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The Last Showing

By Phil Hawkins

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I've got a surprise for you.

- Really? What's this in aid of?

- Just saw it, it made me think of you.

That must have cost you a fortune.

I got it cheap, it was
going out of season.

Well, thank you.

Thanks.

I love it.

I've got a surprise for you too.

Me. You. A midnight screening
of The Hills Have Eyes II.

What? Tonight?

Yeah! It's Wes Craven.

I mean, pre Elm Street, and so I
have to admit it's an acquired taste.

All right. OK, yeah,
you're really selling it to me.

Come on, aren't you up for it?

- Of course I am.

- Mm. I meant the film.

Look, it'll be fun.

Yeah? So will the other thing.

You know what they say,
being scared can actually be a turn-on.

- So, you never know.

- Ahh. Really?

Where's Stuart?

I don't know.

Stuart, come in.

Pick up, Stuart.

- Yes?

- Where are you?

Break room.

You can go. Anthony will
do the clean up tonight.

I'd rather stay.

You've had a longer shift.

I'm quite sure Anthony's got
more places to be than I do.

You'd have to stay for
the midnight special.

Right, fine.

I noticed Screen 3 is
running the wrong aspect.
Again.
You do know what an aspect...?
Of course I bloody know what
aspect is, it just doesn't matter.
How doesn't it?
Look, someone will come to fix it.
So in the mean time we continue to
project a film in a substandard way?
Nobody has complained. Except you.
I'll fix it.
You're not allowed up there.
We've had this conversation.
Head office only allows trained
staff to use the projectors.
You refused the training.
I don't need a certificate to show
I can push one bloody button.
Stuart. Are we gonna
have a problem tonight?
No, no problem.
Huh. Weird, I took you for more
of a Justin Bieber kind of girl.
Sod off!
- What, another boyfriend?
- Oh, are you my boyfriend now?
Oh, are you my boyfriend now?
Come on, we're going to be late.
Oh! Whoa, sorry, dude.
- You all right?
- Tickets please.
- Oh. You got the tickets?
- No. I gave you the...
Sorry again, dude.
Come on! Quick, quick, quick!
Hello?
Hello? Excuse me.
Hello?
So sorry. How may I serve you?
Oh. Um... Pbbt.
Popcorn? Small?
Mm. You know I like it large.
Here at Midnight Cinema we're offering

a large drink special for a pound extra.

- Would you care to upgrade?

- Yeah, OK.

So, what's this film
actually about then?

OK, well, survival,
revenge, primal fears.

All right, and big breasted women
running towards the camera.

I've not been scared by a movie
since I watched Candyman.

Yeah, yeah.

They're so cheesy, and you always
guess how they're gonna end.

But it's not just about the end.

Fine, the beginning and middle.

They're the same.

No, people just like to be scared.

I bet they freak you out
just like everyone else.

Which drink then?

- Um, lemonade, please.

- Right.

Hollywood just churn out these
formulaic, predictable, cheap movies.

And they make copies of each other.

It's like when you photocopy
the same picture over again.

- The quality just gets worse.

- When did you last photocopy?

- That's not the point.

- Would you mind just having a taste?

- The pumps are playing up a bit.

- Sure.

Wouldn't want you to
have to come back.

Mm. Yeah, you're right,
that does taste funny.

I do apologise.

It's fine. We'll just
leave it, thanks.

Cool, thanks, mate.

Are you coming?

Whoa, whoa, whoa,

hold your horses. My change.

- Oh, wow, macho and cheap.

- Thanks, mate.

You are quite a catch.

So is it like an instant
turn-on or a slow burner?

Well, maybe you'll find out.

Hmm.

So, what seat numbers are we?

Funny.

Ah, you just keep those
hands to yourself.

- Stop the train.

- We're in the middle of a tunnel.

This train terminates here.

Manager to Stuart. Come in.

Pick up, Stuart.

Oi!

I know you can hear me, pick up.

Stuart!

Did you close down the ladies...?

That fucking guy.

Here we go.

Stuart!

