncomfortable. Girls never talk to him.

RICHARD

(suspicious)

It really wasn't that difficult.

PEGGY

Still, you should be very proud of yourself.

Doug Snell (from the reunion) walks past.

DOUG

What're you doing, Peggy? Fishing for
four-eyed worms?

PEGGY

Get lost you macho shmuck!

Doug reacts.

PEGGY

(to Richard)

I have to talk to you. It's very
important. You're the only one that
can help me.

RICHARD

I'm not doing any tutoring this year.
I'm too busy.

PEGGY

It's not that. Can we meet after school?
Please?

RICHARD

All right. I'll be in the art room. Make
it four-thirty. I have a rocket club
meeting.

INT. CLASSROOM - A FAMILY LIVING CLASS

On the walls are several charts: Basic Food Groups, Tips on Ironing, and prominently displayed, The Happy Home Corporation, i.e., husband as president, wife, vice-president, children, employees, grandparents as board members.

CONTINUED:

MISS OTTO stands by her desk. Standing in the front of the room is:

YVETTE

(reading from a paper)

Therefore, the key to a successful children's party is not merely refreshments, games and parental participation. The key can be summed up in one word -- planning. With proper planning, a successful, inexpensive happy birthday party can be had by all. Including the mother.

She walks back to her seat.

MISS OTTO

That was very comprehensive, Yvette. Thank you. Now...

(beat)

Peggy, your topic was "How To Choose A Nursery School." Are you ready?

PEGGY

(gamely)

Ah... Okay. Sure.

Peggy walks to the front of the class and faces it, smiling primly.

PEGGY

(textbook like)

Choosing a good nursery school can be one of the most important decisions you can make. It will often determine your child's attitude towards education and schooling.

(proud of herself)

Of course the lessons learned are primarily social -- sharing, being considerate of others.

(starting to come unglued; remembering)

And they're so cute when they're little. They bring you back their little masterpieces every day and you put 'em on the refrigerator door. They're so proud, and their names are all misspelled. Scott would always print his "S" backwards, and Beth would make her sweet little flowers...

Peggy wipes away a tear. At the stunned reaction of the class and Miss Otto:

EXT. PLAYING FIELD

The baseball team is practicing. Michael Fitzsimmons runs laps with the track team. One, lone, Latin American boy is kicking a soccer ball.

CLOSE - A BATON TWIRLING IN THE AIR

WIDEN to INCLUDE the baton spinning down, falling into the hands of a uniformed majorette who deftly passes it through her legs and twirls it back into the air.

Another baton -- it rises, spinning awkwardly and falls through Peggy's hands onto the ground. SIX MAJORETTES in uniform are practicing.

HEAD MAJORETTE

Come on, Peggy. Try it again. You haven't been practicing.

Peggy gamely tries it again and manages at least to catch the baton and continue twirling. She continues, enjoying herself. She sees Michael run by: the lonely long distance runner.

INT. ART ROOM

The walls are covered with student paintings, landscapes, charcoals, etc. Richard is working at a long table, constructing an elaborate kite. Peggy enters and approaches the table. Richard is too engrossed to notice her.

PEGGY

What a beautiful kite.

RICHARD

It's my hobby. I'm writing a book on kite construction.

PEGGY

Really? You're a very remarkable young man.

RICHARD

(suspicious)

What did you want to talk about?

PEGGY

I want to ask you a question.

(beat)

Do you think... time travel is possible?

RICHARD

Are you doing some kind of science project?

PEGGY

Sort of.

CONTINUED:

RICHARD

(by rote)

Well... in a Newtonian framework, the possibilities were limited, but with the advent of relativity theory and the consequent unlocking of the sub-atomic universe, the idea of absolute time can no longer be reasonably postulated.

Peggy hasn't understood a word.

RICHARD

(a beat; smiling)

And then, there's Richard's Burrito.

PEGGY

What's that?

RICHARD

That's my own theory based on a Mexican food called the burrito. I had it once when my parents took me to Disneyland.

PEGGY

I know what a burrito is.

RICHARD

Well, I think time is like a burrito. Sometimes it just folds over on itself and one part touches the other.

PEGGY

(puzzled)

Yeah... I don't think I understand.
What's inside?

RICHARD

You can fill it with whatever you want -- happiness, illusion, trigonometry, the entire universe.

PEGGY

So you think time travel is possible?
For people?

RICHARD

Absolutely. People, dogs, elephants.

PEGGY

You mean I'm not crazy?

RICHARD

I don't know. Most people think I am.

CONTINUED:

PEGGY

(whispering)

Listen, you must keep this a secret.
You can't tell a soul. Promise?

RICHARD

Okay. I promise.

PEGGY

(whispering)

I've come back from the future.

RICHARD

You probably are crazy.

(a beat; getting defensive)

Wait a minute. Is this some kind of joke?
Are you trying to make a fool out of me?
I know what you all think of me.

PEGGY

No. Really. You're the only one I can
talk to about this. You're the smartest
person I know.

(beat)

It sounds far-fetched, but I can prove it.

RICHARD

Oh yeah? How?

PEGGY

You have a blind grandfather. One day
you're going to invent a machine that reads
books for blind people. I read about it.
You're going to be famous. You're going
to invent a lot of things.

RICHARD

(shocked)

How did you know about my grandfather?

PEGGY

Because I'm telling you the truth.

EXT. STREET

Peggy and Richard are walking, carrying their books.

RICHARD

But when did you leave? Are you here
until then? Were you there until now?
What direction are you going in? Can
anyone do it?

CONTINUED:

PEGGY

I don't know.

Oblivious, Peggy and Richard walk by Yogi's Coffee Shop. Inside, Beverly nudges Carol to take a look at Richard and Peggy.

EXT. ANOTHER STREET - APPROACHING RICHARD'S HOUSE

RICHARD

Do you know why you came back?

PEGGY

This is where the course of my life was set. Maybe it's a chance to do things differently.

RICHARD

(Laughing)

It sounds like some dumb horror movie.

(beat)

"The Geezer From the Black Lagoon"...
"I Was A Teenage Old Person." You know,
I'd be very careful if I were you.
You don't want to fall into the clutches
of some nefarious madman with plans to
manipulate your brain.

PEGGY

That's why I was getting a divorce.

(beat)

What I really think is that I had a heart
attack at the reunion and died. And I'm
just stopping off here temporarily to have
a good time on my way to eternity.

RICHARD

You look pretty good for a corpse.

PEGGY

Come on, Richard, I'm serious. Am I dead
or not?

RICHARD

There's one way to find out.

Richard stops and throws down his books. He steps in front of Peggy,
throwing down her books, dragging her to the curb.

PEGGY

What're you doing?

CONTINUED:

RICHARD

Confucious says, "The way out is through the door." There's a truck. There's your door.

A large truck speeds towards them.

RICHARD

Step in front of the truck! If you're dead, it won't matter. The truck'll go right through you. Go ahead! You're dead!

Peggy takes one step off the curb. The truck is getting closer. The truck BLOWS A LOUD SUSTAINED WAIL.

PEGGY

(screaming)

No! I don't want to die!

INT. RICHARD'S GARAGE

A completely outfitted laboratory: test tubes; Bunsen burners; beakers; etc. A sign on the wall reads: WORLD HEADQUARTERS NORVIK INTERNATIONAL. Homemade kites decorate the walls.

RICHARD

(eating licorice
"shpelaces")

Okay, you're not dead, but according to every law of science what you say happened to you is impossible.

PEGGY

It's probably beyond science. Maybe it's God.

RICHARD

Einstein said, "God doesn't play dice with the universe." There's an order to things. I believe that.

PEGGY

So did I till this happened.

(beat)

But if I'm not dead, then I must be time traveling. And I want you to help me get back.

RICHARD

All right, I'll work on it, I'll do some research. But in the meantime, have a good time and don't get crazy.

CONTINUED:

PEGGY

(standing)

I'm trying. I'll see you tomorrow.

She heads out the door.

RICHARD

What if you're not here tomorrow?

INT. KELCHER KITCHEN

Mrs. Kelcher is mixing a cake batter. Peggy enters and gives her mother a quick kiss on the cheek. She's pretty chipper, and glad to be alive -- sort of.

MRS. KELCHER

How was school today?

PEGGY

I had a great time seeing all my old friends and teachers. But it's so boring and regimented. Most of what they teach is useless. The worst thing was lunch. I don't know how the kids eat that stuff.

(dipping her finger
in the batter)

Almond extract would be good in that.

The TELEPHONE RINGS.

MRS. KELCHER

(puzzled)

Would you get that, dear?

PEGGY

Sure, Mom.

(picking up the phone)

Hello.

Peggy gasps. Mrs. Kelcher turns to her.

MRS. KELCHER

Peggy! What's the matter? Who is it?

PEGGY

(shaken)

It's Grandma. I can't talk to her now.

(into phone)

I'm sorry, Grandma.

Peggy hands the receiver to her mother and runs out of the room sobbing. She's just had her first confrontation with real mortality.

INT. HALLWAY

Peggy climbs the stairs, in tears.

MRS. KELCHER (O.S.)

Peggy! Peggy, what is it?

Forcing herself to regain her composure, she sits down at the top of the landing as Mrs. Kelcher climbs the stairs and sits beside her.

MRS. KELCHER

What happened to you? You scared the daylights out of Grandma.

PEGGY

(trying to cover her tracks)

I know. I'm sorry. It's just that I had a nightmare last night.

(beat)

I dreamed that Grandma died.

MRS. KELCHER

Well, she is getting on, but she's fine. I told her you weren't feeling well yesterday. She called to find out how you are.

PEGGY

(choking back tears)

She did?

(beat)

I love her so much, and I haven't seen her in such a long time. And Grampa Barney. Is he all right?

MRS. KELCHER

Yes, he's fine, too. You saw them at Easter.

PEGGY

I'm sorry, Mom. I'll call Grandma back and apologize.

MRS. KELCHER

That's a good girl... I hate to see you so upset.

(beat)

Tell me, sweetheart. Are you having problems with Charlie? You mentioned something this morning?

PEGGY

I'm confused about a lot of things right now. Charlie's only one of them.

Two beats.

CONTINUED:

MRS. KELCHER

(uncomfortable)

Is Charlie pressuring you to do things
you don't think you should be doing?

PEGGY

What do you mean?

MRS. KELCHER

(nervous)

Peggy, do you know what a penis is?

(Peggy's jaw drops)

Stay away from it.

Peggy shakes her head, non-believing, caught between tears and laughter.

EXT. KELCHER HOUSE - NIGHT

Charlie pulls up to the curb, opens the glove compartment, extracts a can of Old Spice aerosol, sprays the seats and exits his car, throwing a kiss to it as he walks up to the door. He pulls a comb out of his pocket, runs it through his hair, snaps his fingers and points at the door as he knocks.

INT. KELCHER HOUSE - HALLWAY

Mr. Kelcher opens the door, Charlie enters.

MR. KELCHER

Hello, Charlie.

CHARLIE

Hello, sir. How are things at the hat
store?

MR. KELCHER

Fine thanks. Come on in. I want to
talk to you.

CAMERA TRACKS Charlie and Mr. Kelcher into the living room. Mr. Kelcher sits on his recliner, Charlie, nervous, on the couch.

MR. KELCHER

You may have noticed that Peggy Sue's
been acting a little strange lately.

CHARLIE

Yes, sir.

MR. KELCHER

She seems confused, irresponsible,
overemotional. My wife says that's the
way girls act sometimes.

CONTINUED:

CHARLIE

(defending Peggy)

Yes, sir. That's what I like about her.
She's not like all the other girls at
school.

MR. KELCHER

(sternly)

Charlie, in spite of your adolescent
infatuation with music, we've always
regarded you as a fine young man. We've
trusted you with our daughter.

CHARLIE

(earnestly)

Yes, sir. Trust is a two-way street.
In the past two years I've been pleased
to note that you and Mrs. Kelcher have,
uh, fulfilled your sacred trust of being
good parents to the, uh, woman I plan
to take off your hands.

Mr. Kelcher looks as if he's missed the news about the latest attack of
teenage weirdness.

INT. PEGGY'S BEDROOM

Peggy stands in front of the mirror attaching a sweater clasp to her cardigan.
In the reflection she sees the dress she was wearing the day before (and at
the reunion) slung across a chair. As Peggy picks it up, a book of matches falls
out. Peggy picks it up to take a look, excited.

INSERT: MATCHBOOK which reads: CAN YOU DRAW HONEST ABE? With a line draw-
ing of Lincoln.

RESUME

PEGGY

(disappointed)

Damn! Why couldn't I get "Learn
Computer Programming at Home," or
"Win a Free Trip on the Concorde?"

She frantically searches the dress pockets and slowly draws out two joints.
She stares at them for a beat.

PEGGY

(worrying)

Oh, Beth.

Peggy slumps in the chair, worrying about her children.

INT. LIVING ROOM

Mr. Kelcher and Charlie are still talking.

CONTINUED:

MR. KELCHER

We think this party might cheer her up.
Just make sure you know what's expected
of you.

CHARLIE

What is that, sir?

MR. KELCHER

Show her a good time, but for God's sake
restrain yourself.

CHARLIE

(surprised)

Of course.

ANGLE ON PEGGY

as she walks down the stairs, attaching a charm bracelet, surprised to see
Charlie and her father talking.

INT. MADDY'S HOUSE - BASEMENT

Thirty kids are sprawled around the room. A few are dancing. Most are
sitting around talking. They snack on potato chips, onion dip and Rice
Krispies Squares. One couple is making out on the couch. Walter, Leon and
Terry are crowded around a TV, watching an old Grade B western with Eugene
Pallette or Edgar Buchanan. The boys are laughing as Pallette or Buchanan
growls a western cliché like, "Save yourself, Billy, I'm done for," or "Me and
your pa was friends, son."

