Suddenly Susan

"Oh, How They Danced"

Written By:

Gary Dontzig &
Steven Peterman

Directed By:

Shelley Jensen

Shooting Draft April 7, 1998

FOR EDUCATIONAL PURPOSES ONLY

Suddenly Susan

"Oh, How They Danced"

#466325/466326 Shooting Draft 4/7/98

CAST

SUSAN Brooke Shields
JACK Judd Nelson
NANA Barbara Barrie
LUIS Nestor Carbonell
VICKI Kathy Griffin
TODD David Strickland
MADDY Andrea Bendewald
GUEST CAST
(in order of appearance)
EDIE Joan Rivers
PETE Bill Stevenson
ATTICA Tom Smothers
WECTARINE Susan Ruttan
JULIE Kimberly Quinn
BGE Eric Bruskotter
RICK THE WAITER TBD
RABBI STERN Alfred Dennis
BEN Albie Selznick
HANK Fred Stoller
LEON Charlie Brill
MARTIN Allen Lulu
ED THE EMCEE TBD
KURT THE WAITER TBD
TANDE LIMBERCHIM

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SETS

TEASER

INT. FITTING ROOM - DAY (DAY 1)

ACT ONE

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Scene A - INT. FITTING ROOM - CONTINUOUS (DAY 1)
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Scene B - INT. JACK'S OFFICE - DAY (DAY 1)

Scene C - INT. THE GATE - A LITTLE LATER (DAY 1)

Scene D - INT. THE GATE - A LITTLE LATER (DAY 1)

Scene E - INT. RESTAURANT - LATER THAT DAY (DAY 1)

ACT TWO

Scene H - INT. THE GATE - THE NEXT DAY (DAY 2)

Scene J - INT. THE GATE - A SHORT TIME LATER (DAY 2)

Scene K - INT. MUNICIPAL SWIMMING POOL - DAY (DAY 2)

Scene L - INT. THE GATE - A LITTLE LATER (DAY 2)

Scene M - INT. WEDDING BALLROOM - THAT NIGHT (DAY 2)

ACT THREE

Scene P - INT. RECEPTION BALLROOM - MORNING (DAY 3)

Scene R - INT. MUNICIPAL SWIMMING POOL - A LITTLE LATER (DAY 3)

Scene S - INT. WINNEBAGO MOTOR HOME - THE SAME TIME (DAY 3)

Scene T - INT. MUNICIPAL SWIMMING POOL - THE SAME TIME (DAY 3)

ACT FOUR

Scene U - INT. BRIDAL STAGING ROOM - LATER (DAY 3)

Scene V - INT. WEDDING BALLROOM - MOMENTS LATER (DAY 3)

Scene X - INT. BRIDAL STAGING ROOM - MOMENTS LATER (DAY 3)

ACT FIVE

Scene Y - INT. BALLROOM FOYER/WEDDING BALLROOM - MOMENTS LATER (DAY 3)

Scene Z - INT. WEDDING BALLROOM - MONTAGE (DAY 3)

Scene AA - INT. RECEPTION BALLROOM - EVENING (DAY 3)

Scene BB - INT. RECEPTION BALLROOM - LATER (DAY 3)

<u>L.E.C.</u>

TBD



#466325/6 "Oh, How They Dance" WEEKLY SCHEDULE

Friday, April 3 1998

9:00am - 10:15am PRODUCTION MEETING

10:15am - 11:00am TABLE READING

11:00am - 1:00pm REHEARSAL

1:00pm - 2:00pm LUNCH

2:00pm - TBD REHEARSAL

Monday, April 6, 1998

9:00am - 1:30pm REHEARSAL

1:30pm - 2:30pm LUNCH

2:30pm - TBD REHEARSAL

TBD WB & NETWORK RUN-THROUGH

Tuesday, April 7, 1998

8:30am - 2:00pm Block & shoot

2:00pm - 3:00pm Lunch

3:00pm - TBD Block & shoot cont.

Wednesday, April 8 1998

9:00am - 2:00pm Block & shoot

2:00pm - 3:00pm Lunch

3:00pm - TBD Block & shoot cont.

Thursday, April 9 1998

9:00am - 2:00pm Block & shoot

2:00pm - 3:00pm Lunch

3:00pm - TBD Block & shoot cont.

Friday, April 10, 1998

Holiday

Rundown

		, 			
TEASER	INT. FITTING ROOM -	}		1	
(1-3)	DAY (Day 1)		İ		
	(Vicki, Nana, Susan,		1		
<u>l</u>	Edie)				
Act I-Sc A	INT. FITTING ROOM -				
(4-8)	CONTINUOUS (Day 1)	1	i		
, , , ,	(Vicki, Edie, Nana,	1	1		
	Susan, Trinket)		Ì		
Act I-Sc B	INT. JACK'S OFFICE				
(9-13)	DAY (Day 1)	1			
\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	(Jack, Pete, Susan)				
Act I-Sc C	INT. THE GATE - A				
(14-19)	LITTLE LATER (Day 1)				
114 23/	(Attica, Todd, Luis,	1			
	Nectarine, Office	,	ļ		
	Extras)				
Act I-Sc D	INT. THE GATE - A	1			
$\frac{ACC}{(20-25)}$	LITTLE LATER (Day 1)				
(20-23)	(Pete, Vicki, Maddy,		ļ		
	Luis, Todd, Office				
				ļ	
7 . 7 0- 5	Extras) INT. RESTAURANT -	-			
Act I-Sc E					
(26-31)	LATER THAT DAY (D-1)	i		ļ	
	(Susan, Jack, Julie,				
	Bob, Rick, Extras)				
Act II-Sc H	INT. THE GATE - THE				
(32-36)	NEXT DAY (Day 2)	1			
	(Luis, Todd, Maddy,				
į	Edie, Vicki, Pete,	İ			
	Office Extras)				
Act II-Sc J	INT. THE GATE - A				
(37-38)	SHORT TIME LATER				
	(Day 2)				
	(Jack, Susan, Bob,				
	Office Extras)				
Act II-Sc K	INT. MUNICIPAL				
139-40)	SWIMMING POOL - DAY			1	
	(Day 2)				
	(Luis, Todd, Boy				
	Extra, Extras				
Act II-Sc L	INT. THE GATE - A				
41-43)	LITTLE LATER (Day 2)				
	(Nectarine, Attica,				
· ·	Todd, Office Extras)				
H	TOUG, OTTICE EXCLUS!	_1	l		

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Act II-Sc M	INT. WEDDING BALLROOM				
(44-51)	THAT NIGHT (Day 2)	1	1	ļ	
	(Edie, Vicki, Susan,	Ì	Ì		Ì
	Pete, Rabbi Stern,				
ì	Jack, Hank, Ben,			ł	į
1	Leon)	l			1
Act III-Sc P	INT. RECEPTION				
(52-55)	BALLROOM - MORNING	1	1		
(32 33)	(Day 3)	1			
	(Jack, Susan, Vicki)				1
Act III-Sc R	INT. MUNICIPAL				
(56-58)	SWIMMING POOL -				
(30 30)	A LITTLE LATER (D-3)	1	ŀ	İ	1
	(Luis, Todd, Extras)	1		1	1
TIT Co C		<u> </u>		 	
Act III-Sc S	INT. WINNEBAGO MOTOR				
(59-63)	HOME - THE SAME TIME			1	ł
	(Day 3)	1	1	1	[
	(Edie, Susan, Leon,	1	1	1	
	Trinket the Dog)				<u> </u>
Act III-Sc T	INT. MUNICIPAL			1	
(64-68)	SWIMMING POOL -				
	THE SAME TIME (Day 3)			-	{
	(Luis, Todd,	ļ			[
	Attica, Nectarine)				
Act IV-Sc U	INT. BRIDAL STAGING	-	-		
(69-74)	ROOM - LATER (Day 3)]	l	[
	(Vicki, Pete, Hank,		ĺ		
	Susan, Nana, Extras)	ŀ			
Act IV-Sc V	INT. WEDDING BALLROOM			1	
175-77)	MOMENTS LATER (D-3)				ľ
- ,	(Julie, Susan, Jack,		İ	1]
	Luis, Maddy, Extras)	l			
Act III-Sc X	INT. BRIDAL STAGING		 	 	
(78-81)	ROOM - MOMENTS LATER		1	1	· .
1	(Day 3)			1	
	(Nana, Susan, Ben,			1	
	Vicki)				I
1.5- V-90 V	INT. BALLROOM FOYER/				
A <u>st V-So Y</u> .81-85)	WEDDING BALLROOM -				1
102-00)				1	1
	MOMENTS LATER (Day 3)			Į.	l .
	(Nana, Susan, Vicki,		l	1	
	Jack, Edie, Leon,				ļ
	Pete, Hank, Ben,			1	}
	Luis, Todd, Maddy,				
	Rabbi Stern, Rev.				
	Charles Extra,]			
	Bridesmaid Extras,	l	1		1
	Groomsmen Extras,	l		l	1
**************************************	Extras)		1		

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Act V-Sc Z (86-87)	INT. WEDDING BALLROOM MONTAGE (Day 3) (Vicki, Ben, Rabbi Stern, Maddy, Luis, Todd, Pete, Hank, Rev. Charles Extra, Nana, Uncle Maury		
	Extra, Edie, Leon, Randy, Susan, Jack, Extras)		
Act V-Sc AA (88-97)	INT. RECEPTION BALLROOM - EVENING (Day 3) (Ed, Vicki, Ben, Pete, Hank, Todd, Nana, Kurt, Jack, Julie, Edie, Leon, Luis, Susan, Martin, Maddy, Randy, Rabbi Stern, Rev. Charles Extra, Extras)		
Act V-Sc BB (98-104)	INT. RECEPTION BALLROOM - LATER (Day 3) (Jack, Ed, Vicki, Ben, Pete, Julie, Susan, Hank, Leon, Edie, Todd, Luis, Extras)		
L.E.C.	TBD		
END OF SHOW Total Running	Time: 44:35		

TEASER

FADE IN:

INT. FITTING ROOM - DAY (DAY 1)
(Vicki, Nana, Susan, Edie)

WE'RE IN THE FITTING ROOM OF A WEDDING SHOP WITH A DRESS DUMMY, MIRRORS, A DOOR TO A HALLWAY, A TRAY OF SNACKS AND BEVERAGES, ETC. VICKI, IN A WEDDING GOWN, STANDS ON A SMALL PLATFORM. SUSAN STANDS TO THE SIDE WITH NANA, WHO HOLDS A PIECE OF MATERIAL.

