

BETSY'S WEDDING

Screenplay by
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UNDER OPENING CREDITS:

WHITE MIST- DAY

EDDIE HOPPER is wrestling a LION. He's not doing badly.

INT. HOPPER BEDROOM- DAY.

EDDIE thrashes in bed as he dreams of wrestling the lion. His wife, LOLA, gets caught up in his arms and legs and has to disengage herself.

LOLA

Eddie, you're dreaming. You're dreaming.

EDDIE

(Waking)

Hi. Good morning.

She finishes untangling herself.

INT. HOPPER BATHROOM- DAY.

EDDIE shaves. Behind him, the LION sits on the lid of the toilet. EDDIE looks at him and... the LION DISSOLVES.

EXT. HOPPER HOUSE- DAY

EDDIE comes out of the house. As always, he's hopeful, alive, feeling he's on the verge of something great. He picks up a soda can in his driveway and aims at a trash can.

EDDIE

If this goes in, this is gonna be a great day.

He misses by a foot. Undaunted, he picks up the can.

EDDIE

If this goes in two out of three times, this is gonna be a great day.

He starts to toss it again, when he hears the pounding of feet next to him. He looks up and the entire NEW YORK KNICKS basketball team is in his driveway trying to block his toss. He fakes, he swivels, he gets it in.

EDDIE

A great day. A great day.

As he saunters to his car, the KNICKS DISSOLVE.

CUT TO:

EXT. EDDIE'S CONSTRUCTION SITE- DAY.

A framed in house. As an expensive car pulls into the driveway, EDDIE and his head carpenter, ZACK MONROE, are staggering under the weight of a large mock-up of an archway. They are directed by an architect, standing in the field.

ARCHITECT

To the left. Right, right, left.

EDDIE and ZACK move left, right. It's getting heavier.

ARCHITECT

No. The wall wants to meet the ceiling over here. Go right. No, the archway doesn't want to be too close to the fireplace. Left.

As he calls out conflicting commands, they get twisted around a door post and spin in a circle.

The OWNER of the house gets out of his car and starts putting construction materials into the trunk. EDDIE puts down the archway and walks over to him.

OWNER

This project is finished, Eddie. I know you were counting on this. I'm sorry.

EDDIE

You're unhappy with the house?

OWNER

I love this house.

EDDIE

So why are you putting it in your car?

OWNER

Because Home Videonics just went through the roof and I had it shorted. I'm belly up. You see this bag of cement? That's what I own now. That's my estate.

He throws the bag of cement into the car.

EDDIE

I'll tell you what. I'll make some adjustments. I'll bring the cost down.

OWNER

Tell that to the bank. They own it now, and I hope it burns to the ground, the miserable bastards.

The OWNER gets in his car and drives off. EDDIE turns to ZACK.

EDDIE

(Reassuringly)

This looks like a problem, I know. But we're fine. Nobody's job is threatened by this. I can handle this.

ZACK

(wondering how)

Sure.

EDDIE

Guy says the project is over. Okay. All this work is going down the drain. Right? Okay. But why? You know what a house like this goes for in this part of Long Island? If I owned this house I'd go into hock to finish it.

As he talks, EDDIE sees the bare bones of the framed-in house DISSOLVE to a sparkling, finished home. An expensive car appears in the driveway, a dog comes around the corner. EDDIE becomes transformed at the sight of this vision.

EDDIE

This isn't a problem, this is an incredible opportunity. My God, this guy has handed me a gold mine.

The house returns to it's present state.

ZACK

We're outa work, man. Every time something bad happens you start with this positive thinking shit.

EDDIE

Zack, I've been waiting for something like this to happen. I could feel it when I left the house this morning.

ZACK

You got too many ideas, you know that? You oughta take pills or something. When you're miserable you don't even know it.

EDDIE

I'll be back later. If the owner comes back, don't let him near that lumber.

CUT TO:

EXT. LOLA'S PLANT NURSERY- DAY.

EDDIE is talking and gesturing excitedly to LOLA as they unload plants from her pickup truck. In his excitement, he gets tangled in the plants. As usual, he's trying to do too many things at once.

EXT. BANK. DAY

The BANKER is walking to his car and getting in. EDDIE trails along beside him, selling as hard as he can.

The BANKER starts to drive out of the parking lot. EDDIE jogs along beside the car, still selling.

The BANKER stops his car. EDDIE implores, wheedles. The Banker turns his car around and heads back to the bank. EDDIE throws up a cocked arm in triumph.

END OPENING CREDITS.

CUT TO:

EXT. TREE NURSERY- DAY.

EDDIE jumps out of his car waving papers from the bank.

EDDIE

I got it. I got it.

LOLA

They said yes?

EDDIE

I got it!

She hugs him. They jump around together. Then:

LOLA

Oh my God, now it's real. Are you nervous?

EDDIE

I'm out of my mind. You know what this'll mean? I can do a development next. We can both expand. You can turn this place into a forest.

LOLA

I'm not ready for that.

EDDIE

Sure you are. Come on, you gotta believe in yourself. You've got an incredible sense of people and plants. What else do you need to know? Fertilizer. You have an intuitive sense of fertilizer.

(She laughs)

Come on, take the leap. Buy that field over there, get some specimen trees. Run this nursery like you mean it.

LOLA

Okay, okay, okay, we haven't even sold the house yet. You haven't even built it.

(Looking at the papers)

What did they want for security?

EDDIE

Well, naturally, the house...

LOLA

So if you don't sell it, they take it back?

EDDIE

...And also our house.

LOLA

We had to put up our house?

EDDIE

It's okay. That's not a problem. They won't take it unless we can't sell the other one.

LOLA
What if we can't?

EDDIE
Now that's funny. That's funny.

LOLA
You're not worried that we're
overextending ourselves?

EDDIE
If we were just starting out. But
look at the experience I've had.
I'm ready. I've run a dry
cleaners, two restaurants, a
travel agency, a car wash, the
local business guide, the
billboard thing, the taxi company,
the used taxicab lot.

LOLA
We've had an awful lot of
experience in going out of
business. Have you noticed that?

EDDIE
Well, yeah, but you gotta roll
with it.

LOLA
Maybe we should get some advice on
this. Why don't you talk to Oscar
at Thanksgiving?

EDDIE
Oscar? Why? All he does is try to
manipulate me.

LOLA
He loves you.

EDDIE
He loves me? You mean because he's
always trying to screw me? Let's
forget about Oscar.

LOLA
But, if you're going to do this,
do it. Don't get distracted in the
middle of this and get us into
something else, okay?

EDDIE
No, no, no.

LOLA

Like, let's not start a laundry or anything until we finish this.

EDDIE

I'm not like that anymore I concentrate. I do one thing at a time.

EDDIE, already holding one plant, tries to move another one from the truck. They tumble out of his hands. Attempting to rescue the plants, he falls over two others. LOLA helps untangle him.

CUT TO:

EXT. HOPPER HOUSE- DAY

Thanksgiving. A convertible pulls into the drive, carrying a laughing group of young people: EDDIE and LOLA's daughters, CONNIE, BETSY and BETSY's friend, JAKE LOVELL.

EDDIE and LOLA come out of the house as the young people get out of the car. CONNIE, 26, is independent and strong willed. She's a policewoman and arrives in uniform. BETSY, 22, is a student of fashion design at Parsons. Her clothes and makeup are strikingly dramatic. To look at her, you'd think she was a little weird, but she's very warm and good natured. Ad lib greetings with EDDIE and LOLA.

BETSY

Hi! Happy Thanksgiving!

LOLA

Can you stay the whole weekend?

CONNIE

We all brought work with us. We can stay for six months. Jake brought his office.

CONNIE shows them JAKE's portable phone.

BETSY

We're having it glued to his face.

JAKE

Come on, all I did was make a call from New York to Westhampton.

BETSY

It lasted from New York to Westhampton.

JAKE
(Grinning)
Well, that's almost the same
thing.

They start into the house with their bags.

LOLA
(To CONNIE)
I'm so glad you brought your gun.
You never know who'll break in at
the last minute.

EDDIE
That's great. Mom forgot to get a
turkey, we can shoot one later.

CONNIE is used to this kind of ribbing.

CONNIE
They picked me up at work. I
didn't have time to change.

LOLA
(About the gun)
Have you used that yet?

CONNIE
I use it all the time.

EDDIE
No, don't tell us that. You're
supposed to say, "Have I used what?
Oh my god, there's a gun on my
hip!"

CONNIE laughs.

LOLA
I thought you were bringing your
partner from the patrol car.

BETSY
They had a fight.

CONNIE
I told him to stay home. He fell
in love with me.

EDDIE
What a nerve.

CONNIE

As soon as he decided he loved me he wanted me to take an inside job. Like, now that he loves me, I'm gonna get killed out there. I don't want an inside job. I like it on the street. I can do without the love stuff.

EDDIE

(Tapping his heart)

She really gets you right here, doesn't she?

JAKE

She's too sentimental. She had us in tears the whole way out here.

LOLA

(To BETSY)

I like your outfit. It's really weird.

BETSY

I got an A in design class for this. I think it's a little conservative.

LOLA

No, believe me, it's Really Weird.

BETSY

Yeah? Thanks.

CONNIE sees a limo coming down the road.

CONNIE

Tense up, everybody. Uncle Oscar.

CUT TO:

INT. OSCAR'S LIMO- DAY.

OSCAR and GLORIA HELLER are pulling up in OSCAR's hefty limo. GLORIA is LOLA's younger sister, Oscar's a very successful businessman in his early forties.

OSCAR

Why do we have to drive all the way out in the country? I have a business to run.

GLORIA

On Thanksgiving? Oscar, let me have the pleasure of seeing my sister and my nieces.

OSCAR

See them. Why drag me along? These people are lunatics.

GLORIA

They are not.

OSCAR

One daughter's a cop, one's a radical, the mother puts funny things in the food and he's in the business of going bankrupt.

(As he steps out of the car, disgusted)

Look, at this. Mud. These shoes cost eleven hundred dollars, and they leave mud around.

OSCAR is suddenly all smiles as the family comes from the porch to greet him.

OSCAR

My darlings! Come here, let me hug you. Why don't I ever see you? You don't love Uncle Oscar anymore?

They all hug and kiss, ad lib, and go into the house.

CUT TO:

INT. HOPPER DINING ROOM- DAY.

Most everyone is at the table.

OSCAR

Why is this such a special holiday? I mean, Thanksgiving is the best, right? Go around the table. Betsy first.

BETSY

(Thinking)

Well...

LOLA enters with the turkey and OSCAR takes over the bird. LOLA and GLORIA go back into the kitchen.

OSCAR

You know why? Because it brings families together. Families are what count. Not money, not prominence. And I'm very prominent in my field. Why? Because I'm tough. Zeckendorf, Zuckerman, they're okay, but compared to me, they're soft, they're pansies. But look, a tough guy like me, and still the one thing that means something to me is my family.

CUT TO:

INT. HOPPER KITCHEN- DAY

LOLA and GLORIA are preparing serving dishes.

GLORIA

(Nodding toward the dining room)

Listen to him... I had to drag him here today. Said he had work. Probably had to work at getting the skirt off a bleached blond.

LOLA

Has he ever done that?

GLORIA

Four that I know of. You know how Dad would come home and never talk to us? At least he came home.

GLORIA

You never told me that.

GLORIA

He's not worth complaining about.

(Lowering her voice)

I'm getting even. Everytime he tells me about a parcel of real estate he's putting together, I go out and buy some of it under another name and then I sell it to him. He thinks he's bidding against a stranger, it's me.

LOLA

I never knew you and Oscar were having problems.

GLORIA

Well, every once in a while I remember that some day when I have a nice little nest egg, I'll take a walk and he can go fuck himself. And then I feel much better.

CUT TO:

INT. HOPPER DINING ROOM- DAY

Everyone is eating and talking.

OSCAR

Thanksgiving is a time for families to share all their news. Now let's go around the table and tell our news. Connie first.

CONNIE

Well...

OSCAR

Remind me to tell you later about what I'm doing. I just started a new building that's going to have the most sophisticated elevators in America. They're called intelligent elevators. Go ahead.

CONNIE

I don't really have anything new. I just keep arresting people who aren't as intelligent as your average elevator.

OSCAR

What about Betsy?

BETSY

Well, I sort of have some news.

Everyone quiets and looks at her.

BETSY

Jake and I are getting married.

Ad lib reactions around the table. "I knew it!"...
"Ahhh"... "You're kidding!"

BETSY

I know it's kind of sudden. We thought about having all the parents meet first.

JAKE

But then we thought that would just get everybody wondering and nervous and everything.

BETSY

So we thought we'd try like just blurting it out.

CONNIE

(Hugging Betsy)

My little sister, married.

OSCAR

You'll be wearing an actual wedding gown, right? Not this crazy stuff they're teaching you at fashion school.

CONNIE

You know what? You can design your own wedding gown. Like with some really weird material. A metallic skirt with spandex leggings.

JAKE

Gee, that sounds great. But, we've already decided to come as both ends of a moose.

CONNIE

I can't believe you're getting married and I can't even find a guy to play cards with. You're a real shit, you know that?

BETSY

(To Jake)

We gotta get her a boyfriend or she'll ruin the wedding. She's really vindictive.

JAKE

(To EDDIE)

As soon as we can arrange it, we'd like you both to meet my parents.

EDDIE

Oh yeah. We gotta get our families together.

GLORIA kisses LOLA.

GLORIA

Mazitov.

OSCAR

(Rising)

I'm going make the first gift.

GLORIA

Oscar, this is not a fundraising dinner. Sit down.

OSCAR

What's the hardest thing for a young couple to find in this city? A good rental. I'm going to find you an apartment in one of my buildings at a reasonable price. You see? I'm tough, but I love my family. An incredible combination of attributes.

Reactions from the table, "thank yous" from BETSY and JAKE.

OSCAR

(Toasting)

Here's to a beautiful wedding.

EDDIE

(Raising his glass)

A fantastic wedding.

BETSY

Well, we don't want to make a big production out of it. I mean, we haven't decided how big it ought to be. If we can, we want to acknowledge all the different ethnic strains in the family. Like maybe some Jewish food for Mom and some Italian wine for Dad's side. But, nothing big.

CONNIE

What's your family, Jake?

JAKE

I think it's mostly Scottish. We could have an appetizer of haggis.

BETSY

Lungs, heart and fat- stuffed into a sheep's stomach.

CONNIE

Why don't you check first and make sure you're Scottish.

CUT TO:

EXT HOPPER YARD- DAY.

That afternoon. Everyone is playing touch football. EDDIE is developing a closer relationship with JAKE. They mutter together, working out a play. CONNIE, LOLA and OSCAR are trying to figure out what EDDIE, their opposing quarterback, will do.

OSCAR
This is gonna be down the middle.

CONNIE
No way.

LOLA
Pass.

OSCAR
He won't pass. It's too risky.

CONNIE
That's when he passes.

EDDIE's team comes out of the huddle and EDDIE passes to JAKE. OSCAR and CONNIE go after JAKE, but then EDDIE suddenly appears behind him and they execute a peculiar series of pirouettes and lateral passes. They go all the way to the goal line where they slam the ball into the ground and strut their victory stuff. Most everyone jumps on JAKE in celebration. He disappears under a mound of humanity.

CONNIE
(To OSCAR)
It's an initiation rite. If he lives, we let him marry her.

INT. HOPPER HOUSE- NIGHT.

Later that night. CONNIE and LOLA are playing a spirited duet at the piano. It's a classical piece that LOLA suddenly turns into rock and roll. CONNIE struggles to keep up with her as the others applaud. OSCAR looks at his watch. BETSY walks into the kitchen, where she finds EDDIE.

BETSY
What'd you mean today by "a fantastic wedding?"

EDDIE
When did I say that?

BETSY

Today. You held up your wine glass and you said, "A fantastic wedding." What did that mean?

EDDIE

Fantastic. Wonderful.

BETSY

But not big and expensive, right?

EDDIE

No, gee, no. By fantastic and wonderful I meant cheap and ugly. This is just our first daughter getting married.

BETSY

Look, we can sneak off and do it quietly.

EDDIE

What, are you crazy?

BETSY

Dad, you're going to go wild with this and go broke.

EDDIE

No I'm not.

BETSY

We want a nice little wedding. I wouldn't care if we went to a pizza parlor. I'd prefer it.

EDDIE

Hey. I'm giving everybody a can of beer and a cheese sandwich. If they don't have a good time, that's their problem.

JAKE pokes his head in the door.

JAKE

If we're going dancing, we better go. We gotta find a guy for Connie fast. She's getting all gray and wrinkled.