INT. MADDY'S HOUSE - HALLWAY TO BASEMENT

Charlie and Peggy are poised at the door. Charlie smooths his hair,
straightens his collar, snaps his fingers and points at the door, opens the
door and grabs Peggy's hand as he heads downstairs.

CHARLIE

Here comes the life of the party.

INT. MADDY'S HOUSE - BASEMENT

Arthur and a few others stand by the wet bar, where six bottles of Coke are
lined up. Arthur carefully pours rum from a hip flask directly into the
bottles. Peggy and Charlie enter.

WESLEY

Hey, look what the cat dragged in.

CHARLIE

Have no fear. Charlie's here.

CONTINUED:

WALTER

(growling)

Oh, it's you is it.

TERRY

(growling)

Jumping Jehosophat!

LEON

(growling)

It's a miracle!

PEGGY

Hi, guys.

A beat.

ARTHUR

(growling)

Now that's a purty little heifer.

CHARLIE

(re: Peggy; growling)

Why Pete's the best darn cook on the Panhandle!

The boys all crack up.

INT. THE PARTY - LATER

Walter, Leon, Charlie and Terry crowd around Arthur, who has an open, wide-mouthed bottle of beer in his hand.

CHARLIE

(looking at his watch)

Ready. Set. Go.

Arthur rapidly chug-a-lugs the entire beer and immediately recites from memory as the boys urge him on:

ARTHUR

(going for speed)

Hi-Yo Silver! A cloud of dust, a galloping horse with the speed of light, a hearty Hi-Yo Silver! The Lone Ranger! With his faithful Indian companion, Tonto, the daring and resourceful Masked Rider of the Plains came to Earth with powers and abilities far beyond those of mortal men. Return with us now to those thrilling days of yesteryear; from out of the...

Arthur lets out a huge belch. Everybody cracks up.

CONTINUED:

LEON

You doorknob! You threw in Superman!

CHARLIE

Too bad. Close to a record.

ARTHUR

(foaming at the nose
and mouth)

I hate it when the beer comes out my nose.

ANOTHER AREA

Peggy, Carol and Maddy bemusedly watching the boys.

MADDY

Can you believe I want to marry that dork!

CAROL

Why do guys do such stupid things?

PEGGY

You know, I never could figure that one out.

INT. BASEMENT - LATER

Arthur stands in the middle of the room.

ARTHUR

And now, direct from three weeks of rehearsal in Walter's garage, four guys who have dedicated their lives to becoming the greatest singing group in the world...

(beat)

Charlie, Walter, Leon and Terry. The Definitions.

Applause as the group enters from the furnace room. They all wear black pants and iridescent, sharkskin jackets. Charlie is in the center of the group as they position themselves.

CHARLIE

One, two, three...

The group begins to SING an A CAPPELLA version of "RAMA LAMA DING DONG." Charlie sings lead, backed up by the other three. Walter dances insane, hyperkinetic Temptation-like steps. The crowd huddles around them, clapping and grooving. Peggy is on the planet of lost innocence, removed and melancholy.

CAROL

Charlie really has a great voice.

CONTINUED:

MADDY

Maybe they'll be the next Dion and the Belmonts.

PEGGY

Don't get your hopes up.

MADDY

Come on, where's your enthusiasm?

Charlie SINGS directly to Peggy, grinning at her, captivating the whole room. In spite of herself, she smiles back at him. She's starting to realize why she fell in love with him. He's irresistible.

PEGGY

He is kind of cute, isn't he?

CAROL

Yeah. You're so lucky. He really loves you, too. He's always telling Walter how wonderful you are.

PEGGY

He does?

Charlie and the group finish the song. Charlie gets down on his knees, spreading his arms, Jolson-style, and blows Peggy a kiss. FREEZE FRAME ONE BEAT. The crowd APPLAUDS, including Peggy. She's been won over. She throws him back a kiss.

Beverly joins Peggy, Carol and Maddy.

BEVERLY

(accusingly)

Carol and I saw you with that nerd, Richard, today.

PEGGY

First of all, Richard is not a nerd. He happens to be an exceptional person. If any of you gave him half a chance you'd find that out.

BEVERLY

I know you. You're just taking pity on him 'cause he has no friends. He's creepy.

PEGGY

Beverly, can't you be a little kinder to people. You don't even know the boy. If you weren't so neurotic and insecure, maybe you'd shut up for a while and show some compassion.

Beat.

CONTINUED:

BEVERLY
Are you for real?

PEGGY
Touchy, touchy!

Beverly storms away.

MADDY
(to Peggy)
I don't know what you said to her, but
I wish I'd said it.

Charlie and Walter walk over and accept "BRAVOS" from the girls.

PEGGY
Charlie, what do you think of Richard
Norvik?

WALTER
Mr. Square Root?

CHARLIE
Smart guy, you know, he's writing a book
on kite construction.

PEGGY
You always did have a good heart.

CHARLIE
Is he gonna help you with that physics
stuff?

PEGGY
He's going to try but I don't know if
it's possible.

MUSIC BEGINS: a fast song.

CHARLIE
(smoothly)
Hey! Who needs physics when we've got
chemistry.

PEGGY
(charmed)
Come on, let's dance.

WALTER
(loudly)
Put on some Mathis!

We HEAR a RECORD SCRATCH. The song "CHANCES ARE" by Johnny Mathis begins.

CONTINUED:

The lights are dimmed. Couples begin to slow dance, the girls draping their arms around the boys. Charlie holds Peggy close, grinding into her.

CHARLIE

What did you say to Beverly before? She looked like she was having a corniption.

PEGGY

Corniption? Ahh...

(beat)

I just told her she had a big mouth.

CHARLIE

Good for you. That's two in one day. I'm glad you're finally starting to stand up for yourself.

PEGGY

Do you really mean that?

CHARLIE

Of course. I'm proud of you. You're good stuff. There isn't a girl in school that can hold a candle to you.

PEGGY

You're pretty charming when you want to be.

CHARLIE

Yeah, I know... but I'm not just flattering you. I mean it.

PEGGY

What did my father say to you tonight?

CHARLIE

Not much. He just wanted me to show you a good time.

PEGGY

All right. Show me!

INT. MADDY'S BASEMENT - LATER

MUSIC FADES INTO the song "PARTY DOLL" by Buddy Knox.

Peggy is doing the Twist, showing Charlie and several others. They try and follow her lead. Walter gets the hang of it immediately, twisting on one leg. Carol tries to keep up with him. Maddy and Arthur start to Twist, always a beat or two behind. Leon and Beverly watch.

BEVERLY

Did Peggy make that up? I haven't seen it on Bandstand.

CONTINUED:

LEON

(seriously)

What if we're witnessing the end of
touch dancing?

MUSIC FADES.

EXT. DESERTED LANE

Charlie's car is parked. The windows are fogged. Peggy and Charlie are
kissing tenderly.

PEGGY

Mmm. This is so nice. I always loved
the way you kiss.

CHARLIE

(sweetly)

Your eyes look like silver pools of
moonlight.

Peggy sits up startled, pressing her index fingers to the sides of her eyes.

PEGGY

Oh my God! My contacts!

CHARLIE

What?

PEGGY

I'm sorry. I was thinking of something
else.

CHARLIE

How can you think of anything else when
you're kissing me?

PEGGY

(apologetic)

I've had an awful lot on my mind lately.

CHARLIE

(sympathetic)

I know. That's why I want you to just
relax and have some fun tonight.
(kissing her again)

PEGGY

(gently)

You really love me, don't you?

CHARLIE

Of course. I'd do anything for you.

CONTINUED:

PEGGY
(tentatively)
Charlie, let's make love.

CHARLIE
You're kidding.
(beat)
You mean sex?! Intercourse?
(non-believing)
You want to have intercourse?! How come
you changed your mind? Last weekend you
said...

PEGGY
A lot's happened since last weekend.

CHARLIE
But you're the one who wanted to wait
till we got married. And you were
right. I agreed.

PEGGY
(flustered)
I probably meant it when I said it. I
just need a little passion in my life
right now.
(beat; coyly)
Doesn't Lucky Chuckie want to come out?

CHARLIE
Who?

Peggy starts to GIGGLE, realizing the absurdity of the situation. She can't help herself. The more she GIGGLES, the more agitated Charlie gets. An edge of anger creeps into his voice.

PEGGY
(giggling)
Your know. Your love machine... the
throbbing thrill hammer... your thing!

CHARLIE
You mean my wang? What is this? What
the hell is going on? Is this part of
your identity crisis or something? One
week you say, "If you love me you won't,"
the next week it's "If you love me you will."
(beat)
That's a guy's line!

Peggy realizes she's blown it. Charlie isn't ready for this. He looks vulnerable and hurt.

CONTINUED:

PEGGY

(contrite)

I'm sorry, Charlie. I know you're only trying to do the right thing.

(beat)

This is a mistake. We better go.

CHARLIE

Jesus, Peggy! You're driving me up the wall. You sure know how to spoil a mood.

Charlie straightens himself up, starts the car and takes off.

EXT. CAR - DRIVING - STREET

Charlie and Peggy are in the car. Yogi's is up ahead.

PEGGY (O.S.)

Do you want to go to Yogi's?

CHARLIE (O.S.)

No thanks. I lost my appetite.

PEGGY (O.S.)

Would you drop me off there? I'll get a ride home.

Charlie pulls up to the curb. Peggy exits the car.

PEGGY

I'm sorry, Charlie.

CHARLIE

Save it.

Charlie takes off. Peggy watches him go, then turns to look into the window of Yogi's. Maddy, Arthur, Carol, Walter, Beverly and several others from the party are there, eating and laughing. Peggy feels too removed to go in. She turns and looks down the darkened street. In the distance she sees the lights of: THE DONUT HOLE. OPEN 24 HOURS. She heads towards it.

PEGGY

(flustered)

What a disaster. Poor Charlie. I can't even score with my own husband... ex-husband

... ex-husband to be.

(sigh)

INT. DONUT SHOP

Half-a-dozen people sit at the counter and tables, reading newspapers, nursing coffees and talking. The waitress serving them is Monica (the same but younger woman who delivered pastries to The Lovin' Oven). She looks distinctly lower-class -- blonde beehive and rhinestone glasses.

CONTINUED:

In a corner, Michael Fitzsimmons, in a red leather jacket, sits alone, reading a book of poetry. He looks up to check on his motorcycle parked outside. He's splendid in his isolation.

Peggy enters, taking a seat at the counter, startled to see Monica.

MONICA

(not knowing Peggy)

D'ya know what you want?

PEGGY

(curious)

Monica? Aren't you Monica Vankay?

MONICA

(suspicious)

Yeah. Who are you?

PEGGY

Ah... never mind. Can I have a coffee please? And a cinnamon cruller.

Peggy watches Monica for a beat, then looks around and notices Michael, staring at her. Peggy smiles "hello." Michael looks back down at his book. Mr. Existential Cool in non-action. Monica brings Peggy her coffee and donut.

MONICA

That'll be seventeen cents.

PEGGY

(amazed)

You're kidding?

Peggy reaches into her purse and takes out the change. Picking up her donut and coffee she walks over to Michael's table. Mr. Cool is indifferent to her presence.

PEGGY

(sitting opposite Michael)

I was impressed with what you said in English class today.

MICHAEL

Oh yeah?

PEGGY

Yes. I haven't read the book in a while, but I enjoyed listening to you and Mr. Gilfond go at it.

MICHAEL

Gilfond's okay, except he thinks Hemingway's great literature.

CONTINUED:

PEGGY

You don't?

MICHAEL

(contemptuously)

He's a fisherman! He's the most overrated writer of the century.

(leaning across table;
getting into it)

I mean, he's the perfect American author -- fat, violent, drunk...

PEGGY

(thoughtful)

Maybe you're confusing his life with his work.

MICHAEL

(impassioned, but cool)

First of all, he copped his style from Gertrude Stein. And second, a writer's life is his work. Jack Kerouac doesn't have to kill a bull to have something to write about. He's out there feeling, burning... grooving on life!

Michael leans back in his chair. He's said his piece. Peggy studies him for a beat.

PEGGY

(parodying Hemingway)

The young man leaned back in his chair.
No bulls would die today.

MICHAEL

(laughs, rocking forward
again close to Peggy;
appreciatively)

What're you doing here anyway?

PEGGY

Coffee and a donut.

MICHAEL

I thought chicks like you traveled in packs.

PEGGY

(breezy)

Hey man, I'm a hip chick.

EXT. STREET - LONG SHOT

Of the brightly-lit donut shop. Michael and Peggy are clearly visible.

INT. CAR

Beverly and Leon drive by The Donut Hole.

BEVERLY'S POV

Michael and Peggy leave the donut shop and get on Michael's motorcycle.

BEVERLY (O.S.)

There's Peggy with Michael Fitzsimmons.

LEON (O.S.)

That coumle beatnik?

BEVERLY (O.S.)

Yeah. First a nerd, then a weirdo.

EXT. STREET

Peggy rides on the bike with Michael, her arms clasped around him. Her eyes are closed, enjoying the wind blowing in her hair. They head out of town towards the mountains.

EXT. GAS STATION

Pulling up to a gas pump. Michael gets off and pumps gas. Peggy walks around to the side of the gas station, to the woman's washroom. She waits a beat, looks around, then walks over to the men's. She waits a beat then enters.

INT. MEN'S WASHROOM

With all the aplomb of a divorcee, Peggy takes a quarter out of her purse and deposits it in a condom machine. She puts the packet in her skirt pocket. Feeling around her pocket she pulls out the joints and stares at them for a beat. She checks her hair in the mirror and exits. She knows what she wants.

