

“The Wedding Planners”

``TBD``

(Season One/Production #1V01)

Story #8001

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THE WEDDING PLANNERS

"TBD"

COLD OPEN

FADE IN:

1 INT. CHAPEL - DAY

1

Ceremony in progress; the GROOM stands with the MINISTER, the BRIDESMAIDS and USHERS are in procession, the gowns are beautiful, flower decorations, it's all going off without the 'hitch.'

SMASH CUT TO:

2 CLOSE UP OF DEDE STOLLER,

2

late twenties, bride, breathing frantically into a paper bag.

REVEAL HER TO BE IN--

INT. GREEN ROOM - CONTINUOUS

ANNIE BELL, also late twenties, wedding planner, counsels her, she's done this before. There's something fundamentally nurturing about Annie, clients just want to put themselves into her hands. SHEILA RABINOWITZ, maid-of-honor, paces in the b.g., nervously sucking on a cigarette, as JOSEPH STOLLER, father of the bride, sits, an exasperated yet knowing expression on his face.

ANNIE

(calming)

This is the most natural thing in the world and what you need to know is, panic isn't just the body's way of saying something's wrong, but also that there's something beautiful and incredibly right.

DEDE

(snapping at her)

Oh, shut up.

JANE'S VOICE

(through headset)

Annie? What's going on?

(CONTINUED)

2 CONTINUED: 2

ANNIE
(into headset)
Bagging the bride, thirty seconds.

3 INT. CHAPEL - CONTINUOUS 3

JANE BELL, thirtyish, wedding planner, is in the back of the room. Pretty, more conservative than her sisters.

JANE
(with some panic;
into headset)
Everybody's in place.

ANNIE'S VOICE
(through headset)
Send David back, now.

JANE
David. We got frostbite.

ANGLE DAVID CONLON

thirties, photographer. He looks back to Jane.

JANE (CONT'D)
Code Blue.

4 INT. GREEN ROOM - CONTINUOUS 4

ANNIE
(to Dede)
Let me tell you a little story. We
had this couple once--

DEDE
Yeah. Fuck off with the little
stories, okay?

ANNIE
(to the father)
Would you like to try?

He lets out a laugh which says, 'I haven't been able to talk to her since she hit puberty.' Upon which, David enters, taking charge.

(CONTINUED)

4 CONTINUED:

4

DAVID

Okay, sorry for the hold-up, folks,
let's get going, Dede, drop the bag
for a second, I gotta get the
backstage shots.

He simply snatches the bag away, takes over.

DEDE

Hey!

DAVID

(smooth as silk)

Yeah, yeah, you're nervous, could
be worse, bride we had last week,
she was saving herself for marriage,
look straight at me,
(positioning her chin)
turns out she wasn't saving herself
from the best man, up just a bit,
beautiful, wow.

And he's CLICKING AWAY, he's good at this. Has a way of
relaxing people, especially women.

DAVID (CONT'D)

Incredible. So she finds out the
day before the wedding she's
pregnant, look to the left, perfect.

She does. He's successfully distracting her.

DAVID (CONT'D)

(clicking away)

Fantastic. Bring your left leg
just a little forward, excellent.
Comes the part in the ceremony she's
s'posed to say, 'I do,' she blurts
out, 'I did,' breaks down and cries,
you can imagine. God, you're
beautiful. Single? Kidding. Can
I call you in a week? Kidding again.
Alright, couple more, this is one
drop-dead gorgeous bride, done.
Set?

DEDE

(looking relaxed)

Set.

And just as they all sigh with relief... Dede takes off.
She literally sprints out the door for her life.

(CONTINUED)

4 CONTINUED: (2)

4

ANNIE
(into her headset)
We got a runner!!!

And she and David take off after her, as WE HEAR RAY CHARLES'S 'HIT THE ROAD, JACK.' WE GO TO A SERIES OF CUTS, IN LIEU OF A MAIN TITLE SEQUENCE, WHICH INTRODUCE US TO THE WEDDING PLANNERS AND EACH OF OUR PRINCIPALS - on the chase, in pursuit of the runaway bride: Annie, David, joined by Jane, then SAMMY BELL, mid-twenties, RUSSELL HAWKINS - Chief Corporate Officer, thirties, ERNESTO MANCINI - head chef, and RALPH SNOW - wedding singer. Ralph, in fact, has the best shot at stopping her; he's in her path. She lowers her shoulder like Bo Jackson and Ralph is quickly horizontal. As the Bride breaks loose of the building and gallops through the parking lot, WE SETTLE ON OUR PRINCIPALS, WATCHING HER, AS WE SUPER-IMPOSE:

"THE WEDDING PLANNERS"

END OF COLD OPEN

ACT I

FADE IN:

5 INT. CORRIDOR - DAY

5

Annie on a fast move with RUSSELL HAWKINS. Busy, busy.

ANNIE

We've had runners before.

RUSSELL

Not who've stiffed us for the reception--

ANNIE

Not everything's about money, Russell,--

RUSSELL

It is when you're trying to keep your doors open.

ANNIE

Our doors are perfectly ajar.

RALPH

(arriving)

That dragon lady wants to rehearse me,--

ANNIE

Her name's Amanda,--

RALPH

I'm a musician, Annie, not a short-order cook, I do not like this woman.

ANNIE

She'll meet you in the ballroom, go.

SYLVIA

(approaching fast)

He wants to hang the flag.

ANNIE

Sylvia.

(CONTINUED)

5 CONTINUED:

5

SYLVIA

You have to do something, Annie, my father's insisting on displaying the American flag in the chapel, my husband says he won't show up, it's a disaster.

ANNIE

Sylvia. Listen. Bring your dad in,--

SYLVIA

It's a disaster.

ANNIE

Get them both in, we'll deal with this, I'm good with flag wavers.

As Sylvia goes--

JANE

Annie.

RUSSELL

No. My turn.

ANNIE

You had your turn, something about money.

RUSSELL

Stop. I am the COO, I demand to be heard out.

JANE

Okay, honey. We're listening.

RUSSELL

We need to stop absorbing costs that can't be directly passed onto the client, the little extras both of you like to include, the designer linens, the glass lanterns from Bulgaria.

ANNIE

It's the little extras that make the wedding palace, Russell,--

RUSSELL

We're a wedding factory.

(MORE)

(CONTINUED)

5 CONTINUED: (2)

5

RUSSELL (CONT'D)

That's what your parents built, you choose a ceremony from column A, a reception from column B, a cake from column C, and boom, you're married,

(to Jane)

have you spoken to Ernesto, our chef?

JANE

About what?

RUSSELL

About him being a moron, he put shrimp in the Epstein's marinara, they've hired a lawyer.

ANNIE

Sixteen.

As Annie takes off--

JANE

Come on, Russell.

RUSSELL

What, you don't think I know what 'sixteen' means? It's code for 'handle Russell,' I'm not stupid, Jane.