VICKI

Well, what do you think?

NANA

It's beautiful.

SUSAN

It's gorgeous.

VICKI

It bites. Where's the glitz? The glamour? The outrageous touches?

I want something that screams,

'Vicki!'

SUSAN

Isn't that Ben's job on the wedding night?

NANA

The dress is lovely. You're just a little nervous. I'm sure every bride who marries a rabbi in a double ceremony with two gay men goes through this.

SUSAN

It's an age-old story.

VICKI

Okay, maybe I am nervous, but I can't help it. I keep thinking something horrible's going to happen.

SUSAN

Nothing horrible is going to happen.

THE DOOR OPENS AND EDIE GROENER BURSTS IN. SHE CARRIES A LARGE OVER-THE-SHOULDER BAG.

Vicki, honey, Mommy's here!

VICKI

(TO SUSAN) You want to bet?

EDIE

This is what you're wearing?

AND WE:

CUT TO:

MAIN TITLES

ACT ONE

A

FADE IN:

INT. FITTING ROOM - CONTINUOUS (DAY 1)
(Vicki, Edie, Nana, Susan, Trinket the Dog)

VICKI

Mom, what are you doing here and where's Daddy?

EDIE

He's parallel parking the Winnebago which means we'll probably see him tomorrow. Now give me a hug.

EDIE MOVES IN TO HUG VICKI.

VICKI

Mom, I'm covered in--

Owww!

VICKI

--Pins.

EDIE

A little pain. I'm used to it from you. (TO NANA) Sweetie, if you're done hemming, could you get me a diet soda, I'm a bit parched.

NANA

(AMUSED) Oh, I don't work here, I'm Susan's grandmother.

SUSAN

And I'm Susan.

EDIE

The maid of honor! What a lovely girl. Have you ever thought about a little augmentation (RE: CHEST) up there? Maybe you could ask the man who did your nose. That's fabulous work.

SUSAN

Thank you, but it's part of the original package.

You're kidding. Well, take it from one who's been there, a scalpel and some surgical tape are a girl's best friend. As you get older, you'll understand.

NANA

Or you can age gracefully and proudly wear the lines life has given you.

EDIE

I'm guessing dead husband. Am I
right?

NANA

... Is that a little fold of skin coming loose above your eye?

EDIE

Oh my God, not again. (HEADING FOR A MIRROR) I tell you, I'm going to sue that son-of-a-- (LOOKING) No, it's fine. Must have been a shadow. Oh, before I forget. Your cousin Martin forgot to RSVP, but he's coming.

VICKI

Martin... the blinker?

It's barely noticeable.

VICKI

He looks like a psychotic frog.

And once the tongue starts going-SHE BLINKS AND FLICKS HER TONGUE.

EDIE

He only does that when he's nervous. (TO SUSAN) By the way, do you have a date for the wedding?

SUSAN

500..

Damn, I do.

EDIE

Well, do you have any friends?

Male, female, doesn't matter.

We've got a busload of single

Groeners coming. (TO NANA) I might

even have someone for you. I'm

thinking Uncle Maury.

VICKI

Oh yeah. Once you get past the ear to ear unibrow, he's a lot of fun.

NANA

(TO EDIE) Sorry, still grieving.

SFX: A SMALL YAPPING SOUND

THE NOISE EMANATES FROM EDIE'S BAG.

RESET TO:

EDIE OPENS HER PURSE AND <u>PULLS OUT A LITTLE YORKIE.</u> TRINKET.

Poor baby. Has Mommy been ignoring you?

SFX: SMALL YAPPING SOUND

EDIE (CONT'D)

I'll be right back, girls. Trinket needs to do her business.

EDIE AND TRINKET EXIT.

VICKI

Why doesn't she just go in the corner like Uncle Maury?

EDIE (O.S.)

We heard that.

DISSOLVE TO:

INT. JACK'S OFFICE - DAY (DAY 1)
(Jack, Pete, Susan)

JACK IS SITTING AT HIS DESK FACING PETE.

JACK

(STUNNED) What?

PETE

I want you to be my best man.

JACK

No you don't.

PETE

Jack, if it hadn't been for you,

Hank and I would have broken up.

JACK CROSSES AROUND THE DESK.

JACK

Pete, I appreciate the offer, but this is a job for your best friend.

PETE

Hank's my best friend and he's already kind of busy that day.

JACK

What about a relative, a brother?

PETE

Actually, my family kind of isn't coming.

JACK

None of them?

PETE LAUGHS NERVOUSLY.

PETE SHAKES HIS HEAD. JACK TAKES A DEEP BREATH.

JACK (CONT'D)

Okay, but I'm not wearing a powder blue tux.

PETE

Jack, we're gay, we're not the Four Tops... And thank you.

PETE TURNS TO GO AS SUSAN ENTERS.

PETE (CONT'D)

Hey, Susan. (SMILING) Say hello to my best man.

PETE EXITS.

SUSAN

(TOUCHED) Oh, you.

JACK

All I know is my life gets weirder and weirder.

SUSAN

Well, it's going to get really weird if you show up to that wedding stag.

JACK

Why?

SUSAN

I just met Vicki's mother.

Apparently, the family has an abnormally high number of single people who bear some resemblance to amphibians.

JACK

Well, we all evolve at our own pace.

SUSAN

I'm not kidding. You walk in there alone, there's going to be a feeding frenzy.

JACK

Who are you taking?

SUSAN

I don't know yet.

JACK

...And the two of us going together would be...

SUSAN

...not a smart idea.

JACK

Yeah, all that office gossip...

SUSAN

Exactly.

JACK

Right. So... I guess I'd better start looking.

SUSAN

You know, I have a friend who'd be perfect for you.

JACK

A fix-up? Oh no. I don't think so.

SUSAN

Why not? You don't trust me?

JACK

It's not that, it's just that... I
don't trust you. I mean, come on.
Would you go out with someone I
fixed you up with?

SUSAN

If it were someone you thought I'd really like, sure.

JACK

Okay, then I've got a date for you.

SUSAN

Oh, no.

JACK

Oh, so I'm supposed to trust you, but you won't trust me.

SUSAN

That's not the point.

JACK

Yes it is. I'm prepared to say
I'll go out with yours, but only if
you go out with mine.

SUSAN

... He better be good.

JACK

So better yours.

SUSAN

Oh, you'll really impress her with English like that.

SUSAN EXITS AND WE:

DISSOLVE TO:

INT. THE GATE - A LITTLE LATER (DAY 1)
(Attica, Todd, Luis, Nectarine, Office Extras)

TODD AND LUIS ARE AT THEIR DESKS. THE ELEVATOR DOORS OPEN AND ATTICA AND A VERY PREGNANT NECTARINE ENTER, DRESSED AS FUNKY AS EVER.

ATTICA

Yo, Todd.

TODD

Mom, Dad.

TODD GOES TO HUG THEM.

LUIS

Mr. and Mrs. Stites, hello.

ATTICA

(AMUSED) Mr. and Mrs. Stites.

What, are my parents here?

NECTARINE

Please, it's Nectarine and Attica.

LUIS

Well, Nectarine, looks like it's just about time to pick the tree.

NECTARINE

I swear to God, if I hear one more fruit joke, I'm changing my name to Carrot.

ATTICA

You'll have to forgive her. She's been carrying twins for nine months and she's prickly as a pear.

NECTARINE

(LAUGHING) Prickly. That's funny.

ATTICA

Hormones. It's all about timing.

NECTARINE

Oh, shut up.

LUIS

As always, great seeing you.

LUIS EXITS UPSTAGE.

TODD

Why don't you go back to my place and take it easy, and after work we can go to the hospital and check out the room I reserved for you--

TODD NOTICES ATTICA AND NECTARINE ARE GENTLY SHAKING THEIR HEADS.

TODD (CONT'D)

-- and you're shaking your heads.

Why are you doing that?

NECTARINE

We're having the twins at an alternative birthing center.

TODD

Aw, geez, Mom, we've talked about this--

ATTICA

There's a doctor on call and a hospital two minutes away.

NECTARINE

Todd, this is how we're doing it.

And it would really mean a lot to
us if you were there.

TODD

In the room?

ATTICA

In the water.

NECTARINE

We're having an underwater birth. THEY START TO HEAD FOR THE ELEVATOR.

TODD

Underwater?

NECTARINE

You do have a swimsuit, right?

ATTICA

No problem if you don't. You can always do it nude. We're going to be.

THE ELEVATOR DOORS OPEN AND NECTARINE AND ATTICA ENTER.

TODD

Gee, we haven't all been naked together since that strip search in Tucson.

ATTICA

Family vacations, huh?

NECTARINE

See you later, Sweetie.

TODD :

(WEAKLY) Bye.

THE DOORS CLOSE AND THEY ARE GONE. LUIS RE-ENTERS.

TODD (CONT'D)

Oh my God.

LUIS

What?

TODD

My Mom's giving birth underwater and they want me to be there to help.

