

**RACHEL GETTING MARRIED**

Written by

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**1 EXT. HALFWAY HOUSE PORCH. DAY**

1

smoking  
glances  
KYM, a darkly beautiful girl in her early 20's, is  
furiously on the porch of an URBAN HALFWAY HOUSE. She  
impatiently at her watch and presses her ear to her cell  
phone. As she exhales, WE HEAR the rumble of thunder.

Irritated, she crams her cell phone into her bag.  
ROSA a halfway house staff nurse is patiently handling  
WALTER, an irate patient who is screeching...

**WALTER**

I want my fucking Zippo now!  
Walter starts yanking at his hair.

**ROSA**

Walter, that is a behavior...

**WALTER**

(raking his nails against  
his forearm)  
Fuck you!

**ROSA**

And you are making a choice.  
Her cell phone rings...

**ROSA**

(to Walter)  
Hold on...Hello?

**WALTER**

God!

**KYM**

Don't you get it yet, Waldo? She's making a choice not to give you your lighter because you'll torch the Self-Help library again.

**WALTER**

I'm Walter. Kill anybody recently? Run anybody over with a fucking car?

but  
cell  
Kym grinds her cigarette under her heel and blows smoke  
gives no signal that she's heard anything. She yanks her  
phone out of her bag as...

House.  
A tan Mercedes STATION WAGON pulls up in front of the

**(CONTINUED)**

2.

1

1 **CONTINUED:**

**ROSA**

(to Kym)  
That them?

**KYM**

Yes. Finally.

matched. Rosa takes two of Kym's several bags. They are oddly

A Coach tote, a fake Prada, a Gristedes bag, and a World Wildlife Fund tote bag.

**WALTER**

You're not letting her get behind the wheel are you? Are you?

**ROSA**

Walter, you are only responsible for yourself. (To Kym) This is all your stuff?

**KYM**

You know you never gave me your cell number.

**ROSA**

(sotto)

It was a mistake. I'm lucky I didn't get fired. We've discussed this. (She offers her hand) Good luck.

hand Kym doesn't appear to have heard her but she shakes the  
barely... so very, very faintly.  
late Kym's dad, PAUL BUCHMAN, a tired, prosperous man in his  
He is 50's steps around the car and trots up the porch steps.  
Kym wearing a big smile and his glasses are foggy. They hug.  
talks rapidly over his shoulder...

**KYM**

Oh my god. Here you are. I thought you were going to abandon me in rehab. It's 12:30. You guys are half an hour late. I've been standing here with these lunatics. You look so great.

Paul offers his hand to Rosa.

**PAUL**

Hello. I'm Paul Buchman.

(CONTINUED)

3.

1 CONTINUED:

1

**ROSA**

I'm Rosa. We met last time you came up.

**PAUL**

(doesn't remember)  
Of course, of course.

**KYM**

Let's go, let's go. Where is everybody?

CAROL, a handsome woman in her 40's, waves from the car.

**KYM**

(loudly)  
Hey Carol. How are ya?

**CAROL**

Hello Kym.

**KYM**

So where's Rachel? Carol, where's Rachel?

Kym slides into the back seat as Paul loads the car.

**CAROL**

Getting everything ready at the house.

**PAUL**

There is so much going on at the house I can't tell you. You know your sister's doing all of it herself.

**KYM**

(eyeing the rearview mirror as she arranges her bangs)

My sister is bending the environment to her will? Really?

**PAUL**

No wedding planners or anything like that. Just her and Sidney and a lot of their friends. She is so thrilled you're here. Is that everything, sweetheart?

(CONTINUED)

4.

1 CONTINUED:

1

**KYM**

(distractedly, rifling through her bag)

Yah. Can we go?

**CAROL**

Is there anyone you want to say  
goodbye to?

**KYM**

God no.

**2 EXT./INT. TRANSITIONAL SHOTS. DAY**

2

City

The station wagon travels through a constantly changing  
series of environments as they journey out of New York  
on their drive to suburban Connecticut.

and

Right away though, Kym lights up a cigarette and Paul  
Carol crank their windows.

**KYM**

So are all these busy young wedding  
helpers staying at the house?  
Because after eight months of  
constantly revolving cell mates and  
crazy people...

**PAUL**

You weren't in a cell, Kym...

**KYM**

...AND groups groups GROUPS...

**PAUL**

...And nobody was crazy, nobody was  
in a rubber room...

**KYM**

...I was looking forward to a  
little privacy for once.

**CAROL**

The only extra person staying at  
the house is Emma, who's actually

been staying in your old room. But she can move, I guess.

**KYM**

Rachel and Emma. Oh, great. How relaxing.

**(MORE)**

**(CONTINUED)**

5.

2 **CONTINUED:**

2

KYM (cont'd)

The only two people on the planet less capable of delegating than Hannibal! On the eve of a wedding! Nightmare.

**CAROL**

Nightmare?

**PAUL**

It's a nightmare so bad it's in German.

**KYM**

Rachel must be totally freaking out. Is she too tense?...

**PAUL**

She's a wigwam!

**KYM**

(right on top of him,  
rifling through her bag  
again)

...Is she eating? Or are all her  
latent food issues rearing their  
heads? Is she hoarding Snickers and  
Cool Whip under the bed like in  
high school? She never did put that  
one to sleep.

**PAUL**

(genuine)

I don't think that that's a problem  
for her.

**KYM**

No offense, Dad, but you never  
thought that was a problem for her.  
I'm kidding. It'll be great to see  
her. Foodies are the worst, though.  
They never get it together. There  
were six of them on my floor in the  
hospital and you could never get  
into the bathroom. They would cry  
at the chocolate pudding and one of

them was a guy. I can't wait to see  
Mom.

(CONTINUED)

6.

2 CONTINUED:

2

**PAUL**

You'll see her and Andrew at the rehearsal dinner tonight.

**KYM**

Can we stop at the 7/11 please? I feel nauseous. I need something to drink.

**CAROL**

I brought you a Diet Coke.

She offers the can.

(CONTINUED)

7.

2 CONTINUED:

2

**KYM**

I prefer Pepsi from the fountain.

3           **3   EXT. MINI-MART PARKING LOT. DAY.**

Carol looks at Paul. He is fiddling with the dashboard.

4           **4   INT. MINI-MART. DAY.**

Kym fills her Big Gulp at the fountain and pays at the counter. The COUNTER GIRL gives her change.

**COUNTER GIRL**

I saw you on COPS.

and           Kym appears not to have heard. She pockets her change  
leaves.

5           **5   INT. STATION WAGON. DAY.**

neighborhood   As Paul drives through a bucolic, well-to-do  
featuring a beautiful old church.

6           **6   EXT. THE BUCHMAN HOUSE. DAY.**

with           The station wagon pulls into a CIRCULAR DRIVEWAY lined  
trees and bushes of beautiful blue hydrangea. There are

everywhere  
and  
in  
drunk and

several late model cars parked in the driveway of the  
SPRAWLING, SHINGLED HOUSE. Young people crawling  
in the midst of WEDDING PREPARATION, wrapping garlands  
hanging paper lanterns. A LITTLE GIRL tosses rose petals  
the swimming pool. The atmosphere is slightly punch  
friendly.

Paul unloads Kym's bags.

**KYM**

I'll do it, Dad.

She doesn't.

8.

7 **INT. BUCHMAN LIVING ROOM. DAY.**

7

she  
THE

Kym charges into the house where NORMAN SKLEAR and more  
friends of Rachel are decorating. They stare at her as  
runs up the stairs to the second floor. CAMERA RUNS ALL

**WAY UP WITH HER.**

We hear...

**RACHEL'S VOICE OFF**

Can we raise this hem half an inch?

**EMMA'S VOICE OFF**

Yeah, yeah. Here, let me just...

8

**8 INT. UPSTAIRS. DAY. CONTINUOUS --**

older  
help of  
like an  
in her

Kym slams open the master bedroom door and finds her sister, RACHEL, trying on her wedding dress with the help of her best friend EMMA. Radiant and sexy, Rachel glows like an angel in her creamy white and gold sari. Emma has pins in her mouth and a tape measure around her neck.

**KYM**

Oh my god, you are just mi-nute!

**RACHEL**

Kymmie!

**EMMA**

(to Kym)

You can't smoke in here--

awkward  
from

Rachel and Kym squeal and embrace. Rachel is slightly awkward from as Emma frantically tries to keep the billowing fabric from combustion.

**KYM**

Ow!

**RACHEL**

I have pins all over me. You look great!

**KYM**

I'm fat. Rehab makes you fat. All the vending machines. Look at you, missy! I'd swear to god you were puking again!

(CONTINUED)

9.

8

8 CONTINUED :

**RACHEL**

Hah!

**EMMA**

Kym!

**KYM**

Emma!

(To Rachel)

No seriously, you're so tiny it's like you're Asian. Dad wants us to sleep in the same room so you'll be able to watch me while he's asleep and I won't sneak out of the house and blow dealers and shoot heroin.

**RACHEL**

Dad did not say "blow dealers."

**KYM**

I told him I'd just sleep in Ethan's room.

Beat.

**RACHEL**

You can always shoot up in the tree house.

Kym laughs. A little too loud.

**EMMA**

Kym, I'm not remotely surprised you're starting your drama already, however it's Rachel's wedding and this week it's about her.

**KYM**

Emma, you still have your tiny core of rage! What a relief.

for a  
Kym flops on the bed and gazes adoringly at her sister  
moment. Rachel beams back.

**KYM**

So are you an actual shrink yet? Even though you're like twelve years old?

**EMMA**

Psychology. Not psychiatry. You know the difference, right?

**(CONTINUED)**

**KYM**

You should prescribe something soothing for Emma. Like Vicodin.

**RACHEL**

I will have my PhD. in a year and a half. And psychologists don't get prescription pads, right Kym?

**KYM**

They do in Guam.

**RACHEL**

Would you please put that out? Emma designed this dress and there's forty-seven yards of it and I'll go up like the Hindenburg.

filter,  
bathroom.

Kym takes a last drag even though she's down to the  
then flushes the butt down the toilet in the tiny

**KYM**

(over the flushing toilet)  
Since when are you a designer,  
Emma?

**EMMA**

A while.

**RACHEL**

She has this great little boutique in Greenwich. She says things like "you need a fabulous jersey pant."

**KYM**

That's so great. I think I heard that. Isn't this your fifth incarnation or something? Weren't you an actress? All the N.E.D.'s in the hospital were actresses...

**EMMA**

N.E.D.s?

**RACHEL**

Non-specified Eating Disorder.

**KYM**

...they were constantly doing leg lifts under the sheets.

(CONTINUED)

11.

8 CONTINUED:

8

**RACHEL**

Angela Paylin is coming to the wedding.

**KYM**

(right on top of her)  
I ate so much cookie dough and did so many whip-its with Angela Paylin.

**RACHEL**

I know. And she confessed to you her secret Elvis Stoyko fantasy. I spied on you.

**KYM**

Oh my god...

**EMMA**

Elvis Stoyko the figure skater?

**RACHEL**

In her fantasy, she was wearing her hair up and very serious, responsible eyeglasses, because she was a world renowned judge at the Winter Olympics for Men's Figure Skating. And Elvis Stoyko was skating in the finals to "Could It Be Magic" for the gold medal. And just when Barry Manilow is singing "Now/ Now/ Now and hold on fast..." there's this electric connection between them and he stops in the middle of his triple lutz...axel...

**KYM**

And he skates over to the judges table, all panting and sweaty, with his spangly Neil Diamond shirt open to the chest...

**RACHEL**

There is silence as he stops in front of her, their eyes lock, and he reaches for her hand... and Angela takes it!

**KYM**

To the roar of the crowd and the shock of the Olympic judges!

**(MORE)**

**(CONTINUED)**

12.

8 CONTINUED:

8

KYM (cont'd)

And he pulls her out of her chair,  
undoes her hair, and they skate as  
a pair to the rest of the song!

**RACHEL**

And he gets disqualified but he  
doesn't care!

**EMMA**

Where'd she get the skates from?

They collapse in laughter. Kym studies her ass in the  
mirror.

**KYM**

I should call her right this  
second. Is she really coming? Who  
are all these energetic young  
people decorating the house?

**EMMA**

She's got everyone she knows  
pulling elf duty.

**KYM**

(squinting at her ass)

What about me? What am I doing?  
Rachel and Emma exchange a look.

**KYM**

Hello?

**RACHEL**

Well, I think you'll be assisting

on floral detail. I want everything  
all drippy and luxurious and Mom's  
a little bit tasteful--

**KYM**

--Mom's in charge of flowers?

**RACHEL**

--and I don't want to upset her.

**EMMA**

(to Kym)

And you're such a diplomat.

(CONTINUED)

13.

8 CONTINUED:

8

**KYM**

I am. I'm like Kofi Annan. In rehab  
they said I was the maternal hub of  
my peer group. I was always the  
referee for softball.

Rachel snorts.

**KYM**

I was. I was the only one who could

convince the methamphetamine freaks that no one was chasing them when they ran around the bases.

**EMMA**

It's softball. Someone was chasing them.

**KYM**

Whatever. They have trust issues in the first place. I'm going downstairs to find Olive and get some unconditional love.

Kym swans out of the room.

**KYM**

Anyway, I'm doing some lighting. I already got the candles and everything.

Rachel and Emma share a look.

**KYM (CONT'D)**

Forget Mom and me and the fucking flowers.

9     **9     INT. UPSTAIRS HALLWAY. DAY.**

Kym crosses the hall to ETHAN'S ROOM and opens the door.

**KYM**

Speaking of dawgs, when am I going to meet this fiancée of yours anyway?

**RACHEL VOICE OFF**

He went to get stuff with Kieran. They'll be back.

14.

10            10    **INT. ETHAN'S ROOM. DAY.**

A little boy's bedroom. Pale blue. A single bed, a window, some games. Some stuff in boxes. Not a mausoleum. Kym enters Ethan's room. She stands there looking around.

She takes a moment...

11            11    **INT. UPSTAIRS HALLWAY. DAY.**

Kym wandering the upstairs hallway...the winding corridors are a little spooky, despite the openness and light, it feels haunted up here...looking into her old bedroom, seeing Emma's stuff inside.

