



EPISODE # 226730

"PILOT"

RE-SHOOTS & NEW SCENES

WRITTEN BY

AMY SHERMAN-PALLADINO

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(818) 954-5898

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PLEASE NOTE:

WE ARE SHOOTING EVERYTHING WITH AN
ASTERISK (*). DOUBLE ASTERISKS (**) IN
THE SCRIPT INDICATE REVISIONS.



"PILOT"
RE-SHOOTS & NEW SCENES

CAST

LORELAI GILMORE.....LAUREN GRAHAM
RORY GILMORE.....ALEXIS BLEDEL
SOOKIE ST. JAMES.....MELISSA MCCARTHY
LANE KIM.....KEIKO AGENA
MICHEL GERARD.....YANIC TRUESDALE

GUEST CAST

DEAN.....JARED PADALECKI
DRELLA.....ALEX BORSTEIN
DEREK.....DAVID SMIGELSKI
MRS. TRAISTER.....JILL BRENNAN *
GIRL #1.....NIKKI SLATER *
GIRL #2.....HEATHER SHRAKE *
GIRL #3.....AMY CORREA *
GIRL #4.....
SALVADOR.....CESAR A. LOPAPA *
WOMAN..... *



"PILOT"
RE-SHOOTS & NEW SCENES

SETS

INTERIORS:

DAY:

INDEPENDENCE INN
/LOBBY
/KITCHEN
STARS HOLLOW HIGH SCHOOL
/CLASSROOM
/HALLWAY

NIGHT:

LORELAI'S HOUSE
/KITCHEN
/RORY'S BEDROOM

*

EXTERIORS:

DAY:

STARS HOLLOW
/STREET

NIGHT:

LORELAI'S HOUSE
/PORCH

TEASER

FADE IN:

A1 EXT. MAIN STREET, STARS HOLLOW, CONNECTICUT - DAY (DAY 1) A1

ESTABLISHING SHOT OF MAIN STREET, STARS HOLLOW, CONNECTICUT. This is a historical old town with white clapboard houses, huge trees, rolling hills, and no fences. We PAN to find a woman in a warm coat, hat, and scarf, carrying the world's largest purse, walking steadily to:

1 EXT. LUKE'S - DAY (DAY 1) 1

This is Luke's, a small mom and pop place in the middle of a two hundred year old town in Connecticut.

2 INT. LUKE'S - DAY (DAY 1) 2

LORELAI GILMORE enters. She sits down and looks around her. She spots something. Her eyes widen. She's looking at the fresh pot of coffee that LUKE DANES, the owner, is taking off the coffee machine. Lorelai grabs her coffee cup mad sprints across the diner to the counter.

LORELAI
(holding out her coffee cup)
Please, Luke. Please, please,
pleeeeee?

LUKE
How many cups have you had this
morning?

LORELAI
None.

LUKE
Plus...

LORELAI
Five. But yours is better.

LUKE
You have a problem.

LORELAI
(holding the cup out further)
Yes, I do.

(CONTINUED)

2 CONTINUED:

2

Luke shakes his head and pours.

LUKE

Junkie.

LORELAI

Angel. You've got wings baby!

Lorelai goes back to her table as Luke answers a phone ringing behind him.

LUKE

Luke's... Yup.

Lorelai drinks her coffee happily for a beat before she realizes that there's a VERY ATTRACTIVE MAN in his twenties standing over her.

JOEY

You make that look really good.

LORELAI

Oh. It is really good. It's the best coffee in town.

JOEY

Oh yeah? I'll have to get a cup.

LORELAI

Good plan.

JOEY

I've never been here before. I'm just passing through on my way to Hartford.

LORELAI

You're a regular Jack Kerouac.

JOEY

(no idea what's she's talking about)

Yeah. Hey, you mind if I sit down?

LORELAI

Oh, you know what? Actually, I'm meeting someone. So I...

He sits down next to her.

JOEY

I'm Joey.

(CONTINUED)

2 CONTINUED: (2)

2

LORELAI

Okay.

JOEY

What, you don't have a name?

LORELAI

No, I do have a name, I just am
really meeting someone, so...

JOEY

So, I guess I should get going.

LORELAI

So soon?

JOEY

What?

LORELAI

I'm just screwing with your mind,
Joey.

(she smiles at him)

It's been nice meeting you. Enjoy
Hartford.

JOEY

Enjoy your coffee... mystery woman.

LORELAI

Hmm, I like that.

Joey smiles at her and moves off. RORY GILMORE enters.

RORY

Hey, it's freezing.

LORELAI

Oh, what do you need, hot tea?
Coffee?

RORY

Lip gloss.

Lorelai rifles through her purse.

LORELAI

Ah-ha! I have vanilla, chocolate,
strawberry and toasted marshmallow.

Rory peers into Lorelai's bag.

(CONTINUED)

2 CONTINUED: (3)

2

RORY

Anything in there not resembling a
breakfast cereal?

LORELAI

Yes.

Lorelai pulls out a jumbo size make-up bag and takes out lip
gloss.

LORELAI (cont'd)

It has no smell but it changes
colors with your mood.

She sets the make-up bag down in front of Rory.

RORY

God, RuPaul doesn't need this much
make-up.

LORELAI

Well, you're crabby.

RORY

I'm sorry. I lost my Macy Gray CD
and I need caffeine.

LORELAI

(she rifles through the bag
again)

Oh, I have your CD...

RORY

Thief.

LORELAI

(hands over the CD)

Sorry. And I will get you some
coffee.

Lorelai grabs an empty cup and heads to the counter. Rory
starts looking through Lorelai's make-up bag.

ANGLE ON Lorelai at the counter trying to reason with Luke.

LORELAI (cont'd)

What? It's not for me. It's for
Rory. I swear.

LUKE

You're shameless.

(CONTINUED)

2 CONTINUED: (4)

2

LORELAI

Look, Officer Krupke, she's right
at that table, right over there.

ANGLE ON Lorelai's table where we see that Joey has returned
and is now chatting up Rory.

Lorelai shakes her head in disbelief.

LORELAI (cont'd)

(to herself)

He's got quite a pair, this guy.

Lorelai takes the coffee from Luke.

LORELAI (cont'd)

Thanks.

She walks up behind Joey.

JOEY

(talking to Rory)

Yeah, I've never been through here
before.

LORELAI

Ohhhh, you have too.

Joey whirls around surprised.

JOEY

Oh, hi.

LORELAI

Oh, hi. You really like my table,
don't you?

JOEY

I was just...

LORELAI

Getting to know my daughter.

JOEY

Your...

He looks at Rory. Rory smiles at him.

RORY

Are you my new daddy?

(CONTINUED)

2 CONTINUED: (5)

2

JOEY

(to Lorelai)

Wow, you do not look old enough to
have a daughter. I mean it.

(to Rory)

And you do not look like a...
daughter.

LORELAI

That's possibly very sweet of you.
Thanks.

JOEY

So... daughter?

(beat, pointing to a guy at the
counter)

You know, I am traveling with a
friend.

LORELAI

She's sixteen.

JOEY

Bye.

LORELAI

Drive safe.

Joey and his friend leave as Lorelai and Rory look at each
other and laugh.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. INDEPENDENCE INN - MORNING (DAY 1) 4

ESTABLISHING SHOT of a beautiful old inn with tall white columns and a wrap-around porch.

Lorelai is waving good-bye to some guests. She's wearing a chic grey suit looking calm and completely in control. She walks into the inn.

5 INT. INDEPENDENCE INN LOBBY - MORNING (DAY 2) 5 *

An oil painting of A VERY SCARY OLD GUY WEARING A POWDERED WIG AND KNICKERS fills the screen. We pull out to reveal the foyer of the Independence Inn. A family reunion is taking over the inn and a large group of the family has just arrived. HUGGY, CHATTY PEOPLE and their luggage are clogging up the foyer. Lorelai makes her way over to a beautifully carved wood front desk. Behind the desk stands MICHEL GERARD, the concierge. He is going through mail and talking on the phone. *

MICHEL *

(into phone) *

Independence Inn, Michel speaking. **

No, I'm sorry, we are completely *

booked. We have a wedding party **

here. No, there is really nothing **

I can do. Yes, I'm sure. Positive. **

I don't have to look, ma'am, I... **

yes, of course I'll look. **

He puts the phone down and continues going through the mail a beat. He picks the phone back up. **

MICHEL **

No, I'm sorry, we're completely **

booked. **

DRELLA, the angry harp player, comes in, pushing her harp in front of her, trying to get through the group of people. *

DRELLA *

Oh no, don't move. Just ignore **
the tiny woman pushing a two hundred **
pound instrument around. No really, **
I like it. It's fun. **

(more)

(CONTINUED)

5 CONTINUED: (2)

5

MICHEL

(into phone)

Madame, you have no idea how
desperately I'd like to help, but
I'd have to build a room for you
myself and I'm not a man who works
with his hands, so the best I can
do is suggest that you please,
please try for another weekend.
Any weekend.