They all leave, ad libbing goodbyes to EDDIE and LOLA.

CUT TO:

INT. EDDIE AND LOLA'S BEDROOM- NIGHT.

Later. EDDIE climbs into bed and kisses LOLA.

LOLA
What do you think?

EDDIE
He's a good kid. But, Jesus,
they're so young.

LOLA
Did you see Connie's face when
Betsy said they were getting
married?

EDDIE
Yeah. But what does she expect?
She finds a guy, the first thing
he says wrong, she cuts him dead.
She leaves this trail of dead meat
behind her like she's on a safari.

LOLA
I don't understand why she can't
find somebody. She's a very
attractive woman.

EDDIE
You think it has anything to do
with the fact that she carries a
gun?

LOLA smiles.

EDDIE
I mean that can really slow a guy
down.

EDDIE rolls on top of LOLA.

EDDIE
You're not armed, are you?

LOLA
Are you?

They laugh some more and begin making love.

INT. DANCE HALL- NIGHT.

That night. CONNIE, BETSY, and JAKE are looking around the
room, trying to find someone for CONNIE.

BETSY

What about the guy with the long hair?

CONNIE

This morning I arrested a guy who looks better than that.

JAKE

What about the dark-haired guy by the bar?

CONNIE

God, he's gorgeous.

(Then, looking more closely)

No. He wouldn't work out. He's wearing cowboy boots.

BETSY

You're afraid he's got little deformed toes?

CONNIE

He thinks he's a stud. He'll be all over me.

BETSY

Why are you deciding before you meet him?

JAKE

Ask him to dance.

As the others watch, CONNIE goes over to the guy in boots. They speak for a moment, then go onto the dance floor. The record changes to a slow tune. CONNIE shoots anxious glances at her crowd.

JAKE

Uh. There goes his hand on her back. She's gonna freak.

BETSY

It's just fingertips. It's not personal.

The guy's hand flattens out on her back.

JAKE

Palms. Palms. I give her thirty seconds before she reads him his rights and handcuffs him to the radiator.

The guy's hand drifts down to CONNIE's behind. CONNIE takes his hand and bends it back until it nearly touches his elbow. In this position, she walks him back to the bar and leaves. On BETSY and JAKE's reaction:

CUT TO:

INT. HOPPER KITCHEN- DAY.

Early morning, a few weeks later. LOLA is opening bills. EDDIE, with a cup of coffee, plants a kiss on her lips.

LOLA

Mn. You sure know how to plant 'em.

EDDIE

I said to myself.. when I kiss her, if one of us gets hot, this is gonna be a great day.

(Beat)

This is gonna be a great day.

LOLA

(A small leer)

Mine won't be so bad either.

(Opening bills)

You know what I like? Mornings like this. When you don't run off to work too fast. I like it when our life is placid. Plant in the Spring, harvest in the Fall. I like excitement to come slowly, one season at a time. Aggggggrrh!

EDDIE

Excuse me?

LOLA

They want to take away our credit cards. God, we're running out of places to borrow from. How can we have a wedding? Maybe they'll let us charge it at the drugstore.

She tosses the bills to EDDIE.

LOLA

(Calmly)

I'm going to have a small breakdown. Nothing big. I'll just need constant medication and no one saying the word caterer as long as I live.

EDDIE
(looking at bill)
This is easy. This is fun.

LOLA
It's fun to have them turn our
credit cards into coasters?

EDDIE
(Holding up a bill)
American Express, right? Has to be
paid by the tenth. Okay. Visa,
paid by the fourteenth. Ten,
fourteen. Okay. Now, Diners is
three per cent a month over the
limit, but but it's free under the
limit, so we pay Diners with Visa
and we pay Visa with American
Express, but only until the
fourteenth, then we reverse the
process, which gives us three
extra months, which is like
getting six per cent at the bank
because its tax free.

LOLA starts putting on her boots.

EDDIE
I'll take care of this. Hey, we're
doing great. Give me a kiss. Tell
me you love me.

LOLA
I haven't got time for that. I
have to go make money.

CUT TO:

INT. EDDIE'S CAR- DAY.

Later. EDDIE is driving. He stops at a red light near a
retirement home for nuns. He sees two elderly nuns cross
the street. Eddie looks to his right and sees a young NUN
sitting next to him. He reacts, then resumes driving.

NUN
I'm very disappointed in you
Eddie.

EDDIE
You know, I forgot how young you
were then. I had a crush on you.
Was that the eighth grade?

NUN

Ninth. Why are you always making all this craziness for Lola? Why don't you let her have a some peace and quiet?

EDDIE

I bring a little excitement into her life. What is that, a sin?

NUN

What if it were? You don't believe in sin anymore, anyway, do you?

EDDIE

Sure I do.

NUN

And God? You can honestly say you believe in God?

EDDIE

Well, I'm flexible.

NUN

(Frustrated)

What am I even doing here?

EDDIE

I don't know, I was thinking about you.

NUN

Why don't you think about organizing your life, instead of having sex thoughts about a nun?

EDDIE

I never had sex thoughts about you. What are you talking about?

NUN

You didn't sit in class wondering if I wore a brassiere?

EDDIE

Well, I don't think that's an actual sex thought. That's like a fashion question.

With a victorious little snort, she DISSOLVES OUT.

EDDIE

I mean now that you brought it up, did you wear... Hello?

She's gone. He goes back to driving.

INT. RESTAURANT- NIGHT.

A few days later. EDDIE, LOLA, BETSY, JAKE and CONNIE are greeting JAKE's parents, the LOVELLS. Ad lib introductions. EDDIE introduces his mother and his younger sister, ANGELICA. GRANDMA is eighty- blunt and plainspoken in the way of an older Italian woman who doesn't give a damn what people think of her. ANGELICA spends more time than she'd like looking after her mother.

EDDIE

..And this is my sister, Angelica
and my mother, Rose.

NANCY

May we call you Rose?

GRANDMA

Why not? What else are you gonna
call me?

NANCY

Please call us Henry and Nancy.

GRANDMA

Sure. Sit down, you look half-
dead.

NANCY

Henry insisted on walking to avoid
a four dollar cab fare.

HENRY

(Charmingly)

Why pay for a cab when the walk
will save you a heart attack? Just
doesn't make sense, does it?

NANCY

Henry has this thing about self-
discipline.

HENRY

Well, it's not a thing.

NANCY

Every time I go to his office,
he's lifting weights.

EDDIE

Well, it pays off. Look at him.
Henry, you like Chianti?

EDDIE pours wine.

HENRY

Just a little for me. I don't take more than an ounce every four hours.

EDDIE

Hey, as long as it's every four hours. Ma, you want a little wine?

GRANDMA

Yeah. Put a little ice in it. I don't wanna get bombed.

ANGELICA

Eddie, don't give her wine.

GRANDMA

I'm putting ice in it.

ANGELICA

(To EDDIE)

Very, very little.

GRANDMA

Ehh, so I die ten minutes early. I don't have that much on my schedule.

EDDIE

(Raising his glass)

To Betsy and Jake, hah? Go get 'em, kids.

They all drink. JAKE raises his glass.

JAKE

And I want to toast the parents. This was a sudden announcement and you guys are taking it really well.

BETSY

You're fabulous.

LOLA

We're stunned. If we're still in one piece at the wedding, then we'll be fabulous.

HENRY

You said it, Lola.

He clinks with LOLA. There's chatter at that end of the table. GRANDMA turns to BETSY, next to her.

GRANDMA

(Looking at her face)
What happened to the black lipstick?

BETSY

I thought I'd tone it down for tonight.

GRANDMA

I liked it. That was how your grandfather used to look when he ate pasta with squid ink.

(Glancing at JAKE)
What's your boyfriend do?

BETSY

Jake's in business with his father. Investment banking.

GRANDMA

Yeah? What's that?

BETSY

They buy companies and sell them.

GRANDMA

They buy the whole company? Not bad.

ANOTHER PART OF THE TABLE.

EDDIE

(Bragging a little)
When a deal goes your way there's nothing like it in the world, is there? I just made a fantastic deal to take over a house I'm building, and I tell you, I'm in heaven.

HENRY

That's wonderful. Good for you.

HENRY gives EDDIE a friendly wallop on the back, which nearly doubles EDDIE over.

EDDIE

(To Betsy)
What does he lift at the office, couches and things?

DISSOLVE TO:

Later. Dinner is in progress.

NANCY

(To CONNIE)

What made you decide to become a policewoman?

CONNIE

I don't know. I tell people I'm interested in law enforcement, and I am. I want to work my way up in the department. But I'll tell you the truth, I just love arresting people.

NANCY

You do?

CONNIE

Oh, God, yeah. You push these guys over the hood of a car, kick their legs apart, read them their rights- I'm high for the rest of the day.

NANCY

Fabulous.

DISSOLVE TO:

Later in the meal.

LOLA

Wait a minute, people have to eat. They're bailing out the savings and loans but they're not bailing out poor people. What about them?

HENRY

I agree with you. But, it's a question of priorities.

LOLA

That's what I'm saying. The first priority is a kid with no food. Then, way down at the bottom of the list is some guy who owns Texas. No, what I think we should do is take all the money that's laying around in bank accounts and use it to put people to work. Give the depositors a share of the earnings. I think that would work great, don't you?

HENRY
(Searching for a
diplomatic answer)
Well... That's certainly original.

DISSOLVE TO:

Later, during desert.

GRANDMA
Henry. This company you just
bought.. what do they make?

HENRY
You ever hear of the Eterna vacuum
cleaner?

GRANDMA
I bought one. They're no good. The
bags break and the dust goes all
over the floor.

(Chuckling)
Boy, you won't be able to give
that one away.

A WAITER comes over.

WAITER
Can I get you some after dinner
drinks?

HENRY
Why don't we go back to our place?
We can toast the kids with some
brandy I've been saving for a
special occasion.

NANCY
Henry are you sure your body can
take this? Two ounces in four
hours?

EDDIE
We're all going back to the
Lovell's for a nightcap, okay?

CONNIE
I wish I could. I'm working the
midnight shift.

ANGELICA
I gotta get Mama home. I don't
want to put a strain on her heart.

GRANDMA

Their house is so hard to look at
I'm gonna drop dead?

ANGELICA

(Resigned)

We'll meet you there.

CUT TO:

EXT. TOWNHOUSE, N.Y. STREET- NIGHT.

That night. EDDIE and LOLA approach an elegant residence.
They pause at the door and ring the bell. As they wait,
they start to get a little nervous.

EDDIE

They have a hell of a house.

LOLA

No wonder Betsy's been dressing up
lately. Did you see her tonight?
She's starting to look normal.

EDDIE

She's talking funny, too. She said
we were fabulous, did you hear
that? And then later something was
divine.

LOLA

Listen, go easy on the bragging.

EDDIE

Okay. Maybe you oughta lighten up
on redistributing their wealth.

LOLA

Okay. Take the gum out of your
mouth.

EDDIE barely manages to grab the gum from his mouth as the
door opens. He never manages to dispose of it, though,
throughout the rest of the scene. NANCY LOVELL opens the
door. There are ad lib hellos.

INT. LOVELL HOUSE- NIGHT.

HENRY LOVELL joins his wife in greeting EDDIE and LOLA.
BETSY and JAKE are already there. ANGELICA and GRANDMA
arrive. more hellos. During all of this, EDDIE is looking
for a place to dispose of his gum.

LOLA
You have such a beautiful home.
Don't they?

GRANDMA
(Admiringly)
My public library don't look this
good.

NANCY
Thank you. We're always almost
finished with it. Would you like
to take a look around?

LOLA
Sure. We'd love to.

EDDIE is eyeing an umbrella stand for his gum. LOLA pulls
him with her as she follows NANCY and HENRY.

INT. ANOTHER PART OF THE HOUSE- NIGHT.

The group passes through a vestibule filled with
sculptures.

GRANDMA
Oh my God, look at this.

EDDIE and LOLA are the last to go through as NANCY and
HENRY lead the way. As EDDIE passes by a sculpture of a
naked lady he playfully gives her breast a squeeze. LOLA
slaps his hand.

EDDIE brushes past a statue of a man pointing his finger,
knocking it slightly off balance. He grabs at it, catching
hold of it by the finger, which snaps off in his hand.
EDDIE is petrified. He stands there holding this really
expensive finger. He pops the gum back in his mouth, chews
furiously to soften it and uses it to stick the finger back
on the statue. He rushes to catch up with the others.

INT. LOVELL'S POOL ROOM- NIGHT

NANCY is showing the HOPPERS the indoor swimming pool.

GRANDMA
Oh, my God, look at this. What
room is under this? Suppose the
ceiling gives out?

NANCY

That's not the dangerous part.
Every time we swim Henry tries to
hold his breath underwater longer
than the last time. I can tell how
much fun he's having by how blue
his face is.

They all chuckle amiably.

HENRY

Why don't we go downstairs for a
drink?

GRANDMA

(On the way out)
Sooner or later this is gonna
leak.

BETSY takes LOLA aside.

BETSY

I think Jake's father is going to
offer to pay for the wedding.

LOLA

He is?

BETSY

He sort of hinted at it to Jake.
That would be so great.

LOLA

My God, they're generous, aren't
they?

They shake each other's arm excitedly.

INT. LOVELL LIVING ROOM- NIGHT

A bit later. Everyone's having a drink.

HENRY

(A little high.)
You know, I love these two kids.
And the good Lord's been kind to
us. It would give us so much
pleasure if you'd let us dip into
that bounty and pay for this
wedding.

Everyone oohs and ahs. Except EDDIE, who listens.

HENRY

I want to see these kids have the best damned wedding anybody's ever seen.

Everyone, except EDDIE, raises a glass and toasts. LOLA is immensely relieved.

EDDIE

Henry, I'm touched. I really am. And I agree. These are two of the sweetest kids in the world. I love Jake like my own son. And I want to thank you for that wonderful offer, Henry. But, I've been kinda lucky lately and Lola and I are going to throw the grandest wedding our little town has ever seen. Henry, I appreciate it, I do, but this is a pleasure we've both been waiting for for a long time. Am I right, Lola?

LOLA is stunned.

CUT TO:

INT. EDDIE'S CAR- NIGHT

Later. EDDIE is driving, LOLA next to him.

LOLA

I couldn't believe it. Why did you do it?

EDDIE

How can we let somebody else give our daughter a wedding?

LOLA

Well, we can't pay for it. Not if you build that house. We need help. You have to call Oscar.

EDDIE

No I don't.

LOLA

Yes, you do. You know you do. What are you saying you don't for?

In the back seat, behind EDDIE, we see OSCAR dissolve in, chuckling.

OSCAR
You know you have to call me. Call me.

GLORIA DISSOLVES in next to OSCAR.

GLORIA
Why should he call you? So you can cheat the pants off of him?

OSCAR
I'm going to screw a relative? Please. Are you kidding?

GLORIA
You prefer to screw relatives. You think they'll be afraid to send you to jail.

OSCAR
Don't listen to her. What does she know? Call me. I can hardly wait.

CUT TO:

INT. OSCAR'S OFFICE- DAY.

The next day. It's a big office with a fantastic view of the harbor of New York. EDDIE enters, sees OSCAR in a chair by the window while a barber cuts his hair.

EDDIE
Hey, you're busy, I'll come back later.

OSCAR
Sit down, I can always make time for you, Eddie. What's on your mind?

(To the barber)
Be careful in the back. The hair sticks out on my neck, I look like some old guy on a bench.

BARBER
You know, when you get older, the hair starts to grow like that.

OSCAR
Maybe I should get a younger barber. Eddie. Please. Don't be hesitant.

EDDIE pulls himself together. He's going to sell like he never sold before.

EDDIE

Oscar, I just made a deal on a house that's gonna change my life.

OSCAR

No kidding? That's wonderful. One second.

(To barber)

Why are you cutting it so short? You're giving me a big, shiny bald spot. I look like I'm wearing a miner's hat. Go ahead.

EDDIE

I'm taking over a house and I'm building it on spec. I mean it's a fantastic opportunity. But, all of a sudden, at the same time, Betsy's getting married, and I have a wedding to pay for.

OSCAR

And you're in a squeeze. Naturally. What else is new? Why don't you ever do one thing at a time?

EDDIE

Well, I didn't know she was going to get married.

OSCAR

Why? There's something wrong with her? Men find her repulsive? This is a healthy girl with hormones.

OSCAR's secretary, JOY, enters.

JOY

Mr. Heller, they want you on the site. Georgie.

OSCAR

Georgie?

OSCAR throws off the barber's cloth and heads for the door.

OSCAR

(To Eddie)

Come on. We'll talk on the way. You want my advice? Drop the house thing. All you're gonna do is lose your shirt again.