12            12    **INT. UPSTAIRS HALLWAY. DAY.    --LOOKING DOWN--**

Paul comes to the bottom of the stairs, yelling up.

**PAUL**

I'm making hot dogs and hungabungas! Who wants what?!

Rachel and Emma shout back down.

**RACHEL**

It's too hot!

**EMMA**

I don't eat gluten, Paul!

**PAUL**

What don't you eat?!

**EMMA**

Gluten!

**PAUL**

Where's Kym?

Kym appears, down the back stairway, behind Paul, not shouting...

**KYM**

Here.

**RACHEL**

Besides I'm in my dress!

(CONTINUED)

15.

12 CONTINUED:

12

**PAUL**

Ooo! Can I see?!

Paul starts up the stairs.

**RACHEL/EMMA**

No!

**PAUL**

Okay, okay!

Kym,

Paul has stopped half way up the stairs. He turns to beams at her.

**PAUL**

Kymmie, what can I make you?

**KYM**

Actually there's a meeting I have to make. And I have to pee in a cup. And register as a general biohazard.

**PAUL**

I'll drive you.

**KYM**

(heading downstairs)

Just tell me which car I should take.

Paul doesn't say anything. Carol floats to Paul's side.

**KYM**

Which car?

**PAUL**

Would you do me a favor, Kymmie...?

**KYM**

I have a license...

**PAUL**

You wouldn't believe my insurance.  
And I'm not... that comfortable.  
Could we figure something else out?

**13**      **13**      **EXT. VILLAGE COMMUNITY CENTER (CHURCH) . DAY.**

is  
she  
Kym pedaling up on a bouncy, high tech racing bike that  
far too big for her. She bangs herself in the crotch as  
dismounts.

**(CONTINUED)**

**15A.**

**13**      **CONTINUED:**

**13**

**KYM**

Ow!

**16.**

14

14 INT. COMMUNITY CENTER RECEPTION AREA. DAY.

**KYM**

Hello? Hello?

Kym stops a baby-faced NURSE.

**KYM**

Hi. I'm here to pee in a cup.

**NURSE**

(over her shoulder)

She needs to pee in a cup.

(back to Kym)

Someone will be right with you.

**KYM**

Okay. I'm trying to get to a meeting.

**NURSE**

The meetings are over in the other building.

**KYM**

I know that.

**NURSE**

Someone will be right with you.

Have a seat.

Several people are waiting in chairs. They look at Kym.

15

15 INT. COMMUNITY CENTER BATHROOM. DAY.

A DIFFERENT NURSE is waiting by the sinks examining her teeth in the mirror. Kym bangs open the door of her stall with her

all over  
foot. The door swings back and Kym spills her sample  
herself.

**KYM**

Piss!

16  
16 **EXT. COMMUNITY CENTER. DAY.**

shirt  
bird  
As she runs up the OUTSIDE STAIRCASE Kym wipes at her  
with a wet paper towel. She yanks open the door and a  
poops on her.

**KYM**

Shit!

17.

17  
17 **INT. COMMUNITY CENTER MEETING ROOM. DAY.**

ATTRACTIVE GUY  
people  
leaning  
floor with  
Narcotics Anonymous Meeting. Chairs, light. An  
is sharing. Kym slams in, frazzled and late. A few  
look at her as she grabs a folding chair from a stack  
against the wall and the other chairs slide to the  
a huge clatter.

**KYM**

**COCKSUCKER!**

**ATTRACTIVE GUY**

Only once. My dealer. I was really  
broke.

fallen

The room breaks up. Kym struggles to rearrange the  
chairs. She is pissed.

**ATTRACTIVE GUY**

Let's see...that was Tuesday...

18

**18 INT. COMMUNITY CENTER MEETING ROOM. LATER.**

struggles  
present, is

PASTOR MEL, a guest speaker, shares details of his  
inside the "12 Step" Process. Kym, like everyone  
riveted.

19

**19 OMITTED**

20

**20 OMITTED**

18.



KIERAN,  
Kieran is  
meeting.  
twinkly  
sized  
the  
they're

Fiancee SIDNEY, sexy, compact, thirties, and best man  
are stringing lights all over the house and yard.  
on a ladder. He is the same ATTRACTIVE GUY from the  
Sidney is completely wrapped, chest to knees, in  
white lights and he unspools himself as needed. Rachel  
arrives with Kym who is holding the aircraft carrier  
meatloaf sandwich that's oozing lettuce and ketchup and  
enormous glass of milk. She holds them both like  
suspended in formaldehyde. Emma is working on her tan.

**RACHEL**

No. You guys are not getting my  
design concept.

**(MORE)**

**(CONTINUED)**

19.

22

22 **CONTINUED:**

RACHEL (cont'd)  
I want every single light to  
represent a different one night  
stand during the misspent youth of  
Kris Kringle before he stopped  
whoring around and became Santa  
Claus.

**SIDNEY**

Oh. I thought you said Satan Claus.

**KIERAN**

I thought she said Panty Hose. Or Panda Claws.

**EMMA**

Pandas are endangered.

**RACHEL**

I know. We're having an endangered Panda fleeing for its life for the ice sculpture. Or impaling itself on some bamboo. Kym! This is Sidney Williams, my betrothed. Sidney, meet my sister, Kym.

**KYM**

Oh my god. You're black.

(To Rachel)

Sorry I called him a dawg.

**RACHEL**

That's fine.

**SIDNEY**

No biggie.

**KYM**

You don't look like a record producer. You're supposed to have a hapless lackey next to you with an umbrella.

**SIDNEY**

Usually I do, but Mom's out

simonizing my car. Funny, you don't  
look like Lucifer's Cupbearer.

**KYM**

(fingering a lock of hair)  
I got a haircut.  
Kym gives Emma a look. Emma smiles sweetly.

(CONTINUED)

20.

22           22   **CONTINUED:**  
22

Rachel gestures up the ladder.

**RACHEL**

And this is Best Man Kieran.

Kym looks up the ladder at Kieran.

**KYM**

Hey.

**KIERAN**

Hi there.

23           23   **INT. BASEMENT. DAY.**  
23

It runs practically the length of the house and there are  
nooks and caves everywhere. An ancient sofa, riddled with  
cigarette burns, some futons, dragged down and thrown  
haphazardly in corners, Unicorn posters hideously and  
pornographically defaced, and squat jars of ancient  
household products (Oil of Olay, self tanner) filled with  
cigarette butts offer proof of years of inhabitation.  
LATER -- Kym lights up.

**KIERAN**

Well, that was so wrong --

**KYM**

Gee, thanks!

**KIERAN**

No, believe me, that was so lovely,  
LOVELY! But in the program -- as  
you know -- and we just heard  
earlier today in fact --

**KYM**

It is kind of lurid, isn't it? The  
best man and the maid of honor...  
furtively slipping off to the coal  
bin to have it off while the rest  
of the wedding party labors away at  
preparations for the big event.

**(CONTINUED)**

21.

23 CONTINUED:

23

**KIERAN**

I thought...isn't Emma going to be playing that role?

**KYM**

What?

**KIERAN**

"Maid of Honor"?

**KYM**

Oh.

**KIERAN**

I think I heard that was the plan.

22.

24 INT. HIGH-END INDIAN CLOTHING BOUTIQUE. DAY.

24

A LAVISH BOLLYWOOD SOUNDTRACK PLAYS as Emma wraps Kym in lilac fabric for her sari-esque bridesmaid's dress. Kym examines herself in the mirrors of the private salon. The girls look like jewels against the lush fabrics, pillows and

earrings  
sparkle.

curtains. Rachel sits at a vanity trying on dangling  
and shakes her head gently, the gems glimmer and

**RACHEL**

Isn't the lilac fabulous? You look  
like a freesia.

**KYM**

(to Rachel)  
I love the grey.

**EMMA**

We're all wearing lilac.

**KYM**

(heedless, grabbing the  
grey fabric)  
Look at this. I love this. It's  
like a cloud.

Emma looks at Rachel.

**KYM**

You guys know how I am. I never  
wear lilac.

**EMMA**

It's good to have a principle.  
Kym ignores her.

**RACHEL**

You wore a lilac sweater with a cat  
face on it on the cover of  
Seventeen Magazine when I was at  
Fat Camp.

**KYM**

Sure, but I got paid for that and I  
was on horse tranquilizers. So why  
aren't I the Maid of Honor? Why is  
Emma the Maid of Honor?

**RACHEL**

Because.

(CONTINUED)

23.

24

24 CONTINUED:

**KYM**

What does that mean?

**RACHEL**

I wasn't entirely sure when you were coming or even if you'd make it.

Kym looks sharply at her.

**RACHEL**

I wasn't sure if you'd have time for a fitting.

**KYM**

Bullshit. It's a sari. You take a bolt of cloth and wrap it around you. Jesus Christ I've been home one day and I can't get a straight answer out of anybody.

**RACHEL**

What are you talking about?

**KYM**

I'm talking about Dad offering me food every ten seconds...

**RACHEL**

Dad offers Irish Hunger Strikers food every ten seconds.

**KYM**

No. He has to know where I am and what I'm doing all the time because he has never resolved his own trust issues.

**EMMA**

That's odd.

**KYM**

Shut up.

**EMMA**

Blow me.

**RACHEL**

Oh, leave Dad alone.

(CONTINUED)

24 .

24 CONTINUED :

24

**KYM**

I'd love to but he won't let me. I feel him watching me all the time. And Carol and you guys too.

**EMMA**

I know I have nothing better to think about.

**KYM**

Everybody's looking at me like I'm the visiting sociopath. What are you people waiting for me to do? Burn the house down?

They both look at her.

**KYM**

That was a mattress fire and it wasn't even at home! It was on a sleep over! God! I should just get HAZMAT tattooed on my forehead for you people.

**RACHEL**

Stop! You're like a harpy. Is being my "Maid of Honor" this important to you? I didn't think you gave a shit.

Beat.

**KYM**

How could you fucking say that to me?

**RACHEL**

Jesus. Emma!

**EMMA**

What?

**RACHEL**

Emma, would you be horribly  
offended and hurt if I asked you to  
step down as...

(exaggerated, practically  
with quote fingers)  
..."Maid of Honor?"

**EMMA**

Yes.

(CONTINUED)

25.

24

24 CONTINUED:

**KYM**

Now Emma's got another reason to  
hate me. Like she needed one.

**EMMA**

Is it what you want?

sweet

For an instant, conflict and pain flicker over Rachel's  
face.

**RACHEL**

Not really.

**EMMA**

Fine. The crown is yours, First Runner Up.

**KYM**

Thank you, Emma. No, thank you.

**EMMA**

It's not about you.

**KYM**

It's about sisterhood.

**EMMA**

Hooray for sisterhood.

**KYM**

Sisterhood conquers all.

**RACHEL**

And bludgeons all and pillages all  
and leaves all for dead.

**KYM**

(returning to mirror)  
So the gray is not an option?

**25 INT. UKRAINIAN MUSEUM. NIGHT.**

**25**

full  
folk  
eggs,  
the

THE REHEARSAL DINNER --"The rehearsal" component is in swing amidst elegant dioramas and displays of Ukrainian art saints, traditional costumes, a skillion painted the mounted heads of indigenous Ukrainian animals, and plaster busts of Ukrainian Popes.

room  
various

The audience of revelers is clustered at one end of the  
with drinks and appetizers, while at the other end,  
friends take their shot at a brief rehearsal.

**(CONTINUED)**

**25A.**

**25**           **25**   **CONTINUED:**

is  
really  
laughing.

Old friend Norman Sklear is emceeding the line-up -- he  
currently at the mike with a funny improv based on  
disastrous weddings he has known. Everybody is

**(CONTINUED)**

**26.**

**25**           **25**   **CONTINUED:**

Paul, Carol, a few of Paul's closest record biz friends  
(including a CULT LUMINARY or two); MR. AND MRS.  
WILLIAMS  
HERREAST,  
home on  
Cousin  
(Sidney's mom and dad), sister KAYRA, grandmother  
and cousin JOSEPH GONZALES (in US Army dress uniform,  
leave from Iraq) blend easily with the younger crowd.  
Joseph is always filming with his own CAMCORDER.

QUICK CUTS -- other rehearsal moments such as a  
TEENAGED  
Guitar/DRUMS DUO blowing out "Here Comes The Bride";  
Gaida's  
Arabic wedding song; UKRAINIAN AL (the in-house music  
director) getting the women to chant "Rachel" and the  
men to  
chant "Sidney" ancient European-stylee; ZAFER TEE's  
exquisitely heartbreaking improvised violin solo;  
DORIAN  
LOVEJOY's Rachel/Sidney FREESTYLE RAP, etc. delivering  
to a  
breathtaking saxophone solo entitled "Sidney loves  
Rachel" by  
(the real) DONALD HARRISON JR.

Harrison's toast to Paul, his beautiful family, and the  
memory of many memorable nights of music in the Buchman  
house  
while the kids were growing up draws HUGE APPLAUSE,  
POWERING

**INTO --**

26           **26    INT. UKRAINIAN MUSEUM DINING HALL. NIGHT.**

26           THE DINNER-- The forty-odd guests are now seated in an  
adjoining room at LONG TABLES laden with a GORGEOUS  
INDIAN  
FEAST. Yellow rice, red curry, vivid green and orange  
vegetable dishes, pink shrimp. Huge plates of Dosa and  
Brinjal. Candles flicker in lanterns shaped like  
lotuses.

PHOTOGENICALLY STYLISH YOUNG SERVERS dressed elegantly  
in  
black and white hover around the family and friends as  
everybody makes total pigs of themselves.  
The INDIAN FEAST contrasts agreeably with the Ukrainian  
visuals. EVOCATIVE BOLLYWOOD MUSIC PROVIDES THE  
SOUNDTRACK.  
Kym, wandering on along the table like a nomad, wedges  
herself between Sidney and Rachel. Emma grabs an empty  
wine  
glass before Kym knocks it over.

**KYM**

I don't know anybody at what's  
obviously the loser end of the  
table. Can I have your Chana  
Masala?

Without waiting for a response, Kym dives in with her  
naan.

**RACHEL**

You've known most of those people  
since the eighth grade. You always  
pretend you don't know people.