LUIS

Really? I've never actually witnessed a birth... Although I once saw two horses mating.

There's an intimidating sight.

TODD

Luis, you don't understand. I'm terrified of water deeper than my ankles. When I was five I went to a swim party at Dweezil Zappa's. I made fun of his name and he held my head underwater and wouldn't let me up.

LUIS

That is terrifying.

TODD .

It got worse. When I came to,
Frank Zappa was giving me mouth to
mouth. (SHIVERING) That's why I'm
kind of afraid of facial hair, too.

LUIS

Well, if you want, I could help you overcome this fear of water.

TODD

You could?

LUIS

I can try. And as far as that fear of facial hair, why don't you think of a friendly image, like Santa Claus?

TODD

You mean the scary bastard in the red suit?

LUIS

We'll just stick to the water for now.

DISSOLVE TO:

INT. THE GATE - A LITTLE LATER (DAY 1)
(Pete, Vicki, Maddy, Luis, Todd, Office Extras)
PETE ENTERS FROM UPSTAGE WITH HIS MAILCART.

PETE

Vicki, Hank's getting concerned.
You've got twice as many wedding
guests as we do.

PETE PULLS A LIST FROM HIS POCKET.

VICKI

Pete, everyone I've invited is very special to me.

PETE

Mr. Papazian from the One Hour Martinizing?

VICKI

Hey, I'm marrying a poor rabbi. If it gets me ten percent off my dry cleaning, Papazian can come on the honeymoon.

MADDY COMES DOWN THE STAIRS FROM HER OFFICE.

PETE

Well, as of right now, we have nowhere to seat Ellen and Peter Dale and Randy Utrecht. So it's either lose the dry cleaner and two other local merchants or I'm coming after your relatives.

PETE HEADS FOR THE ELEVATOR.

VICKI

Great, you can start with my mother.

PETE

I'm not kidding.

VICKI

Neither am I.

MADDY CROSSES TO PETE.

MADDY

Did you say Randy Utrecht? Randy Utrecht from Ashland, Oregon?

PETE

You got me. He's Hank's side, but a lot of them are from Oregon.

MADDY

You know, I didn't get an invitation to your wedding.

PETE

You weren't invited.

MADDY

And I was very hurt by that. But
I'm willing to forgive it, since
we've worked together such a long--

PETE

What's my name?

MADDY

Excuse me?

PETE

If you know my name, you can come.

MADDY

Oh, this is silly.

PETE

It starts with 'P.'

MADDY

...Phil?

PETE

Too bad.

PETE CROSSES INTO THE ELEVATOR.

MADDY

Paul?

THE ELEVATOR DOORS CLOSE AND PETE IS GONE.

MADDY (CONT'D)

Putz?

MADDY CROSSES TO VICKI.

MADDY (CONT'D)

Vicki, have you done something new with your hair? It's positively lustrous.

VICKI

What do you want?

MADDY

Can't I pay you a compliment without wanting something?

VICKI

I doubt it.

MADDY

Okay, I want to come to your wedding.

VICKI

Why?

MADDY

Because I want to share your joy, what difference does it make?
You'll get another present out of it.

VICKI

Just knowing you want to come and I get to say no is present enough for me.

VICKI CROSSES AWAY.

MADDY

(CALLING AFTER) Your hair looks like crap.

LUIS ENTERS FROM ANOTHER HALLWAY. MADDY LOCKS IN ON HIM LIKE A HEAT-SEEKING MISSILE.

MADDY (CONT'D)

(WARMLY) Luis, hello.

LUIS

(SUSPICIOUS) What do you want?

MADDY

Why do people always think if I talk to them I must want something?

LUIS

Because we know you?

MADDY

Fine, if that's how you feel, I guess there's no point in my even asking you to have a drink tonight.

LUIS

(IMMEDIATELY) Okay.

MADDY

Great, I'll see you later.

LUIS

Maddy, one question. You've never shown any interest in me. Why now?

MADDY

People grow, people change. Who would've thought Vicki would be marrying that gay mailroom guy?

LUIS

That's not exactly right.

MADDY

You can explain it to me over those drinks. Oh, and let's keep this quiet. You know, office gossip.

LUIS

No, we wouldn't want that.

MADDY EXITS UPSTAIRS AS TODD CROSSES IN.

LUIS (CONT'D)

(QUIETLY) Todd, guess what?

DISSOLVE TO:

INT. RESTAURANT - LATER THAT DAY (DAY 1)
(Susan, Jack, Julie, Bob, Rick, Extras)

A NICE AFTERWORK WATERING HOLE. SUSAN AND JACK SIT AT A TABLE GLANCING TOWARD THE DOOR.

SUSAN

This is so awkward. Why should Julie have to audition for you?

JACK

For the same reason you're taking Bob for a test drive. Neither of us wants to spend six hours at a wedding with a loser.

SUSAN

Julie is not a loser.

JACK

I'm sure she isn't. But if I start having a seizure, just go with it.

JULIE, AN ATTRACTIVE WOMAN SUSAN'S AGE, ENTERS AND APPROACHES SUSAN AND JACK.

SUSAN

Julie, hi.

JULIE

Hey, Susan.

SUSAN AND JULIE GIVE EACH OTHER A QUICK HUG.

JULIE (CONT'D)

And you must be Jack.

JACK

Yes, I am, and I've rarely been happier about it.

JULIE

You were right. He is cute.

JACK

(COQUETTISHLY) You said I was cute?

SUSAN

(SMILING) No, I said you were a pain in the ass. She must have misheard me.

BOB, A NICE LOOKING MAN AROUND JACK'S AGE, ENTERS.

вов

Hey, Jacko.

JACK

Bob.

THEY EMBRACE. SUSAN LIKES WHAT SHE SEES.

JACK (CONT'D)

This is my new friend, Julie. And this is Susan.

THEY AD-LIB HELLOS.

BOB

(TO SUSAN) How're you doing?

SUSAN

Great. Thank you.

JACK

Okay, we like each other standing.

Should we throw caution to the wind and sit?

JULIE

You're funny. (TO SUSAN) He's funny.

JACK

(ENJOYING HIMSELF) And cute.

EICK, THE WAITER, APPROACHES.

RICK

Hi, everybody. Can I start you off with something from the bar?

JULIE

I'll have a Chardonnay.

SUSAN

Merlot for me.

JACK

I could go for a beer. How about a Tatham's Nut Brown Ale?

BÓB

Make that two. And don't open my bottle. I like to do it myself.

(TO SUSAN) It's a little habit I picked up in the Army.

RICK WALKS AWAY.

SUSAN

So, you were a military man?

BOB

Yeah, Special Forces.

JACK.

I'll tell you one thing. If you're ever stuck out in the wild, this is the guy you want with you.

JULIE

(ALL EYES FOR JACK) Oh, I don't know about that.

JACK

We'll get to me in a second. (TO SUSAN) Bob and I met on a white water rafting trip in Alaska.

(MORE)

JACK (CONT'D)

When we capsized, he pulled two people to safety, set his own broken leg, and built a primitive radio transmitter out of wire, quartz, and the steel plate in his head.

SUSAN

(STUNNED) You took the plate out of your own head?

BOB

No, I just attached the wires right here (POINTS TO BOTH SIDES OF HEAD) and used myself as a human antenna.

JACK

(SINCERE) Amazing, isn't he?

SUSAN

(NOT QUITE AS SOLD) Uh, yeah.

RICK RETURNS WITH THE DRINKS AND PLACES THEM ON THE TABLE.

RICK

(OFFERING BOB A BOTTLE OPENER) Here you go.

BOB

That won't be necessary, thanks.

SUSAN

(LIGHTLY) Don't tell me. You're going to fashion a crude bottle opener out of a swizzle stick and a Brazil nut.

BOB

Don't have to. I use my eye socket.

BOB BENDS HIS HEAD AND PLACES A BEER IN HIS EYE SOCKET.

SUSAN

(SMILING TIGHTLY) He uses his eye socket.

JACK SENSES SUSAN ISN'T AS THRILLED AS HE IS.

JACK

Well, I think we've all been in situations where we wished we could do that.

SUSAN

Boy, your head's an antenna, your eye's a bottle opener. You're like a Swiss Army knife in a shirt.

FADE OUT:

END OF ACT ONE

ACT TWO

H

FADE IN:

INT. THE GATE - THE NEXT DAY (DAY 2) (Luis, Todd, Maddy, Edie, Vicki, Pete, Office Extras)
TODD AND LUIS ARE AT THE COFFEE AREA.

LUIS

You should have seen the way she looked at me, the way she hung on my every word.

TODD

We are talking about Maddy, right? Blonde, thin, cold dead eyes of a shark, Maddy?

LUIS

Hey, you're talking about my date to the wedding.

(MORE)

LUIS (CONT'D)

(OFF TODD'S LOOK) Never, ever underestimate the power of my magnetism.

MADDY ENTERS FROM THE HALLWAY.

LUIS (CONT'D)

Maddy, good morning! Coffee?

MADDY

Nope.

MADDY EXITS TO THE SUPPLY ROOM.

LUIS

Oh, that's right. We're supposed to keep it quiet. But I think you felt the heat.

TODD

Yeah. You toasted my bagel.

THE ELEVATOR DOORS OPEN AND <u>EDIE ENTERS</u>.

EDIE

Vicki! Honey!

VICKI'S HEAD SHOOTS UP.

VICKI

Mom. Why? I mean, welcome to The Gate. Where's Daddy?

EDIE

He's parking the house. This city of yours is not Winnebago-friendly. So, introduce me to some of your friends.

VICKI

This really isn't a good time.

EDIE

Why not? Are you ashamed of me?

Am I not hip enough to be a part of your 'posse?' Not cool enough to be down with your 'peeps?'