(perking up)

Ah. Fine. Good. The twenty-first.
I'll check.

He looks.

MICHEL (cont'd)

(into phone)

No, I'm sorry, we're completely
booked.

ANGLE ON: DRELLA. She's now sitting at her harp. She takes a
deep breath and starts to play. A couple of GUESTS look at
her, entranced with the music. She looks at them.

DRELLA

Nice, huh?

WOMAN

Beautiful.

Drella stops playing and plunks down an empty coffee can.

DRELLA

Tell it to the tip jar.

She resumes playing.

ANGLE ON: THE FRONT DESK.

LORELAI

Has the plumber attended to room
four yet?

MICHEL

He was here, he did nothing, it's
a hundred dollars.

Michel hands Lorelai the phone, who quickly dials the number.

(CONTINUED)

5 CONTINUED:

5

LORELAI

(into phone)

Yes, Macro. Lorelai. Talk to me
about room four. What was wrong
with it?

Rory enters. She's wearing jeans and a bulky sweater that
goes down to her knees. She covers the phone, reaches out,
grabs Rory's sweater and pulls her toward her.

LORELAI (cont'd)

Kiss.

Rory kisses her. Lorelai goes back to the phone.

LORELAI (cont'd)

I thought you replaced that last
time... Because you told me you
did and I never forget anything.
So then this one's on you, right?...
Pleasure doing business with you.

She hangs up. Rory comes behind the desk poking around. She's
obviously very comfortable back there. Rory starts rooting
around in the drawers. Michel notices.

MICHEL

(to Lorelai)

What is your offspring doing?

RORY

I need stamps.
(holding up stamps)
Can I have these?

MICHEL

No.

LORELAI

Take them.
(off Rory's sweater)
What's the deal with the muumuu?

RORY

Stop.

LORELAI

No, I'm just saying you couldn't
find one made of metal in case
anyone has x-ray eyes?

RORY

Who here heard me say stop?

(CONTINUED)

5 CONTINUED: (3)

5

DERECK, an eighteen year old, absolutely adorable valet comes up to the desk. *

DERECK *

Man, there's a lot of people here today. I've got cars backed up all the way down the driveway. *

RORY *

Well, good thing you're in here. *

DERECK *

(to Lorelai) *

Oh, well, I just wanted to tell you that I don't have to go to my aunt's funeral tomorrow. She didn't die yet. *

LORELAI *

Well, keep me posted. **

DERECK *

Oh, absolutely. **

(beat, to Lorelai) *

That's a real nice outfit you're wearing. *

LORELAI *

Thank you, Dereck. *

Dereck smiles at her. He's smitten. He takes off out the front door. Rory shakes her head. *

RORY *

God, he's so puppy-faced around you. *

LORELAI *

Dereck's sweet. You should take a crack at him. *

RORY *

He's not into me, Mrs. Robinson. *

LORELAI *

Well, he could be if you weren't wearing an entire flock of sheep. *

RORY *

And now we say good-bye. *

(CONTINUED)

5 CONTINUED: (4)

5

LORELAI

Wait, give Michel your French paper
to look at before you go.

MICHEL

Excuse me?

RORY

That would be great.

MICHEL

No.

RORY

Come on, Michel. I'll tell all
the ladies what a stud you are.

MICHEL

I believe that memo has already
been sent.

LORELAI

Please, Michel? Please?
(in Betty Boop-ish baby talk
voice)
Pretty please, with sucre on top?
I'll stop talking like this.

MICHEL

Leave it. I'll look at it if I
get a chance.

RORY

It's due tomorrow. And pay special
attention to the grammar.

Rory exits. Lorelai looks at Michel, smiling. Michel tries
to ignore her, pretending to be busy. She keeps staring and
grinning.

MICHEL

I despise you.

Lorelai smiles triumphantly and walks away leaving Michel alone
behind the counter.

6 EXT. STARS HOLLOW STREET - MORNING (DAY 2)

6

Rory is walking with her best friend LANE KIM. Rory is carrying
Lane's jacket and backpack. Lane is putting on a "Woodstock
'99" tee shirt over her pink thermal tee.

(CONTINUED)

6 CONTINUED:

6

RORY

When are you going to let your
parents know you listen to the
evil rock music? You're an American
teenager, for God's sake.

LANE

Rory, if my parents still get upset
over the obscene portion size of
American food, I seriously doubt
I'm gonna make any inroads with
Eminem.

They stop in front of a large sign announcing the weekend
hayride. Lane takes her jacket from Rory and puts it on.

LANE (cont'd)

(re: sign)
I have to go to that.

RORY

The hayride? You're kidding.

They continue their walk to school.

LANE

My parents set me up with the son
of business associate. He's gonna
be a doctor.

RORY

How old is he?

LANE

Sixteen.

RORY

So, he's going to be a doctor in a
hundred years.

LANE

My parents like to plan ahead.

RORY

God, and you have to go to the
hayride with him?

Lane grabs her backpack from Rory.

LANE

And his older brother.

(CONTINUED)

6 CONTINUED: (2)

6

RORY

Oh, now you're kidding.

LANE

Koreans never joke about future doctors. So, I guess you're not going, huh?

RORY

No, I'm still fuzzy on what's fun about sitting in the cold for two hours with a bundle of sticks up your butt.

LANE

Well, don't expect me to clear it up for you.

They turn up the walk. A very intense-looking, dark-eyed, weirdly amazing looking guy is leaning against the wall as they turn. His eyes lock on Rory. She doesn't notice.

A7 OMITTED

A7

B7 INT. STARS HOLLOW HIGH SCHOOL - CLASSROOM - DAY (DAY 2)

B7

MRS. TRAISTER, a tall, thin, sharp-featured American Literature teacher is pacing the front of a packed classroom.

MRS. TRAISTER

For those of you who have not finished the final chapters of Huckleberry Finn, you may use this time to do so. For those who have, you may start your essay now. Whichever task you choose, do it silently.

Mrs. Traister sits down and starts grading papers. We PAN DOWN a row of students. We reach the back row of the room where Rory is seated in the second to last row. She is writing feverishly, extremely concentrated on her task. She is surrounded by a gaggle of girls who are all deeply fascinated by a bottle of nail polish. One girl tries it on, looks at it, shows it to the others, and then passes it on to the next girl, who does the same. Rory doesn't even look up. One of the girls notices Rory. She motions to the others to look. What is she doing that is so important? The girls lean into each other to conference.

(CONTINUED)

B7 CONTINUED:

B7

GIRL #1
(whispers)
I bet it's a love letter.

GIRL #2
Or her diary.

GIRL #3
Could be a slam book.

Girl #1 motions to the girl on Rory's right, GIRL #4, to take a peek. Girl #4 leans over and stares at Rory's paper. She frowns. She turns to the others with a puzzled look. They all lean in to each other again.

GIRL #4
(incredulous)
It's the assignment.

The group of girls look at each other with a mixture of astonishment and disgust. Rory heard this one. She smiles to herself and continues her writing.

7 INT. INDEPENDENCE INN LOBBY - DAY (DAY 2)

7

Drella is all set up and playing beautifully. A GROUP of BUSINESSMEN sit having a drink in a small area next to her. She finishes her dramatic piece with a flourish. The men are talking amongst themselves. Drella turns to them and applauds loudly. Startled, they all look at her and then start applauding along. The applause stops.

DRELLA
Sorry to pull you all out of that barn you were raised in.

She starts to get up and starts off. She passes a PATRON who hands her a five dollar bill. She takes it, puts it down the front of her top and heads off. Lorelai passes through talking to a BELLBOY.

LORELAI
Take Mrs. Langworthy's bags up to 314. Make sure the drapes are closed and there's extra soap and she wants her pillow mints now.

A loud crash is heard off-screen. Lorelai runs off in the direction of the racket.