EXT. GAS STATION

Michael has moved his bike to the side of the garage. He's pumping air into the tires, hunched against the building, his back towards Peggy as she approaches him. As she faces him, she holds up a joint for him to see, smiling conspiratorially. She lights it, inhales deeply, then passes it to Michael. He smiles back at her, a bit surprised, but still takes the joint and inhales.

EXT. MOUNTAIN ROAD

Peggy drives the bike, wearing Michael's red leather jacket. Michael holds her by the waist with one arm, directing her with the other.

EXT. MOUNTAINTOP

The motorcycle is parked. Peggy and Michael lie on the grass, staring down

CONTINUED:

at the town lights below. Michael inhales the joint, then passes it to Peggy. They are both very stoned.

MICHAEL

This is great pot.

PEGGY

(breezy)

Yeah. I'm surprised. It's really old...

(she inhales)

Travels well though.

(beat)

You know, the world looks a lot better from up here.

MICHAEL

(stoned)

The world is fantastic. It's the ultimate absurd circus. I am shot from a cannon into the energy.

PEGGY

What're you shooting for?

MICHAEL

Maximum intensity.

I'm going to write. I'm gonna check out of this bourgeoisie motel. Push myself away from the dinner table and say "No more Jell-O for me, Mom."

(beat)

What's your scene, Miss Majorette? Are you gonna marry Mr. Purple Impala and graze around with all the other sheep for the rest of your life?

PEGGY

(very stoned; looking up at the stars)

No. I want to do something else. Not a nurse, or a teacher or a librarian. I want to be an astro-physist. Or something I can't pronounce, and I want to dance. I want to be a dancer.

Peggy takes off her sweater, kicks off her shoes and begins to dance. Her eyes are closed, her body silhouetted by the moon. She dances with abandon, a sexy, tour de force of ballet and modern jazz. Michael is transfixed.

After a few beats, he walks over to her. Peggy is oblivious and continues to dance, swaying in place. He stretches out his arms and places them around her neck. They sway together for several beats, their bodies touching. Peggy opens her eyes and sees Michael gazing at her tenderly.

CONTINUED:

MICHAEL

Your eyes are...

She gently claps her hand over his mouth, interrupting him. A radiant, knowing smile crosses her face. She reaches into her skirt pocket and delicately pulls out the package of condoms. They slowly fall to the ground, kissing.

DISSOLVE TO:

EXT. MOUNTAINTOP - LATER

Peggy and Michael are lying on the grass. Michael is smoking a cigarette. There's a purple tinge of light on the horizon. Michael grins like a Cheshire cat.

MICHAEL

A ray of oneness piercing the solitude.
Falling bodies in the ecstasy of flesh.
You'll be a chapter in my memoirs of desire.

PEGGY

Is that one of your poems?

MICHAEL

No, I just made that up. Do you want to hear one?

PEGGY

I'd love to.

MICHAEL

(eyes ablaze)
Okay. Here's a new one.
(beat)

I couldn't sleep so I thought I'd scream
Betrayed by a kiss, sucking pods of bitterness
In the madhouse of Dr. Dread
Razor shreds of rat puke fall
On my bare arms

(sees Peggy grimace; he
calms down)

I'm sorry. I guess I was trying to impress
you.

(kissing her forehead)

That's not what this is all about.

(lying back down;
reciting)

"When you are old and grey and full of sleep,
And nodding by the fire, take down this book
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep.

(MORE)

CONTINUED:

MICHAEL (cont'd)

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face."

(beat)

I didn't write that. That's Yeats.

Peggy is moved by the beauty of the poem. She sits up and leans over Michael, running her hand through his hair, almost motherly.

PEGGY

I envy you. You have your whole life ahead
of you and you know exactly what you want
to do.

(beat)

But forget the rat puke; write something
beautiful.

Peggy lies back down on the ground. Michael takes her hand and kisses it.

EXT. STREET - MORNING

Michael stops at the corner of Peggy's street. She gets off the bike and kisses Michael good-bye. He takes off. FREEZE FRAME ONE BEAT. She begins to walk to her house. A milk truck is parked at the curb.

EXT. KELCHER HOUSE

Peggy walks up the path as the MILKMAN comes around from the back. He says "hello". She can't remember his name.

MILKMAN

Your parents are waiting up.

(chuckling)

You know, I see a lot of this in the
spring. Good luck.

PEGGY

Thanks.

INT. KELCHER HOUSE

Peggy enters, trying to be quiet. Mr. Kelcher stands in the kitchen doorway, in his bathrobe, waiting for her, steaming.

MR. KELCHER

Well, Peggy Sue, it's about time. Your
mother and I have been up all night.

PEGGY

I'm sorry, I didn't realize...

CONTINUED:

MR. KELCHER

There're a lot of things you don't seem
to realize lately. Come in here. We
want to talk to you.

CAMERA TRACKS Peggy into kitchen.

Peggy grabs a cup of coffee before sitting down.

PEGGY

Morning, Mom.

MRS. KELCHER

Where have you been?

PEGGY

I went for a drive. Up in the hills.

MRS. KELCHER

All night?

PEGGY

I had a lot of thinking to do. Things
are much clearer now.

Peggy is very forthright. She can't understand what all the fuss is about.

MR. KELCHER

Damn that Charlie!

PEGGY

It's not Charlie. It's me.

MR. KELCHER

(nervously)

Peggy, let me ask you something.

(beat)

You're not... pregnant, are you?

PEGGY

(double-take)

At my age? Don't be silly.

MR. KELCHER

Thank God for that.

PEGGY

Dad, it's not a big deal. Didn't you
ever stay out all night when you were
young?

MR. KELCHER

Yes, but I was a boy. And I still had
hell to pay.

CONTINUED:

MRS. KELCHER

What's happened to you? All of a sudden you're not the same girl.

PEGGY

I'm not a girl anymore. And I want to help you and Dad.

MR. KELCHER

Help? Is this the way you help? Getting drunk, staying out all night, doing God knows what!

PEGGY

Calm down. Just listen for a minute. Please.

MR. KELCHER

All right. But this better be good.

PEGGY

I want to help with the family finances. I want you to buy some stocks. And gold. By 1980 gold is going to be worth eight hundred dollars an ounce.

MR. KELCHER

Do you know how ridiculous you sound? First of all it's illegal for U.S. citizens to buy gold, and in the second place, the price of gold is regulated by the government. It's thirty-five dollars an ounce and it's been that way since the Depression.

PEGGY

I think they're going to de-regulate it.

MR. KELCHER

That's your problem! The more women think, the more trouble they get into.

PEGGY

(angry)

Oh boy, that's another thing that's going to change. Who's going to think for us? Our husbands? That's the way you raised me and I had to learn the hard way. You know, you treat Mom like a maid. It's not entirely your fault. Those were the attitudes in the fifties.

CONTINUED:

MR. KELCHER

I've heard just about enough of this lunacy! Go to your room!

PEGGY

No.

(beat)

Listen, Dad, please. Buy IBM, buy Polaroid, buy Apple Computer. No, no. Not yet. Buy Xerox!

MR. KELCHER

Charlotte, take her to her room!

Peggy stalks out of the kitchen to the front door.

MRS. KELCHER

What am I, the maid?

PEGGY

Way to go, Mom!

Mr. and Mrs. Kelcher glare at each other, drained, as we HEAR the DOOR SLAM.

EXT. PARK - CLOSE ON A KITE BOBBING IN THE AIR

PEGGY (O.S.)

My poor parents. They must think I'm crazy.

CAMERA WIDENS TO INCLUDE Peggy and Richard walking through the park, led by a kite.

RICHARD

Don't worry about them. They're just middle-aged boobs.

PEGGY

(angry)

So am I! And don't talk about my parents like that. You're so arrogant sometimes, Mr. Know-It-All.

RICHARD

You can't argue with the facts. Listen, don't sweat the small stuff. You've got a vision.

PEGGY

(agitated; in overdrive)

Vision? I'm a walking anachronism. I'm a puddle of deja vu.

(MORE)

CONTINUED:

PEGGY (cont'd)

I've upset my parents, crushed Charlie's ego, not that he couldn't use it. I miss my kids. I think my daughter's doing drugs again. I don't want to sell my house. Scott'll never get it together to move. I'm not having fun here. I don't have that innocence anymore. I haven't a clue how I'm going to get back. Just what has this vision given me?

RICHARD

(calmly)

Three things. Energy, opportunity, and me.

INT. YOGI'S COFFEE SHOP

Peggy and Richard sit in a booth. Richard's kite is hung on a coat rack.

RICHARD

The way I see it, you have an unparalleled opportunity to become the richest woman in the world.

PEGGY

That's what they told me at Mary Kay. I'm just not the type. Besides, I want to get out of here.

RICHARD

Don't you want to help your parents?

PEGGY

Of course. So far, that's the only thing I'm sure of. I tried to tell them what to invest in, but they wouldn't listen to me.

RICHARD

I'm talking about invention, not investment. No offense, but for a person who says she's lived an extra lifetime, you certainly are thick. Money is the key.

PEGGY

(calmly)

I'm beginning to worry about you. You're obsessed. Money isn't everything.

(beat)

How come you never ask me any important questions? Don't you wonder if there's going to be a nuclear war? Or a cure for cancer? What about your family? What about people?

CONTINUED:

RICHARD

(gravely)

I'm curious, but I don't want to know.
Most people don't unless it's going to
be good.

(beat)

Jeez, I hope you haven't been telling
people what's going to happen to them?

PEGGY

Give me some credit, will you? You're
the only person I've confided in. And
I haven't even told you very much.

RICHARD

(bluntly)

Good. You're discreet. I like that in a
partner.

PEGGY

(non-comprehending)

What're you talking about?

RICHARD

Look, it's very simple. Until we figure
out how to get you back, here's how you
help your parents. You tell me everything
that hasn't been invented yet and I'll
invent it. We'll be partners. Fifty-fifty.

PEGGY

Sixty-forty.

RICHARD

That's not fair.

PEGGY

Okay. Find yourself another vision.

RICHARD

You're taking advantage of a minor.

PEGGY

When do we start?

RICHARD

No time like the present.

A WAITRESS approaches their table.

WAITRESS

Do you know what you want?

CONTINUED:

RICHARD

A Ton on a Bun, with fries.

WAITRESS

(to Peggy)

And you?

PEGGY

(with a sly smile)

Quiche Lorraine, spinach salad and a
Perrier.

EXT. DOWNTOWN STREET

The street is filled with Saturday shoppers, a Norman Rockwell painting come to life. Big cars, big hats, big smiles. Peggy holds the kite, Richard takes notes as they windowshop. They stop in front of a dry cleaners.

PEGGY

Dry cleaners. No real change. Just
higher prices.

They proceed next door and stop in front of the liquor store. Signs on the window indicate ridiculously low prices for what are now rare, expensive wines.

PEGGY

(pointing to a sign)

God, talk about investment! A bottle of
Chateau Lafite for four-ninety-nine will
be five hundred dollars in twenty years.

(businesslike)

Anyway, write this down. Less hard liquor,
more wine. California wines make major
inroads. Light beer will be very big,
but not until the late Seventies. The
big growth opportunity is private hospitals
for alcoholics.

They move to the next window, a shoe store. The window is filled with conservative black and brown shoes and two styles of sneakers.

PEGGY

Ah. This is a biggie. Forget sneakers.
Running shoes, jogging shoes, tennis shoes.
Fifty to two hundred dollars a pair.

RICHARD

Come on. You can't be serious.

CONTINUED:

PEGGY

There are major fortunes to be made here.
And not just shoes. Jogging suits, health
clubs, tennis racquets. Leisure time and
life-styles. Big moneymaking fields. Any
of that interest you?

RICHARD

(queasy)

Are you talking about exercise? Like gym?

PEGGY

(giggling)

Not for you. Okay, there's lots more.

They move along to the next window, an appliance store. The window is
filled with old televisions, record players, large rotisserie-broilers, etc.
The store sign reads: BODELL'S TV AND APPLIANCES. Another sign reads:
COME IN AND LISTEN TO STEREOPHONIC SOUND.

PEGGY

(Laughing)

Look at that stuff. It's like the dark
ages. I think this is more your speed.
And boy, do I know this business.

Peggy peers into the store again and catches a glimpse of Charlie serving a
customer. He wears a jacket and tie -- responsible. HOLD on Charlie.
FREEZE FRAME ONE BEAT.

EXT. STREET - BUS STOP

Peggy and Richard sit on the bench next to two old ladies. Richard reads
from his list.

RICHARD

Let's see, satellites, cable TV -- too big.
Video tape recorders, home computers, video
games -- not yet. That leaves us with...

(looking around and
lowering his voice)

microwavemays, ocketpay alculatorcays...

PEGGY

Richard. You don't have to use pig Latin!
Nobody could possibly know what we're
talking about.

RICHARD

(sotto)

All right. These are the choices:
microwave ovens, pocket calculators,
Walkmans, digital watches and miniature TV's.

CONTINUED:

PEGGY

Oh. And huge portable radios. Everything else gets small, but for some reason, portable radios get enormous.

Peggy looks up and sees a lingerie store across the street. She heads towards it, calling:

PEGGY

I'll be right back.

RICHARD

Okay. I'll organize my notes.

CAMERA TRACKS PEGGY

down the block. A street artist is selling his paintings, propped up against a wall. The paintings are all dark-haired, gaminisque little girls, Kean paintings with one detail missing.

PEGGY

(barely pausing)

Make the eyes bigger. Make 'em a lot bigger.

The artist reacts.

