

FAN

Written by

Jordan Paree

Jordan Paree  
jordanparee@hotmail.com  
(480)316-4510

FADE IN:

INT. WHEATON HOUSE - LIVING ROOM - DAY

THE YEAR IS 1997. THE MONTH IS JANUARY.

A middle class living room. The most expensive items displayed here are a television set, a laser disc player, a VHS player, and the widescreen laser disc set of the *Star Wars* trilogy.

And it's the final installment of this trilogy -- *Return of the Jedi* -- that's currently playing on TV. The scene in motion is the final moments on Endor where the Rebels and Ewoks celebrate the fall of the Galactic Empire.

The audience sitting down on a couch before the television set are as follows:

CHRIS WHEATON (15). If you want to call her the ringleader, then that would be alright. But really, there is none.

CARRIE FORD (16). Somewhat technical-minded: Don't try to play her in any games involving wits.

ANTHONY BAKER (15). A wise-cracker. Knows every joke in the book.

SEYCHELLE WHEATON (7), an open mind and heart. A 90s version of a hippie. Chris' sister.

COREY WHEATON (10), not quite there with the geeky stuff. But tolerates it. Chris' brother.

*Return of the Jedi* ends.

CHRIS  
So, what'd you think?

COREY  
Okay.

CHRIS  
Okay?

COREY  
Yeah.

CHRIS  
How can you think it's just okay?

(CONTINUED)

CONTINUED:

COREY

I dunno, I guess I was... expecting more?

ANTHONY

More than space fights and lightsabers? 'Cause I was so sure someone your age would dig it. Least Chris did.

SEYCHELLE

I thought it was so moving. Little Ewoks. An entire Empire brought down to its knees by small furry creatures.

ANTHONY

That's my point exactly!

CHRIS

Sey, did you notice that everything that took place in those films, and I mean everything, can be linked to the actions of one very minor character?

SEYCHELLE

Who?

CHRIS

The gunner on the Star Destroyer at the beginning of the first film.

SEYCHELLE

How come?

CHRIS

Well, if the gunner had shot the pod that 3PO and R2 were in, they wouldn't have got to Tatooine, they wouldn't have met Luke, Luke wouldn't have met Ben, they wouldn't have met Han and Chewie, they wouldn't have rescued Princess Leia -- *none of it* would have happened.

CARRIE

Chaos theory.

CHRIS

Huh?

(CONTINUED)

CONTINUED: (2)

CARRIE

The predictability of random events, the notion that reality as we know it -- past, present, future -- is in fact a mathematically predictable preordained system.

ANTHONY

So somewhere out there in the vastness of the unknown is an equation for predicting the future?

CARRIE

An equation so complex as to utterly defy any possibility of comprehension by even the most brilliant human mind, but an equation nonetheless.

COREY

Okay, I think I've had enough of this. I'm gonna go out.

CHRIS

And do what?

COREY

Play with my friends. Like a normal human being.

He exits the room.

ANTHONY

Normal human being... What a concept!

CARRIE

I think he was putting us down.

ANTHONY

No, you think, Jonas Salt?

CARRIE

You're not using the right comparison for a put down. Jonas Salt found the cure for polio.

ANTHONY

Oh, for God's sakes, don't think so much!

(CONTINUED)

CONTINUED: (3)

CHRIS

Okay, guys. Let's keep this friendly. Don't want any tension tomorrow.

ANTHONY

Yeah, who's getting tickets by the way?

CHRIS

I'm pretty sure I am. Did you request the day off?

ANTHONY

Why wouldn't I?

CARRIE

It took a few strings to pull, but I did.

CHRIS

Perfect.

ANTHONY

Are we gonna play dress up too?

CHRIS

It's not "dress-up". It's cosplaying!

SEYCHELLE

What's "cosplaying?"

CHRIS

It's a combination word of costume and playing. We're gonna dress up as *Star Wars* characters.

SEYCHELLE

Is it legal?

CHRIS

Of course it's legal!

ANTHONY

But hey, no one wants to be accused of taking part in a rumble.

SEYCHELLE

Can I dress up?

(CONTINUED)

CONTINUED: (4)

CHRIS

Of course you can! What do you  
wanna dress up as?

SEYCHELLE

I dunno.

CHRIS

It can be anything.

SEYCHELLE

Anything?

ANTHONY

Before you answer, Chris, we all --  
meaning you, me, and Carrie -- have  
to say it at the same time.

CARRIE

Say what at the same time?

ANTHONY

"Anything."

CARRIE

You and Chris can partake in that.  
I don't see the point in it.

ANTHONY

Well, you're never fun.

CARRIE

I'm fun sometimes.

CHRIS

Yes, Sey, it can be anything.

SEYCHELLE

(after some thought)  
I think I wanna go as... Yoda.

CHRIS

Good choice!

SEYCHELLE

What about Corey?

CHRIS

I don't think he'd do it. But  
that's okay.

INT. SECONDHAND STORE - DAY

The amount of customers is scarce. The store itself is no Dillard's, but it's perfect for anyone willing to put together a make-shift costume or suit for an interview.

Chris, Anthony, Carrie, and Seychelle gather items for cosplaying as *Star Wars* characters.

Chris' items look similar to the wardrobe of Han Solo.

Anthony's items look similar to the wardrobe of Emperor Palpatine.

Carrie's items look similar to the wardrobe of a rebel pilot.

Seychelle's items look similar to the wardrobe of Yoda.

They hurry their cart of clothes over to the cash register. The CASHIER looks at them strangely.

CASHIER

Having a party?

CHRIS

Something like that. We're preparing for *Star Wars* tomorrow.

CASHIER

Oh.

The cashier rings up their items. Chris pays for them all and they move on.

INT. WHEATON HOUSE - DAY

Chris dressed as Han Solo, stands in front of a man and woman:

GEORGE WHEATON (30s). Tall, but kind in face. A man on his way to being a peacemaker.

MELLODY WHEATON (30s). About the same height as Chris. Close to feeling at peace with the universe, but happy all the same.

MELLODY

You got everything you need?

CHRIS

Yeah, tickets and everything.

(CONTINUED)

CONTINUED:

MELLODY

Your phone with you?

Chris pulls it out.

MELLODY (CONT'D)

Make sure you keep Corey and  
Seychelle in your sights.

CHRIS

I always do.

GEORGE

And remember: don't be disappointed  
if these Special Editions don't  
live up to your expectations. They  
won't tarnish a whole series.

CHRIS

Why would they? Lucas is a god! He  
can do no wrong. Well, except for  
*Howard the Duck*, but that doesn't  
count.

GEORGE

I know you feel that way now. I  
just want you to be prepared.

CHRIS

Thank you.

MELLODY

Now go have some fun. And may the  
Force be with you.

CHRIS

(smiling)

May the Force be with you...  
always.

She hugs them both.

EXT. THEATRE - DAY

The theatre is decorated especially for *Star Wars*. Fans of  
all shapes, sizes, appearances, and costumes.

Chris is dressed as Han Solo. Anthony is dressed as  
Palpatine, Carrie as a Rebel fighter, Seychelle as Yoda, and  
Corey as himself.

(CONTINUED)

CONTINUED:

CHRIS

Remember, everyone, stay together.

Suddenly, someone dressed as Greedo approaches Chris, pointing a hand at her, pretending it's a blaster. When he speaks, it's in perfect Huttese. Both Chris and the person reenact the Han and Greedo scene perfectly.

GREEDO

(in English)

That was awesome.

CHRIS

Yeah. You have a lot of time on your hands.

GREEDO

Worth it.

CHRIS

For sure.

Greedo goes back to his crowd. Chris turns to her group.

COREY

I honestly have no words.

SEYCHELLE

That was cool.

The doors open. Everyone cheers. They all enter.

INT. THEATRE - DAY

Fans enter, purchasing tickets or having their stubs torn. A lot of them react as if it's the last thing on God's green Earth that they'd be able to do. And boy what a great thing that is.

There's a lot of YELLING. What was once a quiet building has now become a madhouse. A madhouse!

Chris, Carrie, Anthony, Seychelle, and Corey -- even though they're knocked around a few times -- manage to stay together.

CHRIS

Alright, who's grabbing seats?

CARRIE

I'll do it.

(CONTINUED)

CONTINUED:

CHRIS  
Corey, you wanna go with her?

COREY  
Sure.

CHRIS  
Alright, make sure we get some good seats. Anthony, Sey, come with me.

ANTHONY  
Carrie, what kind of drink do you want?

CARRIE  
Something without caffeine.

ANTHONY  
That's a little vague.

CARRIE  
You know which ones they are.

ANTHONY  
Whatever.

CHRIS  
What about you, Corey?

COREY  
Coke.

CHRIS  
Any candy?

COREY  
No, it's fine.

Carrie and Corey go off.

Chris, Anthony, and Seychelle move on to concessions, where all the registers have full lines. Poor team members.

As the three speak, their line slowly but surely goes down until they stop in front of the register.

SEYCHELLE  
There's a lotta people here.

CHRIS  
Everyone from the *Star Wars* generation.

(CONTINUED)

CONTINUED: (2)

SEYCHELLE

Are you from the *Star Wars* generation?

CHRIS

I think so. I was born in 1980, on the same day *Empire* came out.

ANTHONY

You're part of the first generation of *Star Wars* fans. This is the new generation. They'll be here for the prequel trilogy.

CHRIS

That'll be a big generation defining moment.

ANTHONY

"A day long remembered".

They finally get to the register and see a TEAM MEMBER dressed nicely in a white shirt, bow tie, vest, and black pants. And a nice name tag too. He smiles at Anthony, Chris, and Seychelle.

TEAM MEMBER

Hi, welcome to Harkins. How may I help you?

ANTHONY

An extra-large popcorn, buttered, a large Coke, large Sprite, a thing of Raisinets, and...

CHRIS

A large Dr. Pepper. And some Whoppers.

SEYCHELLE

A big mixed Icee!

The team member recaps the order, confirms it, quotes the price, and gets the items. A MANAGER helps him out. The items are paid for, and Chris, Anthony, and Seychelle grab the stuff and head for their theatre. They're all very careful when walking. The building is jam-packed.

INT. AUDITORIUM - DAY

The auditorium consists of over 400 seats. Some of them are full, others aren't.

(CONTINUED)

CONTINUED:

Chris, Anthony, and Seychelle enter and look around. They see Carrie and Corey waving them down. They make their way and sit down. Chris and Anthony pass out the items.

Everything is ready. The atmosphere is electric. The lights dim, and the audience cheers. The trailers play, and the audience boos.

The 20th Century Fox Logo appears, followed by the Lucasfilm Ltd. logo. Already, the audience knows it's different, but they don't care.

ANTHONY  
(to Chris)  
New logos.

CHRIS  
Yeah.

The words "A long time ago, in a galaxy far, far away..." appear in bright blue. The title appears big and zooms out into the vast sea of stars.

The audience cheers.

The roll-up follows, crawling to infinity. But there's a difference: instead of starting with "It is a period of civil war," it begins with "Episode IV: A New Hope." Then follows with the same roll-up as before, word for word.

As they go on, they all see the changes in this "Special Edition" and it gets worse once the heroes get to Mos Eisley.

The stupid humor of the droid smacking the other droid to the ground and the Jawa dangling off of the big animal tickles young fans like Corey and Seychelle, but grates on the nerves of the older generation including Chris, Carrie, and Anthony.

And it doesn't get better.

Everyone and their mothers watches Greedo shoot first.

AUDIENCE  
(disjointed)  
What? No! Bullshit! Han shot first!  
Greedo never shot first! Han Solo  
fired first! Han Solo fired first!

INT. THEATRE - HALLWAY - DAY

The doors open. The end credits music to *Star Wars* plays loud and proud. The fans exit. Mixed emotions affect the air.

(CONTINUED)

CONTINUED:

Chris, Anthony, Carrie, Seychelle, and Corey exit.

COREY  
That was awesome!

SEYCHELLE  
Wasn't it?

COREY  
Especially that bit with Han and  
Luke shooting at Tie Fighters.

SEYCHELLE  
My favorite scene was the last one.  
In the Death Star. That was great.

COREY  
Yeah, I liked that.

They turn to the older kids.

COREY (CONT'D)  
You guys okay?

SEYCHELLE  
What's wrong?

CHRIS  
It was... different.

COREY  
How? Just 'cause it had a few  
effects --

CHRIS  
Not that. All of it. It was like...  
completely different.

COREY  
Again, how?

CHRIS  
Greedo shot first. He never shot  
first. The only blaster that's  
fired belongs to Han freaking Solo!

COREY  
What's wrong with that?

CHRIS  
It complicates a situation that  
isn't complicated to begin with.

(CONTINUED)

CONTINUED: (2)

ANTHONY

Not only that, Greedo missed. At point blank range.

COREY

What's the problem?

CARRIE

Essentially, the issue comes from his profession. He was there to hunt Han. There was nothing obstructing his view of his target. He was right there. And he missed. All it did was show us his ineptitude as a bounty hunter.

COREY

Huh?

ANTHONY

She's saying he sucks as a bounty hunter.