8 INT. INDEPENDENCE INN KITCHEN - CONTINUOUS - DAY (DAY 2) 8 *

The kitchen is huge and chaotic with fabulous things cooking and bubbling. On the floor under an avalanche of pots and pans is SOOKIE ST. JAMES, the chef and Lorelai's best friend. The sous-chef, SALVADOR, and a couple of kitchen helpers are trying to untangle her when Lorelai enters. *

LORELAI *

Sookie! *

SOOKIE *

I'm okay. I'm okay. *

(CONTINUED)

8 CONTINUED:

8

LORELAI

What did you do now?
(to Salvador)
Weren't you watching her?
(in Spanish)
No estabas cuidandola?

SALVADOR

She's this.
(points to his head)
Bad food in the head.

LORELAI

I need you to be more careful.

SOOKIE

I know. I'm sorry. Hey, I fixed
the peach sauce.

LORELAI

That's blood. You're bleeding.
Why are you bleeding?

SOOKIE

Uh, the stitches came open. I was
using too much maple syrup. It
strangled the fruit.

LORELAI

Okay. When did you get stitches?

SOOKIE

Friday night. Radish roses.

Sookie tries to reach up to the counter to get a pan.

LORELAI

Okay, stop moving.

SOOKIE

You gotta taste this sauce. You
gotta try it while it's warm.

She reaches up, grabs a spoon and pulls it down.

LORELAI

I just really need you to be safe
and to sit down and to be...

Sookie makes shush noises like talking to a baby and puts the
spoon in Lorelai's mouth.

(CONTINUED)

8 CONTINUED: (2)

8

LORELAI (cont'd)

Oh, dear God almighty that's
incredible.

SOOKIE

I was gonna put it on the waffles
tomorrow for breakfast.

LORELAI

Oh, I swear, I want to take a bath
in this sauce.

SOOKIE

I will make more.

LORELAI

Someday, when we open our own inn,
diabetics will line up to eat this
sauce.

SOOKIE

Oh, won't that be great?

LORELAI

But the key to someday achieving
that dream is for you to stay alive
long enough to actually open an
inn with me. Do you understand?

SOOKIE

Yes. I understand.

LORELAI

So now let's get you up and to the
doctor. On three. One, two, three.

SOOKIE

Ow.

LORELAI

(panicked)

What?

SOOKIE

I stepped on my thumb. I'm fine.
On three.

Lorelai shakes her head and they try again.

A9 EXT. STARS HOLLOW STREET - AFTERNOON (DAY 2)

A9

Rory and Lane walk toward a large house with a sign on the front lawn that reads "ANTIQUES. THE BEST IN TOWN."

LANE

Was it a good color at least?

RORY

It had sparkles in it.

9 INT. KIM'S ANTIQUE STORE - AFTERNOON (DAY 2)

9

This is Lane's house. The family lives upstairs except for the kitchen. The downstairs is their antique store. It's crammed from top to bottom with antiques. There's not an inch of open space anywhere.

Rory and Lane enter laughing.

LANE

(calling off)

Mom? We're home.

The girls listen.

LANE (cont'd)

Did you hear something?

RORY

I'm not sure.

LANE

(calling again)

Mom?! Are you here?!

MRS. KIM (O.S.)

(very muffled)

We're open. Everything half off.

RORY

We have contact.

LANE

Mom?

MRS. KIM (O.S.)

(very muffled)

Lane?

LANE

Mom?

(CONTINUED)

9 CONTINUED:

9

MRS. KIM (O.S.)
(very muffled)
Lane?

LANE
(calling toward the voice)
Mom? Where are you?

MRS. KIM (O.S.)
(very muffled)
Lane, where are you?

The girls head toward the voice.

LANE
Back here!

MRS. KIM (O.S.)
Over here!

The girls change direction.

RORY
I think she's that way.

LANE
(yells)
Are we closer?

MRS. KIM (O.S.)
I'm by the table.

Rory looks around at the sea of tables.

RORY
She's kidding, right?

LANE
(calling to mom)
Look, we'll meet you in the kitchen!

MRS. KIM (O.S.)
What?!

RORY
(calling to Mrs. Kim)
The kitchen!!

MRS. KIM (O.S.)
Who's that?

LANE
It's Rory, mom.

(CONTINUED)

9 CONTINUED: (2)

9

MRS. KIM (O.S.)

Oh.

RORY

(to Lane)

Wow. I could hear the
disappointment from here.

LANE

Oh, come on. Stop it.

The girls start to make their way to the back of the house.

RORY

You know, it sucks that after all
these years your mom still hates
me.

LANE

She doesn't hate you.

RORY

She hates my mother.

LANE

She doesn't trust unmarried women.

RORY

You're unmarried.

LANE

I'm hayriding with a future
proctologist. I have potential.

The girls reach the kitchen where MRS. KIM stands working at a
table. She's a tiny woman with a slight Korean accent who
wears sneakers at all times since she moves about a thousand
miles a minute.

MRS. KIM

Go upstairs, tea is ready.
I have muffins with no dairy, no
sugar, no wheat. You have to soak
them in the tea to make them soft
enough to bite, but they're very
healthy. So, how was school?
None of the girls get pregnant?
Drop out?

LANE

Not that we know of.

(CONTINUED)

9 CONTINUED: (3)

9

RORY

Though come to think of it Joanna
Posner was glowing a little.

MRS. KIM

What?

LANE

Nothing Mamma. She's just kidding.

MRS. KIM

(to Rory, stern)

Boys don't like funny girls.

RORY

Noted.

The tinkling of the front door is faintly heard.

CUSTOMER (O.S.)

Hello? Is anybody here?

MRS. KIM

(calling out)

We're here. We're coming.

(to the girls)

Have the muffins. Made from
sprouted wheat. Only good twenty-
four hour.

Mrs. Kim rushes off. Rory and Lane stand listening to Mrs. Kim
play Macro Polo with the customer.

MRS. KIM (O.S.) (cont'd)

Everything half-off!

CUSTOMER (O.S.)

Where are you?

MRS. KIM (O.S.)

Over here.

CUSTOMER (O.S.)

Where?

MRS. KIM (O.S.)

By the chair.

CUSTOMER (O.S.)

What chair?

After listening to this, Rory and Lane look at each other and
smirk.

10 INT. INDEPENDENCE INN KITCHEN - AFTERNOON (DAY 2) 10

Sookie, with her left hand still bandaged, is moving quickly around the kitchen. Salvador and two other guys are following her every move very closely to keep her from killing herself. It's a well orchestrated ballet.

Sookie's cutting vegetables -- Salvador quickly moves her hand out of the way of the blade.

SALVADOR

Careful!

SOOKIE

I'm okay... Peppers coming through.

She walks a pan of peppers over to the oven.

SALVADOR

Mike!

MIKE, one of the other helpers, closes an oven rack before she bangs her head on it.

SOOKIE

Okay, tomatoes...Where's my glaze?

She walks back to the oven. Salvador quickly opens the oven door before she can.

SALVADOR

In the counter.

SOOKIE

On the counter... on... not in...
not in the counter.

She walks over to the glaze sauce, about to open a hot oven door, Mike moves her hand, and then tosses her a rag as she's about to burn herself handling a hot frying pan.

SOOKIE (cont'd)

(to herself)

...Sauce...

She walks with the glaze sauce pan to the meat, Mike ducks to avoid being hit along the way.

SOOKIE (cont'd)

...Hello, babies...

She glazes the meat, puts the pan back, knocks other pans over and tries to grab a pot from a top shelf.

(CONTINUED)

10 CONTINUED:

10

SALVADOR

Mike!

Mike hands her the pot before it all comes falling down on her. Lorelai rushes in holding a present in a shopping bag and waving a letter.

LORELAI

Sookie!

Sookie turns to Lorelai and hits Salvador in the face knocking him down to the floor. Sookie briefly reacts to it.

LORELAI (cont'd)

It's here! It's happened! She did it!

SOOKIE

I'm gonna need a longer sentence.

In the background, Salvador gets up holding his head.

LORELAI

The Chilton School! Rory got in!

SOOKIE

Oh, my God. Oh, my God! Oh, my God!

LORELAI

(reading the letter)

"Dear Ms. Gilmore, we are happy to inform you that we have a vacancy at Chilton Preparatory starting immediately. Due to your daughter's excellent credentials, and your enthusiastic pursuit of her enrollment..."

(to Sookie)

I offered to do the principal to get her in.

(back to reading the letter)

"...we would be happy to accept her as soon as the first semester's tuition has been received."

SOOKIE

This is very exciting!

LORELAI

Yeah!

She and Sookie hug.