(CONTINUED)

27.

26  
26      26      CONTINUED :

**EMMA**

Is it because you owe them money?

**KYM**

Where's Mom? Where's our mother?  
How could she not be here already?  
I haven't even seen her since I've  
been home.

**SIDNEY**

She called a few times. She's  
"running a little late but should  
be here soon."

**KYM**

(stuffing naan in her  
mouth)

**GOD!!!!**

and

She tries to catch a piece of Fish Tikka in her mouth  
misses.

**EMMA**

Kieran would you like some more  
Saag Paneer?

**KIERAN**

No thanks. Is there any krill?

Emma blinks.

**KIERAN**

Just kidding.

**KYM**

I can't believe Mom would be late  
for my release back into the wild.

**EMMA**

And here I was thinking tonight was  
about Rachel!

**SIDNEY**

Rach, I forgot to tell you, Carol

got the helium tanks.

**KYM**

The words "Carol" and "helium"  
somehow...

**RACHEL**

Aren't there some rules about  
helium tanks?

(CONTINUED)

28.

26

26 CONTINUED:

**KYM**

(snorting)  
She wouldn't have any idea what to  
do with a helium tank.

**SIDNEY**

Only on public property. I think.

**K?**

**KIERAN**

Huge liability.

**KYM**

You're a lawyer?

**KIERAN**

Was. For about five minutes.

**KYM**

Say something legal.

**KIERAN**

Tort.

**KYM**

So what do you do now?

**KIERAN**

I help Sidney out with the business side of his stuff.

**KYM**

Sweet.

**RACHEL**

Here's Mom.

shirt.  
The girls clamber up. Kym brushes curry off Rachel's  
the  
fifties.  
ABBY, the girl's mom, and ANDREW, her husband, enter  
dining room. Abby is a beautiful, wise woman in her  
Elegant, ladylike and graceful.  
Andrew looks foxy in his Abby-selected Armani, but he  
has the  
shoulders and knuckles of a heavyweight. As the girls  
approach, Abby acknowledges Paul across the room but  
makes no  
waves  
move to go beyond an exchange of long distance little  
and tight smiles.

**ABBY**

(to Rachel, embracing)  
Hello, darling.

A big hug. She turns to Kym.

**(CONTINUED)**

**ABBY**

Kym! Did you get my note?

Kym's

They embrace. Abby steps back but keeps her hands on shoulders.

**ABBY**

You look beautiful.

**KYM**

I'm fat. Rehab makes you fat.

**ABBY**

Nonsense. You girls.

**ANDREW**

Hiya Kym. You look great! Hey Rachel!

He kisses Kym on the cheek. Rachel gives him a big hug.

**RACHEL**

Mom, where have you been? Is everything okay?

**KYM**

Wow. We were wondering if you got the dates scrambled.

Abby steps towards her daughters, taking them in.

**ABBY**

Yes, everything is absolutely fine now.

**KYM**

Thank god. What a relief! Now the party can really get started.

Abby and Rachel look quickly at Kym.

**KYM**

(lighting a cigarette)  
So Mom, you look great.

**ABBY**

Darling, can you smoke that in here?

(CONTINUED)

29A.

26 CONTINUED:

26

**KYM**

It's a private party, Mom.  
How's grandma? Still surly and irascible?

(CONTINUED)

30.

26           26    **CONTINUED:**  
26

**ABBY**

Oh, you know how she is. She sends  
her love.

**KYM**

Great. Same.

in                   Kym drags on her cigarette like it's the last Coca Cola  
the desert.

**ABBY**

Honey, you should really put that  
out. It's not right. You know that.

**KYM**

Fine.

27           27    **INT. UKRAINIAN MUSEUM DINING HALL. NIGHT. LATER.**  
27

Waiters are           Kieran is making a toast. Dinner is mostly over.  
pouring more         discreetly clearing plates, etc. from the table,  
drinks.

**KIERAN**

(something like)  
I've known Sidney most of my life.  
He personifies many of life's

grandest cliches, even as he breathes fresh life into most of them. He has never, ever "ceased to amaze me," and only in the best of ways. The magnitude of his artistry and his business acumen are matters of public record and delight. He's been a great friend "through thick and thin," and sometimes it's gotten very, very thin -- but he "stood by me" at all times, so it is my privilege and honor to stand by him on this profound occasion...

spoon. It

TIME CUT -- Emma rises and bangs her glass with her shatters.

**RACHEL**

You're paying for that, Emma.

**EMMA**

Of course. I'd like to make a toast to the happy couple because I want to come visit them in Hawaii.

**(MORE)**

**(CONTINUED)**

30A.

27 **CONTINUED:**

27

EMMA (cont'd)

Sidney what's the name of that place again?

**SIDNEY**

Humuu-humuu Nukku-nukuu...

**KIERAN**

A-Pu-Aa-Aa.

(CONTINUED)

31.

27 **CONTINUED:**

27

Sidney kisses Kieran on the cheek.

**KYM**

(sharply, to her sister)  
You're moving to Hawaii?

**RACHEL**

Sidney's recording studio is there.  
Kym, stung, exhales a plume of smoke.

**EMMA**

I've known the bride her entire  
life. Not biblically, except for  
that one time we french kissed at  
Evan Yassky's party in the ninth  
grade.

**SIDNEY**

Film! I want film!  
Whoops and hollers.

**EMMA**

Commence embarrassing story.

**RACHEL**

That wasn't it?

**EMMA**

Rach, do you remember the time I was teaching you to drive in the Wagoneer and you sideswiped that taxi driver and knocked off his side mirror?

**RACHEL**

I have no memory of that whatsoever.

**EMMA**

Do you remember trying to outrun him and leading him on a high speed chase across 96th street?

**RACHEL**

Gotta say no.

(CONTINUED)

**EMMA**

Well I would like to share with everyone that Miss Rachel-before she got her license or even had any idea how to drive- out maneuvered an irate, screaming cab driver across 96th street to the East river, handily avoiding two EMT guys loading an old lady on a gurney, while at the same time, applying Cocofudge Lip Gloss in the rearview mirror.

Bravos all around.

**EMMA**

Wait, wait. She actually got the number of one of the E.M.T guys and went out with him. Twice.

**KYM**

(loudly)

Was that the guy with the peroxide hair?

Abby, not looking at her daughter, shushes her.

**EMMA**

Anyway, when the taxi driver finally caught up with us, Rachel talked him down from his Middle Eastern fury in pretend Farsi, and ended up using his radio thing to call his dispatcher and recommend this guy for a commendation.

**RACHEL**

Mahamoud! Such a nice man.

**EMMA**

We were driving so fast! It was one of the more exhilarating moments in my life...sadly...but I knew that

Miss Rachel would make it okay. So here's to you, my dear, dear friend. A woman who can drive fast, pick up a paramedic, make up languages and get you home in one piece. Sidney, you are a lucky bastard.

**SIDNEY**

Hear hear.

(CONTINUED)

33.

27 CONTINUED:

27

**RACHEL**

Where? Where?

Abby smiles broadly at Rachel and blows her a kiss.

Kym rises with her glass and takes Emma's place on stage. She glows in the candlelight.

**KYM**

(for the crowd)

Relax, it's seltzer.

Low giggles.

**KYM (CONT'D)**

Hello. I'm Shiva the destroyer and your harbinger of doom for the evening. I want to thank you all

for coming and welcome you even though I haven't seen most of you since my latest stretch in the Big House...

Scattered low giggles.

**KYM (CONT'D)**

You all look fabulous. During the twenty minutes I was not in the hole for making a shiv out of my toothbrush, I actually did participate in the infamous 12 Step program. 12 Steps. Step-ball-change, step-ball-change. I'm still waiting for the change part.

Some guests laugh. Sidney grins. Carol, Paul, Rachel,

and

Abby sit silently. Andrew moves in towards his wife.

**KYM (CONT'D)**

But as they say, relapse is an almost always inevitable component of recovery, God knows I've got high marks in that mode!

Everyone is staring at Kym.

**KYM (CONT'D)**

Anyhoo, as more of you know than are likely to admit, one of the actual steps is about making amends.

**(MORE)**

**(CONTINUED)**

34.

27 CONTINUED:

27

**KYM (CONT'D)**

So I spent a lot of time calling up people who barely remembered me - who barely remembered anything - and apologizing to them for bouncing a check or passing out in the bathtub and flooding their house, or otherwise involving them in sordid activities they were desperately trying to forget. I had to call this one girl who was, I think, fourteen, but I couldn't talk to her because her Mom took out a restraining order.

Kym thinks this is hysterical. Paul does not.

**KYM (CONT'D)**

Anyway, I did a lot of apologizing to people who were practically strangers so I very much want to take this opportunity to not only congratulate my extraordinary sister, the future explorer in matters of the mind, thank you very much, and her adorable, impending husband on the occasion of their unprecedented nuptials.. but also to apologize to my extraordinary sister, the future explorer in matters of the mind, for... Everything! And I really mean that, Rachel. I've been a nightmare and you've been a saint. I'm so damned glad I'm here with you and Sidney and his family and ours, and I am so happy for you guys, I really am. So, I am hereby raising my seltzer in celebration of my laudatory sister and herewith making amends. Sidney, you are robbing our dysfunctional family of one of it's most vital ingredients, and it's

only member still willing to lend  
me money. (She pauses for a second)  
Enjoy Hawaii. La Chaim.

She lifts her glass and downs it's contents. There is a  
smattering of applause.

**KYM (CONT'D)**

(to the group)  
One down. What's for dessert?

**(CONTINUED)**

35.

27      **CONTINUED:**  
27

Kieran stares sympathetically at Kym.

28      **EXT. UKRAINIAN FOLK MUSEUM. NIGHT.**  
28

Guests leaving.

29      **OMITTED**  
29

30

30 INT. BUCHMAN HOUSE. NIGHT.

Carol,  
several  
the  
table.

Kym drops into a chair in the dining room as Paul, Rachel, Sidney, Kieran, and Emma struggle in with elaborately wrapped wedding gifts and leftovers from the rehearsal dinner, which they pile on the dining room table.

Rachel and Sidney are having a quiet, tense exchange.

**KYM**

(to anyone, examining her  
split ends)  
I'm exhausted. Is there any  
watermelon?

**CAROL**

Let me see.

**RACHEL**

(To Kym, as if she's  
joking)  
Nice apology.

**KYM**

What?

**RACHEL**

(again, making a joke out  
of it)  
Nice apology.

**KYM**

I was toasting you and I was making  
amends. It's one of the Steps. It's  
important.

**RACHEL**

I know what the Steps are.

(CONTINUED)

36.

30           30   **CONTINUED:**  
30

dictionary. Rachel glides to the den and drags out the huge

**RACHEL**

I learned them in school, and I've visited you in various facilities, Kym.

Sidney and Emma share a look.  
Rachel drops the dictionary on the dining room table.

**KYM**

Oh, god. Dad?

Kym looks to her father.

been Carol returns with a tray and a huge watermelon that's impaled with an enormous kitchen knife.

**RACHEL**

Amends. Noun. Often followed by  
'for'. Offset a disability or  
frustration by development in  
another direction.

Rachel blinks at her sister.

**KYM**

(exaggerated)

Yes?

**RACHEL**

You've never said anything to me,  
that's remotely apologetic. Yet,  
all of a sudden, at my wedding  
dinner, in front of everybody, you  
decide to grace us all with your  
development?

**KYM**

Christ. I just got here.

Carol hands Kym a slice of watermelon.

**CAROL**

Here. Anybody else?

**RACHEL**

"Hey everybody! And guests! Just in  
case you might be thinking about  
something else for five minutes,  
like, I don't know, my sister's  
wedding-- they just cut me loose!

**(MORE)**

**(CONTINUED)**

RACHEL (cont'd)

I'm a loose cannon, is that hysterical? Anyone for some rehab humor? Because I'm really fine with acknowledging my disease. And now watch me be really selfless, and weave a lovely blanket apology to my sister for being a tad out of her loop."

Rachel giggles.

Sidney and Kieran, staying out of this, exchange a glance.

**KYM**

(chewing)

You're so cynical. Dad, since when has she been this cynical?

**PAUL**

She's making an effort, Rachel.

**RACHEL**

An effort. That's what it was? Because I think she presumes that since everything has always revolved around her disease, everything else is going to revolve around her recovery. That's what I think.

**PAUL**

Rachel. She just got home.

**RACHEL**

Again.

**KYM**

I had no idea you were so angry, doctor.

**RACHEL**

I'm not.

**PAUL**

Kymmie, your sister's got a lot on her plate. She's uptight about...

**RACHEL**

I'm not uptight, Dad.

(CONTINUED)

38.

30 CONTINUED:

30

**PAUL**

She's meeting Sidney's folks for the first time, there's menus, there's all that live music, you're home, there's a thousand things to worry about.

**CAROL**

Absolutely, a wedding will take it right out of you, boy.

**PAUL**

Yeah, it would be so lovely if we

could all just...

**KYM**

(removing seeds)

You people need to purge. You people really should go to Nar-Anon or something. I mean it.

**CAROL**

Oh my lord. Kym, we have gone through Nar-Anon, baby. You know that.

**RACHEL**

(turning her head)

You people? You mean the people in this room? Your family?

**KYM**

All of you people living in this little world of judgement and paranoia and mistrust. I can feel it every second. At the slightest sign of ingratitude or absence of atonement it's like the freaking Salem Witch Trials around here. I might as well be...

**PAUL**

(pouncing)

Don't even start...

**CAROL**

(standing next to her husband)

Nobody can make you feel any way unless you let them, Kym.

(CONTINUED)

39.

30 CONTINUED:

30

**KYM**

Thank you Carol, for your inevitable pearl of wisdom, but you people are my family. You people make me feel like shit a hundred times a day. You try living under Dad's constant monitoring for five minutes and see how you like it.

**PAUL**

What constant monitoring?

**KYM**

"I'll drive you!" "Carol, she's back!" "Don't sleep here, sleep there." "Here. Eat this." Dad, you're obsessed.

**RACHEL**

Please. That's hardly news. You may not know this...sure you do...the only way to engage Dad in any meaningful communication is to start the conversation with your name. "Have you heard from Kym? How's Kym?" It resuscitates him. It jars him into the moment. Like an alarm.