6 INT. CORRIDOR - SECONDS LATER

6

PICK UP Annie on a fast move, suddenly joined by LAURIE and LAINIE HILL, twins, early thirties, blonde hair, collagen-injected lips, silicone-injected breasts, they talk completely on top of each other, have their whole lives.

LAURIE

There she is.

LAINIE

Ohmigod, Annie.

LAURIE

We've had a total brainstorm for our floral arrangements.

LAINIE

We thought a double wedding should be more over the top in keeping--

(CONTINUED)

6 CONTINUED:

6

LAURIE

With who we are.

As they almost collide with NICOLE HARRIS.

NICOLE

I just came from my fitting, I'm
fat.

ANNIE

Nicole Harris, Laurie and Lainie
Hill, Nicole's getting married in
two weeks,--
(to Nicole)
--and you're not fat.

Nicole lifts up her arm, proffering her tricep.

NICOLE

Pinch it.

As Annie does, so do Laurie and Lainie.

NICOLE (CONT'D)

My mother says if I don't lose a
quarter inch, she's making me wear
sleeves.

Laurie and Lainie are pinching each other's triceps now.

LAURIE

(re: Nicole's tricep)
That can be sucked right out.

LAINIE

Ohmigod, totally.

NICOLE

I'm not getting married in sleeves.

ANNIE

(to Nicole)
Listen. I run a support group kind
of thing for anxious brides, it's
basically a bunch of girls talking
about whatever, be it jitters,
problem in-laws, mothers,--

AMANDA (O.S.)

Annie?

(CONTINUED)

6 CONTINUED: (2)

6

ANNIE

(dread)
Oh God.

And she turns to face the oncoming bridezilla, AMANDA PONTELL, perfect hair, expensive designer clothes, mink stole. The Devil. She's got a PUG, CLAUDIA ROSE in her arms.

LAURIE

Incoming.

LAINIE

Totally.

ANNIE

(sweetly)
Amanda.

AMANDA

Nevermind.

She shoots a look to the other women, she's horrified by them. Then--

AMANDA (CONT'D)

(to Annie)
What is this I'm hearing, no purple hydrangeas.

ANNIE

(ready with the response)
Yes, we had an early frost, the only hydrangeas available are greenhouse, they're three times the price and frankly they're just not as vibrant. We did get the chartreuse mini-roses for your hair-pieces, they look fabulous.

LAURIE

(what a great idea)
Mini roses.

LAINIE

Ohmigod.

Amanda holds a look. Then--

(CONTINUED)

6 CONTINUED: (3)

6

AMANDA

I want to see a sample of the
greenhouse hydrangeas, I'll be the
arbiter of vibrancy. And where is
that damn wedding singer?

ANNIE

He should be in the ballroom waiting,
(to the pug)
hello, Claudia Rose--

And the PUG GROWLS.

ANNIE (CONT'D)

(to Amanda)
--and I believe Sammy is dry-running
the groom and ushers as we speak.

CUT TO:

7 INT. CHAPEL - DAY

7

Sammy is coordinating the dry-run with the LABROWSKI BROTHERS,
a rather sophomoric GROUP OF SEVEN, including IVAN, the Groom;
MIKE, the Best Man; and JACK, one of the Ushers.

SAMMY

(to the Ushers)
You don't want to be standing
straight across, but angled a little,
flaring out.

And then she physically grabs Mike by the shoulders. As she
does, the Ushers' formation falls apart, their only focus is
on her.

SAMMY (CONT'D)

Hey, guys. The wedding is in two
days. Can we pay attention, please?

And as she turns her attention back to Mike, several Ushers
make comments under their breath, including, 'we can pay
attention to you.' She turns.

SAMMY (CONT'D)

Whatta we got here, a rugby team?
(then; raising her
hand)
Okay. How many guys here want to
sleep with me?

(CONTINUED)

7 CONTINUED:

7

All hands go up except the Groom's. And then his goes up, too.

SAMMY (CONT'D)

Great. How many guys here think they've got a chance of sleeping with me?

Four hands stay up.

SAMMY (CONT'D)

Okay. You, you, and you, put your hands down.

They do, leaving one Usher, Jack, with a hand up. Sammy holds a look. Then--

SAMMY (CONT'D)

(with a smile)

Hi.

CUT TO:

8 INT. WARDROBE ROOM - MINUTES LATER

8

Sammy and Jack enter, tearing each other's clothes off.

CUT TO:

9 INT. ANNIE'S OFFICE - DAY

9

Annie, Sylvia, her father FRANK HENDERSON, fifties, red white and blue; OLIVIER, the groom, thirties; and MICHAEL, late thirties.

FRANK

(belligerent)

I'm paying for the wedding, every dime, if I wanna display an American flag, it should be my right, and you should be open to it as a so-called person of tolerance.

OLIVIER

Fine, we'll also display the flag of France.

FRANK

Over my dead body.

(CONTINUED)

9 CONTINUED:

9

ANNIE

Mr. Henderson. This really shouldn't be a political event.

FRANK

No, it's a celebration, of my daughter, of everything she is, including the fact that she's an American.

(to Olivier)

It's bad enough you're gonna move her away to Paris. Well, on this day she still lives in her homeland, a country that has been good to her and I might add has been good to France. We saved your asses in World War II, you people seem to forget that.

OLIVIER

We gave you Lady Liberty. A replica of our finest French whore.

FRANK

You don't think I'll break your head?

ANNIE

Reverend. Perhaps a little family counseling?

MICHAEL

Oh, I'm not a real reverend. I'm in finance.

FRANK

Which is another thing. This is supposed to be a holy union, they get a mail order reverend from risk arbitrage, it speaks to who France is as a godless nation.

OLIVIER

How 'about instead of the flag, we hang you at the wedding?

And Frank leaps out of his chair to go for him, Michael quickly intercedes.

MICHAEL

Alright. That's enough. Let Annie and I meet in private please, I think we can work this out.

(CONTINUED)

9 CONTINUED: (2)

9

SYLVIA

C'mon, daddy.

FRANK

(to Sylvia)

He's on his side. Since I'm paying the bills, I expect you to be on mine.

And Frank, Sylvia, and Olivier exit.

MICHAEL

I'm actually running late at the moment, so what do you say we do this over dinner.

ANNIE

You're asking me out on a date.

MICHAEL

This would be under the heading of alternative dispute resolution. But I suppose it could double as a date.

OFF Annie, we:

CUT TO:

10 INT. KITCHEN - DAY

10

Jane enters, seeks out--

JANE

(calling)

Ernesto? Ernesto?

Suddenly ERNESTO is there, she almost collides with him. A bit of a rogue, lousy at taking directions, irresistibly charming. He probably should be fired, but none of the girls can do it. He's just too good-looking, too charming.

ERNESTO

I knew the day would come, Gianna.

JANE

Yes. The mushrooms in the Labrowski sauce are unbudgeted.

ERNESTO

My Gianna.

(CONTINUED)

10 CONTINUED:

10

JANE

It's Jane. You need to stick to the exact menu. The Epsteins reported the shrimp incident to the Anti-Defamation League, they're calling it a hate crime.

