

PULLING

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COLD OPENEXT. SAN FRANCISCO - NIGHT

To establish. Golden Gate Bridge. Painted Ladies Houses.  
The neo-hippies on Haight Ashbury.

Over the WHOOSHING sounds of an aerosol foam can...

DONNA (O.S.)

Maybe this was a terrible idea.

INT. DONNA AND KARL'S KITCHEN - NIGHT

CLOSE ON whipped cream containers, cherries, sprinkles and  
fudge on a counter top. It looks like a sundae bar.

We pan over to DONNA, 30, standing nude, hands akimbo, as her  
two friends, KAREN, 30, and LOUISE, 30, apply a THICK COAT OF  
WHIPPED CREAM to her lady parts.

KAREN

If you really wanted to spice things  
up, you would've gone with my idea.

DONNA

I'm not bringing another woman into my  
bedroom a week before my wedding. Or  
ever.

LOUISE

I think this is great! Everyone loves  
whipped cream.

Louise grabs a container of sprinkles from the counter and  
disappears below frame.

DONNA

Louise, what are you doing with the  
sprinkles?

LOUISE (O.S.)

I'm trying to make it realistic. Do you  
want a triangle or a landing strip?

DONNA

I'm not an arts and crafts project.

Louise stands back up.

LOUISE

Fine, maybe we go the other way with it  
and make it a one-piece. Leave a little  
something to the imagination.

Donna's phone RINGS. She answers.

DONNA  
 (into phone)  
 Hey, baby. I'm making your favorite  
 dessert.

She winks at Karen and Louise.

DONNA (CONT'D)  
 (into phone)  
 Okay, see you soon.

She hangs up.

DONNA (CONT'D)  
 Hurry up.

LOUISE  
 Wait. What did we decide with the  
 sprinkles?

INT. DONNA AND KARL'S LIVING ROOM - LATER

KARL, 30s, enters in his business casual-wear. He looks up, notices Donna in the doorway in the whipped cream bikini.

KARL  
 Whoa!

DONNA  
 You like it?

KARL  
 Are you kidding? Yeah! This and  
 peach cobbler? Does it get any  
 better?!

DONNA  
 Yeah, baby...  
 (then, confused)  
 What about peach cobbler?

KARL  
 It's just, you said you were making my  
 favorite dessert, so I assumed -- cobbler.

DONNA  
 (motioning to herself)  
 I am the dessert.

KARL  
 Oh, cool. We can have cobbler another  
 time.

DONNA  
 Enough with the cobbler!  
 (then, off his look)  
 I'm sorry. It's just -- work's been  
 crazy and all the wedding stuff --

KARL  
 We're getting married in a week. You  
 have a right to be stressed out.

He walks over and leans in to hug her, extremely careful not to get any whipped cream on his clothes. His body is as far away from her body as possible.

KARL (CONT'D)  
 So where should we do the deed? We  
 could do the couch -- though it's  
 micro-suede... maybe in the shower --  
 kill two birds with one sto --

DONNA  
 (sexy)  
 Why don't you just take me right here?

KARL  
 Right here on the floor? You're bad.

DONNA  
 Yes I am, big boy.

KARL  
 Let me just get something to put down!

He races down the hallway leaving Donna just standing there. The sounds of Karl struggling with something can be heard.

ANGLE ON Karl attempting to pull a futon out of a bedroom.

KARL (O.S.) (CONT'D)  
 Damn this thing's heavy!

Donna scoops some whipped cream off of her and sadly eats it.

KARL (CONT'D)  
 Almost there, baby.

END OF COLD OPEN

ACT ONEINT. GYM - MORNING

San Francisco trendy. Our girls are on three side by side treadmills. Donna walks at a steep incline; Karen leans on her non-moving treadmill sipping a coffee; and Louise runs at full speed.

DONNA

As soon as I'm zipped into my wedding dress, I'm canceling my gym membership forever.

LOUISE

Good luck. They make it really hard to cancel.

A PERKY WOMAN, late 20s, approaches.

PERKY WOMAN

Hey, girls! Donna, heard about the wedding... Sooooo happy it's finally happening for you. Are you soooo excited?

DONNA

I really am.

PERKY WOMAN

Yeah, we were starting to get worried about you.

DONNA

Wait, who's "we?"

PERKY WOMAN

I don't know. People. Everyone.

(then)

Anyway, I gotta run, but watch out, you two, you're next.

KAREN

(smiling menacingly)

You're next.

The Perky Woman looks creeped out.

DONNA

(sweetly)

Let's get coffee soon.

The Woman exits.

DONNA (CONT'D)

Ugh.

KAREN

Nice sneakers, dummy.