SEYCHELLE

I think something else was going on.

CHRIS

What?

SEYCHELLE

He was showing that Han had a reason to shoot.

CHRIS

But then it takes the tension out of the rest of the movie when Han and Luke are together.

COREY

But they're supposed to be friends, aren't they?

CHRIS

No! As the movie progresses, we see Han has a heart of gold on top of shooting if he has the chance.

ANTHONY

Because both go hand in hand extremely well.

(CONTINUED)

CONTINUED: (3)

CHRIS  
Can you help me out here?

ANTHONY  
I am.

SEYCHELLE  
We only saw one movie. Maybe the others won't disappoint you so much.

COREY  
Yeah, maybe. I mean, it's a fair point.

CHRIS  
Maybe...

INT. AUDITORIUM - DAY

THE MONTH IS FEBRUARY.

The theatre is full once more. The movie playing is *The Empire Strikes Back*.

Chris, Carrie, Anthony, Seychelle, and Corey are among the crowd. But they're disappointed.

The wampa ice creature is shown very prominently. Absolutely unnecessary shots of it eating the tauntaun and writhing in pain when its arm is dismembered plague the screen.

There are various CG shots of Cloud City, and shots of crowds just because.

INT. THEATRE - HALLWAY - DAY

Everyone exits the auditorium. The End Credits music plays. Chris, Carrie, Anthony, Corey, and Seychelle huddle.

SEYCHELLE  
What'd you think?

COREY  
Best one in the series.

SEYCHELLE  
I thought so too!

(CONTINUED)

CONTINUED:

COREY

I knew Vader was Luke's father, but  
it was still powerful.

They turn to the older kids. See their disappointment.

COREY (CONT'D)

Alright, what is it?

ANTHONY

Where do we begin?

CHRIS

The shot of *Slave I*. That was  
awful.

COREY

*Slave I*?

CHRIS

Boba Fett's ship.

COREY

What was wrong with it?

CHRIS

When it was chasing the *Millennium  
Falcon*, it was fake!

COREY

Of course it was!

SEYCHELLE

It wasn't real.

CHRIS

That's not what I mean. It wasn't a  
model.

COREY

So what?

ANTHONY

Forget *Slave I*, how bout the fact  
that they added lines?

SEYCHELLE

They added lines?

ANTHONY

The scene after the fight between  
Luke and Vader, Vader leaves Cloud  
City.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANTHONY (CONT'D)

In this he said, "Alert my Star Destroyer to prepare for my arrival." He never said that. He said, "Bring my shuttle." Simple. Told the story. But he just jam-packed it with more words.

CHRIS

And the new stuff in Cloud City is terrible. It's just about showing off. "Ooh, look at what we can do." Uh, George, this is gonna stop the movie. "Shut up. I'm George Lucas. My word is law, as is my wattle."

COREY

He improved it.

CARRIE

He took a movie someone else directed and completely twisted it into something Mr. Kershner didn't envision. Imagine you write a paper. Then someone comes along and embellishes it into something you didn't intend.

COREY

But, George Lucas created *Star Wars*.

CARRIE

But he wasn't the director of *Empire*.

ANTHONY

I think it's different. Not that I'm defending it. God forbid *Return* pans out the same and then we'd all be screwed.

CARRIE

Please don't put that thought in my head. I don't wanna spend a whole month wondering if my favorite of the series is gonna suck.

COREY

It can't suck if it's your favorite of the trilogy.

CARRIE

I mean the Special Editions!

INT. AUDITORIUM - DAY

THE MONTH IS MARCH.

The theatre is once more packed with *Star Wars* fans. The movie playing on the screen is *Return of the Jedi*. Chris, Carrie, Anthony, Seychelle, and Corey are among the audience.

However, the experience differs for the young and the old.

They all watch the scene in Jabba's palace where Sy Snootles performs. But the song is different. Instead, it's a song involving big band music and a dumb furry CG character.

Oh, and Sy Snootles is CG as well.

The Sarlacc pit has a beak at the center.

The battles are different too.

But it doesn't get better because at the last scene, there's added shots of a city planet, as well as a change in music during the celebration of the fall of the Galactic Empire.

Chris looks fit to burst like a zit. Anthony massages a headache. Carrie throws up her arms. Both Corey and Seychelle are captivated.

The horror ends.

INT. WHEATON HOUSE - DAY

The scene is calm. Serene. A quintessential family eating a dinner. The meal here is Welsh -- traditional Cawl. The time of day is five o'clock, as dictated by the sun in the sky.

The inhabitants of the table are George, Mellody, Chris, Corey, and Seychelle.

GEORGE

So, how was *Return of the Jedi*?

COREY

Incredible! Not as good as *Empire*, but still awesome.

MELLODY

Really?

(CONTINUED)

CONTINUED:

COREY

Yeah, I couldn't buy it that a bunch of furry creatures could bring down a whole Empire.

SEYCHELLE

It may have seemed weird, but I think George Lucas was trying to make a bigger point.

GEORGE

What point was that?

SEYCHELLE

The same one you and Mom always told us. The smallest person can make a difference. They can stand up to the bullies.

COREY

I could see that. But it was still silly. A bunch of teddy bears.

GEORGE

What about you, Chris? We haven't heard from you yet.

CHRIS

I got nothing to say.

GEORGE

Why's that?

CHRIS

Because what I saw isn't worth talking about.

MELLODY

Why? I thought you loved *Star Wars*.

CHRIS

I do. But what I saw was not *Star Wars*.

MELLODY

Why's that?

COREY

She's just mad because there was CGI in it.

(CONTINUED)

CONTINUED: (2)

CHRIS

CGI? CGI?! You think this is about CGI?!

COREY

That's what you and Anthony and Carrie have been talking about.

CHRIS

Then you haven't been listening at all.

SEYCHELLE

Calm down.

COREY

What have you been talking about?

CHRIS

The tampering of history. George Lucas is trying to tell us that this is the real version of the trilogy. He knows that's not true.

COREY

He said this was his vision.

CHRIS

It may be his vision, but it's his refusal to allow the original versions that exacerbates the situation. His refusal to make available the version that fans like myself crave.

COREY

Dude, we still got the laser discs.

CHRIS

True, but what if something -- God forbid -- what if something happened to them? I wouldn't wanna replace them with lies. I'd want what I want: The versions I grew up with.

COREY

What about the ones that Sey and me love?

CHRIS

I'm done.

(CONTINUED)

CONTINUED: (3)

She stands up from the table.

COREY  
Can't back up the argument?

MELLODY  
Corey, back off!

CHRIS  
I can't argue with you. Trying to  
argue with you is like trying to  
argue with a shoe!

MELLODY  
Christina Wheaton!

GEORGE  
Chris, go upstairs.

CHRIS  
Why?

GEORGE  
Excuse me?

CHRIS  
Why me?

GEORGE  
Because we said so.

CHRIS  
Don't you mean you said so?

MELLODY  
Chris, upstairs now!

CHRIS  
Fine. Can't be near you anyway.

Chris goes upstairs.

COREY  
I think she's in trouble.

MELLODY  
You wanna go next?

COREY  
What did I do?

(CONTINUED)

CONTINUED: (4)

MELLODY

You egged her on after she got up to leave.

COREY

But she --

GEORGE

Enough.

MELLODY

I'll go talk to her. After you guys are done, help your dad clean up. Unless I come down to help, I wanna see this dining room, the kitchen, and the sink clean, and the dishwasher full. If I see food caked on the dishes, people will lose privileges. So wash them by hand if you need to. If there is any leftover food, please place it in plastic containers. Thank you very much, everybody.

She gets up to leave.

INT. WHEATON HOUSE - CHRIS' ROOM - AFTERNOON

The room is very much a bedroom owned by a 16-year-old girl. In this teenager's case, not only does it contain items a 16-year-old girl in 1997 would own, but there are geeky items in here -- most of which pertain to *Star Wars*.

Chris sits at her desk. A couple of KNOCKS on the door.

MELLODY (O.S.)

Chris?

CHRIS

What?

MELLODY (O.S.)

May I come in?

CHRIS

Sure.

Mellody opens the door and enters. She walks to Chris.

MELLODY

Chris?

(CONTINUED)

CONTINUED:

CHRIS

Yeah?

MELLODY

Can you turn around to face me?

Chris spins around on her chair on wheels and comes face-to-face with her mother.

MELLODY (CONT'D)

Do you mind if I sit down?

CHRIS

Go ahead.

Melody sits down on the bed.

MELLODY

Listen, I know how disappointed you must feel.

CHRIS

You don't know. How could you? You weren't there. You didn't see it.

MELLODY

I understand that. However, that doesn't give you permission to ruin it for your brother and sister.

CHRIS

It was already ruined. But I won't let that happen again.

MELLODY

I think you might be overreacting. They don't see it like that.

CHRIS

They should. They saw the originals. They know what they're like. You know what they're like.

MELLODY

Please, Chris, try to see it from their point of view. They didn't grow up with the same kind of things you did. They're used to more enhanced effects. You remember when we went to see *Jurassic Park*? How good those effects were?

(CONTINUED)

CONTINUED: (2)

CHRIS

But that's different. Spielberg chose those effects because they were there for him. Film is a product of its time and conditions. Can you imagine what a movie like *King Kong* would be like if they went back and took out all the stop-motion and replaced it with really bad CGI? It wouldn't be the same. It would be someone else's movie.

MELLODY

But it sounds different here.

CHRIS

It's no different. It's all the same. George Lucas has a duty to film history. Just like every single filmmaker in the world.

MELLODY

So, how are you going to show your siblings that? I don't think they're quite as into film as you are

CHRIS

(beat)

Yeah, you're right.

MELLODY

You wanna come down and help us clean up the place?

CHRIS

Sure.

Melody and Chris exit the room together.

MELLODY

How was the cawl?

CHRIS

It was good, as usual.

INT. WHEATON HOUSE - KITCHEN - DAY

The kitchen looks like a battlefield. But the clean up crew is here. It consists of George and Melody, Chris, Corey, and Seychelle.

(CONTINUED)

CONTINUED:

The jobs designated are as follows: George is in charge of cleaning the dishes. Mellody is assigned to scrubbing the pots. Chris is designated to cleaning the oven. Corey and Seychelle load the dishwasher with dirty dishes and place the clean dishes in a cabinet and cupboard.

CHRIS (V.O.)

I can't change their minds now, but  
with some help, I think it could  
happen.

INT. LEE, MOORE & MILLER - DAY

It's a toy store, and growing up as a kid in the 90s, I can only describe this place as awesome in every way. The kids here have the time of their lives. Although there is a wide variety of toys in the building, the most popular ones pertain to *Star Wars*.

And this is where a majority of the kids flock.

But a store like this isn't left in the trenches unmanned. There are workers and managers keeping the building from falling into the dust.

Three of these workers are Chris, Anthony, and Carrie. And they have probably the hardest assignments of all: manning the registers.

A CUSTOMER and his SON approach Chris, who smiles and greets them.

CHRIS

Hello. Thank you for coming.

They put the items on the conveyor belt. Some of the items are other kinds of merchandise, but a good number of them are *Star Wars*.

CHRIS (CONT'D)

Someone really likes *Star Wars*.

CUSTOMER

Yeah, for my nephews. It's  
incredible. It still affects kids  
today.

CHRIS

They're great movies.

(CONTINUED)

CONTINUED:

During this whole conversation, Chris rings up the items. While she's doing that, the son of the customer holds up a Han Solo figure. Chris looks down at it.

CHRIS (CONT'D)  
Yeah, I see that!

BOY  
Bam, bam!

Chris mimes being hit.

CHRIS  
Aw!

He smiles. Chris quotes the price. The kid's father pays. Both father and son leave.

Chris does on with her day.

INT. TIM AND BILBO'S - DAY

The place is a geek's paradise. You can find literally anything in here: *Star Wars*, "Star Trek", *Indiana Jones*, Marvel superheroes, DC superheroes, Dark Horse superheroes, you name it. It's here.

Chris, Anthony, and Carrie enter. Already, they blend in. Anthony holds out his arms and spins in a circle. Carrie immediately goes for the books pertaining to fantasy worlds. At once, Chris goes to the *Star Wars* section.

This section not only has the new, but the old as well. And I'm talking about the very same toys Kenner promised when kids purchased an empty cardboard box back in 1977.

Chris gathers everything she needs and takes it to the counter. She looks over the counter.

HARRISON FISHER (17) appears from behind the counter. Very kind in face. He wears a shirt reading, "Who cares who shot first?"

Chris gets a good look at the shirt. Looks up at Harrison.

CHRIS  
I care.

HARRISON  
Why?

(CONTINUED)

CONTINUED:

CHRIS

Because it messes with story.

HARRISON

Not for me, it doesn't. Believe me, in today's world, who shot first should be the least of your worries.

Anthony and Carrie walk up to Chris.

ANTHONY

But... but... who shot first is one of the most important question of all!

CHRIS

Do you mind?

ANTHONY

Apologies. Didn't know you were flirting.

CHRIS

We're not flirting.

HARRISON

We are not flirting.