(re: a sauce on the stove)

What's that?

ERNESTO

The orgasm.

JANE

I beg your pardon?

ERNESTO

Putanesca. In Italian, it means orgasm.

Jane tries to deny her attraction, both to him and herself. She's convincing to neither.

JANE

And besides the unbudgeted mushrooms, what exactly is in it?

ERNESTO

No idea.

JANE

Excuse me?

ERNESTO

I never keep track. I put in a little of this, little of that, until it just happens. Like sex. Spontaneous, not scheduled like you have with Russell.

JANE

My husband and I have a very passionate and spontaneous love life, not that it's any of your business, and you need to stick to the exact menu, Ernesto.

ERNESTO

You're becoming so practical, Gianna. Like Russell.

(CONTINUED)

10 CONTINUED: (2)

10

JANE

First of all, you work for me.
Second, you will not ever--

Suddenly he has a spoon under her nose.

ERNESTO

Smell the orgasm.

She holds a look. Chemistry. As Russell enters.

RUSSELL

What's going on?

ERNESTO

We're discussing the putanesca,
Russell.

JANE

(sheepish)
We were.

OFF Russell, growing suspicious, we:

CUT TO:

11 INT. BALLROOM - DAY

11

Ralph is on stage with the Band, BACKUP SINGERS; the Band has just BEGUN THE VAMP TO 'SOMEDAY WE'LL BE TOGETHER.'

AMANDA (O.S.)

Stop.

THEY STOP. REVEAL Amanda. Pug. Stole.

AMANDA (CONT'D)

That was wrong.

RALPH

Excuse me. Did you say 'wrong'?

AMANDA

The vamp was undisciplined. It was lazy. It goes, 'dat dat-da-da-da-dat-dat-da-da-da.' You were sloppy.

Ralph takes a breath, sucking in all the patience and composure he can. Then, to the Band--

(CONTINUED)

11 CONTINUED:

11

RALPH

(sweetly)

More discipline in the vamp, please.

And they START UP AGAIN. As THEY PLAY... Ralph, mimicking The Supremes version of the song, sings some form of a guttural note.

AMANDA

Stop.

The BAND STOPS.

RALPH

(polite)

Yes, Amanda?

AMANDA

I didn't believe you.

RALPH

You didn't believe me?

AMANDA

The note was false. On my wedding day there's going to be two hundred and fifty people in this room faking sincerity, you damn well better be one of them.

Ralph feigns a smile. Amanda returns it. OFF this, we:

SMASH CUT TO BLACK.

END OF ACT I

ACT II

FADE IN:

12 INT. JANE'S OFFICE - DAY

12

Jane and Sammy.

SAMMY

It was an accident.

JANE

An accident? How was it an accident?

As Annie enters--

ANNIE

What's going on?

JANE

She slept with one of the Labrowskis,
that's what's going on.

(to Sammy)

Which one?

SAMMY

Does it matter?

JANE

(to Annie)

I keep telling her not to have sex
with the clients, does she listen?

SAMMY

Look, not everybody can be a
practical as you, okay?

JANE

(nerve hit)

I am not practical!

(then)

And did you tell Ernesto my sex
with Russell is scheduled?

SAMMY

Of course I didn't tell him.

ANNIE

Alright, alright!

JANE

Well, somehow he knows.

(CONTINUED)

12 CONTINUED:

12

ANNIE (CONT'D)

Y'know, Sammy the problem is you
fall for these guys, if it--

SAMMY

I did not fall for any of the
Labrowskis, will you give me some
credit? I like sex, what's the big
deal?

Upon which, Ernesto and Russell blow in. Ernesto carries a
big spoon.

ERNESTO

(livid)

This is ridiculous.

JANE

What's wrong?

ERNESTO

What's wrong is this little man
won't let me proceed with the
putanesca until you sign off.

As Jane tastes--

RUSSELL

I do not want another Epstein
incident, Amanda Pontell is maybe
the most exacting client we've ever
had, he doesn't even use a recipe.

ERNESTO

A little of this, a little of that,
it's like--

JANE

(to Ernesto)

Yes, your orgasm is fine, go back
to the kitchen.

RUSSELL

Excuse me. What the hell was that?

JANE

Putanesca is Italian for orgasm.

ERNESTO

How you do not know this, I'm
shocked, little man.

(CONTINUED)

12 CONTINUED: (2)

12

RUSSELL

I am not a little man, Ernesto.

Ernesto smiles.

ERNESTO

You have a little button.

As Jane chokes a laugh.

RUSSELL

I beg your pardon?

ERNESTO

Your button. It seems I pushed it,
no?

RUSSELL

Okay. I will be kicking the chef's
ass now.

ANNIE

Russell. Ernesto, go back to the
kitchen please.

Ernesto shoots a little look to Jane on his way out. Jane
half-blushes. OFF Russell, seeing it all, we:

CUT TO:

13 INT. BALLROOM - DAY

13

Ralph and The Band are AGAIN REHEARSING 'SOMEDAY WE'LL BE
TOGETHER' for Amanda.

RALPH

(singing)

Long time ago my sweet sweet thing/
I made a big mistake...

AMANDA

Stop.

The BAND STOPS. Ralph nearly bites through his bottom lip.
Then--

RALPH

Yes, Amanda?

AMANDA

It isn't working.

(CONTINUED)

13 CONTINUED:

13

RALPH

What isn't working?

AMANDA

I have my heart set on The Supremes' version, which clearly you cannot deliver, I want a new singer, a woman, and I want her to be African-American. And I want African-American black backup singers, like in the movies.

Ralph nods. Then--

RALPH

Y'know, Amanda, I was thinking maybe The Supremes isn't the right way to go at all for you, how 'bout something from Bob Dylan, have you ever crossed paths with a little depth?

Amanda absorbs that. Then--

AMANDA

I bet Bob Dylan is somebody you aspired to be, growing up.

It's true.

AMANDA (CONT'D)

But you didn't grow up to be Bob Dylan, did you? You're a wedding singer. And you've long given up any hope of having moments in your life, so you sing pop cover songs to help other people celebrate the moments in theirs. Well, this is my moment, Mr. Wedding-singer. Get me some African-Americans.

He looks almost psychotic. Then... he simply descends the stage. Approaches.

RALPH

Know what I think?

AMANDA

The suspense is killing me.

(CONTINUED)

13 CONTINUED: (2)

13

RALPH

(calmly)

I think you're a person so starved
for passion in your life you'll
even settle for a little rage, even
if you have to resort to getting it
from a wedding singer.

That hit a nerve.

RALPH (CONT'D)

Look at you, a dead animal around
your neck, a pug in your arms, maybe
your wedding song should be 'Taxi'
by Harry Chapin, know that one?
About the girl who cloaks herself
in diamonds and furs to better act
the part of happy when all she
secretly longs for is one man before
she dies, to simply work up a decent
sweat with her. You loveless fraud.

OFF Amanda, hurt, almost tearing up, we:

CUT TO:

14 INT. MEETING ROOM - NIGHT

14

Annie leads a support group of eight prospective brides,
including Nicole, BARBARA, an older woman, JUDY, and the
plastic-surgery twins, Laurie and Lainie.

