

YOUNGER & YOUNGER

by

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1 EXT. METAL GATE OF A STORAGE BUILDING - DAY

1

(The touch-pad fills the entire screen. We hear an orchestra playing Gershwin's "EMBRACEABLE YOU" in full strokes. To the sound of the music, different hands enter and exit, dialing pin-numbers; different in age, color, sex; wrinkled and smooth, dirty and manicured, hesitating and self-confident.)(Replace with different shots of L.A. from the P.O.V. of Roger's truck.) The last hand is male, short, freckled with red hair. It is ROGER's. He is in his old pick-up truck; a live rabbit sits on the dash board.

*
*

The metal gate opens. The truck enters the parking lot of an "L" shaped building. An old man is cleaning the lot with a broom. Jonathan appears on his bedroom balcony.

*

2 EXT. CARGO BAY OF THE STORAGE BUILDING- DAY

2

In front of an open cargo bay, located at the longer part of the "L", a moving truck is being unloaded. Two MOVERS, a man and a woman in overalls, carry boxes of different sizes, while a good-looking and calm African-American, ARON, is checking if the boxes match his list. Three little kids are hanging from him, trying to climb boxes, out of control. One of them, SONJA (3) watches Roger opening the flap to his mobile rabbit cages in the b.g.

SONJA

Bunnies! Bunnies!! Mammi, Mammi look,
Osterhasen!!

The kids flock to the cages o.s.

We discover their mother, HONEY, a "no nonsense" blond German in her late twenties, who is sitting under the roof of the cargo bay.

HONEY

(in a German accent --
can't stand it any longer) .
I don't understand why you stay here
so calm and ze number 15 is still not
zere. I don't get it, I really
don't...

ARON

Honey, relax. They haven't even
unloaded half of it.

HONEY

(waving her list)
Nothing matches!! What do you have
for fourteen? Tell me! Aron! You
hear me?!

(CONTINUED)

ARON
Silverware, Honey.

HONEY
(pointing at her list)
Wrong! It's ze Singer.

ARON
What?

HONEY
(bolting out of the shade)
My mother's antique sewing machine!

Sonja comes back.

SONJA
Mammi, Daddy, they are sooo cute!!
Come, come, I show you...

She grabs her father by the sleeve, and pulls as hard as she can.

ARON
(lifting Sonja by her belt)
Okay, so the silverware is in the same box.

SONJA
(dangling, loud)
Mammi, Mammi, come see the bunnies!!

HONEY
Yes. Or in some other God damn box,
or still in Germany, in front of ze
house, waiting in ze flower bed...

ARON
(lowering Sonja)
Honey please.

HONEY
... or it fell from ze fucking ship,
and now ze fish eat with fork and...

ARON
(a tad denser)
Honey, no French in front of the kids.

The argument continues while we slowly MOVE UP to the roof level of the two story building, behind which a typically flat Los Angeles city-scape arises, baring an occasional deserted palm tree between mostly industrial buildings. On

(CONTINUED)

2 CONTINUED:

*

3 INT. BEDROOM - DAY

3

One side of the nuptial bed is already made. The other side is all crumpled. The head piece bares a contraption, blocking the sleepers' view from one another. The vanity is misused as a shoe shelf. A heavy-framed color wedding photograph is hanging on the wall off-balance.

A slender man in his mid-fifties comes out of the bathroom, wearing only a narrow towel around his waist. A white suit and his daily accessories are neatly displayed on a chair. He checks his well-kept figure with obvious pride, reveals his white teeth in the mirror, and starts dressing. He is in a good mood. He is JONATHAN YOUNGER, the owner of the self-storage facility where our story takes place.

4 INT/EXT. OPEN CARGO BAY - DAY

4

We see Jonathan sailing down the open staircase from the second floor. In his baggy white suit he feels like the Great Gatsby. He lands in the cargo bay area near the freight elevator where trolleys, boxes and furniture blankets are stacked. The couple is still bickering, as the movers haul their belongings past them.

ARON

Why didn't you just mark it on the box?

HONEY

Me? You said we don't need it.

ARON

Correct.

HONEY

And now you don't know what's in it.

ARON

I know.

HONEY

So tell me.

ARON

Cross country skis.

(CONTINUED)

4.
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4

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4 CONTINUED:

HONEY

(with a big cynical laugh)
I tell you what is in it zere: your
rifle, ze big umbrella and ze Italian
pizza shovel.

ARON

Twenty-seven is the skis.

HONEY

(getting completely
irrational)
Who cares? You can't even keep
balance on zem for two seconds anyway!

ARON

Honey please...

HONEY

Last time in Kitzbühl you almost
killed Sonja -- only by carrying zem.

ARON

(mumbling)
Your last pizza almost killed the
whole family.

Jonathan approaches them with a "Maitre D'" smile.

JONATHAN

If you have any trouble with the
facility, I would be pleased...

ARON

No sir, not at all.

HONEY

(turning from them)
He just doesn't get it, never!

ARON

(Playing it down)
Uhm,it's... it's just the situation.

Sonja runs over to Roger.

JONATHAN

(loud)
Morning Roger, how're the rabbits?

Roger answers by holding up a rabidly kicking new buck by
its ears.

(CONTINUED)

JONATHAN

(to Honey, eloquently)

I know very well how you feel, madam,
I see it every day. But let me assure
you, every single item will be found,
nothing will be missing. You traveled
with the best moving company I know in
the business, and... I know them all.

(CONTINUED)

He pulls out his business cards, and hands them out to both.
The old man with the broom enjoys Jonathan's act.

JONATHAN

I'm Jonathan Younger, the owner. I
want you to feel at home.

ARON

Thank you, sir.

Honey turns to Jonathan. Her anger has vanished She gives
him a grateful glance. Jonathan comes closer to her.

JONATHAN

Your accent... I believe you're German?

HONEY

Yes, from Rosenheim by Munich.

JONATHAN

Oh, Oktoberfest.

ARON

(from behind)

Yes, sir!

JONATHAN

(ignoring Aron)

I'm an emigrant too, from dirty old
Liverpool in England. You will not
regret your choice. I've been
hopelessly in love with Los Angeles
for many years, and it still never
ceases to excite me...

Milos appears in the background.

*

JONATHAN

...if you need more space than
anticipated...

(comes even closer)

...for my special clients I provide
some complimentary space... "the
owner's special."

SONJA

Daddy, Mommy look what I got! He said
I could keep it!!

*
*
*

HONEY

(painful)

Oh-Gott-oh-Gott-oh-Gott... what have I
done to deserve zis?!

*
*
*
*

(CONTINUED)

Jonathan swiftly turns away and heads over towards the north *
corner of the storage and disappears. Suddenly an engine *
noisily starts running. A Mexican with a portable leaf
blower chases leaves and other debris along the wall.
Little Sonja comes running, holding a young rabbit.

HONEY
(painful)
Oh-Gott-oh-Gott-oh-Gott... what have I
done to deserve zis?!

JONATHAN
(from the office door, loud)
Morning Roger, how're the rabbits?

Roger answers by holding up a rabidly kicking new buck by
its ears.

5 INT OFFICE - MORNING

5

Jonathan, in a very good mood, enters the office. This is
the world of Penelope -- PENNY -- his wife.. Her desk is
organized like a tin soldier's battlefield -- dozens of
sharp pencils, an old fashioned desk top pencil sharpener,
paper clips in different sizes, scissors, rows of silver and
red locks, floor plans with handwritten numbers, and her
daily pills in different colors, accurately lined up on her
right-hand side.

Except for a small copy machine, the telephone and two
surveillance monitors, there is no contemporary equipment.
No computer, no calculator, not even a typewriter. Penny
does everything by hand.

Scores of files, with handwritten labels, in perfect
formations are displayed on metal shelves. There is only one
chair: Penny's wheeled office chair.

Penny is on the phone.

PENNY
No, no, I am Mrs. Younger.
(a beat)
Yes, I am the bookkeeper.
(a beat)
Yes, Penelope, Younger.
(a beat)
My husband?

JONATHAN
(shakes his head)
Not before breakfast.

PENNY
He's not here. Okay, bye.

JONATHAN
Who was it?

(CONTINUED)

PENNY

The IRS.

On one of Penny's surveillance monitors we see Honey and Aron hug. The big moving truck is leaving through the exit gate. Jonathan moves behind the counter and gives Penny a peck on the forehead. She slides his weekly allowance in front of him.

JONATHAN

(taking the money, upbeat)
Good morning, Penelope.

PENNY

'morning.

She wheels to a shelf, grabs a file, wheels back to her desk.

JONATHAN

Anything new?

PENNY

Tax return's due this week.

JONATHAN

(innocently)
No, no. I meant... anything important.

PENNY

No.

JONATHAN

Well, I have some rather important things for you.

From his jacket he pulls his ivory business card case, out of which he takes a slim note pad.

JONATHAN

My sink...
(an underlining pause)
...it still needs plumbing.

He pulls his fake Rolex from his trouser pocket, and places it on the counter in front of her.

JONATHAN

This needs a new battery. And I'd prefer my shirts on hangers, not folded like last time - as you know. If there's nothing else, I'm going for breakfast.

He turns to go and stops short.

JONATHAN

Oh yes, Winston's graduation... double his check this month, and remind me to sign it.

Penny gives him a discerning look. He opens the door to leave, stops, and turns around again. Penny, with her back to him, is already holding up his newspaper.

JONATHAN

(with a smirk)
You're brilliant.

Penny just hisses. She wheels to a shelf, puts back the folder, grabs another one. Jonathan reaches for an old Panama next to the door. Penny turns to page two of the tax return form. On one of the monitors we see Jonathan walk out the open exit gate.

6 EXT. INTERSECTION WITH CORNER CAFE - DAY

6

The corner cafe is a feeble, often repainted wooden structure, next to a deserted, weed-covered lot. It is located at the intersection of two long, straight streets, irregularly spotted with starving trees.

A green sports car is parked in front of the place. In the distance Jonathan, in his white suit, is approaching with an upbeat swiftness.

7 INT. CORNER CAFE - DAY

7

Two women, one covering her hair with a silk scarf and her eyes with big sunglasses, the other, much younger and more casual looking, are standing at the counter, paying for their take-out coffee. They look very out of place in the little coffee shop. The other customers, a POLICE WOMAN, an OLD BLIND MAN, the two movers from before, and three STREET WORKERS, are noticeably pretending to behave naturally. They can't help staring at the lady with the sunglasses, however, while SALLY, the manager, counts out the change with her chain smoker's voice.

SALLY

Two-oh-seven, out of ten...

(a beat)

ninety-three cents, that's three...

two is five, and five is ten. Have a nice day.

(CONTINUED)

The two women leave. Instantly hell breaks loose. They are all talking excitedly at the same time. Jonathan appears in the doorway.

JONATHAN

Good morning, lads.

There is no response. Jonathan exits and reenters the door.

JONATHAN

(very loud)

Good morning, lads!

No response. He gives up and sits down at the corner of the counter, placing his paper in front of him. The headline reads: ZIGZAG LILIAN, SWEET MELODIE; DID THEY DO IT? A snapshot shows Zigzag Lilian with her sunglasses, and Sweet Melodie covering her face with her hands.

Sally finally notices Jonathan and automatically places hot water and a tea bag in front of him.

SALLY

(still dazzled)

Did you see her?

JONATHAN

Who?

SALLY

You wouldn't believe it!

JONATHAN

Maggie Thatcher, Liz Taylor...

BLIND MAN

You'll never guess.

JONATHAN

(looking down at the
headline, taking a wild
guess)

Zigzag Lilian...?

Silence.

SALLY

(bending her voice)

C'mon you son of a bitch -- you saw
her.

JONATHAN
(very serious)
Really...?
(a beat)
...what did she want?

BLIND MAN
(smart)
Coffee - to go.

JONATHAN
In this part of town?

SALLY
(taken in)
Daughter Melodie was with her.

JONATHAN
The talk of the town -- Zigzag Lilian
and Sweet Melodie... and I missed them!

SALLY
The usual?

Jonathan nods.

SALLY
(through the kitchen window)
Julio, Mr. Younger's special!

7A EXT. OFFICE - DAY

7A*

The green sports car is parked in front of the office.
Through the window we see Zigzag Lilian and Melodie waiting
at the counter.

*
*
*

8 INT. OFFICE - DAY

8

ZIGZAG LILIAN, hidden behind her sunglasses, and daughter
MELODIE are standing at the counter. Penny wheels over from
her desk, holding two locks.

PENNY
(dry but not unfriendly)
The system... two locks...

She holds up a silver and a red lock -- then drops both and
raises the hand with the silver lock again.

PENNY
This is yours... you don't pay...

(CONTINUED)

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CONTINUED:

10A.
SECRET₈

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She holds up the red lock with her other hand.

(CONTINUED)

PENNY

...I hang mine in the second holes.

LILIAN

(impressed)

Oh, that's smart!

A sad worn-out face, Benjamin's, is peeping through the office window from outside.

PENNY

You don't pay for a full quarter...

She drops the hand with the silver lock.

PENNY

...I cut yours off, and leave mine,
until your things are auctioned off.

LILIAN

Fine with me.

PENNY

(a beat)

You pay for both,

(a smirk)

...no refund.

Lilian signs.

LILIAN

Any other sanctions, babe?

PENNY

Need insurance?

Melodie gives Lilian a short glimpse.

LILIAN

What do you have?

PENNY

What do you need?

LILIAN

Five Hund...

Melolie kicks her.

LILIAN

(with a fake cough)

Ah, I'll think about it.

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*

8A EXT. OFFICE - DAY

8A*

Roger, with a filled bucket in his hand, peeks through the cracked open office door.

*
*

8B INT. OFFICE - DAY

8B*

Penny takes the contract and hands Lilian the duplicate.

LILIAN /
So now all we need is this code number?

PENNY
Yes. Your unit...
(she marks a floor plan)
... is on the second floor, in the
security wing.

*
*
*
*

She wheels back to her desk.

LILIAN
Thanks dearie.
(to Melodie)
Put on your glasses.

MELODIE
(bothered)
Mother!

8 CONTINUED:

Lilian and Melodie open the door and collide with Roger, who carries a bucket of water.

LILIAN
Watch it Buster!

The filled up bucket slips from Roger's hand, splashing everywhere. Lilian shrieks and hops through the puddle with her stiletto high-heels.

LILIAN
God, what is this... putz heaven?!

MELODIE
(embarrassed)
Mother!!
(to Roger)
I'm so sorry Sir!

They leave.

9 EXT. STREET - DAY

9

Jonathan, on his way back from the cafe, is waiting for the walk signal. On the other side is a beautiful WOMAN wearing an extremely tight spandex mini skirt. They start walking towards each other.

JONATHAN
Nice skirt, indeed.

WOMAN
Thanks, Grandpa.

Jonathan checks her out. A woman on a bicycle, FRANCES the writer, rides by him.

FRANCES
Morning, Jonathan. Enjoying yourself?

JONATHAN
(a little embarrassed)
Uh... oh... good morning, Frances.
See you later.

10 EXT. EXIT GATE - DAY

10

Lilian enters her pin code with her soft manicured hand. The gate sets into motion.

11 INT. OFFICE - DAY

The scene resembles the one in the coffee shop after Zigzag Lilian and Melodie had left.

Everybody is watching the monitor where they see Lilian's car pulling away. As it disappears on one side of the frame, Jonathan appears on the other.

The regulars turn towards each other: Roger the rabbit man, Frances the writer, holding her old briefcase, Benjamin the sad-faced circus artist with a juggling club in his hand, Milos, a young Jimmy Stewart-ish car freak, and the old man with his broom. They all talk at the same time.

Jonathan enters. The others pay no attention to him. They are absorbed by the visit of a "real" star.

JONATHAN

(seeking attention)

Hey! What's going on here? A mutiny?

BENJAMIN

(starstruck)

Jonathan... you wouldn't believe it!

