

PEGGY SUE GOT MARRIED

An Original Screenplay

by

Jerry Leichtling and Arlene Sarner

REHEARSAL DRAFT - These changes are August 14, 1985

Over BLACK, we HEAR the sounds of an old TAPE RECORDING. Young VOICES are filtered amid a noticeable hum, hiss and crackle. We HEAR giggling and then someone named Charlie making vows of love to someone named Peggy Sue.

CHARLIE (O.S.)

Hi this is Charlie and...
Come on, say your name.

PEGGY (O.S.)

Peggy Sue.

CHARLIE (O.S.)

And we're here on the couch...

PEGGY (O.S.)

Don't say that...

EXT. PEGGY'S NEIGHBORHOOD - DAY

A split-level house on a slight grade of lawn. A red Honda the driveway.

CHARLIE (O.S.)

We're here on the sofa bed...

PEGGY (O.S.)

Charlie...

CHARLIE (O.S.)

...to record how much we love each other. Sitting beside me is the cutest majorette in the history of the world. And she would like to say something.

A real estate agent, a WOMAN, carries a "For Sale" sign to the center of the lawn and begins driving it in with a hammer.

CHARLIE (O.S.)

Come on Peggy. Say what we
rehearsed.

PEGGY (O.S.)

I can't. I'm too embarrassed.

INT. BODELL HOUSE

MOVING VIEW, revealing the empty house. We HEAR the RECORDING
LOUDER.

CHARLIE (O.S.)

But you love me don't you?

PEGGY (O.S.)

Yeah. Come on Charlie, turn it off.

CHARLIE (O.S.)

And nothing will ever change that.

Charlie starts giggling. We HEAR fumbling and tickling.

CLOSE VIEW INTO THE KITCHEN - First we see a woman's hand, on
the floor. It is partially covered with flour.

MOVING VIEW reveals PEGGY BODELL, in her early 40's, fainted
from heartbreak while baking a cake. Flour is scattered on
the floor. She recovers from her faint. Confused, she
steadies herself and brushes the flour from her dress.

INT. GARAGE -- DAY

Peggy's son, SCOTT, 16, is playing an old reel to reel tape
recorder. There are stacks of boxes filled with personal
things and records. His sister, BETH, 23, is packing.

SCOTT

Boy, have they changed. Who gets
it?

BETH

I don't know, just put it back.

CHARLIE (O.S.)

Oh, gotta go. Here's a little
make-out music.

A record starts: "You Belong to Me" by the Duprees.

INT. CHARLIE'S APARTMENT

CHARLIE BODELL, early 40's, singing the same song. He can't
hit a high note, turns off the water and steps out of the
shower. JANET, his young, buxom girlfriend is in the bedroom.

CHARLIE

Goddamnit, I just can't hit those

high notes anymore.

JANET

You know Charlie, if you're serious about this, I know a great vocal coach.

Charlie's perplexed reaction.

EXT. BODELL HOUSE - DAY

"Crazy Charlie's Discount Appliances" truck has parked in front of the house. WORKMEN are loading boxes of records, tapes, etc. Charlie pulls up, waves to workmen.

INT. KITCHEN/HALLWAY

Peggy is loading the odd-shaped cakes into boxes. We note the grandfather clock tolling nine.

VIEW IN HALLWAY

Beth meets her father at the door.

BETH

Hi Dad, can I have 100 dollars for a brake job?

CHARLIE

Did I hear 70 dollars? What do you need 50 dollars for? How's your Mom?

Peggy comes out of the kitchen. Charlie has stopped conspicuously at the threshold. A workman comes from behind Peggy.

WORKER

Coming through.

CHARLIE

Frank, watch the clock.

Peggy looks outside.

EXT. HOUSE - PEGGY'S POV

Janet is seated in Charlie's car.

INT. HOUSE

PEGGY

There's something pathetic parked in front of my house.

CHARLIE

Come off it, Peggy. And what do you

mean your house? This is my house.
I paid for it, I'm still paying for
it.

PEGGY

I'm still waiting for the mortgage
check.

CHARLIE

I mailed it to you on Wednesday.

PEGGY

Well, today's Saturday and it's
still not here.

CHARLIE

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

A workman approaches carrying an old mono record player:
black and white, a real fifties artifact. For a moment their
mutual resentment melts, as they look at each other.

PEGGY

That stays.

The workman looks to Charlie for approval. Charlie nods. The
workman shrugs, and heads back to the basement.

CHARLIE

You got a Tab?

PEGGY

I don't buy them anymore. You were
the only one who drank them.

INT. REC ROOM

Peggy leads the way. At the far end, she flips a light switch
that turns on a wall sculpture of lava lamps.

CHARLIE

You don't want them? They're going
to make a big comeback any minute.
Mark my words, these lamps are
going to...

PEGGY

I know. Put Scott through college.

CHARLIE

I'll think of a way to sell, them.
(beat)
One day.

Peggy opens a box filled with records. She closes it and moves to another. Charlie checks the contents of another box on the other side of the room.

PEGGY

Are you taking Janet to the reunion tonight?

CHARLIE

I'm not going.

Scott calls from the top of the stairs.

SCOTT

Come on Dad!

CHARLIE

Be right there. I'll go through the rest of this stuff next weekend.

SCOTT

Bye Mom.

PEGGY

Bye sweetheart.

Peggy and Charlie look at each other as Scott leaves.

CHARLIE

(with real, regret)
I never thought it would go this far.

Charlie exits. Peggy looks around. She slaps the flap of a box down, to close it, but it jumps back up.

DISSOLVE:

EXT. PEGGY'S DRIVEWAY

Peggy and Beth carry the cake boxes into the car. A NEIGHBOR trimming the hedge watches them lasciviously.

Peggy and Beth drive off.

EXT. STREET

Peggy's car rounds a corner into the business section of town.

EXT. LOVIN' OVEN BAKE SHOP

Peggy pulls up to the front door of The Lovin' Oven, her bake shop. Bags of bread and rolls lean against the door. Beth jumps out and opens the door of the shop. Peggy stacks the boxes in Beth's arms and opens the door for her.

PEGGY

If the pastries aren't here by nine
thirty, call Monica and threaten
her life.

Peggy gets into the car, and blows a kiss to Beth.

PEGGY

I'll be back by noon.

Peggy drives off as MONICA drives up. She exits her car and
begins to unpack cake boxes.

BETH

Hi Monica. You just missed Mom.

MONICA

Sorry I'm late. My Bobo's back in
town.

EXT. KRISTIN'S COIFFURES HAIR SALON

INSERT: Sign: KRISTIN'S COIFFURES

Peggy exits with a fifties flip. From a distance she looks
like a fifties teenager. She nervously looks at her
reflection. Maybe this was a mistake. Too late now.

INT. PEGGY'S CAR — DRIVING

Peggy is driving. On her car radio, we HEAR a local PHONE-IN
TALK SHOW.

WOMAN'S VOICE (V.O.)

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

PEGGY

Oh, Dolores.

Peggy switches stations until she finds the news.

EXT. STREET CORNER

Peggy stops for a red light. Her eye is caught by a Mercedes
stopped next to her. Behind the wheel is a striking woman of
her age, CAROL HEATH. They stare curiously for a beat, then:

PEGGY

Carol!

CAROL

Peggy Sue!

They pull over to the side of the road.

EXT. SIDE OF ROAD

Exiting the cars, they hug.

CAROL

I haven't seen you in 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 who could carry it off.

INT. LOVIN' OVEN - DAY

Peggy and Carol enter as Beth finishes up with a customer. Peggy walks behind the counter as the customer exits.

BETH

Where were you? You said you'd be back at twelve.

PEGGY

This is my old friend Carol.. I told you about her.

Beth and Carol exchange hellos.

BETH

I was worried about you. You didn't even call. You're always on my case if I don't call..

PEGGY

How do you like my hair?

BETH

It looks great. Don't change the subject. You know how busy Saturdays are. And I can't do the icing. I always mess up the roses. You're not being very responsible.

Peggy takes over the work of decorating the large pennant shaped cake in silver icing: 25th Reunion - Buchanan High.'

CAROL

Who's the mother around here?

BETH

Sometimes I wonder.

INT. TELEVISION STUDIO

A television studio set made up of platforms covered with black cloth. Placed around the platforms on different levels are projection TVs, regular TVs, microwave ovens and other expensive, futuristic appliances. Charlie sits at one of them (or a table) as a CHINESE WAITER rushes in and puts a tray of fortune cookies down.

WAITER

Here Charlie, extra fortune cookies. Good luck.

CHARLIE

Thanks.

Charlie grabs a cookie and puts it on the table in front of him, smashing it with his fist. He picks up and reads the fortune:

CHARLIE

(manic)

Next week you'll be selling Sanyo remote control VCRs for three hundred and ninety-nine dollars? Oh no!

(sings)

Crazy Charlie...

He grabs and smashes another fortune cookie.

CHARLIE

You'll give away Mitsubishi giant screen TVs for twelve hundred and ninety-five dollars! Oh no! I'll go broke!

(sings)

Crazy Charlie...

He grabs and smashes another cookie.

CHARLIE

You won't be undersold on stereos, videos, microwaves or blenders!

(sings)

Crazy Charlie, Crazy Charlie,
I'm not breaking cookies,
I'm smashing prices.

(rolling his eyes like

Fabian)

Crazy Charlie, he insane.

The waiter hits a big gong.

Beth laughs.

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 robe, and bobby socks with saddle shoes. She picks up a gold Locket from the dresser, and puts it on.

BETH

When are you going to stop being so mad at Dad? How do you think that makes me feel?

PEGGY

I have a lot of unresolved feelings about him. 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.

PEGGY

But I want you and Scott to understand.

(beat)

Do you think he loves Janet? Maybe he's smashed too many fortune cookies.

BETH

Come on Mom. Give him a break. He's missing the reunion because of you. You know he wants to go.

PEGGY

Then we'd both have a miserable time. What do you think?

She looks exactly like a sixties teenager.

BETH

Hey, you're a hip chick. You look like you stepped right out of Life magazine. Any time you want to borrow it again, just ask.

PEGGY

Borrow?! This was my dress.
(beat)

Maybe it's a mistake. What if I'm the only one? I don't even want to go. Everybody's just going to say...

(imitating commercial)

Hi.. Where's Crazy Charlie?

BETH

Mom, lots of people are separated and divorced.

PEGGY

Not from the guy with the lowest prices in town.

EXT. HIGH SCHOOL ENTRANCE - NIGHT

Couples are walking up the stairs into the school. Peggy and Beth are at the bottom of the stairs, staring at the banner hung across the entrance.. It reads: WELCOME CLASS OF '60.

PEGGY

I feel ridiculous. Maybe I should go home and change.

BETH

Why are you so nervous? What is the matter with you today?

PEGGY

I don't know. Reunions do funny things to people.

At that moment they're joined by MADDY. (Madeline) and ARTHUR NAGLE, coming up behind them. A typical polyester couple. Hellos all around and hugs. Arthur puts his arms around Beth and Peggy and leads them up the stairs.

MADDY

You two look like that soap commercial. Which one's the daughter and which one's the mother?

ARTHUR

You took this seriously. You're a real blast from the past.

PEGGY

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.

INT. SCHOOL HALLWAY - NIGHT

A large table in the lobby holds plastic nametags. A sign reads: LADIES IF YOU CAN'T FIND TOUR TAG, LOOK UNDER YOUR MAIDEN NAME. Several people are bending over the table looking for their tags. A HOSTESS is sitting behind the table. Peggy, Beth, Maddy and Arthur enter. Hellos all around.

PEGGY

Beth's boyfriend is playing in the band.

MADDY

It must run in the family.

BETH

What does?

ARTHUR

You and your mother both seem to fall for musicians.