JUDY

When we first met, my fiance hated
me, I annoyed him because I have
this kind of an obnoxious laugh, if
only you knew.

And she begins to laugh, providing a brief, crisp sample;
it's beyond belief.

JUDY (CONT'D)

And now you do.

(another laugh)

Anyway, my fear is when I get
nervous, I laugh, obviously I'm
going to be nervous on my wedding
day, can you imagine if suddenly in
the middle of the ceremony, I
suddenly go off?

(CONTINUED)

14 CONTINUED:

14

And she begins to laugh. The others can barely conceal their horror, it's the worst laugh known to mankind.

BARBARA

When I don't want to laugh, I try
to think of a natural disaster.

JUDY

Like what?

LAURIE

Ohmigod, like you, laughing during
your ceremony.

And off Judy goes.

ANNIE

Any other concerns on anybody's mind?

NICOLE

What if you look absolutely hideous
in your wedding dress?

LAINIE

Ohmigod, I had a friend, Tina--

LAURIE

Ohmigod, I'll tell,--

LAINIE

--all she cared about--

LAURIE

--was whether her cleavage would be
big enough.

LAINIE

And she was huge anyway--

LAURIE

--huge,--

LAINIE

--ohmigod--

LAURIE

--the wedding day comes, she's got
those things pushed so high--

LAINIE

--to the sky ohmigod--

(CONTINUED)

14 CONTINUED: (2)

14

LAURIE

--ohmigod--

LAINIE

--and the dress was like a tourniquet--

LAURIE

--so tight--

LAINIE

--so tight--

LAURIE

--and she gets an itch during the ceremony--

LAINIE

--right on her left breast--

LAURIE

--she goes to scratch it--

LAINIE

--she pushes against it--

LAURIE

--you know where it's going--

LAINIE

Flop.

LAURIE

--that tit came right out--

LAINIE

--right out.

LAURIE

--ohmigod.

And they all laugh, including Judy, who drowns them all out.

ANNIE

(trying to move on)

Okay, that was great. Anybody have any other questions?

NICOLE

I have another question. Does anybody really know what we're getting ourselves into?

And the room is silent.

(CONTINUED)

14 CONTINUED: (3)

14

LAURIE
That's kind of deep.

LAINIE
Totally.

NICOLE
I mean, when you think about it.
There's what, eight women here?
Statistically speaking, four of us
are about to make the biggest mistake
of our lives. Of the couples that
do make it, only a quarter say
they're happy, which basically means
you have a customer satisfaction
rate of about nine percent.

LAURIE
That's like so depressing.

LAINIE
And negative, calling Doctor Phil.

NICOLE
I never heard of wedding planners
conducting support groups before.
(to Annie)
Is it because you have a financial
incentive for us all to go through
with our mistakes?

LAINIE
(sotto; to Laurie)
She's angry.

LAURIE
(sotto; to Lainie)
Bitter.

LAINIE
(sotto)
The triceps.

A beat. They all look to Annie for a response. Finally--

ANNIE
I wouldn't be in this business if I
were as cynical as that. My
grandparents, both sets, have been
married over fifty years, my parents
have been married thirty-five. I
very much believe in the institution.
(MORE)

(CONTINUED)

14 CONTINUED: (4)

14

ANNIE (CONT'D)

As well as the sanctity of both the ceremony and the union itself.

CUT TO:

15 INT. BAR - NIGHT

15

Russell and Ralph, at the bar. They're like 'The Odd Couple.'

RUSSELL

You called her a loveless fraud?

RALPH

I just snapped.

(then)

Y'know, when I was in high school, I used to pretend I was Dylan. Somehow, she knew.

(then)

I make my living singing cover songs.

(then)

I swear, if I have to sing one more song by ABBA, I'm just going to end it.

RUSSELL

I think Jane is attracted to Ernesto.

RALPH

The chef?

RUSSELL

He's very sexy. And he wears clothes well, Jane always likes that.

RALPH

What are you, gay?

RUSSELL

No, I'm not gay, Mr. Homophobe, I'm just saying...

(admitting)

Jane kind of acts different around him.

RALPH

Lemme ask you a question, Russell. Do you ever romance Jane? Bring her flowers, cook her dinner, slip a card saying how much you love her?

(CONTINUED)

15 CONTINUED: (2)

15

JERRY

Great.

RUSSELL

Look, I was wondering if you could help me out a little. See, a guy stares at me, I tend to kick his ass, it's a problem, I'm working on it, making progress, but if you don't mind, could I get you to look in the other direction?

Jerry stares back.

RUSSELL (CONT'D)

(a threat)

Please.

And Jerry looks the other way.

RALPH

(to Russell)

Okay, first off, you need to be on medication. Second, you need to know I'm not a fighter. In case you're thinking, 'hey, there's two of us'...

RUSSELL

What are you saying, you don't got my back?

RALPH

I'll cover your back, but your mouth is on--

RUSSELL

Oh, shut up.

CUT TO:

16 INT. RESTAURANT - NIGHT

16

Annie and Michael. There's chemistry.

MICHAEL

I've ski'd Grindelwald, fly-fished in Tanzania, surfed the pipeline in Oahu.

ANNIE

Wow. You must be tired.

(CONTINUED)

16 CONTINUED:

16

MICHAEL

I hope to climb Everest.

ANNIE

Wow again.

MICHAEL

My father planned to do so many things in retirement. Then he died at fifty eight. I vowed to myself don't wait.

(then)

So. The wedding palace?

ANNIE

My parents built it. And after thirty five years of running the business, they basically gave me the keys and said, 'it's yours.'

MICHAEL

Do you enjoy it?

ANNIE

You say that as if I wouldn't.

MICHAEL

Well... it would hardly define you as the modern woman, would it? Running a wedding planning business?

ANNIE

Running a business. At the age of twenty nine.

MICHAEL

One that's withering, wouldn't you agree?

ANNIE

I'm sorry?

MICHAEL

Not yours per se, but the institution itself. For the first time married couples make up a minority of households. You did look at the numbers before grabbing the keys.

ANNIE

Are you trying to charm me?

(CONTINUED)

16 CONTINUED: (2)

16

MICHAEL

I'm sorry. I've just never known a wedding planner before so...

ANNIE

And yet you seem to suggest you understand the business so well.

MICHAEL

I apologize. It's just... I'm in the business of analyzing industries and... family ties aside, I'm curious as to why a woman with a degree from Dartmouth would be in your line of work.

Annie smiles. Takes a sip of wine. He has no idea, she's about to give him both barrels.