JONATHAN

(jovial)

What, Benjamin?

BENJAMIN

Who just walked out of here!

JONATHAN

(joking)

Zigzag Lilian.

OLD MAN, FRANCES, ROGER

You see her too? Come on, you ran into her, you had to...

JONATHAN

Really? You've got to be kidding... here?!

EVERYBODY

(except Milos)

Yeah! You mean you... didn't see her? But how d'ya know then?

JONATHAN

Because I already missed them in the coffee shop!

(CONTINUED)

OLD MAN
They walked out -- you walked in.

JONATHAN
I can't believe it.

FRANCES
(in the door)
Penny, what did they want?

PENNY
(dry)
A unit. What else.

They laugh.

PENNY
All right, move it now...

BENJAMIN
(naïve)
What are they going to store, Penny?

JONATHAN
(sovereign)
Storage is confidential, you all know that.

Penny wheels over to grab a file.

PENNY
Leave! Move it!

She wheels back.

JONATHAN
(grand)
Okay my friends, let's take this outside.

MILOS
(quietly to Benjamin while leaving)
Who... who is that Zigzag woman...?

BENJAMIN
You serious? They're in the paper every day!

FRANCES
(to Jonathan while leaving)
Could you lock me in please?

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CONTINUED:

15.
SECRET
11
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JONATHAN
Certainly, dear.

12 INT. HALLWAY / TIMER SWITCH - DAY

12

Jonathan's hand turns the switch around all the way. The overhead lights flicker on. The switch releases a soft rattling sound.

12A INT. HALLWAY - DAY

12A*

Frances and Jonathan are approaching Frances' unit. He is carrying her port-a-pee.

*
*

13 INT. FANCES' UNIT - DAY

13*

Jonathan opens the door halfway. We get a short glimpse of the interior of Frances' 10 x 7 unit. There is nothing but a plain square table with a laptop computer and a chair, centered underneath a classic hanging metal lamp shade. Frances is taking fresh fruit and a water bottle from her briefcase.

*
*

FRANCES
Don't forget to let me out of here...

FRANCES AND JONATHAN (O.S.)
...at 5:30.

We pull back as Jonathan pulls the rolling door of the unit shut, and then snaps the lock together.

JONATHAN
What was your lock number again?

FRANCES
You...

JONATHAN
Just kidding.

13A INT. HALLWAY - DAY

13A

In the background a heavysset woman, JANE, appears and disappears from a unit, carrying files. Jonathan walks towards her, watching her bend over.

JONATHAN
Hi Jane, great view today.

(CONTINUED)

JANE
(totally innocent, a little
out of breath)
Oh, hi, well actually... today it's
pretty smoggy coming over here...

Jonathan keeps walking, and when Jane looks up, he's already
gone. In the distance, where the corridors meet
perpendicularly, a dark figure is dragging a carpet with
great effort.

14 INT. ANOTHER HALLWAY - DAY

From another P.O.V. we see the man with the carpet, dragging it away from us, passing a young woman, NORMA, in a funky dress and high heels, who is fighting with an overloaded dolly cart. Jonathan appears behind her from the crossing hallway. As soon as he sees her, his attitude shows the experienced hunter. The young woman, now close to us, is looking for her unit.

JONATHAN

(from behind)

Lost?

Norma, releasing a short and high shriek, turns around and pulls off her reading glasses. The carpet dragger disappears around a distant corner.

15 INSERT TIMER SWITCH

15

The clock is very close to the "0" mark. The rattling is slowing down progressively.

16 INT. HALLWAY - DAY

16

The dolly loses its balance. Jonathan hurries to the rescue, and, with a "Fred Astaire Slide" skillfully catches a falling box. Norma is both impressed and frightened.

NORMA

Thanks. My china!

The rattling stops.

Norma reaches out with her hand.

The lights go out.

17 INT. HALLWAY / DAY DREAM

17

Music comes up.

Bathed in surreal light, Jonathan pulls Norma in, winding her up for a spin. He releases her. She travels down the corridor like a whipping top, her skirt slowly lifting. She spins back to Jonathan, closer and closer.

18 INT. HALLWAY - DAY

18

Jonathan's hand finds the timer switch, turns on the light. The rattling starts again.

(CONTINUED)

JONATHAN
Awfully sorry about that.
(immediately)
We are saving energy, you know.

Norma takes a precocious step backwards.

JONATHAN
I'm Jonathan Younger, the owner.

NORMA
(more at ease)
My pleasure. I'm Norma, I can't find
my unit.

JONATHAN
Number?

NORMA
372.

JONATHAN
What street?

NORMA
You mean...

JONATHAN
(taking the number slip
from her hand)
It's Piccadilly...

Norma just glances at him.

JONATHAN
...and we're on Lambeth Walk. That's
why you couldn't find it.

Norma looks up to see a made up London street sign nailed to
a corner unit. Jonathan and Norma start moving around a
corner.

JONATHAN (O.S.)
And when you're all stored away, I
would like to show you my organ.

NORMA (O.S.)
(loud)
What?!?

JONATHAN (O.S.)
My Wurlitzer.

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CONTINUED:

17A.
SECRET 18

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The carpet is pushed accross a distant intersection by the *
carpet dragger. *

19 INT. OFFICE - DAY

Above Penny's head a monitor shows Jonathan help Norma store her things. She catches a glimpse and reaches for a yellow pill. She sighs and turns to page four of the tax return. On a second monitor we see Zigzag Lilian and Melodie pull into the lot, in their green sports car.

20 EXT. CARGO BAY - DAY

20

Melodie climbs out of the car. She is crying.

LILIAN

Stop bawling your eyes out!

MELODIE

I'm scared, mother!

LILIAN

Of what?

MELODIE

Of what? We lost everything -- the house, the money, even my friends...

LILIAN

Friends. Be reasonable.

MELODIE

Reasonable? I've never been accused of murder!

LILIAN

(dry)

I'm the one accused. Come on, get the Van Gogh stored -- pronto!

In the background Benjamin is rehearsing a circus trick. It does not work.

21 INT. HALLWAY - DAY

21

Jonathan switches on another light timer. The rattling comes in different pitches.

He appears and disappears.

He stops at a unit where an elderly, skinny woman, AUNTIE E., her hair in a tight bun, is polishing silverware.

JONATHAN

Hi Auntie E. Today it's almost blinding!

(CONTINUED)

21
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AUNTIE E.

Not at all dear, it's dull as ever,
since he died.

Jonathan moves on, upbeat. A fat man at an open overloaded
unit is fighting a bulky piece of furniture. Jonathan is
not impressed... why bother? It's just a man!

JONATHAN

(trying pass)

Excuse me!

*
*
*

21A EXT. CARGO BAY - DAY

21A*

Jonathan rises above his empire on the freight elevator.

*

22 INT. STORAGE UNIT - DAY

22

Melodie is storing the paper wrapped painting. The rattling
of the light timer gets louder.

A beat.

The lights go off.

23 INSERT TIMER SWITCH

23

Jonathan's hand turns the timer.

24 INT. STORAGE UNIT - DAY

24

Jonathan looks at Melodie's tear-drenched face.

JONATHAN

What's wrong, child?

MELODIE

(wiping tears away)

Nothing, sir.

JONATHAN

Sure?

MELODIE

(forcing a smile)

Sure.

JONATHAN

All right.

(CONTINUED)

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CONTINUED:

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He leaves.

25 INT. HALLWAY - DAY

25

Jonathan turns back towards Melodie's unit.

JONATHAN
I bet I can cheer you up.

(CONTINUED)

Melodie's head appears.

JONATHAN

It's around the next corner, along Hay-
Market, up three steps, and over the
bridge. It's very easy. I'll leave
the door open. Hope to see you there.

*
*
*

26 INT. OFFICE - DAY

26

The monitor above Penny shows Melodie looking her unit.
Penny takes a green pill and turns to page five on the tax
return. Her sharp pencil adds numbers patiently. Roger,
with his water bucket, has his eyes glued to the monitor
from outside the office door.

*

ROGER

Everything okay, Penny?

Penny does not react. We hear organ music form above. Penny
looks up. We suddenly feel that all her work is never
rewarded. From her place she sees Lilian waiting in her
car. Impatiently Lilian honks the horn several times.

*
*

26A EXT. BRIDGE - DAY

26A*

Melodie crosses the bridge.

*

27 INT. HALLWAY - DAY

27

Melodie curiously approaches a door behind which tender
organ music emanates.

28 INT. LARGE STORAGE HALL - DAY

28

The spacious storage hall is dark, except for two green
lights above the exit doors. In the distance Jonathan is
sitting at a Wurlitzer Theater Organ, silhouetted by the
keyboard lights. In a small bicycle mirror, mounted on the
side of the organ, Jonathan watches Melodie slowly open the
door.

29 INSERT MIRROR

29

Melodie's insecure expression.

JONATHAN (O.S.)

Please, take a seat.

Melodie finds a single chair. The soft rattle of a timer
switch is close to her ear.

SECRET

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30 INSERT TIMER SWITCH

The timer switch approaches "0"

31 INT. LARGE STORAGE HALL - DAY

In front of the organ is a dark ceiling-high structure.

We hear the timer click in - Melodie is in the dark.
Jonathan presses a register labeled "Pipe Light"

On Melodie's face warm colors appear, mixing and changing.
Her expression turns from the worried face of before, to the
little girl's on Christmas eve, eyes sparkling with
amazement and awe.

Jonathan tunes in to a heartwarming evergreen.

32 INT. OFFICE - DAY

32

Lilian enters the office resolutely.

LILIAN

Could you page my daughter up there?

PENNY

Why don't you go and get her?

LILIAN

(slowly)

Because I don't like dark corridors,
my dear.

Penny gives her a tired glance. From above we hear the
organ playing.

LILIAN

(caring)

Are you feeling all right, Honey? You
look...

PENNY

(interrupting)

How?

LILIAN

Sick.

PENNY

It's the heart.

LILIAN

(woman to woman)

At your age... you shouldn't work so
hard, my dear...

(CONTINUED)

32 Revised Blue Sept. 16. 1992
CONTINUED:

SECRET 32

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PENNY

It's not the work.

33 INT. LARGE STORAGE HALL - DAY

33

Jonathan is playing. We move back from his hands and slowly reveal hundreds of organ pipes, up to 15 feet high, every single one of them outlined with rainbow-colored neon tubes which reflect the music in ever-changing combinations. Melodie takes it in.

*

*

34 INT. OFFICE - DAY

34

Lilian leaves the office. Penny is at her desk. The music is coming from above. Every time the base pipe is played the spoon in her coffee mug starts clinking with the vibrations. Penny hates it. She sighs. She turns to page six. The clinking of the spoon crescendoes to a more intense ringing sound. Annoyed, Penny takes the spoon out of the cup. The ringing, however, continues: it is the phone.

PENNY

(picking up)

Storage.

(a beat)

Oh Winston, hi.

The music from above stops. Penny heaves a sigh of relief.

PENNY

I will send your check today.

(warm)

How are you...

(a beat)

Well your grades aren't that great.

Do you really think you deserve...

(a beat)

Your father?

(protective)

Okay, hold on... take care.

She puts Winston on hold and pages Jonathan.

34A EXT. BRIDGE - DAY

34A*

Melodie and Jonathan exit the Wurlitzer Storage Hall over the bridge.

*

*

35 INT. HALLWAY - DAY

35

Jonathan and Melodie are at the cargo bay plaza.

*

(CONTINUED)

JONATHAN
Feel better now?

MELODIE
(smiling)
Thank you so much, I...

JONATHAN
(interrupting)
Sh, the pleasure is mine.

We hear the intercom set in.

PENNY (V.O.)
(over the speaker)
Jonathan, Winston on line two.

JONATHAN
(to Melodie)
Excuse me please. That's my son.
He's calling from England...
(proud)
college -- a business major. Bye!

MELODIE
Thank's. Bye Mr. Younger...

He grabs the phone.

JONATHAN
(grand)
No C's, no B's, only A's for my
beloved and only son! Right? Hi my
boy, how's the fog?

36 EXT. JONATHAN'S IDEA OF WINSTON IN ENGLAND - DAY

36

A red telephone booth in dense fog. Winston, a twenty-four-year-old baby face wearing a trench coat, is in the booth. We hear his voice as Jonathan hears it -- through the receiver.

WINSTON
(looking around)
It's foggy, all right!
(more serious)
Oh, dad, I miss you so much.

37 INT. HALLWAY - DAY

37

Behind Jonathan a petite Chicano woman, LUCE, unlocks her unit, opens the garage door, and disappears into the darkness. The phone conversation continues.

(CONTINUED)

JONATHAN
 (very touched)
 I...
 (gulp)
 ...miss you too.

WINSTON (O.S.)
 I'd love to drop everything and just...

JONATHAN
 (even more touched)
 My poor...

WINSTON (O.S.)
 ...and... fly home to you.

JONATHAN
 My boy.

AUNTIE E., the silverware lady passes by.

WINSTON (O.S.)
 And daddy...

JONATHAN
 What?

WINSTON (O.S.)
 I need more money.

JONATHAN
 Just tell me! How much!

38 INT. OFFICE - DAY

38

Penny is listening to the conversation over the speaker phone. She is so used to the father and son bonding. From a meticulously lined up series of checks, she takes a check already made out to Winston and voids it calmly. The father-son conversation continues over the speaker phone.

WINSTON (O.S.)
 Everything is so expensive

JONATHAN (O.S.)
 I know, I know.

WINSTON (O.S.)
 It's the invitation.

(CONTINUED)

38 CONTINUED:

JONATHAN
(misunderstanding)
Oh, yeah... the inflation!

WINSTON
No, dad! The in-vi-ta-tion!

JONATHAN (O.S.)
(understanding)
Oh, sure! The party... for your
graduation.

Penny shuffles uncomfortably in her seat.

WINSTON (O.S.)
Yes, dad. I... I don't want to look
cheap.

JONATHAN (O.S.)
A Younger? Never! Give them
champagne!

PENNY
(looking up to heaven)
No, no, no!

39 INT. HALLWAY - DAY

39

Behind Jonathan the open unit starts glowing.

WINSTON (O.S.)
Thanks dad... you're wonderful.

JONATHAN
Winston, no, you will be wonderful.
You're all done with your exams?

WINSTON
No, I've got two more to go.

JONATHAN
How many A's did you get?

40 EXT. RED PHONE BOOTH - DAY

40

WINSTON
(creating fake static noise)
Ch-sh-ch... Are you still there?... Ch-
sh-ch... Dad??... Sh-ch... Da... Sh-sh

41 INT. HALLWAY - DAY

JONATHAN
Winston?... Winston??...
(to himself)
Every time -- this ancient English
phone system!

He hangs up the phone and turns to the open glowing unit.

42 INT. LUCE'S UNIT - DAY

42

The Chicano woman, LUCE, is kneeling at a clay hand-painted All Saints altar, lit by a string of tiny colored Christmas lights.

JONATHAN
(whispering)
One "Our Father" for Winston's exams.

LUCE
Okay, Señor Younger.

JONATHAN
Thank you, Luce.

43 EXT. BLACKTOP LOT - DAY

43

Milos rolls out from under his vintage clunker, watching Lilian and Melodie leave. Roger at the rabbit coop is watching, too. The moment they pull out of sight, Jonathan comes sailing across the lot towards Roger.

JONATHAN
(stimulated)
Just talked to Winston in London.
What a talent. A real Younger. He'll
make it big.

ROGER
(pointing at the new rabbit
buck)
Look at him... he's something.

The buck mounts another rabbit. Milos tries to start his car -- it just whines. Roger and Jonathan watch the mindlessly shuffling rabbits.

ROGER
(devoutly)
It's the fifteenth time this morning.

(CONTINUED)

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JONATHAN

(philosophically, in awe of
his son)

A couple of weeks from now, he and I,
father and son, will start working
together, building our empire, a self-
storage chain all over the country.

Younger's Self...