**PAUL**

That's unfair, Rachel. And completely untrue.

**RACHEL**

And she's even worse! "Dad, you're

never going to believe this, but I lost the car again." "Dad, you're never going to believe this, but that check you sent me never showed up and my landlord hates me." "Dad, can somebody meet me downstairs with cab fare and you're never going to believe this but I need to go to the emergency room and my neighbor's suing me and my checkbook got stolen!"

**KYM**

Gee, Rach, sounds like you have some paternal/sibling issues to work through.

(CONTINUED)

40.

30 CONTINUED:

30

**RACHEL**

Are you kidding? The two of you are like a double helix of crises. In the language of psychology one could say you both suffer from acute boundary issues.

**PAUL**

Rachel! It's nice that you're getting your Ph.D--

**RACHEL**

(she throws up her hands.)  
--Oh god--

**PAUL**

--but don't be patronizing. It's ugly. It doesn't become you.

**RACHEL**

How come she gets to spout off about paternal issues, but god forbid I should even reference the "boundary thing," even though I actually know what I'm talking about?

**KYM**

(waving her arms)  
Hello? By the way? I'm not in crisis. I haven't been in crisis for a year.

**RACHEL**

You just got out of rehab!

**KYM**

Why is this so difficult for you people to understand? It's like you're not happy unless I'm in some kind of desperate situation. You have no idea what to do with me unless I'm desperate. God. Why am I the only one who's willing to say this stuff?

**RACHEL**

Oh, poor you. You're so much more evolved in your suffering. You know what? Your suffering is not the most important thing in the world to everybody!

(MORE)

(CONTINUED)

41.

30           30    CONTINUED:  
30

                  RACHEL (cont'd)  
There are billions and billions and  
billions of people, in nations all  
over the world, who never even  
think about you! Other people have  
lives! We have lives! I have a  
life! I'm in school. I'm getting  
married. I'm...

Rachel just stands there, not saying anything.

**KYM**

What?

**PAUL**

What?!!

at           Dead silence. Everyone stares at Rachel. Rachel looks  
              Sidney. Sidney passes the look right back to her.

**RACHEL**

I'm pregnant.

Beat, then: HUGE WHOOPS AND HOLLERS!!!!

**EVERYBODY**

hug.  
Kym  
daughters  
to each  
mush.

Congratulations! Oh my god! Etc!!!  
Paul hugs Rachel and kisses her hair. Sidney and Kieran  
Emma hugs Rachel and kisses Sidney. Hugging all around.  
is pissed. Paul grabs Kym and Rachel, and hugs both  
at once. Rachel and Kym's faces are mashed right next  
other. Kym is impatient and stiff in the dreaded double  
mush.

Kym breaks from Paul's vice-like grip.

**KYM**

That is so unfair!

**PAUL**

(ecstatic)  
When did you find out?

**SIDNEY**

Roughly about the day before we  
decided to get married.

**RACHEL**

I can barely believe it myself!

**PAUL**

(laughing, mushing  
Rachel's belly)

**(MORE)**

**(CONTINUED)**

PAUL (cont'd)  
How long? How much pregnant? Did  
you tell your mother?

**RACHEL**  
We told her at dinner.

**SIDNEY**  
She was so happy--

**KYM**  
Wait! Stop! You can't just drop  
that tectonic bit of information  
into a completely separate  
conversation, Rachel. You can't do  
that!

**RACHEL**  
Kym, you're going to have a niece!

**SIDNEY**  
Or a nephew!

**KYM**  
Oh, god. Of course I'm happy for  
you. But you can't tell me when  
we're talking like this. It's a  
total set-up!

Beat. All the energy drains out of Rachel.

**RACHEL**  
I am so fucking exhausted.

**KYM**  
Dad, will you tell her I'm happy  
for her?

**RACHEL**

I just...I need to go to bed.  
Sidney?

**SIDNEY**

Yeah, okay. Great idea. I'm beat  
too.

**KYM**

(to Rachel)  
You're leaving? In the middle of  
this conversation?

**RACHEL**

Yes.

(CONTINUED)

43.

30

30 CONTINUED:

**PAUL**

Kymmie, she's pregnant. She's  
exhausted.

**KYM**

Of course. Fair enough. I'm off to  
raid the medicine cabinet.

Kym is gone.

**SIDNEY**

She's not serious?

Everyone gathers around Rachel.

**CAROL**

Oh, Rachel darling, and Sidney, I  
couldn't be happier.

**SIDNEY**

She wasn't serious, was she?

**PAUL**

Do either of you want anything? A  
sandwich? You must be hungry.  
There's cold Saagwala and a little  
Aloo Gobi left over?

**RACHEL**

No thanks, Dad. I really am pretty  
sleepy.

**PAUL**

You're pretty everything!  
He mashes her face and kisses her cheek. Then he mashes  
Carol's face.

**CAROL**

Holy cow. What a day. I think I've  
aged. I mean it.

(To Paul) )

Would you mind if I went to bed,  
darling?

**PAUL**

(kissing her again)  
Of course not. I'll be up, Carol.  
I'm just going to load the  
dishwasher.

(CONTINUED)



life.

face Paul gives Rachel a kiss on the cheek and mashes her  
some more.

**RACHEL**

Dad?

**PAUL**

Yes, sweetheart?

**RACHEL**

I hope it's okay, I told Mom at  
dinner. About the baby.

**PAUL**

Of course, lamb chop. I'm so happy!  
I'm going to be a grandpa!

(CONTINUED)

45.

30            30    **CONTINUED:**  
30

then Sidney mashes Paul and they attempt a hug and laugh and  
they really hug.

**RACHEL**

I wish Ethan were here.

**PAUL**

I know, sweetheart. Me too.

**KIERAN'S VOICE OFF**

That went well.

**31 INT. BASEMENT. NIGHT.**

31

of

here

down

it's

Kieran and Kym lie entangled in the basement, sharing a cigarette, disheveled. The floor of this entire section

the basement is now covered with all of the carefully arranged mattresses and futons that were stacked down

before. All of Kym's mismatched bags have been moved

here too. There's a little lamp there now as well but

not on. Only one of the small, cobwebby windows casts a dappled light onto the scene.

**KYM**

That was such a set-up.

**KIERAN**

She probably didn't realize she was doing it.

**KYM**

Ha! She's such an operator. Now I'm the bad guy again. Or still.

**KIERAN**

They're lucky to have you.

**KYM**

Thank you! Otherwise they'd have to pay attention to their own suspicious lives. Nobody actually wants me to actually change, you know. What would they obsess about? I'm like a blessing.

**KIERAN**

(laughing)  
No argument from me.

(CONTINUED)

46.

31 CONTINUED:

31

**KYM**

Dad had an actual "Blueprint for Rehabilitative Success" at my last intervention. On graph paper. He goes all out with the response, my dad.

**KIERAN**

Not unlike this great nation in which we live.

**KYM**

Meanwhile an ex-heterosexual ex-boy friend of mine actually rang the door once and tells my mother, "Kym is sitting in her apartment? With the shades drawn? Doing all this heroin and cocaine? And I think she's going to, like, die?" And Mom smiles and says "Thank you" like he was speaking in Sanskrit.



34           34    **EXT. ABBY'S/ANDREW'S HOUSE. DAY.**

best                   A very stylish, very elegant, very "modern" (in the  
sense) home, lots of grounds, lots of foliage.

35           35    **INT. ABBY'S/ANDREW'S HOUSE. MASTER BEDROOM. DAY.**

through               Rachel and Abby are seated on Abby's bed, looking  
Rachel                some family heirlooms in an old alligator jewel case.  
is holding an ornate satin evening purse.

**RACHEL**

Look how exquisite this is. I can't  
borrow this. What do you carry in  
here? A vital organ? A tiny spleen?

**ABBY**

Isn't it divine? It was grandma's.  
She sends her love.

**RACHEL**

I love the color. It's oyster.

**ABBY**

You must promise me you'll stay  
healthy now, Rachel. You'll eat  
properly and get a lot of rest?

**RACHEL**

Yes, Mom.

**ABBY**

How are things going at the house?  
How's Sidney?

**RACHEL**

Fine.

**ABBY**

And his friend? What's his name?

**RACHEL**

Kieran.

**ABBY**

He seems to be a big hit. Is your sister behaving herself?

(CONTINUED)

48.

35 CONTINUED:

35

**RACHEL**

I'm not exactly sure what that means.

**ABBY**

Well, she needs a lot of acknowledgement.

**RACHEL**

You think?

**ABBY**

Stop. It can't be easy. Everybody knowing her troubles.

**RACHEL**

Mom, she's sold syndication rights to her troubles.

**ABBY**

Stop.

**RACHEL**

Mom, does it bother you at all, Carol doing so much wedding stuff?

**ABBY**

Not at all, darling, I'm thrilled to be providing the flowers. You know how much that means to me. They're going to be exquisite!

**RACHEL**

Yes, I'm sure, and that's so great and so you, but you can do whatever else you want, you know. I'd love it.

**ABBY**

Thank you, my sweetheart. I just know I'd be one of those wedding mothers who goes completely insane about the hors d'oeuvres. Andrew says I shouldn't be allowed near a shrimp puff.

**RACHEL**

Huh.

**ABBY**

There are so many other people for  
you to worry about.

**(MORE)**

**(CONTINUED)**

49.

35      **CONTINUED :**

35

ABBY (cont'd)

Your sister's home and everybody's  
there and the bride always ends up  
keeping everybody else satisfied.

**RACHEL**

You're right.

**ABBY**

But this is going to be the most  
beautiful wedding ever. And I hope  
your sister has a wonderful time  
too...Anyway I'm going to be a  
grandmother! Hooray!

**RACHEL**

Hooray!

**ABBY**

I'm so excited. I have always  
wanted to be a grandmother. Even  
when I was thirty. Here. This ring  
was grandma's and she wanted you to  
have it.

**RACHEL**

Is she dead?

**ABBY**

Rachel.

**RACHEL**

It's beautiful. Thanks, Mom. I hope it's a boy.

**ABBY**

As long as it's healthy. Try the ring on.

Rachel does.

**ABBY**

You've always had the most beautiful hands.

36      36    **EXT./INT. SCOTTY'S JAMAICAN RESTAURANT. DAY.**

parkway  
kids on  
of a

A neighborhood place, but on the other side of the  
from the Buchmans' neighborhood. Friendly, bustling,  
bikes and skateboards, etc. Large windows offer a view  
stop sign, Fanny's Beauty Salon, Soul to Soul Liquor, a  
barber shop, etc.

**(CONTINUED)**

50.

36      36    **CONTINUED:**

flag on  
your  
and a

The restaurant is fluorescently lit, with a Jamaican the wall and photos of Muhammad Ali, Malcolm X, and Bob Marley. There is a counter at the front where you place order and pick up your food. There is a Foosball table, pinball machine.

table  
genuinely

Kym and Kieran are playing Foosball at the ancient where someone has painted Jamaican jerseys on all the players. They are both viciously competitive and irritated with each other.

**KIERAN**

Your hand is on the turf.

**KYM**

What turf?

**KIERAN**

The turf. The table.

**KYM**

So?

**KIERAN**

So we have to do it over now. It was your shot and you get to do it over.

**KYM**

What are you talking about?

**KIERAN**

Don't tell me you didn't know having one hand on the turf makes the play null.

**KYM**

Null. Maybe we should just play  
Pinball.

the C/U. The metal balls ricocheting around the interior of  
machine.

**KIERAN**

Sometimes playing next to each  
other is easier than playing  
together.

**KYM**

Who told you that?

**KIERAN**

My mom. She runs a pre-school.

(CONTINUED)

51.

36 CONTINUED:

36

They both crack up.

**KYM**

What's Hawaii like?

**KIERAN**

You've never been?

**KYM**

Uh uh.

**KIERAN**

It's beautiful. I've got a nice place. My horse lives there.

**KYM**

Most people say "my girlfriend lives there" or "my wife lives there."

**KIERAN**

I live there and so does my horse. He's very possessive. We're working through it.

**KYM**

Have you had him a long time?

**KIERAN**

Yes. I may be a degenerate dope fiend but I love my horse. I don't have a wife or a girlfriend and I've been clean almost seven years. You could just ask, you know. Your sister doesn't ask direct questions either. She's incredibly cryptic.

**KYM**

That's a shrink thing, not a genetic thing.

**37 INT. COMMUNITY CENTER MEETING ROOM. DAY.**

37

the

Kym is sharing at today's "12 Step" meeting. Kieran, others, listen intently.

**KYM**

We were in the park. I was sixteen and I was...I had taken all these Percoset. I was unbelievably high.

**(MORE)**

(CONTINUED)

52.

37      **CONTINUED:**

37

KYM (cont'd)

He had thrown away his shoes- and I was like "Mom's going to kill me" because I had no idea where his shoes were- but he was so happy about it. And he had his red socks and he was running around kicking up the leaves. You know in movies where they show a person's high or whatever and the camera careens all around? It was like that. But fun. You know. We were having so much fun. We were leaping around in huge piles of leaves. He buried me. I buried him in a big pile. I was on baby sitting detail. He was pretending he was a train. So he was charging through the leaf pile, making tracks, you know? I was the caboose. And he kept going "Coal, caboose! Coal caboose!" So it's time to go and we're driving home and he's in his car seat still demanding coal, and I couldn't focus and I drove off the bridge. The car went into the lake. I couldn't get him out of his car seat. He drowned.

38      **EXT. BUCHMAN BACK PORCH. DAY.**

38

sprawled on Paul, Rachel, Emma, Sidney, and Norman Sklear are

seating  
origami  
thread,

the porch eating sandwiches and figuring out the arrangement for the wedding by manipulating tiny chickens, a tiny turtle, Monopoly pieces, spools of etc...each with a small name tag.  
Paul sees Kieran's rental pull up, grins, and calls to Carol...

**PAUL**

Carol, they're back!  
Carol emerges with a tray of lemonade as the rental is rolling to a stop. Kieran and Kym are climbing out of the car...

**PAUL**

(shouting from the porch)  
Are you hungry? I made a Salad Nicoise. It's got Tuna!