VICKI

(SURRENDERING) Everyone, this is my mother, Edie.

THE OFFICE AD-LIBS HELLOS. EDIE SMILES.

EDIE

(SPOTTING TODD) And you are?

TODD

Todd Stites. Friend and coworker.

EDIE

You're a nice looking young man.
But you should wear shirts with
collars. You want to get ahead in
the world, you don't come to work
in pajamas.

TODD LAUGHS UNCOMFORTABLY.

EDIE

(TO LUIS) And here's another looker.

LUIS

(WARY) Luis Rivera. I have a collar.

EDIE

And an accent. That's nothing to be ashamed of. There's not a person in this country didn't have relatives with accents. Another generation or two, your offspring'll talk just like me.

LUIS

Something to look forward to.

LUIS LOOKS AT VICKI WHO LAUGHS THE SAME AWKWARD LAUGH TODD DID. LUIS AND TODD EXIT AS PETE ENTERS AND APPROACHES VICKI.

PETE

Vicki, it's almost our big day and I still don't have those seats.

EDIE

Oh my God! You're Ben? (HUGGING HIM) Edie Groener, but you can call me Mom-a-la.

EDIE PLANTS A BIG KISS ON PETE.

PETE

Wow. Thanks, Mom-a-la, but I'm Pete... You know, from Hank and Pete... The other couple.

EDIE

(CONFUSED) Couple of what? (TO VICKI) He talks very slowly and makes no sense.

PETE

(TO VICKI) You didn't tell her?

EDIE

Tell me what?

VICKI

Mom, Ben and I are having a double ceremony with Pete and his partner, Hank.

EDIE

And how were you planning on breaking this to me? Instead of the wedding march, were we going to hear 'YMCA?'

VICKI

Mom, you spent my wedding money on a Winnebago. I was looking at City Hall and a reception at Burger King. So, when Pete offered to share his fifty thousand dollar ceremony, I said yes.

EDIE

Fifty thousand dollars? (TO PETE)

Come here, my little gay angel.

AS EDIE GIVES PETE A BIG HUG, WE:

DISSOLVE TO:

INT. THE GATE - A SHORT TIME LATER (DAY 2)
(Jack, Susan, Bob, Office Extras)

SUSAN'S AT THE COFFEE AREA AS THE ELEVATOR DOORS OPEN AND AN UPBEAT JACK ENTERS.

JACK

Susan! Good morning.

SUSAN

I'm not talking to you.

JACK

Well, then you've already broken

your little rule because--

SUSAN

Shut up!

JACK

Okay, I know you're upset--

SUSAN

I set you up with a charming, intelligent and attractive woman--

JACK

Who, by the way, I think is absolutely great. We had a--

SUSAN

Shut up, again. You set me up with a man who lifts cocktail tables with his teeth. What were you thinking?!

JACK

I'm sorry! In the woods he seemed like a great guy. Maybe once you get to know him--

SUSAN

I never want to see him again. And I think I made that pretty clear.

JACK

Really? (POINTING) Well, you may have to be a little more explicit.

SUSAN

What? (TURNING) Oh my God.

ANGLE ON: THE LARGE WINDOWS UPSTAGE WHERE WE SEE BOB HANGING OUTSIDE BY A ROPE. HE WAVES.

BOB

Susan! Hi! Hey, Jacko!
ON SUSAN'S LOOK, WE:

DISSOLVE TO:

INT. MUNICIPAL SWIMMING POOL - DAY (DAY 2)
(Luis, Todd, Boy Extra, Extras)

LUIS IS IN THE POOL UP TO HIS WAIST.

LUIS

Come on, Todd. I can help you conquer this fear, but only if you come out of the changing room.

TODD STEPS OUT OF THE CHANGING ROOM DRESSED IN A WETSUIT.

LUIS (CONT'D)

My friend, it's a heated pool, not the English Channel.

TODD

Sure, mock me. That's a real motivator.

LUIS

I'm sorry. Okay, nice and easy.

Here we go.

AS TODD APPROACHES THE EDGE, A YOUNG BOY COMES BARRELING PAST HIM AND CANNONBALLS INTO THE POOL. WATER SPLASHES TODD.

TODD

Ahhhh! Ahhhh! Dweezil! Dweezil!

TODD TURNS AND DASHES OUT AS BEST HE CAN ON THE WET FLOOR.

LUIS

(TO THE BOY) May God forgive you

for what you've done.

AND WE:

DISSOLVE TO:

INT. THE GATE - A LITTLE LATER (DAY 2)
(Nectarine, Attica, Todd, Office Extras)

TODD SITS AT HIS DESK, LOST IN THOUGHT. THE ELEVATOR DOORS OPEN AND ATTICA AND NECTARINE ENTER CARRYING A LARGE SHOPPING BAG.

NECTARINE

Hi, honev.

ATTICA

Wait till you see what we got you.

TODD

Mom, Dad, listen--

ATTICA STARTS PULLING THINGS OUT OF THE BAG.

ATTICA

A state-of-the-art underwater video camera.

NECTARINE

A snorkel so you don't have to come up for air and miss a crucial shot.

ATTICA

And this handy little skimmer, so we leave the birthing pool just as clean as we found it.

TODD

I can't do it.

ATTICA

Sure you can. (DEMONSTRATING) It's all in the wrist.

TODD

No, I mean I'm terrified of the water. I haven't been able to put my head under since Dweezil Zappa tried to drown me when I was five.

NECTARINE

Wow.

ATTICA

Why didn't we know this? (TO NECTARINE) Did we know this?

NECTARINE

I didn't even know we knew the Zappas. Todd, this birth should be a joyous family experience, not something that freaks you out.

(MORE)

NECTARINE (CONT'D)

If you don't want to go in the water, you don't have to.

TODD

And you're really okay with this?

NECTARINE

Don't worry, we'll be fine.

ATTICA

I still can't believe we didn't know about the water thing.

NECTARINE

Well, we might have. I mean, if we started to make a list of all the things we've forgotten... well, we couldn't.

TODD

I'm sorry.

NECTARINE

Oh, sweetie, it's okay. Long term memory isn't that important.

ATTICA

As long as we remember where the van is... Uh-oh.

AND WE:

DISSOLVE TO:

INT. WEDDING BALLROOM - THAT NIGHT (DAY 2)
(Edie, Vicki, Susan, Pete, Rabbi Stern, Jack, Hank,
Ben, Leon)

AN ELEGANT BALLROOM. DOUBLE DOORS ON ONE END LEAD TO THE LOBBY. CHAIRS ARE SET UP ON EITHER SIDE OF AN AISLE LEADING TO A TRELLIS/CHUPPAH, WHICH WILL HAVE FLOWERS COVERING IT LATER. NEARBY IS A DOOR TO AN ANTEROOM. SUSAN, VICKI AND EDIE STAND AT THE BACK.

EDIE

(TO VICKI) In my wildest dreams I never pictured you getting married in a place like this. Then again, for the longest time, I never pictured you getting married.

VICKI

That's funny, Mom.

AS EDIE TURNS TO SURVEY THE ROOM, VICKI PICKS UP A LARGE CANDLE FROM A CONVENIENTLY PLACED STAND AND MIMES WHACKING HER MOTHER OVER THE HEAD. SUSAN GRABS IT BEFORE EDIE CAN TURN AROUND.

SUSAN

(SOTTO) Vicki!

VICKI

(SOTTO) Come on. I don't want to kill her, I just want to knock her out. You know, just till after the ceremony.

SUSAN

Don't worry, I'll run interference.

Edie, why don't we go find Mr.

Groener?

EDIE

We don't have to. He'll be here as soon as he wedges a ten foot high Winnebago into a nine foot high garage.

PETE AND HANK ENTER WITH RABBI STERN.

PETE

Hey Vicki, look who Hank and I found: your rabbi.

EDIE

You're the man who's going to marry my daughter?

RABBI STERN

Yes, I am.

EDIE

Well, you're not exactly what I expected, but (HUGS HIM) welcome to the family, Ben!

VICKI

Mom--

EDIE

(SOTTO) No need to explain. The important thing is that you found someone.

SUSAN

Edie, wrong rabbi.

EDIE

Oh. (TO RABBI STERN) Shalom.

THE DOORS OPEN AND JACK ENTERS.

JACK

Sorry I'm late.

VICKI

(TO EDIE) No, not Ben, Jack

Richmond, my boss.

PETE

(BEAMING) And my best man.

JACK

Hello.

EDIE

You're gorgeous.

HANK

Eh, he's okay.

EDIE

Why are all the cute ones gay in this town?

PETE

Thank you.

HANK

I like her.

JACK

Mrs. Groener, I'm not gay.

EDIE

Really? Do you have a date for the wedding?

JACK

Yes!

SUSAN

But if it falls through, I'm sure he'll let you know. Or I will.

BEN ENTERS. VICKI GOES TO HIM.

BEN

Have I missed anything?

VICKI

Is it too late to elope?

BEN

(TO EDIE) Hi, I'm Ben. And you must be Edie.

EDIE

Finally!

EDIE GRABS BEN AND HUGS HIM.

EDIE (CONT'D)

Vicki, he's a dreamboat. Nothing like those losers you used to date.

BEN

(GIVING VICKI A SQUEEZE) Well, they certainly were losers if they let this one get away.

PETE/HANK

Awww.

BEN

My folks will be here soon.

They're stuck behind some guy in a
Winnebago.

RABBI STERN

While we're waiting, have you decided which of the two couples will be going first?

VICKI AND HANK POINT AT EACH OTHER.

VICKI/HANK

They are.

RABBI STERN

Okay, we have our first problem.

VICKI

It's not a problem. You've got three guys in black and one vision in white. If you're going for dramatic build, it's a no-brainer.