ANTHONY

You said it at the same time.

CHRIS

Anthony, I suggest you back off. You don't know who this guys is. He could very well find you after he's clocked out from work and destroy you.

HARRISON

That's a little overdramatic.

ANTHONY

My thoughts exactly! Are we siblings?

CHRIS

Anyway...

Harrison continues ringing up the items. He quotes the price.

HARRISON

That's a lot of *Star Wars* stuff.

CHRIS

It's for a project.

(CONTINUED)

CONTINUED: (2)

HARRISON

What for?

CHRIS

My brother and sister.

(beat)

Could I bring them here tomorrow?

HARRISON

For the project?

CHRIS

Yeah.

HARRISON

That's fine. I won't be here, but I don't see an issue. Just as long as you don't make a mess of every thing.

CHRIS

They're very well-behaved.

HARRISON

Good.

ANTHONY

What project is this?

Chris pays for her things and walks toward the exit. Anthony and Carrie follow her.

HARRISON

Hope to see you soon.

By the way, that's not going to be the exit greeting. It's just going to be like that for now. Really, what we should be looking for is an exit greeting pertaining to nerdy things. Like, "May the Force be with you," or "Live long and prosper." I don't know. Let's get back to the story.

INT. CHRIS' CAR - DAY

Chris drives while Anthony and Carrie take the roles of passengers.

ANTHONY

What are you planning to do tomorrow?

(CONTINUED)

CONTINUED:

CHRIS

I've been going through what happened over the last three months; how Corey and Sey have been going through it. I'm gonna take them to the store tomorrow.

ANTHONY

(beat)

You're still hung up on that?

CHRIS

You're gonna help me.

ANTHONY

Oh no. Count me out.

CHRIS

Both of you are.

ANTHONY

No, we're not. Besides, I have a project I have to do for school. If it doesn't get done, Mrs. Hamill will have my heart, and maybe my nuts, roasted on a spit.

CHRIS

Oh, she loves you, and you know it.

ANTHONY

She isn't showing it.

CHRIS

Are you sure, Carrie?

CARRIE

As intriguing as it sounds, and I'm no stranger to aiding people in their essays, I respectfully have to decline.

CHRIS

School project, right?

CARRIE

No, I have a test to study for.

CHRIS

What kind of test?

CARRIE

It's for my driver's license.

(CONTINUED)

CONTINUED: (2)

CHRIS  
You're finally getting it?

CARRIE  
Yes.

ANTHONY  
That's cool. You'll finally be the  
chauffeur for once.

CARRIE  
It's not for that, but I do  
understand the sentiment. I'm  
planning on applying for an  
internship at Microsoft, and it's  
going to require many drives in a  
car.

ANTHONY  
Why Microsoft.

CHRIS  
Yeah, if anything, Apple is better  
for actual fun shit.

CARRIE  
I have considered that. However,  
Apple is losing money in a current  
lawsuit it filed against Microsoft.  
I'd prefer my chances at a place  
that can hold itself up stronger  
than the other.

CHRIS  
Whatever.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

The only light in this room is the desk light. Chris sits at her desk. Before her are the items bought at Tim & Bilbo's.

Chris hunches over her desk. Underneath her face is a piece of paper. She scribbles furiously with a pencil a series of words. Once that page is filled up, she goes for the second page. She periodically looks up at the Kenner toys.

It is possible that the beads of sweat form above her brow.

There are times as she writes when she either scribbles out words, erases or just flat out crumples up paper. She would not make good friends with environmentalists. Or trees. She collapses on her desk and falls dead asleep.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

Chris wakes up, the last page of her presentation stuck to her face. She looks at her clock, which reads "9:30 am". She immediately bolts out of the chair and heads for the door.

She quickly pulls the page off of her face and puts it back on her desk. She exits the room.

INT. WHEATON HOUSE - BATHROOM - DAY

Chris enters swiftly and discards her clothes. The bathroom here is somewhat clean. Obviously it's used by a teenager girl, and two elementary school kids -- a boy and a girl.

Chris hops in the shower and turns on the water. It pours onto her body, nice and hot. She very quickly cleans her hair and her body.

After she's done, she turns off the water and hops out of the tub. She places a towel around her body, and pulls out her toothbrush. She pastes it and brushes her teeth. She returns her toothbrush and exits the bathroom.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

Chris enters, pulls off the towel, and gets on her clothes. One of the shirts she puts on says, "HAN SHOT FIRST" in beautiful *Star Wars* font. Whatever make-up she usually puts on is placed on her face immediately. She exits her bedroom.

INT. WHEATON HOUSE - COREY'S ROOM - DAY

Corey lies in bed under the covers, asleep. Chris enters and puts her hands on his shoulder.

CHRIS

Corey? Corey? Wake up!

Corey wakes up.

COREY

What?

CHRIS

Get showered and ready to go. We're going on a trip.

COREY

Where?

(CONTINUED)

CONTINUED:

CHRIS  
You'll see.

Corey gets slowly out of bed and exits the room.

INT. WHEATON HOUSE - SEYCHELLE'S ROOM - DAY

Seychelle lies in bed under the covers, asleep. Chris enters and puts her hands on her little sister's shoulder.

CHRIS  
Sey? Sey, wake up!

Seychelle wakes up.

SEYCHELLE  
Huh?

CHRIS  
Hey.

SEYCHELLE  
Hi.

CHRIS  
Time to get up.

SEYCHELLE  
Why?

CHRIS  
You, Corey, and me are taking a drive.

SEYCHELLE  
Where?

CHRIS  
You'll see. Corey's in the shower right now. You'll go next. Okay?

SEYCHELLE  
Okay.

Seychelle gets up slowly out of bed and exits the room.

INT. CHRIS' CAR - DAY

Chris drives. Corey sits in the back, stretched out along the seats. Seychelle sits up front with Chris.

(CONTINUED)

CONTINUED:

SEYCHELLE

So, where are we going?

CHRIS

We're going to Tim and Bilbo's.

SEYCHELLE

What's that?

CHRIS

It's a shop. They specialize in selling comic books, toys, prose books, movies, and TV shows.

SEYCHELLE

Why are we going over there?

CHRIS

(to Corey)

You listening, Corey?

COREY

Sure...

CHRIS

I got to thinking about everything you two have said about the Special Edition trilogy. I understand the points you two've made. You're used to seeing more refined effects. I get it. *Jurassic Park* has probably the greatest effects of the 90s, and that was CGI married with puppetry. However, when you look at the Special Editions, can you truly say that that was good CGI? Compared to a film like *Jurassic Park*? Because it doesn't seem to me like that's the case.

COREY

How long are you gonna go on with this?

CHRIS

Until we're done at Tim and Bilbo's.

COREY

That's not what I meant.

(CONTINUED)

CONTINUED: (2)

CHRIS

The effects in the originals had a careful hand when they were created. They also worked because Lucas managed to relinquish control when he needed to. He allowed the men and women to do their work. They won the Academy Award for Best Achievement in Visual Effects. Some of those effects are dumped and replaced with CGI. In this case, lazy CGI. Is the Special Edition trilogy the one that won that Oscar? I don't think so.

COREY

Alright, I'll go along with this. Lucas made it better, and everyone knows it.

CHRIS

Are you certain of that?

COREY

It's two of us against you. Right, Sey?

SEYCHELLE

I'm staying out of this. It's between you two.

CHRIS

Then I guess I'll have to get some backup.

Chris pulls a U-turn.

INT. BAKER HOUSE - DAY

There's a KNOCK on the door. A MAN -- MR. BAKER -- opens the door, revealing Chris.

MR. BAKER

Hello, Chris. What brings you here?

CHRIS

Is Anthony here?

MR. BAKER

He's upstairs doing homework. He said he doesn't want anyone disturbing him.

(CONTINUED)

CONTINUED:

CHRIS

Could you get him please?

MR. BAKER

I don't think he'd like that. I tried calling him down for lunch and he told me to leave him alone.

CHRIS

He said that?

MR. BAKER

That was the subtext.

CHRIS

Why don't I try?

MR. BAKER

Oh, I don't know...

CHRIS

Oh, come on. He's got all day to do that project. What I'm doing won't take long.

ANTHONY (O.S.)

Hey, Dad?

They all turn. Anthony enters the room.

ANTHONY (CONT'D)

Have you see the pencil sharpen...

(sees Chris)

Hey! What's going on?

(beat)

No. No. Didn't I tell you not to?

MR. BAKER

What do you mean? What's this all about?

CHRIS

I just want you to help me.

MR. BAKER

Help her with what?

ANTHONY

She wants me to help her convince her brother and sister that the Special Editions of *Star Wars* are bad.

(CONTINUED)

CONTINUED: (2)

MR. BAKER  
 (to Chris)  
 How old are you? Sixteen? I'm  
 calling your parents.

Mr. Baker heads over to the phone.

CHRIS  
 Please don't!

ANTHONY  
 You are busted.

CHRIS  
 Shut up!

ANTHONY  
 No!

Mr. Baker returns with the phone up to his ear.

MR. BAKER  
 Knock it off you two!

CHRIS  
 He started it!

MR. BAKER  
 Not another word from either of  
 you!

INT. FAMILY CAR - DAY

Chris sits up front with Mellody. Behind them is Chris' car  
 being driven by George.

MELLODY  
 What the hell was going through  
 your head? No note, no phone call?  
 Do you realize how worried sick  
 your father and I were?

THE REST CAN BE IMPROVISED BY THE ACTRESS ON SET.

MELLODY (CONT'D)  
 You are grounded for a month. As  
 soon as you're done with school,  
 you go straight to work and then  
 come straight home, or you go  
 straight from school to home. Is  
 that clear?

INT. LEE, MOORE & MILLER - DAY

Another day at the toy store. Chris once more works the register. A CUSTOMER walks up to her.

CHRIS  
(smiling)  
Hello.

She inspects the item(s), scans it, quotes the price. The customer pulls out his card, or cash, and uses it to pay for the items. He goes on his way after Chris bags the item(s) and hands it to him.

CHRIS (CONT'D)  
(smiling)  
Thanks for coming. Hope to see you soon.

INT. LEE, MOORE & MILLER - BREAK ROOM - DAY

Anthony sits at the table. It's very quiet, and he's the only one here. The break room itself looks clean, except for the can of trash nearly spilling onto the floor.

Chris enters the room. Anthony turns to see her.

CHRIS  
Hi.

ANTHONY  
What's up?

CHRIS  
Do you mind if I sit down?

ANTHONY  
Not at all.

Chris pulls out a chair and sits next to Anthony.

CHRIS  
How's that project going?

ANTHONY  
It's going fine.

CHRIS  
Look, can we just get past what happened?

(CONTINUED)

CONTINUED:

ANTHONY

Sure. After you apologize for what you did.

CHRIS

Why do I need to apologize? I didn't do anything.

ANTHONY

I can't believe you.

CHRIS

You're the one acting out of line!

ANTHONY

Which is precisely the reason why I still have my privileges.

She stands up and heads out the door.

CHRIS

Asshole.

Anthony scoffs.

INT. WHEATON HOUSE - LIVING ROOM - DAY

THE YEAR IS 1998.

The Wheaton family sits down in front of the television set and watches the news. The TV displays information about conflicts in Congress and more crap about the President.

COREY

Boring.

Corey stands up from the couch and leaves the room.

SEYCHELLE

Yeah. Boring.

Seychelle follows suit.

MELLODY

(to Chris)

Wanna go with them?

CHRIS

No, that's okay. Besides, this stuff's kinda interesting.

(CONTINUED)

CONTINUED:

GEORGE

That's the thing about growing up.  
Politics suddenly become  
interesting.

They all turn to watch the topics change from current  
American bullshit to news in entertainment.

REPORTER

"A long time ago, in a galaxy far,  
far away..." Those are the words  
that began *Star Wars* back in 1977,  
and fans both young and old will  
see them again in May of 1999.

Chris moves suddenly on the edge of the couch. Her eyes glued  
to the screen and her ears completely open.

REPORTER (CONT'D)

George Lucas is currently in post-  
production on the first installment  
of the new trilogy that will  
chronicle the beginning of Darth  
Vader. The first installment,  
entitled *The Phantom Menace*, will  
have a trailer in this month  
attached to *Meet Joe Black*, *A Bug's  
Life*, *The Waterboy*, and *The Siege*.

MELLODY

That's gotta be exciting!

GEORGE

Yeah!

(looks at Chris)

I've seen that face before. What  
are you thinking about, Chris?

CHRIS

I'm thinking about taking Corey and  
Sey to the movies.

MELLODY

Which one are you gonna see?

CHRIS

Don't know. I'll talk to them.

MELLODY

You gonna take Anthony and Carrie  
with you?

(CONTINUED)

CONTINUED: (2)

CHRIS

What makes you say that?

MELLODY

Just a hunch.

GEORGE

You know how your mother has her hunches, and how they're usually right.

CHRIS

True.

MELLODY

Why don't you go and talk to them? I'm sure they'd love to go.

CHRIS

I know they would.

They continue watching the news in silence.