Maddy and Arthur laugh. Peggy is not amused. The hostess hands them their name tags and turns to welcome new arrivals.

As they proceed down the hallway, Peggy SEES a distinguished man enter, RICHARD NORVIK. With him is his pregnant wife SHARON. Richard smiles at Peggy. She can't place him. Peggy turns back to her group and continues down the hall. The fifties MUSIC GETS LOUDER AND LOUDER.

INT. GYM

The gym is packed with people dancing, chatting, greeting lost friends. A bar is set up at one end. On the walls are black and white blow-ups of the 1960 yearbook. On a table is a buffet and Peggy's cake. The BAND is PLAYING and SINGING old rock and roll songs. Couples slow dance, jive and stroll.

Peggy, Beth, Maddy and Arthur enter. Beth leaves the group.

ARTHUR

Hey, there's Terry and Leon.

MADDY

Peggy, would you find a table?
We'll see you in a little while.

PEGGY

Okay.

They walk away into the crowd, leaving Peggy alone.

INT. GYM NEAR WALL

CLOSE VIEW - 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 Kelcher?

PEGGY

I was once. Richard!? Richard Norvik? I didn't recognize you.

RICHARD

You look exactly the same.

PEGGY

I just did it for tonight. I don't normally dress like this.

SHARON

It's adorable.

RICHARD

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

PEGGY

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

RICHARD

Where's Charlie? I was in town about a year ago and caught one of his commercials. Really made me laugh.

PEGGY

He's not here. We're getting divorced.

RICHARD

Gee. I'm sorry to hear that.

NEW VIEW - 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? David Snell,
Merrill Lynch. I read about the
Cordex deal in Business Week.
Congratulations.

RICHARD

Thank you, Doug.

DOUG

Hi Peggy. How are you? How's
Charlie?

INT. GYM

VIEWS ON Carol and Walter. They play a standoffish game, each
noticing the other, but pretending not to.

We HEAR and SEE bits of conversations:

SANDY

(gleeful)

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

CAROL

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

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

RICHARD

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

DRUNK MAN

(to Richard)

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

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

NEW VIEW

Carol and Peggy.

CAROL

(chuckling)

Welcome to the singles scene.

PEGGY

I don't know how you do it. I've

never even dated anybody but
Charlie.

CAROL

You just have to remember... men
are like houses and trade
upwards... I thought you had a
pretty good marriage.

PEGGY

We did for a long time. 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 nods.

CAROL (CONT'D.)

You should have left here 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.

CAROL

After you got knocked up, my mother
didn't want me to talk to you. She
thought it was contagious.

PEGGY

Oh, it's not so 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

Wouldn't we all.

INT. GYM OFFICE (ADJACENT TO GYM)

DOLORES DODGE is about to interview Maddy and Arthur; she
turns on the tape machine and holds up the microphone.

DOLORES

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, how does it feel to
have missed the sexual revolution?

MADDY

(incensed)

What kind of question is that? It
has nothing to do with the reunion.

ARTHUR

(thoughtfully - into mike)

I'm glad you asked, Dolores. Four
years ago Maddy and I found
Jesus...

DOLORES

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

INT. GYM

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.

WALTER

(with a quick tap step)

Just call me Walter the dancing
dentist. Taps and caps. My
specialty.

INT. GYM - ANOTHER AREA

PEGGY'S TABLE.

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

A hand gently touches Peggy on the shoulder. Peggy turns
around and sees ROSALIE TESTA, a small 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

I remember when you got that
locket, too. You were so excited
I think you showed it to the whole
school.

PEGGY

You have an incredible memory.

SHARON

It's beautiful. Does it open?

PEGGY

Yes. These are my children. But
they're not babies anymore.

INSERT - LOCKET

Inside are photos of Beth and Scott as babies.

ROSALIE

(laughing)

I think you got married when you
were three.

INT. GYM OFFICE

Dolores interviewing Walter and Carol.

DOLORES

Carol Pritchard Heath and Walter
Getz were high school steadies who
went their separate ways. After
twenty years and four divorces
between them, they meet again -
Walter a successful dentist, Carol
a mature career woman. Carol, why
did you really come back for this
reunion?

CAROL

Curiosity mostly. I heard you
finally found a man of your own.
Too bad he's married.

WALTER

(cracking up)

Whoa! Cat fight! Purse war!

INT. GYM - PEGGY'S TABLE

THEIR POV:

Dolores walks resolutely towards their table.

Maddy and Arthur leave the table as Dolores approaches, putting her tape machine on the table. She ignores everyone, focusing on Richard.

DOLORES

Hello everyone. Richard Norvik? I'm Dolores Dodge with KARP Radio. Could I have a minute of your time?

RICHARD

Sure. I remember you.

INT. GYM - SERIES OF SHOTS

The BAND is PLAYING and SINGING the SONG "GOOD OLD ROCK AND ROLL." Peggy and Sharon walk through the gym looking at the photo blowups on the wall. Peggy is stopped and hugged by several people. Maddy and Arthur are dancing. Despite the frantic beat, they are slow dancing. Seth is hanging around the stage, bringing a drink to the guitar player. Walter is dancing with Rosalie in her wheelchair.

OVERWEIGHT, BEARDED MAN

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

LEON

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

INT. GYM OFFICE

Dolores 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. A couple of lines of this, I can drill my own teeth...
(looks at her for a moment)
Hi.

CAROL

Hi.

INT. GYM - INTERCUT - SERIES OF SHOTS

SERIOUS MAN

(to his wife)

Joe would have enjoyed this. God, I still miss him.

MADDY

(to Carol)

Peggy was a mess right after they separated, but I think she's coming out of it... It seems to be pretty friendly now..

CAROL

Sometimes it's easier when you hate them.

GREASY DRUNK CREEP

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

LISA

Doesn't it feel like it was yesterday?

TERRY

Youth is like an amputated leg. Long after it's gone, you still feel it.

SAME BEARDED MAN

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

WOMAN

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

LEON

For the fitness generation, we've sure got a lot of porkers.

SANDY

I don't remember anything about the seventies.

LISA

Breaking up was horrible. I said we had a very special attachment, he said, so does a Hoover.

LEON

I don't know why I came back. I hated high school.

The group around him all answer "So did I" or "Me too."

ROSALIE

I enjoyed it.

INT. GYM NEAR WALL

Peggy (loose, holding a drink) and Sharon stand in front of a PHOTO of the 1960 Cross Country Team.

VIEW ON PHOTO - off to one side stands MICHAEL FITZSIMMONS. His hair is longer, his gaze intense and non-smiling.

SHARON

Who's the one with the hair?

PEGGY

Michael Fitzsimmons. I had such a crush on him.

Carol and Maddy join them, still panting from dancing.

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, PEGGY AND MADDY

(laughing)
Walter Getz.

PEGGY

Sharon Norvik this is Carol Heath, and Maddy Nagle. My oldest and dearest friends. Sharon's married to Richard.

CAROL

Lucky lady. Hi.

MADDY

(looking at the photo)
Michael Fitzsimmons! Is he here?

PEGGY

No. I asked Rosalie. She couldn't track him down.

CAROL.

Too bad.

SHARON

He must have been quite a guy.

PEGGY

He was the only one in high school
I wished I'd gone to bed with.

CAROL

The only one?

PEGGY

Well, besides Charlie, of course.

We HOLD on the photo of Michael and...

DISSOLVE:

INT. GYM - LATER

The BAND is PLAYING AND SINGING the SONG, "JUST BECAUSE."

Couples axe slow dancing. Dolores is still interviewing
Richard. Peggy, Sharon and Carol walk back to their table.

SHARON

Peggy, would you please rescue
Richard? Ask him to dance.

RICHARD

Are we through Dolores? Good.

DOLORES

Well...

Richard stands and helps Sharon to a chair.

RICHARD

(to Sharon)
You'll be okay?

SHARON

Yes. You go ahead.

Peggy and Richard head onto the crowded floor, and begin to
dance.

RICHARD

The only time people like Dolores
used to pay any attention to me was
to laugh at me or insult me. That
guy, Doug Snell, who shook my hand
when we walked in, he used to call
me a four-eyed worm.

PEGGY

Well, you showed them. You're rich and famous and successful. And you have a beautiful wife.

RICHARD

You were always friendly to me. I appreciated that.

(beat)

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

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.

PEGGY

You know, I never told anybody this, but I always had a feeling that when you die, before you go to heaven, you get a chance to fly around high school for a while.

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

BY DOOR

Charlie enters and stands by the door. He's tentative, looking around for his friends. Almost immediately he is joined by Arthur, Walter, Terry and Leon. They shake hands, glad to see each other.

TERRY

Here comes the life of the party.

LEON.

I knew you couldn't stay away.

Everyone's happy to see Charlie. His eyes meet Peggy's he gives her a tentative, sheepish wave. Terry looks at the band.

TERRY

You know, they could've at least asked us to sing. We'd refuse, of course, but they could've asked us.

CLOSE ON PEGGY

Looking at Charlie.

BY STAGE

Arthur walks onstage, placing a hatbox on the amplifier. He's a Chamber-of-Commerce type.

ARTHUR

(into microphone)

Hello. Can I have your attention, please.

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

ARTHUR

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. 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. Now don't worry, I took care of it so the band's gonna keep playing for at least another hour, and my old pal Judge Crystal said that the bar can stay open as long as we want.

Everyone applauds.

VIEW ON PEGGY AND CHARLIE

At opposite ends of the reunion, but aware of each other.

ARTHUR (CONT'D.)

And while you're at it, let's have a nice big hand for the Little Lady that did such a great job supervising all the decorations, Rosalie Testa.

More applause. VIEW on Rosalie in her wheelchair.

ARTHUR

Now back to business. 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 '60. 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.

ARTHUR

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. The band PLAYS a chorus of "Get a Job."

VIEW ON WALTER

WALTER

(kidding)
I demand a recount.
(laughs)

VIEW ON STAGE

Arthur places the gold cardboard crown on Richard's head as they shake hands.

RICHARD

Sharon and I thank you all for
making us feel so welcome. It's
good to be back.

MORE APPLAUSE as Richard steps back.

ARTHUR

Every king deserves a queen. Now,
we had a Lot at 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.

Peggy's embarrassed reaction, realizing everyone's looking at her.

ARTHUR

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

They're waiting. Come on.

PEGGY

(close to tears)

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

CAROL

Go on. You can do it.

Charlie and Beth stand together: Beth is worried about Peggy. 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 1960 prom. Arthur 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 the singer 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. Charlie talking to Carol.

Peggy begins to cry softly. The images begin to melt together, pulsing to the music. Peggy is the focus of everyone's nostalgia. A wave of time washes over them.

She remains onstage, looking past the crowd to the photo of her and Charlie.

Peggy 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, looking to Peggy, repeating the chorus over and over.

Beth notices her mother's state of emotion. Peggy collapses onstage. We hear SHOUTS and SCREAMS. Richard, Arthur and several others crowd over Peggy. Beth rushes to the stage, reaching out to her mother. Charlie too.

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 on at the reunion. She's terrified. We HEAR a smattering of background noises: NAMES are CALLED, NURSES helping, etc. Looking up she sees: The IV.

The NURSE taking the IV 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, staring at it blankly. Looking around she SEES students giving blood to the Red Cross. Several have tubes in their arms. Nurses attend to them.

Carol sits up drinking a cup of juice, waving weakly at Peggy. Maddy, now a brunette, slowly rolls down her sleeve. Arthur, Dolores, Walter and several others from the reunion. Everyone is younger but instantly recognizable..

Charlie walks over to Peggy. He grins at her, revealing wax vampire fangs in his mouth, hair Brylcreemed to death.

CHARLIE

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

PEGGY

Charlie! Am I dead?