HANK

Now wait a minute, Ms. Pushy. Pete and I have certain rights here.

PETE

Hold on to your yarmulke, Rabbi, here he goes.

BEN

Vicki, maybe we could--

EDIE

Don't you worry, Ben. I'll handle this. Vicki, sweetheart, if the boys want to go last, then they go last, end of story.

VICKI

Why are you taking their side?

SUSAN

Come on, let's go talk over here, away from all these dangerous, unlit candles.

SUSAN GENTLY GUIDES VICKI AND EDIE AWAY FROM THE GROUP.

EDIE

Vicki, this is a fifty thousand dollar wedding that they're paying for. Don't make waves here.

VICKI

Will you stop that? You've been saying that to me my entire life.

EDIE

Well, if you'd listen once in a while I wouldn't have to repeat myself.

SUSAN

Who wants an Altoid? They're curiously strong.

VICKI

All I ever hear from you is be grateful for whatever I can get. Like you think I don't deserve anything good happening to me.

EDIE

I didn't say that! And don't scrunch up your face, it's very unattractive.

VICKI

Stop criticizing me! If I want to scrunch up my face, I'll scrunch it!

EDIE

Do you really want Ben to see this side of you <u>before</u> the wedding?

You're lucky to have such a--

VICKI

Lucky, lucky! If I'm so lucky, what are you still doing here?

EDIE

Fine, if that's the way you feel, maybe you don't need me here.

VICKI

You said it, not me.

LEON ENTERS.

LEON

Well, I finally got that damn Winnebago parked.

EDIE

Well, pull it out. We're leaving.

AN ANGRY EDIE EXITS FOLLOWED BY LEON.

LEON

And I was just starting to get some feeling back in my tush.

AND WE:

FADE OUT :

END OF ACT TWO

ACT THREE

P

FADE IN:

INT. RECEPTION BALLROOM - MORNING (DAY 3)
(Jack, Susan, Vicki)

A GROUP OF ROUND TABLES SET FOR THE RECEPTION. SUSAN, HER HAIR IN CURLERS AND CARRYING A HANGING BAG, ENTERS AND SEES JACK, WHO SITS AT A TABLE CLEARING A WORK SPACE. HE HAS A SMALL, BROWN PAPER BAG WITH HIM.

JACK

(RE: CURLERS) Nice 'do.

SUSAN

It's a special day, I wanted a special look. I'll be adding a mudpack for the ceremony. Vicki here yet?

JACK

Haven't seen her. Any word on the Groener grudge match?

SUSAN

Nothing so far. What are you doing?

JACK

There was a mix-up with Hank and Pete's cake. Instead of two grooms on top, they put two brides. So I had to get replacements.

HE TAKES OUT TWO FIGURES FROM THE BAG.

SUSAN

Batman and Robin?

JACK

It's the best I could do. The only thing open was a toy store. But don't worry, I'm going to paint little tuxedoes on them.

JACK PULLS WITE-OUT AND A MAGIC MARKER OUT OF THE BAG.

SUSAN

And if that doesn't work, you can always ask Pete to wear a cape.

VICKI ENTERS, SEEMINGLY UNPERTURBED.

VICKI

Good morning.

SUSAN

(CROSSING TO HER) How're you doing?
Did you talk to your mom?

VICKI

Nope.

SHE SWITCHES A PLACE CARD FROM ONE TABLE TO ANOTHER.

SUSAN

Vicki, you've got to call her.

VICKI

Oh, no. She has to call me. If I call, I lose.

SUSAN

Listen to me. If you don't patch this up right now, you'll wind up like my father and his brother.

VICKI

I'm going to end up with male pattern baldness? I don't think so.

SUSAN

Uncle George's daughter insisted on a pink-themed wedding, but my grandmother refused to wear pink.

My dad sided with Grandma and they wound up not going. As petty as it sounds, Dad and Uncle George didn't speak for twenty years.

VICKI

Liar. That was an episode of 'Full House.' One of the Olsen twins locked herself in the bathroom and wouldn't come out till the two guys made up.

SUSAN

Look, who it happened to is not important. The point is, a television family was torn in half. I'd hate to see that happen to you.

VICKI

You're wasting your breath. I'm not talking to that woman.

SUSAN

Well, if you're not, I am.

VICKI

Hey, you can do whatever you want. I've got a wedding to get ready for.

<u>VICKI GOES OFF.</u> JACK LOOKS UP, HIS HANDS COVERED IN MAGIC MARKER, HOLDING A PARTIALLY-BLACKENED BATMAN FIGURE.

JACK

Any idea how to change Batman's cowl into a top hat?

AND WE:

DISSOLVE TO:

INT. MUNICIPAL SWIMMING POOL - A LITTLE LATER (DAY 3) (Luis, Todd, Extras)

LUIS AND TODD ARE NOW IN THE POOL.

LUIS

Okay, Todd, you're halfway there.

Now, you just have to put your head
under. Can you do it?

TODD

I can do it. I can do it! (DROPS DOWN AN INCH) I so can't do it!

LUIS

Why are you putting yourself through this? Your parents already told you it's okay.

TODD

They said that, but I know them. I know how disappointed they'll be if I'm not in that birthing pool. I just can't let them down.

LUIS

In that case, it's time for plan 'B.'

LUIS GOES TO THE SIDE, WHERE HE HAS A BOOMBOX SET UP AND TURNS IT ON.

SFX: TCHAIKOVSKY'S "SLEEPING BEAUTY"

LUIS (CONT'D)

Just concentrate on the rhythm. We want to get your mind off this crippling fear of drowning. The last thing you want to think about is your lungs filling with water until they explode.

TODD

Not helping.

LUIS

(STARTS TO SWAY) Come on, brush the water with your hands. Isn't it pleasant? You know it is.

AS TODD STARTS TO SWAY TENTATIVELY, WE:

CUT TO:

INT. WINNEBAGO MOTOR HOME - THE SAME TIME (DAY 3)
(Edie, Susan, Leon, Trinket the Dog)

EDIE, IN CURLERS COVERED WITH A SCARF, SITS ON THE EDGE OF AN UNMADE BED AND TWEEZES HER BROWS, THEN PLUCKS ONE FROM OUT OF HER CHIN.

EDIE

Gotcha.

WE HEAR A KNOCK ON THE WINNEBAGO DOOR.

EDIE (CONT'D)

(SHOUTING) The sign says we can park here every day but Wednesday, so blow it out your--

SUSAN (O.S.)

It's Susan.

EDIE

Oh. Leon, we have company. Come on in.

SUSAN, STILL IN CURLERS AND SCARF, ENTERS, BANGING HER HEAD ON THE DOOR.

SUSAN

Well, this certainly is cozy.

SUSAN CROUCHES BECAUSE OF THE LOW CEILING.

EDIE

It's the right height for normal people. I'd offer you coffee, but

(FOR LEON'S BENEFIT) for some reason the coffee pot hasn't been washed yet!

A TINY BATHROOM DOOR OPENS AND OUT STEPS LEON. HE HOLDS A DAMP TRINKET -- WRAPPED IN A TOWEL -- AND A BLOW DRYER.

LEON

I'll get to it as soon as I finish up with Trinket.

LEON AND TRINKET EXIT BACK INTO THE BATHROOM.

EDIE

(SHOUTING) If there's a single dog hair in that drain you're sleeping on the street! (TO SUSAN) So, let me guess. Vicki doesn't have the guts to apologize in person, so she sent you.

SUSAN

Actually, I came on my own. This whole thing's been blown way out of proportion and I wanted to make sure you're still coming to the wedding.

EDIE

So, Vicki's not going to apologize?

SUSAN

Unfortunately... no.

EDIE

In that case, there is no way I'm coming to the wedding.

SUSAN

Edie, this kind of thing can tear a family apart. Believe me, I know.

EDIE

What? What do you know?

SUSAN

...Twenty years ago, my Uncle George's daughter insisted on a pink-themed wedding, but my grandmother refused to wear pink. My dad took Grandma's side--

EDIE

And they wound up not going. Yeah, yeah, it was a very sad episode of 'Maude.'

SUSAN

It really hap-- You mean 'Full House'
stole it from 'Maude?'

EDIE

Susan, your concern is very sweet and Gentile, but you don't understand.

Vicki's defied me her whole life, with the crazy clothing and the back talk and not wearing a bra to her own Bat Mitzvah. The girl was fully developed at age nine. I think she did it just to spite me.

SUSAN

(LOSING IT) This is not about you.

This is about Vicki! She's getting

married in three hours. It's the most

important day of her life. Be the

bigger person. Edie, if you miss this

wedding, you'll regret it the rest of

your life.

EDIE

It won't be my fault.

SUSAN

(CALLING) Mr. Groener, could you talk to her?

THE BATHROOM DOOR OPENS. LEON HOLDS TRINKET, WHO NOW HAS A CURLER IN HER HAIR.

LEON

(TO EDIE) Honey--

EDIE

(STERNLY) Leon.

LEON

(TO SUSAN) Well, I tried.

AND WE:

CUT TO:

INT. MUNICIPAL SWIMMING POOL - THE SAME TIME (DAY 3)
(Luis, Todd, Nectarine, Attica)

SFX: SOMETHING LIKE THE FAST SECTION FROM "FLASHDANCE."

LUIS AND TODD ARE IN THE MIDST OF AN ELABORATE SYNCHRONIZED SWIMMING ROUTINE IN WHICH THEIR HEADS REMAIN ABOVE WATER.

LUIS

Okay, get ready for the grand

finale! On 'three.' One... two...

three!

LUIS PLUNGES UNDER. TODD REMAINS STANDING AND QUICKLY SPLASHES WATER ONTO HIS HEAD. LUIS COMES BACK UP.