Out! You're not allowed
in here anymore.

I corrected the aspect
on your Screen 3.

I told you not to touch anything.

You need to start fucking
listening to me!

You to me!

I've spent longer in projection
than you've had hot meals.

I'm not about to take some course
attended by spotty teenagers
in how to fix the aspect ratio.

Nobody gives a shit
how the film is shown.

Everything's digital these days,
kids want realism.

And that's just what
they're going to get.

- Look, I'm sorry that this happened...

- No, you're not.
No, this is just a job to you.
This was my life.
What's with the camera?
Stop it.
I will not serve another
Combo Special Number 3
at a venue managed by
inept adolescents.
Nor will I clean up after a bunch of
animals that show me no respect!
That's it, Stuart, you're fired.
I quit. Quit.
You can't quit. You have to wait at
least six months before I retire you.
No.
Sorry.
I'm done.
Shh!
Get off me! Stuart.
What are you doing?
Why are the lights on?
It's about time.
That was to shut you up.
Did I mention how much
I hate horror movies?
Was that it?
You wish.
Come on!
Oh, man, my ears are ringing.
You OK?
I think so, just one too
many cocktails I guess.
I'll be fine.
Where is everyone?
- Martin, let's...
- Hang on, we deserve a refund.
Let's just go!
You all right?
You don't look so good.
Thanks.
Want me to get you anything?
Just gonna find that bathroom.
Do you want me to come with you?

All right, I'll just go and
look for someone then.
Hello?
Hello?
Allie?
Al?
You all right?
Allie?
Come on.
This is Allie. Sorry I can't come
to the phone right now but...
Hi, this is Allie.
I'm sorry I can't come...
Come on, come on.
Hi, this is Allie. I'm sorry
I can't come to the...
What is this?
OK, very good,
you got me! Game's over!
So come on, then.
Where is she? Huh?
Where is she?
OK, fine.
There. It's done.
Whoa! OK! OK! OK! Fine!
Fine! I'll do it this time!
Fine! Yeah! I've done
it now, OK? Are you happy?
So! Now what?
OK, OK, fine, fine, fine! Fine!
Why are you doing this?
Very fucking funny.
Fuck!
Good morning.
Now, now, take a moment.
I read on the internet somewhere
that it takes a bit of time to...
acclimate.
Stuart?
Yes, Mr Russell? That's what
I'm supposed to call you, right?
Proper etiquette and all that.
Untie me, please.
Let me go.

Uh, I won't tell anyone.
Perfect dialogue.
I didn't actually think someone
would say that in real life.
So, we are making a film.
Do you enjoy the movies, Mr Russell?
I'm sorry I fired you, please.
You didn't fire me, I quit.
You must be confused.
What are you doing?
You see, every horror
film needs a victim.
Please.
In my day, horror was all about what
you didn't see. Now, that was scary.
These days, they feel
compelled to see everything.
Every movie seems to be
about one-upmanship.
The next death's got to be gorier, it's got
to be more violent, more shocking.
More inventive than the previous.
Torture porn, I believe they call it.
I don't much care for that.
It's not scary, it's rather sick.
But I digress.
So, Mr Russell, this is
what I came up with.
You see, we must give the
audience what they want.
Don't take this
personally, Mr Russell.
There, I think we've
got enough of that.
Cheers for being such a good sport.
This should look
fantastic in the edit.
Come on!
Where is she?
How am I supposed to play
your sick little game...?
Come on, dickhead, direct me!
Oi! Stop!
- Don't shoot!