ANNIE

Well, as a 'professional' who analyzes industries, you of course would know that marriage rates have gone down only because less people wed in their teens or twenties. In the thirty-five-to-sixty-five age group, married couples continue to make up the majority, in fact ninety percent of people today still do marry, they just wait, they marry smarter, most women do so after they get their college degrees from Dartmouth and the like, the resulting marriages, statistics show, are more stable, less than half the divorce rate of those marrying fresh out of high school, the institution of marriage has probably never been stronger, see I did look at the numbers, as for why I like my job, I get to go to work every day with people I adore, people I actually laugh with, I also get to work for clients I tend to like, so chances are while you're off seeking your thrills in Grindelwald, I'm having a ball right here in Great Neck,
(to the Waitress;
rising)

excuse me, there's something wrong with my seat, could you sit in it for a second?

(CONTINUED)

16 CONTINUED: (3)

16

WAITRESS

Well... okay.

And the Waitress sits.

ANNIE

Excellent, and if you could just look at him for the next half hour as if he were interesting, I'm no longer able to do it. He'll get the check and if you're lucky, he'll throw in a little career counseling. Oh... and he's a reverend.

And Annie departs. OFF this, we:

SMASH CUT TO BLACK:

END OF ACT II

ACT III

FADE IN:

17 INT. BEDROOM - MORNING

17

Sammy and Jack lie post-coital.

SAMMY

So how are the Labrowskis meshing with Amanda's family so far?

JACK

It's been an adjustment. I never woulda figured this one.

SAMMY

Well, sometimes... when you least expect it.

And he smiles. Rolls toward her. They kiss. He pushes back some hair covering her face. She smiles. He caresses the side of her face when suddenly the smile drops from her face as she grabs his hand.

JACK

What?

And she slowly moves his hand back in front of her face where she can get a better look at it. And there it is. The wedding ring.

SAMMY

You're married.

JACK

Is that a problem?

And Sammy's little balloon pops.

CUT TO:

18 INT. CORRIDOR - MORNING

18

Annie, Jane and Sammy, on the move.

JANE

You didn't see the ring before?

SAMMY

I guess I never looked.

(CONTINUED)

18 CONTINUED:

18

JANE

(incredulous)

Oh, for God sakes, the first thing you do is check out the guy's finger, you look at it, you grab it, you rub it like a little Aladdin's lamp--

SAMMY

Not everybody can be as--

JANE

(cutting her off)

Call me practical, I'll kill you.

As Sylvia intercedes--

SYLVIA

You didn't work it out. My father still wants the flag, now he's adding 'God Bless America,' as a hymn, my fiance wants to elope in Brussels.

ANNIE

Have them come in and--

SYLVIA

We tried that!

ANNIE

Bring them in again, I promise you Sylvia, we'll work this out.

SYLVIA

This is such a disaster.

CUT TO:

19 INT. CORRIDOR - DAY

19

Here comes Amanda on a livid march as WE HEAR GWEN STEFANI'S 'RICH GIRL.' As David crosses, blocks her path.

AMANDA

Out of my way, photographer-man.

DAVID

(grabs her elbow)

Actually, my name is David, we've met several times.

(CONTINUED)

19 CONTINUED:

19

AMANDA

That arm is reserved for matrimony,
I shall ask you to release it.

DAVID

I heard about what happened with
Ralph.

AMANDA

And I want him fired, which I'll
most certainly tell Annie as soon
as this little custodial encounter
is over.

DAVID

You really hurt him.

AMANDA

I hurt him? He called me loveless.

DAVID

Which you're not. You called him a
wedding singer. Which he is.

(a beat; takes her
hand)

The thing is, you clipped his most
frayed nerve and he lashed out.
The other thing is. Your wedding
is tomorrow. We couldn't possibly
get another singer in time.

Amanda looks at her hand in David's; carefully extracts it.
Then--

AMANDA

You people promised me a perfect
perfect day.

DAVID

Amanda. Annie is the Peyton Manning
of wedding planners. Tomorrow will
be perfect. But you have to let
it. You need to be willing to enjoy
yourself. Can you do that?

AMANDA

Don't be ridiculous. I've never
enjoyed myself, I'm certainly not
about to start on my wedding day.

And Ralph rounds the corner, almost bumps into them. He and
Amanda hold a look. Then--

(CONTINUED)

19 CONTINUED: (2)

19

AMANDA (CONT'D)

It's the wedding singer.

RALPH

(humbly)

I'm sorry. When you made that remark about Dylan, it just... I'm really sorry for the things I said.

A beat. David gives Amanda a look, 'And what do you say?'

AMANDA

I suppose I'm sorry for my remarks as well.

She bravely extends her hand to shake, but awkwardly pulls it back before Ralph extends his hand. They try again, awkwardly failing. Then again. Finally--

RALPH

Maybe I should just kiss the bride.

He gives her a kiss on the cheek. OFF Amanda, blushing, we:

CUT TO:

20 INT. CORRIDOR - DAY

20

Annie and DEBBIE QUILL, twenties, Annie's assistant, on a fast move--

DEBBIE

(rapid-fire)

Rita's Florist called, they said the hydrangeas still look depressed, they're recommending we go with orchids, Mr. Fayed called, he's under the impression we're supposed to provide burkhas for all the women, I checked the contract, it doesn't say that, and Mrs. Harris keeps e-mailing, asking you to stop prejudicing her daughter against sleeves.

ANNIE

Price out the burkhas, tell Rita's if I don't see hydrangeas, they'll be depressed, and tell Mrs. Harris it's Nicole's wedding, and full-bodied triceps are the rage.

(CONTINUED)

20 CONTINUED: 20

And as Annie and Debbie enter into--

21 INT. ANNIE'S OFFICE - DAY 21

REVEAL Frank and Michael.

ANNIE

Where's Sylvia?

MICHAEL

Sylvia and Olivier agreed to let me take a stab as mediator and I believe we've worked things out.

ANNIE

(distrustful)

Really?

MICHAEL

We've been conversing in the most universal language of all.

FRANK

Money.

MICHAEL

I've agreed to manage Frank's portfolio.

ANNIE

Ah.

MICHAEL

More importantly, I've convinced him that this is a time he can feel truly optimistic about America.

ANNIE

I see. Feel like connecting the dots for me?

MICHAEL

Gladly. See, what's really been eating at Frank isn't so much the groom or France, but... tell her Frank.

(off Frank's hesitation)

You can tell her.

(CONTINUED)

21 CONTINUED:

21

FRANK

(sheepish)

The democrats getting control of Congress.

ANNIE

Excuse me?

MICHAEL

Frank thinks the country's going to ruin. Somehow, his anxiety has manifested itself over the wedding, the flag and so forth. What I've reminded him of... is the late nineties boom when we had a democratic president and a republican Congress. Now, we have the reverse, but it still adds up to the same political gridlock and this is good. Nobody gets to impose their ideological agenda. Pet projects are dead. We'll have the same glorious stalemates that the markets love. This is a time for prosperity which is even better than a flag.

Annie looks to Frank, he shrugs.

ANNIE

Well. I'm glad to see it's all worked out. Thank you, Michael.

MICHAEL

Sure.

ANNIE

And thank you, Frank, for putting your daughter's wedding before your personal politics. But you might consider Michael's wrong.

FRANK

What do you mean?