(interrupting himself)

Younger and Younger...

(whispering)

Younger and Younger?

(loud)

Roger! A new sign!

(pointing to the roof)

I need a new sign, before he arrives...

A high-toned bell rings. The food lady, Jamie-Lee, dragging
her food cooler on a leash and with a bell in her other
hand, leads Jonathan to his lunch place in the corner of the
"L", where a table and chair stand under a weathered vine
lattice, his "pergola."

43A NOON MONTAGE

43A*

Monitors with empty hallways. Quiet exit and entrance gate.
Freeway from roof. Sleeping rabbits.

*
*

44 INT. FRANCES' UNIT - DAY

44

Frances is typing. She stops, leans back, pulls up the page
from the type writer and reads.

FRANCES

But all help came too late... Max was
dead.

She nods approvingly, grabs a banana and starts eating.

45 INT. OFFICE - DAY

45

Penny unwraps a sandwich.

She is alone. She has not moved from her chair.

46 EXT. BLACKTOP LOT - DAY

46

Roger is in the driver's seat of the rabbit truck, slicing a
salami with his pocket knife.

Milos, amidst his tools, is holding a hot dog and a coke,
and has a hard time deciding which to start first.

The old man is dozing under the cargo bay roof.

SECRET

www.FraseForDays 47m

47 EXT. VINE PERGOLA - DAY

Jonathan enjoys his lunch underneath the vine pergola. There is a white paper tablecloth, a real wine glass, a plastic knife and fork. Jamie-Lee is placing a grand taco platter in front of him.

JONATHAN
(understated - sipping some
white wine)
We had Zigzag Lilian here today.

JAMIE-LEE
What??

JONATHAN
... and daughter Melodie.

JAMIE-LEE
Wow!!

48 INT. OFFICE - DAY

48

Penny, back at work, is now on page eight of the tax return.

49 EXT. VINE PERGOLA - DAY

49

It is later in the day.
Jonathan's face is covered with today's paper. He is
sleeping. Zigzag Lilian and Melodie leave in their car in
the background. Milos stands in front of him, reading the
Zigzag headline. Jonathan wakes up.

*
*

MILOS
They were back.

JONATHAN
Who?

MILOS
Zigzag and Melodie. While you were
sleeping... do-wop.

Jonathan jumps from his reclining chair and storms toward the office.

50 INT. OFFICE - DAY

50

Penny wheels with her chair from two men (an interracial couple) who carry a collection of locks. Jonathan storms into the office. One of the men releases a little shriek.

(CONTINUED)

SECRET 50

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BLACK GAY MAN
(winking at the one who
shrieked)
Stormin' Norman.

They leave.

JONATHAN
I've had it.

Penny, her back to Jonathan, raises her left hand, motioning for him to hold off while continuing to write down numbers on her tax return sheet - page 12.

JONATHAN
(even more enraged)
No, you can't stop me with that old trick. Why the hell don't you wake me for an important... IMPORTANT customer? Penelope, why?!

PENNY
Shsh... tax return is due tomorrow.

JONATHAN
You'll never understand what's important and what's not. You are only concerned about adding up your bloody lousy, cheap, stingy little numbers. If I...

*

The phone rings. Penny picks it up immediately to escape Jonathan's tirade.

PENNY
(trying to sound at ease)
Storage.
(a beat)
How many?
(a beat)
Confirmed numbers...
(she checks her list)
341 through 347...
(a beat)
Every day, nine to six.

She hangs up, wheels to a shelf, grabs a folder, and returns to her tax form. Her writing hand is trembling.

JONATHAN
(playing his anger low)
Winston's check...

(CONTINUED)

PENNY

It's doubled.

Penny, always with her back to him, holds a check over her shoulder.

JONATHAN

(calculated)

Triple it.

Penny's hand with the check disappears. We hear it being ripped up. Then she just sits there -- motionless.

JONATHAN

So, Penelope... why didn't you wake me...

PENNY

(quiet, weak)

Your siesta... last time...

JONATHAN

(pathetic)

You know what I think? I think you hate me, because you think I married you for my green card... and to get into your parents business here.

Penny drops her pencil, her head sinks down. She grabs for a pill.

JONATHAN

Well... you may be right... and now you take your belated revenge, after twenty-five years of marriage...

PENNY

(correcting him quietly)

Twenty-six.

JONATHAN

(ignoring her)

...but I've got a little surprise for you: I want to order a new sign. Twenty-five by twelve. It should read (grand)

Younger and Younger, the discreet self-storage. Winston and I shall run this mess and make it a lucrative and elegant establishment where important customers are treated...

PENNY
We can't afford...

JONATHAN
(interrupting, dominating)
That's my decision.

PENNY
I won't order it.

Jonathan, in rage, wipes several red locks from the counter.
They hit the ground with great noise.

50A EXT. OFFICE - DAY

50A*

Roger peeps through the cracked door.

50B INT. OFFICE - DAY

50B*

Jonathan walks over to Penny's desk.

JONATHAN
Oh yes? You won't order it? Huh?
(screaming)
You won't?! Is that so?!

He threatens to turn her desk over. She reaches into the
desk drawer and pulls out a handgun, which is sitting next
to the cash box.

JONATHAN
You don't dare...

She points the gun at the ceiling, and fires. We hear a
strange complaining sound generated by a shot-up organ pipe.
A closeup of the ceiling shows several bullet holes.

JONATHAN
You'll regret that, Penelope. This
time I'm leaving -- for good!

He storms toward the door, stops short and turns back.

JONATHAN
The keys! Where are the bloody keys!?! *

Penny, stone-faced, without looking at him, points to a key-
board.

PENNY
(monotone)
Where they belong.

(CONTINUED)

50B Revised Blue Sept. 16. 1992
CONTINUED:

50B
SECRET

Jonathan grabs the keys from the board, storms out and runs into Roger. Penny is fighting back tears.

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SECRET

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51 EXT. OFFICE/BLACKTOP LOT - DAY

ROGER

Jonathan! The buck! He won't stop! A record.

BENJAMIN

(from across the lot)

Jonathan, you forgot to unlock Frances.

JONATHAN

Penelope's the one in charge now!

Jonathan runs past the gay couple who are unloading their belongings.

WHITE GAY MAN

Stormin' Norman on the run.

BLACK GAY MAN

Ooh, this place is seriously happening.

They both giggle. Jonathan produces an old English motorcycle, and honking wildly he drives towards the exit gate, which opens at the very last moment. He disappears.

52 INT. OFFICE - DAY

52

Penny places the gun back into the drawer and takes a photograph out of it. It is Winston with a white-suited arm around his shoulder. Jonathan obviously was cut out of this picture. Penny places the photograph on the tax return in front of her and tenderly runs her finger over her son's face. She then picks up her pencil, sharpens it and, disciplining herself, returns to the tax form -- page 12.

53 EXT. STREET - MAGIC

53

Jonathan is on his motorbike. As soon as he leaves his place nothing bothers him any longer. He feels light and free. The soft wind caresses him. His white suit is blowing.

54 EXT. BLACKTOP LOT - MAGIC

54

The lot is empty. It creates a feeling of a vast pond reflecting the silky evening sky. In the distance Roger is closing up his rabbit coop. The leaf blower is hosing down the lot.

*
*

SECRET

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55 INT. HALLWAY - MAGIC

Penny opens Frances' unit. Frances is already waiting to be released from her self-inflicted prison.

(CONTINUED)

FRANCES
(woman to woman)
Did you kill him this time?

PENNY
No... but I should have.

FRANCES
Well, maybe next time.

PENNY
(very tender)
Oh Frances...

They walk down the corridor together. The timer rattles softly.

56 EXT. CITYSCAPE - MAGIC 56

Jonathan's white suit flutters through the flat industrial cityscape, with its vast never-ending boulevards lined by too tall and fragile-looking palm trees, bathed in the evening light.

57 INT. LIVING ROOM - MAGIC 57

Penny is crumbling fish food into an illuminated goldfish bowl. Then she walks to her TV chair, sits down and remains there motionless. Her hand is pressing the remote control buttons but she is not watching. Her eyes look down. She is very alone.

58 EXT. SELF-STORAGE ROOF - LATE MAGIC 58

The neon sign of "Younger's Self-Storage" blends with the dusk colors.

59 EXT. THE SERENADE CLUB - NIGHT 59

Jonathan arrives at a small dance club which obviously had its high in the late '50s, and is nestled between a shoe repair shop and a Vietnamese grocery store. He parks his bike with a row of other bikes. A flower person is selling flowers out of a bucket. Jonathan picks out a single pink carnation.

*
*
*

60 OMITTED 60*

61 INT. SERENADE CLUB - NIGHT 61

Jonathan, wearing the pink carnation in his lapel, enters his club.

JONATHAN
(sovereign)
Good evening, lads.

The club has a small sunken marble dance floor, where an old disk jockey, FEZZ, reigns over a portable turntable setup.

FEZZ
(into his microphone)
Nine-fifteen at The Serenade, and
right on the money, please welcome our
regular, Mr. "Cool Moves" himself,
Jonathan Younger.

There is meek applause coming from two men in white suits, sitting on small velvet-covered stools close to the disk jockey, as well as from the bar section above the dance floor, where two women are sitting at the bar and five other women at high, cafe-style tables.

As soon as Jonathan sets foot onto the dance floor, Fezz puts on a rock 'n' roll tune. Jonathan makes his choice among the women and nods at one of them. It is a heavily made-up fiftyish small-town beauty, who starts dancing in an absolutely marvelous style. The stops and starts Jonathan delivers are vain and playful in an elegant and funny way. The two other gents are delivering comments about the performance, initiating more spectacular combinations. Then they choose their own partners, an old lady with a huge pink bow, and a very tall young woman. The three couples, excellent dancers all of them, produce a great show, graceful and nostalgic.

62 INT. BEDROOM - NIGHT

62

Penny is in the king-size bed. She has her own blanket. Jonathan's blanket is untouched. She puts on earplugs and eye covers and turns off the light.

63 EXT. SERENADE CLUB - NIGHT

63

The three dancers, the disk jockey and the barkeeper, all in white suits, climb onto their motorbikes and start them.

64 EXT. STREET - NIGHT

64

The five bikes, all with white blowing suits on them, approach us, formation style, reaching an intersection where they all wave good night and take off in different directions.

65 I/E. CARGO BAY - MORNING

It is the next morning, and Jonathan is sailing down the steps, upbeat as usual. The old man is cleaning the lot, Frances is locking her bike.

FRANCES

Good morning, Jonathan. Could you please lock me in?

JONATHAN

You're early...

(knowingly)

You're getting into it!

FRANCES

Have you seen the headline yet?

She unfolds the paper while walking with Jonathan.

*

FRANCES

(reading)

"Zigzag trial: Blood on the skateboard."

66 INT. OFFICE - DAY

66

On the counter sits an attractive woman, SUE, knees up, short skirt, Penny's age, with the air of a '50s B movie star. She holds a coffee mug. Penny has a mug as well.

SUE

(laughing)

So, like, say that again -- it's like, every time you kinda get angry at him, and he sorta won't stop, you like, shoot his organ?!

Penny sighs, then realizing the comic element of her actions, nods with a little smirk.

SUE

It's like, I can't believe it. You sorta were the shyest little thing in school, like even when you got married...

PENNY

(interrupting)

Oh, I remember you so well that day in your polka dot petticoat, and Harry Schlitzman... You're still with him?

(CONTINUED)

SUE

Come on... He was like a one-night stand...

(laughing)

Or more like... a one-night standby! Sorta...

They laugh.

SUE

Twenty-six years with, like kinda, the hottest guy in town -- you know. How come, Penny? What's your secret?

67 EXT. OFFICE - DAY

67

Jonathan turns at the office door.

JONATHAN

Morning, Roger, the buck's still alive?

Roger grins.

*

68 INT. OFFICE - DAY

68

Sue is still on the counter.

PENNY

...let me show you around, Sue. We're still as old-fashioned as when my parents ran this place.

Jonathan enters.

JONATHAN

(interrupting)

Good morning, Penelope.

He gives Penny the usual peck, takes his petty cash from the desk, and turns to Sue.

JONATHAN

(a little hoarse, and very charming)

Hi, Sue. Long time no see.

There is an ominous silence in the room. Penny sharpens a pencil, which delivers a grinding whine. Jonathan gently takes Sue by her calves and turns her towards him. She glides from the counter and stands in front of him.

Penny opens the desk drawer where the gun is kept. She reaches in and produces Jonathan's fake Rolex.

(CONTINUED)

PENNY
(without looking at them)
The battery... is replaced.

SUE
(smiling, charmed)
I'm kinda glad to see you haven't
changed, Jonathan... sorta.

Roger passes by the door with his bucket.

JONATHAN
Come, let me show you around.

Penny grabs a yellow pill.

SUE (O.S.)
See ya later, Penny.

Penny doesn't answer. She hears the door close, and, as usual, holds up Jonathan's forgotten morning paper -- but he does not return for it. The Panama still hangs next to the office door.

We see Jonathan and Sue passing by the office window. Jonathan puts his arm around her waist. Penny adds numbers on a small piece of paper and copies the result onto the tax return. She is on page 21.

68A I/E. OPEN CARGO BAY - DAY

68A

Sue walks up the staircase in front of Jonathan, wiggling her butt.

69 MONITOR MONTAGE

69

The two monitors above Penny show Jonathan and Sue in the corridor, close and distant. They stop walking, bend toward each other, laughing, touching. A sculpture of a nude woman is rolled past them by two men in dark suits. Jonathan gives Sue a small slap on her backside.

69A EXT. BRIDGE - DAY

69A*

Roger watches Jonathan and Sue walking across the bridge.

*

70 INT. OFFICE - DAY

70

Behind Penny Roger's face slowly appears in the cracked office door. The face of the pleasant retired man has changed into that of an old voyeur. The organ starts playing above. Penny drops her pencil and reaches for the second

(CONTINUED)

pill. Roger's eyes are glued to the ceiling. Penny slowly wheels over to a shelf, but comes to a stop halfway. Her feet try to roll her back to her desk but the chair starts spinning. The office starts circling around her. The music

70 CONTINUED:

stops. Sue's giggle is seeping through the wooden ceiling. Penny's hands, trying to stop the circling motion, shoves the pills from her desk. The pills dance on the concrete floor, echoing in Penny's ears like hail on a tin roof.

70A INT. WURLITZER STORAGE HALL - DAY

70A

Jonathan and Sue are making love on the organ bench. The lights from the pipes cast their colors on them. They roll from the bench and hit the floor with a loud "thunk." Sue releases a vulgar laugh.

70B INT. OFFICE - DAY

70B

Roger hears Jonathan's and Sue's rhythmical lovemaking noise. Penny's face is in intense pain. She grasps her chest. The window is pulsating with Benjamin's distorted face behind it. The walls are bending. Penny's eyes, frightened to death, open wider, wider. Distorted images race across the two monitors which seem to be melting. They go blank. All motion stops. Penny's hand grabs the tax form and glides from the desk. The office chair slides from under Penny, crashing into a metal file cabinet. Penny is lying on the floor -- motionless. Through the ceiling we hear Sue releasing a last moan of lust. On the floor, Penny releases her last breath of life.

Roger awakes from his voyeuristic experience, his face bathed in sweat. He looks down at Penny, starts walking towards her in disbelief, then turns, and in an unnaturally high-pitched voice starts yelling. He runs out.

ROGER (O.S. fading)

Jonathan! Jonathan!! Jonathan!!!

Penny's body forms the center of a bird's eye view of the entire office. Steps come closer. Benjamin is the first to arrive. He kneels down and checks Penny's pulse. Then he bends over her and tries CPR. File Jane is next with an arm full of files. She drops them and starts crying. Milos, Roger, Luce, the Old Man, then Jonathan and finally Sue enter the office. Jonathan's shirt is open, Sue's blouse is buttoned up wrong, her hair in disarray. Sue delivers a shrill shriek and runs out. The others just stand there.