CHARLIE

No. You are the undead. You will live forever if you give me your Twinkie.

(normal voice)

Come on, let's have it. 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.

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 1960." Peggy gasps. She begins to tremble.

NURSE

Lie back down and take a deep
breath.

PEGGY

What's going on? Where am I?

NURSE

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

PEGGY

How did I get here?

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?

That's the worst thing for her.

PEGGY

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.

PEGGY

Where is it?

CAROL

Were taking you back to the nurse.

PEGGY

Maddy, what did you do to your hair?

Maddy looks in the mirror.

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 glued to the wall for support.

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 lot. The most noticeable - a blue Chevrolet Impala convertible. Peggy stares at it for a beat, shivering with recognition, as she follows Carol and Maddy to a 1955 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. She says things like "That's not here anymore".

EXT. SUBURBAN STREET - KELCHER HOUSE

The car pulls up to the curb. Peggy gets out of the car. Maddy hands her the note and her books; she twirls her finger next to her head.

CAROL

I'll call you later.

PEGGY

Yes. Let's stay in touch.

Peggy walks up to the door, a sleepwalker in suspended animation. She waits a beat and knocks softly.

WOMAN'S VOICE (O.S.)

Who is it?

PEGGY

Peggy.
(shuddering)
Peggy Sue.

WOMAN'S VOICE (O.S.)

Come on in. It's open.

Peggy slowly opens the door.

INT. HALLWAY — KELCHER HOUSE

Peggy enters and looks down the hallway into the kitchen. EVELYN KELCHER is a lovely woman in her mid-forties. She turns around from the sink and approaches Peggy.

PEGGY

(helplessly)
Mom!

MRS. KELCHER

The nurse called and said you'd be coming home.

Peggy stares blankly at her for a beat, then holds up the note, as she moves towards her mother.

PEGGY

I have a note.

MRS. KELCHER

How do you feel?

PEGGY

I'm excused.

MRS. KELCHER

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

PEGGY

Mom!

Peggy embraces her mother, holding on for dear life, inhaling her scent.

PEGGY

Chanel Number Five. That always reminds me of home.

MRS. KELCHER

Of course, dear. You're home now.

PEGGY

I'm home now.

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 including the record player from opening scene. She looks in the mirror to make sure she's still there. Suddenly, she turns around.

PEGGY

Okay, I'm alone now. Is anyone here?

She opens the closet door expectantly, then closes it shaking her head.

PEGGY

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. I guess I'm on my own.

NANCY, Peggy's twelve-year-old sister, peeks in 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 are weird. And you're the weirdest.

PEGGY

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

NANCY

(suspicious)

Okay, what do you want? What dumb favor do you want me to do?

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 Arlene. She thinks she's so great.

PEGGY

Don't eat the red ones.

NANCY

Why not? They're my favorite.

PEGGY

They're bad for you. They cause...red lips. (red dye *2)

Nancy react, as Peggy stands. CAMERA TRACKS HER to the den.

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 (Q.S.)

Peggy Sue! Hurry up. Fabian!

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

LIVING ROOM

Peggy collapses on the naugahyde recliner. Unexpectedly, it

leans back, shooting Peggy's legs up.

MRS. KELCHER

(from the kitchen)

I put your laundry on your beds.
Don't forget to put it away.

NANCY

What's for dinner?

MRS. KELCHER

Meatloaf.

NANCY

Yeech, not again.

Peggy leans forward in the recliner eating the candies.
Bemused, she looks at Nancy watching TV and into the kitchen
where her mother is slapping together meatloaf.

ANGLE - HALLWAY - THE FRONT DOOR OPENS

JACK KELCHER Peggy's father, enters the hallway.

MR. KELCHER

Girls? Evelyn? Who left this thing
outside?

He turns and heads back outside.

MRS. KELCHER

What is it?

Mrs. Kelcher and Nancy follow him outside. Peggy staggers to
the front door and leans against the door jamb looking out at
the family.

EXT. DRIVEWAY

PEGGY'S POV:

The family admires a new red and white Edsel.

MR. KELCHER

What do you think?

MRS. KELCHER

(disturbed)

Oh, Jack.

NANCY

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

MR. KELCHER

Peggy Sue, what do you think?

PEGGY

Oh, Daddy. You were always
doing things like that.

(cracking up)

That's funny! That's really funny.

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 tough
day.

MR. KELCHER

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

PEGGY

(tipsy)

Grounded? Ha! The story of my life.
I don't wanna go to my room. I
wanna import Japanese cars. I wanna
go to Liverpool and discover the
Beatles.

MRS. KELCHER

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

MR. KELCHER

This is not giving blood. This is
drunk.

PEGGY

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

MR. KELCHER

Evelyn, put her to bed.

INT. PEGGY'S BEDROOM

Peggy lies in bed, her mother tucking her in.

MRS. KELCHER

My little baby. Don't try to grow
up so fast.

PEGGY

Oh Mom, I forgot you were ever so

young.

CLOSE ON PEGGY

She hears her mother walk down the stairs.

MRS. KELCHER (O.S.)

A new car. We can't afford a new car.

MR. KELCHER (O.S.)

Don't worry, it's just a seasonal slump.

MRS. KELCHER (O.S.)

You have four seasons, you have four slumps.

INT. PEGGY'S BEDROOM - MORNING

Peggy emerges from the bathroom wearing a towel.

VIEW FROM BACK

At a full length mirror she drops the towel and happily appraises her eighteen year old body.

PEGGY

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

Nancy comes in dressed for school.

PEGGY

Good morning.

Nancy goes to Peggy's closet.

NANCY

Can I borrow this sweater?

PEGGY~

Yeah, but take good care of it. I'm saving it for my daughter.. She loves this stuff.

INT. KITCHEN - MORNING

Mr. Kelcher and Nancy sit at the table eating breakfast. Mrs. Kelcher stands at the sink scraping toast. Peggy bounces her hair in her adult, 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.

MRS. KELCHER

You're looking pretty chipper this morning.

PEGGY

I'm still here, aren't I?
I may as well enjoy myself.
I'm going to go to school
today.

(beat)

Dad, I want to apologize for
yesterday. The car is a classic.
Use it in the best of health.

MR. KELCHER

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

PEGGY

That would be impossible.

MR. KELCHER

You're so young, this is not the
time to start acquiring bad habits.

PEGGY

Mom, is there any coffee left?

Mrs. Kelcher begins to pour the coffee, then pulls back,
spilling some on Mr. Kelcher.

MRS. KELCHER

When did you start drinking coffee?

PEGGY

Oh. Ah...recently. All the kids
drink it.

MR. KELCHER

If all the kids jumped off a
bridge, would you do that too?

PEGGY

I think I'm way ahead of them.

NANCY

Pass the toast, please.

Peggy passes Nancy the toast.

NANCY

And the butter.

PEGGY

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.

NANCY

(correcting him)

DADDY—o.

PEGGY

Mom, sit down for a minute. This is so nice, all of us being together again like this.

NANCY

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

(silence)

Well?

MRS. KELCHER

How does Diane like her braces?

R31.NCY

She hates them. Nobody likes braces. Thy just call you junkyard face and Miss Metal Mouth. I gotta go.

Nancy jumps up, grabbing her lunch on the counter, as she exits. "GOOD-BYES" all around. We HEAR a HORN HONKING outside — a five-note musical phrase — BE-BOP-A-LU-BOP.

PEGGY

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

MRS. KELCHER

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

PEGGY

Sort of.

MRS. KELCHER

What about?

PEGGY

The house payments.

EXT. KELCHER HOUSE

Peggy exits the house wincing at the sight of Charlie's car, the blue Impala she'd seen the day before. Charlie sits, one arm on the wheel, the other over the back of the seat.

CHARLIE

How do you feel?

PEGGY

Pretty strange.

Peggy hesitates, unsure how to handle her accumulated ambivalence 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 years.

CHARLIE

Hey, I can take a hint. You look great today.

Charlie starts the car, burns rubber and peels out.

PEGGY

You drive like a maniac!

CHARLIE

I call this the staccato.
(does tricks)

INT. CHARLIE'S CAR - DAY - DRIVING

CHARLIE

(earnest)
Not that I'm glad you were sick, but I had a chance to do some thinking last night.

PEGGY

Oh yeah?

CHARLIE

You know. About what we said on

Tuesday. It makes a lot of sense.

PEGGY

Refresh my memory.

CHARLIE

How could you forget? We talk about seeing other people and you forget?

PEGGY

Maybe I blocked it out.

CHARLIE

I can understand that.. But please don't start crying again.

EXT. SCHOOL PARKING LOT

Charlie's car pulls up.

CHARLIE

It's not going to be forever. I figure three years is long enough. I can see it the music pans out.

(more tentative)

And right after graduation we should start seeing other people. Kind of comparison shop before we settle down and get married. Know what I mean?

PEGGY

Why wait?

CHARLIE

(surprised)

Well, we got the prom coming up, all these parties. We shouldn't upset our parents?

PEGGY

They'll learn to live with it.

Peggy exits the car and heads towards the school. Charlie sits, stunned.

EXT. HIGH SCHOOL LOT

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 stands bewildered in the hallway. Charlie walks back,

takes her by the hand and leads her to a locker.

CHARLIE

You're more shook up than you want
to admit. You'll get used to it,
we'll still see each other 2, 3
times a week.

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.

CHARLIE

Want me to drive you home later?

PEGGY

Would you?

CHARLIE

(growling)

Would I?!! Why I oughta...

Unaccountably, this cracks Charlie up. He walks away
laughing. Peggy looks completely puzzled. She is surrounded
by a sea of people, who say hello. She can't remember their
names.

INT. CLASSROOM - MORNING

We SEE Peggy, Maddy, Dolores, Arthur and Carol, singing MY
COUNTRY TIS OF THEE. They all mumble, except for Peggy who
delivers a stirring rendition. The class thinks she's crazy.
Peggy's decided to have a good time. Announcements begin over
the PA system. No one pays attention, except Peggy.

MAN'S VOICE (V.O.)

Good morning, students. This is Mr.
Mosey. Our girls diving 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

Where's Rosalie Testa?

CAROL

Probably at the diving 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.

Several students boo Richard's name. The BELL RINGS.

INT. ANOTHER CLASSROOM

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

DOLORES

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.
And I speak from experience.

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

INT. ANOTHER CLASSROOM - DAY

MR. GILFOND is teaching *The Old Man and the Sea*. MICHAEL FITZSIMMONS (from reunion cross-country photo) is speaking. He always wears black.

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.

GILFOND

...What Hemingway's saying,
Michael, is that we are alone —

that when we go out too far we're vulnerable. The irony, that Santiago is beaten by the sharks, doesn't make him less of a hero.

THE BELL RINGS. The class begins to exit.

GILFOND

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 Sue. 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 fine teacher.

GILFOND

That's very kind of you. Thank you.

PEGGY

Thank you. Um, I also think you're underpaid.

LUNCH AREA

Walter, Charlie and Arthur sit at a long table.

WALTER

Why does your father take inventory on Sunday night? That's poker night. You always got out of it before.

CHARLIE

I've got to string him along for a while. It's for his own good.

ARTHUR

But you're not going into his business. When're you going to tell him?

CHARLIE

Soon. I can't tell everybody everything all at once.

Peggy, Carol and Maddy walk over and sit down with trays. Peggy deliberately avoids the empty seat next to Charlie. They're uneasy with each other. Peggy looks with disgust at the slop on the tray.

WALTER

Strange rumors are sweeping the school about you.

PEGGY

(wary)
What do you mean?

WALTER

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

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

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

That's enough out of you, little lady.

CHARLIE

I'll throw the book at you!

ARTHUR

Why I oughta...

The boys crack up again. The girls think they're hopeless. Peggy SEES Michael Fitzsimmons, buried in a book. He looks at Peggy with a penetrating gaze, then back down.