(CONTINUED)

53.

38

38 CONTINUED:

**KIERAN**

(shouting back)  
I was just thinking Salad Nicoise!

**RACHEL**

Can we get back to what we were doing, please?

**PAUL**

All right. Where were we? Ah yes...The Rosenzwiegs. Can you please put the Rosenzwiegs somewhere far away from me?

Paul sits heavily.

**RACHEL**

They're your friends, Dad.

**PAUL**

They're not my friends. I've just known them my entire life.

**SIDNEY**

Just so you know, my mother expects to be carried in by liveried servants to the triumphant swirls of the harp and seated on a solid gold throne forged by nuns.

**RACHEL**

Really? Because right now I have her shoveling kelp in the laundry room. But I have it as a montage. Kieran and Kym arrive on the porch. Kym settles herself on a big comfy chaise.

**KYM**

Where are you putting me? In the stockade?

**PAUL**

Kym, stop it. You're at the family table.

Kym turns her face to the sun, shutting her eyes.

**KYM**

(heedless)

Don't put me with Michael and  
Sandy.

(CONTINUED)

53A.

38 CONTINUED :

38

**RACHEL**

They're not invited.

(CONTINUED)

54.

38 CONTINUED :

38

**KYM**

Sandy never called me back after I sent her an amends e-mail from Milestones. I hate it when people don't meet you half way.

**PAUL**

The family table. With us.

**CLOSE ON SEATING PLACEMENT BOARD--**

Paul moves Kym's "marker" -- the MONOPOLY DOG -- to the family table.

**WIDER--**

**EMMA**

Oops. That's nine. I thought you were having tables of eight?

**RACHEL**

(pointedly)  
I am.

**KYM**

(to anyone, her eyes still closed)  
Where are you putting me?

**RACHEL**

I was thinking of putting you with Cookie Puss and the Chicago cousins because they always get really drunk and need wrangling.

**KYM**

Can someone else do it? I was planning on enjoying myself.

**RACHEL**

You're the only one they're afraid

of.

**KYM**

Still? God.

Rachel pushes the MONOPOLY DOG to a different table.

(CONTINUED)

55.

38

38 CONTINUED:

**PAUL**

(not getting it)  
We can move Grandma Rose and her  
companion. That's actually a great  
idea.

Kym opens one eye and sees Paul switch markers -- the  
MONOPOLY DOG is back at the FAMILY TABLE. Rachel stares  
at  
her father.

**KYM**

That's all I need. Another reason  
for Grandma Rose to hate me.

**PAUL**

She doesn't hate you.

**KYM**

She's still mad about that thing at the Rite Aid.

**PAUL**

Nonsense!

**KYM**

Whatever.

**CLOSE SHOT--**

looks at

Rachel moves the Monopoly Dog to another table. Paul her.

**RACHEL**

Dad, can I show you something in the kitchen?

39

**39 INT. KITCHEN. DAY.**

Paul and Rachel alone.

**PAUL**

(sotto)

Rachel, what is this behavior?

**RACHEL**

(same)

I would just like to have a day please.

(CONTINUED)

56.

39            39    CONTINUED :  
39

**PAUL**

Have all the days you want. Nobody is taking your day.

**RACHEL**

Then why are you defending her?

**PAUL**

Defending her from what? Darling, look, no one's defending anybody...

**RACHEL**

Why are you protecting her?

**PAUL**

I don't want her to feel like we don't want her.

**RACHEL**

Sometimes I don't want her. It's my fucking wedding, don't you get it? I want my table to be perfect.  
Paul kisses her on the forehead.

**PAUL**

Stop it. She's your sister.

They look at each other.  
The screen door swings open as Emma, Carol, Sidney,  
Kieran,  
and Norman Sklear carry the lunch plates to the  
kitchen. Kym  
follows, carrying the salt shaker.

**PAUL**

Okay. Dishes? I'm going to load the  
dishwasher.

**SIDNEY**

Paul! Paul, listen, I've been  
thinking about it. I did some  
preliminary sketches, I'd love to  
show them to you...

**KIERAN**

(to Carol)  
He's not kidding.

(CONTINUED)

57.

39 CONTINUED:

39

**SIDNEY**

And I think if you move the salad  
bowls to the upper tier you can get  
about 10% more stuff in the  
dishwasher.

**CAROL**

Hee hee hee.

Paul gives him a look. Sidney starts humming PAUL'S

**DISHWASHER THEME.**

**PAUL**

Sidney, you're a nice young man.  
You make a lot of money and the  
world is your oyster. But you don't  
know shit about loading a  
dishwasher.

**SIDNEY**

Sir, with all due respect, the  
mantle has passed.

heel  
Paul takes a moment to size Sidney up then spins on his  
to the dishwasher.

**TIME CUT--**

Sidney has his sleeves up and starts to load.

**KYM**

What's the time limit?

**CAROL**

Two minutes.

**SIDNEY**

Are you comfortable with that, sir?  
I could spot you thirty seconds.

**PAUL**

You young people should all go fuck  
yourselves.

**KYM**

Dad!

**CAROL**

Ha!

**SIDNEY**

You see Paul, I think your problem lies in lid placement.

**(MORE)**

**(CONTINUED)**

58.

39 **CONTINUED:**

39

**SIDNEY** (cont'd)

Inverting the lids and stacking them in the upper level is really for amateurs. It's passe.

**PAUL**

Rachel, you're out of the will.

**SIDNEY**

Observe.

With a flourish, Sidney presents a beautifully stacked dishwasher. Paul pats his shoulder somberly.

**PAUL**

Clean out this machine please, boy.

So I can break out the whup-ass.

arms on  
laughing.  
Screaming all around. Kym jumps up and down with her  
Rachel's shoulders. Rachel glances at her sister,

**SIDNEY/KIERAN**

(delightedly)

He's breakin' out the whup ass!

**A SWEET MONTAGE.**

Paul is loading the dishwasher like a champ.  
Carol and Emma are smiling and giggling.

Kieran has his eye on the clock.  
Sidney trash talks from the sidelines.

**SIDNEY**

You know one of the early signs of  
senile dementia is an obsessive  
need to organize.

**PAUL**

Rachel, go fetch me my dart gun.

**SIDNEY**

I find it touching but ultimately  
sad when the warriors of yesteryear  
are reluctant to lay down their  
plastic containers from Zabar's and  
retire gracefully.

**PAUL**

Kieran, how's my time?



**CLOSE ON KYM --**

**CLOSE ON RACHEL --**

Emma

She turns and leaves the kitchen. Sidney follows her.

quietly

and Norman Sklear step out onto the porch.

know

Kieran takes the Ethan bowl from the sink and puts it

back in the cupboard and shuts the door. Kym doesn't

what to do.

40

**40 EXT. BUCHMAN NEIGHBORHOOD. DAY.**

The station wagon heading away from the Buchman house.

60.

41

**41 INT. STATION WAGON. DAY.**

radio is

Rachel is driving, Kym is in the passenger seat. The

window,

on and neither says anything. Kym cranks down the

tries to light a cigarette.

**KYM**

Mom is handling the flowers?

**RACHEL**

Well, she's growing them and choosing them - but they are being delivered by her people.

**KYM**

Got it. Wow. Nurturing and growing things from the soil. Textbook, right?

**RACHEL**

Kym. Can we talk about the candles for a minute? Because --

**KYM**

Yeah, exactly! Candles and rice paper -- all lit up during the ceremony. It's a way of honoring Ethan, Ethan's... spirit, you know? It will look really nice too, mainly. Millions of little candles all over the place, and one huge rice paper candle - representing Ethan - glowing near the couple. That would be you and Sidney.

**RACHEL**

Oh my god, no. Don't. Just don't. That would kill Dad. And Mom. And me. And everybody. Please, Kym, please please please don't do that.

**KYM**

Geez. It was an IDEA. Lighten up, okay? They do that in Japan or India or someplace, okay?

**RACHEL**

Just drop it, sweetie, okay? Please?

**KYM**

Oh my god - fine! Done! It was

nothing, okay. It was just an idea.

**(MORE)**

**(CONTINUED)**

61.

41           41    **CONTINUED:**  
41

KYM (cont'd)

Just a stupid idea. I was joking,  
you jerk! Lighten up, Rachel. This  
is your big weekend. Everything's  
fine.

42           42    **EXT. DOWNTOWN STAMFORD. DAY.**  
42

wagon                   Establishing this busy Connecticut city as the station  
drives behind a fancy hair salon on the main drag.

43           43    **INT. BEAUTY SALON. DAY.**  
43

Kym and Rachel have foils in their hair, situated a few  
chairs apart. Rachel is intently working on a crossword  
puzzle.

**KYM**

Are you getting a manicure?

Rachel silently waggles her fingers.  
Kym glances back at her magazine to discover one of the  
stylists standing close by, gazing at her face.  
Kym does a little double-take.

**STYLIST**

You don't remember me, do you?

face,  
Kym looks sharply at the stylist, noting his sincere  
the warmth of his eyes.

**KYM**

Noooooo.....

**STYLIST**

Rick James' limousine.

**KYM**

Oh. My. God.

**STYLIST**

Yeah.

Rachel, nearby, grimaces.

**(CONTINUED)**

62.

43 CONTINUED:

43

**KYM**

I meant to come back. I swear. I even had...Oh god, what was it?

**STYLIST**

Peanut M&M's and Carbona cleaning fluid.

**KYM**

God is punishing me.

**STYLIST**

No, he's blessing me. It's cool: I talked him down.

**KYM**

(uncomfortable)  
So, how are ya?

**STYLIST**

I'm okay. You remember we were in the hospital together, right?

**KYM**

We were...at Milestones?

**STYLIST**

No. I didn't go to Milestones. I didn't have the coverage. We were on the same floor at Loeb House. That was before you went to Milestones.

**KYM**

Where did you go after that?

**STYLIST**

My parents' house. Unemployment.  
It's all about the coverage, right?

He stares deeply, movingly, into Kym's eyes. Awkward.

**STYLIST (CONT'D)**

I can't believe I'm seeing you  
again.

**KYM**

(more uncomfortable)  
I know. It's so weird.

(CONTINUED)

63.

43 CONTINUED:

43

**STYLIST**

Listen. Do you remember that  
exercise where we all had to write  
down experiences and pass them  
anonymously to another person?

**KYM**

"The Human Mirror: Seeing With a Fresh Perspective" Like Secret Santas of despair.

**STYLIST**

I got yours.

Kym gives him a quizzical look.

**STYLIST**

You drew poodles in the margins. I know it's supposed to be anonymous and everything, but you were so brave. The way your uncle abused you and your sister, and how it led to your sister's anorexia, and how you stayed up nights when she was down to fifty pounds holding a mirror to her face to make sure she was breathing. I'll never forget reading that, I swear to God.

chokes on  
nervous.

Rachel's stylist is removing her foils while Rachel her Diet Pepsi and it comes out her nose. Kym looks

**RACHEL'S STYLIST**

(to Rachel)

Do you want a tissue?

Rachel looks horrified, holding her hand over her nose.

**STYLIST**

(To Kym)

I found it so profoundly inspirational that you could be there for her during your own incredible ordeal. I thank God that you came in here today. I never thought I'd ever have the chance to thank you. It was your strength that gave me the courage to confront my own abuse and help me



--That we know of!--

**RACHEL**

**--THAT MADE OUR CHILDHOOD A LIVING**

**HELL AND EXPLAINS AWAY ALL OF YOUR  
SHIT IN ONE FELL SWOOP!...**Did you  
tell them that Dad forced us into a  
life of prostitution while you were  
at it?

**KYM**

Ew!...

(she stops and tries to  
remember)

Wait...

Rachel yanks open the car door, jumps in.

**KYM**

I wasn't hurting anybody. No one  
got hurt, Rach.

Rachel slams the car door shut.

**RACHEL**

I'm hurt!

(CONTINUED)

65.

44 CONTINUED:

44

standing

Rachel drives off with a screech, leaving her sister there.

45

**45 INT. BUCHMAN HOUSE. DEN. DAY.**

the

Rachel, yanking the foils out of her hair, perches on sofa next to Carol and Paul. She is furious.

**RACHEL**

I hate her.

**PAUL**

You don't hate her.

**RACHEL**

Don't tell me what I don't hate. I hate, hate the lies. She lied in rehab.

**PAUL**

What do you mean she lied?

**RACHEL**

She lied to the people who were working with her. Who were trying to help her. She lies to everybody.

**PAUL**

(not getting it)  
Where is she now?

**RACHEL**

Where am I now, Dad?

**KYM'S VOICE OFF**

Rachel! Rachel?

**PAUL**

Thank god. In here.  
Kym comes stomping in. Her foils are still intact.

**KYM**

Thanks for abandoning me. I had to  
take a taxi!

**RACHEL**

(disbelieving)  
Are you kidding me?

(CONTINUED)

66.

45 CONTINUED:

45

**KYM**

Why would anything I said or didn't  
say at the hospital hurt you? It  
wasn't about you!

**RACHEL**

Why not? Why wasn't it about me?

**PAUL**

Rachel...

**RACHEL**

Dad, stop.

(to Kym)

Why not? I was hopeful. I was on your side. I still am. Do you have any idea what that means? Do you have any idea how lonely it was with everybody gone into your terrible world? There was nothing left. Everybody was just empty. You think they remembered I was alive or needed anything during your... life? And after all that loneliness and Mom and Dad blaming each other and worrying and death and divorce and that stupid hopefulness and Dad not even being able to listen to music, you were in the hospital, lying about us! Instead of telling the truth about yourself!

**KYM**

God, Rachel...

**PAUL**

Wait a minute. Wait a minute.  
What's this all about?

**RACHEL**

Apparently she has a whole history of sexual molestation.

**CAROL**

What?

**PAUL**

Kym, what is your sister saying?  
Did you say you were sexually molested?

(CONTINUED)

67.

45            45    CONTINUED :  
45

**KYM**

Oh Jesus Christ. Not by you! It was  
a long time ago!

**PAUL**

Were you?

**KYM**

No!

**PAUL**

Why in god's name would you say  
something like that?

**KYM**

It was anonymous! It seemed like a  
good idea at the time.  
The three on the couch are stunned for a moment.