FADE OUT

FADE IN:

71 C.U. JONATHAN'S HAND WITH A ROSE

A red rose hangs down from Jonathan's hand. By the white cuff, with cufflinks and a black suit sleeve, we can tell he is in mourning. We follow the hand with the rose past other fragments of dresses and suits. We pull back, revealing...

72 INT. LOS ANGELES INTERNATIONAL AIRPORT - DAY

72

...Jonathan's son Winston pushing a luggage cart, loaded with an oversized silver trunk, two suitcases and bags, up the exit ramp, discovering his father, waving. He, too, is dressed in black. We find ourselves at the point most unpractical for stopping and greeting, due to the narrow one-person exit of the ramp. This is where Jonathan is opening his arms. Winston stops his cart to embrace his father. Jonathan steps back to get the full picture of his offspring and then, holding out the red rose in an operatic gesture, finally pulls Winston close to his heart.

JONATHAN

Oh my sunshine, my pride, my one and only.

WINSTON

Oh, dad, dad... daddy.

Behind them a cart jam has formed, with people barely being able to hold their heavily-loaded carts on the uphill ramp. A fragile lady behind Winston is pushed back by the weight of her cart, forcing others behind her to retreat unwillingly. The passengers are strongly protesting (AD LIB), while Younger and Younger are still in the preliminary steps of their tearful reunion.

JONATHAN

(kissing Winston all over)
You're back -- for good.

WINSTON

(kissing)
Finally!

JONATHAN

And you're not angry with me?

WINSTON

Why should I?

JONATHAN

Because I didn't let you break off your exams...

(MORE)

(CONTINUED)

JONATHAN (cont'd)

(a sob)

...for the funeral

WINSTON

Mom wouldn't have wanted it any
different, I think.

JONATHAN

So you still love me?

WINSTON

Oh yes dad, I always will!!

Without noticing, the mob behind them manages to push them
and the cart out of the bottleneck, the cart in one
direction, Winston and Jonathan in the other.

JONATHAN

Together at last, you and me.

WINSTON

Oh dad.

JONATHAN

(crying)

Me and you, forever.

WINSTON

(crying)

Don't cry, everything will be fine.

JONATHAN

I know, I know.

The passengers are pushing the cart further and further away
from father and son.

WINSTON

For the first time...

(he steps back a little)

...my father is not wearing white.

JONATHAN

(sobbing)

I thought that I might hurt your
feelings... after mother's...

Winston realizes that his cart is missing.

WINSTON

Dad!! My cart!

(CONTINUED)

72 CONTINUED:

JONATHAN
What? Where? Who?
(loud)
Officer, officer!

He starts plowing through the crowd.

73 EXT. FREEWAY - DAY

73

Jonathan and Winston are on the motorbike, their black suits fluttering. A yellow cab is following, the silver trunk on its roof.

74 EXT. CEMETERY - DAY

74

Father and son are holding each other's hand in front of a grave with dead flowers in a huge cemetery. In the background, the motorbike and the cab with the silver trunk on top are waiting. Winston places the rose his father gave him on the grave.

JONATHAN
(with obligatory mournful
face)
She's better now.

Winston yawns.

WINSTON
Sorry, dad. Just the jet lag.

JONATHAN
(whispering)
It's okay, Sonny.

75 EXT. BLACKTOP LOT - DAY

75

Jonathan on his bike, rolls on to the parking lot, the cab trailing behind him. Winston is seen neither on the bike nor in the cab. When Jonathan comes to a stop right in front of the office he has a vision:

76 JONATHAN'S VISION

76

Behind the office window, Penny turns in her chair and looks at him.

77 EXT. BLACKTOP LOT - DAY

77

Jonathan shakes off his vision quickly and opens the cab's rear door. Winston's head glides off the seat, waking him up.

(CONTINUED)

JONATHAN

(grand)

Welcome, Mr. Younger Jr. I have a surprise for you!!

WINSTON

(softly -- raising his head)

Mother...

Jonathan quickly glances at the now empty office.

WINSTON

I dreamt she was back.

Jonathan helps Winston out of the car.

JONATHAN

Don't worry. I am here.

Jonathan and Winston exit the frame. In the b.g. a couple lift a big oriental vase, half wrapped in a furniture blanket, out of their car.

SHORT MAN

You got it?

TALL WOMAN

Yes...

(a beat)

No!... NO!!

The vase falls, breaks.

SHORT MAN

(shrieking)

Didn't I tell you!

He grabs one of the remaining pieces and smashes it to the ground.

78 EXT. ROOFTOP - MAGIC

78

Jonathan climbs out of the bedroom window. Winston follows, half asleep. The neon sign is covered with a tarp. Benjamin and Milos are holding ropes attached to it on either side.

JONATHAN

Ready?

BENJAMIN AND MILOS

Ready, sir!

(CONTINUED)

JONATHAN

Pull!

Benjamin and Milos pull the tarp off the sign. It reads:

YOUNGER & YOUNGER -- THE DISCREET SELF-STORAGE

Jonathan, almost in tears, embraces Winston.

WINSTON

(embarrassed)

Thank you dad, but... it's... too much.

JONATHAN

(strong)

Too much? It's just a prototype... It
will be everywhere!

Over Winston's shoulder, he can see the corner of the office.

79 JONATHAN'S VISION - MAGIC

79

Penny is standing at the corner of the office, looking up to
the new sign, disapprovingly.

80 EXT. ROOFTOP - MAGIC

80

Jonathan shakes off this second vision, slightly irritated.
Then he turns to Winston, realizing that his son is not as
impressed as expected by the new sign.

WINSTON

(to Milos)

Good to see you. How's the car?

MILOS

Well, ah, I'm ... still preparing it
... for the big cruise. It just needs
... some new... contacts...

JONATHAN

(interrupting)

Benjamin is a new regular. He's our
artist.

BENJAMIN

(does a little trick to
greet him)

I'm with the unemployed elite. Hi,
Winston, welcome to the family.

They shake hands. Benjamin glances at his watch.

(CONTINUED)

BENJAMIN
Did you let Frances out yet? It's
almost five.

81 INT. HALLWAY/FRANCES' UNIT - MAGIC

81

The pull-up door to Frances' unit opens with a big rattle. Frances, engrossed in her images, lifts her head. She recognizes Winston and gives him a warm welcoming smile, which Winston returns charmingly.

FRANCES
(motherly)
What a beautiful young man you have
become.

WINSTON
(embarrassed)
Stop.

FRANCES
Your mom... I'm so sorry.

Thanks, Frances. 'Glad you're still
around.

FRANCES
Glad you're back. Your graduation?...

WINSTON
Went well.

FRANCES
Congrats!

WINSTON
Thanks. So, what's your new book about?

FRANCES
The Bierbrauer case.

WINSTON
(excited)
Oh, Zigzag Lilian?

Benjamin is waiting a few steps back in the corridor.

BENJAMIN
(winking)
She was here, you know... in person.
She's a customer.

(CONTINUED)

81 CONTINUED:

WINSTON

Really?

82 INT. OFFICE - DUSK

82

Jonathan walks to the door. He reaches for the light switch, when Penny's voice hits him in the back.

PENNY'S VOICE

(softly)

Good night, Jonathan.

He turns around, stunned. Penny's empty office chair is slowly turning to a halt.

JONATHAN

(chuckling at himself)

Good night, Penny.

82A EXT. BALCONY - DUSK

82A*

Winston, in his underwear, is on the balcony taking in his parents place.

*
*

83 INT. LIVING ROOM - NIGHT

83

Through the window we see a long string of city lights. Winston's silver trunk, suitcases and bags are next to the entrance door. Winston is standing at the illuminated goldfish bowl, crumbling food to the fish. Jonathan enters.

JONATHAN

(upbeat)

Where do you want to eat? Your choice.

WINSTON

(tired)

I don't... I'm kind of...

JONATHAN

I understand...

(with a royal gesture)

I'll order pizza. Chicago deep dish, extra cheese... like it?

Winston nods sleepily. Jonathan picks up the phone while we follow Winston, who circles Penny's TV chair.

JONATHAN (O.S.)

Green peppers, onions, and sausage.

(a beat)

Yes, extra large.

(a beat)

(MORE)

(CONTINUED)

45A.
SECRET
83

www.FraseForDays.com

83 CONTINUED:

JONATHAN (cont'd)
Ten-three-three-eight Nebraska, three
blocks east of Nixon Boulevard. Thank
you.

(CONTINUED)

Simultaneously Winston is checking out Penny's handwritten favorite-show schedule on top of a tall stack of TV guides. The pillows are still molded to her body. Winston sits down and turns on the TV.

TV NEWS ANCHORMAN
...so called "Zigzag Trial" in the
Beverly Hills Town court. Donna
Wetter reports.

Jonathan hurries over to Winston.

JONATHAN
(quickly)
You know who she is?!

WINSTON
(smart)
One of our customers.

JONATHAN
How do you...

Meanwhile a small window saying "Zigzag Trial" to the left of the anchorman's head blows up to fill the entire TV screen.

The following "report" is a CUT-OUT ANIMATION utilizing photographs of Lilian, Melodie, and MAX BIERBRAUER -- Lilian's late husband -- taken from Hollywood tabloids.

The reporter DONNA WETTER is standing in the brightly-lit entrance hall of a Beverly Hills estate.

DONNA WETTER
Former best dressed man of Beverly
Hills, Max Bierbrauer...

A cutout of MAX appears, rhythmically crossing and uncrossing his legs.

DONNA WETTER
... was ready for his usual visit to
Chaston's Bar and Grill, but this
evening he would never arrive. His
wife Lilian...

A Lilian cutout in a glitzy gala-dress appears.

DONNA WETTER
...a well-known former Broadway Star,
and stepdaughter Melodie are accused
of preparing a death trap for real
(MORE)

(CONTINUED)

DONNA WETTER (cont'd)
estate tycoon Max. We tried to
reconstruct the crime:

A Melodie cutout, seen from behind, jumps up the steps
holding an over-sized skateboard.

DONNA WETTER
Melodie places a skateboard at the top
of the staircase. Lilian howls over a
killer migraine. Max exits the powder
room to stand by Lilian. He is at the
gallery when Lilian appears, yelling
for a Martini.

Lilian's cutout head splits. Colored zigzags and a martini
glass emerge from the crevice.

DONNA WETTER
Max rushes to the stairs. Lilian
calls him back, her head pounding with
pain. He turns to her, steps
backwards onto the skateboard, which
catapults him an unbelievable six feet
into the air...

Max's cutout sitting profile, whirls up to the ceiling and
then down to the ground, passing real life reporter Donna
Wetter.

DONNA WETTER
...and over the railing with an
acrobatic backwards flip. He lands in
front of Melodie, on the marble floor,
his head cracked open.

A smiling Max cutout with an open skull lies between Donna
and Melodie's cutout. A cutout pigeon flutters out of his
head.

DONNA WETTER
At a press conference Lilian stated
she recalled nothing but Zigzags,
which experts describe as a typical
migraine feature.

Max's cutout is sitting on a cloud, smiling.

DONNA WETTER
The irony is that Max Bierbrauer had
lost his entire wealth in a huge
speculation fraud only hours before
his death. Accident or murder -- you
decide. I'm Donna Wetter for The Good
Life Channel in Beverly Hills.

WINSTON
Wow! So you met her?

JONATHAN
(indifferently)
You'll meet her, too.

Winston just looks at him. Jonathan takes him by the shoulders.

JONATHAN
(warmly)
We'll have a great life.
(delivering a big smile)
Come, let me show you your realm.

He opens a double door and turns on the light. There is nothing but barren attic space, with beams, plastic conduit pipes and construction remnants.

JONATHAN
2000 square feet. For you.

He turns back to the living room.

JONATHAN
This, we'll tear down. We'll build our
secret luxury suites: glass blocks,
marble spa, brass faucets, pyramid
skylights... the works.

WINSTON
Can we afford that?

Jonathan just answers with a big, proud and extravagant laugh. Winston looks at him in admiration. A gust of wind closes the double doors in our face with a bang. We immediately cut to:

84 INT. LIVING ROOM - NIGHT

84

...a pizza filling the entire frame. While we hear Jonathan's monologue, one of the slices lifts as in a Pizza Hut commercial, the cheese pulling its hot strings, the toppings steaming. It moves away from the pie, over to Winston's mouth.

JONATHAN
From now on we're partners. It's an
exciting business. People of all
walks of life show up here to find a
shelter and hide their secrets.

(MORE)

(CONTINUED)

84 CONTINUED:

JONATHAN (cont'd)
(as if telling a secret)
Every unit contains a story. Right?

They sit on an old sofa and love seat combination. Their feet touch. Jonathan's toes are caressing Winston's soles.

JONATHAN
On our stage, we have comedy, drama,
murder mysteries and soap operas. And
all of the actors are real.

We see Jonathan's face from Winston's tired P.O.V. The face is in the process of deforming. The tone of his voice stretches.

JONATHAN
Most of them show up just once or
twice and some of them become regulars
-- main characters, family.

Jonathan gets up, more and more enthusiastic. He casts a huge moving shadow onto the wall. His outline is melting. Cheese strings are weaving through his face.

JONATHAN
You and me, we control them. But most
exciting is the constant stream of
different women -- you don't have to
go out to find yourself a pretty girl.
You are the big fish in the sea which
just opens its mouth...

Suddenly Jonathan sits down next to Winston, whose head had fallen back, eyes closed, mouth open, and in a last attempt tries to wake him up one more time.

JONATHAN
...and all the delightful plankton
finds its way into our stomach. You
are the hunter who doesn't have to
search for prey because... it searches
for you.

Winston keels over, landing on his father's lap who, like a mother, protects him lovingly with his arms.

JONATHAN
(whispering)
Oh, Winston, sunshine, apple of my
eye, welcome home.

*
*
*

He glides out from under Winston, placing Winston's head comfortably on a pillow, and gives him a tender kiss. Then

(CONTINUED)

he checks the time.

JONATHAN

(whispering)

Five past nine... daddy deserves a
little west coast swing now, Sonny
boy. Okay?

*

He looks at Winston, who has an agreeing look on his face
while he sleeps. Jonathan gets up and sees...

85 VISION:

85

...Penny in her TV chair. Reaching up with her hand she
takes a strand of hair and shows her neckline. She seems to
be a little younger than before. Jonathan slowly sits back
down on the edge of the sofa, in front of Winston, with a
rather dumbstruck expression on his face.

FADE OUT.

FADE IN:

86 EXT. BLACK TOP LOT - SUNRISE

86

Winston is all alone in the lot, looking up at the new neon
sign. He seems like the sole person on a huge ocean liner,
in the calm before the storm.

87 INT. BEDROOM - DAY

87

Jonathan's face in the mirror. He talks to himself.

JONATHAN

(revealing his white teeth)

Time to start living it up, lad!

(trying a charming wink)

Girls, girls, girls!

88 INT. OFFICE - DAY

88

The office is a mess. Winston is pressing the phone receiver
to his ear with his shoulder. In both hands he is juggling
loose stacks of documents, twisting around himself looking
for their proper files. He watches Jonathan on the monitor
as he is coming down the stairs in his white suit.

WINSTON

(shy)

... What organ? Oh, the Wurlitzer.

(a beat)

It's yours?!? But I thought...

(MORE)

(CONTINUED)

WINSTON (cont'd)

(a beat)

Well, I just arrived from college yesterday, and I don't know...

Over Winston's shoulder we see Jonathan pass by the office window and stop.

JONATHAN

(behind the window)

Good morning, Roger. Winston's back!

ROGER

Yeah, I know!

JONATHAN

So, how's the buck today?

ROGER

(from the background)

World record!

Jonathan laughs out loud.

WINSTON

(on the phone)

I'll tell my dad. Bye.

Jonathan enters the office.

JONATHAN

(very upbeat)

How was your first night at home?