LOUISE

(breathing heavy)

She's actually doing really well. Her husband just made partner and they have a kid on the way. From Malawai. That's where Madonna bought her baby.

KAREN

I'm so sick of stupid babies.

LOUISE

Shh. You can't say that. You can only think it.

DONNA

It's like, you've gotta have kids, get married, buy a house, have a career. All these boxes we're supposed to check off... Who created these boxes?

LOUISE

Those boxes are there for a reason, Donna.

KAREN

Louise, don't be desperate.

LOUISE

I'm not. I just really, really want to get married and I'll do whatever it takes.

KAREN

Yeah, that's exactly what guys want.

LOUISE

Guys don't know what they want, so you have to show them what they want. Sometimes you have to get creative.

DONNA

Yeah, Louise, you sound desperate.

LOUISE

We can't all have what you have... you're marrying this awesome guy, you've got a great job, you have your own washing machine...

DONNA

The job's okay, I guess. The money's good, but I just want... I'm looking for something -- I don't know -- more.

KAREN

Then get your ass in gear. I've never seen someone complain more and do less.

DONNA

Do less? I did more in my twenties than anyone I know. I went to grad school, contributed to my IRA, had two long-term relationships, and found time to train for a 5K. I did everything I was supposed to do, so I deserve to be happy!

LOUISE

Who needs to train for a 5K?

An ELDERLY WOMAN approaches Karen.

ELDERLY WOMAN

People are waiting for treadmills and you're --

KAREN

I'm in my cool down, grandma.

The Elderly Woman walks off. Karen turns back to Donna.

KAREN (CONT'D)

(noticing)

Oh, crap, she's getting the manager.

INT. PRIMROSE PUBLISHING - DAY

Donna sits at her cubicle, staring at a stack of manuscripts.

DONNA

(to herself)

Get your ass in gear.

Donna's cubicle-mate spins around.

CUBICLE WORKER

Sorry, you're right.

Donna takes a determined breath and walks down the hall.

EXT. SAN FRANCISCO STREET - DAY

Louise checks her watch and then notices a pleasant-looking guy, JUSTIN, exit a restaurant with a couple of co-workers. She fixes her hair in a store window, then casually "bumps" into him.

                  LOUISE  
Hey, stalker! Are you stalking me?

                  JUSTIN  
Oh, hey, Louise.  
                  (then, to co-workers)  
I'll see you guys in a sec.

                  LOUISE  
I had so much fun at dinner last week.

                  JUSTIN  
Yeah, that fish was really good.

                  LOUISE  
I thought we had a strong connection. I reached out a few times after our date, but I didn't hear back. Justin, have you been getting all of your texts?

                  JUSTIN  
... No... It's a new phone.

                  LOUISE  
Same number though, right?  
                  (she smiles)  
Anyways, my friend's getting married next weekend and I was wondering if you'd like to be my date.

                  JUSTIN  
Oh, I'd love to, but next week is a little busy for me...

                  LOUISE  
If it's only a "little busy," you should have time to come to the rehearsal dinner on Friday night and then the wedding on Saturday.

                  JUSTIN  
Yeah, I don't think I can swing that. But thanks. Better get back.

Justin hustles off. Louise calls after him.



LOUISE  
I understand. I'll call to confirm  
your final answer.

INT. PRIMROSE PUBLISHING - IAN'S OFFICE - MOMENTS LATER

Donna hesitantly knocks and enters her boss, IAN's, office.

DONNA  
If this is a bad time, I can come back.

IAN  
Please, please, come in. Have a seat.

Donna takes a seat. Ian leans in, waits.

DONNA  
So, Ian, I'm not sure things are, well,  
entirely working out for me here.

IAN  
Now that you're getting married,  
you're not leaving us, are you?

DONNA  
Well, actually yes. Ian, I've been  
thinking a lot and, no disrespect to  
you, but I'm starting to feel like  
there might be more to my life than  
being an editor.

IAN  
(laughs)  
But you're not an editor.

They share an uneasy laugh.

DONNA  
Yes, I am.

IAN  
Uh, no you're not.

DONNA  
I am. I've been an editor for the past  
six months since my last pay review.  
That's what we're talking about.

IAN  
Donna, you're not.

He pulls up a file on his computer.

DONNA

I'm not saying I'm not grateful for the promotion. But if I'm being totally honest, I've always seen myself as more creative, not some stupid office drone. Not that you are.

IAN

(re computer)  
Oh, that's a mistake.

DONNA

That's just the way I feel.

IAN

(looking over file)  
No. You're not an editor -- looks like HR put in the wrong job code. You're supposed to be an editorial assistant.

DONNA

Assistant? If I were just an assistant, how could I have rejected all those "50 Shades" knock-offs?

IAN

Were you the one that passed on "Tuscan Nights?!"