INT. LEE, MOORE & MILLER - BREAK ROOM - DAY

Chris, Anthony, and Carrie. The only three people in this room at this moment.

CHRIS

So, guys, did you hear about *The Phantom Menace*?

ANTHONY

Yeah. Don't know what to make of the title. What does it mean?

CHRIS

The trailer's playing with *A Bug's Life*.

CARRIE

And *Meet Joe Black*, and *The Waterboy*, and *The Siege*.

(off Chris' look)

That's the thing with computers.

CHRIS

Whatever. So, I was thinking that you all could come with me and Corey and Sey to see it.

(CONTINUED)

CONTINUED:

ANTHONY

You need to let this go. You're not gonna get them to see things from your point of view.

CHRIS

It's not about that anymore. This is a new way to connect with them.

ANTHONY

Is it really?

CHRIS

Yes.

CARRIE

I am not so sure *Episode I* will be that good.

CHRIS

What?

ANTHONY

Blasphemy!

CARRIE

The expectations are far too high. People have too much invested in these movies.

CHRIS

Can you at least give it a chance?

ANTHONY

If we do, will you let it go?

CHRIS

On my honor.

EXT. MOVIE THEATRE - NIGHT

It's a long frigging line outside of this theatre. The employees inside the box office wear their fingers down to the nub constantly pressing buttons on a screen. In line is Chris, Corey, Seychelle, Anthony, and Carrie.

SEYCHELLE

Are all these people seeing *A Bug's Life*?

COREY

No, there's other movies playing.

CHRIS

There's no need to get testy.

(CONTINUED)

CONTINUED:

COREY

How long is this gonna take?

CHRIS

It'll be a while. Don't worry. We got plenty of time.

They finally reach box office. The team member inside smiles.

TEAM MEMBER

Hello, welcome to Harkins. How may I help you?

CHRIS

I would like three students and two kids to the 6:30 *A Bug's Life*.

The team member punches in the tickets, quotes the movie's name, show-time, and types of discounts. He quotes the price. Chris pays for the tickets. The tickets print out. The team member hands them to Chris, recapping the types of tickets, show-time, and movie.

TEAM MEMBER

Thank you for coming. I hope you enjoy the show.

CHRIS

Thank you.

Chris and gang enter the theatre.

INT. THEATRE - LOBBY - DAY

Chris and gang walk up to one of the DOOR GREETERS.

DOOR GREETER

(smiling)

Hi, welcome to Harkins.

Chris hands him the tickets. He inspects them, quotes the auditorium's number and destination, tears off the stubs, and hands the tickets to the kids.

DOOR GREETER (CONT'D)

Thank you for coming. I hope you enjoy the show.

They continue on, with Chris leading the way. They move past concessions. Seychelle pulls on Chris' arm.

(CONTINUED)

CONTINUED:

SEYCHELLE

Chris! Aren't we gonna get popcorn?

CHRIS

No, we're just gonna go into the movie.

SEYCHELLE

But I wanna get popcorn!

CHRIS

We aren't getting any.

ANTHONY

How about you find seats, and I'll stay with Sey?

CHRIS

The seats will fill up.

ANTHONY

I don't think so.

CHRIS

Fine. Carrie, Corey, come with me.

She leads them to the auditorium while Anthony and Seychelle wait in line at concessions.

INT. THEATRE - AUDITORIUM - DAY

The place is packed. Holy hell is it packed. The majority of people here have *Star Wars* shirts and hats on their bodies and heads respectively.

Chris, Corey, and Carrie enter, looking for empty seats. It's all rather spotty, and the only truly empty seats are in the bottom level. Oh, and they aren't together. Chris finds a row that is intermittently filled. She approaches one of the PEOPLE sitting in his seat.

CHRIS

Excuse me?

He looks up at her.

MAN

Yeah.

CHRIS

I have two other people coming in here.

(MORE)

(CONTINUED)

CONTINUED:

CHRIS (CONT'D)

Would you please move over a few seats so we can all sit together?

MAN

I just got comfortable here.

CHRIS

I know. It's just that one of them is my sister, and I really would appreciate it if...

MAN

Relax, I'm messing with you. Believe me, I get it. I'm not staying long anyway.

He moves down. Chris, Carrie, and Corey find seats, with Chris and Corey two seats apart from each other.

Anthony and Seychelle enter the theatre with food and drinks. Chris sees them and waves them down. Anthony and Seychelle walk up to the row and sit down in their saved seats.

ANTHONY

Couldn't get better seats?

CHRIS

Hey, at least we're here, alright?

The lights dim and the previews start. It doesn't take too long for everyone to get to the main event. The 20th Century Fox logo appears, followed shortly by the Lucasfilm logo. The *Star Wars* fans cheer. A very misty shot of a figure riding on a rather weird animal.

The words "Every generation has a legend..." follow. A shot that pans to the right across a desert and slowing on a big silver ship.

The words "Every journey has a first step..." follow. A shot of a big city with many speeders and people, which dissolves to a slow push-in of a figure looking out the window.

The words "Every saga has a beginning..." follow. Suddenly, a fast track forward through the desert. A close-up of a small figure in a large vehicle zooming through the desert.

But the most important part of all is the *Star Wars* theme playing. The fans erupt into cheers. Everything else to them is a blur until...

(CONTINUED)

CONTINUED: (2)

TRAILER

(Samuel L. Jackson's voice)  
You refer to the prophecy of the  
one that will bring balance to the  
Force. You believe it's this boy?

(Liam Neeson's voice)  
He can see things before they  
happen.

(Pernilla August's voice)  
He can help you.

(Liam Neeson's voice)  
The Force is unusually strong with  
him.

(Pernilla August's voice)  
He was meant to help you.

(Liam Neeson's voice)  
Anakin! Tell them to take off!

(Jake Lloyd's voice)  
Will I ever see you again?

(Pernilla August's voice)  
What does your heart tell you?

(Natalie Portman's voice)  
You sure about this? Trusting our  
faith in a boy we hardly know?

(Liam Neeson's voice)  
Anakin Skywalker, meet Obi-Wan  
Kenobi.

The audience CHEERS again.

TRAILER (CONT'D)

(Ewan McGregor's voice)  
The boy's dangerous. They all sense  
it. Why can't you?

(Yoda's voice)  
Fear is the path to the dark side.  
Fear leads to anger, anger leads to  
hate, hate leads to suffering.

What follows is various battle shots, and a shot of R2-D2 and a skeletal droid that looks like C-3PO. Finally, the title "Star Wars Episode I: The Phantom Menace" appears on black. The audience erupts in thunderous applause.

A good majority of fans stands up and exits the theatre in absolute ecstasy. But Chris and her friends and family stay.

INT. THEATRE - LOBBY - DAY

The lobby is full of people. Many of them *Star Wars* fans talking about the trailer. Chris, Anthony, Carrie, Corey, and Seychelle enter the lobby.

(CONTINUED)

CONTINUED:

SEYCHELLE

That was funny. I love Heimlich.

CHRIS

That was incredible! There was nothing ever anything like it!

ANTHONY

I think God must be ashamed as a creator once he saw the preview for this movie and realized he hasn't made something this good.

CHRIS

If the world ends this year, I hope I'm alive long enough to see *Episode I*, because this is truly going to be a generation-defining event.

SEYCHELLE

What'd you all think of *A Bug's Life*?

CHRIS

It was good, it was great.

COREY

There were a lot of people who left after it was done. They just paid to go see the trailer?

CHRIS

Yes, because it's an awesome two and a half minutes!

ANTHONY

So, what'd you think, Carrie?

CARRIE

It's not going to live up to the hype. Look around you. Already, the fans are building the movie in their heads. The imagination will always exceed the concrete version.

CHRIS

Whatever. You're all coming with me to see this movie.

COREY

Wait a minute... You're excited for something I'm excited about?

(CONTINUED)

CONTINUED: (2)

CHRIS

Yes!

ANTHONY

The generations finally meet.  
Huzzah!

INT. TIM AND BILBO'S - DAY

Chris browses around in the store. It's not a busy day today, so there is some room to move around. Harrison walks up to her. He's not in uniform.

HARRISON

Finding everything alright?

CHRIS

What are you doing here? I thought you didn't work here anymore.

HARRISON

I don't, but I like to visit here sometimes. You know? By the way, what happened?

CHRIS

What do you mean?

HARRISON

I thought you were gonna visit this place with your brother and sister.

CHRIS

How do you remember that?

HARRISON

I just do.

CHRIS

Plans changed due to complications.

HARRISON

Did you ever consider taking them here some other time?

CHRIS

I don't think they'd be interested.

HARRISON

Why not?

(CONTINUED)

CONTINUED:

CHRIS

Cause they have different tastes.

HARRISON

I would ask them. You never know. My siblings shock me all the time with what they like and don't like.

CHRIS

Do you ever find yourself at odds with them?

HARRISON

Oh, definitely. But that's as it should be.

CHRIS

But what if they're wrong?

HARRISON

That's irrelevant.

CHRIS

How old are they?

HARRISON

They're all adults. I'm the youngest.

CHRIS

Must be difficult.

HARRISON

No, it's not that hard. We accept our different tastes. But I'll never accept the fact that they aren't into *Star Wars* or "Doctor Who."

CHRIS

Would you be interested in seeing *The Phantom Menace* with me and my friends and siblings?

HARRISON

Sure. Just tell me when and where.

Chris grabs his arm.

CHRIS

Do you have a pen?

(CONTINUED)

CONTINUED: (2)

HARRISON

As a matter of fact, I do.

He pulls out a pen. Chris takes it and writes her number on the skin.

HARRISON (CONT'D)

Thanks.

Chris exits the shop.

HARRISON (CONT'D)

Wait a minute!

EXT. TIM AND BILBO'S - DAY

Harrison bursts through the door and hurries after Chris.

HARRISON

Wait a minute!

Chris turns around.

HARRISON (CONT'D)

Can I see your arm?

Chris holds her arm out. Harrison writes his number on her arm.

CHRIS

Thanks.

HARRISON

No problem.

INT. WHEATON HOUSE - DAY

THE YEAR IS 1999.

Chris stands in front of her parents. Once again, she's dressed as Han Solo.

GEORGE

You know to call if there are any problems, right?

CHRIS

Yeah.

(CONTINUED)

CONTINUED:

MELLODY

And if you're gonna spend the night  
at Anthony's or Carrie's to drop  
Corey and Sey off first.

CHRIS

Of course.

GEORGE

And that you are not allowed at  
Harrison's, right?

CHRIS

Of course!

MELLODY

Other than that, have a good time.

CHRIS

I will.

She hugs her parents.

GEORGE

We love you.

CHRIS

I love you too.

Chris exits the house.

EXT. MOVIE THEATRE - DAY

The lines are huge. Bigger than before. There are so many  
people dressed as *Star Wars* characters -- both from the  
originals and the new film.

Chris -- dressed as Han Solo, Anthony -- dressed as Emperor  
Palpatine, Carrie -- dressed as a rebel pilot, Harrison --  
dressed as old Obi-Wan Kenobi, Corey -- dressed as Boba Fett,  
and Seychelle -- dressed as Yoda -- all stand in a group  
together.

The line shortens up little by little. Finally, Chris makes  
it to the box office.

TEAM MEMBER

(smiling)

Hello, welcome to Harkins. How may  
I help you?

(CONTINUED)

CONTINUED:

CHRIS

I'd like four students and two kids  
for *Star Wars* at midnight.

The team member quotes the types of discounts, the show-time, the movie, and the price. Chris pays for the tickets. The team member gives her the tickets, while recapping the order.

TEAM MEMBER

Thank you for coming. I hope you  
enjoy the show.

Chris and gang hurry into the building.

INT. THEATRE - AUDITORIUM - NIGHT

Chris and gang enter with popcorn, candy, and drinks. They look around the theatre. The seats are almost full. But somehow, the gang manages to find seats.

It's a madhouse in here! A madhouse! A fan waves a flag with a picture of R2-D2 on it. A lightsaber duel between an adult and child takes place. The child wins.

Chris and gang look to their sides and see a MAN dressed as Darth Vader. He kneels down. Both he and Anthony reenact the scene in *The Empire Strikes Back* between Darth Vader and Emperor Palpatine. After that, Vader goes to find his seat.

CHRIS

Told you doing that is fun.

ANTHONY

Oh, I know.

HARRISON

He was wrong. I can totally help  
Luke out. Just not... as a human.

CHRIS

It's okay. You still win in the  
end.

HARRISON

True.

The lights finally dim. Everyone cheers. The trailers play, and everyone boos. The 20th Century Fox logo appears, followed by the Lucasfilm logo, and they all cheer again.

(CONTINUED)

CONTINUED:

The hair stands on everyone's necks the moment the blue words "A long time ago in a galaxy far, far away..." appear and disappear.

The title "Star Wars" bursts onto the screen, along with John Williams' scrumtrulescent theme. The audience erupts into a thunderous applause threatening to break every wall in this auditorium, including the roof.

The greatest movie-going experience in the history of movie-going experiences.

The roll-up crawls into infinity. Chris reads silently. But it doesn't feel right.