(CONTINUED)

10 CONTINUED: (2)

10

LORELAI (cont'd) *
(still in the hug) *
Is something burning? *

SOOKIE *
My bangs. Earlier. Go on. *

LORELAI *
This is just it. You know, she'll *
finally get to go to Harvard like *
she always wanted. And she'll get *
the education that I never got, *
and get to do all the things that *
I never got to do and I can resent *
her for it, and we can finally *
have a normal mother daughter *
relationship. *

They tug at each other in excitement. *

RORY (O.S.) *
Mom? *

SOOKIE *
Here! She's in here! *

Rory comes over to them. Lorelai and especially Sookie look *
like they're about to burst with excitement. *

RORY *
(off their looks) *
You're happy. *

LORELAI *
Yep. *

RORY *
Did you do something slutty? *

LORELAI *
I'm not that happy. Here. *

Lorelai hands Rory the present. *

RORY *
What's going on? *

LORELAI *
Open it. *

Rory opens the present and pulls out a blue and white plaid *
skirt. *

(CONTINUED)

10 CONTINUED: (3)

10

RORY

I'm gonna be in a Britney Spears
video?

SOOKIE

(blurting)
You're going to Chilton!!
(realizing)
Sorry.

RORY

(stunned)
Mom?

LORELAI

You did it, babe. You got in.

RORY

How did this happen? You didn't...
with the principal, did you?

LORELAI

Oh, honey, that was a joke. They
have an open spot and you're
starting on Monday.

RORY

Really?

LORELAI

Really.

RORY

I don't believe it. Oh, my God!
I'm going to Chilton!

Rory and Lorelai hug.

RORY (cont'd)

Sookie, I'm going to Chilton!

Rory hugs Sookie.

SOOKIE

I'll make cookies. Protestants,
they love oatmeal.

RORY

I have to call Lane.

She starts to run out. She turns back and hugs Lorelai.

(CONTINUED)

10 CONTINUED: (4)

10

RORY (cont'd)

I love you!

LORELAI

Ohhh. I love you.

Rory runs out. Lorelai turns to Sookie glowing.

LORELAI (cont'd)

My girl's going to Chilton!

SOOKIE

Yes!

Lorelai exits. Sookie starts dancing around and waving a rag in the air.

SOOKIE (cont'd)

(singing)

Rory's going to Chilton, Rory's
going to Chilton.

Sookie tosses away the rag. It lands in a pot on the stove.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12A INT. INDEPENDENCE INN LOBBY - FRONT DESK - MORNING (DAY 3) 12A

Lorelai is going through the mail. Michel stands by the phone. It's ringing. He ignores it.

LORELAI

Michel, the phone.

MICHEL

Um-hm. It rings.

LORELAI

Can you answer it?

MICHEL

No. People are particularly stupid today. I can't talk to any more of them.

LORELAI

You know who's really nice to talk to? The people at the unemployment agency.

Michel picks up the phone.

MICHEL

Independence Inn. Michel speaking.

Lorelai reads a letter she just opened. She gasps.

SMASH CUT TO:

14 INT. LORELAI'S HOUSE - EARLY EVENING (DAY 3) 14

Lorelai is on the phone pacing back and forth.

LORELAI

I'm holding for Miss Bell... I've been trying to get a hold of her all day... Lorelai Gilmore... Hi. Oh, hi, hi. Yeah, my daughter Rory has just been accepted. Yay. Thank you.

(more)

(CONTINUED)

14 CONTINUED:

14

LORELAI (cont'd)

And I got the invoice for your enrollment fee... Wow, that is a lot of zeros behind that five... Uh huh... Okay, well, I guess... What I'm wondering is if you couldn't take, say, part of it now just to get her going... But she's supposed to start Monday, it just doesn't give me a lot of time to pull a bank job... Well, never mind, I was just kidding... No, a bank job is robbing a bank but... Uh-huh. Oh, no. No, no, no. I don't want you to give up her space. I'll just -- I'll have to figure it out. Okay. No, thank you, it's been a treat talking to you. Yeah. Bye-bye.

Lorelai hangs up the phone frustrated.

A15 EXT. LORELAI'S HOUSE - PORCH - NIGHT (NIGHT 3)

A15

Lorelai and Sookie sit on the porch drinking wine.

LORELAI

(muttering)

What do I do, what do I do, what do I do...

SOOKIE

You can have anything I own. My car. Sell my car.

LORELAI

Oh, sweetie... no one wants your car.

SOOKIE

Yeah.

LORELAI

There is something I haven't thought of. I know there is. It's right out there staring me in the face. All I have to do is look.

Lorelai wracks her brain. Sookie looks at her tentatively.

(CONTINUED)

A15 CONTINUED:

A15

	SOOKIE	*
	You know, you might want to consider asking...	*
		*
	LORELAI	*
	No.	*
	SOOKIE	**
	But you really don't have...	**
	LORELAI	**
	(stop)	**
	Eh.	**
	SOOKIE	**
	You should at least...	**
	LORELAI	**
	Stop.	**
	Sookie stares at Lorelai, looking like she's about to explode.	**
	SOOKIE	**
	Okay. But can I say one more thing?	**
	LORELAI	**
	No.	**
	SOOKIE	**
	It just seems like the only option.	**
	LORELAI	**
	So the whole "no" thing really doesn't work with you, does it?	**
		**
	SOOKIE	**
	Lorelai...	**

(CONTINUED)

A15 CONTINUED: (2)

A15

LORELAI

Sookie, there are several chapters
from a Stephen King novel that I
would re-enact before I'd resort
to that option.

SOOKIE

Okay. It's dropped.

Rory comes out of the house wearing the plaid skirt.

RORY

(indicating the skirt)
So, what do you think?

SOOKIE

Wow. It makes you look smart.

RORY

Okay, no more wine for you. Mom?

LORELAI

It looks like you've been swallowed
by a kilt.

RORY

Fine. You can hem it. A little.
Only a little.

LORELAI

Thank you.

Lorelai and Sookie follow Rory into the house.

B15 INT. LORELAI'S HOUSE - KITCHEN - CONTINUOUS - NIGHT (NIGHT B15
3)

Sookie starts going through the fridge to make them something
to eat. Lorelai gets her sewing basket and starts pinning the
skirt up.

RORY

I can't believe tomorrow is my
last day at Stars Hollow High.

LORELAI

I know.

RORY

I was so excited today, I dressed
for gym.

(CONTINUED)

B15 CONTINUED:

B15

LORELAI *
You're kidding. *

RORY *
And I played volleyball. *

LORELAI *
With other people? *

RORY *
And I learned that all this time I *
was avoiding group sports? *

LORELAI *
Yeah? *

RORY *
Was very smart because I suck at *
them. *

LORELAI *
Yeah, you got that from me. *

Sookie peers into the fridge. *

SOOKIE *
Where's the paté? *

LORELAI *
At Zsa Zsa Gabor's house. *

SOOKIE *
Right. **

Sookie continues rummaging. Lorelai finishes pinning the skirt. *

LORELAI *
Alright. Go see what you think. **

RORY **
Okay. **

She starts to run off. She stops and turns back. **

RORY *
I love being a private school girl. *

Lorelai smiles at her. Rory runs into her room. **

SOOKIE **
I'm going to go to the store because **
you have nothing. Do you feel **
like duck? **

(CONTINUED)

B15 CONTINUED: (2)

B15

LORELAI

If it's made with chicken,
absolutely.

**
**
**

SOOKIE

I'll be back.

**
**

Sookie exits. Lorelai sits down at the table and looks over
at a hutch filled with pictures. One picture in particular
catches her eye.

**
*

ANGLE ON a picture of a six-year old Lorelai standing in front
of a brick house with an unusually ornate iron gate.

*
*

ANGLE ON Lorelai as she picks up the picture.

*

ANGLE ON the picture which fills the screen.

*

DISSOLVE TO:

15 EXT. SAME BRICK HOUSE WITH THE ORNATE GATE - DAY (DAY 4) 15

ANGLE ON Lorelai outside the driveway of this house. She's drinking from a coffee container sitting on the side of her Jeep. She drinks the final swing and takes a deep breath.

CUT TO:

BLACK SCREEN. A door opens to reveal Lorelai standing there.

LORELAI

Hi Mom.

We open out to find EMILY GILMORE holding the ornate door open. She looks absolutely astonished to see her daughter.

EMILY

Lorelai. My goodness, this is a surprise. Is it Easter already?

LORELAI

No, I just finished up my business class and I thought I would stop by.

EMILY

To see me?