**RACHEL**

Dad, look at me. I'm right here.  
I'm telling you that after Ethan  
died I wanted her to get better or  
just die...

**PAUL**

And look! She is better!

**KYM**

Nice, Rachel. Thank you.

**RACHEL**

(to Paul)

...And Dad, she was lying and she didn't give a shit about the rest of us. Recovery can't work if you lie. She knows that. I was worthless to her. We all meant nothing to her.

**KYM**

You're not worthless. You're my sister. I love you guys. I need you guys, but you don't get to sit around for the rest of my life deciding what I'm supposed to be like. You weren't there. You weren't inside my head when I was fucked up and your certainly not there now. You haven't got a clue what I feel.

(CONTINUED)

68.

45 CONTINUED:

45

**RACHEL**

Kym, you took Ethan for granted. You were high for his life. You were not present for his life. You were high. He was like a pet to you. You drove him off the bridge. And now he's dead.

**PAUL**

It was an accident.

**KYM**

Yes! I was stoned out of my mind! Jesus Christ, who do I have to be now? Mother Theresa? Did I use up all the love I'm allowed for this lifetime because I killed our little brother?

**PAUL**

No, it was an accident!

**KYM**

I'm sorry! I'm sorry, okay? I'm sorry!

Paul bursts out weeping.

**PAUL**

It was an accident.  
Kym, her hair still in foils, rushes out of the house.

Carol turns to Rachel. Rachel bolts upstairs. Carol  
turns to Paul. Paul waves her away. Carol is bawling too.

**46 EXT. 7/11 PARKING LOT. DUSK.**

from his  
a  
the car

A STATE TROOPER, sitting in his patrol car, looks up  
coffee as Paul's Mercedes station wagon screeches into  
nearby parking space. The cop watches Kym get out of  
and stalk into the 7/11.

47  
47

**47 OMITTED**

69.

48  
48

**48 INT. ABBY'S/ANDREW'S HOUSE. MASTER BATHROOM. NIGHT.**

and  
Steam rises from the surface of Abby's high-tech and  
sumptuous bathtub, as she quickly turns the water off  
speaks into her cell phone.

**ABBY**

Hello?

49  
49

**49 INT. BUCHMAN HOUSE. PAUL'S STUDY. NIGHT. CONTINUOUS.**

He is alone and the door is shut

**PAUL**

Hello Abby. It's Paul.

INTERCUT the conversation:

**ABBY**

Hello Paul.

**PAUL**

Is Kym with you?

**ABBY**

No. Why? Did she go somewhere?

**PAUL**

She left the house about an hour ago.

**ABBY**

To a meeting?

**PAUL**

She and Rachel had an argument.

**ABBY**

Oh, dear. The night before her wedding? What was it about?

**PAUL**

Look, Abby, it doesn't matter. She left the house. She took the car.

**ABBY**

What was the argument about?

**PAUL**

I don't know. They were both getting their hair done...

**(CONTINUED)**

70.

49 CONTINUED:

49

**ABBY**

You don't know? Well what were they saying?

**PAUL**

For god's sake Abby! I'm trying to figure out where she went before I call the police!

**ABBY**

Well, last time you called the police looking for her she was upstairs, asleep in the guest room.

**PAUL**

She wasn't asleep, she was unconscious! And I'm glad I called the police because it took twenty minutes to wake her up and at least something was being done!

**ABBY**

Paul, I'm trying to help.

**PAUL**

You're trying to dismiss everything!

**ABBY**

She's not a criminal!

**PAUL**

You're disregarding everything I'm saying, and this failure to listen, failure to understand what is right in front of you is exactly why you will never be able...

**ABBY**

Paul!...

**PAUL**

...To help her!

**ABBY**

Maybe that's not what she needs all  
the time...

**PAUL**

(incredulous)  
What?

(CONTINUED)

71.

49 CONTINUED:

49

**ABBY**

(stammering)  
I mean..I mean maybe she needs us --

**PAUL**

-- Maybe she needs someone to be  
watchful and present and in her  
life!

**ABBY**

-- To trust her --

**PAUL**

She could hurt herself! She could  
be lying dead in a ditch somewhere!

**ABBY**

All right! All right! Stop it!

Beat. Paul tries to pull himself together. Abby is trembling.

**PAUL**

If you hear anything, can I count on you to please call me?

**ABBY**

(incredulous)  
Can you count on me?...

Abby puts her hand to her mouth. INTERCUT with Paul waiting, then:

**ABBY**

Yes Paul, you can count on me to call if I hear anything.

Now Abby waits: then

**PAUL**

Okay, then.

**ABBY**

Goodbye.

**PAUL**

Goodbye.

She hangs up.

He hangs up.

50            50    **INT. BUCHMAN DINING ROOM. NIGHT.**

tulle and  
and Emma  
picking at  
given  
table.

The room is piled high with boxes overflowing with flowers and glassware. Carol, Sidney, Rachel, Kieran are seated around the cheerless dining room table, the dinner in front of them...even Emma appears to have up. She is drinking a lot of wine. Paul returns to the table.

**PAUL**

Abby hasn't heard from her.

Rachel stabs her dessert with her fork. Her head is on Sidney's shoulder, she looks pale and exhausted.

**CAROL**

She must feel awful.

**KIERAN**

(gently)

Excuse me, but when you're trying to get better there's a lot of pressure in rehabs... when someone isn't ready to take responsibility they create something, like an Uncle Stan, to take responsibility until they're ready.

**PAUL**

(hollow)

Well, she's always been creative.

**CAROL**

I just wish we knew where she was.

**SIDNEY**

Paul, Would you like me to go out  
and look for her?  
Rachel takes Sidney's hand.

**CAROL**

You're getting married tomorrow. A  
hundred people will be here.

**KIERAN**

I'll go. I'm...I'll go. Any idea  
where she might have gone?  
Everybody looks at Kieran. No one responds. The phone  
rings.  
Carol goes to get it. Everybody waits.

**CAROL**

It's the caterer.

(CONTINUED)

73.

50

50 CONTINUED:

Emma gives Rachel's arm a squeeze.

**EMMA**

I'll take it.

51            51    **EXT/INT. SCOTTY'S. NIGHT.**

stands            Kieran, looking drawn under the fluorescent lights,  
night.            inside the Jamaican restaurant staring out at the

right            THROUGH THE WINDOW a beat up WHITE HONDA tears ass  
Kieran            through the stop sign and screeches on up the road.  
flinches.

52            52    **OMITTED**

53            53    **INT. ABBY'S/ANDREW'S HOUSE. NIGHT.**

door            Abby is in her kitchen preparing tea, dressed in loose-  
rubbing            fitting yoga-style PJs, hair still wet from her bath. A  
opens behind her and Kym emerges from the bathroom  
her hands over her face.

**KYM**

Ahhh....

**ABBY**

You should call your father.

The air seems to go out of Kym for a moment.

**KYM**

In a minute. I need a glass of water.

**ABBY**

I've made some tea.

Abby picks up the tray, leading the way from the kitchen into the living room. Trailing behind her, Kym looks around her mother's unfamiliar house -- the spaciousness and stark modernity of Andrew's house stand in marked contrast to the rampant folksy-ness of the Buchman house.

(CONTINUED)

74.

53

53 CONTINUED:

Abby places the tea service on a low table in front of a sprawling sofa in the stone-walled living room.

**ABBY**

Here darling. Sit down. You look upset.

tightens Kym sits, pours and sips. Abby remains standing and  
the belt of her bathrobe.

**KYM**

When will Andrew be back?

**ABBY**

Not too late. He's at a dinner.

Beat.

**ABBY**

I spoke to grandma today. She sends her love. Is everything all right with the wedding?

**KYM**

Yes.

**ABBY**

Good.

**KYM**

Dad was loading the dishwasher...

**ABBY**

Mmm hmmm...

**KYM**

And I handed him Ethan's bowl with the trains on it by accident.

becomes Kym begins to weep. Abby remains still. Kym's weeping  
louder and louder. She is having trouble breathing.  
Just as Abby reaches out to touch her...

**KYM**

Why did you leave me in charge of  
him?

Abby stops.

(CONTINUED)

74A.

53 CONTINUED:

53

**KYM**

You knew. All of you knew. People  
told you. I was a junkie.

(MORE)

(CONTINUED)

75.

KYM (cont'd)

I was a crazy drug addict. I stole from you. I lied to your face. I weighed six pounds and my hair was falling out. I spent every dinner in the bathroom.

**ABBY**

You were sick.

**KYM**

You know what I was. It's not like there weren't any clues. I stayed in my room for days. I passed out all the time. Where were you, Mom! What were you thinking? Why did you leave me? Why did you leave me in charge of him?

strength.

Abby closes her fists and beats Kym with all her

**ABBY**

You weren't supposed to kill him!

You weren't supposed to kill him!

Kym curls up protectively and Abby suddenly stops.

**KYM**

Mom?

Abby swings at Kym again and connects.

her

Kym punches Abby right back -- twice -- now she is on

feet.

Both women stop, terrified, and look at each other.

Kym moves toward her mother.

**KYM**

Mom?

**ABBY**

Get away!

of her Kym stops. Keeping her back to the door she backs out  
mother's house.

54 **EXT. ABBY'S/ANDREW'S HOUSE. NIGHT.**  
54

and her Kym falls down the front steps. Her nose is bleeding  
eye starts to swell. Where are the car keys? Here they  
are. Where is the door handle? Here it is. She drives off.

76.

55 **OMITTED**  
55

56 **EXT. SECLUDED ROAD. NIGHT.**  
56

Kym driving the station wagon too fast.

57 **INT. STATION WAGON. NIGHT.**  
57

road, --KYM'S P.O.V.: THROUGH THE WINDSHIELD-- Headlights.  
Windshield wipers. It's not raining. A curve in the

woods  
saplings,  
Kym's  
tiny

squealing around it. The road forks twenty yards ahead,  
in between. Left or right? Kym drives straight ahead,  
careening off the road, smashing down a couple of  
losing speed, right fender smashing into a big rock --  
AIRBAGS blast up into Kym's face -- airbag deflates,  
head falls forward, bangs against the steering wheel. A  
moan. That's it.

58           **58    EXT. WIDE SHOT. FORK IN THE ROAD. NIGHT.**

There  
by,

The station wagon has come to a halt far off the road,  
concealed by undergrowth and trees in the foreground.  
is no movement in the car. A Volvo station wagon drives  
continuing on its way.

59           **59    INT. BUCHMAN HOUSE FAMILY ROOM. NIGHT.**

room.  
else.  
uncorking a

Paul, Kieran, and Sidney are seated around the family  
Paul and Sidney are drinking red wine, Kieran something  
An empty bottle is in front of them and Sidney is  
fresh one.

**PAUL**

...I never thought I'd have two  
little girls. Two little girls



61  
joggers

61 EXT. FORK IN THE ROAD. DAWN.

The station wagon seen just as before. A couple of  
lope by on the road.

62  
closed  
lip. A

62 EXT/INT. STATION WAGON. MORNING.

Kym jolts awake as a STAMFORD POLICEMAN raps on her  
window. She is a mess. A black eye. A split, bloody  
gash across her forehead.

The cop is simultaneously gesturing for her to roll her  
window down and speaking into his radio.

Kym tries to start the car. No luck.

The cop bangs on the window.  
Kym leans her head against the steering wheel. The horn  
starts blowing.

of  
and

The joggers, a couple of early dogwalkers, and a couple  
kids on bikes are gathered by the roadside, whispering  
watching.

78.

63           **63    EXT. STATION WAGON. DAY.**

registration.

NOW -- The cop is studying Kym's license and

NOW -- An AMBULANCE has arrived. Red lights flashing.

The crowd of onlookers has swelled considerably.

test

NOW -- The cop gives a clearly upset Kym a Breathalyzer

she

as PARAMEDICS wrap a pressure cuff around her arm --

between

exhales into the Breathalyzer tube, her eyes darting

gawking

the cop, the cracked windshield of the car and the

crowd up on the road.

paramedic

TIME CUT -- The paramedic holds Kym firmly by the chin  
and peers deeply into her right eye. The other

an ice

blots at Kym's swollen lip with a gauze and hands her

pack.

shoulder

TIME CUT -- The cop gives Kym her license and hands her  
an official looking form, which she stuffs in her

bag.

64

**64    EXT. THE BUCHMAN HOUSE. DAY.**

halt in

A truck towing the beat-up station wagon comes to a

down from the street in front of the Buchman house. Kym steps  
said in the passenger seat, ignoring whatever the driver just  
parting.  
WORKERS The house is festooned with peonies and lights and  
with hurrying about. Everything looks absolutely beautiful.  
being CATERERS are running from their vans into the house  
armloads of food, drinks, etc. Abby's flowers are being  
unloaded from another van. Decorative chandeliers are  
carried inside.  
VALETS are setting up their car-parking operation (a  
decorated picnic table) at the foot of the driveway.

Kym squares her shoulders and begins her long walk up  
to the Buchman house, back into the chaos.  
A CUTE VALET passes Kym on the lawn, carrying two paper  
cups of coffee, dressed in an Indian military tunic. He  
takes in Kym's disheveled and bruised appearance.

**VALET**

Um. Hi.

**KYM**

I'm the Maid of Honor.

**(CONTINUED)**

79.

64 **CONTINUED:**

64

**VALET**

Cool.

Kym continues her walk toward the house.

**VALET**

Hey, I know you. I used to work at  
the dog grooming place.

Kym keeps walking, ignoring him.

**VALET**

Hey, you holding?

front

Paul and Carol, beautifully dressed, appear on the  
porch and hurry towards Kym.

**PAUL**

Kymmie?

**CAROL**

Oh my lord...

**PAUL**

Are you all right?  
They meet at the circular driveway.

**KYM**

I hit Mom.

**PAUL**

Oh my god is she...

**KYM**

Not with the car.

Beat.

**PAUL**

We need to get you to a hospital.

**KYM**

I have to get dressed.

**PAUL**

Look at you! You need to get to a hospital!

(CONTINUED)

80.

64

64 CONTINUED:

**KYM**

Dad! I'm fine.

He tries to touch her. She stops his hand. Paul backs off.