Peggy enters the lingerie store. The window displays bulky, restrictive, modest underthings. After a beat, Peggy emerges from the store, excited and empty-handed. Dodging traffic, she hurries back to Richard.

PEGGY

Richard! They don't have any! They never heard of them! Isn't that wonderful?

RICHARD

What are you talking about?

PEGGY

The wave of the future! The death of the garter belt! I've decided on our first fortune. Come on.

Peggy grabs Richard and drags him off down the street.

ANGLE - THE TWO OLD LADIES

LADY #1

(shaking her head)

Whatever happened to common decency?

EXT. KELCHER HOUSE - LATE AFTERNOON

Jack is mowing the lawn. Nancy Hula-Hoops on the sidewalk. Peggy walks

CONTINUED:

across the lawn to Jack, who stops the mower. Peggy carries a shopping bag. She reaches into the bag and pulls out a small box, handing it to her father. Surprised, he opens it. Inside are a pair of golfball cufflinks.

MR. KELCHER

Oh, Peggy. They're beautiful. But they must have been expensive.

PEGGY

I closed my Christmas Club. They're only paying two percent interest. I wanted to apologize for this morning.

We HEAR the BELL of a Bungalow Bar ICE CREAM TRUCK. Several children run past. Nancy comes running up to them, wanting ice cream money. Peggy hands her a box.

NANCY

You bought me a present?

Nancy quickly opens the box and takes out a charm bracelet with a Hula-Hoop charm.

PEGGY

Yeah. I wanted to.

NANCY

Oooh. It's just like yours.

(kissing Peggy)

With a little Hula-Hoop. I love it.

Thank you. Wow!

NANCY & PEGGY

(in unison)

Wait'll I show Diane.

Peggy LAUGHS as Mr. Kelcher hands Nancy some change. Nancy kisses him and runs off to the truck.

NANCY

Thanks, Dad.

MR. KELCHER'S POV

Half-a-dozen children are crowded around the truck, a white Chevy pick-up, the rear of which resembles a peaked roofed bungalow. The freezer doors are decorated as windows. The driver is serving the children.

MR. KELCHER (O.S.)

It's hard to believe you're almost eighteen. That was you just a few years ago. I'd give you a dime for an ice cream and get a kiss.

CONTINUED:

PEGGY

(with understanding)

I know, it's hard being a parent.

MR. KELCHER

Yeah, it's not worth it. I should have sold you to the gypsies when you were born.

CAMERA TRACKS Peggy and Mr. Kelcher as they walk AROUND THE YARD cleaning up the garden equipment.

PEGGY

You closed the store early again, didn't you?

MR. KELCHER

Well, it's a nice day, business was a little slow.

PEGGY

The hat business is in trouble.

MR. KELCHER

It's just a slump. Men'll always wear hats.

PEGGY

But when Kennedy's elected men'll stop wearing them.

MR. KELCHER

Kennedy's a Catholic. He'll never win.
(beat)

PEGGY

(gravely; closing her eyes)

He'll win.

MR. KELCHER

Richard Nixon's going to be President. Nixon wears hats.

PEGGY

That's true. But styles are changing.

MR. KELCHER

Is that what all that investment nonsense was about this morning? You're worried about my business?

PEGGY

Yes. I am.

CONTINUED:

MR. KELCHER

That's very thoughtful of you, honey,
and to be honest, business isn't great
right now. But we're not starving. I
just bought a new car.

PEGGY

You still have to pay for it.

MR. KELCHER

That's my worry. You're a young girl.
You should be thinking about school and
friends and Charlie, not business.

PEGGY

But I've come up with a terrific idea
for a new product. And don't think of me
as your little girl, think of me as a
salesman with a new line.

INT. PEGGY'S ROOM

Peggy sits sprawled on the floor, surrounded by several pairs of stockings,
leotards and a sewing basket. With a pair of scissors, she cuts the legs
off a pair of leotards. In one hand she holds up the top half of the
leotards, in the other hand, a pair of nylon stockings. We HEAR a KNOCK on
the bedroom door.

Peggy looks up to SEE Maddy and Carol staring at her. FREEZE FRAME ONE BEAT.

MADDY

What are you doing?

PEGGY

Ah... it's a project for the Future
Homemakers Club.

CAROL

I didn't know you were still in that.

PEGGY

I'm thinking of quitting.

Peggy pushes everything under the bed as Maddy and Carol sit.

CAROL

All right. What's the scoop?

PEGGY

On what?

MADDY

We're your best friends and we had to find
out about you and Michael Fitzsimmons from
Beverly.

CONTINUED:

PEGGY

She's unbelievable. Who need satellites when we've got Beverly's mouth?

CAROL

(crossing to the dresser,
picking up a brush)

I hear she does more than talk with her mouth.

MADDY

That's disgusting!

CAROL

(primping in the mirror,
brushing her hair)

Oh, Maddy, grow up. It says in LOVE WITHOUT PAIN that "the tongue kiss as a means of genital stimulation is widely practiced and has much to commend it." Page eighty-six.

PEGGY

(trying not to crack up)

Did you memorize the whole book or only the good parts?

CAROL

Just what you underlined.

PEGGY

You're kidding?... Carol, you have gorgeous hair.

CAROL

Come on, Peggy. What's with you and Michael?

MADDY

Yeah. He's so cool and mysterious. Like James Dean.

PEGGY

He's very interesting. For all his pretending to be a tough guy, he's really got the soul of a poet.

MADDY

What about Charlie? Does he know?

PEGGY

I'm sure Beverly took care of that.

CONTINUED:

MADDY

You better watch out for her. She's after Charlie.

PEGGY

He's free to see other girls, if he wants. I think we're all too young to settle down.

MADDY

(getting upset)

But Peggy, I always thought that after high school, you would marry Charlie, Carol would marry Walter and I would marry Arthur. We'd all live on the same street and take our kids to the park together and take turns having barbecues every Sunday. It'll spoil everything if you break up with Charlie.

(beat)

That Michael doesn't look like the barbecue type.

PEGGY

I'm not going to marry him. I just went out with him once.

(beat)

I know! Why don't we go to the movies tonight. Just us girls. It'll be fun.

CAROL

Don't be silly. It's Saturday. America's date night.

MADDY

Yeah. I've gotta go. Arthur's picking me up soon.

Maddy and Carol stand to leave.

PEGGY

Okay. But let's have a girls' night soon. Maybe a pajama party?

CAROL

Aren't we a little old for that?

MADDY

Peggy, sometimes you're just so immature.

"GOOD-BYES" all around as Carol and Maddy exit.

Peggy crosses to her nighttable and spots a piece of paper with Michael's telephone number. She picks up the receiver and dials the number, impatient with the slow dial phone.

CONTINUED:

PEGGY
Hello? Is Michael there?

INT. KELCHER LIVING ROOM - NIGHT

Mr. and Mrs. Kelcher are watching "General Electric Theatre" on TV. Ronald Reagan is introducing the show.

Peggy enters with a pair of makeshift pantyhose, half stockings, half leotards, clumsily sewn together. She crosses to the TV and catches a glimpse of Reagan.

PEGGY
(sotto)
No, they'd never believe it.
(beat)
Do you mind if I turn this off?

MR. KELCHER
Go ahead.

Peggy turns off the TV, then turns to face her parents, holding up her pantyhose with a flourish.

PEGGY
Ta da! Pantyhose! Of course once they're manufactured they'll look a lot better than this. They'll be one-piece nylon with a reinforced top and elasticized waistband. We can make sheer or opaque or patterned. But I think to start they should all be sheer. What do you think?

MR. KELCHER
(to Mrs. Kelcher)
Would you wear those things?

MRS. KELCHER
Would they go over my girdle or under?

PEGGY
Instead of a girdle. And light as a feather.

MRS. KELCHER
Jack, I think she's got something there.

PEGGY
And we won't just sell them in department stores. We'll market them primarily in drug stores and supermarkets.

MR. KELCHER
That's all well and good, but we don't have the money to develop and manufacture them.

CONTINUED:

PEGGY

I've already thought of that. You need a partner. There's a friend of mine at school whose father makes seat covers for cars.

MR. KELCHER

What's his name? Fitzpatrick?

PEGGY

Fitzsimmons.

MR. KELCHER

Ed Fitzsimmons!

PEGGY

Do you know him?

MR. KELCHER

I've seen him on the golf course a few times.

PEGGY

Well, I've invited him, his wife and their son, Michael, over for dinner tomorrow night.

MRS. KELCHER

Isn't that awfully forward?

PEGGY

This is an idea whose time has come. We've got to move fast.

MR. KELCHER

You mean to tell me that you invited Ed Fitzsimmons and his family over to discuss his investing money in your cockamamie idea?

PEGGY

Wrong, Dad. Your idea.

INT. PEGGY'S BEDROOM - NIGHT

A breeze blows through the open window. Peggy sleeps fitfully, tossing off the covers.

EXT. KELCHER HOUSE

A shadowy figure moves stealthily across the lawn.

INT. PEGGY'S BEDROOM

We HEAR NOISES from the tree outside her window. Peggy continues to toss, quietly calling out Charlie's name in her sleep. She automatically reaches over to feel for him, a habit, after twenty years of marriage.

A figure appears on the closest tree branch. Silently the figure climbs into the bedroom. Once again, Peggy mumbles Charlie's name. The man walks softly over to her bed and stops. He bends over and kisses Peggy lightly on the forehead, just as Peggy wakes up, calling Charlie's name. She sees Charlie, as she had during all the years of their marriage.

PEGGY

Charlie. I just had the strangest dream.

CHARLIE

(whispering)

I have to talk to you.

In the darkness, through her sleep-clouded eyes, Peggy begins to focus on the face of the younger Charlie. Suddenly, she remembers. She's startled.

PEGGY

What are you doing here? You could have been a rapist!

CHARLIE

Let's go down to the basement.

INT. BASEMENT

Peggy opens the door, flicks on the lights and leads Charlie into the basement, a panelled room with bowling trophies, golf trophies, and a large mounted swordfish on the wall.

Peggy is angry, but steels herself for the inevitable confrontation.

PEGGY

Why are you here? It's the middle of the night.

CHARLIE

It's only twelve-thirty. You always like when I visit you like that.

PEGGY

I don't anymore.

CHARLIE

But I had to talk to you. I want to know what's going on. Beverly told me that you and that scuzzball Michael Fitzsimmons...

PEGGY

(interrupting)

I'm sorry you found out that way. I thought after last night you wouldn't...

CONTINUED:

CHARLIE

It wasn't just Beverly. Your father called my father and I got hell for keeping you out all night.

PEGGY

I bumped into him after you dropped me off. I just didn't feel like going home, so we went for a ride.

CHARLIE

(furious)

Then it's true damnit! I wanted to rip you apart. I had a miserable time tonight 'cause of you. I went to see The Monotones. And when they did "Book of Love -- Chapter Four you break up, won't you give it just one more chance..." I'm thinking, "Did we break up?" 'Cause if we did I don't even know about it! Did that Maynard G. Beatnik give you what you wanted?

PEGGY

(sounding like a married woman fighting with her husband)

You know I never could stand your sarcasm?

CHARLIE

You're going to blow it, Peggy. Nobody treats Charlie Bodell like this!

PEGGY

And why do you always refer to yourself in the third person, like Napoleon? How come it always turns into an argument with you?

CHARLIE

Since when? Since yesterday? I'm the man. I'm the lead singer. You never argued with me before.

PEGGY

(calming down)

Charlie, I've been trying to postpone this. But it wouldn't be fair to you.

(beat)

We... we just can't go steady anymore. We have to end it.

CONTINUED:

CHARLIE

(hurt)

So that's it? Walking papers. Just like that? Why, damnit? Is it Michael?

PEGGY

No. Nothing like that. It's just that I have to, I don't know. I want to travel, I want to go somewhere. I want to do something different.

CHARLIE

But what about all our plans?

PEGGY

I don't want to hurt you, Charlie. I care about you. I'm doing this for both of us. I really want you to be happy.

CHARLIE

I will be happy if I have you. I love you.

PEGGY

That won't make any difference. We just can't live together.

(beat)

And Charlie, I want you to promise me something.

CHARLIE

(dejected)

What?

PEGGY

Give me your word that whatever happens, you'll go to college. And finish.

CHARLIE

(unbelieving)

College? What about the group? And my singing career?

PEGGY

It's not that I don't think you're talented. I do. I'm just trying to save you years of frustration... barely making a living... waiting for that big break that never comes.

CHARLIE

You don't know zip! You think I'm going to end up selling appliances like my father? I've got to give it a shot. We can do anything. And we should do it together.

CONTINUED:

PEGGY

We're too young. The world just has it
in for high school sweethearts.

CHARLIE

Why are you trying to kill the two
things that mean the most to me? This
is who I am and until yesterday you
loved me and you loved us.

(opening the door)

What the hell has changed? For two years
I've done nothing but love you.

Charlie exits. Peggy slumps back, drained. Getting up, she crosses to the mounted swordfish. Standing on a chair she reaches into the mouth of the fish and pulls out a package of Pall Malls. She crosses back to the couch. Sitting back down, she picks up a table lighter and flicks it. As it lights, the tiny music box PLAYS "SMOKE GETS IN YOUR EYES". Peggy watches the flame for several beats as she CRIES softly.

INT. KELCHER KITCHEN - MORNING

Peggy enters dressed in shorts, a tee-shirt and sneakers. She crosses to the refrigerator and reads the note attached to it.

INSERT - NOTE

"Dear Peggy. We decided to let you sleep. If you go out please be back at 3 to help with dinner. Love Mom."