WINSTON

Good. I was up at four in the morning, walked around a little, had breakfast in the corner cafe, and said hi to Roger.

JONATHAN

So you're ready to go?

WINSTON

Of course.

JONATHAN

Self-storage management lesson #1:
Rent out space. Lesson #2: Get cash
before they leave. Lesson #3: Deposit
it in the bank.

Roger walks by the cracked door with his water bucket.

(CONTINUED)

ROGER
Oh, a board meeting!

Winston smiles, looks around.

WINSTON
There's not even a typewriter in here.
How did you manage...?

JONATHAN
You know Penny, she was very old-fashioned. Made a big fuss about all her receipts and files and handwritten paperwork. I tried to organize it a little after she left...

A female giggle throws him a little of balance. He tries to ignore it.

JONATHAN
... but I couldn't really...

WINSTON
(interrupting)
We need a computer in here. That way we can organize it all at the punch of a button.

JONATHAN
(proud)
I knew the money for your education was well spent.

Winston looks at his father in admiration.

JONATHAN
You just have to write a couple of checks, and...
(nonchalant)
...the tax return that I mailed came back incomplete -- this will not create too much of a headache for my new business partner.

WINSTON
(reassuring)
You'll show me.

Jonathan answers with a gesture of modesty.

(CONTINUED)

JONATHAN

I just need my newspaper now, and my weekly cash.

Winston and Jonathan are standing across from each other, both expecting the other to act. Both are smiling. Both do gestures saying "Well, go and get it." Over Winston's shoulder, Jonathan sees and hears....

89 VISION:

89

...Penny in her office chair seen from the back. She waves the newspaper, turns, chuckles, and tosses it up in the air. It disappears. She disappears.

JONATHAN

Penny...

WINSTON

Uh, what?

JONATHAN

Ahh, Penny...

(a little embarrassed)

Penny always took care of that for me.

WINSTON

Oh.

The door opens. Honey, in a very L.A.-ish outfit,,, comes in.

HONEY

Hi, Mr. Younger.

JONATHAN AND WINSTON

Hi...

JONATHAN

(winking, whispering)

Plankton.

HONEY

(waving a rolled newspaper)

I found zis outside, lying on the ground.

JONATHAN

(recognizing her)

The beautiful lady from... Rosenheim near Munich. Thank you.

(CONTINUED)

HONEY

You would not believe, but we found ze
right house already.

JONATHAN

Congratulations!

HONEY

I need some help.

Jonathan takes her around the shoulder, behind her back
forms a shark fin on top of his head and exits. Winston
can't believe his eyes.

JONATHAN (O.S.)

You are asking the right person.

90 INT. HALLWAY INTERSECTION - DAY

90

C.U. of Jonathan's hand as it turns a timer switch.

HONEY (O.S.)

You know, Mr. Younger...

JONATHAN (O.S.)

Just call me Jonathan.

91 INT. OFFICE C.U. MONITOR - DAY

91

The monitor shows an empty hallway. Honey and Jonathan
arrive at a unit. Honey starts to open the lock. Jonathan
winks into a surveillance camera.

*
*

92 INT. OFFICE - DAY

92

C.U. of Winston in the office. Winston looks at the scene on
the monitor and shakes his head, smiling.

93 INT. HALLWAY - DAY

93

JONATHAN

Let me help you.

He grabs the lock, opens.

HONEY

You know, Mr. Younger, ze house is in
a condition to move in right now and
so I want to find my Daunendecken...

JONATHAN

Your down... ah! ...Blankets!

(CONTINUED)

HONEY
 Yes, exactly.

94 INT. HONEY'S UNIT - DAY

94

She starts climbing the boxes.

HONEY
 And ze towels, and our knives and
 forks...

JONATHAN
 (patronizing)
 Your silverware.

HONEY
 (laughing)
 No, we don't have silver. Only normal.

Jonathan climbs behind her.

HONEY
 Here, zis is what I want.

JONATHAN
 This one.

HONEY
 No, zis one.

He watches Honey from below and reaches out to touch one of
 her legs.

PENNY'S VOICE
 (enticing)
 Jo...na...than!

He looks up. Penny is sitting on the top box, showing
 beautiful legs. She looks younger.

JONATHAN
 (threatening, angry)
 Penny!!

HONEY
 (scared)
 What do you have, Mr. Younger?

Jonathan stumbles, loses his balance and falls head first,
 disappearing between two tall boxes, sending up a swirl of
 down feathers. At that moment Winston, looking for his
 father, arrives at the unit. He sees his hero crawling out
 from between the boxes, down feathers in his hair.

(CONTINUED)

HONEY
(worried)
Are you okay, Mr. Younger?

JONATHAN
(playing it down to Winston)
Customer service...

He forces a smile. Winston takes him a few steps away from Honey.

WINSTON
(whispering)
I just got a call. The check for the
new sign bounced.

JONATHAN
I'm sure it's a mistake.

WINSTON
(naïve)
Oh good.

JONATHAN
How much was it?

WINSTON
(perplexed)
You don't know?

Jonathan makes an indifferent gesture.

WINSTON
13,900.

Jonathan hears loud laughter like chicken cackle. He whips around in shock to see Penny enjoying herself in the feathers, cackling.

95 EXT. BLACKTOP LOT - MAGIC

95

The rabbit coop is rattling due to heavy buck activity. The old man is smiling and clapping his hands. Next to him is File Jane, then Frances, Benjamin, Luce, Roger, the Mexican, and Auntie E. Milos is balancing a tray with plastic champagne glasses, and a bottle of California sparkling wine. Everybody is cheering. They form a half-circle around Winston, who is in his graduation gown and cap. Jonathan is next to him.

JONATHAN
For a sad reason, as you all know, I
wasn't able to make it to my son's
graduation.

(CONTINUED)

95 CONTINUED:

The rabbit coop rattles. Milos pours the champagne.

JONATHAN

At least I wanted to see him in his
cap and gown, and share the moment
with our friends. A toast to the first
Younger ever with a college degree.
Winston Churchill Younger...

A rabbit paw from inside the coop accidentally hits the
hinge that opens the flap. It falls open all by itself and
two dozen rabbits hop all over the place.

JONATHAN

(wild, uncontrolled)

PENNY!!!! NO!!!

Everybody is staring at Jonathan except Roger.

ROGER

(jumping around frantically)

My buck, my buck! Oh fuck, my buck!!

The rabbits hide.

96 INT. BEDROOM - MORNING

96

Jonathan's tired morning face in the mirror. He's trying to
keep up the good mood. A shadow runs over his face, as he
believes he sees Penny getting up from her side of the bed.

JONATHAN

(turning around, angry)

That's enough. Get out!

The bed is untouched. He turns back to the mirror where
Penny is stretching her limbs lustfully.

PENNY

Did you complete the tax return, dear?

97 INT. OFFICE - DAY

97

Winston is on the phone. A school book is in front of him.

WINSTON

Oh yes! The Wurlitzer... Sorry, no.
Honestly. I forgot to tell him.

A rabbit is on the floor.

(CONTINUED)

WINSTON

I'll call you, sorry.

Jonathan comes in, the rabbit slips out. Winston proudly lifts the newspaper.

JONATHAN

Bravo! And my weekly cash?

WINSTON

Dad, I started to lock up things in my school books, but most of it doesn't really apply.

JONATHAN

No problem, take your time.

WINSTON

(putting on his serious expression)

I... I developed a list with everything I have to know from you...

JONATHAN

You had breakfast already?

WINSTON

Yes.

JONATHAN

Good, I'll get mine!

He takes his Panama from the hook next to the door.

JONATHAN

Did you complete the tax return yet?

WINSTON

No dad, we must talk.

From Jonathan's P.O.V., Penny is leaning in the doorframe, fanning her face with dollar bills. She looks younger.

PENNY

(seductive)

Darn hot today, huh?

From Winston's P.O.V., Jonathan is in the doorframe, pauses, shrugs his shoulders, and reaches out as if catching a fly. Jonathan looks at his allowance in Penny's hand.

(CONTINUED)

JONATHAN
(with a throwing away
gesture)
Ah, keep it.

Winston sits there, dumbfounded. Jonathan leaves. Frances
knocks at the office window.

FRANCES
Winston, can you lock me in? {

97A EXT. OFFICE - DAY

97A*

Behind her, Jonathan is walking, gesturing. The old man
looks up from his broom and shakes his head. As Frances
moves on, Roger crosses right at the window, hurling a fish
net.

98 EXT. STREET - DAY

98

Jonathan is waiting for the walk sign. A very attractive
woman is waiting on the other side. As she comes closer,
Jonathan puts on his old hunting attitude, but as they cross
he falls short of his charmer energy and just lets her pass.
Arriving at the other side, he stands still. His expression
is that of a lost child.

JONATHAN
(tender)
Penny? Are you there?

His eyes search for her.

PENNY'S VOICE
(from all around him)
Always, Jonathan, always.

But he can't see her.

99 I/E. OFFICE - DAY

99*

The old man looks through the office window. He sees Winston
in front of three angry customers: the gay couple and a
straightforward, no-nonsense middle-aged businesswoman. The
woman walks behind the counter furiously grabs some locks,
and smashes them onto the counter. One of the gay men is
waving a piece of paper in front of Winston's face. Winston
is almost in tears.

Jonathan opens the door just enough to hang his Panama on
the hook. Winston reaches out in S.O.S. desperation.
Jonathan absentmindedly gives him a friendly smile and
leaves. The old man shakes his head.

(CONTINUED)

OLD MAN
Something's wrong.

100 EXT. BLACKTOP LOT - DAY

100

Like a thousand times before, Milos tries to start the engine of his old timer. Roger is behind the car with his catcher.

ROGER
(loud)
Yo! Milos! Help me corner this one!
(the rabbit)

This time the engine starts. A thick black cloud of smoke shoots out of the exhaust, covering Roger and his rabbit coop, leaving him coughing.

101 INT. HALLWAY/LUCE'S UNIT - DAY

101

Winston, very depressed, passes Luce's unit, which is open and glowing. Luce is kneeling at her altar, praying. He stops short next to the door, leans against the neighboring unit and closes his eyes. He would love to pray but is too shy. A young rabbit sniffs at his wingtips.

102 INT. ANOTHER HALLWAY - DAY

102

Jonathan is tiptoeing along another corridor. The light switch rattles.

JONATHAN
(whispering)
Penny? Where are you?

A customer, male, Jonathan's age, is opening up his unit, creating a lot of racket.

103 INT. HALLWAY AT FRANCES' UNIT - DAY

103

Winston arrives at Frances' unit. He knocks carefully.

FRANCES
Who is it?

WINSTON
Me, Winston. Can I talk to you?

FRANCES
You know my lock combination?

104 INT. HALLWAY INTERSECTION - DAY

In the distance, Jonathan is calmly standing where two corridors meet. He is watching. From Jonathan's P.O.V. we see Penny in a light summer dress, standing in the distance, looking at him.

JONATHAN (O.S.)

Can I come closer?

105 INT. FRANCES' UNIT - DAY

105

Winston sits in a corner, Frances on her spartan chair.

WINSTON

(trying to collect his
thoughts)

...And now...they're shouting at me,
as if I... as if it were my fault. And
dad doesn't show me anything. You
know, I have a fine list of things
that need to be done -- questions. But
he always just slips away -- always.
He could just explain it to me.

FRANCES

You think he could?

WINSTON

Of course! I am here. Willing to do
it. He did it all those years, did a
great job... I don't get it. Maybe
he's afraid to pass it on, or... I
just don't get it.

FRANCES

Winston...

WINSTON

He thinks that I learned everything I
need in college. I wasn't an A-student
but I wasn't that bad either... But
that stuff is theory. I don't have any
experience... He does.

FRANCES

You think he...?

WINSTON

What?

(CONTINUED)

FRANCES
(very serious)
That Jonathan ran this place?

Winston's face goes blank. Then, deep inside his darkness, a tiny spark comes closer and closer. His mouth opens.

WINSTON
You mean...?

FRANCES
Yes, Winston.

WINSTON
Mother...?

106 INT. HALLWAY - DAY

106

Penny is still standing in the distance, bathed in colored light, as if waiting for him. Jonathan walks toward her. He looks at her as if seeing her for the very first time. Penny stands there, waiting for his approach.

JONATHAN
Penny...

He reaches out to touch her, but his hand can't reach her... *

PENNY
(smiling)
You can think of me...
(a beat)
...but you can't touch me.

She vanishes, as the carpet dragger crosses, a rabbit at the end of the carpet enjoying the ride.

107 INT. FRANCES' UNIT - DAY

107

FRANCES
...Well, he did the show -- she did the work.

WINSTON
(very quiet)
Mother... did everything. I can't believe he blinded me with his white suit... all those years.

(CONTINUED)

FRANCES
(writing it down)
Now that's a strong image... blinding
you with his white...

WINSTON
What?

FRANCES
Well, you just helped me out another
time.

WINSTON
How come?

FRANCES
When you were a boy and visited me,
you always wanted to know how it went
on.

WINSTON
Yeah, that's true.

FRANCES
Maybe I was stuck, but I had to tell
you, because I didn't want to
disappoint you. You wanted your story.
Today I was stuck with my mother-
daughter relationship...

WINSTON
Zigzag Lilian and... uhh, what's her
name again?

FRANCES
(tender)
Melodie.

WINSTON
Right... Melodie...

108 EXT. BLACK TOP LOT / VINE PERGOLA - DAY

108

Jonathan is having his siesta. The newspaper covers his
face. Headline:

JURORS IN TEARS AS MELODIE DEFENDS HER MOTHER

Winston's face appears. He's looking down at Jonathan. Then
he lifts the paper, revealing Jonathan's face, covered with
cold sweat.

(CONTINUED)

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WINSTON

(strict)

We have to talk...

Jonathan opens his eyes with great effort.

JONATHAN

(dizzy)

Let me wake up first.

WINSTON

(angry)

Right, right. You need to wake up.
This is not going to continue.

Jonathan gets up quickly, puzzled.

WINSTON

No more three-hour catnaps.

JONATHAN

How dare you speak...

WINSTON

(interrupting)

I'm not Penny. I'm not your slave. I'm
your son. I need a partner. And if
it's not you, it'll be someone else.

JONATHAN

(with played ease)

What's wrong, Sonny boy?

WINSTON

(aggravated)

Don't Sonny boy me.

Jonathan heads towards the office. The leaf blower starts
his work with enervating noise.

JONATHAN

Not in public. That's too embarrassing.

WINSTON

(following)

Embarrassing? Embarrassing?? You're
embarrassing!!Jonathan has reached the office and turns to Winston at the
door...

(CONTINUED)

JONATHAN
(grand, ironic)
Well, young man, what can I do for you?

WINSTON
Answer my questions!!!

Jonathan enters the office. Winston follows.

109 INT. OFFICE - DAY

109

Milos is standing with a fragile OLD LADY, as Jonathan and Winston enter.

MILOS
Uh... I... Uh... this lady...

He turns and looks directly into Winston's enraged face.

MILOS
(retreating)
Not now!? Sorry...!

He slips out of the door. The old lady follows him.

OLD LADY
Sir?! Sir!?

JONATHAN
(jovial, to Winston)
Ask!

WINSTON
How much money is in our account??

JONATHAN
(taking keys out of the
drawer)
Enough.

WINSTON
Nothing!! We're in debt up to our ears!

*

Jonathan just chuckles childishly, leaves the office and heads for the freight elevator at the cargo bay.

110 EXT. BLACK TOP LOT/CARGO BAY - DAY

110

Winston runs behind Jonathan.

Milos feels chased, jumps out of the way. The old lady watches the argument in amazement.

(CONTINUED)

SECRET

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WINSTON
(at Jonathan's heels)
See, you slip away when things get
tough!

Milos turns gesturing "me?"

OLD LADY
Sir. The manager... who is...

WINSTON
(a beat) /
You never ran this place!!!