TODD

Man, what a rush!

LUIS

Todd...

TODD

I was so close.

LUIS

Listen to me, you little sissy boy.

I've only got two hours to make

myself beautiful for Maddy. Now

stick that big fat head of yours

underwater before I do it for you!

TODD

Luis, calm down. We don't have to do this all in one day.

LUIS

Oh.

AS LUIS JUMPS OUT OF THE POOL AND GRABS HIS BOOMBOX:

LUIS (CONT'D))

In that case, you've made a lot of progress, I couldn't be more proud, see you at the wedding, bye-bye.

LUIS EXITS. TODD GETS OUT OF THE WATER AND BEGINS TO DRY OFF. NECTARINE AND ATTICA ENTER.

TODD

Mom, Dad, what are you doing here?

NECTARINE

My water broke and we're on our way to the birthing center.

ATTICA

We just wanted to let you know, in case...

TODD

But I'm not ready yet! Can't you hold on a little longer?

NECTARINE

I don't think so.

TODD

I want to be there for you.

TODD NOTICES ATTICA SLIPPING OUT OF HIS BIRKENSTOCKS.

TODD (CONT'D)

...Dad, what are you doing?

ATTICA

Something I should've done a long time ago-- helping you get over this. I'm going to the bottom, and I'm not coming up until you come and get me.

TODD

But I can't!

ATTICA

Well, then take good care of your brother and sister for me.

ATTICA TAKES A DEEP BREATH AND DIVES UNDERWATER. A BEAT, THEN TODD TURNS TO NECTARINE.

TODD

...He's not really going to stay down there, is he?

NECTARINE

There's a good chance. Partly because he's stubborn. And partly because he just forgets where he is sometimes.

ANOTHER BEAT. BUBBLES BEGIN TO FORM AT THE WATER'S SURFACE.

TODD

He's crazy!

NECTARINE GASPS AND STARTS BREATHING HARD.

TODD (CONT'D)

What's the matter?

NECTARINE

Nothing. Just'a little contraction.

TODD

Oh, boy. Oh, boy.

THEY EACH START HYPERVENTILATING. TODD LOOKS AT HER.

NECTARINE

I'm fine... Ow!

TODD LOOKS INTO THE POOL AGAIN.

TODD

To hell with you, Dweezil, here I

go!

TODD JUMPS IN AND GOES TO THE BOTTOM.

UNDERWATER SHOT OF: TODD AND HIS FATHER SHARING A TRIUMPHANT MOMENT.

AFTER A BEAT THEY RESURFACE.

TODD (CONT'D)

That was incredible!

ATTICA

That's my boy! I knew you could do it.

TODD

What choice did I have? Another few seconds, you would've passed out.

ATTICA

Yeah, right. I once held a bong hit for five minutes while the cops searched the van.

TODD

That's my dad.

TODD AND ATTICA HUG.

ATTICA

(STILL EXCITED) Want to do it again?

NECTARINE EXPERIENCES ANOTHER CONTRACTION.

NECTARINE

(SCREAMING IN PAIN) Aaaaagh!!!

TODD

Maybe later. We've got some birthing to do.

AS THEY SCRAMBLE OUT OF THE POOL, WE:

FADE OUT:

END OF ACT THREE

ACT FOUR

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FADE IN:

INT. BRIDAL STAGING ROOM - LATER (DAY 3)
(Vicki, Pete, Hank, Susan, Nana, Extras)

WE'RE CLOSE ON A PIT CREW OF HAIR AND MAKE-UP PEOPLE, WHO ARE HARD AT WORK IN A HUDDLE.

VICKI (O.S.)

Excuse me? Excuse me?! Hey!

THE CREW PARTS TO REVEAL PETE, DRESSED IN HIS TUX, SITTING IN A CHAIR. VICKI STANDS OFF TO THE SIDE IN HER WEDDING DRESS.

VICKI (CONT'D)

Can the other bride get a little

attention please?

PETE

(LOOKS INTO HAND MIRROR, RE: HAIR)

Can you make it a little poofier?

VICKI

Pete!

PETE

(GETTING UP) Okay, chair's all yours.

VICKI SITS AS HANK POPS HIS HEAD IN.

HANK

Pete.

PETE

Hank, nooo! You can't see me before the ceremony. It's bad luck.

HANK

What are you talking about? We drove in together.

PETE

You don't have a romantic bone in your body. What do you want?

HANK

You're wearing my cummerbund.

PETE

No, I'm not.

HANK

Yes you are. Doesn't it feel a little snug?

PETE

Are you telling me I'm fat? Today, of all days, you're telling me I'm fat?!

HANK

I didn't say that. You look even more handsome today than when I first met you in the cereal aisle at Safeway.

PETE

I'll never forget what you said:
'That Raisin Bran really brings out
your eyes.'

VICKI

Save it for the vows, boys. I need some room.

HANK

Fine. We'll go mingle.

HANK AND PETE HEAD FOR THE DOOR AS <u>SUSAN ENTERS</u>, WEARING A NEON, MID-RIFF-BARING BRIDESMAID DRESS. HER HAIR IS DONE.

PETE

Susan, do I look fat?

SUSAN

No. Do I look like a freak?

PETE

See you later.

HANK AND PETE EXIT.

VICKI

So, let me guess. Mom bitched and moaned, but now she's out there happily complaining about the flowers.

SUSAN

(TO CREW) Can you guys give us a minute?

VICKI

(CALLING OUT) Somebody send in my Dad so I can give him his boutonniere.

THE CREW IS GONE.

SUSAN

Vicki... They're not coming.

VICKI

What?

SUSAN

Your parents aren't coming to the wedding.

VICKI

Are you serious?

SUSAN

I'm so sorry.

VICKI

(COVERING) It's okay. These things happen. I'm sure not going to let it ruin my wedding.

SUSAN

Good for you.

VICKI

She's completely ruined my wedding!

And now Ben's going to see how

completely screwed up my family is.

I wouldn't blame him if he wanted

to call the whole thing off. In

fact, he should. My mother's

right, I don't deserve him!

VICKI FALLS INTO A COUCH AND BEGINS SOBBING. NANA POPS HER HEAD IN.

NANA

How's the blushing bride?

SUSAN

A sobbing mess. Can you keep an eye on her for a second?

NANA GOES TO VICKI AS SUSAN HURRIES OUT.

NANA

Vicki, sweetheart, what's wrong?

Pre-wedding jitters?

VICKI SHAKES HER HEAD AND CONTINUES CRYING.

NANA (CONT'D)

Is it those hideous bridesmaid dresses?

VICKI

Hideous?

AS VICKI CRIES EVEN HARDER, WE:

CUT TO:

INT. WEDDING BALLROOM - MOMENTS LATER (DAY 3)
(Julie, Susan, Jack, Luis, Maddy, Extras)

LOTS OF PEOPLE MILL ABOUT, DOING THE PRE-WEDDING SCHMOOZE. SUSAN ENTERS AND LOOKS AROUND FOR BEN. JACK, IN TUX, AND JULIE, IN A LOVELY DRESS, APPROACH.

JULIE

Hi, Susan. That's some outfit.

SUSAN

Believe me, it's the least of my

problems.

JACK

Then you've got some serious problems.

SUSAN

(LOOKING AROUND) Have you seen Ben?

JACK SHAKES HIS HEAD. JULIE HUGS HIS ARM.

JULIE

Thanks again for setting me up with this great guy. Is Bob coming?

SUSAN

No, he's home watching TV. His skull gets six HBOs. Would you excuse me?

SUSAN EXITS.

JULIE

I don't think those two are going to make it.

LUIS AND MADDY COME UP. LUIS HAS HIS ARM AROUND HER WAIST AS SHE LOOKS AROUND SEARCHING FOR RANDY UTRECHT.

LUIS

Happy double wedding day, my friend.

JACK

Hi, Luis. Maddy. This is Julie.

THEY AD-LIB HELLOS AS MADDY CONTINUES TO LOOK AROUND.

JACK (CONT'D)

(NOTICING) Luis, why is your arm around Maddy?

LUIS

(BURSTING WITH PRIDE) I guess
there's no point in keeping it
secret any longer. Maddy and I are
seeing each other. Right, Maddy?

MADDY

Yeah, sure, whatever.

SHE SLIPS OUT OF HIS GRASP AND GOES ON A UTRECHT HUNT.

JACK

Boy, when she falls, she falls hard.

LUIS

(NODS, BEAMING) I'm a lucky man.

AND WE:

CUT TO:

INT. BRIDAL STAGING ROOM - MOMENTS LATER (DAY 3)
(Nana, Susan, Ben, Vicki)

VICKI'S HEAD IS BURIED IN HER ARMS. NANA IS STILL TRYING TO FIND OUT WHAT THE PROBLEM IS.

NANA

...Okay, are you upset because your last name's going to be Rubenstein and you're moving to a less desirable part of the alphabet?

SUSAN

Okay, Nana, I'll take it from here.

NANA

Oh, thank God. I was starting to feel like a contestant on an incredibly depressing game show.

NANA EXITS.

SUSAN

Vicki, I've got somebody here who'd really like to talk to you.

BEN (O.S.)

Vicki, are you okay?

VICKI LIFTS HER HEAD AND WIPES HER EYES.

VICKI

Ben, you shouldn't see me now.

It's bad luck.

BEN (O.S.)

It's not exactly great luck to have the woman you love crying her eyes out because she's about to marry you.

SUSAN GRABS A GARMENT BAG AND HOLDS IT UP TO ACT AS A BARRIER.

SUSAN

Okay, Ben. Come on in. But no peeking.

BEN ENTERS.

BEN

(GENTLY) Hi, honey.