EDDIE
I can't drop it, I'm in it. Oscar,
a deal like this shouldn't go down
the drain for the lack of a few
dollars. It would be a waste. It
would be like if Michaelangelo
couldn't paint the Cistine Chapel
because he was out of paint.

EDDIE follows OSCAR out of the room.

EXT. OSCAR'S CONSTRUCTION SITE- DAY

OSCAR and EDDIE get out of Oscar's limo and head for the
site.

EDDIE
And how can I scrimp on my kid's
wedding? Betsy. That beautiful
little girl you used to hold on
your knee is getting married.

OSCAR
Eddie, what're you selling for?
Please, you hurt my feelings.
You're my wife's sister's husband.
You need money, you got it. How
much do you need?

EDDIE
Thirty thousand. Now, I know that
may sound like a lot...

OSCAR
Eddie. This is my pleasure. Of
course I'll help. What do you have
for collateral?

EDDIE
Collateral. I've got plenty.
Whatever you want. My house, the
new house. Of course, the bank has
first call on them, but...

OSCAR
The bank has both houses?

EDDIE
But you're in second place, and
once I have your loan, they'll
never have to take them over, so
actually, in reality, you're in
first place.

OSCAR

What are you talking about? If the bank takes them over, I'm noplace. Eddie, I have partners. If I make a loan, I have to justify it.

EDDIE

Of course you do. You're a businessman. Let me finish. I'll cut you in, how about that? This is good. I'll give you a piece of whatever I make on the house. Ten, twenty per cent.

OSCAR

That's possible.. twenty, thirty percent.

EDDIE

Whatever. Fifteen, twenty percent.

OSCAR

Thirty, whatever. But, I'd have to charge you interest.

EDDIE

Oscar, you're in business. I understand that.

OSCAR

Something nominal. Two per cent a month.

EDDIE

That's twenty four per cent a year.

OSCAR

I'm terrible with figures. You're right, that's too much. Eighteen per cent a year. But I'm gonna have to look the property over.

EDDIE

You're gonna die when you see this place. This is a fantastic house. It's a luxury home.

(An arm around Oscar)

We can't miss on this Oscar. We cannot miss.

OSCAR is distracted by a man he sees across the site.

OSCAR
I can't talk now. Grab a cab. I'll
call you tomorrow.

EDDIE
Oscar, we're going to do great
things together. Unbelievable
things.

OSCAR
I can hardly believe them already.
Goodbye, I gotta go.

OSCAR hustles him off and walks over to an imposing looking
man who is inspecting steel beams as they're welded.

OSCAR
(Greeting him
obsequiously)
Georgie. It's a pleasure to see
you here.

GEORGIE is a man in a dark coat who exudes quiet authority.

GEORGIE
This project gonna be on time?

OSCAR
Absolutely. You want me to show
you around?

GEORGIE
This is my brother's boy, Stevie
Dee.
(Calling over his
nephew)
Stevie Dee! Say hello.

STEVIE DEE is about twenty-five, handsome, with a self-
confidence that can only come from youth and inexperience.

STEVIE DEE
How do you do.

GEORGIE
He's a good boy. Very polite. I'd
like him to learn the construction
business.

OSCAR
Sure. Of course.

GEORGIE

He had a little experience on a couple of bridges we did for the city. He could be your assistant. Give him a couple of grand a week, he'll be very happy.

OSCAR

Wonderful. I can use the extra help.

GEORGIE

(To STEVIE)

Be a good boy, all right? Don't fuck up.

STEVIE DEE

I won't.

GEORGIE

You fuck up, you're back in the deli behind the counter.

OSCAR dies. Who is he getting stuck with? GEORGIE pats STEVIE affectionately, then frowns. He steps away a few feet.

GEORGIE

Come over here.

OSCAR and STEVIE DEE start over.

GEORGIE

(To OSCAR)

Not you. Him.

STEVIE DEE goes over to GEORGIE. They speak quietly.

GEORGIE

Are you carrying a piece?

STEVIE DEE

It's okay, I got a license.

GEORGIE

Didn't your father tell you nothing? I'm a business man. You wanna be like me, you gotta be like a business man. We work with pencils now, erasers. You understand what I'm saying?

STEVIE DEE

Erasers. I understand. Sure.

GEORGIE doubts it. He goes back to OSCAR.

GEORGIE
He's a good boy. He's a little
enthusiastic. I got your check. I
appreciate your punctuality.

OSCAR
Absolutely.

GEORGIE
(To STEVIE)
Make me proud, heh?

He goes. OSCAR smiles at STEVIE. STEVIE looks back
impassively.

CUT TO:

INT. HALLWAY, OSCAR'S BUILDING- DAY

A few days later. OSCAR is leading BETSY and JAKE down the
hall.

OSCAR
Wait'll you see this apartment.
And what a neighborhood. Donald
Trump's brother in law lives three
blocks from here. Location,
location, location.

He opens the door grandly. It's dark and cramped.

OSCAR
Is that gorgeous?

BETSY
Does it get any more light than
this?

OSCAR
That's the beauty part. You never
have to worry about the sun fading
your furniture.
(As they look around)
It'll cost you practically
nothing. Thanks to rent control,
I'm losing a fortune on this. So?
Do you love it?

BETSY
Well, it is hard to find a rental
in New York.

OSCAR

I got a business meeting. Look around. If you want it, you got it. All I ask is that you keep your eyes open. Call me right away if you think anybody is subletting. And watch for pets. You turn your back, they sneak in with an Afghan wolf hound. You help me, I'll help you. Congratulations.

He's out the door. BETSY and JAKE look at each other and break out laughing.

BETSY

So, now we're the pet police.

JAKE

I'd still rather rent from your uncle than take help from my father. Let's see the rest of it.

BETSY

(Opening a door)

This is either a very large closet or a very small bedroom.

JAKE

(Opens another door)

No, this is the closet, but I don't think my overcoat is thin enough to go in here. Maybe narrow shoulders will come back.

BETSY

Look. The stove is a historic landmark.

JAKE

What do you think? Should we try?

BETSY

Hey, I'm an artist. A little paint, a little cloth, no one will ever know that this was once Death Row South.

JAKE

You're terrific.

He gives her a hug and a long kiss. The kiss gets serious. She looks at him.

BETSY

Just a minute, fella, are you sneaking in a chihuahua, or are you just glad to see me?

JAKE

I'm glad to see you, and it's not a chihuahua, it's a beagle.

BETSY

You want to try out the master closet?

CUT TO:

EXT. JUAN CARLOS MONTOYA'S BODEGA- DAY

A few minutes later. OSCAR's limo pulls up to the curb. STEVIE DEE gets out of the car and looks up and down the street, as if searching for assassins.

STEVIE DEE

Okay.

OSCAR gets out of the car, looking at STEVIE DEE as if he's gone nuts.

OSCAR

Your Uncle Georgie wants you to learn the business, so just watch, okay? I'll do the talking.

STEVIE DEE

Absolutely.

They meet with Juan Carlos, who is sweeping the sidewalk.

OSCAR

Mr. Montoya, Oscar Heller. My associate made an offer on your store. Now I know you turned him down, but I just want to let you know as a courtesy what's happening here. You don't want to sell, that's fine. We can build around you. As you can see, all these buildings are coming down.

As he speaks, STEVIE DEE has started to circle Montoya ominously. Montoya keeps looking at him out of the side of his head. It even starts to unnerve Oscar.

OSCAR

(Going on)

Now, we don't need your building.
But If you should ever decide you
want to sell, maybe we can take it
off your hands. I don't know if we
can go for the price we offered
before, but maybe we can talk.

MONTOYA

(Looking at STEVIE)

What is this, a threat?

OSCAR

A threat? Of course not. He just
likes to walk.

(To STEVIE)

Relax, go back to the car, sit
down.

MONTOYA

I don't answer to threats.

He turns and goes inside.

OSCAR

(To STEVIE)

I told you to let me do the
talking.

STEVIE DEE

I didn't say anything.

OSCAR

The man thought you were going to
kill him. Take your hand out of
your pocket, it looks like you got
a gun.

STEVIE DEE

Are you telling me I'm not
helpful?

OSCAR

No no no. You're indispensable.
I'll tell you what. You want to
really help? My brother in law is
putting up a house on the Island.
Come with me.

STEVIE DEE

Wherever you want me to go, I'll
go. I'm your man.

OSCAR
While I talk, you observe. Later,
you'll report back to me. Very
low key. Discreet.

STEVIE DEE
Nobody will notice I'm there. Wait.

STEVIE DEE has OSCAR wait in a doorway, while he makes
another obvious effort to check up and down the street for
assassins. OSCAR is pained by the sight.

STEVIE DEE
Okay.

Embarrassed, OSCAR walks to the limo.

CUT TO:

EXT. EDDIE'S BUILDING SITE- DAY

That afternoon. EDDIE is showing OSCAR around the partially
finished house. STEVIE DEE follows at a respectful
distance, observing.

OSCAR
Eddie, it's beautiful. It'll be a
pleasure to give you this check.

EDDIE
(Glancing at check)
Is that ten thousand?

OSCAR
The other twenty when you need it.

EDDIE
Ah. Right.

OSCAR
If I withdraw it all at once, I
lose interest.

EDDIE
Right, are you kidding? That would
be a waste.

Eddie reaches for the check, but Oscar doesn't give it to
him yet. He walks around, inspects.

OSCAR
By the way, I wouldn't ask for
this, but my partners want you to
sign a little note for the loan.

He casually hands EDDIE a thick document.

OSCAR

Just sign it there, there and there. And you have to take a life insurance exam, God forbid something should happen to you.

EDDIE

Hey, no problem. I'm healthy, I'm like an ox.

As EDDIE signs, CONNIE calls from another part of the house.

CONNIE

Dad! What is this, the living room?

EDDIE

That's the kitchen.

CONNIE

It's gigantic. This is great.

STEVIE DEE can't take his eyes off CONNIE. While looking at her, he walks into a post. She smiles and nods hello. OSCAR taps a joist with his check.

OSCAR

This wood is too good. You could get a cheaper grade, they'll never see it. How much are these carpenters costing you?

EDDIE

Not that much, they're great. They've been with me for a couple of years.

OSCAR

You keep them on all the time? You pay their health insurance?

EDDIE

Yeah, but they're worth it. It's hard to get guys this good.

OSCAR

(Taking him aside)

Eddie, this project is gonna fail really big. You know why? Because you're a softie. You're a pussy.

EDDIE

No I'm not.

OSCAR

Yes you are. You're a soft, fuzzy pussy. Eddie! You gotta get tough.

(To a carpenter)

Keep hammering. You can stare on your lunch break.

(To Eddie)

If you let them, these people will walk all over you. You gotta be in charge. You gotta say to yourself, "I'm the farmer, they're the cows." You understand what I'm saying?

EDDIE

I'm the farmer. I am. That's my philosophy.

OSCAR

Cows have philosophy. You gotta have balls. You're fucking hopeless. Is this how you're gonna throw money away on the wedding? What kind of champagne are you serving?

EDDIE

French. Can I see the check?

OSCAR

French? Don't you know they make a very fine champagne in Vermont?

EDDIE

That's sounds wonderful. I love New England. Let me see the check.

OSCAR

No. I'm not gonna let you squander my money. If you don't make a profit, I get thirty percent of nothing. I can't just give away thirty thousand dollars.

He goes, still holding the check. EDDIE turns to ZACK.

EDDIE

Don't worry about this. This is not a problem.

EDDIE chases after him.

EDDIE

Oscar. You can't back down on this. I got a daughter getting marr... Your niece. Your niece is entering a holy union sanctified with God's blessing.

OSCAR

All right, all right! But Stevie Dee is going to watch over every aspect of this job.

(Calling)

Stevie Dee!

STEVIE DEE pulls himself away from staring at CONNIE. He has to disengage himself from a sawhorse.

STEVIE DEE

Right here.

OSCAR

Be here tomorrow at eight A.M.

STEVIE DEE

Absolutely.

OSCAR

Whatever you see, you report to me. He's my eyes and ears.

EDDIE

You're gonna love what you hear.

OSCAR

Don't be a pussy.

EDDIE grabs OSCAR's check and shakes his hand.

EDDIE

I won't be a pussy, I won't be a cow, I'm gonna be a mean son of a bitch, Oscar. I'm going to be a real prick, just like you.

OSCAR

I hope so.

OSCAR goes. EDDIE holds the check up triumphantly for ZACK to see.

INT. OSCAR'S LIMO- DAY.

Later. OSCAR and STEVIE DEE are in the back seat.

OSCAR
(On the phone)
The hell we can't get it. One
crappy little Puerto Rican bodega
is not gonna hold up a major
parcel...So, he hates me. Tell him
somebody else is buying it.

OSCAR hangs up angrily.

STEVIE DEE
I was observing the site while you
were talking to Mr. Hopper.

OSCAR
(Dismissing him)
Good, observe. You'll learn.

STEVIE DEE
I think this is a property my
Uncle Georgie would be interested
in.

OSCAR
(Dismissing it)
Your uncle does business in the
millions, why would he be
interested in this?

STEVIE DEE
I would like to talk to him about
this. I think this is extremely
interesting.

OSCAR
Fine. Whatever.

STEVIE DEE
Extremely.

STEVIE DEE smiles secretly at the thought of CONNIE. OSCAR
frowns at what a putz this guy is.

EXT. GRANDMA HOPPER'S HOUSE- DAY

January. EDDIE, LOLA, their daughters, and JAKE are
arriving for a visit with EDDIE's mother in her tiny house
on Wallace avenue in the Bronx.

ANGELICA holds the door open. Ad lib hellos.

ANGELICA
Don't get her excited, okay? It's
not good for her angina.

EDDIE

She won't get excited. We're gonna work out the guest list for the wedding, that's all.

ANGELICA

You go away, then I have to live with her. You look skinny, are you eating?

EDDIE

I'm eating, I'm happy. Lola, tell my sister I'm eating.

INT. GRANDMA HOPPER'S HOUSE- DAY

Members of the family are setting the table and bringing in food.

BETSY

You want to put out the good glasses, Grandma?

GRANDMA

Yeah, the good ones.

(with irony)

Good. We bought them from a guy in Murano, Italy. Turns out they were made in China. I coulda gone to Mott Street, the son of a bitch.

GRANDMA watches as JAKE puts a table cloth on the table. She taps BETSY on the arm.

GRANDMA

I like this boy.

BETSY

(smiling)

Me, too.

GRANDMA

Does he cook?

BETSY

Not too much.

GRANDMA

You're lucky. When your Grandpa was alive he thought he was a cook. I couldn't get him out of my kitchen. Let him take out the garbage, he'll think he's helping.

As they talk, EDDIE notices a picture of his mother and his father. He looks up and sees his FATHER, age seventy-one, standing there, watching him.

EDDIE'S FATHER

(Smiling)

What a pisser, hah? Always threw me out of the kitchen, but she could never figure out my manicotti. Drove her crazy. What makes it taste so good?... Nutmeg? Anise? Hey, the hell with her, that's my recipe.

(Confidentially)

The secret is I would use three different cheeses.... But which three?

He gives EDDIE a wink and DISSOLVES.

BETSY goes into the kitchen.

GRANDMA

(To CONNIE)

What's the wedding gown gonna be like? Did Betsy design it?

CONNIE

No.

GRANDMA

Thank God.

CONNIE

Betsy, show Grandma that picture of your wedding dress.

BETSY comes back into the room with a magazine.

BETSY

Well, I'm not really happy with it. This is what we settled on after a lot of negotiation. Lace around the bodice and a plunging back.

GRANDMA

(Studying it)

Oh, my God. That not only plunges, it dive bombs.

BETSY

That's the part I like.

CONNIE

She's gonna look great.

(To BETSY)

You're not gonna wear this veil,
are you? Isn't that a little
sexist?

BETSY

I knew she'd say that.

CONNIE

Hiding the bride in a veil is
prehistoric. Why don't you just
let them put a bag over your head
and carry you in on a pole?

BETSY

That's how we're bringing in the
wild boar.

EDDIE

Connie, lighten up. All right?

BETSY

I'm just wearing a costume for a
couple of hours. It's a show.

GRANDMA

A wedding is a show?

ANGELICA

She doesn't mean it's a show.
It's a service. A ceremony.

GRANDMA

When I was a kid a wedding was a
big deal. We dressed up, we ate,
we danced. Now it's instead of the
movies. What're you eating?

LOLA

We're still working that out.

BETSY

As long as we don't have meat.

EVERYBODY

What? Of course we're having meat!

CONNIE

Is this a wedding, or a
demonstration?