RESUME

The clock reads 11:45. Peggy pours herself a cup of coffee and sits down to look at the newspaper. Two headlines are prominent: IKE AND QUEEN OPEN ST. LAWRENCE SEAWAY, and MARINES TO BE OUT OF LEBANON BY END OF YEAR. (Note: U.S. Marines were sent into Lebanon by Eisenhower in 1958.)

She scans the paper for a moment, then sees her mother's phone book. Opening the book, she finds the number she needs and picks up the phone. She dials slowly.

PEGGY

(very nervous)

Hello, Grandma. It's Peggy Sue.

EXT. KELCHER HOUSE - DAY

Peggy exits and runs down the street.

EXT. ANOTHER STREET

As Peggy runs she sees a church across the street, the congregation spilling out. Mr. and Mrs. Kelcher stand at the top of the steps. Peggy waves to them and they wave back automatically. They wonder what she's running to or from.

EXT. ANOTHER STREET - APPROACHING RICHARD'S HOUSE

Peggy runs towards Richard. He is watering the front lawn. Peggy jogs on the spot.

PEGGY

(breathless)

Hi, Richard.

RICHARD

What are you doing?

PEGGY

(panting)

Jogging. I was running, now I'm jogging.

RICHARD

That's what you were talking about yesterday?
Everybody does that in the Eighties?

PEGGY

Yep. It's going to be a law.

RICHARD

Come on.

(handing Peggy the
watering hose)

What do you call this?

Peggy stops jogging. Richard jogs in place for a beat, then runs smack into a tree and falls down, LAUGHING. He rolls on the ground, flailing his arms.

PEGGY

I give up. What is it?

RICHARD

(laughing hysterically)

Helen Keller's morning run!

PEGGY

I'm surprised at you. That's really
tasteless.

RICHARD

Just because I'm a genius, doesn't mean I
don't have a sense of humor.

PEGGY

(serious)

I broke up with Charlie last night.

RICHARD

That's terrific. You really changed the
course of your destiny.

CONTINUED:

PEGGY

(regretful)

It was an unfair fight and I was such a bitch. He didn't have a chance.

(beat)

I'm taking a real gamble. I loved him for a long, long time.

RICHARD

Cheer up. Now you can give some other guys a shot. Make it up to him later and buy him a yacht.

PEGGY

(subdued)

For God's sake, Richard, forget the money! I'm getting crazy! I can't keep all this in anymore. I feel like I'm going to explode.

RICHARD

Look, the best scientific mind in this country is working on your problem. You've gotta be patient.

PEGGY

Richard, I'm not a science project or something for Junior Achievement. I'm a grown woman with a lifetime of emotional experiences that you don't understand.

RICHARD

(thoughtful)

Maybe you should get some professional help. See a psychiatrist.

PEGGY

I wish I could. At the moment my therapist is in the sixth grade in Nebraska. But that was a good suggestion.

RICHARD

(excited)

Suggestion! Hypnotic suggestion! Why didn't I think of that before?

PEGGY

(skeptical)

What do you know about hypnosis?

RICHARD

I'm an expert.

(MDRE)

CONTINUED:

RICHARD (cont'd)

Lots of hypnotists do these things called past life regressions, where subjects reveal that they lived before. Usually Ancient Egypt or the Middle Ages, something like that. But this is perfect. We can kill two birds with one stone. The subconscious mind remembers everything. You can give me more information on microchips and then pinpoint what happened at the reunion. Maybe that'll give us a clue on how to get you back.

PEGGY

(wary)

Look, I'm desperate. I'll try anything. But hypnosis is tricky. What if you can't snap me out of it?

RICHARD

No offense, but you're pretty out of it now.

INT. RICHARD'S GARAGE

Peggy sits in an old recliner. Richard holds a small, battery-operated, revolving disc up in front of Peggy's closed eyes, then puts it down and picks up a notepad and pen.

RICHARD

You are completely relaxed. When I count to three, you will open your eyes. One... two... three.

(Peggy's eyes flutter open)

We'll start with something easy. What is your name?

PEGGY

(trance-like)

Peggy Sue Kelcher.

(beat)

Or, Peggy Bodell.

(beat)

I'm not sure.

RICHARD

Oh boy.

(beat)

Peggy, what are micro-chips?

PEGGY

Ah... they're very tiny... they look like a fingernail made out of an erector set... but with billions of pieces of information on each one. Like very powerful transistors ... Charlie told me that.

CONTINUED:

RICHARD

What will they be made of?

PEGGY

I think it's called silicon.

RICHARD

Mmm. Silicon is from sand. Will they hold or transmit information?

PEGGY

I think they'll do both.

Peggy starts to shift around in the chair so that her shorts hike up, her legs spread slightly and her breasts become more prominent. This is not lost on Richard, who realizes that he's got a very attractive girl alone, for the first time in his life. His leg starts bouncing. Weird, guttural sounds begin to emanate from his throat.

RICHARD

(nervous)

In the future, will you have to marry a girl before you have sex with her?

PEGGY

No. The Pill will change all that.

RICHARD

(bug-eyed)

You mean you'll give a girl a pill and she'll want to have sex?

PEGGY

No. The Pill will be for birth control. I missed the boat on that one.

(beat)

But girls, do like it.

RICHARD

(excited)

Will you take off your blouse?

PEGGY

Yes, every day.

(getting more spaced)

I like clothes. I like to dress up. Maybe I shouldn't have worn that dress? I told Beth it was a bad idea. That's why they made me Queen. I didn't know there were joints in the pocket. And Abraham Lincoln matches.

CONTINUED:

Richard gets nervous about her meandering. Trying to focus her attention, he picks up a copy of Popular Science Magazine. The cover depicts a Fifties version of a city of the future: moving sidewalks, personal rocket packs, futuristic cars, monorails, etc. The heading reads: "Our Wonderful Future."

RICHARD

Peggy, please try and concentrate. Look at this magazine. Will we have moving sidewalks?

PEGGY

(looking at the magazine;
getting upset)

No, only in airports. And it's not wonderful. They call it Future Shock... everybody's scared. Why were they all crying?

RICHARD

(urgent)

Peggy, I'm going to snap you out of it.

PEGGY

(quietly anguished)

We were all missing something. And we thought it was back here.

RICHARD

When I count to three and clap my hands twice, you will be fully awake. You won't remember anything you've said.

PEGGY

I think it was the music. The music just pushed me over the edge.

RICHARD

One... two... three.

(claps twice)

You are now awake.

(several beats)

PEGGY

(fluttering her eyes;
coming to)

Well, did it work? Did you find out why I came back?

RICHARD

(shaken)

I think it has something to do with music. You were rambling. I didn't understand the rest.

CONTINUED:

PEGGY

(dejected)

You should've tape recorded it.

RICHARD

I don't have a tape recorder. I'm sorry.

PEGGY

(defeated)

Not as sorry as I am.

INT. KELCHER HOUSE - KITCHEN

Mrs. Kelcher stands at the counter preparing a pot roast. Peggy enters. Her mood is subdued and will remain so all evening.

PEGGY

Hi, Mom. What're you making?

MRS. KELCHER

I thought I'd do my pot roast, with roasted potatoes, broccoli with Velveeta sauce and a nice Jell-O mold. They're so decorative.

PEGGY

Why don't you let me make dinner. I don't think Michael likes Jell-O.

MRS. KELCHER

Did you learn something new in Home Ec?

PEGGY

Yes. And I'd like to practice.

Peggy starts to move around the kitchen. She's a pro. She begins to chop onions, rapidly.

MRS. KELCHER

You know dear, I think the pantyhose is a wonderful idea, but the next time you come up with something, please don't stay out all night. Just tell us. We'll believe you.

(beat)

PEGGY

Mom, how about a machine that's like your blender, only it slices vegetables, kneads dough, chops meat and even makes fresh pasta?

MRS. KELCHER

What's pasta?

INT. KELCHER DINING ROOM

Peggy and Mrs. Kelcher are setting the table, taking the good china out of the cabinet.

MRS. KELCHER

Is this Michael a friend of Charlie's?

PEGGY

No, just a friend of mine.

MRS. KELCHER

(concerned)

What does Charlie think about that?

PEGGY

You know, Mom, it's okay to have male friends, just as friends. Besides, it's over with me and Charlie.

MRS. KELCHER

(upset)

Peggy, why didn't you tell me?

PEGGY

It just happened last night. Don't worry, I'm okay.

MRS. KELCHER

But your dad and I always expected you and Charlie to get married.

PEGGY

Yes, I know. Peggy Sue gets married. Period. That's it.

(beat)

I think marriage is out for the immediate future.

MRS. KELCHER

Are you serious about this boy Michael?

PEGGY

I don't want to get serious about anybody right now.

(beat)

Mom, if you could live your life over again, would you do the same thing? Get married and settle down right after high school?

MRS. KELCHER

Well, I remember once being offered a scholarship to art school. But I turned it down.

CONTINUED:

PEGGY

Why?

MRS. KELCHER

All the college girls I knew were so well dressed. I was worried that I wouldn't fit in. I didn't have the right clothes. I was so silly.

(perking up)

But, I don't have many regrets and besides, I don't have time to worry about the past. So, shake a leg. They'll be here in half an hour.

INT. DINING ROOM - TWO HOURS LATER

Michael, DORIS and ED FITZSIMMONS sit at the table with the Kelchers. Ed and Doris are prosperous, snug and square. They have just finished dessert.

MR. FITZSIMMONS

That was one of the finest meals I've ever had. And the wine was superb.

MRS. FITZSIMMONS

Charlotte, the Junior League is putting out a cookbook. You must let me steal this dessert recipe. What was it called?

MRS. KELCHER

Chocolate mousse.

NANCY

(proudly)

Peggy made it.

MR. FITZSIMMONS

Moose! I never thought I'd have a moose for dessert.

The adults LAUGH. Michael casts an embarrassed look at Peggy.

MR. KELCHER

Peggy cooked the whole dinner.

MR. FITZSIMMONS

You know, you should open a restaurant. There isn't a place in town that serves food like this. I bet I could scare up some money to put you in business.

CONTINUED:

PEGGY

(exchanging glances with
Mr. Kelcher)

It's incredibly difficult to make money
in the restaurant business. It's labor
intensive and price sensitive in the
supply area. You have to get up at five
in the morning to go to the market, you
have problems with spoilage, employee
pilferage, and just try and collect from
the credit card companies. They take
months to pay.

The whole table reacts with astonishment.

MR. FITZSIMMONS

That was quite a speech. How does a
young gal like you know so much about
business?

PEGGY

(demurely)

Oh, I just picked it up from my dad.
He's got a lot of wonderful ideas.

MR. FITZSIMMONS

Really? I'd like to hear about them
sometime.

Peggy gives her father a "go get him" look.

MR. KELCHER

Ah, Ed, why don't you and I adjourn to
the den for a while?

EXT. KELCHER HOUSE

Peggy and Michael exit.

MICHAEL

I thought we'd never get out of there.

(taking Peggy in his arms)

I just wanted to be alone with you.

(Peggy wriggles free)

Hey! What's the matter with you?

PEGGY

(cranky)

I'm too full. Besides, it's a school night.

(beat)

I hate playing hostess. And you didn't help.
You just sat there like a stone, except for
that crack about "Our Lady of Golf Balls."

CONTINUED:

MICHAEL

I can't stand all that phony dinner party
crap.

PEGGY

(edgy)

Let's do something. Let's go somewhere.
I hate Sunday nights.

EXT. GHETTO STREET - DIMPLES PARADISE LOUNGE

Michael and Peggy pull up on the motorcycle in front of Dimples. Black pedestrians walk by, staring at them. Peggy and Michael sit on the motorcycle.

PEGGY

Are you sure this is a good idea?

MICHAEL

Yeah. I've been here before. It's cool.
They have the best music in town.

INT. DIMPLES PARADISE LOUNGE

The room has a bar at the front, booths and tables scattered throughout. A stage is at one end. Onstage, an all BLACK GROUP, The Four-Mations, is performing, backed up by a BAND.

Peggy and Michael enter. The black regulars at the bar cast baleful looks at them.

INT. LOUNGE - BOOTH

Peggy and Michael sit in the last booth. Although Peggy and Michael can see the stage, their booth is not visible from the stage.

MICHAEL

For the first time in my life I'm pretty
happy. Five more weeks of school. And ten
minutes past graduation I'm gone.
(he raises his glass)
To freedom.

PEGGY

(looking around at the
crowd; clinking glasses)

For everyone.

MICHAEL

(clinking again)

To dreams.

PEGGY

(listless)

May the force be with you.

CONTINUED:

MICHAEL

Now listen, this is the plan. As soon as school is finished we go to Utah and...

PEGGY

(surprised)

Utah? I thought you'd be going to New York or Paris. What's in Utah?

MICHAEL

(enthusiastic)

Rita. I met her last summer. She's cool. You'll really dig her. She's got this great cabin in the hills, just outside of Provo. She raises chickens. I'll write and the two of you can take care of the chickens to support us.

PEGGY

(astounded)

I can't do that.

MICHAEL

(earnestly)

Why not? Polygamy's legal in Utah.

PEGGY

I've been giving my future a lot of thought lately, but somehow it never included... chickens. Or Rita. I just can't go with you.

ANGLE - THE STAGE

Onstage the Four-Mations have concluded a song. We HEAR APPLAUSE.

SINGER

Thank you. Now we're happy to introduce a friend of ours. He's one damn fine singer, Mr. Charlie Bell!

RESUME

We HEAR the group begin the SONG "YOU BELONG TO ME."

MICHAEL

But what about the other night? We were like two stars in the same constellation.

PEGGY

Michael, you and I are light-years apart. You should go to Utah, but not with me.

CONTINUED:

MICHAEL

(urgent)

But we had heat, baby. Passion! Fire!
We owe it to ourselves to fuse together.