**PAUL**

You can't just vanish. You can't just leave. You have to call. You always have to call.

Paul looks helplessly at his wife.

**CAROL**

Why don't you go find your sister? She didn't sleep last night waiting for you.

Kym runs onto the porch as a group of GOFERS carry more of Abby's flowers through the front door.

helium,  
a

Emma is on the front porch filling balloons with  
assisted by the kids from next door. Emma inhales from  
balloon as she sees Kym.

**EMMA**

(in a helium voice)  
Oh. My. God.

65  
65

**OMITTED**

66  
66

**INT. BUCHMAN FOYER. DAY. CONTINUOUS.**

spots  
removing  
patio.

Kieran is in the living room on his cell phone when he  
Kym. Behind him we see Norman Sklear, Matt and Innbo  
the last of the living room furniture to the rear

**KIERAN**

Holy shit.  
(into the phone)  
She just showed up. Yes. Thank you.  
(to Kym)  
Do you need a doctor?

**KYM**

You sent out the cavalry?

**KIERAN**

For your dad. Mostly for your dad.

(CONTINUED)

80A.

66           66    CONTINUED:  
66

**KYM**

I have to get ready. I have to get  
dressed.

(CONTINUED)

81.

66           66    CONTINUED:  
66

**KIERAN**

Okay. I'm so glad to see you.

KYM'S P.O.V. -- charging up the stairs.

67           67    **INT. MASTER BEDROOM. DAY. CONTINUOUS.**  
67

Also known as the bridal chamber.

Kym yanks the door open and Rachel jumps a mile.

**RACHEL**

Aaaaah! Fuck!

looks

She is dressed in her Sari and huge gold earrings and

beautiful, despite a lack of sleep.

Rachel

Seeing her bashed up sister framed in the doorway,

fights tears. She loses.

**KYM**

I hit Mom.

**RACHEL**

With the car?

**KYM**

No. No.

**RACHEL**

You hit Mom? You hit our mother?

bedroom

Kym looks completely desperate. She nods. Rachel's face contorts with rage as she steps forward and slams the

door in Kym's face.

Kym winces.

Beat.

**KYM**

Okay.

Rachel yanks the door open again.

her Rachel has run a bath for her sister. She has removed sari but not her earrings.

Kym is in the bath. Her body is bruised and purple.

**(CONTINUED)**

82.

68           68   **CONTINUED:**

Kym Rachel dabs gently at Kym's face with a washcloth while scrubs at her nails with a brush.

notices She glides the soapy washcloth over Kym's back. She the word ethan inscribed within the design of the rose and thorns image tattooed on Kym's left shoulder.

sister's Rachel rinses shampoo and leaves and dirt out of her hair while Kym brushes her teeth.

with Rachel dabs makeup on Kym's chin as Kym's hands tremble the mascara.

**RACHEL**

I got it.

69

69 INT. MASTER BEDROOM. DAY.

her  
Back in her wedding Sari, Rachel wraps Kym in her  
bridesmaid's gown and puts some Lilies of the Valley in  
her  
hair.

RACHEL

Can you do this?

Kym nods.

RACHEL

Okay.

70

70 EXT./INT. BUCHMAN BACK TERRACE/LIVING ROOM. DAY.

chairs.  
A  
terrace  
stunning in  
waits at  
Cousin  
and  
THE CEREMONY -- Guests, some standing, some in white  
The living room is festooned with wall to wall flowers.  
canopy of cherry blossoms leads from the living room  
to the opened living room doors. Sidney, looking  
a dove grey Nehru suit and a lavender pocket square,  
the altar with groomsmen Kieran, Norman Sklear, and  
Joseph (now wearing full dress U.S. Army uniform)...  
officiating JUDGE CASTLE.

electric  
chanted  
begins.  
SFX: LIVE MUSIC -- "Here Comes The Bride" on distant  
guitar and drums plus foreground violin and gently  
"Rachel's" and "Sidney's" by the assembled friends.  
Emma's smiling face fills the frame as the ceremony  
Bridesmaids Emma, Kayra Williams, Victoria, and - -

**THE MAID OF HONOR!--**

**(CONTINUED)**

**83.**

**70**            **70**    **CONTINUED:**

black  
are  
she's

Kym in her dress with her striped hair, split lip and eye, trying to find her game face. The wedding guests are slack-jawed. Mrs. Williams (Sidney's mom) looks like passing a stone.

looks  
bruise on  
turns  
the side  
She

Abby stands quietly with Andrew in the first row. She composed and lovely and has the tiniest hint of a her chin.  
The procession reaches the altar and the wedding party to face Rachel and Paul.  
Paul is beaming, walking his beautiful daughter from of the house and across the terrace to the living room.  
glows in her white and gold Sari.

dad's  
and  
it to

They reach the altar of blossoms. Rachel kisses her cheek and he hugs her. Things are set up so that Rachel Sidney stand just inside the living room, facing the beautiful backyard.  
Kym reaches for Rachel's bouquet but Rachel has handed

Emma by reflex. Kym tries to cover her gesture.  
Rachel and Sidney join hands.

**JUDGE CASTLE**

We're here on this beautiful day...

Somebody's baby starts to cry.

**JUDGE CASTLE**

Exactly.

longer

Everybody cracks up, especially Kym. She laughs a beat  
than anybody else.

**KYM**

(mumbling)

Excuse me.

71      71      **EXT./INT. BUCHMAN BACK TERRACE/LIVING ROOM. DAY.**

Rachel and Sidney are saying their vows.

**SIDNEY**

I always just wanted to hear music,  
and when I met you I heard you. You  
are the most beautiful thing I've  
ever heard. Thanks for marrying me.

**(CONTINUED)**

84.

Rachel is crying. Sidney takes his pocket square and carefully dries her tears.

Abby is drying her own eyes.

Rachel makes her own declaration to Sidney.  
Norman Sklear hands Sidney an acoustic guitar and  
strums it and plucks a delicate melody.

Sidney

**SIDNEY**

For you.  
(to Rachel's stomach)  
And you...ahem...  
(sings)

"She used to work in a diner  
Never saw a woman look finer  
I used to order just to watch  
her float across the floor  
She grew up in a small town  
Never put her roots down  
Daddy always kept movin',  
so she did too.

You know it ain't easy  
You got to hold on  
She was an unknown legend  
in her time  
Now she's dressin' two kids  
Lookin' for a magic kiss  
She gets the far-away look  
in her eyes.

Somewhere on a desert highway  
She rides a Harley-Davidson  
Her long blonde hair  
flyin' in the wind  
She's been runnin' half her life  
The chrome and steel she rides  
Collidin' with the very

air she breathes  
The air she breathes.  
The air she breathes.

ad- The guests join in on the last chorus, with spontaneous  
The lib instrumentation from some of the musician friends.  
applause. The song ends with a huge eruption of laughter and

**(CONTINUED)**

84aA.

71 **CONTINUED:**  
71

**JUDGE CASTLE**

On that note, and with the power  
vested in me by the state of  
Connecticut and Neil Young, I now  
pronounce you husband and wife.

applause. Big Kiss! Lots of screaming and laughing. Huge  
hearts. Carol and Mr. Williams throw pink and white confetti

Kym applauds wildly and is crying her eyes out.

Paul weeps openly. Carol breathes a sigh of relief.

72

**EXT. BUCHMAN BACKYARD. LATER.**

Circle,  
Supreme,  
-- on  
out at  
lawn.  
invitingly

POST-CEREMONY LUNCH -- the whole Wedding Party Inner everybody, is enjoying barbecue, oysters, Vegetarian beers, wine, various other chill-juices and snackettes the back terrace, around the swimming pool and spread picnic tables and blankets across the expansive back lawn. The exotic reception party tent stands proudly and down the slope.

"Rachel  
of  
and  
sweatshirts for

THE MUSICIAN FRIENDS are playing their version of Loves Sidney." Some guests have removed as many layers of clothing as weather permits. Some -- including Sidney Rachel -- have even changed into Bermudas and the moment.

**(CONTINUED)**

**84A.**

72

**72 CONTINUED:**

Rachel and Sidney are serving second helpings to their friends.

the Abby and Andrew are at a table eating and chatting with  
Chicago Cousins, the Rosenzweigs, and Cookie Puss.

(CONTINUED)

85.

72 72 CONTINUED:

looks Kym is tying a LITTLE BOY'S balloon to his wrist. She  
over at her mother.

stray Abby is deep in conversation with Andrew. She tucks a  
hair behind his ear.

73 73 EXT. BUCHMAN BACKYARD. DAY.

"CUTTING THE CAKE"--

SHAPE OF A MULTI-TIERED WEDDING CAKE, WEDGEWOOD BLUE, IN THE  
ON TOP. AN ELEPHANT, WITH TWO TINY PLASTIC ASTRONAUTS SITTING

Rachel and Sidney are cutting the cake.

**SIDNEY**

Is this mocha? Or chocolate?  
He samples the frosting.

**MRS. WILLIAMS**

Baby Boy, let them take the  
picture.

**SIDNEY**

Okay, Mom.

**RACHEL**

Yeah, Baby Boy.  
Rachel licks the frosting off Sidney's finger then  
gives his mom a big wholesome smile.

Mrs. Williams shakes her head but she's okay with this.

**RACHEL**

Can we all do this together?

Reshuffling as Sidney, his parents, Kayra, and Rachel,  
Paul, Carol and Kym each place a hand on the silver cake  
knife.

**RACHEL**

Mom.

With nowhere else to stand, Abby lays her fingers  
lightly on Kym's wrist. Emma's AUNT JOYCE, a cool professional  
photog,

**SNAPS THE PICTURE.**

**(CONTINUED)**

86.

73

73 CONTINUED:

**SIDNEY**

Dear God, bless this family and let them always invite us for dinner because my new wife can't boil water or fry an egg. La Chaim.

**EVERYONE**

La Chaim.

with a

Rachel suddenly stands on a chair and bangs on a glass spoon.

**RACHEL**

Friends and family, family and friends! I have an announcement to make! I'm the bride and I'm knocked up!

Surprised whooping and hollering.

**RACHEL**

I'm exercising my bridely, knocked up prerogatives and demand that

everybody starts dancing. And this means you too, Mom!

Abby smiles.

SFX: The DeeJay spins an infectious platter (TBD).

**RACHEL**

Oh yay! Dad c'mon. C'mon Dad! This is my favorite song!

**PAUL**

Ooo. Look at me, I'm dancing.

floor.  
dance  
Kym  
the

She drags Paul to the temporary poolside patio dance  
Paul is a fantastic dancer! Sidney drags his dad to the  
floor. He's dramatic and weird! Abby smiles politely at  
and goes to sit down with Andrew. Kieran spirits Kym to  
patio, where they join the dancers.

**86A.**

**74**

**74 EXT. BUCHMAN BACKYARD/OUTSIDE THE TENT. DUSK.**

lined

CIRCLE

to

twilight.

THE RECEIVING LINE -- All members of both families are

up outside the entrance to the tent to greet the INNER  
GANG and the LUCKY FEW OUTSIDERS who have been invited  
this evening's gala wedding reception party. It is

**(CONTINUED)**

**87.**

**74**

**74 CONTINUED:**

Everybody is spruced and rested. Rachel and Sidney have changed into awesome party outfits.

are  
extremely  
and  
seltzer,  
etc.

Inside the tent, yet another group of musician friends currently laying down an evocative, hypnotic and cool, jazzy "world music" groove as the same attractive immaculate young servers (from the rehearsal dinner) circulate with trays of delicious appetizers, wine,

mother.  
woman is

Kym is still wearing her sari. She stands next to her They are doing their wedding party duties. Neither looking at the other.

**BOB THE NEXT DOOR NEIGHBOR**

(to Abby indicating Kym)  
And how is our little wayward girl?

**KYM**

Fine.  
(Beat.)  
I had an accident.

**ABBY**

And, how are you, Bob?

**BOB**

God, never better -- Isaac opened his practice!

**QUICK CUTS OF KYM**

**NICE FAMILY FRIEND**

We're all so glad you made it! I shouldn't be telling you this, but there was actually a pool! Is that hysterical?

**DISTINGUISHED NEIGHBOR**

(eyeing Kym's injuries  
with a twinkle)

If you're in need of any legal services...

**AWKWARD YOUNG GUEST**

I don't know if you remember this but you owe me \$750.

**HIP YOUNG GUEST**

Are you holding?

(CONTINUED)

87A.

74 CONTINUED:

74

**INTERESTING YOUNG WOMAN**

Kym? Do you remember me?

**KYM**

Sorry...I'm not sure...

(CONTINUED)

88.

74           74    CONTINUED:  
74

**INTERESTING YOUNG WOMAN**

Kym! Angela Paylin!!

of her           Angela sports an intense tattooed image on the inside  
hugs             right forearm. Her face features a unique piercing. Kym  
                  her. Their reunion makes her cry...Angela is nice.

NIGHT.           75    **INT. EXOTIC WEDDING TENT (EXT. BUCHMAN BACKYARD).**  
75

PEOPLE.           The tent is fairly packed now with about 60-SOME ODD  
                  Everybody is getting along fine. With a single dramatic  
way               gesture, Norman Sklear silences the band. Upon Norman's  
about to           instructions, the drummer works his cymbals in such a  
and                that the party-goers realize that something big is  
                  happen. Norman Sklear now gestures for complete silence  
                  he gets it.  
                  Rachel and Emma grin madly at each other.

**SFX: LIVE BRAZILIAN PERCUSSION SLOWLY BUILDING, GROWING  
LOUDER** approaching the tent entrance from the moonlit

backyard.

ALL EYES ON THE ENTRANCE -- the swimming pool lights shimmering outside as --

**--FOUR SEXY BRAZILIAN DRUMMERS AND FOUR GORGEOUS**

**BRAZILIAN**

**CARNIVAL GIRLS COMPLETE WITH HEADDRESSES AND FEATHERS**

**DANCE**

whistles and  
pull

INTO THE MIDDLE OF THE CROWD! The musicians blow bang on drums. The cafe-au-lait beauties gyrate and guests out of their chairs.

gives  
guests

Rachel leaps from her chair into Sidney's arms and he her a huge, sexy kiss as he rubs her tummy. Wedding scream with delight and rush to the floor. The drummers become more impassioned with every beat.