(CONTINUED)

21 CONTINUED: (2)

21

ANNIE

Well, it's true the markets respond well to political gridlock, but in this case, you've already got the democrats threatening to interfere in the oil market and the drug market, they plan to hike the minimum wage, overhaul public pensions, Bush says he'll veto tax increases, which means we could end up with more spending and lower taxes, that's a blueprint for fiscal instability,

(to Michael)

did you not run the numbers?

(back to Frank)

You want to sink your money into the market, fine, I'm bullish myself, but...

(whispers)

Michael gives me as a little pause.

OFF this, we:

CUT TO:

22 INT. CORRIDOR - DAY

22

Sammy and Annie, on the move.

SAMMY

I don't understand. It was resolved. And you unresolved it.

ANNIE

You had to be there.

SAMMY

Do you like this guy?

ANNIE

I do not like him.

AMANDA (O.S.)

Annie?

And here she comes. Annie stops, takes a breath.

AMANDA (CONT'D)

I heard that.

ANNIE

I didn't say anything.

(CONTINUED)

22 CONTINUED:

22

AMANDA

But you thought it.

ANNIE

Amanda. Look. I've spoken to Ralph,
he--

AMANDA

Ralph and I worked it out, this is
about the cherries jubilee.

ANNIE

Okay. What about it?

AMANDA

I had a dream last night, it set me
on fire. It was so vivid, it felt
like an omen.

ANNIE

Okay. And two nights ago, you dreamt
of your mother-in-law.

AMANDA

Yes.

ANNIE

And what happened there?

AMANDA

She stabbed me. Repeatedly, with
the cake knife.

ANNIE

Obviously, you're really anxious.
It's natural. But I give you my
word. Tomorrow is going to be
perfect. This is what I do. And
I'm very good at what I do.

AMANDA

(weakly)
You promise?

ANNIE

I do.

AMANDA

(with a smile)
Tomorrow, that will be my line.

(CONTINUED)

22 CONTINUED: (2) 22

ANNIE

Yes it will.

CUT TO:

23 INT. RUSSIAN ROOM - DAY 23

Russell with Jane.

JANE

We do not want to build a gift shop.

RUSSELL

It's an alternative source of revenue, and many guests are from out of town, they want to get some kind of New York souvenir, they don't have time--

JANE

We do weddings, Russell, not merchandise.

RUSSELL

And we should, you people want to be Leonard's, you want to be the wedding king of Great Neck, why won't you let me get you there?!

A beat. Jane measures him.

JANE

Russell. Is something going on?

RUSSELL

That's what I'd like to know.

JANE

I'm sorry?

RUSSELL

Between you and Ernesto.

JANE

What?

RUSSELL

I see the way he flirts with you. Using all that Italian. And you... you act a little different around him, I--

(CONTINUED)

23 CONTINUED:

23

JANE
(too defensive)
I do not.

RUSSELL
I see it. I know you too well.

JANE
I don't know what you're talking
about.

A beat.

RUSSELL
Let me just ask you a simple
question, and you give me a simple,
straightforward answer.

JANE
Okay. Fine.

RUSSELL
Are you attracted to him?

JANE
Who?

Russell stares.

RUSSELL
Who? Are you really going to pretend
you don't know who I'm talking about?

JANE
Ernesto?

RUSSELL
Yes, Ernesto. Are you attracted to
him.

JANE
Oh, well... now that I think about
it, I guess... he's... attractive.

RUSSELL
You're sexually attracted to him.

JANE
That doesn't mean I would act on
it, for God's sake, what, you've
never been attracted to another
woman?

(CONTINUED)

23 CONTINUED: (2)

23

RUSSELL

That's different.

JANE

Why?

RUSSELL

Because it's different for men, and you know it's different, the male has a chemical reaction to the female, with women sexual attraction is cognitive, if a woman is truly in love with a man she would not be attracted to another man, that's a scientific fact.

She gapes a beat. Then--

JANE

Okay. Russell. I'd like to shift the conversation, if I may, away from our relationship, and focus for a second on your mental health. Do you truly believe a happily married woman, in love with her husband, cannot be attracted to another man?

RUSSELL

Yes.

A beat.

JANE

(disbelief)

That is ludicrous.

RUSSELL

It isn't ludicrous, and a big problem with society is women like you, walking around thinking I'm ludicrous.

JANE

What?

(CONTINUED)

23 CONTINUED: (3)

23

RUSSELL

(escalating)

Once you say it's okay for a wife to lust after another man, you make it just a little more acceptable, which makes it more permissible, and ultimately inevitable, that's why we have a fifty-percent divorce rate, because it's 'okay' for the modern married woman to sit around with her modern married friends and talk about who they'd like to have sex with, it's okay to think it, to want it, to talk about that you want it, and that's a short step from it's okay to do it, and that is why you do not think it, you do not want it, you don't even think about wanting it! Ever! Do I make myself clear?

OFF Jane, a little stunned, we:

SMASH CUT TO BLACK.

END OF ACT III

ACT IV

FADE IN:

24 EXT. GREAT NECK, NY - DAY 24

A SERIES OF CUTS, AS WE HEAR 'SMOOTH' BY SANTANA AND ROB THOMAS.

25 INT. BALLROOM - MORNING 25

Annie stands before the entire staff, an army. Valets, Waiters, Musicians, Kitchen staff, Hair and Make-up, Tailors, Wardrobe, Florists, everybody. Including, David, Sammy, Jane, Russell, Ralph, and Ernesto. As Annie barks out specific individual instructions, we FIND Russell, as he approaches Ralph.

RUSSELL

Okay. You gotta do me a favor. At the reception, 'Tears On My Pillow.'
(off Ralph's grunt)
Nevermind, it was my first slow dance with Jane, it was our wedding song, I need to go to the well here.

RALPH

Wanna know my secret with women, Russell?

RUSSELL

Not at all.

RALPH

Pine Sol.

RUSSELL

What?

RALPH

It's the housewives dirty little secret, Pine Sol, Mr. Clean, all those household products, it's not a billion-dollar business because they leave the toilet smelling fresh, women go wild for the scent, and I mean wild, which the manufacturers know.

RUSSELL

What are you talking about?

(CONTINUED)

25 CONTINUED:

25

RALPH

Trust me, I read it in Cosmo.

RUSSELL

You read Cosmo?

RALPH

And you should too if you want to know what women want, and lemme tell you, while men are at the office working all day, women are home sniffing the Pine Sol, looking at pictures of Brad Pitt.

(off Russell's look)

I use it. It works.

RESUME

Annie continues to address the troops. During the following, Jane steals a look at Ernesto, he catches her, winks. She snaps her attention back to Annie. Russell caught it. The SONG PLAYS UNDERNEATH.

ANNIE

(strict; authoritative)

You will be mindful that this is perhaps the most important day of the clients' lives. Most of you have heard this speech tens of times, some of you into the hundreds, it always bears repeating, this job isn't just about getting it exactly right. It's about getting it exactly right a thousand times in a row. You all need to be professional, focused. Any questions?

(a beat)

Let's go to a wedding.