The movie begins, and immediately the cheers are replaced by total, utter silence. As if the glow in the collective heart has descended into the collective stomach to remain. Suddenly, Jar-Jar Binks appears.

CHRIS (V.O.)

What is this shit? What? No way...  
This could suck?!

INT. THEATRE - HALLWAY - NIGHT

The credits roll. The orgasmic John Williams score plays. The fans exit the auditorium. Mostly silent, as if in mourning.

Chris, Anthony, Carrie, Harrison, Corey, and Seychelle exit the auditorium. But they don't stop. They continue all the way to the exit doors of the entire building.

INT. HARRISON'S CAR - DAY

Harrison drives. Chris sits up front. Carrie, Anthony, Corey, and Seychelle sit in the back.

ANTHONY

Well, that was quite the  
experience, wasn't it?

CARRIE

I don't know if experience is quite  
the word I would use. Conundrum  
comes closer.

COREY

I thought it was entertaining. I  
don't know about you two.

(CONTINUED)

CONTINUED:

SEYCHELLE

But why did Qui-Gon Jinn have to die?

COREY

Yeah, he was cool.

CARRIE

What was cool about him? His motives were completely questionable.

SEYCHELLE

What do you mean?

CARRIE

First of all, he thinks they have to warn the Naboo. So he boards the very ship that's going to invade the Naboo. What will that accomplish? And boarding separate ships? Increasing their chances of getting caught by one hundred percent?

SEYCHELLE

He knew it was safe. He's a Jedi. They can see into the future.

CHRIS

But it's hard for Jedi to see into the future.

SEYCHELLE

What?

CHRIS

It's hard for Jedi to see into the future! It was established in *The Empire Strikes Back!*

COREY

She's mad again. What a surprise.

CHRIS

Do not push me.

COREY

I'm not pushing you, Chris! You haven't liked anything we've seen lately! It's like you're just hating it to be different.

(CONTINUED)

CONTINUED: (2)

CHRIS

You think this is a game to me?  
This is my childhood, and George  
Lucas pissed on it!

SEYCHELLE

Guys, don't fight!

HARRISON

Yeah, calm down, guys.

(to Chris)

I actually agree with you. The  
characters were very flat. I wasn't  
even sure who the main character  
was.

CARRIE

You noticed it too? I know who the  
Phantom Menace is.

COREY

It was Darth Maul.

CARRIE

No, he wasn't. He didn't do  
anything.

COREY

Who was it then?

CHRIS

The filmmakers.

CARRIE

Qui-Gon Jinn.

SEYCHELLE

What? How's that even possible? He  
was working for the Jedi.

CARRIE

Really? Then why was he in the  
movie?

HARRISON

Yeah, they didn't need him.

CARRIE

Or better yet, morph Obi-Wan and  
Qui-Gon into one character named  
Obi-Wan Kenobi.

(CONTINUED)

CONTINUED: (3)

HARRISON

He could've been the one to find Anakin and wish to train him even though the Council didn't want it to happen.

ANTHONY

Can we take a moment to address the floating turd in the punch bowl?

HARRISON

Uh-oh.

ANTHONY

The racism.

COREY

Racism? What racism?

ANTHONY

Asian aliens. Those two trade Federals working with Palpatine.

(a la Nute Gunray)

"Yes, of course... As you know, our blockade is perfectly legal." "My Lord-ah, is-ah that-ah legal?"

(a la generic Asian)

I have-ah dishonored you, Lord Sidious! Seppuku!

He pretends to cut his stomach.

ANTHONY (CONT'D)

Or how about the Middle-Eastern Jew? Watto, anyone?

(a la Watto)

"Jedi mind tricks don't work on me. Only money."

The whole time imitating Watto he uses his hand to mimic Watto's schnozz.

ANTHONY (CONT'D)

You'd think Lucas, whose best friend is Jewish, would have a little more sensitivity on the matter.

CHRIS

You missed the biggest one.

(CONTINUED)

CONTINUED: (4)

ANTHONY

Oh, I'm getting there. Jar. Jar. Binks.

COREY

He was funny!

ANTHONY

No, he was not! C-3PO was funny! Jar-Jar Binks was annoying. Every. Bloody. Shot. Had him. In it. He was a Jamaican with a speech impediment! I half-expected him to shout "Day O! Day O! Daylight come and mesa wanna go home."

CHRIS

You know what he reminded me of? He reminded me of those cartoon stereotypes from the 40s. "Feet! Do your stuff!" and oh my God, when he stepped in shit, I wanted to reach through the screen, yank off his ears, and shove them up his ass.

COREY

Now that we know what the older people think, what do the younger people think? I think you hate Jar-Jar because he's a new character.

CHRIS

Are you fricking kidding me?

COREY

You don't want *Star Wars* to change, so you rail against anything new about it.

CHRIS

Are you completely childish?

COREY

Yes, I am a child.

CHRIS

That's like saying you hate the movie industry because they created a new studio! How does that make any sense?

(CONTINUED)

CONTINUED: (5)

HARRISON

Alright, guys, let's cool it! We're almost close to dropping you all off.

COREY

What are you, my mother?

HARRISON

Nothing to do with it.

CHRIS

Yeah, you're right. Let's all just shut up.

They all stay quiet. Until...

ANTHONY

The pod race was kinda cool.

INT. WHEATON HOUSE - LIVING ROOM - DAY

The Wheaton family sits down in a circle.

GEORGE

So, how did my day go? Well, we had to close down the bathroom today. The toilet broke. We all had to use the downstairs one, which was an adventure when you consider the all the workers.

CHRIS

Why are we doing this again?

GEORGE

This is a way for us to connect with each other.

COREY

Don't we do that already?

GEORGE

This is different. Come next school year, Chris will be out of the house and in college.

CHRIS

Who says I'm moving out? I could have decided on a whim to attend a community college for all you know.

(CONTINUED)

CONTINUED:

GEORGE

Either way, I think it'd be nice if we spent time together. No movies, no board games, just talking to each other. Like this. So, who wants to go next?

No one speaks. Until --

MELLODY

Alright, I'll go. Someone got into a fight today at the store. They were arguing over some song called "Duel of Fates." Someone was saying it was the greatest song John Williams ever wrote. And then the other rebutted, saying "Raiders" was the best. Then another guy settled -- or at least tried to settle the argument by jumping onto a piano and playing "Don't Stop Believin'". It didn't help at all. So I had to cut in and tell them to take it outside. They wouldn't, so I got my boss involved -- naturally. She settled it and off they went.

SEYCHELLE

Why were they fighting over a song? That seems really stupid.

MELLODY

I don't know, honey. I guess for the same reason anyone fights over anything. They feel very strongly about something and so they have to defend it.

COREY

Isn't that all too familiar?

GEORGE

Son...

CHRIS

It's alright, Dad. I don't care anymore.

COREY

Really?

(CONTINUED)

CONTINUED: (2)

CHRIS

Say what you want. Doesn't matter.  
(off Corey's silence)  
Say whatever you want. Go ahead.

COREY

I don't want to.

CHRIS

So now you've lost the urge?

GEORGE

Chris!

CHRIS

I don't feel like talking.

She stands up and leaves the room.

INT. LEE, MOORE & MILLER - DAY

Chris stands behind the register. It's an incredibly slow day. Not much business happening here. She looks around.

There's quite a bit of *Phantom Menace* merchandise in this place: toys, play-sets, candy, video games, etc. A lot of kids flock toward Jar-Jar.

A CUSTOMER walks up to Chris.

CUSTOMER

You open?

CHRIS

Oh, I'm sorry.

She rings up all of his items. One of which includes a Sebulba pod-racer.

But she keeps that business-worker smile.

The customer pays for his items and goes his way.

INT. FISHER HOUSE - DAY

Chris and Harrison sit on the sofa. They touch and kiss each other like boyfriend and girlfriend should.

Harrison finally pulls away.

(CONTINUED)

CONTINUED:

CHRIS

What's wrong?

HARRISON

That's the exact question I wanted to ask you.

CHRIS

What do you mean?

HARRISON

You seem really distracted right now.

CHRIS

No, I'm not. I'm totally into this.

She tries to kiss him again, but he stops her.

CHRIS (CONT'D)

What's your problem?

HARRISON

You think this is the only thing I wanna do when I'm with you? I'm sorry, but I wanna know what's going on with you. You've been acting differently ever since we got back from the movie.

CHRIS

I don't wanna talk about that.

HARRISON

Well, you're gonna have to if we're gonna stay together.

CHRIS

What is it with all of you? I'm over it. I'm eighteen years old. It's time I grew up.

HARRISON

You're right. But you know what else is a part of growing up? Talking to people!

CHRIS

You wanna talk? Fine, I'll talk. When I was a little girl, and my siblings were born, my mother and father told me I had to be there for them.

(MORE)

(CONTINUED)

CONTINUED: (2)

CHRIS (CONT'D)

Not just to look out for them, but also to connect with them. I thought introducing them to what I loved was a good way to start that connection. Didn't work. Sey was closer, but that's changed.

HARRISON

You certainly aren't gonna connect with them if you push them away. Look at the world from their point of view. Kids today are growing up with different things than we did. It's always happened. And it'll be the same in the future.

CHRIS

I'm scared to think of it.

HARRISON

Look, here's what I think. Maybe try watching *The Phantom Menace* again. Think like they do. That always works for me.

CHRIS

Do you think it'll work for me?

HARRISON

That's entirely up to you.

They return to making out.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

Chris sits at her desk. Her head in her hands. Finally, after a hold of silence, she picks up her phone and dials a number. She holds the phone to her ear and waits as the other end RINGS. The SOUND of the receiving end picking up.

SPLIT SCREEN

Anthony lies in bed holding the phone to his ear. Chris sits at her desk.

ANTHONY

Hello?

CHRIS

Hey, Anthony?

(CONTINUED)

CONTINUED:

ANTHONY

Chris?

CHRIS

Yeah.

ANTHONY

Hey, what's going on?

CHRIS

I've just been thinking.

ANTHONY

About?

CHRIS

I'm thinking about seeing *The Phantom Menace* again.

ANTHONY

Why? You know you're just gonna torture yourself.

CHRIS

I've been going through it left and right. Maybe this was something different. Maybe we didn't see it right that first time. Maybe this is a *Star Wars* film we need to watch again.

ANTHONY

Other people have held out hope like you have, and they say it still sucks.

CHRIS

I don't know. I'm gonna try it again tomorrow. If anything, just to see what the sibs see. If you were interested in joining me, that'd be cool.

ANTHONY

Thanks for the invite. But I think I'll pass.

CHRIS

It's cool.

ANTHONY

Have fun anyway.

(CONTINUED)

CONTINUED: (2)

CHRIS

Thanks.

INT. THEATRE - AUDITORIUM - DAY

Chris sits in the auditorium by herself. Well, there are other people in the theatre, but for her it's a party of one. Before her, *The Phantom Menace* plays. But the feeling is no different than before.

CHRIS

Shit.

INT. LEE, MOORE & MILLER - BREAK ROOM - DAY

The break room has a little more people in it now than before, but Chris, Anthony, and Carrie stay together at their usual spots.

ANTHONY

How's the new car treating you?

CARRIE

Like any new car does. Has perks and issues.

ANTHONY

What did it do?

CARRIE

The air-conditioning is broken.

ANTHONY

Damn. You getting it fixed?

CARRIE

Once the next paycheck comes in.

ANTHONY

That's torture.

CARRIE

That's why I'm pulling doubles all week.

ANTHONY

Okay. Not how I would spend a summer, but okay.

(CONTINUED)

CONTINUED:

CARRIE

Can't do much over the summer with  
a broken car.

ANTHONY

(to Chris)

You're silent. What's going on?

CHRIS

I don't feel like talking.

ANTHONY

You just talked.

CHRIS

You know what I mean.

ANTHONY

I'm just trying to make you laugh.

CARRIE

Anthony, I wouldn't try.

CHRIS

It's fine. I don't mind, really.  
It's not his fault.

ANTHONY

Oh, by the way, how was *The Phantom  
Menace* for the second time?

CHRIS

Just as bad, if not worse.

CARRIE

Why did you see it a second time?

CHRIS

Harrison told me to.

ANTHONY

Okay, that's a terrible boyfriend.  
You should break up with him  
immediately.

CHRIS

No, he told me to try and see it  
from Corey and Sey's point of view.  
But, I honestly don't see what they  
see.

(CONTINUED)

CONTINUED: (2)

CARRIE

So don't force yourself to. You're only gonna drive yourself insane. Speaking of drive, do you know of any good auto stores that'll fulfill the needs of my car?

CHRIS

There's one a few blocks down from the school. It's called Fast Company. It works for me.

CARRIE

Thanks.

ANTHONY

Oh, and in case you're wondering, she doesn't hate me.

CHRIS

Who?

(beat)

Oh, yeah. Of course she doesn't. You graduated, didn't you?

ANTHONY

Yeah, but I got confirmation via a love letter from her.

CARRIE

A "thank you" note hardly qualifies as a love letter.

ANTHONY

I don't know. She said some stuff that only we know.

CARRIE

It was the same for me. And, besides, she's gay.