BETSY

Look my wedding is an expression of my deepest feelings and I have a constitutional right to express them.

There's a hub bub, everyone arguing. EDDIE looks over to the corner and sees his FATHER sitting with his feet up casually drinking a glass of wine. EDDIE's FATHER shrugs philosophically at all the arguing.

EDDIE'S FATHER

What ever you wind up eating, don't let your mother cook it. How do you think I died?

ANGELICA

Will you listen to this screaming? She's gonna have a heart attack.

EDDIE

Wait a second. Hold it. Let's just have a nice wedding, okay? Let's take a vacation from feminism, from animal rights, from the First Amendment... let's just take out our handkerchiefs and let the priest say I now pronounce you man and wife.

CONNIE

Husband and wife.

BETSY

And there isn't going to be a priest. Jake and I don't want anything religious. We don't believe in it and we don't want to be hypocrites.

GRANDMA

What the hell kind of a wedding is it without a priest, for Christ's sake?

EDDIE

Can't you just be a hypocrite for five minutes?

BETSY

Dad, this is our wedding.

EDDIE

I wanted to get my cousin, Father Sal, to do the ceremony.

BETSY

Would he have to mention God?

GRANDMA

How can a priest not say God? They teach 'em to say God every two seconds.

ANGELICA

Ma, don't get upset.

GRANDMA

Ehh! A priest who doesn't say God? Where you gonna find a priest like that?

EDDIE

Ma, he's young. Maybe he's one of these modern priests.

BETSY

You know he's going to want to say stuff about heaven and angels, and I don't want to stand there on the most important day of my life and hear things I don't believe in.

LOLA

Are you going to step on a glass?

BETSY

Doesn't that have a religious meaning?

LOLA

I don't think so. It's such a wonderful moment in a Jewish wedding when the groom breaks the glass and everybody cheers. I always pictured you doing that.

EDDIE

Come on, you gotta step on the glass. Do it for Mom.

GRANDMA

What'd you ever do for your mom?
He said, Ma, kids don't listen to
their parents no more. Now you're
gettin' it back. You see how it
feels?

(To the girls)

Let him have it.

EDDIE

Ma, you want them to tell Father
Sal he can't say God?

GRANDMA

What the hell are you worried
about? They're not gonna find no
priest who won't say God. Period.
Angelica, put the macaroni in and
let's eat.

ANGELICA makes a gesture of displeasure to EDDIE for
getting GRANDMA upset.

CUT TO:

INT. VILLAGE COFFEE SHOP- DAY.

A week later. OSCAR hurries in and sits at GEORGIE's table.

OSCAR

Is everything all right? I came as
soon as I got your message.

GEORGIE

I want to speak to you concerning
my nephew Stevie Dee.

OSCAR

He's doing great. A wonderful
young man.

GEORGIE

He wants to emulate me, you know?
He's always thinking what would
Uncle Georgie do? Hey, what can I
do, my brother's boy, you know?

OSCAR

Of course, naturally.

GEORGIE

So now he goes out to your brother in law's construction site and he says, hey, this would be a wonderful way for Uncle Georgie to move some money. He wants to please me, you understand?

OSCAR

(Wondering where this is leading)

Right. Being your nephew and all.

GEORGIE

Exactly. For me, I'm not that interested, but for my brother's boy... You understand what I mean?

OSCAR hasn't the faintest idea.

OSCAR

So therefore...

GEORGIE

Right. Maybe this way he can get his feet wet. What the hell. Now, your brother in law, he's a reasonable man? He's in controll?

OSCAR

Absolutely.

GEORGIE

So talk to your brother in law.

OSCAR

Right. Uh, how should I phrase it?

GEORGIE

Like this. Stevie Dee likes your house.

CUT TO:

INT. OSCAR'S OFFICE- DAY.

Later. EDDIE is talking with OSCAR.

EDDIE

Stevie Dee likes my house. So what?

OSCAR

You got a sale.

EDDIE
(Sitting forward)
I got a sale? What do you mean?

OSCAR
He wants to give you three hundred thousand on top of whatever it costs you.

EDDIE
Come on. Where does this kid get that kind of money ?

OSCAR
He has the backing of his uncle, who is an associate of mine.

EDDIE
Three hundred thousand?

As they talk, EDDIE looks out the window and sees himself being interviewed by reporters on a construction site a few stories below them. He's telling the reporters how he started small, worked his way up to building a structure taller than the World Trade Center. EDDIE'S FATHER steps in front of the window, blocking his view.

EDDIE'S FATHER
What are you, crazy?

EDDIE
Excuse me, I'm looking out the window.

EDDIE'S FATHER
This is because your mother said foolish things to you while I was at work. She turned you into a lunatic.

OSCAR
Now the thing is, they're very concerned with quality.

EDDIE
Hey, so am I.

OSCAR
They might want you to work with consultants of theirs, or use a certain plumbing company, that kind of thing.

EDDIE
What do I care?

EDDIE'S FATHER
And that doesn't raise the price?

EDDIE
Wait, does that raise the price?

OSCAR
Even if it does, you still get
your three hundred thousand.

EDDIE
(To his father)
I still get the three hundred
thousand.

EDDIE'S FATHER
What are you an idiot? You got an
eggplant for a brain?

EDDIE
(To OSCAR)
Wait a minute, why would they give
me so much money? Are these guys
on the up and up?

OSCAR
Of course they are. Eddie, please,
these are my partners. They want
to work with you, they see a
future in you. Look, I believe in
you, too. I'll lower my cut. We'll
make it maybe twenty-five percent.

EDDIE
Twenty.

OSCAR
Twenty-six.

EDDIE
Twenty-two.

OSCAR
Twenty-four. What're we haggling
for? Eddie, I'm talking to you
like my own brother...

EDDIE'S FATHER
He put his brother in the hospital
with a heart attack.

OSCAR
...I want to help you.

EDDIE'S FATHER

Why is he suddenly so nice to you?

EDDIE

Oscar, why are you suddenly so concerned about this deal?

EDDIE'S FATHER

Usually, he treats you like a piece of shit.

EDDIE

Usually, you're not that interested.

OSCAR

This can be good for both of us. This house is tiny potatoes. If Stevie Dee and his uncle like the way this goes, it could lead to a housing development. We could make millions out of this. These people have a gigantic amount of money to invest. They like you and this can be a way in for both of us.

In the press conference, EDDIE is saying, "The housing development was just the beginning." EDDIE hugs OSCAR and dances around the office with him. OSCAR's secretary, JOY, comes in with papers to sign. OSCAR breaks loose and signs them. EDDIE grabs JOY and dances with her. EDDIE'S FATHER makes a gesture of disgust and dissolves out.

CUT TO:

EXT. EDDIE'S BUILDING SITE- DAY

A few weeks later. February. EDDIE and LOLA are walking the property. Men are working in the field.

LOLA

How can we have the wedding here?
It's is a big empty field.

EDDIE

Not after they put the tent up.

LOLA

A tent! We can't afford a tent. We should be looking for ways to save money. I'm doing the flowers myself.

EDDIE

We've got money coming in. Come on, let's splurge a little. How many daughters have we got?

LOLA

Two! How are we going to make it to the second one?

EDDIE

That's okay, nobody likes her.

LOLA

(Not amused)

What'll this tent cost?

EDDIE

Seven thousand. That sounds like a lot, but it isn't.

LOLA

Seven thousand?

EDDIE

It's not just one tent. You need a kitchen tent, a reception tent. But they're gorgeous. They're all white.

LOLA

Look, Oscar and Gloria had a tent for their anniversary party. Ask Oscar what he paid. There have to be cheaper tents.

EDDIE

I don't want to ask Oscar anything. I shake hands with him, I have to count my fingers.

LOLA

Eddie, the first house we lived in only cost eighteen thousand. This is seven thousand for one night. Ask Oscar. Please.

Over her shoulder, EDDIE sees OSCAR grinning.

OSCAR

Ask me. I love when you ask me things.

CUT TO:

INT. OSCAR'S ELEVATOR- DAY

The elevator is crowded. EDDIE hears someone humming a benediction tune. He sees he's standing next to the NUN.

EDDIE

Now what?

NUN

I didn't say anything.

EDDIE

Look, they can't get married in some junky little catering hall.

NUN

I guess that's why they have churches.

EDDIE

If I mention a church, she goes nuts.

NUN

The apple doesn't fall too far from the tree, does it?

EDDIE

You're blaming me? It's not my fault she has these crazy ideas.

NUN

Excuse me, I get off here.

The NUN rises straight up out of the shot. On EDDIE's reaction:

CUT TO:

INT. OSCAR'S OFFICE- DAY.

OSCAR and EDDIE.

OSCAR

A seven thousand dollar tent? You can't waste my money like that.

EDDIE

Wait a minute, I know you made me a loan, but, we're talking about my money.

OSCAR
Which you're throwing away. And
then where do I get my money?
Forget it. I can get you a tent
for half that.

EDDIE
For half? Where?

OSCAR
Eddie, I'm a successful
businessman. I know people. I know
people who know people. I'll take
care of it. Excuse me, I gotta get
back to work.

EDDIE
This is a regular tent? A white
tent. Not a circus tent.

OSCAR
(Showing EDDIE out)
Eddie, relax. It's going to be a
beautiful tent and a glorious,
wonderful wedding. Trust me.

"Trust me" cuts like a knife. OSCAR smiles reassuringly.

OSCAR
Trust me.

CUT TO:

INT. BRIDAL GOWN SHOP- DAY

March. CONNIE and LOLA are watching as BETSY get fitted by
a no-nonsense woman with a brooklyn accent. BETSY looks
beautiful in her gown.

BETSY
If I have to walk down the aisle
in this dress I'm going to throw
up all over the bride's maid.

LOLA
Can't we cover up her back with a
little lace??

FITTER
If you want to cover up her back,
you're gonna need a lotta lace.

BETSY
I don't want to cover up my back.

LOLA
They'll see plenty of it through
the lace. You look beautiful in
this.

(To CONNIE)
Doesn't she look beautiful?

LOLA leaves with the FITTER.

BETSY
I don't know what her thing is
about showing my back. This is a
totally conventional dress. I hate
it. It has this one little thing
that sets it apart. What's wrong
with it?

CONNIE
(Turning away)
Listen, I gotta go. I'm working
four to twelve today.

BETSY looks at CONNIE, whose eyes are wet.

BETSY
What's the matter?

CONNIE shakes her head helplessly.

CONNIE
(Choked up)
Isn't this stupid?

LOLA enters with a piece of wide lace trim.

LOLA
Let's try this.

CONNIE
Mom, let her show her back. Who's
going to notice it?

LOLA
Everybody. How can you miss it?
Betsy, some people will have flown
a thousand miles to stare at your
tush.

BETSY
All right, I don't want to make
you crazy. Put on the lace.

CUT TO:

INT. BETSY AND JAKE'S APARTMENT- NIGHT.

On a video screen a bride and groom are cutting a cake while the band plays a corny rendition of "The Bride cuts the Cake." Pull back to reveal JAKE watching as he drinks a beer. The apartment has been decorated in BETSY's taste. Warm, stylish and crazy. BETSY enters, not in a great mood.

BETSY

This whole wedding thing is
getting to be really stupid.

(Kissing JAKE)

Hi. What's that?

JAKE

Your father sent it to us. It's a
video of a band he likes. He says
they do all the traditional
wedding things.

BETSY

Everbody's got an emotional
investment in this thing. Connie
took one look at me in my wedding
dress today and she started
crying. I mean, what is that?

JAKE

(Shrugging)

I don't know. You don't look that
bad to me.

BETSY

Thanks.

She starts working in the kitchenette.

BETSY

I'm beginning to think we ought to
just sneak off somewhere.

BETSY opens a faucet on the sink. It sputters, groans and
spurts out some thick brown liquid, then goes dead.

BETSY

Great. Now there's no water in the
kitchen. Is there any in the
bathroom?

JAKE

(Getting a wrench)

I can't get the super to show up.

BETSY
(Tossing down a pot)
Okay, so now we'll live like rich
people. We'll eat every meal out
and wash ourselves with Perrier.

BETSY's attention is drawn to the video screen.

BETSY
What is he doing?

BANDLEADER
No hands, now! Get the garter off!

The bride is in a chair with her gown hiked up and the
groom is on his knees, trying to remove her garter with his
teeth. The band is playing something stupidly lascivious.

JAKE
(with irony, as he
works on the sink)
What do you think? Seems like a
pretty sophisticated band.

BETSY
If this man plays at our wedding,
he goes home with a saxophone up
his ass.

CUT TO:

INT. OSCAR'S OFFICE, RECEPTION AREA- NIGHT

OSCAR is coming out of his office with BETSY and JAKE.

OSCAR
I don't know why you didn't tell
me sooner. If I'd known the
faucets were broken, I'd have had
someone over there in the middle
of the night.

JAKE
Well, we keep telling the super.

BETSY
But he has a hearing problem that
only responds to fifty dollar
bills.

OSCAR

Joy, take care of them. Find out everything wrong with their apartment and get somebody working on it. I can't let my niece and nephew live in conditions like that. Call me, don't be shy.

OSCAR goes in to his office.

CUT TO:

INT. OSCAR'S OFFICE- NIGHT.

OSCAR enters, waits a bit, then opens the door a crack.

OSCAR

Joy, can I give you these papers?

JOY enters. OSCAR speaks in hushed tones.

OSCAR

Get rid of them. See them tomorrow. I only have half an hour. Gloria has us going to the opera tonight.

JOY reluctantly exits. OSCAR flips on the stereo and lights a candle. He takes containers from a bag of take out food on the coffee table and dumps chinese food onto plates.

INT. RECEPTION AREA, OSCAR'S OFFICE- NIGHT

JAKE

Can't we do something about this tonight?

BETSY

We're trying to live in an apartment where the only water comes from a leak over the bed.

JOY

I'll come over tonight after work.
I'll give the super a little push.

JAKE

Give him a little shove.

BETSY

And a punch in the throat.

INT. OSCAR'S OFFICE- NIGHT

OSCAR finishes setting the table and reclines on the couch like a pasha in heat. JOY enters and takes in the scene.

OSCAR
Time for dinner.

JOY
Oscar, we have to discuss our relationship.

OSCAR
What's there to discuss?

JOY
I can't have an impersonal, high pressure business day with you and then suddenly eat and make love, all in a half an hour.

OSCAR
I wasn't thinking of making love.

She gives him a withering look.

JOY
Let's not insult my intelligence, okay? Ordinarily, you sit and I serve. You talk, I listen. When you put the almond chicken on the paper plates, that is a sure sign I'm going to get shtupped.

OSCAR
You're a nice Presbyterian girl, where did you pick up words like that?

JOY
From you. While you were shtupping me, in fact. Oscar, the whole time we made love I'd be thinking about getting you to Lincoln Center in time so you could sit there with your hand on your wife's knee while she swoons over some tenor. How do you think that feels?

OSCAR
(Moving to her)
How do you think I feel?

JOY
I'd say great. Judging from the smug look on your face when you leave.

OSCAR

You make me happy. What do you want from me after we make love? A crying jag?

JOY

I'd like a little talk, a little human contact.

OSCAR

It breaks my heart that we have to steal these little moments. It does, it breaks my heart.

(Looks at watch)

You, know we're running out of time.

JOY

You eat. I'm not hungry.

OSCAR

(Eating)

Joy, it won't always be like this. When I tell Gloria about us, we'll be able to go to real restaurants. The best.

JOY

You're going to tell her? This is something you're planning to do?

OSCAR

Of course I am. I just can't tell her now. She has this terrible gall bladder condition. It's very sad. She was such a vital woman. I can't tell her now, it would kill her. I don't know how I'd get through this without you.

He puts down his plate and takes her hand.

OSCAR

You know, I'm not that hungry, either.

JOY

(Patting his hand)

Okay. We can use the time to talk.

OSCAR

(After a beat)

Can I have the duck sauce?

CUT TO:

INT. HENRY'S OFFICE- NIGHT.

A party is in progress. BETSY is there, dressed smashingly. In other words, people are staring. She passes by HENRY.

BETSY
I love your new offices, Mr.
Lovell.

HENRY
You know, Betts, I'd love it if
you'd call me Dad. You think your
other dad would mind?

BETSY
He'd think it was sweet.
(Kissing him)
See you later, Pop.

She goes.

HENRY
Dad.

BETSY goes to JAKE, who introduces her to a couple.

JAKE
This is my fiancée, Betsy Hopper.
She's studying fashion at Parsons.

Ad lib hellos. The couple moves on.

BETSY
Is this dress a disaster?

JAKE
It's gorgeous.