Richard Norvik, also sitting alone, working with a slide ruler on a book of mathematical puzzles, dressed in early Nerd.

Peggy gets up from the table. She looks back to Charlie and the table.

PEGGY

I'll be right back.

CAMERA TRACKS PEGGY TO RICHARD

ANOTHER ANGLE

WALTER

She's not wasting any time. Peggy Sue and Mr. Square Root?

CHARLIE

He's a nice guy. You know he's writing a book?

WALTER

Oh, a book... Excuse me for a second.

(fakes gagging)

ANOTHER ANGLE

Peggy stands over Richard. He looks up nervously, pushing his glasses up the bridge of his nose, a constant habit.

PEGGY

Congratulations on the math contest, Richard.

RICHARD

It really wasn't that difficult.

Doug Snell (of Merrill-Lynch, at the reunion) walks past.

DOUG

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

PEGGY

Get lost you macho shmuck.

Doug and Richard react.

PEGGY

I have to talk to you. It's very important.

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 physics lab. 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 Grooming, and prominently displayed, The Happy Home Corporation, i.e. husband as president, wife, vice-president, children, employees, grandparents as board members. MISS OTTO stands by her desk. Standing in the front of the room is:

MADDY

Therefore, the key to a successful children's party 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, Madeline. Thank you.. Now...

(beat)

Peggy Sue, your topic was 'How To Choose A Nursery School.' Are you prepared?

PEGGY

All.... Okay. Sure.

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

PEGGY

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.

(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 practices. Michael Fitzsimmons runs laps with the track team. One lone boy kicks a soccer ball.

CLOSE - A BATONTWIRLING 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. Dolores is one of them.

DOLORES

(to Peggy)

What a girl. What a twirl. You know, Peg-Leggy, you're gonna get demoted to hall monitor -

HEAD MAJORETTE

Come on, Peggy Sue.. 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. Michael runs by, the lonely long distance runner.

EXT. PLAYING FIELD - LATER

The group of majorettes heads toward the school. Peggy sees Charlie leaning against the car, waving her over.

CHARLIE

Looking good out there.

PEGGY

Thanks.

CHARLIE

I noticed you were giving me the silent treatment at lunch. I guess I deserved it. I've been thinking about my three year plan and I think it's unworkable. I must have been delirious.

PEGGY

I thought it had a lot of merit.

CHARLIE

In the abstract maybe. Get a grip on yourself! But when I imagine you going out with other guys, I feel... ah...

PEGGY

Rejected, worthless, miserable.

CHARLIE

Yeah. Like that.

PEGGY

Good.

Peggy turns, and walks away. Charlie looks miserable.

INT. PHYSICS LAB

Peggy enters and approaches Richard. He is too engrossed constructing an elaborate kite to notice her.

PEGGY

What a great kite.

RICHARD

I'm writing a book on kite construction. 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.

RICHARD

Well... in a Newtonian framework, the possibilities were limited, but with the advent of relativity theory, the idea of absolute time can no longer be reasonably affirmed.

Peggy hasn't understood a word.

RICHARD

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

What's inside?

RICHARD

You can fill it with whatever you
want. From illusions to memory,
from experience to innocence, from
happiness to the entire universes

PEGGY

So you think time travel is
possible? For people?

RICHARD

Absolutely. People, dogs,
elephants.

PEGGY

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

RICHARD

Okay. I promise.

PEGGY

This is serious. Nobody can know.
Ah, I've returned from the future.
I traveled back here 25 years.

RICHARD

You probably are crazy. Wait a
minute. Is this some kind of joke?
I know what you all, think of me.

PEGGY.

No. Really. You're the smartest person I know. It sounds unbelievable. But I can prove it.

RICHARD

Oh yeah?

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

How, did you know about my grandfather?

PEGGY

Because I'm telling you the truth. I know what's going to happen. There's going to be test tube babies and heart transplants. And an American named Neil Armstrong is going to walk on the moon. On July 20, 1969.

RICHARD

Holy Toledo! That's six years ahead of schedule!

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? Are you a moving point on an infinite line extending into the past? Can anyone do it?

PEGGY

I don't know.

Oblivious, Peggy and Richard walk by Shower's Cafe. Inside, Dolores and Carol see them.

EXT. ANOTHER STREET - APPROACHING RICHARD'S HOUSE

RICHARD

I'd be very careful if I were you. You don't want to fall into the clutches of some 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.

EXT. RICHARD'S DRIVEWAY

RICHARD

You look pretty good for a corpse.

PEGGY

Come on, Richard, I'm serious.

RICHARD

You're giving me the creeps.

PEGGY

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?

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

No! I don't want to die!

INT. RICHARD'S GARAGE

A completely outfitted laboratory, kites decorate the walls.

RICHARD

Okay, you're not dead, but

according to every law of science
what you say happened to you is
impossible.

PEGGY

What if it's beyond science? What
it it's God?

RICHARD

Einstein said "God doesn't play
dice with the universe." I'm a
scientist. I believe that there's
an order to things. Why would God
bring you back as a high school
girl?

PEGGY

I don't know.

RICHARD

You're a molecule in chaos, a
discontinuent aberration. Maybe
you've just got powers of
precognition. Well, maybe you're
just out of whack.

PEGGY

I told you, I've already lived my
life. I don't know how or why I'm
here, but you have to help me get
back. I want to get back to my real
life!

RICHARD

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

PEGGY

I'm trying. I'll see you tomorrow.
(heads out the door)

RICHARD

What if you're not here tomorrow?

INT. KELCHER HALLWAY

Peggy comes home, enters hallway.

MRS. KELCHER (O.S.)

This necklace is sapphire, it was
my Grandmother's.

Peggy Looks into the living room.

PEGGY'S POV:

Her mother is sitting on the sofa with a strange MAN in a suit. She's served him tea. There are several, pieces of old jewelry spread on a cloth on the coffee table. The man is examining one of the pieces. Mrs. Kelcher seems surprised that Peggy's home from school.

Peggy moves on into the kitchen.

INT. KELCHER KITCHEN

Peggy hears her mother let the man out. She enters the kitchen.

PEGGY

Who was that man?

MRS. KELCHER

It was nobody. Ah... he's a poll, taker. I'm thinking of voting Democrat this year. But don't mention it to your father. How was school today?

PEGGY

It was great to see everybody again. But it's so boring and regimented. Most of what they teach is useless. The worst thing was lunch.

The TELEPHONE RINGS.

MRS. KELCHER

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. Her first confrontation with mortality.

INT. HALLWAY

Peggy climbs the stairs, in tears.

MRS. KELCHER (O.S.)

Peggy Sue! What is it?

Forcing herself to regain her composure, she sits down at the top of the landing as Mrs. Kelcher joins her.

MRS. KELCHER

What happened to you?

PEGGY

I had a dream 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

She did? I love her so much, and I haven't seen her in such a long time. And Grandpa 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.

MRS. KELCHER

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

PEGGY

What do you mean?

MRS. KELCHER

Peggy, do you know what a penis is?
(Peggy's jaw drops)
Stay away from it.

EXT. KELCHER HOUSE - NIGHT

Charlie pulls up to the curb, opens the glove compartment, extracts a can of Old Spice aerosol, sprays the seat; and exits his car, throwing a kiss to it as he walks up to the door.

CLOSER VIEW

He's wearing a hideous orange and turquoise sweater.

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. Nancy is on the rug, studying.

MR. KELCHER

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

NANCY

She's distorted.

CHARLIE

Yes, sir.

MR. KELCHER

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

NANCY

She's almost a juvenile delinquent.

Mr. Kelcher gives Nancy a look and points to the door. Without her father noticing, Nancy creeps up behind him and

makes rabbit ears behind his head. Charlie tries hard not to laugh. Nancy continues to clown.

CHARLIE

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

MR. KELCHER

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

CHARLIE

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 witnessing the latest attack of teenage weirdness.

INT. PEGGY'S BEDROOM

Peggy is changing a record. 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, excited.

INSERT: MATCHBOOK which reads: FINISH HIGH SCHOOL IN YOUR SPARE TIME. Peggy frantically searches the dress pockets and slowly draws out two joints. She stares at them for a beat.

PEGGY

(worrying)

Oh, Beth.

There's a knock at the door. Peggy quickly hides the joints. Mrs. Kelcher opens the door.

MRS. KELCHER

Charlie's downstairs. Why aren't you ready?

PEGGY

For what?

MRS. KELCHER

Maddy's party.

PEGGY

I don't feel very festive.

MRS. KELCHER

You accepted an invitation, Maddy's one of your best friends, and I baked the Rice Krispie squares.

Peggy laughs.

MRS. KELCHER

Enjoy yourself! This is the best time of your life. And the sooner you learn to handle Charlie the better. Get dressed.

Mrs. Kelcher closes the door.

INT. LIVING ROOM

MR. KELCHER

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

CHARLIE

What would that be, sir?

MR. KELCHER

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

CHARLIE

(surprised)

Of course.

ANGLE ON PEGGY

walking downstairs, surprised by Charlie and Dad talking.

EXT. KELCHER HOUSE - NIGHT

Peggy and Charlie exit and walk towards his car. Peggy's holding a pan of Rice Krispie squares. Charlie slips Peggy's sweater back on her shoulder. He's trying hard to make up.

PEGGY

Where did you get that sweater?

CHARLIE

Great, isn't it?

PEGGY

It's really Fifties. You sort of clash with the world.

CHARLIE

Hey! What's the fun of being a teenager if you can't dress weird?

And we're going to have fun
tonight, right?

PEGGY

Right. I promised my mother.

INT. CHARLIE'S CAR - NIGHT - DRIVING

CHARLIE

Is this slow enough for you?

PEGGY

(serious)

Charlie, how are you?

CHARLIE

I'm fine Peggy Sue. And how are
you? Are we talking on the phone?
Are we pen pals?

PEGGY

Seriously. What's it like to be
eighteen?

Charlie looks thoughtful, then guns the engine.

CHARLIE

It's great. I cleaned the car, do
you like it? Oh, I got tickets for
Fabian on your birthday, you like
him, right? He's cool. Eighteen is
half of thirty six. It's "Gentlemen
start your engines", vroom, like
I'm gassed up ready for the race.
I've got the girl, I've got the
car, I've got the talent, but I
don't know. Do I date, get married,
join the army, cut a record, go to
college? I got a million choices,
but nobody teaches you how to
choose. But it's different for a
girl. You're Lucky. You just have
to wait for me.

INT. MADDY'S HOUSE - BASEMENT

Thirty kids are dancing, talking, snacking. One couple makes
out. Walter, Leon, Terry and Doug Snell are crowded around a
TV, watching an old western with Eugene Pallette or Edgar
Buchanan. The boys laugh as Pallette or Buchanan growls a
western cliché.

DOUG

Gol'darnit, dag nab it, dad burn
it, dad blame it.

INT. MADDY'S HOUSE - HALLWAY TO BASEMENT

Charlie and Peggy are poised at the door.

CHARLIE

Here comes the life of the party.

INT. MADDY'S HOUSE - BASEMENT

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

LEON

Goes down, smooth. Hey, look what the cat dragged in.

CHARLIE

Have no fear. Charlie's here.

WALTER

Oh, it's you is it.

TERRY

Jumping Jehosophat!

DOUG

It's a miracle!

PEGGY

Hi, guys.

ARTHUR

Now that's a purty little heifer.

CHARLIE

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

PEGGY

Why I oughta!

The boys all crack up.

THE PARTY - LATER

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

CHARLIE

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.

LEON

You doorknob! You threw in Superman!

CHARLIE

Too bad. Close to a record.