They  
behind  
wet, the  
the

travel all over the dance floor, a trail of guests them. Sweat is dripping, the girls are glistening guests are pulled into a massive pulsing heartbeat on dance floor.

until  
their way

Emma, Kayra and Victoria are dancing together screaming Cousin Joseph, Matt and another male friend muscle in.

Little kids swing each other around in circles.

Rachel and Sidney are practically doing it on the dance floor. A Brazilian beauty shimmies over to them, her headdress bobbing, her smile enormous.

**(CONTINUED)**

89.

75

75 CONTINUED:

beat

Sidney immediately puts his head on her bosom. After a Rachel does too, laughing.

**SFX: POUNDING BRAZILIAN DRUMS**

and

Carol stands quietly besides Paul and takes his hand whispers to him. Though not dancing, they are clearly enjoying the carnival. Paul gives a little shimmy. Abby and Andrew are huddled together at a table,

talking

intensely. It's like they are blind to the spectacle. Kieran offers his hand to Kym. She leaps up, spilling

her

flowers. Kieran pulls her to the middle of the crowd.

They

circle each other. They come together almost violently

and

dance like there's no tomorrow. Kym's head is thrown

back.

Shoulders heaving, Kieran swings her around by the

waist.

**SFX: DRUMMERS DRIVING THE PARTY FASTER AND FASTER.**

Emma shimmies wildly with her partner, her hair a mess.

Mr. and Mrs. Williams clapping wildly and doing the limbo/hustle/drunken parent dance.

Guests stomping and cheering.

The brown, glittering dancers are shaking thisclose to

the

drummers who have their shirts off.

from

A dancer rocks with an older gentleman who gulps oxygen a tank.

is Rachel and Sidney are bathed in sweat, kissing. Sidney  
gulping champagne.

eyes Kieran and Kym have their foreheads together and their  
closed, chests heaving.

**DRUMS CRESCENDO**

Carol and Paul watching, laughing.  
Andrew whispering in Abby's ear. She just stares off.

Kieran and Kym glued together.

Rachel tossing her hair wildly, Sidney behind her.

Everyone laughing, laughing, dancing.

**DRUMS STOP!!!**

(CONTINUED)

90.

75

75 CONTINUED:

**HUGE WHOOPS AND HOLLERS!!!**

CUT

TO:

76 EXT. BUCHMAN BACKYARD. NIGHT.

76

sprawling  
its  
magically  
special

The exotic tent looks beautiful out there in the backyard, reflections of the POOL LIGHTS shimmering off sides. The whole backyard is enchanted -- with deployed twinkle lights, Japanese lanterns and other lighting effects adding to the aura...

super-

"Rachel Loves Sidney" is being played in a mellow, romantic trumpet solo mode now by Christian Scott.

poolside  
wife

An assorted bunch of guests have relocated to the patio in their finery. The oxygen guy and his matronly wife are seated on a transplanted living room couch, talking intently to a be-feathered headdressed Dancer. Norman Sklear and Emma are sharing a stylish, quietly triumphant slow dance, whispering punctuated by gusts

of

laughter. Angela Paylin is out there too. Little kids are running around the lawn and a few are

playing

with OLIVE the Dog. Kym kneels at the far corner of the swimming pool, unnoticed by anyone. A wooden serving tray floats on the surface of the water, supporting a candle wrapped in rice paper. A couple of smaller candles surround the slightly larger one. Kym

lights

the candles, extinguishes the match, gently slides the illuminated tray out towards the center of the pool, watches.

something.

Kym rises and walks towards the house, looking for

**NEIGHBORHOOD GIRL**

(to Kym)  
I can do a handstand!

She executes a truly terrible handstand.

**KYM**

That sucked.

The girl throws a rebellious dance move in Kym's  
direction.

**KYM**

Ouch.  
The girl laughs and runs off.

90A.

77      77      **EXT./INT. BUCHMAN LIVING ROOM -- CONTINUOUS.**  
77

Kym crosses the back terrace and enters the living room  
through the flower bedecked canopy....

(CONTINUED)

91.

77

77 CONTINUED:

and  
still  
flickers

where she finds Rachel and Sidney slow dancing alone  
dreamy in the center of the darkened room, the walls  
covered with the ceremonial flowers. A single candle  
nearby.

The dancers are oblivious to Kym's presence.

**KYM**

(to Rachel)

Hi. Where's Mom?

closed.

Rachel has her head on Sidney's shoulder, her eyes

**RACHEL**

Taking a break.

**KYM**

How can you take a break from your  
own daughter's wedding?

**RACHEL**

Mom doesn't actually participate in  
things.

**KYM**

And anyway, she hasn't even done  
anything all day.

**RACHEL**

I was thinking about getting her a  
cat. Cats are really annoying. At  
some point you have to deal with  
them, right? Or they starve to  
death and piss on your sheets.

**KYM**

It's so nice here.  
Suddenly Kieran sweeps into the room.

**KIERAN**

her,  
Rachel.  
You can run but you can't hide!  
Kym shrieks as Kieran grabs her and plants a wet one on  
dipping her to the floor. They careen into Sidney and  
Sidney grabs Rachel and starts molesting her.

**RACHEL**

way  
(totally into it)  
Stop! Stop you fiend!  
Rachel and Sidney fall to the floor writhing, sounding  
too amorous. Then:

(CONTINUED)

92 .

77           77    CONTINUED:  
77

**ABBY'S VOICE OFF**

Hello?

**KYM**

Hello?

**RACHEL**

Hello?

the  
struggles to

The ceiling light flicks on overhead and Abby enters  
living room. Blinking against the light, Rachel  
her feet smoothing her dress.

**RACHEL**

Mom!

**ABBY**

Here you are.

**SIDNEY**

(from the floor)

Hello Abby. You're lovely. And I'm  
not looking up your skirt.  
Kieran is busting a gut not to laugh.

**ABBY**

I've been looking for you all over  
the place.

**ANDREW'S VOICE OFF**

Abby? Where are you?

**ABBY**

I'm in here.

Andrew pops his head in.

**ANDREW**

They're bringing the car around.

**ABBY**

All right.

**RACHEL**

You're leaving?

**ABBY**

Darling, I'm exhausted. I had such a marvelous time. Those dancers were so beautiful. But weddings are really for young people.

**(MORE)**

**(CONTINUED)**

93.

77      **CONTINUED:**

77

**ABBY (cont'd)**

I thought we'd just sneak off and not make a big scene.

**RACHEL**

You could make a little scene.

**ABBY**

And here I am making it. Andrew and I are going to Washington in the morning.

**KYM**

Why are you going to Washington?

**ABBY**

It's the mother of all fund raisers at American. I thought I mentioned it. We're going to stay on about a week - there are lots of meetings. I thought since you two are going away soon...

(to Kym)

...and I'm sure you don't want any grown ups around checking up on you...Will you still be here when I get back?

Kym doesn't say anything.

**RACHEL**

What about our post-nuptial wedding gossip reconnaissance, Mom?

**ABBY**

Well, can you come by early?

**RACHEL**

Um...

**ABBY**

Of course you don't want to do that. It's your wedding night. You don't want to get up early. I have to get Andrew organized. He's hopeless. And we'll be back in a bit. It was such a lovely wedding, darling.

She bends in for a kiss.

**RACHEL**

Wait! I want my mother and my sister!

(CONTINUED)

94 .

77           77    CONTINUED:  
77

**ABBY**

Rachel...

round           Rachel wraps one arm around Kym's neck and the other  
open.           her mother and hugs them both to her. She has her eyes

They have their eyes open. They are stiff as boards.

Rachel stops hugging and looks from one to the other.

Her mom and sister look at her and each other.  
Beat.

**ABBY**

Will you call me every day  
about...?  
She pats Rachel's tummy.

**RACHEL**

Yes. Of course.

**ABBY**

All right, then.

**SIDNEY**

Goodbye Abby.

**ABBY**

Good bye, Son-in-law.  
Kym and Rachel watch their mother leave the room.

**SIDNEY**

(horrified)  
I saw your mother's underwear.  
Kym sees Abby and Andrew crossing the front porch  
through the window.

**KYM**

I can't find my cigarettes.

Kym moves quickly from the room.

78           **78 INT. BUCHMAN FOYER. NIGHT.**

away from           Kym is heading for the front door, when Paul breaks  
nabs                 a group of guests having coffee in the dining room and  
GUEST.               her, pulling her into a conversation with a WEDDING

**(CONTINUED)**

95.

78           **78 CONTINUED:**

**PAUL**

Kymmie. Speak of the devil. You remember Susanna Galeano.

**KYM**

(she doesn't)

Hi.

**SUSANNA**

Hi Kym.

and Kym is looking out the dining room window between Paul

Susanna -- she spots Abby and Andrew walking down the driveway towards the VALETS at the street.

**PAUL**

Susanna has a public relations firm and she just lost one of her assistants.

**SUSANNA**

Weddings. They're an epidemic. Your father gave me my start about a hundred years ago.

**PAUL**

No, no. Hardly. Well...

**SUSANNA**

We could definitely use an extra body right about now. Have you ever thought about Public Relations?

**KYM**

The public is kind of afraid of me.

Susanna and Paul laugh.

**PAUL**

The firm is opening an office right here in town, just in time for the holidays. You could stay right here.

**SUSANNA**

Have you ever thought about P.R.  
Kym?

**PAUL**

Logistically it's just a dream. You  
could stay in your old room. I  
could chauffeur you around. You  
wouldn't have to worry about rent.

(CONTINUED)

96.

78 CONTINUED:

78

**KYM**

Have you already talked to Carol  
about me staying here?

**PAUL**

Of course. She's fine about it. You  
could stay in your old room.

**SUSANNA**

Why don't you give me a call on  
Monday, okay?

She hands Kym a business card and kisses Paul on the  
cheek.

**SUSANNA**

Goodbye Paul. It was just  
beautiful. Bye Kym.

She leaves.

**PAUL**

Suzy's first rate. P.R. can be fascinating.

**KYM**

You always said it was stupid.

**PAUL**

I meant stupid. Do you want me to hold that for you? You've got no pockets.

**KYM**

I've got it. Thanks, Dad. I'll be right back.

79           79   **EXT. FRONT PORCH. NIGHT.**

waiting           At the edge of the porch Kym sees Abby standing in the moonlight at the front of the driveway with Andrew, for their car. Kym pauses. Abby turns her head slightly in Kym's direction.

Kym, in the half dark, watches her mother.

Abby does not move a muscle.

Kym steps off the porch.  
The valet pulls up in the car, jumps out.

**(CONTINUED)**

97.

79

**79 CONTINUED:**

her. Abby fixes her gaze on Andrew as he opens the door for

They drive off.

**CLOSE ON KYM**

80

**80 EXT. BUCHMAN BACKYARD. MORNING.**

mess The Absolute End of a Wedding. The place is a gorgeous  
of wedding detritus.

his The tent looks so lonely. A weary caterer packs away  
trays.

the Kieran is talking and smoking with Sidney at the end of  
lawn.

81

**81 INT. ETHAN'S ROOM. DAY.**

moment in A freshly scrubbed Kym, in her own clothes, takes a  
sister and Ethan's room. She collects a few snapshots of her  
brother and stuffs them in her shoulder bag.

82

**82 INT. UPSTAIRS HALLWAY. DAY.**

hallway,

each

the

As Kym approaches the stairs, Emma staggers into the bleary-eyed. She is in her underwear, heading for the bathroom. She stops at the sight of Kym. They stare at other. Emma gives a tiny wave. Kym responds, heads down stairs.

83

her

**83 INT. BUCHMAN STAIRWAY. DAY.**

Kym slipping quietly downstairs. She moves to collect weird mish-mash of bags waiting by the door.

Kieran is there.

**KYM**

Oof. You scared me.

**KIERAN**

Making a break for it?

**KYM**

Yeah. I have to go. I was coming to find you.

(CONTINUED)

98.

83

**83 CONTINUED:**

**KIERAN**

You don't have to slip away without making any noise, you know? I like noise.

**KYM**

I was coming to find you. My ride's outside.

**KIERAN**

...Okay...If you need anything...

**KYM**

If I need to post bond?  
Kieran hands Kym a folded piece of paper.

**KIERAN**

No. If you ever need anything.

**KYM**

Thank you, Kieran.

**KIERAN**

Maybe you'll come visit me in Hawaii?

**KYM**

That would be nice.

He smiles, kisses her, tenderly. She hugs him fiercely.

**KYM**

I have to go. Bye.

**84 EXT. FRONT PORCH. DAY.**

**84**

awake,

Kym looks back in through the window, sees her father in his robe, tired, gamely tidying.

**KYM**

(unbelievably softly and  
tenderly)

Dad.

bear Carol comes up behind Paul, envelopes him in a gentle  
hug.

99.

85 **EXT. BUCHMAN DRIVEWAY. DAY.**

85

out A `98 maroon CAMRY is idling in the circular driveway  
air. A front, exhaust vaporizing against the chilly morning  
Rosa, the cute two-year-old girl is visible in a carseat and  
The staff nurse from Kym's halfway house, is at the wheel.  
door, car radio plays quietly as Kym opens the passenger  
wiggling her finger at the little girl.  
Like a ghost, Rachel appears on the porch.

Kym jumps a little.

She The sisters lock eyes.  
Kym looks pained. Paul is still moving around in there.  
wants to go.  
sister at Rachel floats down the porch stairs and joins her  
the car.  
She takes in Rosa who meets Rachel's look with a nod.

**ROSA**

Hi.

**RACHEL**

Hi.

**KYM**

(whispering)

Will you tell Dad?

Rachel nods. Kym is crying.

**KYM**

I love your baby!

**RACHEL**

Me too.

Rachel hugs her sister fiercely.

door Kym gets into the passenger seat but leaves the car  
open.

Rachel smiles her huge, luminous smile.

Kym shuts the car door and rolls down the window.

**KYM**

(quietly)

Bye!

**(CONTINUED)**

100.

85 **CONTINUED:**

85

Rachel mouths "Bye" and gives a little wave.

from

The car pulls out of the driveway, Carol watching it go  
the dining room window.

**THE END**