BETSY
You keep telling people I'm
studying fashion design. Is that,
like, an excuse for how I look?

JAKE
I love this dress. What's the
matter, are you nervous? These
people are no better than you.

BETSY
I was just thinking the same
thing.

JAKE
Some of them just take a while to
get used to a new style.

BETSY
It is the dress, isn't it?

JAKE
No. Look, maybe you could have
started off a little slower with
these people, like you did with my
parents.

BETSY
Well, the problem is I'm getting
tired of thinking of myself as
something hard to take.

JAKE
Hey, we're not talking about you.

BETSY
Yes we are. I created this thing.
This came from inside. This is
what I look like in there. I wore
my guts to this party.

She says this a little too loudly. A couple of heads turn.

JAKE
They're not used to raised voices
unless there's a serious problem.

BETSY
Neither am I.

She walks away, leaving JAKE a little awkward.

CUT TO:

INT. HOPPER KITCHEN- DAY

LOLA and BETSY are making lunch for EDDIE.

BETSY
He wants me to be like them. I'm
not like them. What'd he get mixed
up with me for if he wants me to
be somebody else?

LOLA
It's hard. You marry each other,
but you have to worry about all
these other people. Our wedding
was like that.

BETSY

How?

LOLA

Well, Dad didn't want to hurt his family by getting married in a synagogue and I didn't want to hurt mine getting married in a church. So we went to a justice of the peace. Five minutes in a dingy little office.

BETSY

That sounds awful.

LOLA

It was. We both felt disappointed. I guess that's why he's making such a production out of yours.

BETSY

So, you never did that thing of stepping on a glass or anything.

LOLA

No, I missed that.

BETSY

I'm afraid I'm going miss stuff that's important to me. I'm beginning to realize how different Jake and I are. I mean, we're really different.

They put EDDIE's lunch in a bag and head out the door.

LOLA

Yeah, but different is good. Dad and I are very different. When I was little my favorite dish was herring and potatoes. The first time he saw a herring, he was frightened. He thought it was some kind of mutated anchovy.

EXT. EDDIE'S CONSTRUCTION SITE- DAY.

LOLA and BETSY get out of LOLA's truck, carrying the lunch bag for EDDIE, still in their conversation.

LOLA
Our tastes are different. I love music, it puts him to sleep. I like peace and quiet, to him life is an amusement park. But..

Over BETSY's shoulder, LOLA is watching EDDIE trying to do three things at once. He slips on the roof, dropping what he's carrying, and catches hold of a beam.

LOLA
But after a while, you start to realize it's fun to be different. You complement each other.

EDDIE tries to step off onto a ladder, but it separates from the house. He teeters, one foot on the ladder, the other on the roof. LOLA has to look away.

LOLA
I've even gotten to like some of the strange things he does. I don't always understand them, but I realize people are...

(Screaming at EDDIE)
Will you get down from there, you want to kill yourself?

BETSY finally sees EDDIE. She puts down the lunch bag.

LOLA
Why can't you do one thing at a time? You're a lunatic. You want to die? You have children!

BETSY
Mom, let's go back to the house. If you don't see it, it won't bother you.

BETSY moves LOLA back into the truck, calming her, as EDDIE hangs by his heels.

LOLA
I'm not coming back here anymore. For what? So I can see you fall on your head?

EDDIE waves and smiles charmingly, as if nothing's wrong.

CUT TO:

EXT. THE HOPPER BACK YARD- DAY

A Memorial Day barbeque. The HOPPER and LOVELL families are eating, tossing a ball. EDDIE opens a can of beer and people step back from the spray, laughing. We can hear a marching band playing. CONNIE, BETSY and JAKE head for the front of the house.

YOUNG PEOPLE

The parade's coming.
Come on, you're missing the
parade.

LOLA

I can go another year without
watching people carrying guns past
my house.

CONNIE

It's a Memorial Day parade.

BETSY

The guns aren't loaded. The people
are.

LOLA

When they march by carrying peace
treaties, I'll be out there with a
flag and a bottle of vodka.

NANCY

(Politely)

I'll stay with Lola.

JAKE pulls BETSY to the parade, joined by HENRY and EDDIE.

ANOTHER PART OF THE YARD:

As the parade goes by, everyone applauds good naturedly.

HENRY

Did the kids tell you about the
apartment?

EDDIE

No, what?

HENRY

I just got over to see their new place a couple of weeks ago. It's real cute. The thing is, I think I can get them a fabulous apartment on the East Side with a view of the river. It's a wonderful opportunity, but I'll need your help in telling Uncle Oscar.

EDDIE

Can the kids afford something like that?

HENRY

Well, I could buy it and rent it to them, or I can just give Jake a raise. It all goes to him eventually. I'm tight with a dollar, but when it comes to your kid the sky's the limit, right? Look what you're spending on the wedding.

EDDIE

I get the impression Jake wants to do this on his own.

HENRY

He's just like me when I started out. I'll work on him, you think you can handle Uncle Oscar?

THE BACK YARD:

LOLA and NANCY are talking.

NANCY

I said, Darling, Nova Scotia is divine, it's heaven, but your honeymoon is something you'll remember all your life. It should be the George Cinq in Paris, or the Villa D'Este on Lake Como. Not a bed and breakfast in Nova Scotia. Maybe you don't agree.

LOLA

Oh, I think Paris is beautiful. I don't know the other place. I guess the kids want to rough it. Sleeping bags and bikes.

NANCY

They'll come home covered with ticks. I have a Golden Lab who spends half his time at the vet from roughing it. I think if you talked to them, they'd listen. They know how sensible you are.

LOLA

I think they're trying to stay within a budget, too.

NANCY

Aren't they sweet? God, we're so lucky to have children with values. Henry and I talked it over... we'll pay for the honeymoon. I know the exact room they should have on Lake Como.

(Laughing)

God, Wouldn't that be funny if you and Eddie and Henry and I showed up for dinner one night at the next table? What a hoot. No, forget it, they'll have the best room. We'll go another time.

CUT TO:

EXT. MANHATTAN STREET- DAY

LOLA and BETSY are walking.

BETSY

What is this thing Dad has about video? I really don't want cameras and lights in my face while I get married.

LOLA

He wants to remember it.

BETSY

Can't he, like, pay real close attention?

They stop in front of Tiffany's.

LOLA

A month ago you would have been picketting this place.

BETSY

Yeah. Well, it's not like I'm buying the whole philosophy. I'm just making Jake's parents happy.

LOLA

When you were nine you wouldn't eat lettuce out of solidarity with the farm workers. Now all these rich people are going to give you silver salt shakers.

BETSY

I won't use them on a non-union salad. Mom, I have to do this.

They put their heads down and walk through the door.

CUT TO:

INT. BETSY AND JAKE'S APARTMENT- NIGHT

BETSY and JAKE are stamping wedding invitations.

BETSY

Watching me register at Tiffany's nearly sent my mother to the hospital.

JAKE

What difference does it make where the gifts come from?

BETSY

Well, it's the symbolism of it. Mom went to Selma, she was at the Chicago convention in '68. She sort of ran the peace movement in our little town.

JAKE

So, that was her life. Your parents are awfully involved with their children.

BETSY

My parents are what?

JAKE

Forget it. I'm getting nuts. This is the wedding that ate New York. The width of the border on the invitation, the endless drafts of the seating plan, do we serve peanuts or cashews at the reception. And everything is a summit meeting with your parents.

BETSY

They're paying for it.

JAKE

They didn't have to. This could have been so easy for everybody.

BETSY

Look, I realize your family is accustomed to giving orders, but that doesn't mean it's easy for everybody else to follow them.

JAKE

Betsy, what is all this class warfare stuff?

BETSY

My parents are too involved? At least they're not thinking of coming on our honeymoon with us.

JAKE

Why don't we get away from this? You want to have dinner out?

BETSY

My parents aren't trying to move us into an apartment that's so rich I'd be embarrassed to invite my friends in.

JAKE

Look, do you have to be so sixties about this? My family has money, I can't help it.

BETSY

I understand. I can't help it that mine has values.

JAKE

Mine doesn't?

BETSY
(Holding up
invitations)
My father has a big Italian
family. There are two dozen
relatives I couldn't ask to the
wedding so your parents could
invite business associates. Those
are some values.

JAKE
(After a beat)
Maybe we should go see a movie.

BETSY
I have to get these invitations to
the post office before midnight.
Should we send out for a pizza?

JAKE
No, I filled up on glue.

JAKE licks a whole sheet of stamps and slams them down on
them on an envelope.

CUT TO:

EXT. EDDIE'S CONSTRUCTION SITE-DAY.

A week later. EDDIE turns a corner and finds a plumber
lying down reading a comic book.

EDDIE
What are you doing?

PLUMBER
I'm on a break.

EDDIE
Didn't I just pass by an hour ago,
you were reading that same
magazine?

PLUMBER
I was also on a break at that
time, too.

EDDIE leaves. As he walks, EDDIE'S FATHER falls in step
with him.

EDDIE'S FATHER
You're gonna tell me something
funny is not going on here?

EDDIE
I can take care of this.

EDDIE'S FATHER
Hey, I didn't say you couldn't. I just want to hear Oscar explain why these guys get two thousand a week to read comic books. I didn't know that was such a hard job.

CUT TO:

INT. OSCAR'S OFFICE- DAY

OSCAR is with his accountants as EDDIE enters.

EDDIE
Oscar, I have to talk to you.

OSCAR hastily turns papers over for privacy.

OSCAR
Eddie, I hope this is important. I'm trying to run a business.

EDDIE
I have a small question. I was told to hire workers who don't work.

OSCAR
There are all different ways of working, Eddie. Some people do a lot of thinking.

EDDIE
I got a consultant at five thousand a week. He lives in Toledo, he never comes to the site. What kind of a consultant is that? This is just a question.

OSCAR
He's probably sending in reports. Faxes, modems. You get three hundred thousand no matter what the house costs. Don't get nervous.

EDDIE starts to pace nervously.

EDDIE

Oscar, I'm not getting nervous. I wouldn't call it nervous. I'm getting what I think I would say is concerned. Not a problem, nothing I can't handle. I just hope these guys are not what I would hope they aren't.

OSCAR

Of course they aren't. What could they be? Whatever it is, they aren't. Don't worry about it.

EDDIE

I'm not. Except, how do we know this isn't some kind of money laundering thing?

OSCAR

(Astonished)

What?

EDDIE

Uncle Georgie has me paying gigantic sums of money to guys who don't show up. How do we know it isn't going directly back to him?

OSCAR

Why would he need you to pay himself money?

EDDIE

Because the money he has now is dirty. If he gives me money and I give it to plumbers, and they give it to him, all of a sudden it's clean. This hasn't occurred to you?

OSCAR

What are you talking clean, dirty?

EDDIE

Oscar, somebody may go to jail on account of Georgie's laundry, but it ain't gonna be me.

OSCAR

He's a businessman. Look, You have to get to know him better. He's a warm, wonderful, person.

CUT TO:

INT. RESTAURANT- DAY.

GEORGIE and OSCAR are at a table, eating lunch.

GEORGIE

(Not very warmly)

I thought you said your brother in law was controllable.

OSCAR

He is.

GEORGIE

Because, if he's not happy, I don't want him.

OSCAR

No, he just needs a little reassurance.

GEORGIE

I don't need problems from an associate who I'm doing a favor for. There's a lotta guys waiting in line I can do favors for.

OSCAR

No, no, no. He's never worked with people of your stature before, that's all. It would be wonderful if we could have a little dinner together, break some bread.

GEORGIE

Eating together is important.

OSCAR

Absolutely.

GEORGIE

This is how people come to an understanding.

OSCAR

That is so true.

GEORGIE

We'll all eat together.

OSCAR wipes the sweat off his forehead.

OSCAR

Wonderful. Wonderful.

CUT TO:

EXT. EDDIE'S CONSTRUCTION SITE- DAY.

June. CONNIE, dressed in civilian clothes, pulls up. She looks for EDDIE.

CONNIE
Is my Dad here?

STEVIE DEE
No, I'm sorry, your father is not here at the present time. Is there any way I can help you? I'm Stevie Dee. Mr. Heller's associate.

CONNIE
I think we met here once before. I have some sample tapes of bands for the wedding. I'll drop them off at my parent's house.

She starts to go.

STEVIE DEE
By the way, I might be able to help with that. I know several people in the music business.

CONNIE
Oh. Well, there's a group my sister heard about. If they don't work out, I guess we'll be looking for other ideas.

STEVIE DEE
It would be my pleasure.

CONNIE
Okay. Well, thanks.

She starts to go again.

STEVIE DEE
As a matter of fact, I could take you to hear some of these bands play. It might help to see them in person.

CONNIE
Well, maybe.
(Nipping it in the bud)
I work pretty long hours, though.
I'm a police officer.

STEVIE DEE
A police officer. I see. A police officer?

CONNIE
That's right.

STEVIE DEE
I see.
(Undaunted)
I know several people on the police force. What precinct?

CONNIE
The Fourteenth in Manhattan. Midtown.

STEVIE DEE
I'm more familiar with downtown.
(Offering his hand)
It was a pleasure to meet you Miss Hopper. It would be my pleasure if I could help you, even if it was in the smallest way. I mean that sincerely.

CONNIE
Okay. Well, that's great. Nice, uh, running into you.

CONNIE goes to her car, sort of amused at him and very aware that he's not taking his eyes off her.

STEVIE DEE
(Calling to her)
Your sister's wedding is a wonderful thing. I wish her all my best.

CONNIE half-waves, smiles to herself and gets in her car.

CUT TO:

INT. OSCAR'S OFFICE- NIGHT

JOY is setting out chinese food for two. OSCAR is on the phone.

OSCAR

I swear to God, if I knew it was leaking, I'd have fixed it myself. Someone will be there first thing in the morning. Goodbye, Darling.

(Hangs up)

I'm sorry I ever let those damn kids into my building. They're obsessed with plumbing.

JOY

Betsy and Jake?

OSCAR

I was a patsy because they were getting married. And what difference will it make? They're already living together, like a couple of mutts in an alley.

JOY

They're sweet. They have me over for herb tea sometimes.

OSCAR

I don't want you having herbs with them. Keep away from there.

OSCAR is pouring himself a drink.

JOY

They invited me to their wedding. It sounds like it'll be wonderful.

OSCAR nearly chokes on his bourbon.

OSCAR

It'll be fantastic. You can sit next to my wife and the two of you can talk about how I leave you both alone. You can't be in the same room as my wife. Are you nuts?

JOY

I already was. It didn't kill you.

OSCAR

When?

JOY

At your slumlord trial.

OSCAR
(Pained)
Don't call it a slumlord trial.

JOY
(Firmly)
Oscar, I'm going to the wedding.

OSCAR
(Desperately)
You know, I'm a good natured guy.
I'm sweet. I'm generous to a
fault. But I travel in very tough
company. You shouldn't push people
like us too far.

JOY
What is that, like a threat?
You're trying to impress me with
your mob connections who make you
so scared that when they call you
shit in your pants?

OSCAR
How can you talk like this? I love
you. You're all I think about. I'm
in here talking business and I
think of you sitting out in the
reception area in your underwear
and all of a sudden I don't know
what people are saying to me.

JOY
I don't sit there in my underwear.

OSCAR
I know, but someday, will you?
When everybody's gone home? And
I'll get off the elevator like I'm
a stranger and say, "Is Mr. Heller
in," and you'll say, "He's not in
at the moment, but can I help
you?" Will you do that?

JOY
(Steely eyed)
Let's try it at the wedding and
see how it goes over there.

On OSCAR's frustration:

CUT TO:

INT. OSCAR AND GLORIA'S BEDROOM- NIGHT

That night. OSCAR and GLORIA are getting ready for bed.

GLORIA
I finally found a dress for the wedding.

OSCAR
We might not be able to go.

GLORIA
To my niece's wedding?

OSCAR
I have a problem with my gall bladder. I didn't want to tell you.

GLORIA
Your gall bladder?

OSCAR
I've been having excruciating pains. I'll be all right, don't let it worry you.

GLORIA
Oscar, why don't you want to go to the wedding?

OSCAR
You want to know? It's that parcel I'm putting together! It's driving me crazy! In addition to the gall bladder.

GLORIA
So, tell me about it. Why do you keep these things to yourself?

She puts out the lights and gets into bed.

OSCAR
I've bought up the whole block- except for this one little shit who won't sell his bodega. Juan Carlos Montoya. He didn't even want to talk to me.

GLORIA reaches for a pencil and paper and writes quietly.

GLORIA
Montoya?