ARTHUR

(foaming at the nose)
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 - ANOTHER ANGLE

Maddy, Arthur, Walter, Carol, Charlie and Peggy sit on a couch. Maddy and Carol sit in their boyfriends' laps. Peggy sits distractedly on the couch arm. They cross talk - boys to boys - girls to girls.

MADDY

I was thinking of four ushers and four bridesmaids.

WALTER

The Yanks got the hitting but the Sox got the defense.

CAROL

What are your colors, going to be?

ARTHUR

I'll take Kubek and Richardson
over Fox and Aparicio.

MADDY

I'm thinking of pink and green.

ANOTHER ANGLE

Dolores and Terry standing in a corner kissing passionately.

MADDY (CONT'D.)

Look at Dolores. What a tramp.

CHARLIE

Pitching wins pennants. The Tigers
got four potential twenty game
winners.

CAROL

You'd be surprised at how many
girls in school aren't virgins.

WALTER AND ARTHUR

(to Carol)

Like who?

CHARLIE

Don Mossi, Frank Lary, Jim Sunning
and Paul Foytack.

INT. BASEMENT - LATER

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 CAPELLA version of RAMA LAMA
DING DONG (or I WONDER WHY). Charlie sings lead, backed up by
the other three. Walter dances insane, 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.

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. 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?

The group finishes the song. Charlie blows Peggy a kiss. The crowd APPLAUDS, including Peggy. Dolores joins Peggy, Carol and Maddy.

DOLORES

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

PEGGY

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

DOLORES

God, Peggy, you're so unformed you're practically fetal. You're just taking pity on him 'cause he has no friends.

PEGGY

Dolores, 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.

DOLORES

Are you for real?

PEGGY

Touchy, touchy!

Dolores 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. Walter does his James Dean imitation.

PEGGY

Charlie, what do you think of
Richard Norvik?

CHARLIE

Is he gonna help you with that
physics stuff?

PEGGY

He's trying.

CHARLIE

Hey! Who needs physics when
we've got chemistry?

PEGGY

(charmed)

Come on, let's dance.

WALTER

Put on some make-out music, and
kill the lights.

We HEAR a RECORD SCRATCH. A slow song begins. The lights are dimmed. Coupler begin to slow dance. Charlie holds Peggy close, barely moving. Peggy is misty-eyed, moved by being in Charlie's arms again.

CHARLIE

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 don't have to
flatter you. It just feels right.
You're the perfect girl for me. As
in is, was and always will be. I'm

glad dancing was invented. You
know the first dances were rituals.
Like fertility rites.

As they dance Charlie gets embarrassed by an erection, and
moves his hips away from Peggy. She surprises him by
grabbing his tush and pulling him into her.

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.
Walter gets the hang of it, twisting on one leg. Carol tries
to keep up. Maddy and Arthur are always a beat behind.

DOLORES

Hey Terry, what is that? Did Peggy
make it up? I've never seen that
on Bandstand.

TERRY

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

INT. CHARLIE'S CAR - DESERTED LANE - NIGHT

The windows are fogged. Peggy and Charlie kiss tenderly.

PEGGY

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

CHARLIE

Your eyes look like silver pools of
moonlight. And the tide rushes in.

PEGGY

You really love me, don't you?

CHARLIE

You know I do. I even wrote you
into my will.

PEGGY

(tentatively)
Charlie, let's make love.

CHARLIE

What?! You mean sex?! Intercourse?
(non-believing)
You want to have intercourse! Last
weekend you said... What time is
it?

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. We should wait.

PEGGY

(flustered)
I probably meant it when I said it.
(beat; coyly)
Doesn't Lucky Chuckie want to come out?

CHARLIE

Who?

Peggy starts to GIGGLE, realizing the absurdity of the situation. The more she GIGGLES, the more agitated Charlie gets. Peggy starts to unbutton Charlie's shirt.

PEGGY

You know. Your love machine... the throbbing thrill hammer... your thing!

CHARLIE

You mean my wang? Listen, it's running real late.

Charlie pushes her away, angry..

CHARLIE

What is this? What the hell is going on? One week you say, "If you love me you won't", now you say "If you love me you will".
(beat)
Excuse me. That's a guy's line!

Peggy realizes she's blown it. Charlie isn't ready for this.

PEGGY

This is a mistake. We better forget it.

CHARLIE

You're damn right! Jesus! Peggy!
You sure know how to spoil a mood.

Charlie straightens himself up, starts the car and burns out.

EXT. KELCHER HOUSE - NIGHT

Charlie drops her off.

PEGGY

I'm sorry Charlie.

CHARLIE

Save it.

Peggy watches him go. Looking at her darkened house, she turns and walks down the street.

EXT. STREET — SHOWER'S CAFE

Peggy peeks in the window. The kids from the party are eating and laughing. Rosalie Testa is dancing. Shaken by Rosalie, she turns away. In the distance she SEES the lights of:

ART'S DONUT HOLE. OPEN 24 HOURS.

INT. ART'S DONUT HOLE

A few people linger over coffee. The waitress serving them is Monica (the same but younger woman from LOVIN' OVEN).

In a corner, Michael Fitzsimmons, in a red leather jacket, sits alone, reading. 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, who doesn't know her.

MONICA

What would you like?

PEGGY

Monica? Aren't you Monica Hines?

MONICA

Yes. Who are you?

PEGGY

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

(sotto)

How's Bobo?

Peggy notices Michael staring at her. Peggy smiles, Michael doesn't. Monica brings Peggy her coffee and donut.

MONICA

Twenty cents, please.

PEGGY

You're kidding?

Picking up her donut and coffee, she walks over to Michael's table and sits opposite him.

PEGGY

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

MICHAEL

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

PEGGY

You don't?

MICHAEL

(contemptuously)

He's a fisherman! The most
overrated writer of the century. I
mean, he's the perfect American
author - fat, violent, drunk...

PEGGY

Maybe you're confusing his life
with his work.

MICHAEL

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

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

MICHAEL

What're you doing here anyway?

PEGGY

Coffee and a donut.

MICHAEL

I thought chicks like you traveled
in packs.

PEGGY

Hey, man, I'm a hip chick.

EXT. ART'S DONUT HOLE

Long shot of the brightly lit donut shop. Michael and Peggy
are clearly visible.

INT. CAR

Dolores and Terry are driving by.

DOLORES

Terry, slow down.

TERRY

Okay.

DOLORES

Terry! Slow down.

TERRY

What, why?

EXT. ART'S DONUT HOLE - DOLORES'S POV:

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

DOLORES

There's Peggy with Michael Fitzsimmons.

TERRY

That commie beatnik? What's she doing with him? Wait'll I tell Charlie.

DOLORES

First a nerd and then a weirdo. What a bunch of nose pickers. I'll tell Charlie.

EXT. STREET - NIGHT - DRIVING

Peggy on Michael's bike, clasped around him. Her eyes closed, enjoying the wind blowing in her hair. They head out of town.

EXT. GAS STATION

Michael pumps gas. Peggy walks to the washrooms. Looking around she waits a beat, then enters the men's.

INT. MEN'S WASHROOM

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

EXT. GAS STATION

Michael pumps air into the tires, bunched against a building. Peggy approaches him, holding up a joint, smiling conspiratorially. She lights it, inhales deeply, then passes it to him. He smiles back at her, a bit surprised, but still takes the joint and inhales.

EXT. MOUNTAIN ROAD

They drive up to a mountain top, Peggy wearing the leather jacket. She directs Michael with one arm.

The motorcycle is parked. Peggy and Michael lie on the grass, staring down at the town lights below. Michael inhales the joint, then passes it to Peggy.

MICHAEL

This is great reefer.

PEGGY

Yeah. I'm surprised. It's really old... (inhales) Travels well though.

(beat)

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

MICHAEL

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

PEGGY

What are you shooting for?

MICHAEL

Maximum intensity. Yeah. I can't wait to get out of here. I'm gonna write. I'm gonna check out of this bourgeois motel. Push myself away from the dinner table and say 'No more Jell-O for me, Mom.'

PEGGY

Don't you get along with your parents?

MICHAEL

The only thing my father digs is cold, green money. All my mother cares about is her standing at the country club.

PEGGY

They care about you. They're just a different generation.

MICHAEL

Hey what's with you? I thought you were cool. You rode my bike. You blew some pot.

(beat)

What's your scene Miss Majorette? You gonna marry Mr. Blue Impala and graze around with all the other

sheep for the rest of your life?

PEGGY

I already did that. I want to be a dancer, I want to dance.

Peggy takes off her sweater, kicks off her shoes and begins to dance. Her eyes are closed, her body silhouetted by the moon. Michael is transfixed. After a few beats, he walks over to her. 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.

MICHAEL

You know, I had you pegged all wrong.

Michael kisses Peggy. She responds passionately.

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. It's called Tenderness.

(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.

(kisses her)

Peggy is falling for it. He fumbles with her bra straps.

PEGGY

Michael... you're as good as you
looked.

His other hand reaches to undo her skirt.

MICHAEL

I'll respect you for eternity.
(reciting tenderly)
'When you are old and gray, 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."

(beat)

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

Peggy is moved by the beauty of the poem. She sits up, leans
over Michael, runs 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.

PEGGY

You know, this isn't really
happening.

CAMERA PULLS BACK to include the entire, perfect tableau: the
starry night, the motorcycle, the clouds racing across the
moon and the two lovers on the mountaintop.

EXT. STREET - DAWN

Michael stops at the corner of Peggy's street. She gets off
the bike and kisses Michael goodbye. He takes off.

EXT. KELCHER HOUSE

Peggy walks up the path as the MILKMAN approaches.

MILKMAN

Your parents are waiting up. You
know, I see a lot of this in the
spring. Good luck.

PEGGY

Thanks, Ralph.

INT. KELCHER HOUSE

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

CAMERA TRACKS Peggy into kitchen. She grabs a cup of coffee before sitting down.

MRS. KELCHER

Where have you been?

PEGGY

I went for a drive. Up in the hills.

MR. KELCHER

Damn that Charlie I

PEGGY

It's not Charlie. It's me.

MR. KELCHER

(nervously)

Peggy, let me ask you something.

(beat)

You're not... expecting are you?

PEGGY

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.

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. Then you sell.

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.

PEGGY

I think they're going to deregulate it.

MR. KELCHER

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

PEGGY

Oh boy, that's another thing that's going to change. Who's going to think for us? Our husbands? You know, you treat Mom like a maid. It's not entirely your fault. Those were the attitudes in the fifties, and that's the way you raised me. But give Nancy a break, encourage her to go to art school.

MR. KELCHER

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

PEGGY

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

MR. KELCHER

Evelyn, take her to her room!

Peggy stalks out of the kitchen to the front door.

MRS. KELCHER

I'm not the maid!

PEGGY

Way to go, Mom!

The Kelchers glare at each other~. We HEAR the DOOR SLAM.

INT. SHOWER'S CAFE - DAY

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

I'm just not the type. Besides, I want to get out of here.

RICHARD

But you have a vision. Don't you want to help your parents?

PEGGY

I tried to tell them, but they wouldn't listen to me.

RICHARD

I'm talking about invention, no investment. I know what people think of me. Mr. Spasmatician. Dick the Square Root. I'll show them. You said I was going to be a millionaire. And you're gonna help!

PEGGY

Richard, take it easy.

RICHARD

No offense, but for a person who says she's lived an extra lifetime, you certainly are thick. Money is power.. Money makes people respect you...

PEGGY

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?

RICHARD

I'm curious, but I don't want to know. Jeez, I hope you haven't been telling people what's going to happen to them.

PEGGY

Give me some credit, will you?

RICHARD

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

PEGGY

What're you talking about?

RICHARD

Look it's very simple. 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?

A WAITRESS approaches their table.

WAITRESS

Do you know what you want?

RICHARD

A Ton on a Bun, with fries.