VICKI

Ben, I'm not crying because I'm marrying you. I'm crying because you're marrying me. You poor thing.

BEN

Poor thing? What are you talking about?

BEN INSTINCTIVELY MOVES TOWARDS VICKI. SUSAN QUICKLY ADJUSTS THE GARMENT BAG TO KEEP THEM FROM SEEING EACH OTHER.

SUSAN

Hey, you've got to give me a little warning if you're going to make sudden movements.

VICKI

(TO BEN) I can be miserable, nasty, and I have a tendency to bring those qualities cut in the people around me. Why would you ever want to be with me?

BEN

Vicki, you're the most beautiful, vivacious, wonderful woman I've ever met. And you make me a kinder, more interesting and much more patient man than I ever was before.

(MORE)

BEN (CONT'D)

And all I know is, whatever it takes, I don't want to lose you.

VICKI

... So you still want to do this?

BEN

More than ever.

SUSAN

Great. Because I'd hate to miss the chance to wear this (INDICATING DRESS) in front of hundreds of people. Now get out of here.

We've got a wedding to get ready for.

AND WE:

FADE OUT:

END OF ACT FOUR

ACT FIVE

Y

FADE IN:

INT. BALLROOM FOYER/WEDDING BALLROOM-MOMENTS LATER(D-3) (Nana, Susan, Vicki, Jack, Edie, Leon, Pete, Hank, Ben, Luis, Todd, Maddy, Rabbi Stern, Reverend Charles Extra, Bridesmaid Extras, Groomsmen Extras, Extras)

NANA AND THE BRIDESMAIDS ARE WAITING FOR THEIR CUE. BEN AND HIS GROOMSMEN STAND AT THE FRONT OF THE BALLROOM BY THE CHUPPAH. PETE AND HANK STAND WITH JACK AND HANK'S BEST MAN NEAR REV. CHARLES, WHO IS DRESSED IN A LAY SUIT. SUSAN ENTERS.

MUSIC CUE: VIVALDI'S "THE FOUR SEASONS"

THE SECOND BRIDESMAID ENTERS THE BALLROOM AND STARTS DOWN THE AISLE.

NANA

Where's Vicki?! It's almost time.

SUSAN

She'll be here in a second. She just had to make a couple of adjustments to her headdress.

<u>VICKI ENTERS</u>, LOOKING STUNNING, WEARING A BIRDCAGE HEADDRESS.

NANA

Let me guess, she was changing the paper. (TO VICKI) You look beautiful.

VICKI

(WARMLY) Thanks, Helen.

NANA

Well, I'd better go grab a seat.

Good luck.

NANA ENTERS THE BALLROOM AND TAKES A SEAT. IT'S SUSAN'S TIME TO WALK DOWN THE AISLE.

SUSAN

Vicki, are you sure you're okay?

VICKI

I'm fine. Now get your neon butt down the aisle, so I can give myself away.

SUSAN

(HUGGING VICKI) Okay, see you at the Chuppah.

VICKI

What's that?

SUSAN

The big thing at the front.

VICKI

I really have to bone up on this stuff.

SUSAN STARTS DOWN THE AISLE. JACK LOOKS AT VICKI STANDING ALONE. AFTER A BEAT, HE HEADS DOWN THE AISLE, TRYING TO KEEP AS LOW A PROFILE AS POSSIBLE. HE PASSES SUSAN.

SUSAN

(QUIETLY) Jack, the wedding's that way.

JACK

I know.

JACK CROSSES TO VICKI AND OFFERS HIS ARM.

JACK (CONT'D)

Vicki, would you let me do the honors?

VICKI

What do you mean?

JACK

You should have an escort, and ever since I met you, I've wanted to give you away.

VICKI

(TOUCHED) Thank you, Jack. (THEN)

But if you block anybody's view of

me, you'll be coughing up dove

feathers for a week.

AS THEY LINK ARMS, WE HEAR:

EDIE (O.S.)

Hey, nice birdcage.

EDIE AND LEON APPEAR.

VICKI

Mom? Dad? You came!

EDIE

Of course we came.

JACK

And I'm leaving. See you up front.

JACK HEADS UP THE AISLE.

EDIE

Honey, I know I can be difficult, I know I drive you crazy, but there's no way I'm going to ruin the most important day of your life... I'll ruin others, but not this one.

VICKI

Okay, stop it. You're going to make me cry.

MUSIC CUE: "PACHELBEL CANON IN 'D'"

LEON

Sounds like they're playing our song. Shall we?

AS EDIE AND LEON TAKE VICKI'S ARMS AND ESCORT HER DOWN THE AISLE, WE:

DISSOLVE TO:

INT. WEDDING BALLROOM - MONTAGE (DAY 3)
(Vicki, Ben, Rabbi Stern, Maddy, Luis, Todd, Pete,
Hank, Reverend Charles Extra, Nana, Uncle Maury Extra,
Edie, Leon, Randy, Susan, Jack, Extras)

VICKI AND BEN STAND UNDER THE CHUPPAH, FACING THE RABBI, WHO READS FROM THE PRAYER BOOK.

DISSOLVE TO:

MADDY AND LUIS ARE SEATED, WATCHING THE CEREMONY.
MADDY LOOKS AROUND THE ROOM, TRYING TO LOCATE RANDY
UTRECHT. TODD ARRIVES AND TAKES A SEAT NEXT TO LUIS.
LUIS GIVES HIM A QUESTIONING SINGLE "THUMB'S UP." A
BEAMING TODD RETURNS WITH A DOUBLE "THUMBS' UP."

DISSOLVE TO:

PETE AND HANK FACE EACH OTHER, HOLDING BOTH HANDS AS THEY RECITE THEIR VOWS.

DISSOLVE TO:

NANA SITS, WATCHING THE CEREMONY. SHE TURNS TO HER LEFT TO SEE <u>UNCLE MAURY</u>, A SIXTYISH MAN WITH A UNIBROW, GIVING HER A COME HITHER WINK. NANA QUICKLY TURNS BACK TO THE CEREMONY.

DISSOLVE TO:

BEN PUTS THE RING ON VICKI'S FINGER.

DISSOLVE TO:

EDIE WIPES AWAY A TEAR AND TAKES LEON'S HAND.

DISSOLVE TO:

SUSAN LOOKS OVER AT JACK. A BEAT LATER, HE CATCHES HER EYE, THEY BOTH LOOK AWAY.

DISSOLVE TO:

HANK STRUGGLES TO PUT THE RING ON PETE'S FINGER.

DISSOLVE TO:

A CLOSE SHOT OF BEN'S FOOT BREAKING A GLASS. PULL WIDE TO REVEAL THE ENTIRE ROOM APPLAUDING. VICKI, BEN, PETE AND HANK TURN TO FACE THE ROOM. THEY JOIN HANDS AND RAISE THEIR ARMS IN CELEBRATION.

INT. RECEPTION BALLROOM - EVENING (DAY 3)
(Ed, Vicki, Ben, Pete, Hank, Todd, Nana, Kurt, Jack,
Julie, Edie, Leon, Luis, Susan, Martin, Maddy, Randy,
Rabbi Stern, Reverend Charles Extra, Extras)

THE BAND BEGINS TO PLAY. ED, THE EMCEE, GRABS THE MICROPHONE.

ΕD

Ladies and gentlemen, please welcome, for the first time, Rabbi and Mrs. Ben Rubenstein.

APPLAUSE FROM THE ROOM AS VICKI AND BEN ENTER.

ED (CONT'D)

And Mr. and... Mr. Hank and Pete Mulligan-Fontaine.

APPLAUSE FROM THE ROOM AS PETE AND HANK ENTER.

ED (CONT'D)

And now, their first dance as

husband and wife and life partners.

THE BAND SEGUES INTO A SONG AND THE WEDDING COUPLES BEGIN TO DANCE.

ANGLE ON: TODD AND NANA AT A TABLE. TODD IS SHOWING NANA THE SCREEN ON HIS CAMCORDER.

TODD

(EXCITED) ...Ooh-ooh, see, right

there. The first little head's

coming out.

NANA

Oh my, that is so... vivid.

A WAITER, KURT, APPROACHES WITH A TRAY OF HORS D'OEUVRES.

TODD

Look, here's where I zoom-in--

KURT

Bruschetta?

NANA

I don't think so.

NANA LEAVES QUICKLY.

TODD

(CALLING AFTER) Wait, you're going

. to miss the placenta!

ANGLE ON: THE WEDDING PARTY TABLE. JACK SITS WITH JULIE. MARTA SITS WITH HER DATE, HANK'S BEST MAN WITH HIS AND SUSAN SITS BESIDE AN EMPTY CHAIR. EACH COUPLE IS DEEP IN ANIMATED CONVERSATION, EXCEPT FOR SUSAN, WHO PLAYS WITH HER PLACECARD AS SHE LOOKS AROUND THE ROOM.

ED (0.S)

Now, if the families and wedding party would like to join the bride and groom and groom...

JACK

(TO JULIE) Shall we?

JULIE

I'd be delighted.

EVERYONE AT THE TABLE GETS UP, EXCEPT FOR SUSAN. JACK GIVES SUSAN AN AWKWARD SMILE AND LEADS JULIE OFF.

ANGLE ON: THE DANCE FLOOR WHERE EDIE AND LEON DANCE OVER TO VICKI AND BEN.

EDIE

I just have one last thing to say.

VICKI

(WARNING) Mom...

EDIE

Ben, you're a very lucky man.

BEN

I know.

VICKI

Thanks, Mom.

TIME DISSOLVE:

INT. WEDDING BALLROOM - LATER

LUIS, LOOKING AROUND THE ROOM, APPROACHES NANA, WHO'S GETTING A DRINK FROM A WAITER.

LUIS

Nana, have you seen Maddy anywhere?