DONNA

...I don't remember.

IAN

I fired Susan over that! Did you honestly think you went from receptionist to editor?

DONNA

Mm hmm.

IAN

Didn't you see Jackie doing the editor job?

DONNA

I thought she was being helpful.

IAN

When your pay didn't go up, didn't you think --

DONNA

It did go up.

IAN

What?!

(then, re computer screen)

Oh my god. This is twice what you should have been making. Didn't you think that was a bit much?

DONNA

Actually I thought it reflected my potential.

IAN

You're going to owe us a ton of money!

DONNA

(backing away)

You know what? Forget I said anything. I'll be at my desk if you need me. Love that tie!

INT. POTTERY BARN - LATER

Karen, holding salt and pepper shakers, stands with a SALESPERSON.

KAREN

Look, I understand she registered for it, but there's no way my friend would want me to spend this much on salt and pepper shakers. So what can you do for me?

SALESPERSON

We don't negotiate prices here at Pottery Barn.

KAREN

Ugh, fine. What's the cheapest thing on the stupid registry?

Karen notices a HANDSOME MAN in a suit smiling at her. She hands the set to the salesman and walks over.

KAREN (CONT'D)

I know you, don't I?

HANDSOME MAN

Yes, you do.

KAREN

We slept together, didn't we? I feel like it was last summer?

HANDSOME MAN

Umm...

KAREN

I think I was wearing thigh highs...  
Maybe it was a wedding or a funeral?

HANDSOME MAN

I'm Jason's father.

KAREN

Fantastic. Who's Jason?

HANDSOME MAN

Your student. We met at parent /  
teacher conference.

Suddenly, a YOUNG BOY, 5, runs up.

YOUNG BOY

Hi, Ms. Davies!

KAREN

... Hi, Jason.

YOUNG BOY

I can count to twenty-nine!

The Young Boy starts counting.

KAREN

Well, I'm gonna get going. Jason's  
doing great, by the way.

Karen starts to walk away, then --

YOUNG BOY

I'm not done counting!

The Young Boy tugs at her arm to stay.

YOUNG BOY (CONT'D)

Twenty-five, twenty-six...

Karen stands there. It's excruciating.

INT. DONNA AND KARL'S APARTMENT - NIGHT

Donna comes downstairs in a sexy cocktail dress. Karl sits  
at the table eating Chinese food with two strapping men, GABE  
and CALVIN (think Taye Diggs), Gabe's husband.

KARL

Hubba hubba!

DONNA  
Just keeping it classy for my  
bachelorette party.

KARL  
(to Gabe)  
Hey Gabe, be honest... seeing Donna  
dressed like that... does that make  
you question your sexuality?

GABE  
That's my sister.

KARL  
But you know what I mean. Calvin,  
back me up here.

CALVIN  
That's my sister-in-law. But that  
dress is for real, Donna.

DONNA  
Thanks, Cal.  
(to Karl, re Chinese containers)  
Bamboo Garden? What is that, three  
times in one week?

KARL  
Four times, if you count that leftover  
fish with black bean sauce I had for  
breakfast.

GABE  
We're gonna watch "Safe House" after  
dinner.

KARL  
Guys night in!

DONNA  
You've seen "Safe House" fifty times.

KARL  
What can I say? When I like  
something, I like it. And that's the  
guy you're marrying. You have my  
word: I will not surprise you.

DONNA  
Super.

KARL  
You know what I mean. I'm fun, but in  
a safe way. Like...

GABE

A condom.

KARL

Yeah, exactly. Now get over here.  
Boys, avert your eyes.

Karl quickly pecks Donna on the lips.

DONNA

Okay, you guys can look again.

As TECHNO MUSIC pre-laps, we --

INT. CAVIAR NIGHTCLUB - NIGHT

Techno music continues. Donna, Karen, Louise and a handful of other BACHELORETTEs stand in the doorway, looking in.

TURN TO REVEAL OLD RUSSIAN MEN in tracksuits smoking cigarettes. A few women (who may or may not be prostitutes) linger at the bar. A few RUSSIAN THUGS argue in the corner.

DONNA

This looks like the bar from "Taken."

LOUISE

According to Yelp, the borscht is supposed to be delicious.

KAREN

You can get ten shots for eleven dollars, Donna.

DONNA

And how much to hire a hit-man?

INT. CAVIAR NIGHTCLUB - LATER

The Bachelorettes are all dancing, drinking, and having a good time. Louise sips borscht at the bar. Karen comes up with a Russian Thug who keeps dancing in place.

KAREN

(shouting over music)  
Where's Donna?

INT. WOMEN'S BATHROOM - NIGHT

Donna is staring at herself in the mirror. A toilet FLUSHES and then EMILY, eight months pregnant, steps out of the stall.