(beat)

At least one more time.

PEGGY

(smiling)

That's a terrific line. You're going to
be a wonderful writer.

MICHAEL

You think so?

PEGGY

Yes. We had a glorious night together.
One day you'll remember and write about it.

MICHAEL

(thoughtful)

I can dig that. Bittersweet perfection.
Dogs of lust on leashes of memory... yeah.

Suddenly distracted by the familiar voice, Peggy looks up to the stage and
sees that the lead singer, Charlie Bell, is in fact Charlie Bodell.

PEGGY'S POV - THE STAGE - CHARLIE SINGING

PEGGY (O.S.)

It's Charlie!

MICHAEL (O.S.)

(sarcastic)

What a treat.

INTERCUT - CHARLIE SINGING

with reactions of Peggy and Michael. Charlie sings with all his heart, an
emotional tribute to his lost love.
Peggy takes it all in, knowing he's singing about her. It breaks her heart
that they love each other, but seem to have no future. Waves of emotion
and memory wash over her.

Michael wryly observes Peggy's intimate reaction to Charlie.

MICHAEL

Now I get it.

PEGGY

Ssh.

CONTINUED:

Charlie finishes the song. The audience is hushed for a beat, before wild APPLAUSE. Emotionally drained, Charlie nods his thanks.

FREEZE FRAME ON CHARLIE TWO BEATS.

PEGGY

I thought I knew everything about him.

MICHAEL

Can we split now?

The APPLAUSE CONTINUES as Peggy and Michael unobtrusively slip out of the club.

EXT. KELCHER HOUSE

Michael and Peggy pull up. Peggy gets off the bike and gives Michael a quick kiss on the cheek.

MICHAEL

I can dig you being upright about Rita and Utah. That's cool. But I've got to warn you about something.

PEGGY

What?

MICHAEL

My father. He's not just the ultimate square. He's a total crook. Tell your father to watch out.

INT. KELCHER KITCHEN

Mrs. Kelcher is finishing up the dishes. Mr. Kelcher sits at the table cleaning his pipe. Peggy enters and stands next to her father.

MR. KELCHER

You're back. Did you have a nice walk?

PEGGY

(anxious)

Yes. How did it go with the pantyhose?

MR. KELCHER

It's the darndest thing. Ed knew what they were immediately. As a matter of fact he said he's got a product like that in development right now.

PEGGY

Oh no!

CONTINUED:

MR. KELCHER

Yeah. It's a shame. His brother's got a mill in South Carolina and he figures they'll be ready to go by next year. Didn't call them pantyhose though. What was it, Charlotte?

MRS. KELCHER

Sheerotards. Catchy name, isn't it? Like leotards.

PEGGY

He's a liar! He has no such thing! It's my own fault. I should have had it patented first.

MR. KELCHER

It's just timing. Happens all the time.

PEGGY

He's a crook, damnit!

MR. KELCHER

Peggy, watch your mouth. Ed Fitzsimmons is a very prominent man.

PEGGY

Oh Dad, you're so naive sometimes. This one fell through, but I'm not going to make the same mistake next time.

INT. PEGGY'S ROOM

Peggy lies in bed in the darkness, her eyes wide open. On the floor next to the bed is a pile of Life magazines. The bedside clock reads: 2:30. Peggy gets out of bed.

CAMERA TRACKS Peggy into Nancy's Room.

Peggy looks down at Nancy sleeping. FREEZE FRAME ONE BEAT. Gently pulling back the blankets, Peggy gets into bed with her.

EXT. CHARLIE'S STREET - MORNING

Peggy walks down a residential street, much like her parents'. She stops when she sees Charlie's car parked in a driveway, and leans against a tree next to his car.

Moments later Charlie exits his house, a dog trailing behind him. The dog runs up to Peggy. Charlie is wary and distant.

CHARLIE

What're you doing here?

CONTINUED:

PEGGY

I wanted to talk to you.

(to dog)

Good dog, Rusty. Good dog.

CHARLIE

Rusty's dead. That's Ajax.

PEGGY

(distressed)

Oh. I guess I always liked Rusty better.

(beat)

Could you give me a ride to school?

CHARLIE

Sorry. No can do. The Mighty Grape's out of commission for a while.

PEGGY

Well, how about a walk, Charlie Bell?

CHARLIE

(surprised)

How'd you know about that?

PEGGY

I was at Dimples' last night. You were great.

CHARLIE

What were you doing in that part of town? Who were you with?

PEGGY

What were you doing there? You never told me you sang with an R and B group.

CHARLIE

Hey! I guess there's a lot of things we don't know about each other.

EXT. ANOTHER STREET

Peggy and Charlie are walking, two blocks from school.

PEGGY

I take back everything I said the other night about your music. I know how important it is to you.

CHARLIE

That's real big of you.

CONTINUED:

PEGGY

Stop being defensive. I want to help you.

CHARLIE

You've helped me enough.

PEGGY

Forget about us for a minute. I...

CHARLIE

Forget? After all we've been through?
This isn't some shipboard romance, where
you just walk down the gangplank and say
good-bye.

PEGGY

Listen, I want to give you something.
(reaching into her purse;
pulling out a sheet of
paper)
I've got a great new song for you.

CHARLIE

(incredulous)
You wrote a song?! For me?

PEGGY

Ah... yes. I'm not a singer, but with
the right arrangement and your great voice,
it'll be a huge hit. Honest.

Peggy holds up the paper to read, clears her throat and sings one tentative note.

INT. SCHOOL HALLWAY

Peggy and Charlie stand by their open locker.

CHARLIE

Does this mean you like me again?

PEGGY

That's a loaded question.
(beat)

It means I care about you and what happens
to you.

CHARLIE

That's all I wanted to hear. 'Cause I'm
never going to give up on us. To the
ends of the earth. When the going gets
tough, Charlie gets going.

CONTINUED:

Charlie reaches into the locker, takes out a book, opens the book and extracts a folded piece of paper.

CHARLIE

Here. I want you to see this. You wrote it last fall, after I hit your dad's Mercury.

Charlie hands Peggy the note, as he closes the locker.

CHARLIE

I'll see you later.

Charlie walks away as Peggy opens the note.

INSERT - NOTE

"Dear Charlie. We might have a lot of trouble now, but isn't it worth it? Things can't ever be so bad, that we'll break up." In large cut-out letters: "I LOVE YOU MUCHLY. XXXX Peggy Sue."

RESUME

Peggy reads the note, sadly shaking her head. She looks down the hall at Charlie, remembering the girl she once was.

CAROL (O.S.)

(upset)

Peggy, I have to talk to you.

Peggy turns to Carol. They walk OUT OF FRAME as we SEE Walter join Charlie.

WALTER

Hey, Charlie! I got a new one. Sing "Personality".

Charlie begins to SING the song "PERSONALITY". Each time he sings a series of repeats of the word "over", Walter does a backflip. After two verses, Charlie stops.

WALTER

Great, huh?

CHARLIE

Walter, maybe you should be a dentist.

INT. PEGGY'S HOMEROOM - DOORWAY

Peggy stands with Carol as the other students squeeze by them.

PEGGY

What's the matter?

CONTINUED:

CAROL
It's that jerk Walter.

PEGGY
What happened?

CAROL
After ~~Carol~~^{Chad} told Walter that he broke up with you because he wanted to play the field, Walter decided he should do the same thing.

PEGGY
I see.

CAROL
What am I doing to do for the rest of my life? I don't have a boyfriend anymore.

PEGGY
Welcome to the singles' scene.
(beat)
Look, Carol, maybe Walter's doing you a big favor. You always wanted to get out of town. Now's your chance.

CAROL
But I'll never find anyone else.

PEGGY
Of course you will. Your problem's going to be too many men and not enough you. You're going to be a wonderful woman. Give yourself a chance. Go for it! Get out of town. And be happy, damnit! I'm rooting for you.

CAROL
That's easy for you to say. At least you have Michael.

PEGGY
I think if I got serious with anyone it would have to be an older man. Michael's delightful, but right now, he's all potential.

INT. CLASSROOM

Peggy sits at her desk organizing her books. We HEAR the end of the ANNOUNCEMENTS over the PA SYSTEM.

CONTINUED:

MR. MDSEY (V.O.)

... And finally our heartiest congratulations to our gymnastic team for placing second in the county finals last Friday. And a special accolade to our star gymnast Rosalie Testa who placed first in every one of her events. We're proud of you, Rosalie.

Everybody turns towards Rosalie and APPLAUDS. She wears the same type of severe hair-style she did at the reunion. Peggy turns to Rosalie, trembling. The BELL RINGS as the class starts to leave, still crowded around Rosalie. Peggy stares after her, frozen in her seat.

BEVERLY

What's the matter, princess? Lost your prince?

Peggy looks up to Beverly and starts to seethe.

PEGGY

(standing up)

You know, Beverly, there's a lot of things I could say to you, but you're not worth the effort.

Peggy reaches to pick up her books. On the top of the pile is an open fountain pen. She picks it up, pulling the release lever, squirting ink all over Beverly's white dress.

BEVERLY

(almost in tears)

Oh! You did that on purpose! I hate you!

PEGGY

(cooly)

Sorry. These fountain pens are so tricky.

On Beverly's horrified look:

INT. GIRLS' LOCKER ROOM

Peggy sits disconsolate on a bench, watching the other girls changing into their gym suits. Rosalie accepts congratulations from a number of the girls. The BELL RINGS as the girls begin to exit to the gym.

PEGGY

Rosalie! Wait!

Rosalie turns at the door, smiling. Peggy crosses over to her and closes the door. They are alone.

ROSALIE

What's up, Peggy?

CONTINUED:

PEGGY

Don't go out there yet. I've got to tell you something.

ROSALIE

What?

PEGGY

I think you should give up the trampoline. It's dangerous.

ROSALIE

Don't be silly. I'm the best in the county.

PEGGY

I know you are. But you have to stop.
(choking back tears)
I couldn't tell you before. I didn't know if I should.
(beat)
But you have to stop before you hurt yourself.

ROSALIE

I spend three hours a day practicing. I have spotters. I know what I'm doing.

PEGGY

But accidents happen.

ROSALIE

Not to me they don't. I'm going to win the State, then the Nationals, and then I'm going to the Olympics.

PEGGY

(desperate; trying to grab Rosalie's arms)
Rosalie, please, listen to me! You have to let me help you.

ROSALIE

(breaking free)
You should go to the nurse. I'm going to tell Miss Dennis.

Rosalie exits into the gym. Peggy sits on the bench and cries.

INT. HALLWAY

Peggy walks down the hall, a set of double doors, leading to the gym, just ahead of her. She stops in front of the open doors. Through them she sees Rosalie working out on the trampoline, doing a series of twists, flips, etc.

CONTINUED:

Rosalie is at the top of a jump, almost frozen in mid-air, as she makes eye contact with Peggy. She begins a backflip, twisting as she flies. She falls silently, landing on the edge of the trampoline, falling through the arms of the "spotters" and hits the gym floor.

We HEAR a sickening THUD. She lies motionless.
Peggy stands motionless at the door SCREAMING SILENTLY.
Rosalie is helped up by the other girls who hold her back as she lunges at Peggy. We SEE but DO NOT HEAR Rosalie SCREAMING at Peggy.
Peggy is gone.

INT. LUNCHROOM

Peggy sits along in the empty room. We HEAR a BELL. After a beat, the first students begin to trickle in. Peggy is oblivious. Richard hurries in and sits opposite Peggy, noticing her distress.

RICHARD

What's the matter?

PEGGY

It's all gone wrong. Nothing's working out.

RICHARD

Not true. I'm making real progress.

PEGGY

You were meant to. You're one of those fortunate people that good things happen to. I'm not. I just can't handle this, anymore. I'm quitting school.

RICHARD

What happened?

PEGGY

I don't want to talk about it. I'm going away. I just wanted to say good-bye to you.

RICHARD

Where're you going? When will I see you again? How are you going to get back?

(Peggy stands)

Peggy, I believe you. I believe everything you told me.

PEGGY

(kissing him on the forehead)

I love you, too, Richard. Thanks for trying.
And good luck.

CONTINUED:

Peggy turns and exits the lunchroom. As she walks through the doors, Rosalie and several girls from the gym class make a path for her, glaring as she passes.

INT. STAIRWELL

Peggy exits the lunchroom and heads up the stairs as Charlie comes down.

CHARLIE

Hey, Peggy. Wait a minute.

Peggy stops on the landing. Charlie joins her, so eager he doesn't notice how distraught she is.

CHARLIE

I cut shop and did some work on your song. You know, it's not half-bad for your first try. Of course I changed all the "yeahs" to "oohs". Listen to this.

Charlie begins to SING an R&B version of "SHE LOVES YOU". It sounds like Dion and The Belmonts. Peggy listens, a wry smile slowly creeping across her face. As Charlie SINGS the chorus, Michael approaches.

PEGGY

That's nice. It does sound better your way.

MICHAEL

Well, if it isn't Charlie Bell, Mr. Excitement.

Charlie STOPS SINGING.

CHARLIE

Peggy, were you out with this fungus last night?

PEGGY

Yes, but we're just friends.

CHARLIE

There's no such thing!

MICHAEL

Listen, man. She's trying to tell you something.

CHARLIE

You listen, dipshit! How'd you like a mouthful of bloody Chiclets?

Charlie makes a move towards Michael, clenching his fist and tensing up. Peggy steps between them, trembling with anger.

CONTINUED:

PEGGY

(to Charlie)

Don't you dare start anything! If you fight I'll never speak to either one of you again. Just stop acting like children!

Charlie backs away as Peggy runs down the stairs pushing her way through the crowd towards the exit. Michael and Charlie glare at each other.