LORELAI

Yes.

EMILY

Well. Isn't that nice. Come in.

LORELAI

Thanks.

Lorelai enters and Emily closes the door.

16 INT. GILMORE HOUSE - CONTINUOUS - DAY (DAY 4) 16

Marble floors in the entryway, heavy drapes and crystal chandeliers make up a house that says "front page of Architectural Digest" and "don't touch anything" simultaneously. They walk down the hall.

LORELAI

The place looks great.

EMILY

It hasn't changed.

(CONTINUED)

16 CONTINUED:

16

LORELAI

Well, there you go.

17 INT. GILMORE HOUSE - LIVING ROOM - CONTINUOUS - DAY (DAY 4) 17

The living room is even more imposing than the entryway. A portrait of Emily, Richard, and a nine year old Lorelai looms over the fireplace.

LORELAI

How are the girls at the bridge club?

EMILY

Old.

LORELAI

Well... good.

The women sit down stiffly. A beat.

EMILY

You said you were taking a business class?

LORELAI

Yeah, mm hmm, yeah. I'm taking a business class at the college twice a week. I'm sure I told you.

EMILY

Well, if you're "sure" then you must have.

The two women lapse back into silence for a beat.

EMILY (cont'd)

Would you like some tea?

LORELAI

I would love some coffee.

We hear the front door open. A gruff voice calls out.

RICHARD (O.S.)

Emily? I'm home.

EMILY

We're in here.

RICHARD GILMORE enters. He's going through the mail

(CONTINUED)

17 CONTINUED:

17

LORELAI

Hi Dad.

Richard stops in his tracks when he sees Lorelai.

RICHARD

What is it, Christmas already?

EMILY

Lorelai was taking a business class
at the college today and decided
to drop in to see us.

RICHARD

What business class?

EMILY

Well, she told us about it dear,
remember?

RICHARD

No.

He crosses to the bar, puts the mail down.

LORELAI

Well, actually, I came here for a
reason. Dad, would you mind sitting
down for a minute?

Richard stands at the bar, pours himself a drink.

RICHARD

(not looking up)
You need money.

LORELAI

I have a situation.

RICHARD

You need money.

LORELAI

Dad... will you just please let me
get this out? Okay, um... Rory
has been accepted to Chilton.

EMILY

Chilton? Oh, that's a wonderful
school. It's only five minutes
from here.

(CONTINUED)

17 CONTINUED: (2)

17

LORELAI

That's right. It is. She can start as early as Monday. Um... the problem is that they want me to put down an enrollment fee plus the first semester's tuition and I have to do that immediately or she loses her spot.

RICHARD

(beat)

So... you need money.

LORELAI

(small)

Yeah.

Emily and Richard look at each other.

LORELAI (cont'd)

But... it's not for me. It's for Rory. And I fully intend to pay you back every cent. I don't ask for favors, you know that.

EMILY

Oh, yes.

(pointedly)

We know.

RICHARD

I'll get the checkbook.

LORELAI

Thank you. You have no idea...
Thank you.

EMILY

On one condition.

LORELAI

(under breath)

So close.

EMILY

Since we are now financially involved in your life, I want to be actively involved in your life.

LORELAI

What does that mean, Mother?

(CONTINUED)

17 CONTINUED: (3)

17

EMILY

I want a weekly dinner.

LORELAI

What?

EMILY

Friday nights, you and Rory will
have dinner here.

LORELAI

Mom...

EMILY

And... you have to call us once a
week to give us an update on her
schooling and your life. That's
it. That's the condition.
If you agree, you can come to dinner
tomorrow night and leave here with
a check. Otherwise, I'm sorry, we
can't help you.

LORELAI

(a long beat)

I don't want her to know that I
borrowed money from you. Can that
just be between us?

EMILY

Does seven o'clock work for you?

LORELAI

(beaten)

Perfect.

Richard starts reading his newspaper. Lorelai looks up at the
portrait over the fireplace. The camera pushes in and we go
to Lorelai's reaction.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18 INT. STARS HOLLOW HIGH SCHOOL - HALLWAY - DAY (DAY 4) 18 *

Rory is sticking the contents of her locker into a box. Lane is with her. *

RORY *

And we get to wear uniforms. No more having people check you out to see what jeans you're wearing because everyone's dressed alike in boring clothes and just there to learn. *

LANE *

Okay, there's academic minded and then there's Amish. *

RORY **

Funny. **

LANE **

Thank you. So I told my mom you're changing schools. *

RORY *

Was she thrilled? *

LANE *

The party's on Friday. *

(beat) *

Oh, I have to go. I have to have a pre-hayride cup of tea with a future doctor. *

She starts off. *

LANE (cont'd) *

So, how do I look? Korean? *

RORY *

The spitting image. *

LANE *

Good. *

RORY *

Bye. *

Lane exits. Rory's box tips and some stuff spills out. She bends down to pick it up. She turns around to find the mystery boy standing there. *

(CONTINUED)

18 CONTINUED: (2)

18

RORY (cont'd)

(startled)

God! You're like Ruth Gordon just
standing there with the tannis
root. Make a noise.

DEAN

Rosemary's Baby.

Rory looks up at the boy, surprised that he got her reference.
She stands up slowly and finds herself face to face with the
mystery boy.

RORY

Yeah.

DEAN

It's a great movie. You've got
good taste.

Rory is speechless. Dean looks at the books in her hand.

DEAN (cont'd)

Are you moving?

RORY

No, just my books are.

DEAN

My family just moved here. From
Chicago.

RORY

Chicago. Windy, Oprah...

DEAN

Yeah, that's the place.

They stand there a beat. Rory stares at the ground.

DEAN (cont'd)

I'm Dean.

RORY

Hi.

(beat, then realizing)

Oh. Rory. Me. That's... that's
me.

DEAN

Rory.

(CONTINUED)

18 CONTINUED: (3)

18

RORY

Well, Lorelai technically.

*
*

DEAN

Lorelai. I like that.

*
*

(CONTINUED)

18 CONTINUED: (4)

18

He smiles at her. She's melting.

RORY

It's my mother's name, too. She named me after herself. She was lying in the hospital thinking about how men name boys after themselves all the time, you know? So why couldn't women? Her feminism just took over. Although personally I think a lot of Demerol also went into the decision.

(beat)

I never talk this much.

They stand there a beat.

DEAN

Well, I'd better go.

RORY

Oh. Sure.

DEAN

I have to go look for a job.

RORY

Okay, good.

They look at each other a beat. Dean starts to walk away.

RORY

You should check with Miss Patty.

Dean stops and turns back.

DEAN

What?

RORY

About the job. She teaches dance. She was actually on Broadway once.

DEAN

Oh. I don't really dance much.

RORY

No. She just kind of knows everything that's happening in town. She'll know if someone's looking.

(CONTINUED)

18 CONTINUED: (4)

18

DEAN

Oh. Great. Thanks.

Dean starts away again. Rory looks after him wishing he'd stop but not knowing how to make him. Dean stops.

DEAN (cont'd)

Hey, what're you doing now?

RORY

Nothing. Much.

(looks at the trash in her hand)

I should throw this away at some point.

DEAN

Maybe you could show me where this Miss Patty's place is?

RORY

(brightening up)

Yeah. I guess so. I really don't have anything important to... let's go.

Rory drops the trash on the ground and they start off. Dean grabs her backpack and swings it over his shoulder.

AA19 EXT. STARS HOLLOW - A MINUTE LATER - DAY (DAY 4)

AA19

Rory and Dean walk out of the school. Rory is walking, looking straight ahead of her, with no idea what to do with herself.

DEAN

So, have you lived here all your life?

RORY

Yes. I mean, pretty much. I was actually born in Hartford.

DEAN

That's not far.

RORY

Forty minutes with no traffic.

DEAN

Really?

RORY

I've timed it.

(CONTINUED)

AA19 CONTINUED:

AA19

DEAN

Okay, then.

They walk along quietly for another beat. Rory sneaks glances at Dean, trying to think of something to say. Finally, they pass a bakery.

RORY

(blurting out)

Do you like cake?

DEAN

What?

RORY

(pointing to the bakery)

They have good cake. Here. It's very... round.

DEAN

Okay. I'll remember that.

RORY

Yes. Good. Make a note.

(almost to herself, slightly
disgusted)

You wouldn't want to forget where
the round cake is.

Rory could kick herself, she feels so stupid. They keep walking a beat.

DEAN

So, how are you liking "Moby Dick"?

RORY

Oh, it's really good.