- What have you done with her?
I don't know what you're...
Please. Look, I'm not the guy
you want, OK? He tried to kill me.
Shut up! Where is she?
OK, look at my neck, OK? You see
these cuts? He did this to me.
Stop lying! Just let us
out of here, please!
You're the one holding the gun.
You gave this to me! Just please,
just stop. Stop with this act!
Please, you're not making any sense.
I bet this looking real good for
your perverted little film, isn't it?
A guy with a gun, will he
shoot him? Won't he?
I bet this gun doesn't
even have a bullet in it.
You wouldn't give a
real gun, would you?
I mean, what if I did
shoot you? Right now.
Where would that leave you?
Huh?
You know what, I'll play along. Yeah?
- I don't even think any of this is real.
- Please.
You don't think I'll do it.
I'll pull this trigger and your
whole game will be up!
Look, I'm not the guy you think I am.
His name is Stuart,
he's the projectionist. Was.
He's the one doing this.
- Bravo. Real tears and everything.
- Please.
You have to believe me,
I have no idea.
You are a fucking liar!
You sick fuck.
No. No.
How about I phone the police, huh?
How will that factor into

your sick little plot?
Fuck!
I don't know.
No, don't make me do that.
Why?
Help! Help! Anyone please?
Help! Help! Help! Anyone?
Help! Please! Help!
Anyone please help!
Allie? Al. Allie, wake up.
Allie.
Allie?
Allie, wake up, Allie.
Allie!
Allie, come on, get up.
Come on, come on.
I do hope you've not broken it.
Took me ages to save for this.
Bet you wish you had
a second bullet now!
Don't you, killer?
- Could you just do that last bit again?
- What?
You need help, you killed someone.
- You killed someone, I just captured it.
- It was your fault!
Oh. Now, now, grow up.
All good villains take
responsibility for their actions.
Look, I'm not the villain here.
Lovely, more great dialogue.
I'm so pleased I cast you.
- Why me?
- Why not?
I watch people.
I've spent years
looking down on them,
observing what makes
them laugh and cry,
be shocked or scared. And I
realised I required a couple.
Well, you looked like perfect
leading man material, and her,
well, she's the girl next door. Got to

have something to fight for, right?
Presto! We've got a film.
Look, this isn't some game!
This is my life you're fucking with!
I know, that's why I want to give
the people the film they crave.
You're just a sad old man,
with a shitty little camera.
I'm not some amateur, Martin.
I've projected films for over 25 years,
and if I can no longer show them,
then I might as well
learn how to make them!
You know what I learned?
I learnt that these days,
you've got to have an angle.
I decided that I was going to make
a horror film using real people.
No one's done that before,
you're going to be famous, we all are.
Who's going to watch a film
that someone died making?
Bruce Lee, Enter the Dragon.
Brandon Lee, The Crow.
And what about those children that
were decapitated by the helicopter
in that Twilight zone movie,
what about that then?
Guess what. They were accidents.
Well, so could this be
if I edit it differently.
So come on then, how does this end?
- What do you mean?
- You're the filmmaker.
You must know how it ends.
Of course I do.
And why would I tell you?
You should never spoil
the ending, never.
Now, Martin, isn't it?
Martin, we're between takes here.
Tell us, how's it going?
What the fuck is this?
How's it going?

This is for the special features.

DVD, extras and such.

It's an interview.

Martin, we're not done here.

Martin?

Martin?

Martin!

- Where's Martin?

- I'm right here.

- How you feeling?

- My head.

- Look, we've just got a few more steps.

- It hurts.

Come on, come on. Come on,

you can do it, get up.

Ready?

There we go, OK, right. You ready?

Please, don't kill me.

Please, don't kill me!

Please don't kill me!

Please, don't kill me.

Please, don't kill me.

Please, don't kill me.

I don't feel too well.

Just step over here, OK?

- Wait, what are you doing?

- Hurry up.

Why are we in here?

We came to watch a film, remember?

Oh, no, I'm sorry,

have I ruined our date?

No. It's really important

we leave right now.

- I'll explain when we get home.

- Stop rushing me.

- Come on, hurry up.

- Hang on, I'm going to be sick.

Al?

- Al?

- Give me a minute.

- I'll be right back!

- Where are you going?

Let's cut to the chase, shall we?

Allie?