CHARLIE

(calling after Peggy)

Where're you going?

At the back door, Peggy turns back.

PEGGY

I don't know. Somewhere else.

INT. KELCHER KITCHEN

Peggy affixes a note to the refrigerator door.

INT./EXT. BUS - HIGHWAY - INTERCUT

the bus, CLOSE-UPS of Peggy, alone, looking out of the window, and the rural scenery: pastures, barns, etc., the other passengers.

EXT. GENERAL STORE

An old couple, Peggy's grandparents, ELIZABETH and BARNEY ALVORG, are waiting in the front of the store. In their mid-seventies, he is a charming, dapper man with a bow tie, she, a solid, sensible woman.

INT. BUS

Peggy sees her grandparents waiting for her. She grips the window rail tightly, trying to hold herself together.

BUS DRIVER

Everybody gettin' off at Dumont. Here we are.

The bus stops. Peggy stands and reaches above to take down her suitcase. Nervous, she drops it.

A MAN, getting off the bus, helps her, picking it up.

PEGGY

Thank you.

MAN

No trouble at all.

The man gets off the bus.

EXT. GENERAL STORE

Peggy stands at the door of the bus, hesitant. Elizabeth and Barney approach the bus, waving and smiling up at her.

BARNEY

Hello, Lilla!

ELIZABETH

Peggy Sue!

Peggy slowly walks down the steps, moved to tears. She approaches her grandparents and drops her suitcase. She hugs them tightly, tears streaming down her face.

The bus door closes and the bus pulls away behind them.

INT. CAR - DRIVING

Barney is behind the wheel of a 1951 Plymouth. Elizabeth is in front, Peggy in the back, curled up on the seat, regressing.

BARNEY

Quite a bit more rain than usual this year.
I hope it doesn't spoil the rhubarb.

ELIZABETH

I've already got some in. I was thinking
of making a pie for dinner tonight.
(turning around to Peggy)
How would you like that?

PEGGY

(like a little girl)

Fine.

(beat)

Grandma, would you show me how to make
strudel?

ELIZABETH

That's a day's work. But if that's what
you want, maybe we can do it tomorrow.
A little extra birthday treat.

EXT. FARMHOUSE

The car pulls up to a modest farmhouse. A vegetable garden is off to one side. Barney and Elizabeth exit the car and head towards the house. Peggy looks around for a beat and walks over to the vegetable garden. She pulls a stalk of rhubarb out of the ground, and bites into it, her face puckering. She'd forgotten how bitter it was.

INT. FARMHOUSE - NIGHT

Peggy and Barney sit at the dining room table. Elizabeth brings in the

CONTINUED:

rhubarb pie and places it on the table. She sits and starts to serve. The three of them LAUGH. Peggy has loosened up, enjoying the bizarre second chance to visit with her grandparents. A grandfather clock stands prominently in the room. The same clock that was in the doorway of Peggy's house.

INT. KITCHEN

Peggy and Elizabeth finish up the dishes, chatting.

INT. LIVING ROOM

A fire blazes in the fireplace. Peggy sits with Elizabeth, learning how to knit. Barney watches 'The Burns and Allen Show' on TV. Peggy looks up to watch him laughing. She adores them both.

INT. LIVING ROOM - LATER

Barney reads The Search For Bridey Murphy. Elizabeth enters carrying a tray with three cups of cocoa. They each take a cup.

ELIZABETH

You know, Peggy, your mother told me about the dream you had.

PEGGY

I wish she hadn't done that. I didn't want to upset you.

ELIZABETH

It doesn't. I'm not afraid. I know exactly when I'm going to die.

Peggy is perplexed by her grandmother's apparent lack of fear.

BARNEY

What's it going to be, Lizzie? Eighty-seven? Eighty-eight?

ELIZABETH

I'm not telling.

BARNEY

(to Peggy)

I've been trying to drag it out of her for years.

(beat)

You know, dreams are fascinating business. Especially where you see the future. Might be a coming attraction, like you get at the movies.

CONTINUED:

PEGGY

Yes. It's called pre-cognition.

BARNEY

Or soothsaying, or divination. There's a lot of names for it. Must be something to it.

PEGGY

You think so?
(beat)

BARNEY

(thoughtful)

What if it wasn't a dream? What if you really lived and came back from the future?

PEGGY

(shocked)

What?

BARNEY

This book I'm reading right now, Bridey Murphy. A woman in Colorado says she lived in Ireland a hundred and fifty years ago. Her name was Bridey Murphy and she gives names and dates and where she lived. She was hypnotized and remembered everything. It makes perfect sense to me. True story. It's a big bestseller.

PEGGY

(startled)

I remember that book.

BARNEY

(interrupting)

There you have it. She remembers! Bridey went forward and you came back. Or maybe it's the other way around.

ELIZABETH

Oh, hogwash. All young girls dream about the future. When I was her age I dreamed about marrying you and living happily ever after. Look what that got me.

BARNEY

Fifty years of thrills. I think my Lilla knows what I'm talking about. I always did get on better with young girls.

PEGGY

(gently)

Grandpa, tell me more.

CONTINUED:

ELIZABETH

The two of you can stay up all night babbling about this nonsense. You always were two peas in a pod. I'm going to bed.

BARNEY

(to Elizabeth)

Pleasant dreams.

Peggy gets up and kisses Elizabeth good night, then crosses back to Barney, sitting on the floor, at his feet.

INT. FARMHOUSE KITCHEN - DAY

Peggy and Elizabeth are making strudel, filling dough with apples, raisins, etc.

ELIZABETH

Being old can be just as confusing as being young. Atom bombs, sputniks, television.

(beat)

The things that happened to me fifty years ago are more on my mind than what happened yesterday.

PEGGY

But I'm remembering the future. Yesterday is twenty years from now. I'm standing at the brink of my life again and I don't know what I'm doing here. I'm terrified.

ELIZABETH

(patiently)

Right now you're just browsing through time. Choose the things you'll be proud of. The things that last.

PEGGY

My children make me happy. I really miss them.

(beat)

Beth. Scott and Beth.

(beat)

I'm going to name my daughter after you.

EXT. FARMHOUSE DRIVEWAY

Peggy and Barney are washing the car.

BARNEY

It's gonna rain again. Every time I wash the car, it rains.

CONTINUED:

PEGGY

(giggling)

That never changes.

BARNEY

Some things never do. Eighty or eighteen,
you're still the same person. Same life.

(beat)

'Course the best thing in life is to be
young with your friends but a lot of things
prove out over time.

PEGGY

Like what?

BARNEY

Like your grandmother. She's peevish,
she's got her ways, but you can rely on
her. Someone like that's worth her weight
in gold.

PEGGY

You know, when you and Grandma are gone,
the family's gone. I never see the
cousins anymore.

BARNEY

It's your grandma's studel that's kept
this family together. Nothing stays
forever, Lilla. We're all just looking
for our souls. And when we find them, we
take a visit, linger for a while. And
then we fly away.

PEGGY

Grandpa, if you had a chance to do it all
again, what would you do?

BARNEY

(jawing)

I'd take better care of my teeth.

INT. LIVING ROOM

Elizabeth is tying Barney's bow tie. Peggy is sitting with a jacket on.

ELIZABETH

What's Peggy going to do at your lodge
meeting?

BARNEY

We're going to have a little party for
her, for her birthday.

CONTINUED:

Barney turns and winks at Peggy.

PEGGY

It was my idea, Grandma. I always wondered what went on there.

ELIZABETH

He won't tell me, but I've got my suspicions. And I don't want any of that. Don't keep her out late. She's got an early bus tomorrow.

BARNEY

Let's go.

PEGGY

(hugging Elizabeth)

Good-bye, Grandma.

ELIZABETH

Have a good time.

Barney and Peggy open the door and exit.

EXT. FARMHOUSE DRIVEWAY

Peggy and Barney approach the car.

PEGGY

What does she think you do at your meetings?

BARNEY

Stag movies. Smokers.

Peggy chuckles as they get into the car. The car proceeds along the driveway and turns onto the highway.

INT. CAR - DRIVING

Barney is at the wheel.

BARNEY

I may be an old fool, but I think we can help you.

PEGGY

I hope so. At least I got to see you and Grandma.

(beat)

Has it ever worked before?

CONTINUED:

BARNEY

The last one was six hundred years ago.
It's about time for another one.

EXT. LODGE - NIGHT

A one-story, pitch-roof building. The sign over the entrance reads: THE ORDER OF THE GOLDEN DAWN. Underneath the sign is a logo of a spreading sunrise. Peggy and Barney pull up to the front of the building, exit the car and enter the building.

INT. LODGE - ANTIROOM

Forty old men are congregating around the cloak room. Most are already dressed in their ceremonial garb: long, purple robes with the sunrise logo over their hearts. They either wear or carry tri-corner hats. Peggy and Barney enter. Several MEN approach them. Peggy nervously clings to Barney's arm.

GEORGE

Welcome, Peggy Sue. It's nice to have you with us.

PEGGY

Thank you.

HENRY

You know, you're a lucky girl. You could lay a bear trap in the aisle of a cathedral and never catch a better man than your grandfather.

PEGGY

(non-comprehending)

Ah... thank you.

BARNEY

(to Peggy)

Let me take your jacket, Lilla. I've got to get my robe.

Peggy hands Barney her jacket as he heads over to the cloak room.

AL

You know, this is very exciting for all of us.

GEORGE

We've been waiting a long time for someone like you.

Barney rejoins them, wearing his hat and robe. The group begins to enter the main room.

CONTINUED:

PEGGY

(nervous)

Do you have to wear that hat?

BARNEY

It wouldn't be a lodge without hats.

Barney takes her hand and squeezes it. They walk slowly through the doorway.

BARNEY

Don't you worry. I'll be watching after you.

INT. LODGE - MAIN ROOM

A large meeting hall. The room is draped, and brightly lit with fluorescent lights. At one end sits a large, gold-painted wood throne. On either side are large candle holders. The candles are lit. A small table serves as an altar in front of the platform. On a footstool is a potted plant with an artificial bird perched on its top. The throne and altar look like a set left over from a summer stock "Macbeth".

Peggy and Barney enter. Several men lead Peggy away from Barney to the throne. One man places a golden cape around her shoulders. They lead her up the platform to the throne.

HENRY

Hey, George. Get the lights.

The LIGHTS are DIMMED. The room is lit by the candles.

The men form a semi-circle around Peggy. Old men at the end of their lives, they are serious and passionate about the possibilities of life beyond this world. One by one, four men from either end of the line approach the altar with offerings: a cup of wine; an egg; a gold coin; and a rose. The men rejoin the line.

LEO COOPER, a tall, white-haired man, takes two steps forward. The other men begin to sing a Gregorian chant.

LEO

(to Peggy)

Are you ready, dear?

PEGGY

Yes, sir.

Leo steps back, closes his eyes and spreads his arms.

PEGGY

(sotto)

Fasten your seatbelts. Here we go.

CONTINUED:

LEO

(solemnly)

Lord of the Universe, Vast and Mighty One.
Ruler of light, King of the sun. Creator
of earth, air, fire and water.

(kneeling down)

We adore thee and invoke thee! Grant thine
aid. Look with favor upon us as we witness
the regeneration of man. We behold the
innocent endeavors of single-minded men and
women. For we are the company of unbodied
souls and immortal angels. We ask thy
intervention, that this girl may return to
thee on the wings of your love.

PEGGY

(sotto)

This is never going to work.

The old men form a circle in front of Peggy. They begin to circumambulate
east to west, intoning together, their heads bowed. As Barney passes in
front of Peggy, he winks at her. She smiles back.

MEN

Fount of life, Chariot of the Spirit, Womb
of the Mother, reclaim thy child of light.
(repeat)

We HEAR a clap of distant THUNDER.

Peggy trembles. The artificial bird falls off the plant. Peggy is struck
with amazement. She begins to glow, poised to take off. The men continue
to chant while:

LEO (O.S.)

The name of your love is sacrifice. We
offer up this girl, that her soul may
find its home.

Suddenly a door is opened, a gust of wind pours in and extinguishes the
candles, plunging the hall into darkness.

LEO (O.S.)

Nothing to worry about. Somebody get
the lights.

The LIGHTS are TURNED ON.

All the men look to the throne. Peggy is gone. They are speechless for a
couple of beats.

GEORGE

(chipper)

Well, the girl's gone. Let's play some
poker.

CONTINUED:

George crosses to the wall, reaches behind the drapes and presses a button. The wall slides open to reveal a fully-equipped card room. The men shuffle in.

EXT. BEHIND THE LODGE

Charlie carries Peggy off towards his car, one hand covering her mouth. Peggy struggles. When they reach the car, he puts her down.

PEGGY

What the hell did you do that for? What are you doing here?

CHARLIE

What was I this time? A rapist or an unbodied soul?

PEGGY

You're an idiot! How did you know where I was?

CHARLIE

Your grandmother told me. I was trying to save you. They were going to vaporize you.

PEGGY

(impatient)

Don't be ridiculous! They're just a bunch of harmless old men. My grandfather was in there. I've got to go back.

CHARLIE

Oh no you don't. You're going to listen to me.

Charlie tries to lead Peggy into the car.

PEGGY

(contemptuous)

I'm not getting in that purple monstrosity.

Charlie takes Peggy's hand and drags her up a hill behind the lodge hall.

PEGGY

Let me go! Where are you taking me?

CHARLIE

Right here. Now sit down.

Charlie sits her down on the ground. She's impatient and hopping mad.

PEGGY

You've got two minutes.

CONTINUED:

CHARLIE

Look. I wanna tell you. I forgive you for everything. I know what you've been going through. You're just scared. School's almost over. I was scared, too, but I'm not anymore.