Jonathan has reached the freight elevator, slips into it,
closes the gate, and pushes the "GO" button. It sets itself
into motion, with a disturbing drilling sound.

WINSTON
(shouting)
You even don't know how to get your
own cash!

Jonathan slowly rises above his son.

The old lady approaches Winston, fearlessly.

WINSTON
You know nothing! Nothing about your
business, nothing about your family,
even nothing about your clothes...
which reek ever since she died!
Because you don't know how to get your
sweaty shirts to the cleaners!!

Jonathan has reached the second floor and disappears in an
open unit. The old lady taps Winston on the shoulder.

OLD LADY
Excuse me Sir, my late husband's
Wurlitzer organ...

WINSTON
(shouting)
All you're concerned about is
breakfast, lunch, siesta and women,
women, women!!!

OLD LADY
Listen, young man!

(CONTINUED)

WINSTON

PLANKTON! You're sick! -- sick in the head!!

Jonathan pushes his motorbike onto the elevator and begins lowering himself again. Winston is speechless. The old lady uses her chance.

OLD LADY

My husband and I, we ran a movie theater 25 years ago. When it had to close we stored our Wurlitzer organ -- in parts and boxed -- at this place.

WINSTON

(glances at her - irritated)
What?

OLD LADY

Before my husband died four weeks ago, the beautiful sound of the organ came back to his mind, and he rang this place several times... I just wanted to let you know that nobody should bother , and that I have no use for it any longer. Thank you Sir.

She turns and leaves. Winston stands there obviously overwhelmed by everything. Jonathan has reached the ground level and fires up his motor bike.

JONATHAN

(smelling his armpit calmly)
I'd better go air out then.

A customer car is just leaving the automatic exit gate. Jonathan uses the chance to leave without having to open the gate himself.

From Jonathan's P.O.V. the street is empty. But, standing and hitchhiking from the opposite curb, is Penny -- smiling at him.

From an objective P.O.V. Jonathan crosses the street on his bike. There is traffic from each side. Wheels lock and squeal, sending up smoke. Headlights, bumpers, fenders pass by rapidly, dangerously close. Screaming is heard.

From Winston's P.O.V. the exit gate closes right behind Jonathan, who then is out of sight. Seconds later Winston hears the crash. He storms to the exit gate. Through the bars he sees his father on the other side of the street, safely sitting on his bike with both feet on the ground, confused. Chaos surrounds him.

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111 INT. LIVING ROOM / BEDROOM - NIGHT

The goldfish are cruising. Winston is more lying than sitting in an armchair, staring at the fish. He looks like a small child in need of a big hug. He turns his head to the open bedroom door. We follow his view, gliding across the moonlit room, into the bedroom.

WINSTON (O.S.)

You're okay, Dad?

Jonathan is sitting on his bed, a crazed childish smile on his face. He is eyeballing Penny's side of the bed.

JONATHAN

Uh-huh...

From Jonathan's P.O.V. Penny, bathed in blue moonlight and some pink (coming from the new Younger & Younger sign), and dressed in scores of heavenly silken layers, peels them off, one by one, giving Jonathan's voyeuristic soul celestial pleasures on earth.

JONATHAN

Penny...?

PENNY

Yes...?

JONATHAN

I think... I have a crush on you.

PENNY

Go on.

JONATHAN

I find you more and more beautiful,
more and more desirable.

WINSTON (O.S.)

Dad? You still okay?

JONATHAN

(without taking his eyes
off Penny)

Uh-huh.

112 INT. LIVING ROOM - NIGHT

112

The goldfish cruise. Winston stares.

(CONTINUED)

112 CONTINUED:

112
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WINSTON

You don't have to worry. I'll work...
hard. I promise.

113 INT. BEDROOM - NIGHT

113

JONATHAN

Can I ask you something?

PENNY

Go ahead.

JONATHAN

Why do you look so young?

PENNY

(chuckles)

Because you remember me when we fell
in love...

JONATHAN

Oh...

PENNY

Actually, I just made that up.

JONATHAN

Oh?

PENNY

You know, on earth you get older and
older, but here we get younger and
younger.

JONATHAN

(scared)

Until you are babies??

PENNY

No, until we are precisely the age we
liked ourselves best.

JONATHAN

Are you already there?

PENNY

(smiling, warm)

Not... quite.

She vanishes.

114 EXT. BLACKTOP LOT - NIGHT

The blacktop lot is bathed in blue moonlight. A batch of rabbits is in its center.

115 INT. BEDROOM - DAY

115

C.U. of Jonathan in the mirror. He looks like a first-time lover -- amazed and tender.

116 EXT. BLACKTOP LOT - DAY

116

Dry leaves are noisily blown alongside the office wall by the Leaf Blower. A delivery truck, from "The Office Suppliers," is parked at the office door. Milos and Benjamin are carrying out Penny's old file shelves.

116A EXT. BLACKTOP LOT - DAY

116A*

Jonathan appears on the bedroom balcony. He sees Penny as a mermaid in the pool. The Leaf Blower is having breakfast at the pergola. Jonathan comes running across the blacktop lot, stops short at the pool. The Leaf blower is confused. Jonathan tests the water, grinning awkwardly.

*
*
*
*
*

117 INT. OFFICE - DAY

117

The new equipment is all over the place: computer, printer, fax, telephones, typewriter, copy machine, and brand new furniture. Boxes and files are stacked randomly. Chaos seems to be the dominating force of the scene. Two employees of "The Office Suppliers" are setting up the assets. The noise of the leaf blower is overwhelming. Winston is on the phone.

WINSTON

I can barely hear you. We're setting up a new system.

(a beat)

No, everything will be...

(strong)

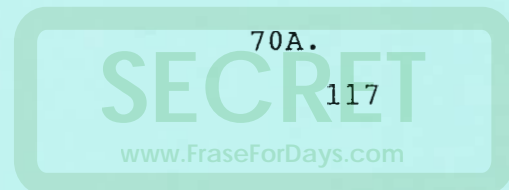
No sir, we auction off everything if you don't pay your rent within ten working days...

(a beat)

Sir...? Sir...?

Obviously, the caller hung up. Winston shrugs his shoulders. He points to the spot where his new desk should stand. A messenger wants a signature. A YOUNG COUPLE and an ELDERLY MAN (customers) are complaining at the same time.

(CONTINUED)



COUPLE

Occupied... yes, already occupied. An
occupied unit with a broken lock!

ELDERLY MAN

It's a scandal! Who's managing this
mess. I never had a live rabbit in my
golf caddy.

WINSTON
(trying to calm them down)
Just give me a little time please,
everything will be done to your full
satisfaction.

The noise stops unexpectedly, and incidentally nobody talks.
There is a moment of awkward silence.

MILOS
(clumsily, from the door)
Winston..., your father wants to have
lunch with you.

118 EXT. BLACKTOP LOT / VINE PERGOLA - DAY

118

Jamie-Lee, the lunch delivery woman, is placing napkins on
Winston's and Jonathan's laps, like in a fine restaurant.

JAMIE-LEE
Enjoy your lunch, and think of me,
your caring waitress Jamie-Lee.

She giggles, drops a curtsy, closes her large rolling cooler
and, ringing her bell, pulls it over to the office. Jonathan
and Winston are sitting in front of their Grand Taco
Platters. They eat, they drink, they look at each other. The
vine is casting moving shadows on their faces. It is a
beautiful day with a light breeze.

JONATHAN
...Good...

WINSTON
Yeah, good...

JONATHAN
Very good idea.

WINSTON
Huh?

JONATHAN
(he raises his glass)
The loan on our property.

WINSTON
Yeah, dad. You'll see, as soon as the
system's up, things will run real
smooth, and the loan will be off our
shoulders in no time.

*

(CONTINUED)

118 Revised Blue Sept. 16. 1992
CONTINUED:

71A.
SECRET 118

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From behind Jonathan's glass (his P.O.V.) we see Penny is sitting in Winston's place. She is petting a rabbit, which is sitting on her lap. *

(CONTINUED)

PENNY

(overlapping with Winston)

...Will be off our shoulders in no time.

JONATHAN

(to Penny)

We should do that more often.

PENNY

(together with Winston's voice)

What?

JONATHAN

Discuss business over lunch.

Now we see Jonathan and Winston again.

WINSTON

Yeah, great -- let's do that.

Jonathan's P.O.V.

PENNY

(with a deep look)

We could have done that all these years.

JONATHAN

(sinking into her eyes)

I'm so sorry.

We see Jonathan and Winston again.

WINSTON

(soothing)

It's okay, it's okay. We both had a bad day.

Jonathan's P.O.V.

PENNY

(together with Winston's voice)

It'll be fine now.

JONATHAN

(melting)

You... still... love me?

Back to Jonathan and Winston.

(CONTINUED)

WINSTON

(melting)

Of course. I always loved you!

Jonathan's P.O.V.

PENNY

Always!

Jonathan's eyes are getting wet.

JONATHAN

You're so beautiful, and so young.

We see Jonathan and Winston together again. Winston is very touched. All the admiration for his father is restored.

WINSTON

(close to tears)

You're beautiful too.

Jonathan is in heaven.

WINSTON

Remember when you first played the Wurlitzer for me... I sat on you lap...

Jonathan's P.O.V.

PENNY

... and you were so proud that you put it together all by your self -- the thousands of parts... and then we danced...

Jonathan and Winston get up simultaneously. In the background the gay couple is unloading their car. They watch Jonathan and Winston, fascinated, as they hug and kiss and cry, unaware they are father and son.

JONATHAN

Oh, Penny!

WINSTON

I know, Dad.

Suddenly Jonathan wakes up, and holds Winston at arm's length to see who he is hugging.

(CONTINUED)

JONATHAN
(realizing)
Oh, Winston.

WINSTON
(puzzled)
Uhh, the taco's getting cold...

They sit down again. The rabbit hops from Winston's chair. Roger, with his catching net, is luring it from behind a container and traps it with ease.

ROGER
Huh, gotcha! Full house!

119 EXT. BLACKTOP LOT - DAY

119

Milos is pumping air into his car's back wheel with a compressor. Roger arrives at his rabbit coop next to Milos.

ROGER
Got him. Everyone's back.

MILOS
Good deal.

Roger holds the kicking rabbit up.

MILOS
Bad, bad boy.

He is pumping more and more air into the tire, which starts releasing complaining sounds.

ROGER
(laughing)
It's a girl, stupid.

He opens the flap to the coop and is about to toss the rabbit in... when an explosion takes place. Milos is thrown back from his car. Roger, shocked, drops the flap. The rabbits jerk back and then flee out the open coop again in all directions. Milos sits in front of the blown-up tire, holding the hose and looking at it in disbelief.

MILOS
I'm sorry, I'm so sorry, I'm sorry...

Roger's hands cramp up. He slowly turns to Milos in a threatening, Frankenstein-esque manner, and moves towards him. Milos slides backward on his butt.

(CONTINUED)

119 CONTINUED:

119
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MILOS

Roger?!? No... don't... I... please...
I...

120 EXT. BLACKTOP LOT / VINE PERGOLA - DAY

120

The headline of the newspaper on Jonathan's face reads:

ZIGZAG LILIAN, MELODIE PRESUMED INNOCENT

We move around the paper and find Jonathan's eye peeping out underneath at a second empty lawn chair.

JONATHAN

(whispering)

Penny? Where are you? Penny, I miss
you.

Rabbits crawl underneath the chairs.

121 INT. OFFICE - DAY

121

It is a very hot and humid afternoon. Two fans are on the counter. The office is a total mess: stacks of paper everywhere, Penny's system dissolved and a new one not yet applied. Winston, his face shining with sweat, tries to program the computer. An Oriental middle-class couple is waiting patiently.

WINSTON

(charming but stressed)

My mother, I think, was ten times
faster... by hand, but after it's all
programed...

He looks for agreement.

ORIENTAL MAN

(nodding)

The better you feed your pig, the
better your pork will taste. Right?

The woman smiles at her husband and nods, too. They move their heads exactly in synk.

WINSTON

(incredulously)

Right.

Jonathan enters the office and puts the newspaper on the counter.

(CONTINUED)

JONATHAN
(respectfully)
Good afternoon.

WINSTON
How was your siesta?

JONATHAN
Great... I...

WINSTON
(interrupting)
I need you for...

JONATHAN
(interrupting, optimistic)
I'll go play a little, and then...
(reassuring)
I'm all yours.

WINSTON
(serious and close)
No, dad, I need you now.

JONATHAN
(bittersweet)
See you in a bit.

He leaves.

WINSTON
(to the Oriental couple)
Can you come back later? It's just not
working right now.

The expressions on the couple's faces tell Winston they will
never come back.

ORIENTAL MAN
Thank you, goodbye.

Winston leans back, tired and disappointed. On the monitors
he sees his father walking down the hallways.

122 INT. WURLITZER STORAGE HALL - DAY

122

Through crevices in the walls, slices of sunlight pierce
into the room, creating planes of light in which the dust is
dancing. At the far end the door opens and Jonathan, in his
white suit, appears. We hear him lock the door. He walks a
few steps, hesitates, looks around.

(CONTINUED)

122 CONTINUED:

JONATHAN
(insecure)
Penny?

He moves further towards the Wurlitzer and stops again.

JONATHAN
Penny...? Shall I play for you?

He looks around. He walks, sits down, and switches on the organ. His face is now lit by the keyboard lights. Very tenderly he introduces Bob Telson's "Show Me Your Face." *

JONATHAN
Are you listening?

123 INT. OFFICE - DAY

123

Winston is pacing the office. He is tense and aggravated from the music coming from above. Roger is watching him from the door.

ROGER
Shitty day, huh?

WINSTON
(unaware he was being
watched)
Ah, Roger...

ROGER
What's wrong?

Winston looks up to the ceiling, annoyed.

ROGER
Yeah, I know, like mother, like son.

WINSTON
What do you mean by that?

124 INT. WURLITZER STORAGE HALL - DAY

124

Jonathan starts, half-talking, half-singing the first verse of his love song while keeping a lookout for Penny.

JONATHAN
Tell me what to say
I'm going crazy
Tell me what to do
I need you so.

*
*
*
*
*

125 INT. OFFICE - DAY

Roger is now leaning over the counter. Winston is in Penny's chair. The music is heard from above.

ROGER

Well, you know, I was just carrying my water bucket, you know, so I witnessed... you know, without really wanting to, what happened. You know?

WINSTON

(concerned and confused)

What?

ROGER

Well... you know... the music came from up there and... hmm...

126 INT. WURLITZER STORAGE HALL - DAY

126

Jonathan is trying to lure Penny out of the dark with his singing.

JONATHAN

Angel of compassion
Please forgive me
Take this sinner back
Into your heart.

*
*
*
*
*

A light gust of wind flows through the room. In a corner something moves.

127 INT. OFFICE - DAY

127

On Roger's forehead we see sweat accumulating.

ROGER

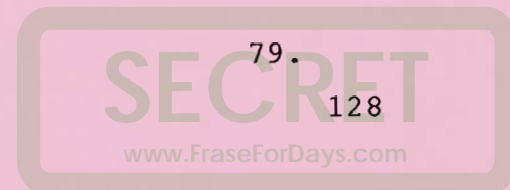
...her face, you know, was green.
Her... her pills were...
(he searches for a word)
dancing on the floor. Her body... it
keeled over... and the music, you
know, the music... it went...
(pressing it out)
on-and-on-and-on...

128 INT. WURLITZER STORAGE HALL - DAY

128

A lacy long dress sways in and out of a plane of light.

(CONTINUED)



JONATHAN

(enticing)

Don't you think that we could start
all over.

With the moment I first saw your face

Oh, when we were young and easy

And love was light and breezy

With kisses sweet that even now I taste

Oh,

*
*
*
*
*
*

The organ pipes light up very slowly, while Jonathan introduces the refrain. Violins begin to accompany the organ music more and more.

JONATHAN

Show me your face

I know you're here

*
*

At this moment the center of the organ pipe "altar" forms an oval-shaped glow in which Penny appears.