WAITRESS

And you?

PEGGY

Quiche Lorraine, spinach salad and
a Perrier.

EXT. DOWNTOWN STREET

The street is filled with Saturday shoppers. 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 move next door to a shoe store.

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.

PEGGY

There are major fortunes to be made

here. Leisure time and life-styles.

RICHARD

Are you talking ~about exercise?
Like gym?

PEGGY

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

Look at that stuff. It's like the
dark ages. 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.

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...
(looking around)
microwavemays, ocketpay
calculatorcays...

The two ladies react.

PEGGY

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

RICHARD

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

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.

Peggy enters the Lingerie store. 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! I've decided on our first fortune! I'll see you later. You just think high tech.

RICHARD

High tech. I like the sound of that.

EXT. APPLIANCE STORE - DUSK

At the back is a small record department, complete with a listening booth. Charlie is waiting on a customer. Peggy enters. CHARLIE'S FATHER is waiting on a buxom YOUNG WOMAN, his arm around her shoulder. He turns around as she enters. She has a shock of recognition.

MR. BODELL

(to young woman)

Look at that freezer chest. What capacity.

(to Peggy, embarrassed)

Hello Peggy Sue.

PEGGY

Woody! How ya doing?

MR. BODELL

Fine, just fine.

Peggy gives him a big hug and a kiss on the cheek.

PEGGY

Nice to see you.

MR. BODELL

Charlie's in the back.

Peggy walks towards the back as Mr. Bodell explains:

MR. BODELL

My future daughter-in-law. Very affectionate girl.

INT. RECORD DEPT. - APPLIANCE STORE

Charlie talks to on ELDERLY GENTLEMAN.

GENTLEMAN

I'll just take the Ravel.

CHARLIE

Take the Shostakovich home and listen to it. Let it grow on you. Everyone that's bought it has come back and said, "This is definitive Shostakovich. Thank you for encouraging me to investigate it."

GENTLEMAN

Well, I did enjoy the Dvorak you suggested. Young man, you talked me into it.

Charlie points Peggy to the listening booth.

CHARLIE

You'll like it. I kid you not.

INT. LISTENING BOOTH

Peggy sits on the chair. A turntable sits on a small desk. Record covers decorate the walls. Charlie enters and sits on the desk, his feet resting on Peggy's chair.

PEGGY

What do you know about classical music?

CHARLIE

Nothing.. Selling is selling.

PEGGY

Charlie. About last nights..

CHARLIE

Forget it. I've been thinking. Girls must go through that stuff too. Sometimes when I look at you I feel like an animal. Maybe my dad's right. Teenagers are nuts.

PEGGY

But I'm not. I'm a grown woman with a lifetime of emotional experiences you couldn't possibly understand.

CHARLIE

Yeah, I know. Girls mature faster than guys. But last night, I was the one who put on the brakes. And you know why?

PEGGY

Why?

Charlie cups her face in his hands, pouring out his heart.

CHARLIE

Because nothing else matters. That's the great thing about love. Every time we argue, every time something goes wrong, and I know that I'm not perfect either, things just work out better in the end. Cause you're my baby and I love you.

PEGGY

What am I going to do with you?

CHARLIE

Don't be cruel to a heart that's true.

INT. KELCHER HAT STORE KELCHER'S HATS - LATE AFTERNOON

Alone in the store, Mr. Kelcher is going through some receipts. Peggy enters carrying a shopping bag.

PEGGY

Hi, Dad.

MR. KELCHER

Doing some shopping?

Peggy reaches into the shopping bag and pulls out a small wrapped box.

MR. KELCHER

For me?

PEGGY

Open it.

He opens the present. Inside are a pair of miniature golf ball cufflinks.

MR. KELCHER

Sweetheart, they're beautiful. But they must've been expensive.

Across the street an ice cream truck pulls up. Mothers, fathers and children crowd around the back as the driver exit the cab.

PEGGY

I closed my Christmas club.

MR. KELCHER

Good, you got your money out of that greedy bank.

PEGGY

I wanted to apologize for this morning.

MR. KELCHER

It's hard to believe you're going to be eighteen.

(looks out the window)

Want an eskimo pie? Or a creamsicle?

I'd come home from the store and there's little you running up to me. I'd give you a dime and you'd promise never to grow up.

PEGGY

Quiet today?

MR. KELCHER

This morning was good.

PEGGY

The hat business is in trouble.

MR. KELCHER

I, that what all that nonsense was about this morning? You're worried about my business?

PEGGY

Yes.

MR. KELCHER

That's very thoughtful, honey. It's just a slump. Things will pick up.

PEGGY

But when John F. Kennedy's elected President, men'll stop wearing hats.

MR. KELCHER

Kennedy's a Catholic. He'll never win.

PEGGY

(gravely; closing her eyes)
He'll win.

MR. KELCHER

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

INT. NANCY'S ROOM

Peggy is helping her sister Nancy with an art project.

NANCY

You think this'll cheer Dad up?

PEGGY

Of course, he'll love it. You're a
terrific artist.

We HEAR Mr. Kelcher arguing loudly from downstairs. The two
girls freeze.

MR. KELCHER (O.S.)

I don't need your charity. I don't
need your grandmother's jewelry or
your parents money --how could you
do that?

MRS. KELCHER

Please don't shout.

Peggy opens the door, Nancy cautiously behind.

MR. KELCHER (O.S.)

I'm not shouting. Have we ever
starved? Have we ever missed a
meal?

INT. DOWNSTAIRS - PEGGY'S POV:

Mrs. Kelcher moves around the room, closing the windows.

MRS. KELCHER

Does everybody have to hear?

MR. KELCHER

I want everybody to hear because I
don't have anything to be ashamed
of.

Mr. Kelcher collapses into his barcalounger, red as a beet.

MRS. KELCHER

Jack, I was just trying to help.

MR. KELCHER

We'll make it, we'll be fine.

INT. NANCY'S ROOM

Nancy is frightened.

NANCY

Does this mean we're going to be poor?

Peggy leads her back into her room without letting her parents know they were there.

INT. PEGGY'S ROOM

We HEAR the song "Stranger in Paradise" from Kismet on the old black and white record player from opening scene. Peggy sits on the floor, surrounded by stockings, leotards and a sewing basket. 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 pushes everything under the bed as Maddy and Carol enter.

CAROL

All right. What's the scoop?

PEGGY

On what?

MADDY

How come we're your best friends and we had to find out about you and Michael Fitzsimmons from Dolores?

PEGGY

She's unbelievable. Who needs satellites when we've got Dolores's mouth?

CAROL

I hear she does more than talk with her mouth.

MADDY

That's disgusting!

CAROL

(brushing her hair))

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

PEGGY

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

CAROL

Just what you underlined.

PEGGY

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

CAROL

Come on. What's with you and Michael?

MADDY

Yeah. He's so cool and mysterious.

PEGGY

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

CAROL

I bet Dolores told Charlie.

PEGGY

That loud-mouthed little bitch~

MADDY

Peggy Sue!

CAROL

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

PEGGY

Cool it kids. He's free to see other girls, if he wants.

MADDY

But I always thought that 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 have barbecues every Sunday. It'll spoil everything if you and Charlie break up. 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. Date night!

MADDY

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

PEGGY

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

CAROL

Aren't we a little old for that?

MADDY

Sometimes you're so immature.

INT. KELCHER LIVING ROOM - NIGHT

Peggy turns to face her parents, holding up her home-made pantyhose with a flourish.

PEGGY

Ta da! Pantyhose! The death of the garter belt! Of course, once they're manufactured they'll look better than this. What do you think?

MR. KELCHER

This is your great invention?
(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 in drug stores and supermarkets.

MR. KELCHER

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

PEGGY

You need a partner. There's a friend of mine at school whose father makes seat covers for cars, Mr. Fitzsimmons. I've invited him and his family over for dinner tomorrow night.

MRS. KELCHER

Isn't that awfully forward?

PEGGY

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

MR. KELCHER

You mean to tell me that you invited this Mr. Fitzsimmons over to talk about investing his 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. We HEAR NOISES from outside her window. A figure appears outside and silently climbs into the bedroom. Peggy mumbles Charlie's name. The man walks over to her bed as Peggy reaches out for him, tenderly, as if they were still married.

PEGGY

Charlie. I just had the strangest dream.

CHARLIE

(whispering)

I have to talk to you..

Through her sleep-clouded eyes, Peggy begins to focus on the face of the younger Charlie. Suddenly, she remembers.

PEGGY

What are you doing here?

CHARLIE

(angry)

Let's go down to the basement.

INT. BASEMENT

Peggy enters, flicks on the light and leads Charlie in. Peggy senses Charlie's anger, and steels herself for the inevitable confrontation.

CHARLIE

I want to know what's going on.
Dolores told me that you and that
scuzzball Michael Fitzsimmons...

PEGGY

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

CHARLIE

(furious)

Then it's true, dammit! I had a
miserable time tonight 'cause of
you. When the Monotones 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!. I thought we
cleared all that up yesterday. Did
that Maynard G. Beatnik give you
what you wanted?

PEGGY

You know I never could stand your
sarcasm.

CHARLIE

You're going to blow it, Peggy Sue.
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

Look, I've got the hair, got the
eyes, got the teeth, I got the car.
I'm the lead singer, I'm the man.

PEGGY

Charlie,. I've been trying to
postpone this. But what's the
point? It's over.

(crying)

I don't want to hurt you. This is
very hard for me. 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. And
you had the nerve to drive up with
that bimbo Janet.

CHARLIE

What are you talking about? Who's
Janet?

PEGGY

I just can't trust you anymore.

CHARLIE

What about everything I said to you
this afternoon...

PEGGY

That's just it. You can always get
to me. There's this window in my
heart and every time I leave it
open, you climb in. Unless I close
it now, nothing's ever going to be
different!

CHARLIE

But what has to be different?

PEGGY

Everything. I have a good head for
business, I should be franchising
the bakery. And I want you to give
me your word that whatever happens,
you'll go to college. And finish.

CHARLIE

What! What about the group and my
singing career? What about me?

PEGGY

I'm trying to save you years of
frustration... waiting for a big
break... no. Waiting for that big
disappointment so you could blame
it all on me.

CHARLIE

You don't know zip! You think I'm
going to end up selling appliances
like my father? Chasing women
around the store. I've got to give
it a shot. Why are you trying to
kill the two things that mean the
most to me? 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. I'll show you, I'm going to be
just like Fabian!

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 puts a cigarette in her mouth and picks up a
table lighter and flicks it. As it lights, the tiny music box
inside PLAYS SMOKE GETS IN YOUR EYES.

INT. KELCHER KITCHEN - MORNING

We HEAR distant CHURCH BELLS. Peggy sits down to scan the
large Sunday newspaper. Seeing her mother's phone book, she
finds the number she needs and picks up the phone. She dials
slowly.

PEGGY

(very nervous)
Hello, Grandma. It's Peggy Sue.
Much better. How are you? I'm very
sorry about the other day.

EXT. STREET - APPROACHING RICHARD'S HOUSE

Peggy jogs towards Richard. He is watering the front lawn.

PEGGY

(breathless)
Hi, Richard.

RICHARD

What are you doing?

PEGGY

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

RICHARD

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

PEGGY

Yep. It's going to be a law.
(beat)
I broke up with Charlie last night.

RICHARD

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

PEGGY

It was an unfair fight. He didn't have a chance. I'm taking a real gamble. I loved him for a long, long time.

RICHARD

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

PEGGY

For God's sake, forget the money! I'm going crazy! I'm a walking anachronism. I'm a puddle of deja I'm worried about my kids, Scott must be scared to death, I think my daughter's doing drugs again. I can't have any fun here, I don't have that innocence any more. 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 case. May I make a suggestion?