And we:

SMASH CUT INTO

MONTAGE

UP MUSIC, 'SMOOTH' by SANTANA and ROB THOMAS.

- A. Bridesmaids arriving at the church, pre-gowns.
- B. Ushers arriving.
- C. Bridesmaids and Bride in hair and make-up. Pug too.

(CONTINUED)

25 CONTINUED: (2)

25

D. Wardrobe, assisting the Ushers and Groom with their tuxes.

E. Flowers being arranged in the church.

F. Ralph and a motley bunch of Musicians arriving at The Palace.

G. Ernesto overseeing the Staff.

H. Tables being set up in the ballroom.

I. Bridesmaids, Bride, getting into gowns. Pug, too.

J. Guests starting to arrive. Valets in action.

K. Annie, Jane, Sammy, on the move like field generals.

L. Guests filling up the church.

M. The Ushers, all dressed and waiting, are watching a football game on TV.

N. Bridesmaids, all dressed, hugging.

O. Ushers and Groom entering the church, taking their positions as Sammy discretely oversees.

P. The Minister steps into place.

END MONTAGE

26 INT. CHURCH - DAY

26

The ceremony is set to begin, the ROOM IS PACKED. We FIND JANE.

JANE
(into headset)
Okay, one minute out, final check
on the groom.

FIND SAMMY.

SAMMY
(into headset)
Groom's in place.

JANE'S VOICE
Rings?

(CONTINUED)

26 CONTINUED:

26

SAMMY
(into headset)
We got 'em.

JANE
(into headset)
Bridal check?

27 INT. CORRIDOR - CONTINUOUS

27

ANNIE
(into headset)
Code Three on the bridesmaids, cue
the processional music.

JANE (O.S.)
Copy that.

And Annie enters into--

28 INT. BRIDAL ROOM - CONTINUOUS

28

Maid-of-Honor, Father-of-the-Bride, a Pug in a dress... and
Amanda, in her wedding gown.

ANNIE
How we doing?

AMANDA
I'm not going out there.

ANNIE
Excuse me?

AMANDA
I feel unsexy. I couldn't possibly
get married feeling like this.

ANNIE
Okay, Amanda, this is a very common
anxiety, that--

AMANDA
I am not going out there.

ANNIE
(into headset)
Houston, we got a problem.

CUT TO:

29 INT. CHURCH - CONTINUOUS

29

The Bridesmaids are already in their procession, escorted by the Ushers.

ANGLE JANE, WITH RUSSELL.

JANE
(into headset)
What do you mean, she's not coming out?

ANNIE (O.S.)
She doesn't feel sexy.

JANE
(into headset)
Stand by for David.

30 INT. BRIDAL ROOM - SECONDS LATER

30

David charges in.

DAVID
Okay, what do we got?

ANNIE
(almost sweetly)
Amanda suddenly has reservations about going out there.

DAVID
Really? Why?

AMANDA
(like Linda Blair in 'The Exorcist')
'Cause I'm not sexy! I need to be sexy on my wedding day. I'm not sexy!!

David surmises, this is a big one.

DAVID
Okay. I'd like everybody else to leave, please. Annie, take the dog.

ANNIE
C'mon, Claudia.

(CONTINUED)

30 CONTINUED: 30

The dog, in a miniature bridesmaid's dress, growls at Annie as they file out.

CUT TO:

31 INT. CHURCH - DAY 31

As Russell approaches Jane.

RUSSELL
Don't tell me.

JANE
David'll get her out.

RUSSELL
How does this keep happening?

JANE
I don't know.

A beat. Russell hands her a card.

JANE (CONT'D)
What's this?

RUSSELL
It's a card. Listen, I'm sorry I--

JANE
(sniffing)
What's that smell?

RUSSELL
What smell?

JANE
What smell, Russell, you smell like
tile cleaner or something.

RUSSELL
Oh, I spilled a little Pine Sol on
my jacket. Is it bad?

JANE
Is it bad? It's like Eau de
Chernobyl.

RUSSELL
I thought... people like the smell
of Pine Sol.

(CONTINUED)

31 CONTINUED:

31

JANE
Are you out of your mind? Go
someplace and shower before we all
gag.

And Jane heads off. OFF Russell, realizing he's been had,
we:

CUT TO:

32 INT. BRIDAL ROOM - CONTINUOUS

32

David with Amanda.

DAVID
No bride feels sexy in a wedding
gown, Amanda, the whole get-up is
designed to sell virginity.

A beat. David considers his options.

DAVID (CONT'D)
Let me ask you a question. Growing
up, you ever dream of being in
Playboy?

AMANDA
Don't you dare be vulgar with me.

DAVID
Seriously. One of those beautifully-
shot pictorials?

AMANDA
I would never dream of...
(admitting)
Maybe for a week when I was fifteen.

DAVID
Push your hair up.

AMANDA
What?

DAVID
Push it up, over your head, let it
kind of spill.

AMANDA
I just spent three hours getting
every last strand in place.

(CONTINUED)

32 CONTINUED:

32

DAVID
Amanda. Push your hair up.

She does. He clicks away.

DAVID (CONT'D)
Great. Now. Hoist your dress.

AMANDA
What?

DAVID
On your twenty-fifth wedding anniversary, you're going to reach into a drawer and pull out some pictures that only you and I know about. Pictures from your wedding day when you never felt sexier. Hoist up your dress.

AMANDA
I will do no such--

DAVID
Hoist it!!

She does so.

DAVID (CONT'D)
Now. Put your finger in your mouth.

AMANDA
My finger hasn't been in my mouth since I was three.

DAVID
(strict)
Put your finger in your mouth.

And she does.

CUT TO:

33 INT. CHURCH - DAY

33

FIND Sammy with the Labrowski Ushers.

SAMMY
Little delay. You guys are doing great, you look awesome, just stay in this formation. She'll be out any second, you all look fantastic.

(CONTINUED)

33 CONTINUED:

33

JACK

(sotto)
Sammy?

SAMMY

(sotto)
Yes, Jack.

JACK

(sotto)
Listen. I'm really sorry if I...
y'know, hurt you in any way.

SAMMY

(sotto; covering)
Hurt me? It was a one-nighter, we
were just out for a few laughs.

JACK

(sotto)
You seemed kinda upset when you
left.

SAMMY

(covering)
Get over yourself, Jack. I'm fine.

CUT TO:

34 INT. CORRIDOR - CONTINUOUS

34

Annie is holding the pug as Jane charges up.

JANE

What, pray tell, is going on in
there?

ANNIE

I have no idea.

CUT TO:

35 INT. BRIDAL ROOM - DAY

35

MONTAGE

of Amanda, striking various erotic poses, touching herself,
as we HEAR MADONNA'S 'LIKE A VIRGIN.' David clicks away all
the while, until we finally:

SMASH CUT TO:

36 AMANDA

36

Standing in the rear of--

INT. CHURCH - DAY

She looks relaxed, sexy,... 'HERE COMES THE BRIDE' strikes up as she starts down the aisle. A calm, relaxed smile on her face.