DEAN

Yeah?

RORY

Yeah. It's actually the first
Melville I've ever read.

DEAN

Cool.

RORY

I mean, I know it seems a little
cliché to pick "Moby Dick" as your
first Melville, but...

(CONTINUED)

AA19 CONTINUED: (2)

AA19

Rory stops walking.

RORY (cont'd)

How did you know I was reading
"Moby Dick"?

DEAN

Oh, well, I've been... watching
you.

RORY

Watching me?

DEAN

I mean, not in a creepy "I'm
watching you" sort of way. I've
just noticed you.

RORY

Me?

DEAN

Yeah.

RORY

When?

DEAN

Every day. After school, you come
out and you sit under that tree
there and you read. Last week,
you finished "Madame Bovary."
This week, it's "Moby Dick."

RORY

But, why have you...

DEAN

Because you're nice to look at.
And you've got unbelievable
concentration.

RORY

What?

DEAN

Last Friday, two guys were tossing
a ball around and one guy nailed
the other right in the face. It
was a mess. Blood everywhere.

(more)

(CONTINUED)

AA19 CONTINUED: (3)

AA19

DEAN (cont'd)

The nurse came out, the place was in chaos, his girlfriend was all freaked out, and you just sat there and read. You never even looked up. I thought, "I have never seen anyone read so intensely before in my life. I have to meet that girl."

RORY

Maybe I didn't look up because I'm incredibly self-centered.

DEAN

Maybe. But I doubt it.

Dean smiles at her. Rory doesn't know what to say. They start walking again for a beat.

RORY

So... did I ask you if you liked cake?

DEAN

Yes, you did.

RORY

Oh. 'Cause they have really good cake there.

Dean looks at her and laughs. They walk off.

A19 EXT. LUKE'S - NIGHT (NIGHT 4)

A19

19 INT. LUKE'S - NIGHT (NIGHT 4)

19

Lorelai and Rory sit eating salads. Neither with a lot of gusto. They're both a little preoccupied.

LORELAI

So you were late getting home tonight.

RORY

(lying)

Yeah. I went to the library.

LORELAI

Oh.

They sit a beat.

(CONTINUED)

19 CONTINUED:

19

LORELAI (cont'd)
Oh, I forgot to tell you, we're
having dinner with the grandparents
tomorrow night.

RORY
We are?

LORELAI
Um-hmm.

RORY
But it's September.

LORELAI
So?

RORY
So what holiday's in September?

LORELAI
(exasperated)
Look, it's not a holiday thing,
it's just dinner, okay?

RORY
Fine. Sorry.

Luke brings over their burgers.

LUKE
Red meat can kill you. Enjoy.

Luke walks away. Lorelai and Rory just sit a beat.

LORELAI
So, I finished hemming your skirt
today.

Rory doesn't answer.

LORELAI (cont'd)
A grunt of acknowledgement might
be nice.

RORY
I don't understand why we're going
to dinner tomorrow night. I mean,
what if I had plans? You didn't
even ask me.

LORELAI
If you had plans I would've known.

(CONTINUED)

19 CONTINUED: (2)

19

RORY

How?

LORELAI

You would've told me.

RORY

I don't tell you everything. I
have my own things.

LORELAI

Fine. You have things.

RORY

That's right. I have things.

LORELAI

Hey, I had dibs on being the bitch
tonight.

RORY

Just tonight?

LORELAI

What the hell is wrong with you?

Beat.

RORY

I'm not sure I want to go to
Chilton.

LORELAI

(floored)

What?

RORY

The timing is just really bad.

LORELAI

The timing is bad?

RORY

And the bus ride to and from
Hartford? It's like thirty minutes
each way.

LORELAI

I can't believe what I'm hearing.

(CONTINUED)

19 CONTINUED: (3)

19

RORY

Plus, I don't think we should be spending that money right now. I mean, I know Chilton's gotta be costing you a lot.

LORELAI

Oh, you've no idea.

RORY

All of your money should be going toward buying an inn with Sookie.

LORELAI

What about college? What about Harvard?

RORY

We don't know that I can't get into Harvard if I stay where I am.

LORELAI

Okay, enough. Enough of the crazy talk. Okay, I appreciate your concern, but I have this covered.

RORY

I still don't want to go.

LORELAI

Why?

RORY

Because I don't.

LORELAI

I have to get out of here.

Lorelai gets up and heads for the door.

RORY

We have to pay first.

Lorelai comes back, takes a twenty out of her purse, throws it on the table and heads out. Rory follows her.

20 EXT. STARS HOLLOW STREET - NIGHT (NIGHT 4)

20

The two women walk in silence. We hear the clip-clop of horses hooves getting closer. A horse drawn wagon comes into frame. The wagon is filled with bales of hay and people, including a miserable-looking Lane flanked on both sides by two somber Korean boys. The hayride passes Lorelai and Rory.

They walk past the old converted town hall that sports a big sign: "MISS PATTY'S SCHOOL OF BALLET, CHEERLEADING, GYMNASTICS, ICE SKATING, BATON TWIRLING, AND MODELING."

The door is open and we see a room full of tiny girls in black leotards and green tutus. MISS PATTY stands outside smoking a cigarette.

MISS PATTY

One two three, one two three, one
two three, it's a waltz, ladies.
Susie, do you have to tinkle?
Then uncross your legs, darling.

Miss Patty sees Lorelai and Rory walking by.

MISS PATTY (cont'd)

Oh, Rory, good. I think I found a
job for your male friend.

Rory looks up startled. Lorelai stops in her tracks.

LORELAI

What male friend?

MISS PATTY

They need a stock boy at the
supermarket. I already talked to
Taylor Doose about him. You just
send him around tomorrow.

RORY

(weakly)
Okay. Thanks.

LORELAI

What male friend?

MISS PATTY

Oh, he's very cute. You have good
taste.

(back to the little ballerinas)
Hands in the air, not in the nose!
One two three, one two three, one...

(CONTINUED)

20 CONTINUED:

20

Rory starts walking. She goes right past Lorelai not looking at her, picks up her pace.

LORELAI

Oh, you're going to have to walk a lot faster than that. You're going to have to turn into friggin' FloJo to get away from me!

Lorelai takes off after her.

21 INT. LORELAI'S HOUSE - LIVING ROOM - A FEW MINUTES LATER - 21
NIGHT (NIGHT 4)

Rory enters and slams the door. Lorelai enters right on her heels.

LORELAI

This is about a boy.

The door gets slammed again.

LORELAI (cont'd)

Of course. I can't believe I didn't see it. All this talk about money and bus rides... you've got a thing going with a guy and you don't want to leave school.

RORY

I'm going to bed.

LORELAI

God, I'm so dense. That should've been my first thought. After all, you're me.

RORY

(emphatically)

I'm not you.

LORELAI

Really? Someone willing to throw important life experiences out the window to be with a guy? It sounds like me to me.

RORY

Whatever.

LORELAI

So who is he?

(CONTINUED)

21 CONTINUED:

21

RORY

There's no guy.

LORELAI

Dark hair? Romantic eyes? Looks
a little dangerous?

RORY

This conversation is over.

LORELAI

Tattoos are good, too.

RORY

I don't want to change schools
because of all the reasons I've
already told you a thousand times.
If you don't want to believe me,
that's fine. Good-night.

LORELAI

Does he have a motorcycle? 'Cause
if you're going to throw your life
away, he'd better have a motorcycle!

Rory exits off to her bedroom..

22 INT. RORY'S BEDROOM - NIGHT (NIGHT 4)

22

Rory is taking off her jacket. Lorelai enters. Rory ignores
her. Lorelai looks around.

LORELAI

So, I think that went pretty well,
don't you?

RORY

Thanks for the knock.

LORELAI

Look, can we just start again?
You tell me all about this guy and
I promise not to let my head
explode.

Rory kicks off her shoes and starts looking through her books.

LORELAI (cont'd)

Rory, please. Just talk to me.

Rory climbs on her bed, grabs a book and proceeds to read.

(CONTINUED)

22 CONTINUED:

22

LORELAI (cont'd)

Okay. I'll talk. Listen, don't
get me wrong. Guys are great.
I'm a huge fan of guys. You don't
get knocked up at sixteen being
indifferent to guys. But babe,
guys are always going to be there,
you know? This school isn't.
It's more important. It has to be
more important.

*
*
*
*
*
*

RORY

I'm going to sleep.