- Al?
- Yeah, what's wrong?
- We need to leave right now!
- I'm almost done.
The shutters are closing, I haven't
got time to explain. Come on!
You're scaring me.
What are you doing?
- Come on!
- You're acting crazy!
Allie, come on!
Let's leave, quick!
Quick, quick, quick!
Shit!
What's wrong? Don't they
know we're in here?
What's going on?
Hey.
Talk to me, please.
We're never getting out of here.
Here. It's OK, it's just a mistake.
Someone will see us on the cameras.
Someone can.
Look on the bright side, if we
get stuck in here all night,
we can gorge ourselves on vending
machine chocolate and fizzy drinks.
Hey.
I was only joking.
I thought I'd lost you.
What's this?
- I've done something.
- What?
It's something terrible.
Why have you got all this money?
I don't want... He made me take it.
- What? You mean you stole this?
- Yes! No!
I was trying to find you.
"Don't you know there's a
psycho killer running amuck?"
"No, I don't trust you."
"I'm on your side."
"My side? No, you're lying."

Why can't I remember
anything since then?
I don't know, I went to
come and find you and...
Look, listen. There's this guy,
he's got a camera.
He's watching us,
he's locked us in here.
What guy?
The bald man, the old guy.
He served us popcorn.
- OK, well, he'll let us out.
- No! Allie, don't!
I'm just going to find someone.
- There's no one.
- You said there was!
Yes, I know, but...
"You've hurt me again."
"I'm so sorry. Come with me,
I'll rescue you."
- This isn't you!
- This isn't my fault!
- Please, tell me the truth.
- You were drugged!
What?
You were drugged, I came to find
you and you were unconscious. I...
But why would you assume...?
- You think I...?
- Fucking coward!
Allie! Allie!
Please don't go in there!
Allie, Allie, please let me in!
Allie, open up!
Allie, please, come on!
Allie, come on, you know
I'd never hurt you.
Don't you fucking lie to me!
You just couldn't wait, could you?
You couldn't wait!
So you drugged me, and then what?
Where did you take me?
Did you drag me upstairs?
Did you take my clothes off first?

Did it turn you on that I couldn't do anything? That I was lying there?

Well?

How was it?

Was it worth it?

Was I any good?

I'm going to fucking kill him.

I'm going to fucking kill you!

Please, do not hurt her again.

Allie, Allie, this. This is the guy.

I saw what you did.

I've called the police.

- What?

- They'll be here soon.

If that girl can hear me,
help is on its way.

Allie! Allie, no, no, no, Allie!

This is him, this is all him!

- I don't know what I could have done.

- Listen! He is lying!

I think he killed my friend.

My friend too.

You're safe in there, just stay
where you are. And you...

Allie, let me in and

I'll explain everything.

Don't make things worse
for yourself. Leave her alone.

Allie! Please just let me in,

I can explain all this!

Allie! Please? Allie!

Allie! Open up!

Allie, open up!

Allie!

- Stay back!

- Allie, you're bleeding.

Is it true? Did you kill someone?

Look, it was an accident.

Get away from the door.

- Please. You've got to believe me.

- Move!

Look, I'm not going anywhere. You'll
have to stab me first, please trust me!

- There, there. Come on.

- Who are you?

I'm Stuart, remember? We met earlier.

Did you hear my voice?

Over the speakers?

Yes.

The police, are they on their way?

Right, yes.

Did he really kill your friend?

Listen, I've got a
place for us to hide.

All right? You're safe now.

Here, for your cuts.

You want to put pressure on that.

I've got a first-aid kit upstairs.

Is he dead?

Dear me, I hope not.

This way.

I'm sorry, sorry.

I'm going to take you to the
back office, you'll be safe there.

But, um, uh...

- Allie.

- Allie, right. Allie, Allie.

Allie, before we cross the
lobby, I must warn you,
do not look in the
direction of the counter.

Why?

My friend, he's still there, and,
well, trust me, it's not very pretty.

You'll be able to see it.

And I promise you, it is not
something you want to see.

OK.

Right then, ready?

All right.

Just keep looking away.

No, no furtive glances.

Almost there.

Lift's just through here.

Sorry.

It's all right.

He did that?

Everything's going to be all right.