PEGGY

Like what?

RICHARD

(excited)

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

PEGGY

What do you know about hypnosis?

RICHARD

Everything. This is perfect. The subconscious mind remembers all. 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

Look, I'm desperate. I'll try anything. But 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. Peggy, what are microchips?

PEGGY

Ah..... they're very tiny... they look like a fingernail made out of an erector set...

RICHARD

What will they be made of?

PEGGY

I think it's called silicon. Charlie told me that.

RICHARD

Silicon is from sand.

PEGGY

We were lying in the sand. It was my eighteenth birthday... We were so awkward... I would have married him anyway...

Peggy starts to shift in the chair. Her shorts hike up, her legs spread slightly. This is not lost on Richard. Weird, guttural sounds begin to emanate from his throat.

RICHARD

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

PEGGY

No. The Pill will change all that.

Then he wouldn't have blamed me. We were just too young.

RICHARD

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. But girls do like sex. Maybe not the first time.

RICHARD

Will you take of f your blouse?

PEGGY

Yes, every day.
(taking her blouse off - getting spaced)
Maybe I shouldn't have worn that dress? I told Beth it was a bad idea. That's why they made me Queen.

Peggy's meandering makes Richard nervous.

MAN'S VOICE (O.S.)

Richard, are you in there?

Richard frantically tries to put Peggy's blouse back on. She's limp and unresponsive.

RICHARD

(shouting)
No! Yes! I'll be right out, Dad.
(urgent)
Oh shit! Peggy, I'm going to snap you out of it.

PEGGY

I couldn't help it — I loved him.

RICHARD

One... two... three.
(claps twice)
You are now awake.

Richard kneels on top of Peggy as she wakes up, fumbling the buttons at her breasts. Peggy comes to, as Richard jumps off. She buttons her blouse, furious.

PEGGY

Richard! You should be ashamed of yourself.

RICHARD

Me? You went crazy! You started taking your clothes off. I was

putting them back on for you.

PEGGY

That's just perfect isn't it? Did it work? Did you find out why I came back?

RICHARD

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

PEGGY

God dammit! How'm I gonna got out of here?

Peggy grabs a glass beaker and hurls it against the wall.

RICHARD

Hey! Do you have any idea how much those beakers cost? I usually charge for hypnosis.

PEGGY

Oh, go feel up your hamsters! I hear rodents put out.

Peggy storms out.

INT. KELCHER HOUSE

Mrs. Kelcher stands at the counter preparing a pot roast. Peggy's making a chocolate mousse.

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.

PEGGY

Mom, how about a machine that's like your blender, only it slices vegetables, kneads dough, chops meat and even make 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. A dozen red roses grace the table.

MRS. KELCHER

These roses are beautiful. And so romantic'. Who is this Michael? Is he a friend of Charlie's?

She moves the Jell-O mold.

PEGGY

No, just a friend of mine. I don't think he Likes Jell-O.

MRS. KELCHER

What does Charlie think about that?

PEGGY

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

MRS. KELCHER

(shocked)

What? When did it happen? Your dad and I always expected you two to get married.

PEGGY

Yeah, I know Peggy Sue gets married. Case closed. Period. Mom, if you could live your life over again, would you do the same thing? Get married and settle down after high school?

MRS. KELCHER

Of course I loved your Lather. I remember once being offered a scholarship to art school. But I turned it down.

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. But, I don't have many regrets, and besides, r don't have time to worry about the past. But Charlie. I hope you know what you're doing.

INT. DINING ROOM - TWO HOURS LATER

Michael, DORIS and ED FITZSIMMONS sit at the table with the Kelchers. They have just finished dessert.

MR. FITZSIMMONS

Moose? I never thought I'd have moose for desert.

The adults laugh. Michael looks bored.

MR. KELCHER

Peggy Sue cooked the whole dinner.

NANCY

But Mom helped.

MR. FITZSIMMONS

You know, you should open a restaurant.

PEGGY

It's incredibly difficult to make money in the restaurant business. 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 is astonished.

MR. FITZSIMMONS

How does a young gal like you know so much about business?

PEGGY

Oh, I just picked it up from my dad. He's a wonderful businessman.

MR. FITZSIMMONS

Really?

Peggy gives her father a go get him look. Michael's writing in a pocket notebook.

MR. KELCHER

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

EXT. KELCHER HOUSE

Peggy~ and Michael stand by Michael's motorcycle, passing a cigarette.

MICHAEL

That was quite an evening. Bourgeois, phony, decadent, stupid.

PEGGY

I shouldn't have put you through

that. It must have been agony.
Let's do something.

Michael makes a move towards Peggy, with lust in his eyes.

PEGGY

No. Something else. I'm too full.
Besides, it's a school night.

EXT. GHETTO STREET - NIGHT

Michael and Peggy pull up on the motorcycle in front of Lena's Lounge, a seedy bar in the town's black ghetto. Half a dozen blacks are banging around outside. They eye Peggy and Michael suspiciously.

INT. LENA'S LOUNGE

The room has a bar at one side, booths and tables in the rest of the room. A stage is at the far end. On stage, an all black group, The Four-Mations, is performing the song GOOD TIMIN' The people in the club are dancing the Twist.

Peggy and Michael sit in the last booth. Several people wave hello to Michael.. Although Peggy and Michael can see the stage, their booth is not visible from the stage.

MICHAEL

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

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

PEGGY

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

MICHAEL

Rita. I met her last summer. She's
cool. You'll really dig her. She's
got this great little cabin in the
hills, just outside of Provo where
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
Why not? Polygamy's legal in Utah.

PEGGY
I hate chickens.

ANGLE — THE STAGE

On stage, the Four-Nations have concluded their 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
Dell!

We HEAR the GROVE BEGIN the SONG SEA OF LOVE.

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, but not with
me.

MICHAEL
But we had heat baby. Passion!
Fire! We owe it to ourselves to
fuse together.
(beat)
At least one more time.

PEGGY
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
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.)

What a treat.

INTERCUT - CHARLIE SINGING - WITH REACTIONS OF PEGGY AND MICHAEL. Michael observes Peggy's intimate reaction to Charlie's singing.

MICHAEL

Now I get it.

PEGGY

Ssh. He's great.

MICHAEL

Peggy Sue's still stuck on treble without a cause.

Charlie finishes the song as the audience goes wild. He beams.

PEGGY

I thought I knew everything about him.

MICHAEL

Can we split now?

Peggy and Michael unobtrusively slip out of the club. Charlie leaves the stage. He's met by a greasy looking MAN. They sit down at a booth to talk.

EXT. KELCHER HOUSE - NIGHT

Michael and Peggy pull up. Peggy gets off the bike and gives Michael a good-night kiss.

MICHAEL

I can dig you being uptight 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.

INT. KELCHER KITCHEN

Mrs. Kelcher finishes the dishes, with rubber gloves on. Mr. Kelcher sits, cleaning his pipe. Peggy enters.

PEGGY

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!

MR. KELCHER

Didn't call, them pantyhose, though. What was it, Evelyn?

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. He's a crook, damnit.

MR. KELCHER

Peggy Sue, watch your mouth.

MRS. KELCHER

Mr. Fitzsimmons is a very prominent man.

PEGGY

Oh, you're both so naive.

MR. KELCHER

Look young lady, I grew up through the depression. I fought in the second World War. Six days a week I get up and deal with the public, the bank and the bill collectors. And on the seventh day, when God rests, I don't have to listen to my daughter calling me a fool!

MRS. KELCHER

You have a point, dear.

INT. PEGGY'S ROOM

(POSS. OMIT THIS SCENE)

Peggy lies in bed in the darkness, her eyes wide open. The bedside clock reads: 2:47. Peggy gets out of bed.

CAMERA TRACKS Peggy into Nancy's room. Peggy looks down at Nancy sleeping. 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?

PEGGY

I wanted to talk to you, and I have one last thing to take care of at school. Then I'm going to...

(pats dog)

Good dog, Rusty. Good dog.

CHARLIE

Rusty's dead. That's Ajax

Charlie throws a stick. Ajax chases it, never comes back.

PEGGY

Oh. I guess I always liked Rusty better.

(beat)

Could you give me a ride to school?

CHARLIE

Sorry, the Blue Thunder's out of commission for a while.

PEGGY

Well, how about a walk, Charlie Bell..

CHARLIE

How'd you know about that?

PEGGY

I was at Lena's last night. You were terrific.

CHARLIE

Not terrific enough. What were you

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

PEGGY

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

CHARLIE

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

Charlie and Peggy walking.

PEGGY

I'd forgotten how much music meant to you.

CHARLIE

That's real big of you.

PEGGY

Stop being defensive. I want to help you. I wrote a song for you.

CHARLIE

You're kidding. You wrote a song? Is it about a guilty girl and a trusting guy... she wants to hurt him, and he wonders why?

Peggy takes a piece of paper from her purse.

PEGGY

Not exactly, but with your great voice, it'll be a huge hit. Honest.

CHARLIE

Fat chance. You know, Lee Wilkins came to hear me last night. He told me to forget it. You told me to forget it. My parents tell me to forget it.

PEGGY

Just take a look at it.
(hands him the lyric)

CHARLIE

If you took the trouble to write it, then sure, I'll take a look at it. But I'm beginning to think that maybe there's more to life than music. I wonder if people would still like me if I stopped being Mr. Excitement?

INT. SCHOOL HALLWAY

Peggy and Charlie stand by their open locker.

CHARLIE

Does this mean you like me again?

PEGGY

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. It's easy to fall apart in a crisis. It's easy to be selfish and say goodbye and good luck. But this is more than love. This is a mental decision. Just wait till tomorrow, when you see your birthday present. Then you'll understand.

Charlie walks away as Peggy reaches into the locker for her books.

CAROL

Peggy, I have to talk to you.

Peggy turns to Carol. They walk down the hallway together.

PEGGY

What's the matter?

CAROL

It's that jerk Walter.

PEGGY

What happened?

CAROL

After Charlie told Walter that he broke up with you because he wanted to play the field, Walter decided he should do the same thing.

PEGGY

Welcome to the singles' scene.

CAROL

What a I going to do for the rest of my life? I don't have a boyfriend anymore.

PEGGY

Look, Carol, maybe Walter's done you a big favor. You always said

you wanted to get out of town. Go for it. And be happy, goddamnit, I'm rooting for you.

ANOTHER ANGLE

Walter walks up to Charlie.

WALTER

Hey Charlie, what do you think of this?

Walter does a totally demented dance step, finishing by strumming his leg like a guitar. He stands there grinning.

CHARLIE

Walter, maybe you should be a dentist.

INT. CLASSROOM

Peggy sits at her desk, organizing her books. We hear the end of the ANNOUNCEMENTS over the P.A. SYSTEM.

MR. MOSEY (V.O.)

And finally, our heartiest congratulations to our girls diving team for placing second in the county finals last Friday. And a special accolade to Rosalie Testa who placed first in every one of her events. We're proud of you, Rosalie.

Everybody turns toward Rosalie and applauds. 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 Dolores approaches.

DOLORES

What's the matter, princess? Lost your prince?

Peggy looks up at Dolores and starts to seethe. She stands up slowly and faces Dolores.

PEGGY

You know Dolores, there's a lot of things I could say to you, but you're not worth the effort.

Peggy reaches down to up her books. On the top of the pile is an open fountain pen, which she picks up, pulling the release lever, squirting ink all over Dolores's dress. Dolores drops her books, looks down at her dress, horrified.

PEGGY

Sorry. These fountain pens are so tricky.

DOLORES

(screams)

Oh! You did that on purpose! I hate you. Go gargle with razor blades!

PEGGY

I beg your pardon?

DOLORES

Take a long walk on a short pier.

PEGGY

Have a nice day.