ANNIE

Thank God.

CUT TO:

37 EXT. CHURCH - DAY

37

Guests throw rice as the happy couple emerges, heads for their limousine.

JANE

(into headset)

Okay, we're twenty minutes out on the reception, cue Ernesto on his orgasm, make sure Ralph has completed his sound check.

And Jane, Sammy, David, and Annie pile into the Chauffeur-driven SUV.

38 INT. SUV - CONTINUOUS

38

A beat. And they all scream with joy/relief, it's a tradition.

JANE

Now just pray we get through the reception without the wedding singer calling the bride a loveless fraud. Way to go, David, whatever you did this time.

DAVID

I had sex with her.
(off their looks)
I'm kidding.
(off their continued looks)
I am.

CUT TO:

39 INT. BALLROOM - NIGHT

39

Ralph and the Back-up Singers on stage as we HEAR THE CONTINUED VAMP TO 'SOMEDAY WE'LL BE TOGETHER.' Featuring a LEAD SINGER, black, Back-up Singers... everything as ordered.

RALPH
Ladies and gentlemen... I present
to you... Mr. and Mrs. Ivan
Labrowski.

And out come the happy couple, to generous applause. And they dance. All is well.

ANGLE LAURIE AND LAINIE

LAURIE
I am so going to cry.

LAINIE
Ohmigod.

As Annie steps up.

ANNIE
What are you two doing here?

LAURIE
Ohmigod, we're total crashers.

LAINIE
This is so awesome.

LAURIE
Ohmigod.

ANGLE RALPH

getting a sip of water, he's moved off the stage out to the dance floor. As the song continues.

STELLA (O.S.)
Mr. Wedding Singer?

Ralph turns to SEE STELLA PONTELL, fifties, Amanda's mother. An older, harsher replica, she even has her OWN OLDER PUG.

STELLA (CONT'D)
I'm Stella Pontell, Amanda's mother.
It's come to our attention that you
sing a rather contagious ABBA medley.

(CONTINUED)

39 CONTINUED:

39

RALPH

Oh, I don't know where--

STELLA

Amanda would like you to play the medley for her guests.

RALPH

Our set is already kind of fixed.

STELLA

You will play ABBA.

Ralph's eyes slowly turn to FIND Russell, across the room, looking back. Revenge is sweet.

RESUME

OFF Ralph, we:

CUT TO:

40 INT. CORRIDOR - NIGHT

40

Annie emerges from the ballroom.

ANNIE

Frank?

FRANK

If you cannot resolve the flag issue, I'm taking my business to Leonard's.

ANNIE

Frank, you admitted to the mail-order reverend that this was more about Congress. And you also were prepared to sell out for a seven percent return on munis, I'm very disappointed in you, Frank.

FRANK

Look. I'm just... unraveling a little, okay? My whole world... is my daughter... and my country. Sylvia's going to Paris. The country has gone to the democrats.

(then)

I mean... what if the unthinkable should happen?

(CONTINUED)

40 CONTINUED:

40

ANNIE

Which is?

FRANK

Hillary.

ANNIE

Frank. This country will survive. And you're not going to lose your daughter, and I am not going to let you ruin her wedding day because you feel you're personally unraveling. You want to cancel the check, fine, I'll do the job for free, somebody has to put her first here, if it won't be you than it will be me.

FRANK

You're tough.

ANNIE

I'm from Brooklyn. Go home, Frank. Start living up to those American values which have always put family first.

And Frank heads off, almost colliding with Michael, who witnessed the foregoing. Frank gives him a look, then continues on. Michael and Annie hold a look.

MICHAEL

You're good.

(then)

Listen,... I realize... I've been a little bit of an ass.

ANNIE

You think?

MICHAEL

For whatever reason... I can't stop thinking about you. Could I persuade you to get one more dinner... so I could try again?

ANNIE

(simply)

No. That all?

OFF Michael, startled, we:

CUT TO:

41 INT. BALLROOM - NIGHT

41

CLOSE ON RALPH

RALPH/SINGERS

(singing)

You can dance, you can dance--

The guests are dancing wildly, singing along with the song.

ANGLE AMANDA

letting loose, she's a wild woman.

ANGLE MIKE,

the Usher, with the pug, dancing.

ANGLE LAURIE AND LAINIE

dancing together.

LAURIE/LAINIE

(singing)

You are the dancing queen...

ANGLE JANE AND SAMMY

by the bar, surveying the scene.

JANE

One dinner with the guy wouldn't hurt.

ANNIE

I had one dinner. It hurt.

JANE

He's good looking, clearly he must be smart.

ANNIE

I don't like him, Jane.

JANE

I don't believe that. And for your information, love isn't all that easy to find in this world.

ANNIE

Oh, please. How many times have you been in love, Sammy?

(CONTINUED)

41 CONTINUED:

41

SAMMY

Ninety-seven.

ANNIE

There you go.

ANGLE THE STAGE

RALPH

Okay. I'd like to slow things down
for just a second. A request from
somebody I owe a little payback.
You may have heard of it, something
called 'Tears On My Pillow.'

Russell smiles. As the SONG BEGINS--

ANGLE JANE, ANNIE AND SAMMY

JANE

I love this song. This was my
wedding song.

SAMMY

We know, Jane. Not many people
have wedding songs about two people
who have broken up.

As Russell arrives.

RUSSELL

Hey, guys.

JANE

Hi, Russell.
(then)
I read your note.

RUSSELL

And?

JANE

Well, let's just say I've penciled
in Friday.

Russell smiles.

RUSSELL

Would you like to dance?

JANE

Well, I'm working, but I believe I
would.

(CONTINUED)

41 CONTINUED: (2)

41

She shoots a look to the girls as she heads off with Russell.

ANGLE SAMMY

watching Jack dance with his wife.

RESUME

Annie notices.

ANNIE

(to Sammy)

Like you say, plenty of fish in the sea.

SAMMY

(with a smile)

Plenty of Labrowskis, actually.

ANGLE THE CHERRIES JUBILEE

being brought into the room by Ernesto. Jane shoots a look his way, he catches it, winks. She directs her look away. Ernesto smiles.

ANGLE ANNIE

as David approaches.

DAVID

Whaddya say, boss?

ANNIE

I say we do pretty good work.

DAVID

Yes, we do.

ANNIE

And everything has gone perfectly today, hasn't it?

DAVID

Without a bump.

They raise their glasses. Clink. Suddenly, screaming.

ANGLE THE JUBILEE

has somehow set Amanda's train on fire. As she screams--

RESUME

(CONTINUED)

41 CONTINUED: (3)

41

ANNIE
(calmly; like it's
happened before)
Okay, security, bride on fire in
the ballroom.

She calmly plucks a shot of tequila off a passing waiter's
tray. She downs it.

ANGLE AMANDA

screaming, the train on fire, guests, waiters, blast her
with fire extinguishers as WE HEAR A BLOTTO VERSION OF
'SOMETHING'S BURNING.'

SMASH CUT TO BLACK.

The End