**
**

(CONTINUED)

22 CONTINUED: (2)

22

LORELAI

You've always been the sensible
one in this house. I need you to
remember that feeling now. You
will kick your own butt later if
you blow this.

RORY

Well, it's my butt.

LORELAI

Good comeback.

RORY

Thank you.

LORELAI

You're welcome. Rory...

RORY

(frustrated)

I don't want to talk! Will you
please, please just let me go to
sleep?

LORELAI

(beat)

Okay. Sure.

She thinks a beat.

LORELAI (cont'd)

You know, we've always had a
democracy in this house, we never
did anything unless we both agreed.
But I guess I'm gonna have to play
the "mom" card. So, here we go.

Lorelai stands up.

LORELAI (cont'd)

You're going to Chilton whether
you want to or not. Monday morning,
you will be there. End of story.

Lorelai starts to exit.

RORY

We'll see.

LORELAI

Yeah, we will.

(CONTINUED)

22 CONTINUED: (3) 22

She closes the door behind her. Rory turns on her CD player.
Macy Gray's "I Try" plays as Rory lays there miserable.

*
*

23 INT. LORELAI'S HOUSE - LIVING ROOM - SAME TIME - NIGHT 23
(NIGHT 4)

Lorelai enters. She turns on her CD player. The same Macy
Gray song, "I Try" plays as she lies down on the couch,
miserable.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A24 INT. INDEPENDENCE INN - KITCHEN - DAY (DAY 5)

A24

A team of burly men are moving an enormous stove out of the kitchen. Black smoke pours from it. Lorelai is signing a clipboard full of papers. A very distraught Sookie stands next to her.

SOOKIE

I swear, I don't know what happened.

LORELAI

It's not important.

SOOKIE

I've made that dish a hundred times.
It's never exploded.

LORELAI

Forget it. Please.

SOOKIE

(tearing up)

Oh God, I killed a Viking.

Lorelai hands the delivery man back his clipboard. He exits.

SOOKIE (cont'd)

You should fire me. Or at least
take the cost of the new stove out
of my paycheck.

LORELAI

Whatever you want.

SOOKIE

I can't afford to pay for a new
stove. Those things are expensive.

LORELAI

Sookie, please, I'm begging you,
pull yourself together because I
got no sleep last night and I think
I put my pantyhose on backwards.

SOOKIE

Rory's still mad at you, huh?

(CONTINUED)

A24 CONTINUED:

A24

LORELAI

Hey, I'm not so crazy about her
either.

SOOKIE

It was just a fight. Mothers and
daughters fight.

LORELAI

No. We don't fight. We never
fight.

Michel enters.

MICHEL

You told me to inform you when
your daughter arrived. Well, she's
here and she's sitting in my chair.

LORELAI

I'll be back in a minute.

Lorelai rushes out of the kitchen. Michel looks at the empty
hole where the stove once stood, and then at Sookie.

MICHEL

And you're the one left standing.
Life's a funny, funny thing, no?

B24 INT. INDEPENDENCE INN LOBBY - FRONT DESK - CONTINUOUS -
DAY (DAY 5)

B24

Rory is sitting in a chair reading. Lorelai walks over.

LORELAI

Hey, no muumuu today. You know
what's weird? I kind of miss it.

RORY

You left me a note to meet you
here.

LORELAI

Yeah, I thought maybe you could
help out for a couple of hours.
You could make a little extra cash.

RORY

(goes back to her reading)
Fine.

(CONTINUED)

B24 CONTINUED:

B24

LORELAI

So, are you going to give me the
"mommy dearest" treatment forever?

RORY

You wanted me here, I'm here.
Should I do something, or what?

LORELAI

(fed up with her)

Yeah. Go home. Dinner's at seven.
Be ready to go.

RORY

Fine.

LORELAI

Fine.

Rory exits. Lorelai looks after her. Michel comes over.

MICHEL

(happily)

Ah, my chair.

He sits at his chair. Lorelai goes in the back office and
slams the door.

24 EXT. GILMORE HOUSE - NIGHT (NIGHT 5)

24

Lorelai and Rory stand at the door. As usual, Lorelai is
holding an unnaturally large container of coffee. They stand
there a beat. It's cold. Finally Rory speaks.

RORY

So... we do go in or do we just
stand here reenacting "The Little
Match Girl"?

LORELAI

Okay, look. I know you and me are
having a thing here and I know you
hate me. But I need you to be
civil, at least through dinner,
and then on the way home you can
pull a Menendez. Deal?

RORY

Fine.

Lorelai rings the bell. The door opens. Emily answers, looking
even more regal than she did before.

RORY (cont'd)

Hi, Grandma.

(CONTINUED)

24 CONTINUED:

24

EMILY

Well, you're right on time.

LORELAI

Yeah. Yeah, no traffic at all.

Lorelai and Rory enters.

25 INT. GILMORE HOUSE - CONTINUOUS - NIGHT (NIGHT 5)

25

Lorelai and Rory enter.

EMILY

I can't tell you what a treat it
is to have you girls here.

LORELAI

Oh, well... we're excited, too.

Emily looks at Lorelai's coffee container.

EMILY

Is that a collector's cup or can I
throw it away for you?

LORELAI

Oh.

She starts to drop the cup into a small wastebasket.

EMILY

In the kitchen, please.

LORELAI

Sorry.

EMILY

(grabbing Rory's hands and
leading her into the living
room)

So, I want to hear all about
Chilton.

RORY

Well, I haven't actually started
yet.

They exit into the living room. Lorelai drops her cup into
the forbidden trash can and follows them in.

26 INT. GILMORE HOUSE - LIVING ROOM - CONTINUOUS - NIGHT 26
(NIGHT 5)

Richard is sitting reading a paper. Emily and Rory enter with Lorelai right behind them.

EMILY
Richard, look who's here.

He glances up.

RICHARD
Rory. You're tall.

RORY
I guess.

RICHARD
What's your height?

RORY
Five seven.

RICHARD
That's tall.
(to Emily)
She's tall.

He goes back to his paper.

LORELAI
Hi, Dad.

RICHARD
Lorelai. Your daughter's tall.

LORELAI
Oh, I know. It's freakish. We're
thinking of having her studied at
M.I.T.

RICHARD
Ah.

Emily goes to the bar and starts to pour champagne.

EMILY
Champagne, anyone?

LORELAI
Ohhh. That's fancy.

(CONTINUED)

26 CONTINUED:

26

EMILY

Well, it's not every day that I
have my girls here for dinner on a
day the banks are open... A toast.

She hands a glass to Lorelai and a glass to Rory.

EMILY (cont'd)

To Rory entering Chilton. And an
exciting new phase in her life.

RICHARD

(still reading the paper)
Here, here.

They all toast and take a sip of champagne.

EMILY

Well, let's sit everyone. Sit.

Emily and Rory sit.

EMILY (cont'd)

This is just wonderful. An
education is the most important
thing in the world, next to family.

LORELAI

And pie.

Emily and Richard look at her. Lorelai sits.

LORELAI (cont'd)

Joke.

EMILY

Ah.

The room sinks into silence with Lorelai and Emily avoiding
each others' eyes. Without looking up Richard hands Rory part
of the paper.

27 INT. GILMORE HOUSE - DINING ROOM - NIGHT (NIGHT 5)

27

The dining room is formal and a bit Citizen Kane-ish.

EMILY

Rory, how do you like the lamb?

RORY

It's good.

(CONTINUED)

27 CONTINUED:

27

EMILY

Too dry?

RORY

No, it's perfect.

Beat.

LORELAI

Potatoes could use a little salt,
though.

EMILY

Excuse me?

RORY

(jumping in)

So, Grandpa, how's the insurance
biz?

RICHARD

People die, we pay. People crash
cars, we pay. People lose a foot,
we pay.

LORELAI

Well, at least you have your new
slogan.

RICHARD

And how are things at the motel?

LORELAI

The inn. They're great.

EMILY

Lorelai's the executive manager
now. Isn't that wonderful?

RICHARD

Speaking of which, Christopher
called yesterday.

LORELAI

(incredulous)

"Speaking of which"? How is that
a "speaking of which"?

RICHARD

He's doing very well in California.
His internet start-up goes public
next month. This could mean big
things for him.

(more)

(CONTINUED)

27 CONTINUED: (2)

27

RICHARD (cont'd)
(to Rory)
Very talented man, your father.

LORELAI
She knows.

RICHARD
(to Rory)
He always was a smart one, that
boy. You must take after him.

Rory shoots a look at her mother nervously. Lorelai's pissed.