JONATHAN

I can smell your perfume as it drifts
through the room

Hear your voice in my ear

Your fingers touch mine

Then you vanish in space

Darling, show me your face.

*
*
*
*
*

The melody is repeated only instrumentally, while Penny, Broadway style, her dress swaying in the wind, starts walking down the organ pipes.

129 INT. OFFICE - DAY

129

Roger wipes the sweat from his forehead.

WINSTON

...that you know more. I want to know,
I... I have to know.

ROGER

No, Winston, it's... ah... too
embarrassing... too embarrassing...

WINSTON

(into Roger's face)

You have to!!!

ROGER

He was not... oh, shit, I can't.

(overcoming himself)

Your father... he was not alone up
there... you know!

(CONTINUED)

129 CONTINUED:

His metal bucket slips from his hand, rolls along the floor, rattling.

130 INT. WURLITZER STORAGE HALL - DAY

130

The organ glows more and more. Penny continues descending.

JONATHAN

(not letting her off the
hook, now that he has her)

Come to my arms

Squeeze me to death

Won't you kiss me and hold me and rock
me and roll me

'Til I've no more breath

*
*
*
*
*

Penny has reached the floor level. Her dress more reveals than hides her heavenly body, reflecting the colors of the pipes.

JONATHAN

(gleaming with happiness)

My penny from heaven

of infinite grace

Won't you show me your face.

*
*
*

Penny walks towards him, closer and closer.

131 INT. OFFICE - DAY

131

Winston is staring at Roger.

ROGER

Ah... you know, I think it was one of
Penny's old classmates... ah...

visiting -- very attractive, and I...
you know... heard them... you know...

(stuttering)

... do... do... doing it. And Penny,
well... you know... she heard it.
too... oh shit...

Sweat on his face.

132 INT. WURLITZER STORAGE HALL - DAY

132

Penny is now in front of Jonathan. He looks directly into her face. She has reached the age that she wanted. She is young and stunning.

Jonathan's hands stop pretending to play, and the celestial orchestra takes over in full stride.

Penny opens her lovely lips.

(CONTINUED)

132 CONTINUED:

PENNY

(singing, seductively)
 Oh, Darling, desist
 Don't take this amiss
 But your lovers of late would be
 clearly irate
 If we were to kiss.
 I'd melt in your arms
 'though I died in disgrace
 I'd show you more than my face

*
 *
 *
 *
 *
 *
 *
 *

In Jonathan there is only the desire to touch her.

133 INT. OFFICE - DAY

133

The music continues except that only the organ can be heard.
 Roger is in the door frame, sweating and wheezing.

WINSTON

(very quiet)
 He killed her...
 (a beat, then at the top of
 his lungs)
 HE KILLED HER!!!!

He storms out of the office.

134 INT. WURLITZER STORAGE HALL - DAY

134

Penny retreats from Jonathan, luring him from his seat.

PENNY

Sweep me away
 Right off my feet
 Unlike Ginger and Fred, we'll dance
 right into bed
 On a movie set street

*
 *
 *
 *
 *

Jonathan, magnetized, moves close to her.

PENNY

Remember the time that my heart used
 to race
 And this was my face.

*
 *
 *

JONATHAN

Let me touch you... Please! I can't
 feel you!

*
 *
 *

She opens her arms and invites him to dance with her. There
 is something between them, like a soft glass pillow, which
 prevents him from feeling her.

81A.
SECRET

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135

135 INT. HALLWAYS - DAY

MONTAGE SEQUENCE:

Winston is storming down the corridors. He arrives at the

(CONTINUED)

135 CONTINUED:

door to Jonathan's Wurlitzer hall. He pounds his fists against it.

WINSTON

Open!! Open up!! Stop playing. Open!

136 INT. WURLITZER STORAGE HALL - DAY

136

As if through cotton balls we hear Winston's screams, but Jonathan does not hear it. He lets his eyes sink into Penny's, who is leaning back on an old, dusty sofa. He is so close to her, but he can not feel her.

JONATHAN

Let me feel you... please!

*
*

137 EXT. ROOFTOP - DAY

137

Winston climbs onto the roof. A large piece of tarp is held down by used bricks. Enraged, he grabs one of the bricks and throws it. We hear something shatter.

138 INT. WURLITZER STORAGE HALL - DAY

138

Jonathan's and Penny's dance increasingly comes to resemble a Fred Astaire and Ginger Rogers fantasy. The neon colors of the pipes intensify. Jonathan even imagines dancing on a gallery high between the pipes -- but he is never able to feel Penny.

139 EXT. ROOFTOP / SIGN - MAGIC

139

Bricks crash into the Younger sign, destroying it.

140 INT. WURLITZER STORAGE HALL - MAGIC

140

We hear the muffled sound of the shattering sign.

The music sounds like heaven, and Jonathan masters all of his serenade dance club tricks, but still he cannot touch her.

JONATHAN

I still can't feel you.

*
*

PENNY

You will.

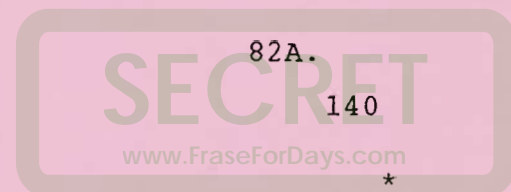
*
*

JONATHAN

But when?

*
*

(CONTINUED)



140 CONTINUED:

PENNY

Not yet.

Penny vanishes, comes back, vanishes again, while Jonathan starts stumbling, trying to capture her.

The shattering of the sign becomes more audible.

141 EXT. ROOFTOP - MAGIC

141

Winston destroys the sign.

142 INT. WURLITZER STORAGE HALL - MAGIC

142

Penny is the glaring light bulb, and Jonathan the moth, hurting its wings, losing its balance. He becomes more and more frantic as he desperately tries to catch Penny, who vanishes every time he comes close, leaving only the dust

(CONTINUED)

142 CONTINUED:

from his agitated movements, then reappearing unexpectedly in a different corner.

The colors of the organ pipes turn into dead greens and violets.

The shattering of the sign is loud, cutting into the music. Jonathan stumbles and falls over old boxes, hits his head on low beams, steps onto a shovel which springs up into his private parts, sending him to the ground. There he continues singing, reaching for her, begging.

JONATHAN

Touch me again
Like you did then
When I was younger and love was a
hungering
Song with no end

*
*
*
*
*

He gets up to follow her as she leaves him.

JONATHAN

Your flame I'll rekindle
Your faith I'll restore
If you touch me once more.

*
*
*

He follows Penny towards the old barn doors, which open to the loading bay below. They are secured with a simple wooden bolt. The wind is blowing.

PENNY

(singing, almost cynical)
One last embrace
'Though you've been cruel

*
*

The wind rattles at the door. The bolt slips out by itself. Penny is now in front of the slowly opening barn doors.

PENNY

(singing most seductively) .
I can't resist any man who persists so
In playing love's fool

*
*

Jonathan, like a dying bull on his last charge at the matador, takes a moment to prepare.

PENNY

Baby, now is the time
And this is the place

*
*

Jonathan opens his arms wide and walks, the wind blowing, straight through Penny and out of the open door. He disappears, falling with a heart-breaking scream.

(CONTINUED)

142 CONTINUED:

83A.
SECRET 142

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From his falling P.O.V., Penny in the barn door is smiling.

(CONTINUED)

142 CONTINUED:

PENNY

(singing)

To fall flat on your face.

*

143 EXT. BLACKTOP LOT - MAGIC

143

Jonathan crashes into a stack of empty boxes. Winston is on the roof, perplexed, watching his father's unique dive. There are no regulars present at the moment, but...

Zigzag Lilian and sweet Melodie arrive in their green sports car, when Jonathan falls from the sky. They deliver loud shrieks. Then silence.

Jonathan is hidden somewhere deep in the boxes. The boxes start moving. The absurd face of Jonathan rises, a long bloody wale across his forehead.

As soon as he is back on his feet and out of the cartons, his formerly white suit darkened with dust and spider webs, he faints in front of the ladies, who respond to the event with another shriek, echoing the first one.

Winston arrives on the scene, sweaty and dirty. Melodie kneels down right away.

MELODIE

(worried)

Mr. Younger? What happened?

LILIAN

(dry)

He fell from the roof, stupid. How come you know this bum?

WINSTON

(from behind)

He's my father, owner of this...

LILIAN

(demanding, interrupting)

Come on, kids. Call an ambulance. Get me some water. A blanket. Think!!

Lilian opens Jonathan's collar. Jonathan wakes up.

JONATHAN

Aren't you...?

LILIAN

Don't talk. Everything will be fine...

(CONTINUED)

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143 CONTINUED:

JONATHAN
(whispering)
Zigzag Lilian...

LILIAN
Come on, that's not important right now.

JONATHAN
(inquisitive, weird)
How's Max?

LILIAN
(confused)
What?

JONATHAN
Your husband, Mr. Bierbrauer...

LILIAN
Well, everyone knows that he...

JONATHAN
Right. Death by skateboard -- salto mortale.

Winston, with a blanket, and Melodie, with a glass of water, return.

WINSTON
They'll be here soon. Thanks for staying...

LILIAN
(nice)
Stop that. What's your name?

Melodie gives her the glass of water, Winston, the blanket.

WINSTON
Winston.

LILIAN
Hi, I'm Lilian.
(seeing that the two have
not introduced themselves)
...and this is my daughter Melodie.

Winston and Melodie look at each other. The sun is down. The blacktop lot is dark red. The wind is blowing. Lilian lifts Jonathan's head.

(CONTINUED)

LILIAN

Try this.

Jonathan drinks. He feels her warm closeness. He smiles, closes his eyes.

LILIAN

(to herself)

He's adorable.

She gently slides the blanket under his head.

Winston is very uncomfortable around his father. He takes a few steps away from the scene, towards the pergola. Then he realizes that Melodie has followed him.

MELODIE

(sweet, concerned)

He'll be okay. Lucky those boxes were...

WINSTON

(interrupting, raspy)

I don't care.

She just looks at him. He sits down under the pergola.

MELODIE

You want to talk about it?

WINSTON

No.

MELODIE

At least you have a real father.

WINSTON

(ironic)

A real father?

MELODIE

(trying to make him feel better)

No, seriously. My mother, she dragged me from husband to husband. You know, I never had to remember their names, I'd meet them, call them father, they'd leave, and I'd call the next one father, too.

(CONTINUED)

SECRET

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WINSTON
(touched)
That's sad...

A beat.

MELODIE
She's so overwhelming.

WINSTON
I know how you feel.

MELODIE
I think I'd really like to be me. Just
me... for once.

WINSTON
But you are...

MELODIE
No! I'm just mother's.

The wind is blowing. It's almost night. Jonathan opens his
eyes.

JONATHAN
(weak)
Embrace me.

Lilian gives him a hug.

JONATHAN
(wakes up)
Penny? Oh... excuse me.

From his P.O.V. Winston and Melodie, sitting under the
pergola, are just silhouetted. He sees Penny in Melodie's
place. Winston is still dark.

JONATHAN
(soft, sweet)
Penny? Do you want to have dinner with
me?

PENNY
I have a date already.

JONATHAN
(terrified)
A date?? No! With who?

Max Bierbrauer is now in Winston's place. He is a marvelous
old and very distinguished gentleman.

(CONTINUED)

JONATHAN
(eyes wide open)
Max!

Lilian is still kneeling behind Jonathan.

*

LILIAN
(worried)
Melodie, Winston, you better come over
here.

From Jonathan's P.O.V., Penny and Max are getting up. Max
offers his arm to Penny.

MAX
May I?

PENNY
Thank you. You're very kind. I fancy
you're new around here.

MAX
Why would you say that?

Jonathan's wide-open eyes.

PENNY
Because of your age.

MAX
Oh, no. This is my ideal age. I've
never felt better.

PENNY
I can see that. You're beautiful.

Jonathan sits up.

JONATHAN
Hey, hey, hey, hey!!

Lilian, Melodie and Winston fall back from Jonathan.

LILIAN
(to Winston)
Who is Penny?

WINSTON
My dead mother...

(CONTINUED)

SECRET

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LILIAN

(realizing)

Holy shit. He's seeing Max... with her...! He's seeing my dead husband with his dead wife...?!

(to Jonathan, curious)

What's he look like?

JONATHAN

(destroyed)

Awfully well.

From his P.O.V. Penny and Max pass Jonathan, walking on the blacktop lot. The wind is blowing.

JONATHAN

Penny, Penny! Don't leave me this way.

MAX

(politely)

Have you ever made love on a cloud?

PENNY

(to Max, very intimately)

It's been a while, Max...

The ambulance arrives at the entrance gate. Lights flashing, glaring.

LILIAN

(to Winston)

Quick, open the gate.

From Jonathan's P.O.V., Penny and Max walk into the moving fields of red lights, laughing and enjoying each other. Then they dissolve.

MAX

(fading out)

What I wanted to ask you, do you prefer harder or softer clouds...?

The lights come closer very quickly, filling the frame. The wind is blowing.

DISSOLVE TO:

144 INT. BEDROOM - MORNING

144

Jonathan's face in the mirror -- Don Quixote after the windmill battle. The wale on his forehead is green, blue and yellow; his eyes, sad. We hear hammering in the background.

SECRET 145

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145 INT. HALLWAY - DAY

Winston is hammering planks across the door to the Wurlitzer.

146 EXT. BLACKTOP LOT - DAY

146

Milos once again is trying to start up his car. Out of the whining sound a deep "BRROOOM DA DA DA" emerges. Milos looks both thunder and dumbstruck. Roger, coughing, holds the rabbit coop closed with both hands.

ROGER

No, no! Not again... Why don't you just sell that piece of shit!

MILOS

(excited)

It started -- holy mackerel!!!

147 INT. OFFICE - DAY

147

Winston is aggressively hacking on the computer keyboard. Jonathan leans weakly on the counter.

WINSTON

No. No way...

JONATHAN

(lost)

...but it's the only way to bring her back... please.

WINSTON

(hate-filled eyes)

If you break in there, and play that goddamned thing, I'll break each and every finger of yours, one by one.

148 EXT. BLACKTOP LOT - DAY

148

Benjamin, dressed up, is trying his never-working trick. This time it works. A group of girls jump out of a minibus. Maxi-legged, mini-skirted, laughing, joking, like a new batch for a Las Vegas chorus line. Jonathan is sitting at the office wall like an old, old man. He pumps a little, watching them, then gives up. Benjamin walks up to him.

BENJAMIN

I got the job -- East Asia, six months. Wanted to say good bye.

(CONTINUED)

JONATHAN
(empty)
'Bye, Benjamin.

149 EXT. ROOFTOP - NIGHT

149

The broken sign. A "Y" that flickers on and off. Squares of city lights. Scraps of neon tubes, hanging, clinking in the wind. We find Jonathan leaning against one of the poles. He looks into the starry sky.

JONATHAN
(jealous, quiet)
She's with him... with Max... making
love... on a bloody cloud!

*

Winston is in the bedroom window. He sees the silhouette of his father, resembling a dog howling at the moon.

WINSTON
What are you doing up there?

Jonathan doesn't react. Winston climbs up to the roof and comes a few steps closer to him.

*

WINSTON
Don't cause us any more trouble...?!

Jonathan leaves the signpost and slowly moves towards the opposite side of the roof.

WINSTON
Father!

Jonathan stops.

JONATHAN
Yes?

WINSTON
You won't do this a second time!

JONATHAN
(stubbornly)
She's only making me jealous. Because
she wants me... and I want her.

WINSTON
Too late. She was sitting in front of
you for twenty-six years.

(CONTINUED)

SECRET

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JONATHAN

I want to become as young as her. I
want her to forgive me.

(softly)

I want to tell her that I'm sorry...
there's just one thing I have to wait
for.