EMILY

I have to go to the bathroom so much, I don't know why I bother ever leaving.

Emily starts washing her hands.

EMILY (CONT'D)

So you having fun?

DONNA

Yeah! Just getting some fresh air -- in the bathroom.

EMILY

Everything okay?

DONNA

Yeah, it's just work, I guess. Feeling a little lost.

EMILY

Then quit.

DONNA

Really? I was thinking of trying sculpting or learning Portuguese --

EMILY

No, I meant quit so you can focus on starting a family.

DONNA

Yeah, maybe. That could be cool.

Emily smiles, then heads for the door. Donna follows.

DONNA (CONT'D)

Em, are you happy?

EMILY

Well, Max is doing well. He just got his green belt in Tae Kwon Do. And Josie's finally on the right medication and Toby just got a promotion, so...

DONNA

But what about you? Are you happy?

Instead of answering, Emily suddenly hugs her, taking Donna by surprise. It lasts a little bit too long.

EMILY

Let's get you back out there where the fun is!

INT. CAVIAR NIGHTCLUB - LATER

Donna, Louise, and Karen are sitting in the bar area of the club. They are quite drunk. There are loads of empty champagne bottles on the table. A RUSSIAN MAN is passed out next to them. Karen takes his cocktail and drinks it.

LOUISE

When was the moment that you knew Karl was the one?

DONNA

Well, we've been together for five years and it was just... seemed like the logical next step.

LOUISE

One nice thing about Karl is that he'd never hit you.

KAREN

Okay, Donna, I want you to imagine that Karl died.

DONNA

No, that's horrible.

KAREN

Just imagine he's dead. A crane fell on him. Died instantly. Painless.

Donna closes her eyes. After a beat, she opens them.

DONNA

So he felt nothing?

KAREN

(leaning back, takes a sip)  
Better, isn't it?

EXT. SAN FRANCISCO STREET - NIGHT

Donna, Louise, Karen and the rest of the bachelorettes are buying food from a STREET VENDOR. Donna bites into her gyro as the group hoots and hollers.

BACHELORETTES

(to passers-by)  
She's getting married!



DONNA  
 (drunk)  
 I am!

Her friends cross the street as she lags behind. Donna notices an ad for a new online bill pay option from Wells Fargo:

**"Isn't It Time For A Change?"**

She stares at the sign. Without thinking, she steps into the street. People yell, "Watch out!"

But it's too late. A SMART CAR bumps Donna, lightly KNOCKING her to the ground.

DONNA'S POV: a CROWD forms around her -- a mix of bachelorettes and others. They peer down at her.

DRIVER  
 She came out of nowhere!

LOUISE  
 Are you okay?

Donna checks her head -- no blood.

DONNA  
 I don't want to get married.

LOUISE  
 She's not making any sense! I think she has a concussion!

KAREN  
 (to Donna)  
 You should probably tell him before the wedding.

In bg, the Smart Car driver hops into his car and peels out.

DRIVER  
 (out his window)  
 She doesn't have a concussion! She just wants to be free!

END OF ACT ONE

ACT TWOINT. DONNA AND KARL'S BEDROOM - MORNING

CLOSE ON Donna's face, asleep. Karl's face leans into frame and whispers in her ear.

KARL  
Morning, sleepyhead.

Donna wakes with a JOLT, knocking the BREAKFAST-IN-BED TRAY that was carefully resting across her chest onto the floor.

DONNA  
What the hell?!

KARL  
(hurt)  
Figured you might be hungover, so I made you breakfast!

Donna looks at him -- the sweet, thoughtful man that made her breakfast. Guilt washes over her face.

DONNA  
That was really sweet of you, Karl.

KARL  
I know. And if you like that, you're gonna love this: remember on our first date, when we played pinball all night? Well, I found the pinball machine and I bought it for you!

DONNA  
Dammit, Karl! That's really, really unnecessary.

KARL  
I thought you'd be happy.

DONNA  
(angry)  
... I am happy! It's just -- we don't have anywhere to put it.

KARL  
We'll figure something out, my bride to be.

INT. KAREN AND LOUISE'S APARTMENT - LIVING ROOM

A starter apartment for women right out of college (except these women are not right out of college). Louise, her phone to her ear, flops down onto a bean bag chair.

JUSTIN (O.S.)  
Hello?

LOUISE  
Hey, baby bear!

INTERCUT WITH:

INT. JUSTIN'S APARTMENT - SAME

Justin sits on his couch.

JUSTIN  
Who is this?

LOUISE  
It's Louise!

JUSTIN  
Oh, hey. Look, Louise, this isn't a  
good time for me --

LOUISE  
You want me to call you back in five  
minutes?