OSCAR

Juan Carlos Montoya. The only time he'll see me is the day of the wedding. You believe this man's nerve? I'll fix him. I'm gonna walk, then I send in Horace to buy as a third party. Montoya doesn't know how high I'll go.

GLORIA

How high will you go?

OSCAR

A million-two.

GLORIA is writing furiously.

GLORIA

What street is this on?

OSCAR

Lexington and eighty-third.
That's why I can't go to the wedding. I have to see Montoya.

GLORIA

You're going love it when Betsy and Jake walk down the aisle.

OSCAR

No! I'm not going to the wedding.

GLORIA

Get some sleep. You always feel better in the morning. Was that eighty-third and Lex?

OSCAR

Eighty-third. Yes. Eighty third.

GLORIA

Good night.

She tucks her notebook under her pillow and smiles.

CUT TO:

EXT. POLICE STATION- NIGHT.

July. CONNIE comes out of the station house in civvies and says goodnight to friends. She begins to be aware of footsteps behind her. She glances nervously over her shoulder. Close shot of a man's feet, tailing her. Suddenly, she wheels on him, flashing her badge.

CONNIE
All right, hold it right there!
I'm a police officer!

STEVIE DEE
Good evening. Stevie Dee.

CONNIE
Jesus, you scared me. All I heard
was footsteps.

STEVIE DEE
I'm sorry if I upset you. I only
wanted to ask if you'd like to
have a little dinner.

CONNIE
It's midnight.

STEVIE DEE
I understand. I thought since you
were getting off a long shift, you
might be hungry.

CONNIE
Thanks, I have to get home.

STEVIE DEE
I won't impose myself. I just want
you to know that I'm at your
service. If there's anything you
need, if anybody ever bothers you
in any way, please feel free to
call on me.

CONNIE
I'm a cop. If anybody bothers me I
arrest them.

STEVIE DEE
Naturally. I just want you to know
I'm at your service. I'm not
ashamed to say this, I think a man
should reveal this sort of thing:
I think about you all the time.

CONNIE
Well, gee. That's... Thanks.

STEVIE DEE
Can I give you a lift home, or can
I get you a taxicab?

CONNIE
I think I'll be all right. Thanks.

He kisses her hand.

STEVIE DEE

Thank you.

Awkwardly, she walks on. He watches her go.

CUT TO:

EXT. N.Y. SUPREME COURT- DAY

BETSY and JAKE walk to the courthouse. She's still a little pissed at him. He opens the door for her... she ignores him, opens her own door and walks in.

INT. HALLWAY- DAY.

JAKE stops BETSY.

JAKE

Hey, why don't we cool it for a couple of minutes? We're talking to this guy about marrying us. Let's not freak him out.

She softens and nods. They go into ABE TOBIAS's office.

INT. ABE TOBIAS'S OFFICE- DAY

ABE TOBIAS, a feisty judge with strong opinions, is welcoming JAKE and BETSY.

TOBIAS

How's your mother? You know, I knew her when she was this little.

BETSY

She sends her love.

JAKE

We hope you won't mind talking with us about the service. It's July already. We're getting married at the end of the month and we haven't found a ceremony yet that everybody can agree on.

TOBIAS

No problem. I've done this hundreds of times and they're still married. Most of them.

BETSY

Well, we have this special thing.
First of all we want to write our
own vows.

TOBIAS

I'm used to that. I thought that
would die out with the sixties,
but it hung on. Don't worry, I'm
hip. You want want me to say
"Husband and wife," not "Man and
wife," and you want me to leave
"obey" out of "love, honor and
obey." Right?

BETSY

We want you to leave God out, too.

He looks at them.

JAKE

Will that be a problem?

TOBIAS

Look, I'm an officer of the court,
I'm not a clergyman, but what the
hell is it going to hurt to
mention God once or twice? It's
nice for your Grandpa Morris.

BETSY

We really don't want to have
anything religious in the service.
It means a lot to us.

JAKE

Maybe a mention or two, but we
don't want anything major.

BETSY

What do you mean, anything major?
We don't want anything.

JAKE

We don't have to go off a radical
deep end.

BETSY

Maybe we should keep the ceremony
all-purpose bourgeois shopping
center nice.

JAKE

You know, even in Russssia the revolution is over. Don't they send out newsletters?

There's a bit of a pause.

TOBIAS

I also do divorces.

BETSY and JAKE look at one another and touch hands.

JAKE

No, we want to get married first. Really.

TOBIAS

What about stepping on the glass, are you doing that?

(To JAKE)

I understand you're not Jewish.

BETSY

Well, neither of us is Jewish.

TOBIAS

If your mother is Jewish, you're Jewish.

BETSY

I mean I wasn't brought up that way.

TOBIAS

Doesn't matter. When they came to get the Jews in Germany you think there weren't thousands who said, hey, wait a minute, I'm not Jewish, I don't believe in it. They took them anyway. Don't wait for them to tell you you're Jewish. Find out who you are now and be proud of it.

BETSY

Well, we were thinking of stepping on the glass for my mother, but I don't want to do it if it's religious.

JAKE

Is that a specifically religious thing?

TOBIAS

(Shrugging)

Over the years it's meant different things. I think mainly it's supposed to symbolize the destruction of the Temple.

BETSY and JAKE look at on another.

BETSY

That sound's pretty religious.

TOBIAS

Well, how's this? Some people say it represents the breaking of the hymen.

BETSY

(After a beat)

I don't think so.

TOBIAS

All right, I got one you'll like. You step on the glass, it symbolizes breaking with the past and moving on to the future. You no longer belong to your parents' house, now you have your own.

JAKE

That's good.

BETSY

I like that.

TOBIAS

Good. We'll say it's breaking with the past... And your Grandpa Morris will know it's the destruction of the Temple.

CUT TO:

EXT. CITY STREET- DAY.

A few days later. CONNIE and BETSY are walking.

CONNIE

I have something to tell you. But I don't want you to tell Mom.

BETSY

I have something to tell you. But you can't tell Dad.

CONNIE

What?

BETSY

You first.

CONNIE

You always do that. There's this guy who hangs around Dad's construction site. Stevie Dee.

BETSY

That hoody looking guy?

CONNIE

I have this peculiar reaction to him. He's very formal. Like he thinks he's a Renaissance prince. It almost makes me laugh. But there's something else about him... I've never thought this would have the slightest interest for me. There's this sense of danger.

BETSY

You're kidding. A sense of danger? That interests you?

CONNIE

I said I was surprised.

BETSY

Boy, Mom would shit. What happened to your feminist hackles?

CONNIE

Look, we don't have to be politically correct about every little thing.

BETSY

Like dating a cave man.

CONNIE

Oh, I'm not thinking of dating him. My God, no. I'm just saying there's this funny reaction I have to him that I never expected. I'm just being honest with myself.

BETSY

How could you be so casual about it? "I have this little thing to tell you." This is incredible.

CONNIE
What'd you want to tell me?

BETSY
Oh. Jake and I had a couple of
stupid fights. And a lot of stuff
came out. And I'm not really sure
I want to marry him.

CONNIE
Oh, my God.

CUT TO:

INT. BETSY AND JAKE'S APARTMENT- DAY

BETSY is working on a dress as EDDIE talks with her.

EDDIE
I got a great deal on chairs.
They're padded, they're white. If
I get a couple of guys from the
job to help me pick them up, I can
save the delivery cost.

BETSY
Great.

EDDIE
So, that's the chairs out of the
way.

BETSY
Good.

EDDIE
Uh, listen, I heard you're having
these little spats with Jake.

BETSY
(Puts down the dress)
Connie told you?

EDDIE
She always squeeled on you, even
before she became a cop. You know
what it is? You're nervous.

BETSY
I'm having second thoughts.

EDDIE
Everybody does.

BETSY
You and Mom had second thoughts?

EDDIE
Oh God, yeah. We went crazy. She broke it off, I broke it off.

BETSY
He says I'm too influenced by my parents.

EDDIE
Maybe you are. You got a lifetime to worry about that. Do you love him?

BETSY
Well, that's not the point.

EDDIE
Oh, Babe, yeah. That's the point. When I was a kid I thought love was easy. There was always more where that came from. Now I know how lucky I was.

BETSY
Well...

EDDIE
Talk to him. If you keep remembering you love each other, the fights are just a way to pass the time.

BETSY
Look, I'm sorry, I gotta work. I have to hand this in tonight.

EDDIE
Okay, I don't want to bother you. But it's good this is happening now. The sooner you learn to keep out of each other's hair, the better.

BETSY
I know. I gotta work.

EDDIE
Bye.

He starts to go, comes back and points to the dress.

EDDIE
Have you thought of putting a
little red right there in the
middle?

BETSY
(Getting rid of him)
Thank you!

EDDIE
Think about it. I'm a very
creative guy.

BETSY
Get outa here. You just spoiled
your whole speech.

EDDIE
Just a little red. Right in the
middle.

She pushes him out. Then she can't help holding up a bit of
red cloth to the dress to see how it looks.

CUT TO:

INT. HOPPER DINING ROOM- DAY.

CONNIE, EDDIE and LOLA are going over a seating chart.

EDDIE
How's this? We put my mother and
sister at the Clarks' table?

LOLA
Your sister doesn't talk to Ceil.

CONNIE
Put the Clarks with the Cohens.

EDDIE
The Clarks owe the Cohens money.

LOLA
And they can't sit with Oscar. He
sued them once.

EDDIE
Well, do they play an instrument?
They can sit with the band.

CONNIE
Put 'em with Jake's people. By the time they find out what they're like, the wedding will be over.

LOLA
Maybe I'll get an inspiration if I go over this quietly, by myself.

EDDIE rises and puts on his jacket.

EDDIE
I gotta check on the site. If I don't watch every little thing I get a call from Oscar. "Stevie Dee says you forgot a nail."

CONNIE
What do you know about Stevie Dee?

EDDIE
I don't know, he never says anything. And when he does, I can't understand him. "I would be most extremely sorry if it would inconvenience you to be troubled by me." What does that mean?

CONNIE
I never saw anybody so polite.

EDDIE
How do you know him?

CONNIE
Well, I've run into him a couple of times. On the site. And then.. you know, in the City.

EDDIE takes off his coat and sits down.

EDDIE
(After a beat,
casually)
Did this guy come on to you?

CONNIE
No. First of all, he's too polite.

EDDIE
In other words, he came on to you.

CONNIE
No, just the opposite.

EDDIE
What's the opposite? Worse, right?

CONNIE
What're you getting so jumpy
about? I gotta go.

EDDIE
You just got here.

CONNIE
I gotta meet somebody. I'll call
you later.

She goes. EDDIE and LOLA groan in unison.

EDDIE
I can never get a handle on this
kid. First she becomes a cop, then
she has secret meetings with
somebodies.

LOLA
There's got to be a way to look at
this.

EDDIE
Sure. It'll be great. We'll all
sit around together and talk about
law enforcement. From both sides.

CUT TO:

EXT. EDDIE'S BUILDING SITE- DAY.

Lunchtime. EDDIE comes over to STEVIE DEE.

EDDIE
Mind if I join you?

STEVIE DEE
It would be an honor.

EDDIE opens an old paper bag and removes an over-stuffed sandwich, a bag of potato chips and a bottle of beer. STEVIE DEE sits down with a shiny Haliburton case that serves as a fancy lunch box. He spreads out a linen handkerchief on which he places a dish with an artichoke and another with mosticioli, aglio olio. He opens the fork on a swiss knife.

EDDIE
I think the dry wall guys'll be
done today. I'll be glad to get
'em outa here.

STEVIE DEE
They've been very remiss in their
slowness on this job.

EDDIE
Yeah.

STEVIE DEE
I've told that to Mr. Heller.

EDDIE
You got quite a lunch there.

STEVIE DEE
I like to eat good things. You
like artichoke?

EDDIE
I got plenty here. Thanks.

STEVIE DEE
I believe sandwiches are generally
too big, like for instance a
meatball sandwich. Meatballs don't
really go between bread. The food
falls out of your mouth, and like
that. It isn't dignified.

EDDIE is just chewing on a large bite from a huge sandwich.
Probably a meatball sandwich.

STEVIE DEE
By the way, I'd like to offer my
congratulations on your daughter's
wedding. Are you happy with the
young man she's marrying?

EDDIE
(His mouth full)
Yeah, I am.

STEVIE DEE
That's wonderful. When the family
doesn't approve of the prospective
son in law, it's not good all the
way around. I would never put
myself in that position.

EDDIE
(Encouraged)
Oh, yeah?

STEVIE DEE
No. If I loved a young lady, I
would make sure her father liked
me. I would never give up until he
did. Even if it took my whole
life.

EDDIE looks at him. What is he in for with this kid?

CUT TO:

EXT. POLICE STATION HOUSE- NIGHT

CONNIE, in jeans, comes out of the station house and sees
STEVIE DEE standing discreetly by his car. He gives her a
respectful little wave. She can't let him stand there night
after night. She walks over to him.

STEVIE DEE
I don't mean to intrude. Please
don't be offended by my presence.

CONNIE
Did you want to talk to me about
something?

STEVIE DEE
Well, it's eight-fifteen, I
thought you might be interested in
having a little dinner. Any place
you like. I have a reservation at
Caravelle, I also have
reservations at Le Cirque and
Lutece.

CONNIE
(Stymied)
Ah. Well, I'm not dressed. I mean
those are very fancy places.

STEVIE DEE
If you wish, we could stop by your
apartment and you could change. I
would wait in the car.

CONNIE
Stevie, I don't know what to say.
You're a very nice guy, but I...

STEVIE DEE
Please don't think I'm pressuring
you. I would be very deeply and
profoundly sad if I or anyone
caused you a single moment of
unhappiness.

CONNIE

Well, thanks. Really. Look, I don't want you to spend your money on a fancy place where we probably wouldn't even know what we were eating.

STEVIE DEE

(Encouraged)

Maybe you'd prefer a good Italian dinner. I can take you to the best place in town. It would be my honor.

CONNIE

Well, I do have to eat dinner.

STEVIE DEE

That's right. Please. I would be very honored.

He opens the door to his car. After a moment's hesitation, she gets in. As STEVIE DEE crosses around to his side of the car, CONNIE notices a bottle of champagne in a bucket beside her. She can't help smiling.

CUT TO:

INT. RESTAURANT- NIGHT

The place is jammed, as CONNIE and STEVIE DEE enter. A dozen people are waiting to be seated.

CONNIE

Maybe we better try someplace else.

STEVIE DEE

I don't think we'll have a problem.

He holds up his fingers, asking for a table for two. The headwaiter immediately goes to a table of four who have just been seated and has them get up and wait by the door. He ushers STEVIE DEE and CONNIE to the table. The two couples stare at them and mutter. CONNIE is embarrassed. STEVIE DEE accepts it as any prince would.

STEVIE DEE

(Explaining)

I'm a frequent customer. So what would you like? I'm extremely interested to know what you enjoy eating.

CONNIE

You are?

STEVIE DEE

I think about you all the time. I hope you're not offended by that. I listen to the radio and I think, what kind of music does she like? Hard rock? Easy listening? Or maybe she likes classical music, like Sinatra. Last night I looked at my plate at dinner and I thought, I wonder does she like veal and peppers in olive oil or does she like it with gravy? These are the things that go through my head. What would you like? They'll make whatever you want.

CONNIE

I'll just have a salad and some pasta with tomato and basil.

STEVIE DEE

(totally smitten)

Tomato and basil. That's beautiful.

CUT TO:

EXT. CHINATOWN- NIGHT

CONNIE and STEVIE DEE are walking, eating from a box of canoli as they pass chinese restaurants..

STEVIE DEE

I got a lot of friends here. I played on these streets as a kid. I can even say a few things. Bu yao wei jing. [boo yow way jing]

CONNIE

What's that mean?

STEVIE DEE

No MSG.

CONNIE

Gee, that's very useful.

STEVIE DEE

Well, yes. I mean, you know- mainly in a restaurant.

CUT TO:

INT. CONNIE'S HALLWAY- NIGHT

CONNIE and STEVIE DEE approach her door.

STEVIE DEE
Well, goodnight.

CONNIE
Goodnight.

STEVIE DEE
I hope it won't make you
uncomfortable if I tell you this
was definitely the most enjoyable
evening of my life.

CONNIE
Thank you. I enjoyed it too,
Stevie. Very much.

She's deciding whether or not to kiss him goodnight.

STEVIE DEE
You know, I've been working
closely with your father for some
time now. In fact, I'm having
dinner tomorrow night with he and
my uncle and your Uncle Oscar. I
have the highest respect for your
father.

CONNIE
Thank you.

STEVIE DEE
Would he be offended if I
requested your permission to kiss
you goodnight?