INT. GIRLS' LOCKER ROOM

Peggy sits disconsolate on a bench, watching the other girls changing into their swim suits. Rosalie is in the shower room, wetting down her suit. She accepts congratulations from a number of the girls. The BELL RINGS as the girls begin to exit to the pool.

PEGGY

Rosalie! Wait!

Rosalie turns at the door, smiling. They are alone.

ROSALIE

What's up?

PEGGY

I think you should give up diving. 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. I couldn't tell you before, I didn't know if I should. But you have to stop before you hurt yourself.

ROSALIE

I spend three hours a day practicing. I have trainers, I know what I'm doing.

PEGGY

But accidents can 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

Rosalie, please, listen to me! You have to stop.

ROSALIE

You're sick. You should go to the nurse. I'm going to tell Miss Dennis.

Rosalie exits into the pool area. Peggy feels helpless.

INT. HALLWAY

Peggy walks down the hall, a set of double doors, leading to the pool, just ahead of her through them she sees Rosalie diving through the air with the careless innocence of youth.

Burdened with the inevitability of it all, she rushes through the hall, and is stopped by Richard.

RICHARD

What's the matter?

PEGGY

It's all, gone wrong, nothing's working out.

RICHARD

Not true. I think I'm making real progress on the microchip.

PEGGY

You were meant to. You're one of those fortunate people that good things happen to. I have to get out of here.

She starts to walk away.

RICHARD

Peggy, I believe you. I believe everything you told me. It's wonderful. You're the exception that proves the rule.

She kisses him on the forehead.

PEGGY

I love you too, Richard. Thanks for trying.

She continues down the hallway.

EXT. AUDITORIUM - DAY

Peggy heads out the door, sees Charlie.

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.

PEGGY

Forget it, it'll never work.

CHARLIE

Okay. Listen, I cancelled the tickets for Fabian. I thought it would be better for your birthday to eat at a nice restaurant, Chez Tres.

Walter, Arthur, Maddy and Carol watch as Peggy runs away.

INT./EXT. BUS OR TRAIN - HIGHWAY

INTERCUT the bus, Peggy looking out the window, the rural scenery: pastures, barns, etc., the other passengers.

EXT. STATION

Peggy's grandparents, ELIZABETH and BARNEY ALVORG, wait in the front of the station.

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.

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 suitcases. She hugs them tightly. 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 curled up in the back, 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 teach 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 for your birthday.

INT. FARMHOUSE/KITCHEN - NIGHT

Peggy and Elizabeth finish up the dishes, chatting.

INT. LIVING ROOM

A fire blazes in the fireplace. A grandfather clock stands

prominently in the room. The clock from Peggy's house. Peggy sits with Elizabeth, learning how to knit. Barney laughs at "The Burns and Allen Show" on TV.

Suddenly, Peggy places her hand over her heart and shivers with fear.

BARNEY

What's the matter, Lilla? Somebody jump on your grave?

Peggy shivers again and shakes her head.

INT. LIVING ROOM - LATER

Barney reading. Elizabeth enters, carrying a tray with cups of cocoa. They each take a cup.

ELIZABETH

You know, Peggy Sue, your mother said you had a dream that I died.

PEGGY

I wish she hadn't.

ELIZABETH

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, Elizabeth? Seventy-five? Eighty?

ELIZABETH

I'm not telling.

BARNEY

I've been trying to drag it out of her for years.

(beat)

You know, dreams are fascinating business. 'Specially where you see the future.

PEGGY

Do you believe in all of that?

BARNEY

Well, I like to speculate. This book I'm reading right now, 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. Big bestseller.

PEGGY

I remember that book!
(beat)
Grandpa, Grandma, I want to tell
you something.

EXT. FARMHOUSE KITCHEN — DAY

Peggy and Elizabeth are making strudel.

ELIZABETH

If you believe it, darling, then I
believe. Being young can be just
as confusing as being old. 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.

ELIZABETH

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 miss
them so much.
(beat)
Beth. Scott and Beth.
(beat)
I'm going to name my daughter after
you.

EXT. FARMHOUSE DRIVEWAY — DUSK

Peggy and Barney are washing the car at a standpipe, two
hundred feet from the house.

BARNEY

It's gonna rain again. Every
time I wash the car, it rains.

PEGGY

That never changes.
(beat)
You know, when you and Grandma are
gone, the family's gone. I never
see the cousins anymore.

BARNEY

It's your grandma's strudel that's

kept this family together.

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 Sue going to do at your lodge meeting?

BARNEY

It's her 18th birthday, I want to show her off.

Barney turns and winks at Peggy.

PEGGY

It was my idea, Grandma. I always wondered what went on at those lodge meetings.

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.

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 Grandma 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?

BARNEY

The last one was six hundred years ago. It's about time for another one.

INT. 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, exit the car and enter the building.

INT. LODGE - ANTEROOM

Thirty old men are congregating around the cloak room. Most are already dressed in 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 the cathedral and never catch a better man than your grandfather.

PEGGY

Ah... thank you.

BARNEY

Let me take your jacket, Lilla. I've got, to get my robe.

Peggy hands him 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.

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, with lit candles. 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

Fasten your seat belts. Here we go.

LEO

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.

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.

CLOSE ON BARNEY — He smiles, happy that she made it. 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. She's still wrapped in her golden robe.

PEGGY

What the hell did you do that for?
What are you doing here?

CHARLIE

I was trying to save you. They were
going to vaporize you.

PEGGY

Don't be ridiculous! They're just a
bunch of harmless old men. My
grandfather was in there.

CHARLIE

You're going to listen to me.

Charlie tries to Lead Peggy into the car.

PEGGY

I'm not getting in that blue
monstrosity.

Charlie pushes her inside, Peggy climbs back out. Charlie
takes her hand and drags her up a hill behind the lodge hall.

PEGGY

Let me got! Where are you taking
me?

CHARLIE

Right here. Now sit down.

Charlie sits her down on the ground. She's impatient and hopping mad.

CHARLIE

Look. I wanna tell you. I forgive you for everything. I know what you've been going through. You're just scared. I was scared, too, but I'm not anymore.

PEGGY

How could you possibly know what I've been going through?

Thunder and lightning. It starts to rain.

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 to Charlie.

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 ever after. Bullshit. I got knocked up. I had to marry you. I never had a choice.

CHARLIE

What?

PEGGY

You betrayed me, Charlie. You were never there for me or the children. 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. 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)
I don't want to be bitter. I'm a naturally optimistic person. But you took advantage of that.

Charlie bends down to comfort her, 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.

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.

PEGGY

Scott and Beth. Where did you get these?

CHARLIE

Who's Scott and Beth? Your mother gave me our picture. That's you and me.

PEGGY

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. The locket drops to the ground. HOLD on the locket, and...

DISSOLVE:

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.

PEGGY

(musing)

Do you think anybody in the Fifties
ever made love on a bed?

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. Peggy jumps to her feet and races towards it. 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.

CHARLIE

Come back to me.

PEGGY

I'm trying.

As Charlie watches helplessly, a huge bolt of lightning strikes his car. 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. Peggy floats away.

CHARLIE

Peggy!

Charlie, Richard and the old men behold Peggy, bobbing and dipping playfully in the sky. We begin to HEAR Charlie's VOICE singing "Peggy Sue" O.S. Peggy looks down with wonder at the earth, and then like a comet, soars into the blackness. In an instant she becomes a star.

FINAL SCENE

DISSOLVE/OPTICAL

HOSPITAL ROOM - DAY

Moving from two to C.U. Peggy, fragments of the reunion, the cake coming towards her, fragments of words in echo effect: 'Your heart stopped for a while...' Father's voice: 'You're a very lucky young lady...' Doctor: 'A (explain) of the head...' Mom's voice: 'But you're going to be all right now, the paramedics got there...' Mom, 'We were so worried...'

Echoing of, until once voice is left. Charlie. Sitting opposite her bed, as he has been every minute of her illness. He looks wan and old, worried sick, but trying to sing 'Peggy Sue' for her.

CHARLIE

(singing softly).
Peggy Sue, I love you, and I need
you Peggy Sue...

PEGGY

Charlie? Was I dead?

CHARLIE

I thought you were...for a while.

PEGGY

(affectionately)

You look awful, like you haven't slept in days. And so old.

CHARLIE

But happy. Very happy, Peggy Sue.

PEGGY

Charlie, I thought I knew everything about you.

CHARLIE

I wanted to apologize. I can't live without you.

PEGGY

What about Janet?

CHARLIE

That's over. I got tired of translating everything. She thought the Big Hopper was a hamburger.

Charlie laughs uncomfortably and Peggy Sue looks around her hospital room.

PEGGY

Who are all the flowers from?

Charlie pushes himself out of his chair and moves toward the dresser.

CHARLIE

Everyone. Maddie and Arthur, Carol and Walter. Richard Norvick. And here's a book, by that guy from high school, Michael Fitzsimmons. He dedicated it to you.

Charlie returns to Peggy's bedside and opens the front cover of the book.

ANGLE ON BOOK: the front page bears the title "The Pilgrim Soul" and the dedication reads "**to Peggy Sue and a Starry Night**".

Peggy smiles but shakes her head.

PEGGY

It couldn't be me. I hardly knew him.

CHARLIE

I'll just set it right here.

He places the book on her bedside table as he sits back down.

PEGGY

Charlie, I had a strange experience. I went back to high school. And I spent a lot of time with you. And you and Walter and Leon were singing "I Wonder Why".

CHARLIE

Oh, God, Dion.

PEGGY

You were terrific. And I kept trying to push you away but you wouldn't give up.

CHARLIE

I'll never give up.

PEGGY

Then hold me.

He holds her hand.

CHARLIE

I loved you since the day I met you, and I haven't stopped.

PEGGY

Don't try to charm me, Charlie Bodell.

CHARLIE

Listen, I don't expect all the troubles between us can just vanish away. But I would do what I can...

PEGGY

Charlie, please, I need some time.

CHARLIE

Well, I'll let you get some rest...so long.

The VIEW PULLS BACK past the flowers. Charlie starts to exit. Checks himself in the mirror.

PEGGY

Charlie, I would like to invite you to dinner at home, on Sunday, with your kids. I will make a strudel.

He hurries back to her, kisses her again.

They hang on to each other as Beth enters the room.

FADE OUT.

THE END

PEGGY AND RICHARD SCENE

To be inserted after Dolores/Peggy scene and to replace the goodbye to Richard scene.

INT. SCHOOL LIBRARY - DAY

Empty except for Richard who sits alone in a study warren, surrounded by books. Peggy approaches. He puts down the book he's reading. He smiles.

RICHARD

You know, Peggy, there's so many things to look forward to in the future.

Peggy leans over and kisses him, sadly, on the forehead.

PEGGY

I came to say goodbye.

RICHARD

Goodbye? Where're you going? What about our partnership? I'm making real progress with the microchip.

PEGGY

You were meant to You're one of those fortunate people that good things happen to.

RICHARD

So are you. You've got a vision.

PEGGY

(manic)

Vision? I'm a walking anachronism!
I've upset my parents. I miss my
kids. I could be trapped here
forever! And poor Charlie...I got
pregnant on my 18th birthday and we
had to get married. Tomorrow's my
birthday! I've got to get out of
here now.

RICHARD

Did you break up with Charlie?

PEGGY

Yeah, yeah. I'm taking a big
gamble. I've loved him for a long,
long time.

RICHARD

Okay. Why don't we do something
visionary. Change your destiny,
Peggy Sue. Change your destiny and
marry me.

PEGGY

(slamming down book)

No! No! No! Peggy Sue got married!
Case closed. I don't want to marry
anybody. Goodbye Richard.

RICHARD

Wait! I'll go with you!

PEGGY

You can't. You're going to
be Valedictorian.