NANA

No. Have you seen Todd?

LUIS

Yes, I think he's right over there.

LUIS GESTURES IN ONE DIRECTION.

NANA

Oh, good, thanks.

NANA EXITS IN THE OPPOSITE DIRECTION. LUIS CONTINUES TO SEARCH FOR MADDY.

ANGLE ON: SUSAN AT HER TABLE AS EDIE APPROACHES.

EDIE

So, look who's solo. Have I got someone for you.

SUSAN

Edie, that's very thoughtful, but--

EDIE

Martin, come here.

MARTIN APPROACHES BLINKING EAGERLY.

MARTIN

(LIKING WHAT HE SEES) Hello.

EDIE

Martin's a salesman for Upjohn. He was just promoted from analgesics to sedatives.

SUSAN

Wow. Almost a doctor.

MARTIN LAUGHS IN AN IRRITATING MANNER AND BLINKS WITH MORE FREQUENCY.

EDIE

What are you kids waiting for? Get out there and shake it.

SUSAN

I'd love to, but I've got a really bad headache.

MARTIN

Well, then I'm the man for you.

(REACHING INTO HIS POCKET) Here you
go, a free trial packet of Motrin.

SUSAN

Isn't this my lucky day.

ANGLE ON: LUIS CATCHING UP TO MADDY.

LUIS

Maddy, there you are. I've been looking all over for you.

MADDY

Well, now you've found me. See you later.

SHE IS ABOUT TO CROSS AWAY WHEN LUIS BLOCKS HER PATH.

LUIS

Okay, since the moment we got here, you've acted as if I don't exist.

Now, what's going on?

MADDY

Luis, it's no big deal.

LUIS

It is to me. And I think I deserve an explanation.

MADDY

I was travelling through the Greek Islands, and I met a guy on Corfu. Randy Utrecht. We had the most passionate six days of my life. And then, without a word, he was gone...

LUIS

...And ever since then, you run away from men at parties?

MADDY

No, but I've spent eight years wondering what happened to him.

And then I found out he was going to be here tonight.

LUIS

So, you used me to get in. What a fool I was. I actually thought there might be something between us. You know, today I didn't just shave, I plucked. Well, that's the last time I groom for you. Go find him. Go find your Randy Utrecht.

A GORGEOUS WOMAN TURNS AROUND.

RANDY

Yes? ... Maddy? Maddy Piper?

MADDY

Yes.

RANDY

It's me, Pandy.

MADDY STARES IN CONFUSION.

RANDY (CONT'D)

Randy Utrecht.

MADDY

Oh, my God.

RANDY

You cut your hair.

MADDY

And you cut your...

KURT APPEARS WITH A TRAY.

KURT

Cocktail wiener?

LUIS

(ENJOYING THIS) I'd love one.

ANGLE ON: JACK AND JULIE ARE SLOW DANCING. SUDDENLY, WE SEE MARTIN DRAG SUSAN ACROSS THE FLOOR IN FRONT OF THEM IN A TANGO AND EXIT FRAME. WE STAY ON JACK AND JULIE AS JACK WATCHES SUSAN. A BEAT LATER, MARTIN AND SUSAN RE-ENTER, DANCING, AND EXIT ON THE OPPOSITE SIDE. JACK CONTINUES TO WATCH THEM.

ANGLE ON: SUSAN AND MARTIN. MARTIN IS CIRCLING SUSAN IN A CRAZY DANCE (A LA "SHALL WE DANCE").

SUSAN, TRYING TO DISAPPEAR INTO THE FLOOR, MOUTHS "THANK YOU" TO JACK. JACK MOUTHS "I'M SORRY."

TIME DISSOLVE:

INT. WEDDING BALLROOM - LATER

A DEPRESSED MADDY IS SITTING AT A TABLE DOWNING A DRINK. IN THE BACKGROUND, WE HEAR THE BAND PLAYING A DIFFERENT NUMBER.

MADDY

I don't believe it. The most incredible sexual experience of my life was the very same experience that made Randy realize he wanted to become a woman. What's wrong with me?

LUIS

Don't blame yourself. He was a woman trapped in a man's body. You were merely a dominating, emasculating influence who left him no option but to surrender his genitals.

MADDY

If you're trying to make me feel better, please stop.

LUIS

Maddy, as much as I'd love to revel in your misery, it pains me to see you suffering like this.

(MORE)

LUIS (CONT'D)

Not enough to keep this to myself, but it pains me.

MADDY

I'm going to be the laughingstock of the whole office, aren't I?

LUIS

Well, right now it's either you or Susan and the Whirling Nebbish.

MADDY

Okay, that's making me feel a little better.

LUIS

Maddy, one man's gender confusion doesn't change the fact that you are still a very attractive, desirable woman.

MADDY

Thanks. ...Would you like to dance?

LUIS

I'd love to.

AS THEY GET UP AND WALK TO THE FLOOR:

LUIS (CONT'D)

But that's as far as it goes. We don't need another woman with a mustache in my family.

MADDY SMILES. AS THEY BEGIN TO DANCE, TODD DANCES BY WITH RANDY UTRECHT.

TODD

(SOTTO TO LUIS) I think I found a

keeper.

THE TWO COUPLES DANCE OFF IN OPPOSITE DIRECTIONS, REVEALING SUSAN, STILL TRAPPED, WITH A WHIRLING MARTIN.

DISSOLVE TO:

INT. RECEPTION BALLROOM - LATER (DAY 3)
(Jack, Vicki, Ben, Pete, Julie, Susan, Hank, Leon,
Edie, Ed, Extras)

THE WEDDING PARTY IS SAYING GOODBYE AS THE BAND PACKS UP AND THE LAST FEW GUESTS TRICKLE OUT. ED, THE EMCEE, SITS AT THE KEYBOARD, QUIETLY PLAYING A NICE, MELODIC VARIATION ON A STANDARD.

JACK

Congratulations, Vicki. Enjoy
Hawaii. Don't forget to use your
freckle block.

VICKI

(SQUEEZING BEN'S ARM) Like we'll ever make it out of the airplane bathroom.

BEN

I don't even know why I'm paying for the hotel.

PETE AND HANK APPROACH.

PETE

(TO JACK) Thanks for being my best man.

JACK

It was my pleasure.

PETE HUGS JACK.

JACK (CONT'D)

Have a great honeymoon. Don't do anything I wouldn't do. Well, actually, you're already way past that.

JACK AND JULIE TURN TO GO.

JULIE

Bye, Susan. I had a great time. Thanks again.

JACK

(TO SUSAN) Well, I guess I'll see you at work.

SUSAN

Yup, see you then.

JACK AND SUSAN'S EYES HOLD AN EXTRA BEAT, THEN JACK AND JULIE EXIT.

PETE

Well, we're off to Europe. See you in a couple of weeks.

BEN

Guys, thank you so much for letting us share this beautiful day with you.

VICKI

And by the way, I'm really sorry about Uncle Sid's 'queens in tuxedos' toast.

HANK

That's okay. He was behind me during the 'Bunny Hop' and considering where he put his hands, I'd say he has some real issues.

PETE

Honey, let's go. We still have to stop at home and say goodbye to the cats.

HANK

Married two hours and already it's nag, nag, nag.

PETE

Oh, you. Goodbye everybody!

RETE AND HANK EXIT. EDIE AND LEON APPROACH. LEON HUGS VICKI.

LEON

Goodbye, sweetheart. Ben, welcome to the family. If she's anything like her mother... well, it's a happy day, I won't go there.

VICKI

I'm really glad you guys came.

EDIE

So am I. And I make you a promise, this is the start of a new relationship. No more criticism, no more demands.

VICKI

(WARMLY) Boy, I should get married more often. (EMBRACING EDIE)
Thanks, Mom.

EDIE

Now, if you're not pregnant already, get busy. I want a grandchild before I'm fifty, nobody laugh.

EDIE AND LEON EXIT.

BEN

Susan, thanks for everything.

VICKI

I couldn't have done it without you.

SUSAN

Someday you can return the favor at my wedding. Assuming you're not too old to walk down the aisle.

VICKI

Well, you're never going to get anyone if you keep dressing like that. You look like a freak.

SUSAN

Said the woman who got married with a bird on her head.

THEY HUG. <u>VICKI AND BEN EXIT</u>. SUSAN LOOKS AROUND THE EMPTY ROOM AND WALKS OVER TO HER TABLE TO GET HER BAG. <u>JACK ENTERS</u> ALONE AND CROSSES TO SUSAN.

JACK

Is there a prize for being the last one to leave?

SUSAN TURNS AROUND.

SUSAN

What are you doing here?

JACK

I just realized we never got to dance.

SUSAN

What about Julie?

JACK

I already danced with her. (EXTENDS HAND) Please?

SHE TAKES HIS HAND AND THEY BEGIN TO DANCE.

SUSAN

I hope you at least cracked the car window for her.

JACK

Actually, she's in a cab on her way home. (OFF SUSAN'S LOOK) Julie's a nice woman, but it just didn't feel right... kind of like you and Martin.

SUSAN

Hey, what we had was real. Until he pulled that hamstring.

THEY DANCE A LITTLE MORE.

JACK

Well, we can't find people on our own and we can't fix each other up.

SUSAN

So, what do we do now?

THEY LOOK INTO EACH OTHER'S EYES. A BEAT. THE MUSIC STOPS.

ΕD

Sorry folks, I've got to go.

SUSAN

I should go, too.

JACK

Yeah, me too. Thanks for the dance.

SHE TURNS TO GET HER PURSE, HE STARTS FOR THE EXIT. THEY TURN AROUND SIMULTANEOUSLY, MOVE TO EACH OTHER AND KISS, AND WE:

FADE OUT:

END OF ACT FIVE