CONNIE
I don't really discuss that with
him. I think you just have to
apply to me, personally.

STEVIE DEE
Would that be...

CONNIE
It would be fine.

He kisses her chastely, respectfully, but with intense
feeling. It has quite an effect on her.

STEVIE DEE
I know you have an early shift
tomorrow.

CONNIE
Would you like to come in for a
glass of, uh... or a cup of
something?

STEVIE DEE
I don't think that would be the
right thing to do.
(Taking her hand in
both of his)
I hold you in very high esteem,
Connie. The highest. Whatever you
need of me, anything, please ask.
Good night.

He kisses her hand and backs up two steps, apparently
waiting for her to go into her apartment. She unlocks her
door, while he checks the hall for muggers. She gives a
little wave and goes inside. He leaves.

INT. CONNIE'S APARTMENT- NIGHT

CONNIE enters her apartment and closes the door. She grabs
at her hair with both hands in amazement at herself.

CONNIE
What am I doing?

CUT TO:

INT. RESTAURANT- NIGHT

EDDIE, OSCAR, GEORGIE AND STEVIE DEE are eating dinner.

GEORGIE
Oscar tells me you're Italian.

EDDIE
That's right.

GEORGIE
So what kind of a name is Hopper?

EDDIE
My father changed it. It used to
be Scanatanuzzo.

GEORGIE
Scana-what?

EDDIE

Right. That was the problem. He was a salesman and in those days you had to have a simple name that people could remember.

GEORGIE

If he was in my organization, I would just call him Stan the Scan. That way it's easy to remember. But Hopper is nice, too. What's in a name, right? Who said that?

STEVIE DEE

Mickey the Greek used to say that.

GEORGIE

No, before him.

EDDIE looks over to another table where his FATHER is eating dinner with the NUN.

EDDIE'S FATHER

What a couple of stupid idiots. Shakespeare said it, Jughead.

GEORGIE

(Pouring)

You're not drinking. You don't like Barolo?

EDDIE

It's great, I love it.

GEORGIE

A little wine is good. I used to give Stevie Dee a little sip when he was six years old. Makes you strong. Stevie Dee, am I right?

STEVIE DEE

A little sip, that's right.

GEORGIE

But you gotta teach kids responsibility. I told him, I said, I catch you loaded, I break your fuckin hands. Didn't I tell you that?

STEVIE DEE

He was a good uncle.

NUN

(With irony)

It's so nice to see values handed down.

EDDIE

Not now, okay? I want to hear what they have to say.

EDDIE'S FATHER

Eddie, listen to the sister. She's smart.

EDDIE

I'm trying to take part in a conversation here.

OSCAR

Tell him a little about how you got started in business, Georgie.

GEORGIE

(Suspiciously)

What does he want to know?

OSCAR

Well, you don't have to go into all the details. I mean how you became interested in finance.

GEORGIE

It's a good business. I used to be in hauling with my brothers. And then I went into construction. If you run one business you can run another one. As long as you know how to get people's attention.

EDDIE'S FATHER

He stands on their throat until they notice him.

EDDIE

You know, they're gonna see I'm not paying attention.

NUN

You want something to worry about? That one's carrying a gun.

EDDIE

Who?

NUN

The bodyguard.

EDDIE looks at a heavysset man at another table.

EDDIE

Maybe he's got eyeglasses in his pocket.

EDDIE'S FATHER

Maybe he's got a grapefruit, in case the restaurant runs out of fruit cocktail. Eddie, I grew up with guys like this in the neighborhood. They're animals. They cut people up into little meatballs. And let me tell you something else. This is a crappy restaurant. Who puts butter in Italian gravy, for God's sake?

EDDIE looks at the bulge in the BODYGUARD's pocket as the man shifts it under his jacket. EDDIE's hand starts to tremble as he sips his wine.

EDDIE

Would you excuse me Georgie? I have to go the bathroom.

GEORGIE

Nature calls, right?

OSCAR nervously watches EDDIE leave.

OSCAR

I gotta go, too. Excuse me.

GEORGIE

What'd they do, put something in the food?

(To STEVIE DEE)

I hear you're hangin' around a station house trying to make time with a cop.

(To waiter)

Gimme the check.

STEVIE DEE

She's a very fine young lady, Uncle Georgie.

GEORGIE

(Sincerely)

Yeah? Let me give you some advice about life. You follow this and you'll never be sorry. Don't screw with your brains.. and don't think with your dick.

STEVIE DEE

I really appreciate that, Uncle Georgie. Thank you.

CUT TO:

INT. MEN'S ROOM- NIGHT.

OSCAR enters and finds EDDIE trying to climb out the window. He pulls him down from the sink.

OSCAR

What's the matter with you? What are you doing?

EDDIE

I'm allergic to cigar smoke. I need some air. I just have to go to Arizona for a while.

OSCAR

Get down from there.

EDDIE

Oscar, I have a respiration problem. If these people choke me with piano wire, I won't be able to breathe. Why are we in business with these guys?

OSCAR

They have a right to invest in real estate- the same as everyone else. What's wrong with them?

EDDIE

What's wrong with them? They're criminals. What do you mean what's wrong with them?

OSCAR

Criminals? Don't make me laugh. You know, for a liberal you have a very prejudicial mind.

EDDIE

Uncle Georgie is not a criminal?

OSCAR

The man has never been convicted of anything. And that's after dozens of arrests.

EDDIE

You hear what you're saying?

OSCAR

All of a sudden we don't live in America? A man is guilty until proven innocent? They're nice, ordinary guys.

EDDIE

Nice, ordinary guys.

OSCAR

Yeah. Give them a chance. But watch what you say. They're very sensitive.

EDDIE

(Frustrated)

How do they get to be so sensitive, but I'm a pussy?

OSCAR

This is a real mystery.

OSCAR moves EDDIE out the door.

INT. RESTAURANT- NIGHT.

OSCAR and EDDIE approach the table as GEORGIE and STEVIE DEE rise.

GEORGIE

What do you say we stop off for some ice cream at La Colombina? They got it just like you can get it in Florence.

OSCAR

Ice cream. What an idea. Eddie, isn't that a great thing to do?

GEORGIE

They got everything. Melon ice cream, Sambucca ice cream.

They leave the restaurant with the BODYGUARD.

EXT. RESTAURANT- NIGHT

The group comes out of the restaurant and goes to GEORGIE's Lincoln.

GEORGIE

My wife says Georgie, why do you always eat the strange ones. You never eat Vanilla. It's always persimmon walnut or fig and mango. I say ehh, I like variety. She says you ain't eaten vanilla in twenty years, what kind of variety is that? And you know, that's an interesting point.

There is a sudden outburst of gunfire. The store window behind them shatters. They head for the car, half crawling, half running.

GEORGIE

Who is it? Who are they?

STEVIE DEE

I can't see. I don't know.

GEORGIE

The sons of bitches are gonna kill us. Get in the car.

EDDIE crawls and hides under a car. OSCAR pulls him out.

OSCAR

Eddie, get in the car.

EDDIE

I'm all right, I'm okay.
I don't want any ice cream.

OSCAR

You're gonna get shot out here.
Get in the car.

OSCAR and STEVIE DEE yank EDDIE into the car. The car takes off.

INT. GEORGIE'S CAR- NIGHT.

The car careens out of the parking space with GEORGIE driving, the BODYGUARD in the seat next to him. EDDIE is huddled in the back seat between OSCAR and STEVIE DEE.

GEORGIE

Who are they? Who are they?

STEVIE DEE
I don't know. They're getting in
their car. They're following us.

EDDIE
(Not looking)
They're following us. They're
getting in their car.

OSCAR
Don't be nervous.

EDDIE
I'm not nervous. I can handle
this.

The car swerves. Bullets rip through the rear window. EDDIE
screams uncontrollably.

GEORGIE
Who are they? What do they want?

EDDIE
(Hysterical)
They want to kill us. What else
does he want to know, if they're
registered Democrats?

GEORGIE
Stevie Dee! Where's your piece?

STEVIE DEE
Uncle Georgie, you told me to dump
it,

GEORGIE
What a Schmuck.

The BODYGUARD turns in his seat and kneels, pointing his
gun right at EDDIE. EDDIE starts screaming.

BODYGUARD
Get on the floor.

EDDIE, OSCAR and STEVIE DEE dive down as the BODYGUARD
fires through the rear window, shattering it.

EXT. NEW YORK STREETS- NIGHT.

The car chase continues... down a flight of steps in
Riverside Park, against traffic on the Westside highway,
with EDDIE screaming all the way. It finally ends as a
garage door opens and swiftly closes behind them as they
pull into a taxicab company.

INT. TAXICAB GARAGE- NIGHT.

GEORGIE and the others get out of the car.

GEORGIE

Everybody take a cab. Stay on the floor, so they don't see you.

(To a dispatcher)

Mickey, we need four cabs. Make it eight cabs. Four empty ones. That way if they follow us, the odds are six to two they'll get the wrong cab.

STEVIE DEE

(Admiringly)

My uncle can figure odds like an adding machine.

CUT TO:

INT. CHECKER CAB- NIGHT.

OSCAR and EDDIE are scrunched on the floor of the cab.
EDDIE is terrified.

OSCAR

Don't be nervous, you'll be all right.

EDDIE

No problem.

OSCAR

There's no reason for this to get in the way of our deal.

EDDIE

(trembling from
fright)

Why should this hurt our deal?

OSCAR

We could go from this to a housing development, then shopping centers with multiplex movie theaters.

EDDIE

Dry cleaners. Frozen yogurt stores. There's no stopping us.

The cab rolls out of the garage. A cab backfires and we hear EDDIE screaming again.

CUT TO:

EXT. EDDIE'S BUILDING SITE- SUNRISE

EDDIE and the NUN are on the roof, watching the sunrise.
The Nun is putting on lipstick, holding a hand mirror.

NUN

Do nuns wear makeup now? I know
they don't wear the wimple
anymore.

EDDIE

I don't pay much attention to nuns
these days, Sister.

NUN

Well, that's not very nice,
considering the fact that they're
all kneeling around, praying for
you. So, what about Uncle Georgie?
You're just going to go along, hm?

EDDIE

What do you want me to do? I could
lose everything here.

NUN

I thought "losing everything"
meant something a little more
inconvenient than going broke. You
remember when I caught you
cheating? I forget what the
question was.

EDDIE

The question was how many cups of
coffee are there in Brazil,
something like that. This kid was
whispering the answer to me and
you caught us.

NUN

Right. You remember what I said?

EDDIE

"You're a good boy, Eddie. God
doesn't want you to cheat. That's
why he let you get caught." What a
crock, Sister. And now that I can
finally get the answer, now that I
can finally find out how many cups
of coffee there are in Brazil, my
hand is shaking and I can't do it.
Thanks.

NUN

(Hurt)

You would never have talked to me
that way then.

EDDIE

Yeah, well, that was a long time
ago, Sister. You must be old by
now. Are you dead now?

NUN

I suppose so. I don't feel dead.

EDDIE

Boy, things change, huh? Did you
ever think that little fresh faced
kid would wind up with a daughter
who doesn't want to hear the word
"God" at her wedding?

NUN

Is it true they can send letters
over the telephone now?

EDDIE

You know, sometimes I can't follow
what you say.

NUN

I think God is more powerful than
you do. I think of the wonders
he's created and I think he's more
powerful than the silly ceremonies
your daughter can cook up.

(Beat)

I feel like flying now.

She stands, spreads her arms and takes off on a breeze.
EDDIE watches her go, envying her a little. He looks over
and sees his FATHER leaning against the chimney.

EDDIE'S FATHER

The best year of my life was 1951.
We got a tv set and I saw
Toscanini, Dimaggio and Durante.
All in the same year, all in my
own living room. I saw them, I
thought, ehh, let somebody call me
a guinea now. Is Toscanini a
guinea? Is Dimaggio? Is Durante?

(He looks at EDDIE)

You know why I changed my name? On
account of guys like Uncle
Georgie. Guys at work would say,
"Hey, Scanatanootz, what do you
hear from the mob?" It embarrassed
me, and like a dope, I changed it.
What kind of a name is Hopper? I
let those son of a bitches steal
my Italian-ness from me.

CUT TO:

INT. HOPPER BEDROOM- NIGHT.

That night. EDDIE and LOLA are sitting in bed.

EDDIE

I gotta have the money. But I
don't want to be in with them. But
I can't get out of it. I don't
exactly know what to do. I mean,
it's nothing I can't handle. It's
not a big deal.

LOLA

Do you know what you want?

EDDIE

What I want?

LOLA

I want to work with plants, I
don't want to work with
bookkeepers, so I kept my business
small. I could make more money,
but I wouldn't get what I want.

EDDIE

You know what I want? I want that feeling I had when I was kid. I want to wake up and see a spot of sun on the floor and say to myself, oh boy it's a summer day, I can do anything. I want that feeling of- of anticipation. It's like flying. That's why I get these ideas all the time. So I can feel like I'm flying. I don't care about the money. I want the feeling.

He looks up and sees the NUN floating in the air near the ceiling. She executes a loop.

NUN

I love to fly.

EDDIE

Look I'll work this out. We got a wedding coming up, let's enjoy it. I'll worry about this later. It's not a problem, I can handle it.

She smiles. EDDIE kisses LOLA.

LOLA

You sure know how to plant 'em.

His arm around LOLA, EDDIE watches the NUN fly loops.

CUT TO:

EXT.- INT. HOPPER HOUSE- DAY

The wedding day: July 28th. The tent is going up. The catering truck is backing up over flowers.

The band is tuning up. An Italian accordian, a Klesmer clarinet and an electric piano.

EDDIE and LOLA are getting dressed in their cramped bathroom.

INT. BETSY'S BEDROOM- DAY.

BETSY is sitting on her bed, holding her wedding dress, with tears coming down her cheeks. LOLA enters in her bathrobe, carrying a hairbrush.

LOLA

We have just enough time to do your hair...What's the matter?

BETSY
I don't know.

LOLA
Didn't you and Jake work it out?

BETSY
Yeah. We're very happy.

LOLA starts brushing BETSY's hair.

LOLA
So why are you upset?

BETSY
Maybe I am too dependent on you.
I'm like saying goodbye to you
guys today, and it's hard.

LOLA
Yeah, but you know, you keep
coming back. After you went to
college, you came back to get
started in your career. After you
get married, you'll come back with
babies. The more independent you
get, the more we see of you.

Betsy watches in the mirror as LOLA brush her hair.

BETSY
Remember how I used to cry when
you combed my hair?

LOLA
You're going to be so beautiful
today.

BETSY
Except that I won't look like me.

BETSY rises and holds the dress to her in the mirror. She
holds out the lace that hides her back.

BETSY
How crazy would it make you not to
have this lace on here?

LOLA
(Hesitantly)
Well, I want you to be happy.

BETSY breaks the thread and pulls the lace off the back.

BETSY
(Softly)

Bye.

LOLA

Bye.

BETSY takes a pair of scissors and cuts away the bustle. Then she takes a few more whacks at it and begins transforming it into one of her own weird designs. LOLA doesn't say anything, but she's clearly stunned.

INT. HOPPER HOUSE-DAY

JAKE and his male friends toast one another with beer bottles.

JAKE AND FRIENDS
One last time.

They all clink.

EXT. EDDIE'S SITE AND TENT- DAY

Guests arrive, running from their cars as it starts to rain.

INT. HOPPER HOUSE- DAY.

JAKE knocks on BETSY's door.

JAKE
Betts? How serious are you about
this thing of my not seeing you
before the wedding?

INTERCUT WITH:

INT. BETSY'S BEDROOM- DAY.

BETSY, alone, is working on the dress.

BETSY
You don't believe in tradition?

JAKE
(Smiling)
Listen. I think you're crazy and
very strange. And that's why I
fell in love with you. And I can't
believe I tried to change that in
you, and I'm sorry and I love you.

BETSY
Thank you. I love you, too.

JAKE
Don't change, okay?

BETSY
I'll try not to.

She rips a giant piece off her wedding dress.

INT. TENT- DAY

STEVIE DEE and UNCLE GEORGIE are at the reception table.

STEVIE
Why don't you check your list
again? I think you'll find our
names.

STEVIE palms the CATERER a twenty dollar bill, as if he
were a headwaiter. The CATERER looks him over. STEVIE has
an air about him of someone not to be trifled with.

CATERER
Would you excuse me one moment?

The CATERER makes his way quickly to:

INT. ANOTHER PART OF THE TENT- DAY

EDDIE and LOLA are greeting guests. The CATERER goes to
EDDIE and whispers to him.

EDDIE
What?!

EDDIE goes to OSCAR.