LORELAI
Speaking of which, I'm gonna get a
Coke... or a knife.

Lorelai exits into the kitchen.

28 INT. GILMORE HOUSE - KITCHEN - CONTINUOUS - NIGHT (NIGHT 5) 28

The kitchen is huge, with state-of-the-art restaurant quality appliances. There are dirty pots and pans everywhere. Lorelai enters, fuming. She paces around trying to figure out what to do next. She spots a sink full of dishes. She grabs a pair of rubber gloves and furiously starts to wash them. Tina, the maid, enters. Lorelai looks over at the stunned maid.

LORELAI
(gruffly)
Hi, how're ya doing?

She continues to scrub like a mad woman. The maid exits.

29 INT. GILMORE HOUSE - DINING ROOM - SAME TIME - NIGHT (NIGHT 5) 29

Emily and Richard continue to eat. Rory starts to get up.

RORY
I think I'm gonna go talk to...

EMILY
No. I'll go. You stay and keep
your grandfather company.

Rory sits down reluctantly. Emily goes in the kitchen.

30 INT. GILMORE HOUSE - KITCHEN - SAME TIME - NIGHT (NIGHT 5) 30

Emily enters to find Lorelai at the sink.

EMILY

Lorelai, come back to the table.

LORELAI

Is this what it's going to be like every Friday night? I come over and let the two of you attack me?

EMILY

You're being very dramatic.

LORELAI

Dramatic? Were you at that table just now?

EMILY

Yes, I was, and I think you took what your father said the wrong way.

LORELAI

The wrong way? How could I have taken it the wrong way? What was open to interpretation?

31 INT. GILMORE HOUSE - DINING ROOM - SAME TIME - NIGHT (NIGHT 5) 31

Richard and Rory sit uncomfortably. You can clearly hear the conversation going on inside.

EMILY (O.S.)

Keep your voice down.

LORELAI (O.S.)

No, mother. I can't take it anymore. Tonight has been like a nightmare.

EMILY (O.S.)

You're dripping all over the floor!

Rory is starting to get very uncomfortable.

32 INT. GILMORE HOUSE - KITCHEN - SAME TIME - NIGHT (NIGHT 5) 32

LORELAI

Why do you pounce on every single thing I say?

EMILY

That's absurd. You've barely uttered a word all night.

LORELAI

That's not true.

EMILY

You said "pie."

LORELAI

Oh, come on.

EMILY

You did. All I heard you say was "pie."

LORELAI

Why would he bring up Christopher? Was that really necessary?

EMILY

He likes Christopher.

LORELAI

Isn't that interesting? Because as I remember, when Christopher got me pregnant, Dad didn't like him so much.

EMILY

Oh, well, please. You were sixteen. What were we supposed to do? Throw you a party? We were disappointed. The two of you had such bright futures.

LORELAI

Yes. And by not getting married we got to keep those bright futures.

EMILY

When you get pregnant, you get married. A child needs a mother and a father.

(CONTINUED)

32 CONTINUED:

32

LORELAI

Oh, Mom, do you think that Christopher would have his own company right now if we had gotten married? Do you think he would be anything at all?

EMILY

Yes, I do. Your father would have put him in the insurance business and you'd be living a lovely life right now.

LORELAI

He didn't want to be in the insurance business and I am living a lovely life right now!

EMILY

That's right. Far away from us.

LORELAI

Oh, here we go.

EMILY

You took that girl and completely shut us out of your life.

LORELAI

You wanted to control me.

EMILY

You were still a child.

LORELAI

I stopped being a child the minute the strip turned pink, okay? I had to figure out how to live. I found a good job...

EMILY

As a maid. With all your brains and talent.

LORELAI

I worked my way up. I run the place now. I built a life on my own with no help from anyone.

EMILY

Yes.

(more)

(CONTINUED)

32 CONTINUED: (2)

32

EMILY (cont'd)

And think of where you would've been if you had accepted a little help, hmm? And where Rory would have been? But, no. You were always too proud to accept anything from anyone.

LORELAI

Well, I wasn't too proud to come here to you two, begging for money for my kid's school, was I?

33 INT. GILMORE HOUSE - DINING ROOM - SAME TIME - NIGHT (NIGHT 5) 33

Rory looks up, stunned. This is big news to her.

EMILY (O.S.)

No, you certainly weren't. But you're too proud to let her know where you got it from, aren't you?

34 INT. GILMORE HOUSE - KITCHEN - SAME TIME - NIGHT (NIGHT 5) 34

EMILY

Well, fine. You have your precious pride and I have my weekly dinners. Isn't that nice? We both win.

Emily exits.

35 INT. GILMORE HOUSE - DINING ROOM - CONTINUOUS - NIGHT (NIGHT 5) 35

Rory doesn't know what to do now. She turns toward her grandfather.

ANGLE ON Richard, his head dropped. He's fast asleep.

36 EXT. GILMORE HOUSE - NIGHT (NIGHT 5) 36

Lorelai and Rory come out. Lorelai looks completely beaten. She leans against the wall a beat.

RORY

Mom?

(CONTINUED)

36 CONTINUED:

36

LORELAI

I'm okay. I just... do I look shorter? 'Cause I feel shorter.

RORY

Hey, how about I buy you a cup of coffee?

Lorelai looks at her and smiles.

LORELAI

Ohhh. Yeah. You drive, though, okay? Because I don't think my feel will reach the pedals.

Lorelai puts her arm around Rory and they start to the car.

DISSOLVE TO:

A37 EXT. LUKE'S - A LITTLE LATER - NIGHT (NIGHT 5)

A37

Lorelai and Rory are walking to the front entrance.

RORY

So, nice dinner at the grandparents house.

LORELAI

Oh yeah. Her dishes have never been cleaner.

RORY

You and grandma seemed to have a nice talk.

LORELAI

How much did you hear?

RORY

Oh, not much. You know, snippets.

LORELAI

Snippets.

RORY

Little snippets.

LORELAI

So basically everything?

RORY

Basically, yes.

(CONTINUED)

A37 CONTINUED:

A37

LORELAI

Well, the best laid plans.

They enter Luke's.

37 INT. LUKE'S - CONTINUOUS - NIGHT (NIGHT 5)

37

Lorelai and Rory sit at their usual table.

RORY

I think it was really brave of you
to ask them for money.

LORELAI

Ohh. I so do not want to talk
about it.

RORY

So, how many meals is it going to
take till we're off the hook?

LORELAI

I think the deli spread at my
funeral will be the last one.

(beat, then realizing)

Hey... Wait... Does that mean...

RORY

Can't let a perfectly good plaid
skirt go to waste.

LORELAI

Ah, honey. You won't be sorry.

Luke comes over. He's dressed in a clean button up shirt and
a good pair of jeans. He cleans up good.

LORELAI (cont'd)

Wow. You look... nice. Really
nice.

LUKE

I had a meeting earlier at the
bank. They like collars. You
look nice, too.

LORELAI

I had a flagellation to go to.

LUKE

So, what'll you have?

(CONTINUED)

37 CONTINUED:

37

LORELAI

Coffee. In a vat.

RORY

I'll have coffee, also. And chili
fries.

LUKE

That's quite a refined palate you
got there.

Luke walks off. Lorelai watches him go a beat.

LUKE (cont'd)

Behold the healing powers of a
bath.

(turning back to Rory)

So... tell me about the guy.

RORY

You know what's really special
about our relationship? The total
understanding about the need for
one's privacy. I mean, you really
understand boundaries.

LORELAI

(beat)

So tell me about the guy.

RORY

Mom...

LORELAI

Is he dreamy?

RORY

Oh, that's so Nick At Nite.

LORELAI

I'm going to find out anyway.

RORY

Really, how?

LORELAI

I'll spy.

Luke brings over the coffees and the fries.

LUKE

Coffee... Fries...

(CONTINUED)

37 CONTINUED: (2)

37

Rory picks up her cup of coffee and starts to drink.

LUKE (cont'd)

I can't stand it. This is so unhealthy. Rory, please, put down that cup of coffee. You do not want to grow up to be like your mom.

RORY

Sorry. Too late.

Lorelai smiles at Rory, then sips her coffee happily.

LORELAI

So... tell me about the guy.

RORY

Check, please.

LORELAI

No, really... are you embarrassed to bring him up?

RORY

I'm not embarrassed.

LORELAI

Did you talk at all? 'Cause it's okay if you didn't.

RORY

No, mom. He's a mime.

And as they continue their conversation, we:

FADE OUT.

END OF SHOW