CHRIS

How do you know that?

CARRIE

You can see it from a mile away. But she's not going to say it.

CHRIS

Okay.

ANTHONY

Weird.

(CONTINUED)

CONTINUED: (3)

CHRIS  
You're in love with a gay woman!

ANTHONY  
I am not!

CHRIS  
Hey, nothing wrong with it. Ask  
Kevin Smith.

ANTHONY  
I am not in love with her.

CHRIS  
It's been fun, but I have to get  
back out there.

She stands up from her seat and punches out of break. She exits the break room.

ANTHONY  
(to Carrie)  
I am not in love with a gay woman.

INT. LEE, MOORE & MILLER - DAY

Summertime in Lee, Moore & Miller. Kids have the time of their lives in this building. Their parents try to keep up with them, but it's obvious that fatigue is the wall. However, they're warriors, and love their kids. At least, most of them do. So, it's worth it.

The employees in charge of answering questions have their hands full to the brim and spilling over. Even the managers face the same challenges. There are employees in charge of demonstrating the products of the store. Their victory is when the customers go for the products.

Chris is one of the many people working the register. Her routine hasn't changed. However, the hard part is seeing the numerous *Phantom Menace* toys, punctuated by toys pertaining to the original trilogy.

One CUSTOMER walks up to Chris with a huge Jar-Jar toy.

CHRIS  
(puts on smile)  
Hello, and welcome.

She rings up the Jar-Jar toy, and quotes the price.

The customer pays for the item.

(CONTINUED)

CONTINUED:

Chris bags the items herself and hands it off to him.

CUSTOMER

Thanks.

CHRIS

Thanks for coming. Hope to see you soon.

CUSTOMER

Have you seen *The Phantom Menace*?

CHRIS

Yeah.

CUSTOMER

What'd you think of it?

CHRIS

It was fine.

CUSTOMER

Are you lying?

CHRIS

I'm not allowed to. Nor am I paid to say certain things.

CUSTOMER

So you didn't hate it? It's alright if you did. Cause I did.

The next CUSTOMER coughs into her hand.

Chris sees her.

CHRIS

I'm sorry.  
(to Jar-Jar man)  
I have to help them out.

CUSTOMER

That's fine. Have a good day.

CHRIS

You too. Thanks for coming.

INT. HARRISON'S CAR - NIGHT

An old movie plays on a huge screen, which is displayed in front of Harrison's car.

(CONTINUED)

CONTINUED:

There are other cars standing before the same screen. All of them are hooked up to the system that allows for the film's soundtrack to pour into the cars.

The people inhabiting the cars vary from couples young and old to family members young and old. But there are some cars that have only one person in them.

In one such car, Harrison and Chris reside. Chris in Harrison's arms. Harrison's head against hers.

CHRIS

Amazing.

HARRISON

What?

CHRIS

Even in the 50s, kids our age had problems. Well, that's always been true, I guess. I'm just glad someone finally made a movie about it.

HARRISON

I think someone might be getting sleepy.

CHRIS

I'm not sleepy.

HARRISON

You're babbling.

CHRIS

I'm fine.

HARRISON

I bet you one dollar you'll fall asleep.

CHRIS

One dollar's too low. Go higher.

HARRISON

But I only have one dollar in my pocket.

CHRIS

Doesn't matter. You need to raise the stakes.

(CONTINUED)

CONTINUED: (2)

HARRISON

Alright. I was waiting to tell you this...

CHRIS

Tell me what?

HARRISON

If you don't fall asleep, I'll bring Jake over to meet you.

Chris straightens up.

CHRIS

Repeat that please?

HARRISON

It's true. I wanted to surprise you. Natalie's visiting us for a while. I told them all about you. They can't wait to meet you.

CHRIS

You waited till now to tell me this?

HARRISON

I needed a lead-in. And you gave me one.

CHRIS

You're not gonna deny me a visit if I fall asleep, are you?

HARRISON

I wouldn't rule it out.

CHRIS

Jerk! I'm staying up.

HARRISON

So, the bet is on.

CHRIS

You bet your ass!

Chris sits up straight, and stares ahead out the windshield at the screen.

CHRIS (CONT'D)

You know, James Dean was such a hottie. It's any wonder that girls and guys piled on him.

(MORE)

(CONTINUED)

CONTINUED: (3)

CHRIS (CONT'D)

Must've been a lot of broken hearts  
when he died. Sure there were. Of  
course there were.

HARRISON

This is gonna be fun.

INT. LEE, MOORE & MILLER - BREAK ROOM - DAY

The break room is full of employees waiting for their time to  
clock in. It's toward the afternoon. The busiest time of the  
day. Or at least one of the busiest times of the day.

Chris, Anthony, and Carrie stand in their own little circle.

CHRIS

Harrison's nephew is coming to  
town.

ANTHONY

And, boy, will he be disappointed  
by this place.

CHRIS

Oh, stop. He's gonna have so much  
fun here. There are so many places  
for him to go. GameWorks, the  
movies. We even got a PlayStation  
not too long ago.

CARRIE

You may want to relax. You're not  
his aunt. You barely even know him.

CHRIS

He's Harrison's relative. I'm  
dating Harrison. It'll work out.

ANTHONY

You gonna introduce him to *Star  
Wars*?

CHRIS

I'm sure Harrison's already done  
that. No need. Better clock on.

Chris punches in for work. She heads out into the fray.

INT. LEE, MOORE & MILLER - DAY

The place is officially packed. So many parents and kids.

(CONTINUED)

CONTINUED:

Chris works the register. Going through her own spiel.

A MANAGER -- MR. KURTZ -- walks up to her.

CHRIS  
Hey, what's up?

MR. KURTZ  
After you're done helping him out,  
I have a job for you.

CHRIS  
Okay.

CUSTOMER  
Someone's in trouble!

MR. KURTZ  
It's alright.

Chris helps him out. The customer goes his way.

MR. KURTZ (CONT'D)  
So, lock your register.

Chris locks it.

MR. KURTZ (CONT'D)  
Follow me.

Chris follows the manager away from the registers.

MR. KURTZ (CONT'D)  
So, we're gonna switch you today.  
Our usual person got sick  
yesterday.

CHRIS  
What about Carrie?

MR. KURTZ  
I thought I'd give you a break.  
Especially since this was your  
department.

CHRIS  
Thanks?

MR. KURTZ  
You're gonna do good. It's just  
like --

(CONTINUED)

CONTINUED: (2)

CHRIS/MR. KURTZ  
Riding a bike.

CHRIS  
Right.

MR. KURTZ  
Thanks for doing this.

CHRIS  
Not a problem.

Chris and Mr. Kurtz part ways. Chris goes to a station she hasn't worked in maybe two years.

But it's not one easily forgotten.

Chris assimilates the roll very easily. Every question, request is easily answered like first grade math.

A little BOY walks up to her.

BOY  
Excuse me, ma'am?

CHRIS  
Yeah?

BOY  
Can you tell me where the *Star Wars* toys are?

CHRIS  
Sure. Follow me.

She leads him to the *Star Wars* section.

CHRIS (CONT'D)  
Here they are.

BOY  
Where's Qui-Gon?

CHRIS  
(beat)  
Right here.

She indicates the location of said toy. She pulls it down and hands it to him.

BOY  
Thanks!

(CONTINUED)

CONTINUED: (3)

CHRIS

Anytime.

The boy goes running off.

A little GIRL hurries up to her.

GIRL

Excuse me, could you help me please  
find a Barbie of Queen Amidala?

CHRIS

Sure, since you asked so nicely.

Chris shows her where said doll resides. She pulls it down  
and hands it to the girl.

CHRIS (CONT'D)

Here you go.

GIRL

Thank you.

She runs off.

Not two seconds after helping the girl with the Amidala doll,  
another little boy -- JAKE FISHER -- walks up to Chris. He  
pulls on her sleeve. Chris looks down.

CHRIS

Yeah, how may I help you?

JAKE

Can I get a Jar-Jar toy?

It looks like Chris just short-circuited.

CHRIS

You are so blind! You so do not  
understand! You weren't there in  
the beginning! You don't know how  
good it was; how important! This is  
it for you: this jumped-up  
fireworks-display of a toy  
commercial! People like you make me  
sick! What's wrong with you?

NATALIE (O.S.)

What's wrong with you?

Chris looks up at Jake's mother -- NATALIE FISHER.

(CONTINUED)

CONTINUED: (4)

CHRIS

You're doing such a disservice to him by introducing him to absolute garbage! Have you no shame?

NATALIE

That's it! Your ass is grass!

Natalie leaves, taking Jake -- who cries -- with her.

Chris does what she can to calm herself.

CHRIS

What a bitch.

Chris turns around and jumps nearly an inch off the ground at the sight of MR. LADD, her boss.

MR. LADD

Chris, can I speak with you in my office?

INT. LEE, MOORE & MILLER - MR. LADD'S OFFICE - DAY

Chris and Mr. Ladd enter the office, which is decorated with awards and pictures.

MR. LADD

Sit down.

Chris sits down before Mr. Ladd's desk.

Mr. Ladd is on his feet, pacing. He picks up a little glass bowl full of corn nuts.

MR. LADD (CONT'D)

Corn nut?

CHRIS

No thank you.

Mr. Ladd puts the bowl down.

MR. LADD

I was like you once. Full head of hair, thin physique, childlike ears, full of beans and spunk. I let my principles get in the way sometimes. I punched a guy in the face once for saying *Big Trouble in Little China* was garbage.

(CONTINUED)

CONTINUED:

CHRIS

Good for you.

MR. LADD

Yeah, thanks. But that's not the point, Chris. The point is I was defending the fantasy genre with terminal intensity, when what I should have said was, "Dad, you're right, but let's give *Willow* a try and we'll discuss it later." *The Phantom Menace* was two months ago, Chris!

CHRIS

I know, Mr. Ladd, okay? It's just, it still hurts! That kid wanted a Jar-Jar toy!

MR. LADD

Kid's like Jar-Jar!

CHRIS

Why?

MR. LADD

What about the Ewoks? They were garbage! You don't complain about them!

CHRIS

Yeah, but Jar-Jar Binks makes the Ewoks look like friggin' Mad Max!

MR. LADD

I've had enough, Chris.

CHRIS

Mr. Ladd --

MR. LADD

Look, I know how you feel, I really do. But this can't go on.

CHRIS

What are you saying?

MR. LADD

I'm gonna have to let you go.

(CONTINUED)

CONTINUED: (2)

CHRIS

(sighs)

Phew! I thought you were gonna fire me. I was like ergh! Phew.

But it's the no-bullshit stare from Mr. Ladd that confirms the truth.

INT. LEE, MOORE & MILLER - DAY

The door to Ladd's office opens, revealing Chris as she exits. She power-walks across the floor.

Anthony sees her, locks his register, hurries over to her.

ANTHONY

What happened?

CHRIS

Go back to your register.

ANTHONY

Tell me what happened.

CHRIS

Go back to your register now.

ANTHONY

What did he say to you?

CHRIS

He fired me!

ANTHONY

What? Why?

CHRIS

He's an asshole, that's why!

ANTHONY

Dude, not so loud! You're still in uniform.

CHRIS

Which I intend to get out of and burn as quickly as possible.

ANTHONY

Hold on a minute, hold on a minute. Be rational about this.

(CONTINUED)

CONTINUED:

CHRIS

Rational?

She exits the building.

EXT. LEE, MOORE & MILLER - DAY

Chris storms away from the store. Before she reaches her car, she turns around to face the building.

All around her are family members entering and exiting cars.

CHRIS

That was it. That was exactly what I need. That was the kick in the ass that I needed. Thank you. Thank you so much for that, Lee, Moore & Miller! An old fart, a mad-man and a chauvinist! That's what you are!

She continues toward her car.

CHRIS (CONT'D)

I'll see you at Toys R Us, where they know how to handle merchandise.

She enters her car.

INT. CHRIS' CAR - DAY

Chris grabs her keys and puts them in the ignition. She looks out the window.

Jake and Natalie walk to their car. Jake has the Jar-Jar toy in his hand. He's happy.

Chris turns the keys, and turns on the car. She puts it in drive and gets out of the parking lot.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

Chris lies in bed, dressed in different attire. She sits up, and gets out of bed. She picks up the phone and dials a number. She waits for the other end to pick up. It does.

SPLIT SCREEN

Harrison sits at his desk with the phone up to his ear. Chris paces as she holds the phone to her ear.

(CONTINUED)

CONTINUED:

HARRISON

Hello?

CHRIS

Hey, Harrison?

HARRISON

What's up?

CHRIS

I need to talk to you.

HARRISON

What's wrong?

CHRIS

I got fired.

HARRISON

Why?

CHRIS

Cause he's an asshole, that's why.

HARRISON

Don't do that. You're eighteen.

CHRIS

Okay. I told a little kid he didn't understand why he's making a bad choice by buying a Jar-Jar toy, his mom got angry, then Mr. Ladd fired me.

HARRISON

I see.

CHRIS

You see? That's really what you're gonna say? How about some words of comfort? Maybe a "It's okay. You did your best there. I love you." Not exactly like that. Use your own words, of course.