EDDIE
Stevie Dee is here. And Uncle
Georgie! What did you do, invite
them to the wedding?

OSCAR
They're in business with you.
They'd be insulted not to be
invited. What'll it hurt to give
them something to eat?

EDDIE
The last time I had dinner with
them I nearly drove away dead.

OSCAR
Two extra people, that's all.
Eddie, let them have a piece of
chicken, a little wing, a claw.

EDDIE turns to the CATERER.

EDDIE
Find them a couple of seats. But
don't put them near me. I want to
enjoy this goddamned wedding.

ANOTHER PART OF THE TENT.

JAKE and his friends toast yet again with beer bottles.

JAKE AND FRIENDS
One last time.

CUT TO:

ENTRANCE TO THE TENT- DAY

EDDIE, LOLA and BETSY are waiting to walk down the aisle.
BETSY has transformed her gown into an expression of her
most unconventional tastes. LOLA gives her a hug.

LOLA
You look beautiful, Betsy.

BETSY
Thanks. I hope I didn't give you
guys too hard a time.

EDDIE
I'll tell you something. Seeing
you so happy today makes me feel
like I'm two feet off the ground.
I'm flying. What a hell of a
feeling this is. I hope you have
it someday.

BETSY
(Holding back
emotion)
Dad, cut it out. I'm losing it.

LOLA gives EDDIE a kiss. The music plays and the three of
them walk down the aisle. We see the reactions of guests as
they pass, including GEORGIE and STEVIE DEE, who EDDIE
tries to ignore.

The LOVELLS look at BETSY's dress in open mouthed
amazement. JAKE sees BETSY's dress and beams. She glows
with pleasure.

INT. KITCHEN TENT- DAY

Trays of chicken are getting stuffed into warming ovens.
The CATERER is yelling in French at his help.

INT. WEDDING TENT- DAY

ABE TOBIAS is conducting the ceremony. EDDIE is distracted by the yelling in the kitchen tent. Thunder cracks overhead and rain beats on the wedding tent.

TOBIAS

...And do you, Jake Terence Lovell
take Elizabeth to be your wife, to
love and to cherish her in
sickness and in health all the
days of your life?

JAKE

I do.

TOBIAS

Then I pronounce you husband and
wife. And now you can step on the
glass.. which symbolizes the
destruction of the tem....

BETSY's eye's widen in a warning to ABE, who quickly
changes gears.

TOBIAS

..of times gone by. And a turning
to the future. You belong not to
your parents now, but to each
other. Not their families but your
own. The future- with God's help-
is yours.

ABE gives BETSY a wink, as if to say "I gotcha". He's
slipped God in. JAKE steps on the glass and the crowd
erupts in cheers and applause.

CUT TO:

INT. WEDDING TENT- NIGHT

Later, the tent has been set up for dinner and dancing.
There's rock and roll, eating, celebrating. People are
taking their seats at the tables.

The CATERER leads STEVIE DEE and GEORGIE to a table just as
JOY arrives. There doesn't seem to be a seat for her. The
CATERER takes her to another part of the room, looking for
a seat for her.

ANOTHER PART OF THE TENT.

NANCY and HENRY LOVELL are congratulating LOLA and EDDIE.

NANCY

It was so beautiful. SO BEAUTIFUL.

LOLA

I thought Abe Tobias did a good job.

NANCY

I loved the way he slipped God in. I just wish they could have had a clergyman. Not that we're religious ourselves, it just looks so much nicer.

HENRY

I thought they wouldn't mind having a Unitarian minister. We know one who practically doesn't believe in anything.

ANOTHER PART OF THE TENT:

LOLA's father (MORRIS) and EDDIE's mother (GRANDMA) are sitting next to each other. They introduce themselves to others at the table. ("I'm Lola's father," etc.) Then:

MORRIS

Rose, how you feeling? How are your eyes?

GRANDMA

Well, I don't like TV, my son never visits. There's not that much to look at.

MORRIS

How's your sister, Angela? Is she all right?

GRANDMA

Oh, Angela died.

MORRIS

Sorry to hear that.

GRANDMA

Well, she was getting on. How about that woman you were seeing? Mildred?

MORRIS
She's all right. Her legs bother her. She had to move to Florida. I see her once in a while.

GRANDMA
She's a nice lady.

MORRIS
Your older brother, Vincent, he must be dead by now.

GRANDMA
Oh, Vinnie's gone two years already. He was a mess. It was a blessing.

MORRIS
He played the accordian. He was some player. How about, what's her name?

GRANDMA
My cousin? Anntoinette?

MORRIS
The other one. She used to make the wine.

GRANDMA
Ehh, she's like a horse. Camille. I don't like to answer the phone when she calls. She talks my ear off. She's ninety-two, for God's sake, when is she gonna lie down and relax?

ANOTHER PART OF THE TENT:

OSCAR and GLORIA are talking with HENRY and NANCY LOVELL.

OSCAR
Henry, we should do a deal together, we really should.

HENRY
Well, Oscar, please give me a call. Please. I mean that sincerely. Great to see you.

HENRY wallops OSCAR on the back and sends him reeling.
HENRY leaves. The CATERER brings JOY to the table.

CATERER

We had a couple of unexpected guests, so we've had to change the seating a little. Can we find a place here for Miss Summers?

OSCAR

(Carrying it off)

Oh, yes. Certainly. Darling, you know my secretary, Joy Summers.

GLORIA

Yes, how are you?

OSCAR introduces Joy to the table. They all sit and look pleasantly at one another. GLORIA watches OSCAR.

CUT TO:

ANOTHER PART OF THE TENT:

STEVIE DEE walks over to CONNIE.

STEVIE DEE

A very lovely affair.

CONNIE

Yeah, my sister's very happy.

STEVIE DEE

I saw you cry during the ceremony.
I thought that was beautiful.

CONNIE

Well, I don't usually cry. It just got to me.

STEVIE DEE

Could I ask you to dance?

She glances over at EDDIE, then:

CONNIE

Sure.

They dance to a slow tune.

CUT TO:

LOLA AND EDDIE'S TABLE

EDDIE sees CONNIE and STEVIE DEE dancing and nearly shits. Before he can stew about it, EDDIE's eye is drawn to a slow drip coming from the roof of the tent. He inspects it. The tent is sagging under hundreds of pounds of rainwater. Guests are wiping their clothes with napkins.

CUT TO:

DANCE FLOOR.

STEVIE DEE and CONNIE are dancing.

STEVIE DEE

I still think about nothing but you. Did you get my letters?

CONNIE

Yeah. I'm embarrassed at what a coward I've been for not answering them. Look, I can't talk about this while we're dancing to this music.

STEVIE DEE

Music has a big effect on you, doesn't it? I admire that.

CONNIE

Can we sit over there?

They sit at an empty table.

CONNIE

Stevie. I'm very attracted to you. Very. I just.. I don't think there's any future in this for us.

STEVIE DEE

I think perhaps there is. You haven't gotten to know me yet. And already you're attracted to me. I think the odds are very good for our future.

CONNIE

No, look. We have very different backgrounds.

STEVIE DEE

I know. You're half Jewish. I could become half-Jewish.

CONNIE

I don't mean that. I mean I'm a cop, and you're... not. God, this is hard. Stevie, our families are so different. They've given us very different lives. The work we do, everything about us is too different, except for this... incredible attraction we both feel. It's there, I can't deny it. But it's no match for the rest of our lives. No matter how much we try, how different can we be from who we are?

STEVIE DEE

Connie, I could be anything you want, I could do anything for the woman I love. You're the blood in my veins. I would walk through fire for you. But I won't ask you to do anything you don't want to do deep down. I believe that people should think with their heart. And I wouldn't be happy if you didn't want me with your whole heart. So, I'll let you go, even though I want you with all of mine.

(taking her hand)

I will always be available. I belong to you.

He kisses her hand and walks off. She's very affected by him.

OSCAR AND GLORIA'S TABLE.

Polite silence. JOY is beginning to get pissed at OSCAR's way of handling this. She turns to the man next to her.

JOY

Would you like to dance?

MAN

Sure.

OSCAR watches JOY dance with this stranger. A swizzle stick snaps in his hand. He turns and sees GLORIA watching him.

GLORIA

Oscar, you know that parcel on Lexington Avenue? I haven't heard about that from you in a while.

OSCAR
Not here. It's too noisy.

GLORIA
Did you get the bodega?

OSCAR
It cost me a fortune. Every time I walked away, he waited me out. It was like he had mental telepathy. He always knew I'd go higher.

GLORIA
Maybe he got information from someone you were sleeping with.

OSCAR
Gloria, are you going to start that again? I'm not sleeping with anyone but you.

GLORIA
I didn't say you were.

OSCAR
Well then, what are you....

He looks at her, puzzled. Slowly- in stages- it dawns on him what she means. He's dumbstruck. She smiles.

GLORIA
Hi. I'm Juan Carlos Montoya. I bought it from him a couple of months ago. You bought it from me.

OSCAR
(Stunned)
Why...?

GLORIA

Well, partly to get even. Partly to have a little nest egg in case I ever wanted to tell you to go fuck yourself. And all things considered...

(Looking over at JOY)

I guess tonight's the night. It's funny, I always thought that when this moment came I'd be nervous, that I'd need a couple of glasses of wine first.

(Rising)

My end of this is over, Oscar. Yours, of course, was over a long time ago. The only thing I miss a little is that I can't remember what it felt like to love you.

(A beat)

Well, I guess there's no point dragging it out.

(Gently, almost a whisper)

Go fuck yourself.

She goes, leaving OSCAR in shock.

ANOTHER PART OF THE TENT

STEVIE DEE is sitting with GEORGIE.

STEVIE DEE

You know, Uncle Georgie. I'm always looking to figure out what to do with my life.

GEORGIE

This is good. You give some thought to this and you'll know what to do. You ask yourself, do I like vending machines? Do I like refuse removal? Refuse can be a very nice life.

STEVIE DEE

Well, this is what I mean. I've been thinking about my life. How I should spend it. This sort of thing.

GEORGIE

That's what I'm saying. This is good.

STEVIE DEE

And after thinking about it, I have finally found what will be a good path to take in my life.

GEORGIE

Now this is thinking with your brains. What are you going to do?

STEVIE DEE

In the fall I'm going to apply to the police academy.

GEORGIE, dumbfounded, attempts to speak, but can't. He takes a sip of wine and stares into space.

ANOTHER PART OF THE TENT.

EDDIE, strides over to OSCAR's table.

EDDIE

Oscar, your tent is dripping all over my daughter's wedding.

OSCAR

Don't bother me, all right? I have my own problems.

EDDIE points to the sagging tentcloth.

EDDIE

There's a swimming pool up there.

OSCAR

So, dump the water. You call yourself a builder? You don't know the first thing about engineering.

OSCAR takes the microphone stand from the band, reaches up and pokes at the tent where it balloons out, trying to shake the water off. It only punctures the cheap material, dumping a ton of water on EDDIE and some of the guests. Pissed, EDDIE walks away. He passes GEORGIE, who is wet.

GEORGIE

This is a shame. I got a twelve hundred dollar suit here.

EDDIE

I'll have a waiter get you a towel. You'll be fine.

GEORGIE

If Oscar would of said he needed a rain tent, I could've got him one. But, listen, I can't get my friend to take two thousand if he's gonna poke holes in it.

EDDIE

You got this tent? For two thousand?

GEORGIE

I was happy to be of help.

EDDIE goes back to Oscar and drags him outside.

EXT. TENT- NIGHT.

EDDIE pulls OSCAR out of the tent.

EDDIE

What did you pay for this tent?

OSCAR

It's a seven thousand dollar tent.

EDDIE

What did you pay for it?

OSCAR

It's a seven thousand dollar t...

EDDIE swings OSCAR against the tent. Oscar's arm goes through the fabric between two surprised guests.

EDDIE

Goddamn, it, Oscar. You sold me a piece of shit for my daughter's wedding. How could you do that?

OSCAR

I made a mistake. What is it with you? Everything has to be perfect?

OSCAR pulls loose from EDDIE.

EDDIE

I wanted something beautiful for my kid.

OSCAR

You wanted something expensive to impress your in laws.

EDDIE

And you gave me shit. You cheated me.

OSCAR

You cheated yourself. You're not a businessman, you're a jerky little dreamer. I'm sick of your crap. What do you think makes a success? Clever ideas? Hard work? You know how many people can come up with the ideas and the work? Millions. But I know how to farm them, how to milk them. That's the difference between us. You can wear a farmer hat all you want, but at the end of the day, somebody's gonna come by, yank on your schvanz and get two quarts of milk.

EDDIE hits OSCAR in the jaw, sending him reeling.

EDDIE

You didn't think I'd do that, did you?

EDDIE goes after OSCAR again. OSCAR scrambles away, EDDIE chasing him over the caterer's cartons and boxes.

EDDIE

You're the farmer, huh? I may not come up with much, but I do it myself, you son of a bitch. I make something out of nothing. You never did that in your life.

OSCAR

Get away from me, will you? Get away from me.

EDDIE

Get off my property.

Oscar starts to go, then turns back.

OSCAR

You're gonna wind up with nothing, because you're a pussy. A pussy and a dreamer. You're finished. I'm not giving you another dime.

EDDIE

Out. Off the property! Go!

EDDIE has to chase OSCAR like a dog who won't go home.

OSCAR

And Georgie is out of this, too.

GEORGIE has come out of the tent in time to hear this.

GEORGIE

I'm outa what?

EDDIE

Georgie, with all due respect to you and your nephew, I'm sorry, but I've had a change of heart. I would like to find another buyer for the house.

GEORGIE

You would.

EDDIE

I hope that won't be a problem.

OSCAR

You're the problem. This guy's a putz, Georgie. We don't need him.

EDDIE

That's fine. I'm out. I'm gone.

GEORGIE

If I want to do business with somebody, I do it. I decide.

EDDIE

I understand. But, I think you should know that I wouldn't be happy in this deal.

OSCAR

(To EDDIE)

Neither would I, Bub.

GEORGIE

What the fuck do I care if you're happy? What am I, Dear Abby- I gotta worry if everybody is happy?
(to OSCAR)

Let me tell you something. You're wasting my time. I don't need that. I don't want to do business with either one of you assholes.

GEORGIE turns to go. OSCAR follows him, pleading.

OSCAR

Georgie, let me make it up to you.
We don't have to get emotional
about this, we're businessmen.

GEORGIE turns to shake him off.. again, as with the dog who
won't go home... as OSCAR wheedles and pleads.

GEORGIE

Will you get away from me? You're
getting my suit wet.

Suddenly, the tent starts to give way. People cry out.
EDDIE runs inside.

INT. TENT- NIGHT

The GUESTS, seeing the tent sag, move for another part of
the tent. EDDIE enters and takes charge.

EDDIE

We're okay. Let's just move over
there.

(To JAKE and BETSY.)

This end of the tent is gonna go
any second. Help me get these
people outa here.

JAKE and BETSY start moving people across the tent.

As the last guests move away, that part of the tent
collapses under the weight of the water. BETSY is
absolutely delighted. The caterer fights his way out from
under the tentcloth. Hardly able to believe his eyes, he
picks up a cornish game hen from the rubble and pours
rainwater from it's cavity.

CUT TO:

INT. TENT- NIGHT

A few minutes later. Pizzas and beer are being delivered to
the wedding guests as they continue the reception in the
half destroyed tent. Rain is dripping everywhere as they
dance and eat. BETSY is having the time of her life. The
LOVELLS gamely chew on pizza. LOLA and EDDIE are dancing.

LOLA

I notice Georgie left.

EDDIE

Previous appointment.

LOLA

We can get along without him.
Even if we can't.

EDDIE

We'll be fine. If we're lucky, we could break even.

LOLA

Hey, when we break even, that's money in the bank.

EDDIE

You know? Something occurred to me this week. I don't know why I didn't see this before. You realize how much money can be made catering weddings? And now we know how to do it. Plus, we had all that experience when we had the luncheonette. If we did it right, it could really take off.

LOLA puts her arm around his neck, as much in amazement as affection. This man won't stop.

The music gets more spirited. It turns into a hora.

First a circle of people, then long lines of them dance through. We recognize most of the faces from earlier in the film.

At one point, EDDIE'S FATHER, the NUN and the NEW YORK KNICKS dance past EDDIE. They're all having a hell of a time.

JAKE and BETSY are coaxed to chairs. She really doesn't want to, but finally lets herself be hoisted up in the air. The bride and groom are carried to one another, where they hold two ends of a handkerchief and dance...to the tune of a Tarantella.

FADE OUT.

(CLOSING CREDITS are over shots, candid and formal, from the wedding album.)