I've never seen him...
Now, now, now, there, there.
Try not to think about it.
Come.
Let's get you somewhere
nice and safe.
Don't worry, he can't
get to us up here.
Ouch. This could hurt a bit.
How long have you been
serving popcorn for? Aah!
Oh, sorry.
I'm the projectionist here, you see.
Well, was.
Now they've got me shovelling
popcorn until I'm able to retire.
I'm just a relic, from a bygone era.
I saw what your boyfriend did to you.
You watched?
I didn't actually see anything.
Did he really kill someone?
Clive, my boss.
My mate.
I shall miss the banter between us.
Your boyfriend...
Your boyfriend will pay for that.
Please, please, don't call him that.
I need to see that tape.
I don't think you should see this.
No, just play it please.
Why can't I hear anything?
No sound. Privacy law, I imagine.
Oh, God. Sorry you
had to see that again.
It's all right.
I should have done something.
Stopped him.
What could you have done?
It wasn't your fault.
He's awake.
Oh, no worries.
He can't get us up here.
- You called the police, right?
- Of course.

- Did you tell them about your friend...?

- I told them everything.

Then where are they?

Quite right, perhaps you should call them this time. I'll keep an eye on him.

Phone's down the corridor, third door on the left.

And be sure to mention that he's got a gun and he shot someone.

- OK.

- And, Allie.

It's important that you tell them that.

Key's on the table.

Fuck!

Where...?

Look, I don't understand what you mean.

Fuck, just tell me what is going on?

Yeah, police please, it's urgent!

Hello, what's the emergency?

We're trapped, and there's... We can't get out and I don't know where he is.

He has a gun and he's shot someone.

Who's been shot?

I don't know him, but he's dead.

Are you hurt?

Hello? Hello? Are you injured in any way? Hello? Hello?

Um, please help us.

Your address is on our screen, emergency personnel are on their way.

- Man with the gun, do you know him?

- Yes.

Hello?

Hello? Hello?

What happened?

- He must have cut the power.

- Why?

Don't know, I'm not the killer.

- Did you manage to get through?

- Are you sure we're safe?

Absolutely positive.

Why don't we make a break for it?

You know this place. You could get us past, we can make it outside.

- I don't think so.

- Why?

Well, we're safe here.

We don't know where

he is, plus we're trapped.

With the power out, I don't know how we could get through those shutters.

What was that?

Maybe it's the power trying to come back on.

Come on, come on.

Blue team, go.

Sir, you're gonna want to see this. We've found a body.

It's him.

It can't be.

Look, we need to go, now!

Come on!

Just let me get my keys.

Quickly.

Oh, the keys.

Come on!

Allie! Wait!

Poor kid.

OK, listen up, we have a body, we need to make sure all exits are secure.

The suspect is possibly armed, but he is most certainly still inside this building.

And somebody, find me that footage.

Come on.

Oh, my God!

Allie, please let me in.

Allie, trust me! He's not who he says he is! Please, let me in!

He tricked me, I was trying to protect you!

- Don't listen to him! Look, get the keys.

- Let me in! Come on!

I don't believe you! I know what you did, I've seen the tapes!

- Allie, the keys! Do it!

- What about you?

Please, Allie, let me in!
Allie, he's tricked me, I was trying
to protect you, just please let me in!
It says roof on it.
Take it off the ring!
Down the corridor,
there's a roof access.
Aren't you coming?
No, you just make sure you leave
that roof open, I'll see you up there.
So looks like it's just the
two of us now, hey, Martin?
Good vs. evil, right vs. wrong.
Oh, I do love this part of a movie.
The police will be here any second.
And who do you think killed him?
I'm getting the impression you don't
know this is all part of the plot, Martin.
We called them exactly
13 minutes ago.
Pretty standard rapid response time
when you select a few key phrases.
And that poor little Allie,
all alone on the roof.
She's got not idea that in three
minutes, someone else will be killed.
- Stuart, it's open!
- Where are your camera's now, eh?
Powers out! Looks like you
won't get to finish your film!
I'm not stupid, Martin! Of course
the cameras are recording.
We couldn't let all this drama
not be captured, could we?
Not when I'm about to win!
You'll never win.
Have you not figured it out yet?
I'm the hero, Martin.
You're the villain.
Hero always gets the girl.
He always wins. It's classic
storytelling. It's a fact!
Stuart, come on!
Please listen to me?