He moves forward. His feet get caught in a loose cable,
making him stumble and fall. For Winston it looks as if his
father is trying to commit suicide. In a split second he
grips Jonathan by the waist and pulls him back.

WINSTON

NO!!! You won't! What are you, crazy?
Drunk? Nuts??

JONATHAN

(simultaneously)

Winston! Stop... Don't! What are you
trying...

They are threateningly close to the edge of the roof, their
heads hanging over. The wrestling resembles a roof fight in
a cop movie, except they are both trying to pull each other
back instead of over. For a moment Jonathan confuses
Winston's clinch with a hug and tries to kiss him.

WINSTON

(warning)

No! No goodbye. You're staying right
here. No easy way out!

JONATHAN

Winston, I don't want...

Finally their arms and legs entangle so tightly that they
are both in a lock. Their eyes open wide at the abyss.
Together they very slowly roll over the edge.

150 EXT. SELF-STORAGE STREET - NIGHT

150

They land in an old hedge at the street side of the
building. The hedge swallows them completely.

Silence.

As we move closer and into the hedge past branches and
leaves, we discover them, still embracing, the branches
wrapping them tightly.

(CONTINUED)

SECRET

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Father? WINSTON

Son? JONATHAN

Are you okay? WINSTON

Why the hell did you throw me off the roof?? JONATHAN

Me??? You were going to jump! WINSTON

No! She didn't ask me! JONATHAN

What? WINSTON

Penny didn't want me to!! JONATHAN

Can you move? WINSTON

No. You? JONATHAN

No. WINSTON

(out of the blue)
Zigzag Lilian's daughter... is a very convincing young woman, indeed. JONATHAN

I don't know what you mean. WINSTON

In the lonely street Sally, from the Corner Cafe, is walking her dog. The dog stops short, sniffs at the hedge.

(overly calm)
Good dog... good dog... WINSTON

The dog starts barking wildly.

(CONTINUED)

SECRET

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SALLY
Come here, Kojak!

Jonathan's and Winston's heads appear on top of the hedge.

SALLY
Jonathan, Winston... what happened?
Did you get robbed!?

Sally approaches the hedge to help them out, but stops short.

SALLY
They didn't take your clothes... did they?

151 INT. OFFICE - MORNING

151

The office is in shambles. It bears an eerie, deserted atmosphere. Nobody is there. The phone is ringing.

152 INT. LIVING ROOM - DAY

152

A goldfish is floating on the surface. Winston, hair uncombed, a scratched-up cheek from the hedge, in his pajamas, is staring at the goldfish bowl. Jonathan, half-dressed, appears in the bedroom doorway.

JONATHAN
Do you think she loved me?

He looks miserable. Winston doesn't look at him.

153 INT. AUNTIE E'S UNIT - DAY

153

Auntie E. is polishing silverware patiently.

154 INT. FRANCES' UNIT - DAY

154

Frances is typing. We find Jonathan sitting in a corner.

JONATHAN
Tell me what she looked like... I can't remember.

FRANCES
You don't have any pictures of her?

JONATHAN
No, I never took any.

Frances looks at him knowingly.

SECRET

155

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155 EXT. BLACKTOP LOT - DAY

The green sports car is parked in front of the office.

156 INT. HALLWAY - DAY

156

Lilian stops at a glowing unit.

157 INT. HALLWAY / LUCE'S UNIT - DAY

157

Luce's altar is fully lit. She is praying. Lilian carefully
peeks in.

LILIAN

(sensitive)

Pst...

Luce looks up at her.

LILIAN

(soft)

Have you seen Mr. Younger?

LUCE

No, but I pray for him.

LILIAN

(warm)

Me, too.

158 INT. OFFICE - DAY

158

Winston is sitting on the counter. Melodie is sitting in
Penny's chair.

WINSTON

(dark)

He's a sexist!

(a beat)

He killed her. He killed my mother
with his Wurlitzer.

MELODIE

(confused)

His what?

WINSTON

(angry)

He dragged women up there and raped
them, and my mother had to listen,
down here.

(CONTINUED)

SECRET

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Milos' head appears in the window. He gawks at the two, then a grin forms on his face.

MELODIE

(soothing)

That's not true, Winston.

Winston is distracted by Milos' presence.

WINSTON

(harsh)

You don't know.

Milos keeps grinning.

MELODIE

I do know! Hey! Look at me!!

Milos walks off. Winston looks at Melodie.

MELODIE

(soft)

He played for me too.

WINSTON

(in disbelief)

He did what?

(a beat)

When was that?

MELODIE

Before the trial. You weren't here.

WINSTON

And...?

MELODIE

I was storing some things.

WINSTON

(impatiently)

And he dragged you in there, like all the others?

MELODIE

(secure)

No, Winston! He invited me, because I was very upset and crying. He comforted me; touched me.

WINSTON

Touched... touched you?

(CONTINUED)

SECRET

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MELODIE

Yes... he touched my heart. He didn't lay a finger on me. He was a real gentleman.

WINSTON

(quietly)

That's not true...

MELODIE

(assuring)

Yes, it is.

They sit there for a while, Winston in deep thought. Outside the window the old man comes by and waves to Winston. He sees Melodie, smiles and waves hi to her too.

MELODIE

Would you mind... if I helped you straighten out this mess.

She gets up from Penny's chair and sits down next to Winston on the counter. Winston just stares at her, amazed.

MELODIE

I'd really love to.

WINSTON

Do you know how?

MELODIE

Sure. I do it for my mother all the time.

Milos, the old man and Roger appear in the window. As Melodie sees them, they wave hi simultaneously.

MELODIE

I'll be a certified public accountant next year, and Max taught me all these little tricks....

WINSTON

Just go ahead... we can't go more bankrupt anyway.

A new CUSTOMER enters the office.

MELODIE

(gently whispering to Winston)

You shit...

(CONTINUED)

She turns to the customer who looks a little lost... a first time storer.

MELODIE

Can I help you?

159 EXT. STORAGE FACILITY - NIGHT

159

We see the entire place by night. It looks like a wrecked ghost ship. We hear a distant howl.

160 INT. HALLWAY - NIGHT

160

An empty corridor, lit only by emergency lighting. From an adjacent corridor light falls in. The Wurlitzer starts playing. Then... Jonathan's face suddenly fills the entire screen.

JONATHAN

(howling)

Pennnnny!!!!

160A OMITTED

160A*

161 INT. ANOTHER HALLWAY - NIGHT

161

We hear the organ playing. A timer switch is extremely close-up. Jonathan's hand reaches in, turns the dial. It starts rattling. The corridor lights up. Jonathan runs down the hallway, carrying a three-foot-long lock cutter.

162 INT. ANOTHER HALLWAY - NIGHT

162

Montage of the lock cutter breaking one lock after another. Jonathan's heavy breathing. The organ in the distance.

JONATHAN

(howling)

Penny!

163 EXT. STREET - NIGHT

163

Winston and Melodie stroll down a street, along a wall. Very faint howling can be heard in the distance.

MELODIE

Thanks for dinner. The quesadilla was great... but my tongue's still on fire!

(CONTINUED)

SECRET

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163 CONTINUED:

Winston, his hands in his pockets, just looks at her.

164 INT. HALLWAY - NIGHT

164

One rolling door after another is ripped open, creating an immense racket. The organ is playing.

165 EXT. CORNER CAFE - NIGHT

165

Winston and Melodie pass the closed Corner Cafe.

WINSTON

(to himself)

His morning hangout.

MELODIE

What?

WINSTON

Hmm? Oh, nothing.

They walk.

MELODIE

(out of the blue)

So do you have a girlfriend?

WINSTON

(lying)

Of course -- you?

MELODIE

(lying)

Of course.

(a beat)

You had many?

WINSTON

Sure.

(a beat)

You?

MELODIE

Sure.

They discover that they are both lying. They stop and look at each other and can't help smiling.

MELODIE

Liar!

SECRET

166

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166 INT. HALLWAY - NIGHT

Locks are on the ground, broken. Jonathan is pulling up the door to a unit.

JONATHAN
(howling)
Penny!

He staggers in. Things start flying out.

JONATHAN
(painful)
I know you're with Max! Pennny!!!

He storms down the corridor. The timers rattle in different pitches.

167 EXT. SIDEWALK / METAL GATE - NIGHT

167

Winston and Melodie are arriving at the entrance gate of Younger & Younger. Winston opens the pedestrian gate with his key. As he pushes it open, Melodie surprises him on the other side.

MELODIE
(teasing)
Beat you!

Winston discovers right away that the entrance gate is wide open. The exit gate is open, too.

WINSTON
(distressed)
Something happened!

The office lights are on, the door open, the organ playing.

WINSTON
That irresponsible bastard. He's up there playing and somebody broke in!

He storms up the staircase.

168 INT. HALLWAY / WURLITZER STORAGE HALL - NIGHT

168

Winston arrives at the door. It is broken open. The planks are on the ground. The music is loud, but Jonathan is not there. The Wurlitzer plays by itself, mechanically. Winston steps up to it and discovers its pianola mechanism. He realizes for the first time that his father always only pretended to play music.

(CONTINUED)

SECRET

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WINSTON

Not even... not even this... What a
fake!

169 INT. LIVING ROOM / BEDROOM - NIGHT

169

Melodie runs out of the bedroom. Winston runs into the
living room. They almost collide.

MELODIE

(out of breath)

He's not in here, either.

WINSTON

The motorcycle!

170 INT. HALLWAY / CARGO BAY 2ND FLOOR - NIGHT

170

Winston arrives on the platform near the freight elevator,
at the unit for Jonathan's motorcycle. The door is open, the
unit empty.

WINSTON

Gone...

Melodie arrives.

WINSTON

Call your mother. See if he's there.

Melodie runs down the open staircase. Winston is standing in
the corridor. Behind him broken locks, forced open units,
boxes ripped up. At his feet he discovers the lock cutters.
He bends down to pick them up.

171 INT. SERENADE DANCE CLUB - NIGHT

171

Everything looks normal. The same guests, the same
personnel, the same white suits, and Jonathan dancing. A
closer look reveals confusion and discomfort, like in a zoo
on a pleasant Saturday afternoon, when everybody knows that
a panther is on the loose. Jonathan's steps are controlled
but his stops are too long. The wale on his forehead glows.
The woman he is dancing with looks concerned and ready to
run. She is relieved when Jonathan chooses another dancer,
who is following his invitation with a sour grin. The two
other dancers are not dancing for pleasure but more like
bodyguards -- protecting the ladies.
A close look at Jonathan's face reveals that he desires only
to track down Penny.

He stares at the woman he's dancing with, making her feel
very uncomfortable.

(CONTINUED)

171 CONTINUED:

171

SECRET

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JONATHAN
(whispering)
Don't hide. I know you're in there.

172 EXT. SERENADE DANCE CLUB - NIGHT

172

The motorbikes are lined up as usual, the chrome reflecting the neon sign. Lilian's green sports car with its top down drives by the club, Lilian and Melodie in front, Winston squeezed behind them.

WINSTON
Stop! His bike! He's here.
He's dancing.
(screaming)
He is dancing!!!!

The car does a squealing U-turn and stops in front of the bikes. The three jump out.

173 INT. SERENADE CLUB - NIGHT

173

The bartender, trying to make Jonathan less tense, waves a martini glass.

BARTENDER
Jonathan! You look like you need a
drink. Take a break.

Jonathan doesn't react. He is devoted to finding Penny. Lilian, Melodie and Winston enter. Winston spots his father right away.

WINSTON
(raging)
I can't believe it! He's making a fool
of me!

He threateningly approaches Jonathan, but Melodie gently holds him back.

LILIAN
(charming)
Winston, can I handle this?

Winston motions for her to go ahead. Diva that she is, Lilian strides down the sunken dance floor.

Jonathan's current dance partner is more than ready to be replaced by Lilian, who in the eyes of others has the air of a brave dragon slayer. Like a gust in a grain field the patrons react to Lilian's appearance.

(CONTINUED)

SECRET

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PATRONS

(whispering)

Zigzag Lilian... Zigzag Lilian....

Jonathan takes her hand, pulls her in, lets her go. Lilian is in heaven. The music is tender, rhythmic, sensual.

JONATHAN

(cuckoo)

You look stunning tonight, Lilian.

LILIAN

And you're a brilliant dancer.

Everybody enjoys the two of them dancing, and feels relieved, as Jonathan looks almost his old self. The two other dancers join them, and make Lilian -- a real star -- the center of their acclaimed routine.

Winston is at the edge of the floor, not even looking at his father, still angry and ashamed. Melodie is behind him. She wants Winston to dance with her. She wants to heal his wounds. Winston feels her breath on his neck, then he feels a kiss. The music changes, to wild rock 'n' roll. Winston turns to Melodie. From deep inside his body starts picking up the rhythm. Melodie kisses him on the cheek. Winston responds by moving more strongly to the rhythm. She kisses him on the other cheek. Winston still looks serious, but his entire body is in motion. She kisses him on the mouth, and picks up the rhythm herself. She kisses him again and again, and again, electrifying Winston, who dances out all his anger, his frustration, who discovers a valve for his steam. His moves become wild -- unpredictable, while Melodie kisses him more and more strongly. A circle forms around them. Now they are the only ones dancing.

For a moment Winston catches the eyes of his father. Time stands still. It is their reconciliation. We witness their deep and indestructible love. Jonathan's lips move. Winston can read them.

JONATHAN

This is the one thing I have been waiting for.

Winston nods in consonance. Jonathan's eyes show pride and encouragement. He takes the carnation from his lapel and holds it in his open hand like a bird. The flower lifts and finds Melodie's hand. She kisses it. Then her lips find Winston's again.

The music stops, and Melodie and Winston just stand there, kissing, kissing.

(CONTINUED)

173 CONTINUED:

173

SECRET

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We look around. Lilian is watching Melodie as if she is seeing her daughter for the first time in her life. Jonathan... has vanished.

174 EXT. MOUNTAIN ROAD - SUNRISE

174

Jonathan is on his motorbike. He looks vulnerable and happy. The winding road reveals changing perspectives: the big city on one side, and the ocean on the other.

Then he hears her voice.

PENNY

(warm, full)

I love you, Jonathan.

He smiles. He savors the moment. He knows she's back, and as he turns around she is sitting behind him on the bike, straight up, her summer dress blowing, her eyes sparkling, her lips shining.

PENNY

Embrace me!

The song "Embraceable You" comes up in full orchestration. Jonathan lets go of the handlebars. He embraces her and, for the first time, he feels her.

JONATHAN

I can feel you!!!!

He has her back.

In an explosion of bike parts and stars, the screen goes white.

175 EXT. ROOFTOP - DAY

175

The music continues. A new sign is on the roof. It says:

MELODIE SELF-STORAGE

176 INT. OFFICE - DAY

176

The office is spic and span. Winston and Melodie, sitting opposite each other, working. They exchange a loving glance. Frances pops her head in through the door.

(CONTINUED)

SECRET

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FRANCES

Hi. Melodie, can you lock me in,
please?

177 EXT. BLACK TOP LOT - DAY

177

In the distance we see an elegant couple having a fight over
their moving boxes.

A person, dressed in white with a panama hat, is coming down
the exterior steps. As we move closer it is Lilian, in
white, who uses the staircase, as in her Broadway days.

LILIAN

(to the man)

I know how you feel, Monsieur. I have
the best customers from all over the
world, but rest assured, at the end of
the day everything will be found. What
if you relax for a while and have a
nice English tea in our Wurlitzer
lounge....

She turns around.

LILIAN

(calling)

Jonathan!

A cute two-year-old toddler delivers a shining giggle,
pulling a wooden toy rabbit behind him on a leash.

LILIAN

Come to grandma.

178 INT. WURLITZER STORAGE HALL - DAY

178

The Wurlitzer plays by itself. The keys are pressed down by
invisible hands. The pipes glow and move. Jonathan and Penny
are seen on a cloud -- making love. The end credits appear
on the perforated pianola roll.

THE END