(beat)

Honey? You still there? Hey, I didn't mean to go off on you like that.

HARRISON

I'm just trying to process it all.

(CONTINUED)

CONTINUED: (2)

CHRIS

What's to process?

HARRISON

It's just... Natalie came into town yesterday. She told me that today she took Jake to Lee, Moore & Miller. She said he wanted a Jar-Jar toy, and an employee berated him for it. She saw a picture of you and said you were the one who did it. I didn't wanna believe it. Then you called...

CHRIS

Harrison, I didn't know...

HARRISON

That doesn't matter. You yelled at a child over something trivial. It's more personal to me because of who it is! You acted like a child yourself, and I can't associate with a child.

CHRIS

Please don't do this.

HARRISON

We're done.

CHRIS

Please don't.

HARRISON

Goodbye.

Harrison hangs up.

END SPLIT SCREEN

Chris hangs the phone up and lies back down in bed. Crying.

INT. WHEATON HOUSE - LIVING ROOM - DAY

Chris sits down on the couch in front of George and Mellody.

They're the only ones in the room.

(CONTINUED)

CONTINUED:

GEORGE

Unbelievable. You're either gonna get your job back, or you'll just have to find another job. Those are the options open to you right now.

CHRIS

Dad, you can't talk to me like that. I'm eighteen years old.

GEORGE

Then start acting like it!

MELLODY

George, calm down!

(beat)

Honestly, Chris, you're gonna have to start making some decisions pretty soon. Like how much longer are you gonna allow this to affect you? *The Phantom Menace* was two months ago.

CHRIS

I know, Mom, but it still hurts.

MELLODY

So, you're just gonna let it hurt you? Two more months? A whole year?

CHRIS

None of you get it.

GEORGE

I don't know what else to say. Other than you're my daughter -- our daughter -- and we love you and we just wanna see you content. What about you, Mellody?

MELLODY

We're still here.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

Chris lies in bed, staring at the ceiling.

Dressing the ceiling is a poster of George Lucas from 1977. When he was on the set of the first *Star Wars* film.

A couple of KNOCKS on the door jars Chris out of her head.

(CONTINUED)

CONTINUED:

CHRIS

Come in.

The door opens, revealing both Corey and Seychelle.

COREY

Hey, Chris?

CHRIS

What?

COREY

Sey and I were gonna play "Jedi Power Battles." You interested?

CHRIS

Not really. Knock yourselves out.

Seychelle walks further into the room.

SEYCHELLE

You okay?

CHRIS

I'm fine. Go ahead.

SEYCHELLE

No, you're not.

COREY

Sey, leave her alone.

SEYCHELLE

No, you've been like this for a while. What's wrong?

CHRIS

Nothing's wrong. I just don't feel like doing anything right now.

SEYCHELLE

We miss hanging out with you. Don't you remember when you introduced us to the coolest things? Like Mouse Trap, Trivia, *Star Wars*?

CHRIS

Sure, I do. But what does that have to do with anything?

(CONTINUED)

CONTINUED: (2)

SEYCHELLE

I'm doing the same thing with my friends in school. Except a little different.

CHRIS

What do you mean?

SEYCHELLE

When I talk about things like the Beatles, I use the same energy you used whenever you talked about *Star Wars*.

CHRIS

Really?

SEYCHELLE

Corey does the same. Don't you?

COREY

If it helps at all, yes. I do. Come on, don't be like the other eighteen-year-olds.

CHRIS

Please elaborate...

COREY

Bitter, no fun. Allowing stupid stuff to get you down.

CHRIS

Oh, it's stupid how? I thought you two enjoyed it. You had me fooled.

COREY

I know it still hurts, but *The Phantom Menace* was two months ago.

CHRIS

You don't need to tell me.

COREY

Well, the offer still stands. C'mon, Sey.

They exit the room, leaving Chris alone.

Chris finally sits up and exits the room herself.

INT. WHEATON HOUSE - PLAY ROOM - DAY

Corey and Sey get the PlayStation set up and ready to go. "Jedi Power Battles" rests inside the machine, ready to run.

Chris enters the room.

CHRIS

You still got room for one more?

Corey hands her a controller. They all three sit down in front of the television set and start a new game.

As it goes along, the fun ramps up.

COREY

Hey, look! It's your favorite character!

An image of Jar-Jar appears.

CHRIS

Yeah, like he ever would be.

COREY

Like him or not, he is part of this universe.

CHRIS

Don't I know it.

The game continues further until they reach Tatooine.

SEYCHELLE

The young Darth Vader.

CHRIS

No, he's not. He's an annoying brat.

SEYCHELLE

Don't let him ruin it for you.

CHRIS

He didn't ruin it for me. Nothing really did. I still have the three original films... Excuse me!

Chris puts down her controller.

CHRIS (CONT'D)

It was nice playing with you guys!

(CONTINUED)

CONTINUED:

She exits the room.

SEYCHELLE

What was that all about?

COREY

Search me.

EXT. LEE, MOORE & MILLER - DAY

It's not one of the busiest days here. But there's promise for business once prime-set starts.

Chris' car pulls into the parking space that no one uses. A lonely little space for lonely people. She shuts off the car after placing it in park.

Chris, dressed nicely, exits the car and locks it. She walks up to the entrance. Her hands go to the doors and push/pull them open.

INT. LEE, MOORE & MILLER - DAY

The inside of the store displays exactly what the parking lot displayed: not a lot of business. Because of this, only a few registers are taken.

But Anthony and Carrie are here.

Chris enter and continues her way.

Anthony sees her and turns to Carrie.

ANTHONY

Carrie, look!

CARRIE

What?

(looks)

Of course.

ANTHONY

You know, you could be a little warmer. That puts people off.

CARRIE

I am warm.

ANTHONY

No, you're not. Listen to yourself talk next time.

(CONTINUED)

CONTINUED:

A CUSTOMER walks up to Carrie.

CARRIE  
Hello, how may I help you?

The customer gives her the items. She rings them up. The customer pays for it all and leaves.

CARRIE (CONT'D)  
Thanks for coming.  
(to Anthony)  
Okay, maybe I am a little wooden.

ANTHONY  
Hold on a moment...

Chris waits outside of Mr. Ladd's office. She sits in a chair. The door opens, revealing Mr. Ladd.

MR. LADD  
Hello, Chris.

CHRIS  
Hi, Mr. Ladd.

MR. LADD  
Let's talk.

Chris stands up and enters Mr. Ladd's office. Mr. Ladd closes the door.

INT. LEE, MOORE & MILLER - MR. LADD'S OFFICE - DAY

Chris sits down once more in front of Mr. Ladd's desk.

Mr. Ladd walks up to his desk. This time, he sits down. He picks up the bowl of Corn Nuts and holds them out to Chris.

MR. LADD  
Corn Nut?

CHRIS  
No thank you.

MR. LADD  
How've you been

CHRIS  
I've been better. How about you?

(CONTINUED)

CONTINUED:

MR. LADD

I'm always doing good. So, what can I help you with?

CHRIS

I want my job back.

MR. LADD

Of course.

CHRIS

I know what I did to put me in this position, but I'm ready to start over again.

MR. LADD

I'm sure. And you certainly sound like you are. But first, you need to turn in an application.

Chris immediately pulls out an application and hands it to Mr. Ladd.

MR. LADD (CONT'D)

Always coming prepared.

Mr. Ladd looks over the application.

MR. LADD (CONT'D)

Definitely an improvement over your last one.

CHRIS

Well, that was my first time applying for a job.

MR. LADD

Of course.

Mr. Ladd finishes reading over the application.

MR. LADD (CONT'D)

Everything looks good.

CHRIS

So --

MR. LADD

I haven't made a decision yet. I have a whole slew of interviews to go through. I have your phone number. Once I've made a decision, I'll call you. Okay?

(CONTINUED)

CONTINUED: (2)

CHRIS

Okay.

MR. LADD

It was nice seeing you again. You look in chipper spirits.

CHRIS

I'm getting there.

MR. LADD

I hope you have an awesome day regardless.

They shake hands. Chris stands up from the chair. Mr. Ladd follows suit. He opens the door and lets Chris out.

INT. LEE, MOORE & MILLER

Chris exits the boss' office. She walks across the way. She looks ahead.

A MOM and her SON look around.

Chris walks over to them.

CHRIS

You need help?

MOM

I'm just looking for someone who works here.

CHRIS

I used to work here. Maybe I could help you.

(off her look)

Hey, I know. It seems strange. Someone you don't know walks up to you. How are you supposed to believe them?

ANTHONY

Yo, Chris!

CHRIS

What?

ANTHONY

You work here again?

(CONTINUED)

CONTINUED:

CHRIS

No.

ANTHONY

Keep trying.

CHRIS

Thanks.

MOM

My son was looking for a Jar-Jar toy.

CHRIS

(beat)

I know where they are. Follow me.

Chris walks ahead of them. The mom and son follow.

The *Star Wars* aisle still shows a fair amount of business. Chris stops at the aisle, allowing the mother and son to catch up with her.

CHRIS (CONT'D)

Here it is.

The boy looks around, finds the Jar-Jar toy, pulls it down.

BOY

Thanks!

CHRIS

Anytime.

Both mom and son make their way to the registers.

Chris makes her way out of the *Star Wars* aisle, but she stops at the sight of Mr. Ladd standing outside of his office. A smile crosses his face.

Chris returns the gesture. She makes her way to the exit.

INT. WHEATON HOUSE - PLAY ROOM - DAY

The television is on, proudly displaying a "Crash Bandicoot" game. And not just any old "Crash Bandicoot" game, but "Crash Bandicoot: Warped." And the Wheaton siblings play it.

Well, it's kind of interesting how they're playing it. They switch off with each level. Right now, they're on level 4 in the first warp pad: "Bone Yard."

(CONTINUED)

CONTINUED:

Right now, it's Seychelle's turn.

CHRIS

So, you're supposed to collect gems, crystals, and peaches?

COREY

Wumpa fruit. Really, it's the gems and crystals that advance you further along in the game. The Wumpa fruit helps you gain more lives.

CHRIS

And you get those every one hundred pieces of, what are they?

COREY

Wumpa fruit.

CHRIS

Wumpa fruit. Right. So, does Crash Bandicoot change at all in the games?

COREY

What do you mean?

CHRIS

I mean does he go through a change? What's the lesson here?

SEYCHELLE

You can't be so analytical with games like this. They're not meant to be high-minded. They're meant to be fun, and help you learn problem-solving.

CHRIS

What kind of problem-solving?

SEYCHELLE

Like what do you have to do to get your sister to stop asking so many dang questions.

CHRIS

Hey, since when did my little sister become a little smart-ass?

(CONTINUED)

CONTINUED: (2)

SEYCHELLE

Since you started hanging out with us more.

CHRIS

I'm only trying to get to know my siblings better. Get to know what they like. Is that okay?

(off her silence)

Is that okay?

COREY

It's no use. She's in the zone.

CHRIS

Oh, right. Sorry.

COREY

You know, you don't have to do this.

CHRIS

I want to.

COREY

Why?

CHRIS

I feel like I plagued you guys so much with *Star Wars* that it's time I learned what you all like.

COREY

That's sweet, but you didn't plague us with your love of *Star Wars*. We love it as much as you.

CHRIS

You do?

COREY

Yeah. It's just we're not like you with it.

CHRIS

What do you mean?

COREY

I mean, we just prefer the ones that Lucas redid. They look more complete to us. But that's cool that you don't think that way! It really is.

(MORE)

(CONTINUED)

CONTINUED: (3)

COREY (CONT'D)  
 (off Chris' silence)  
 What?

CHRIS  
 Oh, nothing. I just thought of something. But it's gonna take some elbow grease to do it.

COREY  
 What is it? Not another one of your surprises.

CHRIS  
 No, it's a good one. I promise. I just need a little help from my friends.

COREY  
 Right now?

CHRIS  
 No, it can wait for now. I wanna see where this thing goes. Besides, I think it's your turn.

The control is passed off to Corey as soon as Seychelle finishes "Bone Yard".

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

SPLIT SCREEN

Chris sits on her bed, the phone off the hook and against her ear. Anthony sits at his desk, same thing for him. Carrie stands next to a phone on the wall, same thing for her.

ANTHONY  
 Alright, you got us all on the same line. What can we do you for?

CHRIS  
 I was talking to Corey and Sey while playing this stupid but strangely fun game, and they were telling me that they liked *Star Wars* differently than we do.

CARRIE  
 Chris, while I do enjoy our conversations -- believe it or not, I do -- I have to continue with a shit ton of assignments.

(MORE)

(CONTINUED)

CONTINUED:

CARRIE (CONT'D)

The last thing I need is to listen to you regress into your sixteen-year-old self.

CHRIS

No, it's not that. Seriously, I think it's a great idea. A screening.

ANTHONY/CARRIE

A what?

CHRIS

A screening of the *Star Wars* trilogy.

ANTHONY

That's it? That's not bad.

CARRIE

We did those all the time. What's the big deal this time?