JUSTIN  
Well, no --

LOUISE  
Okay, then let's just talk now.  
So, I know you said you had plans on  
Friday, but I seem to remember you  
being a big Giants fan and I just got  
two seats behind home plate --

JUSTIN  
(considering)  
Well --

WIDEN TO REVEAL a wall entirely devoted to the Giants.

LOUISE  
And I can't use them --

JUSTIN  
Oh, ok, great!

LOUISE  
You can pick them up Friday before the  
game.

JUSTIN  
Works for me!

LOUISE  
Cool. It's a date.

INT. KARL'S CAR - DAY

Karl sings along to Tom Sawyer, banging the steering wheel to the beat. Donna is deep in her own thoughts.

                            KARL  
                    (singing loudly)  
                    "Catch the mist/Catch the myth/Catch  
                    the mystery/Catch the drift!"

He motions for Donna to join. Donna's phone RINGS. She answers it. [INTERCUT WITH KAREN]

                            KAREN  
How'd it go?

Donna glances over to Karl, then:

                            DONNA  
I'm not registered to vote, but thanks  
for your call.

                            KAREN  
This is just sad, man. You've gotta  
rip the band-aid --

Donna hangs up.

                            KARL  
Who was that, Karen?

                            DONNA  
Yup...

                            KARL  
Why were you talking about voting?

Donna turns up the radio and sings with gusto.

                            DONNA  
"And what you say about his company /  
Is what you say about society."  
                    (then, motioning for Karl)  
Catch the witness / Catch the wit /  
Catch the spirit / Catch the spit."

EXT. PACIFIC HEIGHTS STREET - DAY

Donna and Karl stand outside of a beautiful condo. Karl knocks on the door. Nothing. He knocks again.

KARL

You tell someone you're gonna be there  
and then you're not home. Great!

DONNA

Can we forget about the pinball  
machine? Let's go somewhere and talk.

Karl tries the door and it OPENS.

KARL

Looks like it's my lucky day.

He enters and motions for Donna to follow him inside.

INT. DUPLEX - CONTINUOUS

An unfurnished beautiful room with tons of natural light,  
mouldings, etc. In the middle of the room is an vintage  
pinball machine with a note on it. She looks at Karl,  
confused.

KARL

Read the note.

Donna walks over, picks up the note and reads it.

DONNA

(re note)  
"Welcome home."

KARL

I got us a house! In Pacific Heights!  
Just like you always dreamed!

Donna just stands there, speechless. He snaps a picture of  
her on his iphone.

KARL (CONT'D)

You should see the look on your face  
right now.

(as Donna)  
"Aaaaaahhhh! My fiancé's so  
impulsive! Aahhhh!"

DONNA

Aaaahhh! AAAHHHH!!

INT. ELEMENTARY SCHOOL - DAY

Karen, dressed conservatively, walks past the Principal's  
office. She stops in her tracks when she spots Jason's  
Father.

He shakes hands with the Principal and exits. Karen looks concerned.

INT. DUPLEX - DAY

Karl and Donna head up the stairs. They reach the landing.

KARL  
Check it out: a laundry chute!

DONNA  
Karl --

KARL  
We could send each other messages.

Karl opens the chute and yells into it.

KARL (CONT'D)  
"If you shave my back, I'll shave your front!"

DONNA  
Karl! I'm serious.

KARL  
Ooh, sounds serious. What is it?

DONNA  
... I'm not sure I want this.

KARL  
The laundry chute?

DONNA  
I don't want to get married, I don't think.

KARL  
You don't want to marry me?

DONNA  
I just feel that I'm in a rut. That the reason we were getting married was because that's what people expect us to do.

KARL  
What people?

DONNA  
People. Everyone.

KARL

We've been together for five years.

DONNA

I'm not the same person I was in my 20s. I was just excited that I finally had a boyfriend who had a job, remembered my birthday, and liked the food channel as much as I did.

Karl takes a step back in shock.

KARL

What are you saying? I don't understand what you're saying. I love you.

DONNA

I can't... I just...

Karl continues backing away from her.

KARL

I don't understand. I don't --

DONNA

Watch out!

Karl **TUMBLES** down the stairs. It's loud and painful. Donna runs down the stairs after him.

She cradles his head in her lap. He opens his eyes.

DONNA (CONT'D)

Oh my god, Karl, are you okay?

KARL

I bought us a home. I got us a place that's just for us. I imagined us up on the roof drinking Champagne --

DONNA

I can't --

KARL

In the hot tub.

DONNA

I just can't -- wait, there's a hot tub on the roof?

KARL

Please don't do this! I'm begging you, please! You can't call it off.