I'm begging you, don't hurt her.
Such sincerity.
Best line yet, Martin.
Approaching the projection room now.
And now we have
reached the third act.
I'm so excited.
What are you doing?
I'm giving you one final chance.
Shots fired, repeat, shots fired.
No tricks here, Martin.
Oops.
Armed police!
Put down your weapon!
Suspect is armed and is
making his way to the roof.
Jeans, blue shirt, all units move in.
Repeat, all units move in.
Stop! Tell me why I shouldn't
shoot you right now.
Martin, please.
Allie, why don't you believe me?
Drop the weapon!
Please! Please don't shoot!
He planned all of this! Why don't you
get him? I'm trying to protect her!
Hold your fire!
Now, we can figure this out.
Nobody is going to shoot anybody.
Please, just don't let
him get away with this.
Just lower your gun, son.
I can't let him win.
I said, hold your fire!
There, there.
It's all over now.
And you made the 999 call?
No, Allie did.
And where were you?
I was watching the monitors and
keeping an eye on where he was.
And that's when the power went out?
So many questions.
He almost killed us, you know.

I just need to know the facts.
Martin Watts. Did you know him?
Not personally.
I think I might have seen him
around the cinema a few times.
When did you first see him tonight?
Let's see, I served him some popcorn,
and then I saw what
he did to that man.
He shot him.
I think he wanted to
rob the place, so I hid.
The manager, Mr Russell.
Was he a friend of yours?
He was my superior.
Why did you leave the
back office, Mr Lloyd?
I saw him trying to attack the girl.
She's lucky you were feeling brave.
You're a hero, Stuart.
Looks like you saved her.
Oh, um, just one more thing.
Why did Martin think that
he had to protect her?
- Sorry?
- From you.
He said, "please don't let
him get away with it."
Do you know what he was referring to?
Got no idea.
Show me.
It's cueing up.
Popcorn?
I don't think so.
Stop there.
There, play it.
This guy is sick.
Rewind it.
Play it from there.
What's he saying?
It's just video here,
boss, there's no sound.
Who's he talking to?
Do you think he had an accomplice?

Maybe.

Hello.

Oh, so sorry, I... I didn't mean to frighten you.

You all right then?

I can't believe he's...

Well, better him than us, right?

OK, rewind this to the beginning of the shift.

What are you looking for?

I don't know.

I won't know until I find it.

- The devil, my friend...

- Is always in the detail.

I know, I know.

What did the police want?

I just told them everything.

Everything I could remember anyway.

Look, I wanted to thank you.

Oh, not necessary.

No, you could have done nothing.

I mean, most people would.

So thank you for doing something.

Well, you're quite welcome.

Well, then.

See you around.

What is it?

It's like software you make films with.

Can we watch it?

Well, someone was working on something,

- but all the footage isn't here.

- So where is it?

External hard drive maybe?

I mean, this programme basically links video files together.

But without the actual files, we can't see anything.

Shall I have it returned?

No. No, you're all right.

I'll do that.

Mr Lloyd, I thought you'd like this back.

Oh, thank you.

Filmmaker, eh?

I'm sure this must be good research
for the film you're working on.

Don't they tell you to
write what you know?

- I'm afraid you've lost me.

- The film you're making.

I'm sure somebody who is surrounded
by movies must be able to make them.

You must be pretty good.

It's not finished.

Well, maybe you'll let
me see it sometime.

Maybe. Sometime.

Well, thank you for
returning my laptop.

- May I go now? It's been a long night.

- Of course.

I guess that explains the smile.

On the roof.

You know,
suddenly finding yourself
involved in something as exciting
as the movies you project,
well, must raise a smile.

Good day, detective.

Please, don't kill me.