CHRIS

I mean a double screening.

ANTHONY

You're gonna play the whole thing on repeat? You'd better have some coffee.

CHRIS

No, I mean both the original and the Special Edition.

ANTHONY/CARRIE

What?

CARRIE

That's impossible. You have only one set that has a good picture.

CHRIS

We do it in a movie theatre.

ANTHONY/CARRIE

What?

CARRIE

You just topped the impossibility of the first notion by about twenty.

(CONTINUED)

CONTINUED: (2)

ANTHONY

The joke's done. Please tell me  
you're not serious.

CHRIS

I am.

ANTHONY

You do know that's illegal, right?

CHRIS

Oh, we're not gonna make money off  
this. It's gonna be totally free.

ANTHONY

And in which theatre are we gonna  
show these versions?

CHRIS

There's an old abandoned theatre on  
the side of the Mesa highway called  
the Friedkin. Hasn't been torn down  
yet. That's where it'll go.

CARRIE

And where are you gonna get the  
projectors?

CHRIS

I have one.

CARRIE

A digital one.

CHRIS

It works.

CARRIE

And you only have one.

CHRIS

Harrison has another.

ANTHONY

Didn't you break up with him?

CHRIS

I'll deal with that. For now, I  
want to take both of you to the  
Friedkin.

ANTHONY

I don't know...

(CONTINUED)

CONTINUED: (3)

CARRIE

I think you're in over your head.

INT. CHRIS' CAR - DAY

Chris drives. Carrie sits up front. Anthony sits in back.

ANTHONY

How do you know this place hasn't been torn down?

CHRIS

Researched it. And trust me, it's there. Here we are.

Chris pulls the car toward the left.

EXT. FRIEDKIN - DAY

The theatre looks exactly like it was plucked out of the 1970s. Except it has no life. Dust decorates every part of the structure. The parking lot has been barren since the Reagan years.

Until now.

Chris' car pulls into the parking lot and stops. The car shuts off. Chris, Anthony, and Carrie exit the car.

CHRIS

Here it is: the Friedkin. You could never do better. What do you all think?

ANTHONY

Maybe a vacuum, a mop, a couple of throw pillows...

CARRIE

I think it should be condemned. The amount of dust in there, not to mention the possibility of mould, mildew, asbestos. If you wanna have a screening, you're better off either renting out an auditorium or using your own house... or someone else's.

CHRIS

Yeah, what I wanna do? Not gonna be possible to do at my house.

(MORE)

(CONTINUED)

CONTINUED:

CHRIS (CONT'D)

And I don't know anybody who has a house big enough for this, and I'm pretty sure you don't either.

ANTHONY

And the amount of money it costs to rent out two theatres for as long as we want isn't enough to cover the insurance on our cars. We have friends who could probably help us fix this place up nice and proper. Plus family.

CHRIS

Well, what are we waiting for?

Chris walks up to the doors. She can't get it open. It's boarded up.

CHRIS (CONT'D)

Well, look at that. Amigos, shoulders.

CARRIE

Did nothing I just said get through to you? Mould, mildew, asbestos?

CHRIS

Sorry, not as smart as you. Come on.

Anthony and Carrie walk over to the doors. All three young adults brace their shoulders for the hit.

CHRIS (CONT'D)

On three. One... two... three!

They move back and run into the doors.

INT. FRIEDKIN - DAY

The doors BREAK OPEN, revealing Chris, Anthony, and Carrie falling to the floor. They get back up and look around.

The inside of the building doesn't look to bad. Obviously it needs some renovations, but it's still nice. The concession stand is completely dusty. Cobwebs fleck the inside of every crevice and corner.

Chris, Anthony, and Carrie look around. Carrie covers her mouth.

(CONTINUED)

CONTINUED:

CHRIS

Alright, it's gonna need some work,  
but it still looks the same.

ANTHONY

It could give Harkins a run for its  
money.

CARRIE

I won't deny there is potential,  
but it's still a hazard.

CHRIS

We'll clean it! But first, I have  
to take care of something.

ANTHONY

Ah, the lover comes crawling back.

CHRIS

That's not at all what it is, and  
you know it.

ANTHONY

Whatever you say.

INT. WHEATON HOUSE - CHRIS' ROOM - DAY

SPLIT SCREEN

Chris holds the phone to her ear. Harrison, in quite possibly  
the living room of his own house, holds the phone to his ear.

HARRISON

Hello?

CHRIS

Hey, it's Chris.

HARRISON

Hi! What's up?

CHRIS

Been keeping busy. How about you?

HARRISON

Same.

CHRIS

Listen, do you think we could talk?

(CONTINUED)

CONTINUED:

HARRISON

Sure. What did you wanna talk about?

CHRIS

Well, I actually wanted to talk face to face with you. If that's alright.

HARRISON

Absolutely.

CHRIS

Great. Um, is Jake still there.

HARRISON

Yeah. Why do you wanna know?

CHRIS

I wanted to talk to him too. You know...

HARRISON

Yeah, sure. When did you wanna see me?

CHRIS

Whenever's convenient for you?

HARRISON

How about now?

CHRIS

Sure. Did you wanna meet somewhere?

HARRISON

You could come to my house. I'm here.

CHRIS

Thanks. When did you want me there?

HARRISON

I'm in the middle of something right now. But if you wanted to come over in an hour, that'd be fine.

CHRIS

Sure. An hour. See you then.

HARRISON

See you then.

(CONTINUED)

CONTINUED: (2)

CHRIS

Bye.

HARRISON

Bye.

END SPLIT SCREEN.

INT. FISHER HOUSE - DAY

The setup is simple: a couple of couches in the living room in front of a television set.

Chris sits down next to Harrison. But they aren't alone: Jake and Natalie are there.

CHRIS

I know this seems really strange. And I know you probably think Harrison's crazy for letting me at this house.

NATALIE

I was actually going more for he was held under some lethal object, but knowing him that probably wasn't the case.

CHRIS

Right. Natalie, I owe you an apology. Jake, I owe you an apology as well. Neither of you deserved to be yelled at. There's no excuse for it. I understand you don't wanna forgive me. I don't deserve it.

NATALIE

Well, for starters, you have no call on who deserves what and whether or not they deserve it. So get over yourself. Second, I forgive you. We both do.

JAKE

Yeah, I forgive you.

CHRIS

I was also wondering... I'm hosting a screening of both the original and the Special Edition trilogy of *Star Wars*. Would you all be willing to come?

(CONTINUED)

CONTINUED:

NATALIE

That sounds like fun. You wanna do that, Jake?

JAKE

Yeah!

CHRIS

Awesome. Here's all the information.

She hands them all of the info written on a slip of paper.

NATALIE

We'll have to mark this down, huh?

JAKE

Yeah.

NATALIE

Thank you for inviting us. I'm sure we'll have so much fun there.

CHRIS

You will. You all will.

MONTAGE

- A) Chris, Anthony, Carrie, Harrison talk to an INSPECTOR
- B) Some people work away at the mould and mildew
- C) Chris, Anthony, Carrie, Harrison, George and Mellody chip away
- D) Some food is brought into the building
- E) Two projectors are placed into the projection room
- F) The original trilogy and the Special Edition trilogy are placed on their individual projectors
- G) The speakers are tinkered with
- H) The projectors get a test run

END MONTAGE

EXT. FRIEDKIN - AFTERNOON

The Friedkin is alive. Lines stretch from the entrance all the way to the end of the parking lot.

(CONTINUED)

CONTINUED:

Outside of the entrance doors, Anthony takes flyers and tears them in half. Very much like ticket stubs.

Not one cent is spent on this whole event.

INT. FRIEDKIN - ORIGINAL TRILOGY AUDITORIUM - AFTERNOON

The audience is here. The air is as electric as it was with the releases of the Special Edition trilogy and *The Phantom Menace*. A good portion of the audience cosplays as *Star Wars* characters and a good number of them wear shirts that pertain to *Star Wars*.

Chris enters, stands before the screen. The audience CHEERS.

CHRIS

Hello, everyone. Thank you for coming. We're all here, united by one trilogy. We were here when it was released, and unfortunately we've been here during the Special Editions and *The Phantom Menace*. We've felt lied to, betrayed, cheated. We felt like labeling George Lucas as a false god. But, we forgot... I forgot the most important thing: it doesn't matter. It doesn't matter how many times George Lucas tweaks the trilogy, or how many prequels he makes. What matters is we still have the original three. The ones we all grew up with, and love. The ones he gave us. I'll be honest with all of you, if he was here in this room, right now, I'd give him the biggest hug I've ever given anyone. I'd also ask him to share his dreams with me. So, thank you all for coming, enjoy the original trilogy, and may the Force be with you.

Chris steps away from the screen, exits the theatre. The audience CHEERS excitedly.

INT. FRIEDKIN - SPECIAL EDITION AUDITORIUM - AFTERNOON

The audience here varies from the old-time fans to the younger generation of the 1990s. There are some cosplayers, but not as many as the ones in the previous auditorium.

(CONTINUED)

CONTINUED:

Chris enters, stands before the screen. The audience CHEERS.

CHRIS

Thank you all very much for coming. You all know what you're seeing. I know what you're seeing. Everyone in this building knows what you're seeing. Normally, old-time fans like myself would shun you, and tell you you're idiots for thinking this version is good. But that's not what this dual-screening is about. This is about saying it's okay. You're welcome. You always have been. It's just we have to evolve. So, thank you all for coming, enjoy the Special Edition trilogy, and may the Force be with you.

The audience CHEERS. Chris exits, but not without first acknowledging the existence of Jake and Natalie. They return the favor.

INT. FRIEDKIN - PROJECTION ROOM - AFTERNOON

Harrison and Carrie stand next to the projectors for the Special Editions and the originals respectively.

HARRISON

Those were sweet speeches.

CARRIE

Yeah. A little ham-fisted, but sweet nonetheless.

HARRISON

Give her a break. She's trying.

Chris enters the room.

CHRIS

Are we all ready?

HARRISON

Yep.

Yes.

CARRIE

CHRIS

Alright. Let's start. On my mark.

Harrison and Carrie get the projectors ready to go.

(CONTINUED)

CONTINUED:

CHRIS (CONT'D)  
Three... two... one... go!

The projects rev up.

INT. FRIEDKIN - ORIGINAL TRILOGY AUDITORIUM - AFTERNOON

An image flickers onto the screen. The audience CHEERS. The 20th Century Fox logo from the 1970s appears. APPLAUSE. The Lucasfilm logo from the 1970s appears. Louder APPLAUSE. The words "A long time ago in a galaxy far, far away..." appear. The audience stands still. The words "Star Wars" appear.

INT. FRIEDKIN - SPECIAL EDITION AUDITORIUM - AFTERNOON

An image flickers onto the screen. The audience CHEERS. The 20th Century Fox logo from the 1990s appears. APPLAUSE. The Lucasfilm logo from the 1990s appears. Louder APPLAUSE. The words "A long time ago in a galaxy far, far away..." appear. The audience stands still. The words "Star Wars" appear.

INT. FRIEDKIN - PROJECTION ROOM - AFTERNOON

The SOUND of the audience CHEERING in both rooms enters the projection room, threatening to blow it apart.

Chris turns to Harrison and smiles. She holds out her arms.

Harrison takes them. She brings him closer to her, and they both watch the films.

EXT. FRIEDKIN - NIGHT

The doors open, and all of the fans exit the building. Some of the children have fallen asleep, and are carried out by their mothers and fathers.

Chris, Harrison, Anthony, Carrie, Natalie and Jake, Corey, Seychelle, and George and Mellody exit the building together.

MELLODY  
That really was a lot of fun.

GEORGE  
Yeah, we all had a great time.

CHRIS  
Thanks. I have to stay behind and work out everything here.

(CONTINUED)

CONTINUED:

GEORGE

We'll probably see you in the morning.

CHRIS

Probably.

Chris hugs them both.

CHRIS (CONT'D)

Love you, guys.

MELLODY

We love you too.

GEORGE

Love you too.

George and Mellody leave for their car. Corey and Seychelle walk up to Chris.

SEYCHELLE

Thanks for that.

COREY

Yeah, it was awesome.

CHRIS

Not a problem, guys.

COREY

See you later.

CHRIS

Good night.

All three siblings hug each other. Corey and Seychelle leave to go with their parents.

NATALIE

(to Harrison)

I guess I'll see you later too.

HARRISON

Good night.

NATALIE

Good night. And Chris, thanks.

CHRIS

Don't mention it.

Natalie carries the sleeping Jake to her car.

(CONTINUED)

CONTINUED: (2)

CHRIS (CONT'D)  
(to her friends)  
A successful night.

ANTHONY  
Yeah, but I don't ever wanna tear  
ticket stubs again.

CHRIS  
Hey, it got done. And great job  
with the projectors, guys.

CARRIE  
Wasn't that hard.

ANTHONY  
Just one question, though: how are  
you gonna fair when *Episode II*  
comes out?

CHRIS  
I'll probably take it in stride...  
and like an adult. Come on. Let's  
go inside.

All four friends turn to the doors and enter the building.

FADE OUT.

THE END