PEGGY

How could you possibly know what I've been going through?

CHARLIE

Because I love you, damnit! I had a long talk with your father yesterday and we decided that the best thing for us to do is get married and settle down. Right away.

Peggy jumps up, exploding with everything she has ever wanted to say to Charlie. It is her tour de force indictment of the future; a litany of frustration and broken promises.

PEGGY

What do you mean you and my father decided? Who the hell are you to plan my life? Let's get married and live happily every after. Bullshit. I got knocked up. I had to marry you. I never had a choice.

CHARLIE

What?

PEGGY

(frenzied)

You betrayed me, Charlie. You told me this once before. You were never there for me or the children. It used to be a joke -- when Beth was little. She'd point to the phone and say "Da Da". Working late! You were working on your secretaries, and salesgirls!... And now you come and tell me, "Peggy, you're scared." Of course I'm scared. If you knew what I knew you'd be scared shitless.

CHARLIE

You're crazy! You're really out of your mind!

PEGGY

I might be crazy, but I'm not crazy enough to marry you twice.

(MORE)

CONTINUED:

PEGGY (cont'd)

There's a lot of things I can't change.
I can't even think about them. I tried.
But I couldn't even help Rosalie.

(tears start)

They got John Kennedy and Robert Kennedy
and Martin Luther King. They get all
the good guys! And you stopped caring!
The night they shot John Lennon you just
sat there and watched your fucking football
game!

CHARLIE

What are you talking about?

PEGGY

They never get the bad guys. I'm a good
person, but that doesn't matter. I don't
want to be bitter. I'm a naturally
optimistic person. You used to tell me
that yourself. But you took advantage of
that and you made me hate you. I didn't
want to. I never wanted to hate anybody.

As she finishes her tirade, she melts down to the ground in tears. Frightened
by the intensity of her outburst, Charlie bends down to comfort her. Charlie,
too, is in tears. He hugs Peggy and strokes her hair.

CHARLIE

Oh, Peggy. My poor Peggy. It's all my
fault. I'm so sorry. I won't bother
you anymore. I promise. Please stop
crying. Please.

Peggy starts to compose herself.

PEGGY

Will you take me back to my grandparents?

CHARLIE

Of course.

Charlie helps her up. He reaches into his pocket and takes out a small
box, handing it to Peggy.

CHARLIE

It's almost your birthday. I wasn't sure
when you were coming back, so I brought
your present up here.

With a slow, growing remembrance, Peggy opens the box. Inside is the gold
locket Peggy was wearing at the reunion.

CONTINUED:

PEGGY
(anguished)
Oh, Charlie.

CHARLIE
It opens, too. Look inside.

Peggy opens the locket. She shivers with recognition.

INSERT - LOCKET

Two photos, one of Peggy, one of Charlie, as children.

RESUME

PEGGY
Scott and Beth. Where did you get these?

CHARLIE
Who's Scott and Beth? Your mother gave
me your picture. That's you and me.
(beat)

PEGGY
(softly; finally
enlightened)
So are Scott and Beth.

Peggy leans into Charlie, throwing her arms around him, holding on for dear life. She looks up at him, their foreheads touching.

CHARLIE
(tenderly)
I love you.

PEGGY
I know.

Charlie kisses her passionately. Peggy drops her arms and pulls Charlie into her. They sink slowly to the ground and begin to make love.

The locket drops to the ground. HOLD on the locket, and...

DISSOLVE TO:

EXT. ON THE HILL - LATER

Charlie and Peggy are lying on the ground, gazing up. A flash of lightning streaks across the sky.

CHARLIE
I think we should get out of here. It's
going to rain.

CONTINUED:

PEGGY

(musing)

Do you think anybody in the Fifties ever
made love on a bed?

Suddenly Charlie sits up.

CHARLIE

What the hell is that?

Flying high above them is an enormous, glowing, liquid neon kite. The center of the kite inscribed in lights, flashing like a marquee: HAPPY BIRTHDAY PEGGY SUE.

The kite begins to descend towards them. The long, silver tail floats just above Peggy's head.

Peggy jumps to her feet and races towards the kite. She grabs the tail and starts to sail away with the kite.

Charlie chases after her.

CHARLIE

Peggy! Where're you going? Come back!

PEGGY

I've got to go now.

CHARLIE

But I love you. I'll love you forever.

PEGGY

I'll love you, too, Charlie. I'll love you
for twenty years.

As Charlie watches helplessly, a huge bolt of lightning strikes his car, setting it ablaze. Peggy smiles.

The men from the lodge run outside. They look up and above the blazing car and see Peggy floating away.

Peggy sees her grandfather in the crowd and blows him a kiss.

Charlie begins to run, following the kite cord to its source. He finds Richard, struggling to restrain the runaway kite.

CHARLIE

Richard, do something!

RICHARD

I can't! It's out of control!

Suddenly the cord breaks. Illuminated by the flames, Peggy floats away on her radiant, astral chariot.

CHARLIE

(screaming)

Peggy!

CONTINUED:

PEGGY

(bemused; singing)

"Teen angel, can you hear me?
Teen angel, can you see me?
Are you somewhere up above
And am I still your own true love?"

Charlie, Richard and the old men behold Peggy, bobbing and dipping playfully in the sky. Peggy looks down with wonder at the earth, and then like a comet, soars into the blackness. In an instant she becomes a star. It begins to rain.

CROSSFADE TO:

INT. HOSPITAL ROOM - CLOSE ON AN IV

PULL BACK TO INCLUDE: Peggy lying in bed, her eyes fluttering. Charlie, Mr. and Mrs. Kelcher, Scott and Beth are there. Mrs. Kelcher sits on the bed. Mr. and Mrs. Kelcher are now white-haired and tanned. It's raining outside.

Peggy opens her eyes and looks at her mother.

PEGGY

(sotto)

Auntie Em?

MRS. KELCHER

She said something.

They all crowd around the bed as Peggy falls back asleep.

INT. HOSPITAL ROOM - THE NEXT DAY

Peggy is sitting up in bed, listening to the FEMALE DOCTOR. The IV has been removed.

DOCTOR

Your heart attack was caused by a blood clot that worked its way up to your brain. That precipitated the coma. Once the clot was dissolved, you regained consciousness... You're a lucky lady. The paramedics got to the reunion just in time and got your heart going again.

PEGGY

Doctor?

(beat)

Was I dead?

DOCTOR

That depends on your definition of death.
(MORE)

CONTINUED:

DOCTOR (cont'd)

If it's defined as the cessation of heart beat, then yes, you were dead for a few moments... But nowadays, other factors are taken into account. I prefer to call what happened to you a near death. Don't you worry. In a little while you'll be good as new.

PEGGY

Thank you, Doctor Daly.

The doctor exits. Beth and Scott sit on Peggy's bed.

SCOTT

Do you remember anything?

BETH

Did you have one of those out-of-body experiences?

PEGGY

(subdued)

I sure did. And at the end, there was a long silver cord pulling me away. I was almost gone, but I wanted to see you two again, so the cord pulled me back.

Peggy hugs her children close as Charlie enters. He stands awkwardly at the door, holding flowers. He waits, then walks in.

CHARLIE

How do you feel?

PEGGY

Surprisingly good.

BETH

Dad's been here every day.

CHARLIE

I came back as soon as I heard.

PEGGY

I'm happy to see you.

CHARLIE

You'd be happy to see anyone.

PEGGY

(laughing)

That's true.

(to Scott and Beth)

Would you two do me a big favor?

CONTINUED:

SCOTT

Sure, Mom.

BETH

Of course.

PEGGY

Drive over to The Vienna Cafe and get me some apple strudel.

BETH

Are you allowed to eat that?

CHARLIE

Your mother wants strudel. She gets strudel.

PEGGY

Get enough for everyone.

SCOTT

Okay.

Beth and Scott exit.

PEGGY

How are you? How's Janet?

CHARLIE

That's over. I've been doing a lot of thinking lately and I've realized that I don't want to be sixty-five years old with someone I've got so little in common with. I got tired of translating everything for her. She thought the Big Bopper was a hamburger.

PEGGY

(reflexively reaching
for her locket; it's
there)

Come here. I want to tell you what happened.

Charlie sits on the bed. He kisses her cheek.

PEGGY

I had a very strange experience.

CHARLIE

It happens to a lot of people who are close to death.

CONTINUED:

PEGGY

I went back to high school.

CHARLIE

Maybe the reunion triggered it.

PEGGY

I think it was more than that. I spent a lot of time with you, and I kept pushing you away. But every time I felt the most alone, you showed up. There you were, singing "See the Pyramids..."

CHARLIE

(picking it up; singing tenderly)

"... along the Nile. Watch the sunrise on a tropic isle..." The Duprees. 1962.

PEGGY

I could've sworn it was earlier.

(beat)

Anyway, when I was really ready to die... you showed up again.

CHARLIE

(trying to lighten the mood)

You're never going to get rid of me.

PEGGY

(bravely direct)

I don't want to.

(beat)

Look, I've got a second chance now. I don't know if it's too late. If too much damage has been done. But I've realized how much I love you... and how much you used to love me.

CHARLIE

(starting to cry)

Oh Peggy, when I thought you were dying, and that I was really going to lose you, I just kept wishing for another chance.

PEGGY

(gently)

Did the kids ask you to say that? Or is it just because I almost kicked the bucket?

CHARLIE

(recovering)

Why don't we spend the next twenty or thirty years arguing about it?

CONTINUED:

They start to embrace, as the TELEPHONE RINGS. Peggy picks up the phone.

PEGGY
(into phone)
Hello... Yes. Of course.
(to Charlie)
It's Richard Norvik.

CHARLIE
He came to the hospital with you. He's
called a dozen times.

INT. IMPRESSIVE OFFICE

Richard sits behind his desk.

RICHARD
Peggy! How are you?

INTERCUT - PEGGY AND RICHARD

PEGGY
Fine. I'll be out of the hospital in a
little while.

RICHARD
Sharon and I have been praying for you.

PEGGY
You've been a very good friend... How is
Sharon?

RICHARD
Excited. The baby's due any day.

PEGGY
Send her my love.

RICHARD
Sure. Now listen, I've got a surprise
for you. A little get well present.

PEGGY
You don't have to get me anything.

RICHARD
Of course I do, you're my Queen. You
should recuperate in style. I've got a
corporate jet and an apartment in Paris.
They're at your disposal any time you want.

Carol and Walter enter Peggy's room. With a flourish, Carol opens her coat.
Hidden underneath is a bottle of champagne.

CONTINUED:

PEGGY

(waving them in)

Oh, Richard. I don't know what to say.
Thank you.

RICHARD

Don't thank me. Just get better. Promise?

PEGGY

(beat)

Richard, do you still fly kites?

RICHARD

No, I graduated to jets a long time ago.
Speak to you soon.

PEGGY

Thanks for calling. And for everything.

Peggy hangs up the phone. Carol and Walter approach Peggy and give her a hug and kiss.

PEGGY

You're still here.

CAROL

(joking)

Well, after you spoiled the reunion, I
decided to stay for a while.

PEGGY

Are you two...?

WALTER

Yeah. We finally made up.

They all LAUGH.

CHARLIE

Let's open the champagne.

CAROL

(re: bottle)

I've been saving this for just such an
occasion.

They continue LAUGHING.

MUSIC BEGINS: The song "PEGGY SUE GOT MARRIED."

EXT. PEGGY'S HOUSE

Peggy and Charlie exit, both carrying suitcases. They walk to the cab waiting

CONTINUED:

at the curb, followed by Beth and Scott. They all hug and kiss as the cab driver loads the suitcases into the trunk. Peggy and Charlie get into the cab.

The cab takes off as Scott and Beth wave. After a beat, the cab backs up. Peggy exits the cab, crosses to the front lawn and takes the "For Sale" sign out of the lawn. She places it beside the garage door, then gets back into the cab.

EXT. AIRPORT

The cab pulls up. Peggy and Charlie exit the cab and give their bags to a Redcap.

INT. AIRPORT - TERMINAL BOOKSTORE

Peggy is browsing through a small poetry section. She pulls out a book of Yeats' collected poems. Her eye is caught by a thin volume on the same shelf. She pulls it out. THE PILGRIM SOUL by Michael Fitzsimmons. Peggy turns the book over. On the back is a photo of Michael. She opens the book to the dedication page.

INSERT

The dedication reads: TO A RED LEATHER JACKET AND PEGGY SUE.

RESUME

Peggy closes the book, walks to the cashier and pays. She has three books: The Yeats, The Pilgrim Soul, and Cosmos by Carl Sagan.

CAMERA TRACKS Peggy out of the bookstore where Charlie is waiting.

INT. AIRPORT TERMINAL CORRIDOR

They walk down the corridor together. Charlie hurries ahead, in a big rush.

MUSIC ENDS.

CHARLIE

(impatient)

What took you so long? You know I hate to be kept waiting.

PEGGY

(stopping)

Whoa, Napoleon. Stop right there.

CHARLIE

(turning back for Peggy)

What is it?

CONTINUED:

PEGGY

Just because we're going to Paris together doesn't mean that you are, once again, in command of the Fabulous Bodells.

CHARLIE

Okay. Fine with me. Let's just go.

PEGGY

I want to get it straight up front. This year we do Europe, next year the Orient. I'm going to travel every year and in between I'm going back to school. I've decided to study astronomy. I've got a lot of lost time to make up for.

CHARLIE

That's great. Where do I come in?
(beat)

PEGGY

(smiling)
On the chorus.

Peggy grabs his hand, and begins to lead him away.

MUSIC BEGINS: The song "JUST LIKE STARTING OVER" by John Lempn.

FADE OUT.

THE END