(MORE)

KARL (CONT'D)  
 The wedding is in three days!  
 (losing it)  
 Oh my god, what am I going to tell  
 Mom?!

DONNA  
 Just tell her it was my fault.

KARL  
 Of course it's your fault!

Karl struggles to his feet.

DONNA  
 Well, who just goes and buys a house?!  
 (then, collecting herself)  
 But it's very nice. Beautiful  
 mouldings.

EXT. BREW PUB - DAY

Donna sits with Karen and Louise.

LOUISE  
 There's a hot tub on the roof?

DONNA  
 That's not the point.

KAREN  
 But it would be pretty cool.

DONNA  
 Well, obviously.  
 (then, collecting herself)  
 I just hope more than anything that  
 Karl will be okay.

Donna's phone RINGS. She checks the ID.

DONNA (CONT'D)  
 Oh no, it's Karl's mom.

KAREN/LOUISE  
 Leatherface! Leatherface!

DONNA  
 (into phone, nervous)  
 Hi, Margaret...

INTERCUT WITH:



INT. UPSCALE LIVING ROOM - SAME TIME

Karl's no-nonsense MOTHER, who clearly did not use sunscreen when she was younger, talks into her phone.

KARL'S MOTHER

I was going through the seating arrangements and I'm switching your Canadian cousins back to table 21. This is not up for discussion.

DONNA

...Okay. Have you spoken with Karl?

MOTHER

Of course I've spoken to Karl! He's right here next to me.

WIDEN TO REVEAL a sheepish KARL seated next to her.

DONNA

... Oh! Well, then that's fine. Tell him I'll see him back at the house soon.

INT. DONNA AND KARL'S HOUSE - LATER

Donna enters with a head of steam. Karl is playing with his expensive home brewery kit.

KARL

Hey! You want some beer? I put pumpkin in it.

DONNA

Karl, are you insane?

KARL

I tried telling Mom, but I just couldn't.

DONNA

Whose mom?! Whose mom?!

KARL

...My mom.

DONNA

Then say "my mom."

KARL

Look, Grammy's been working on her speech for months. And she's so old and this is so important to her. I don't know how I'm going to tell her...

Karl starts blubbering. Donna takes a deep breath.

DONNA  
I'll go.

Karl stops crying, lights up.

KARL  
Really? You'd do that for me?

DONNA  
... Yes. But then you have to tell them. Just for tonight, I'll do it for Grammy ... your Grammy.

INT. RITZ-CARLTON HOTEL - NIGHT

Donna, dressed in a beautiful cocktail dress, and flanked by Karen and Louise, enters the ornate lobby.

DONNA  
This is crazy. What am I doing? I  
I'm not going to do this --

An OLDER COUPLE walks up to Donna.

OLDER WOMAN  
Congratulations! Are you excited?!

DONNA  
So excited! I'll see you inside!

OLDER MAN  
Such a special day.

KAREN  
What's the plan exactly?

DONNA  
I just need to make it through dinner  
and then I'll be fine.

LOUISE  
Exactly. Well, until tomorrow when you  
have to change your facebook status to  
"no longer in a relationship."  
(then, seeing caterer)  
Do you think they'll have empanadas?

END OF ACT TWO

ACT THREEINT. RITZ-CARLTON - BANQUET HALL - EVENING

Karl, sharply dressed, has his arms around Donna. Karl smiles wide. Donna forces a smile. A FLASH goes off.

PARTY GUEST

You guys look amazing. Alright, now make funny faces.

Karl makes a funny face. Donna makes a sad face. Another FLASH.

PARTY GUEST (CONT'D)

Oh, that's great. Now do one where you're both --

DONNA

Okay, enough with the fucking pictures.

Gabe pulls Donna aside.

GABE

I know you're trying to help Karl, but this whole thing makes me very uncomfortable.

DONNA

You feel uncomfortable?! Karl's sister just asked me to be the godmother to her son.

GABE

What'd you say?

DONNA

Obviously, I said yes!

GABE

Well, I'm here if you need me.

Gabe hugs her. A GUEST walks by.

GUEST

Heard about the hot tub on the roof... Congrats!

GABE

You didn't tell me there was a hot tub on the roof.

Donna groans.

INT. RITZ-CARLTON - LOBBY - EVENING

Louise lights up as Justin, dressed head to toe in San Francisco Giants gear (including a mitt), enters.

LOUISE

Hey, Justin! Thanks for coming!

She gives him a hug.

JUSTIN

Thanks again for the tickets.

LOUISE

Yeah, about that, the tickets fell through. Something about some nonsense or something. But now that you're here, you should stay for the dinner since I know you don't have any plans.

She smiles.

JUSTIN

Oh, well, I...

He's stuck. She takes his hand.

LOUISE

Come on, everyone's dying to meet you.

INT. RITZ-CARLTON - BANQUET HALL - EVENING

Karen gets her drink from the bar. As she turns she spots Jason's Father. She walks over with a head of steam.

KAREN

You have a lot of nerve to show your face around here.

JASON'S FATHER

I'm one of Karl's clients.

KAREN

I can't believe you reported me to the principal. So I had some Merlot and had sex at the funeral. It happens. That doesn't give you the right to judge me, jackass.

JASON'S FATHER

I was there about you. I want to discuss Jason's drooling.

An OLDER WOMAN, early 60s, approaches him with a plate of appetizers.

JASON'S FATHER (CONT'D)

(to Woman)

This is Jason's teacher, Ms. Davies.  
We were just talking about the  
drooling.

Karen shakes her hand.

KAREN

You have a very sweet grandson. You  
should be proud.

JASON'S FATHER

This is my wife, Eileen. Jason's mother.

Beat.

KAREN

You are a timeless and regal beauty.  
I should go.

INT. RITZ-CARLTON - BANQUET HALL - LATER

The rehearsal dinner guests (including Karen, Louise, and an extremely uncomfortable Justin still wearing his Giants gear) watch as Karl's 95-year-old GRANDMOTHER shuffles -- with the aid of a walker -- the three feet to the podium. It takes a very long time. She takes a piece of paper out of her pocket and reads from it.

GRANDMA

(reading)

I was married for fifty-three years.

(applause)

And then again for eleven.

(less applause)

And then again for one year.

(no applause)

A lot of men are scumbags.

(only Karen applauds)

I wish you two a lifetime of health,  
happiness and prosperity.

Grandma shuffles off. People applaud. Donna turns to Karl.

DONNA

That was the speech?

Karl downs the rest of his drink -- he's clearly wasted.

KARL

I would've given you a hundred years of happiness, sex, and friendship. I know I'm not cool. And I know you think I'm this predictable, unadventurous guy. But I'm a rock. I'm a provider. And maybe that isn't sexy, but where will you be when your sexy new boyfriend rides off on his sexy motorcycle at the first sign of trouble?

DONNA

Are you drunk?

KARL

No, but I have taken a lot of pain killers.

He stands and starts to walk away. He turns back.

KARL (CONT'D)

And by the way, you're not going to find what you're looking for.

INT. RITZ-CARLTON - BANQUET HALL BAR - LATER

Karen sits with Gabe and Calvin. Louise and Justin walk over.

LOUISE

Guys, this is the famous Justin.

They all give him the once-over.

KAREN

Nice mitt.

LOUISE

Classic Justin. He marches to the beat of his own drummer.

JUSTIN

You tricked me! And stop saying classic Justin. You barely know me!

LOUISE

Classic Justin. Freaking out over nothing.

JUSTIN

I'm leaving!

He storms off. Louise calls after him.

LOUISE

You know what, you're clearly not ready for something serious, so don't call me.

INT. RITZ-CARLTON - BANQUET HALL - LATER

The MC stands at the front of the room next to a collage of pictures of Donna and Karl and a sheet cake that reads "Donna and Karl: An Eternal Love" in flowing script.

MC

... And now, I think our groom-to-be -- or as I know him, my pledge-brotha-from-another-mutha -- wants to say a few words.

A round of applause for Karl, but Karl doesn't move. Donna nudges him -- nothing. She's pissed, but decides there's nothing else to do, so she stands up.

DONNA

Karl's just... hungover.

She laughs. Everyone else laughs. There's a pause while she thinks of something to say.

DONNA (CONT'D)

... So I'm going to speak for him.

MC

Get used to it, Karl!

DONNA

Yeah, hilarious. Anyway, seeing so many of you here means the world to us and as we start, um, our new life together...

Donna starts to crack and takes a minute to compose herself. Karen and Louise exchange looks. "Where is this going?"

DONNA (CONT'D)

This man, this... Karl is a good man, a fine man who deserves so much; better than me, actually. This man is, without a doubt, one of the most caring, loving... loyal and... really loyal people that I've ever met and I can only say --

KARL

Donna's cancelled the wedding. She doesn't love me anymore. Thank you all for coming.

He sits back down. Karl's Mother's jaw drops.

LOUISE  
Should we do something?

KAREN  
What're we supposed to do?

DONNA  
-- that, that, that, that, that, that,  
that... just trying to think of...  
that, that, that, that... can't think  
of the thing --

Everyone stares at her, open-mouthed. She stands there, feeling the full force of the humiliation.

MC  
Okay, so we're going to take a short  
break, and then we'll be back with,  
um, a video of how Karl and Donna met.

Chaos. Yelling. Karl is now openly weeping. Karen and Louise whisk a dazed Donna away from the table.

KAREN  
Louise, grab the jackets. I'll get a cab.

INT. RITZ-CARLTON - LOBBY

Donna and Louise are hastily exiting.

LOUISE  
I thought your speech was really nice  
until the end.

A BREAD ROLL hurled from inside bounces off the back of Donna's head. She turns to Karl's Mother.

KARL'S MOTHER  
Where do you think you're going?

DONNA  
I'm sorry it ended like this. I just  
don't think this is what I want right now.

KARL'S MOTHER  
Karl's better off without you. And let  
me tell you, do not expect him to be  
there when you come crawling back,  
because I will tell you one thing about  
my son: he has more dignity than to hang  
around here waiting for you to --



At that moment Karl hurls himself out of the ballroom and prostrates himself at Donna's feet.

KARL

Donnadonnadonnadonnadonnadonna...

INT. KAREN AND LOUISE'S LIVING ROOM - LATER

Donna, in sweats, and Karen sit on the couch. Donna's suitcases are stacked beside her.

DONNA

What have I done? I've ruined a man's life! A sweet, kind man who would've made me very happy. I'm a terrible person.

KAREN

Stop it.

Louise crosses behind Donna, prancing in DONNA'S WEDDING DRESS.

KAREN (CONT'D)

Louise! Not okay!

Louise quickly disappears. Donna turns around, but doesn't see her.

DONNA

If you'd seen his face... he was so hurt. I'm evil.

KAREN

You're not evil. I know evil and you're not evil.

LOUISE

(re-enters)

Yeah. Anyway, you've done it now, there's no going back.

KAREN

Thank you, Louise.

LOUISE

No, I'm just saying even if she did, it's too late. Too much pain there now.

KAREN

She's in a weird place. She just walked out on the guy, she got demoted from a job she hated and instead of moving into a new house, she's moving into the spider cave.

Karen motions to a bedroom.

DONNA  
 I can't believe I lived in the big  
 bedroom when I was twenty-five, and  
 now at... this age that I am, I'm back  
 and living in the cave.  
 (then, to Louise)  
 Are the spiders really back?

LOUISE  
 Not really, the mice get most of them.

INT. DONNA'S BEDROOM - MOMENTS LATER

She flips on the light. The room is cramped, dusty, and usually used for storage. There's a ratty mattress in the corner. She enters the room and walks DIRECTLY INTO AN ENORMOUS SPIDERWEB.

DONNA  
 (flailing, spitting)  
 Pfffff! Pffff!

She rips at the web and collapses onto the bed. The weight of her decision has finally settled in. She BURSTS into tears. She pulls out her phone and clicks on Karl's contact. She's about to hit CALL when there's a KNOCK on the door.

KAREN  
 (through the door)  
 You hungry?

DONNA  
 (covering)  
 No I'm fine, thank you!

LOUISE  
 Mind if we come in to eat?

DONNA  
 (wipes her nose)  
 Um, sure. Okay.

Karen and Louise enter with the CAKE from the rehearsal dinner.

KAREN  
 Louise stole it.

LOUISE  
 It was just gonna go to waste.

Donna smiles. They put the cake on the bed.

DONNA  
We need to cut it.

KAREN  
Oh! Wait! I have something.

Karen runs out for a beat. Louise smiles at Donna.

LOUISE  
We're going to have so much fun.

DONNA  
Thanks.

Karen runs back in with a pie slicer.

KAREN  
It's your wedding gift.  
(hands to Louise)  
Just be careful with it because I'm  
going to return it.

Louise hands them slices of cake.

DONNA  
(mouth full of cake)  
Mmmn. I should ask Leatherface where  
she got it.

Donna snorts, sending a piece of cake across the bed, which causes Karen and Louise to crack up. Everything will be okay.

END OF ACT THREE

TAGINT. PRIMROSE PUBLISHING - IAN'S OFFICE - DAY

Donna sits across from Ian.

IAN

I talked to HR and figured everything out about your pay and the position snafu, and I think we have a plan.

DONNA

Okay...

IAN

Well, the good thing is, we caught this before we gave out bonuses, so you only owe the company thirty-one thousand six hundred fifty-eight dollars in back pay.

Donna laughs, then quiets, realizing he's dead serious.

IAN (CONT'D)

Now there's two ways for you to pay it back: one, you write us a check for that amount or two, we'll dock your pay for the next sixty-three months.

DONNA

What if I quit?

IAN

We'll have to sue you.

Donna takes a deep breath.

DONNA

Well, can I at least keep my laptops?

IAN

You bought laptops plural?!

DONNA

I like to keep one at home and one at work. And then one for just my personal stuff.

(off Ian's look)

Just add it to my tab.

END OF SHOW

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