



EPISODE # 226714

"STAR-CROSSED LOVERS AND OTHER STRANGERS"

STORY BY

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TELEPLAY BY

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"STAR-CROSSED LOVERS AND OTHER STRANGER"

CAST

LORELAI GILMORE	LAUREN GRAHAM
RORY GILMORE	ALEXIS BLEDEL
SOOKIE ST. JAMES	MELISSA MCCARTHY
LUKE DANES	SCOTT PATTERSON
MICHEL GERARD	YANIC TRUESDALE
LANE KIM	KEIKO AGENA
EMILY GILMORE	KELLY BISHOP
RICHARD GILMORE	EDWARD HERRMANN

GUEST CAST

DEAN	JARED PADALECKI
MISS PATTY	LIZ TORRES
JACKSON	JACKSON DOUGLAS
TAYLOR DOOSE	MICHAEL WINTERS
PARIS GELLER	LIZA WEIL
TRISTIN DUGRAY	CHAD MICHAEL MURRAY
LOUISE GRANT	TEAL REDMANN
MADELINE LYNN	SHELLY COLE
MAYOR HARRISON PORTER	DAVID HUDDLESTON
GRANT	GRANT LEE PHILLIPS

GUEST CAST (cont'd)

RACHEL PARKER

CHASE BRADFORD

SUMMER

MAN

WAITER



"STAR-CROSSED LOVERS AND OTHER STRANGERS"

SETS

INTERIORS:

DAY:

CHILTON
/HALLWAY
INDEPENDENCE INN
/LOBBY
/KITCHEN
LUKE'S DINER

NIGHT:

LORELAI'S HOUSE
/KITCHEN
/LIVING ROOM
GILMORE HOUSE
/LIVING ROOM
/FOYER
/KITCHEN
/DINING ROOM
/LORELAI'S OLD BEDROOM
RORY'S ROOM
DEAN'S TRUCK
ANDOLORO'S RESTAURANT

EXTERIORS:

DAY:

STARS HOLLOW
/BUS STOP
/TOWN SQUARE

NIGHT:

GILMORE HOUSE
STARS HOLLOW
/TOWN SQUARE
SOLLY'S SALVAGE AND SCRAP

TEASER

FADE IN:

1 EXT. STARS HOLLOW - DAY (DAY 1)

1

The town is under major preparations for the Founders Firelight Festival. We pan around seeing all of the decorating activities in motion. Men are building the structure for the upcoming bonfire in front of the gazebo. Posters of two silhouetted lovers meeting in front of a beautiful fire under a sky full of stars are being put up all over town. Lights in the shape of stars and colored paper stars are being hung from trees and lamp posts. Store owners putting up their own decorations. Vendors are putting up tents and stands in which a myriad of star shaped food will be sold. Over all of these pictures of town excitement we hear Miss Patty's voice.

MISS PATTY (V.O.)

This, boys and girls, is a story of true love. A beautiful girl from one county, a handsome boy from another, they meet, and they fall in love. Separated by distance and by parents who did not approve of the union, the young couple dreamed of the day that they could be together. They wrote each other beautiful letters, letters of longing and passion, letters full of promises and plans for the future. Soon the separation proved too much for either one of them to bear. So, one night, cold and black with no light to guide them, they both snuck out of their homes and ran away as fast as they could. It was so dark out that they were both soon lost and it seemed as if they would never find each other. Finally, the girl dropped to her knees, tears streaming down her lovely face. Oh, my love, where are you? How will I find you? Suddenly, a band of stars appeared in the sky. These stars shone so brightly they lit up the entire countryside.

1 CONTINUED:

1

MISS PATTY (V.O.) (cont'd)

The girl jumped to her feet and followed the path of the stars until finally she found herself standing right where the town gazebo is today. There waiting for her was her one true love who had also been led here by the blanket of friendly stars.

We have arrived at Miss Patty's. A sign outside her door reads "Miss Patty's Story Hour - 2:00." A GROUP of YOUNGSTERS in various stages of awakesness lie on the floor. MISS PATTY stands at the doorway smoking and spinning her tale.

MISS PATTY (cont'd)

And that, my friends, is the story of how Stars Hollow came to be and why we celebrate that fateful night every year at about this time. Now we still have a little time left in story hour so who wants to hear about the time I danced in a cage for Tito Puente?

The kids all raise their hands.

MISS PATTY (cont'd)

It was the summer of sixty-six...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 EXT. STARS HOLLOW - BUS STOP - DAY (DAY 1)

2

We pan over past TAYLOR instructing the whole setting up process. We land on DEAN sitting on the back of the bus stop bench, feet on the seat, reading "Anna Karenina." He frowns. The bus pulls up. He stops reading and looks at the passengers getting off the bus. RORY gets off. She sees Dean, smiles, and heads over to the bench. She gets up on the back of it, feet on the seat, right next to him.

RORY

So?

DEAN

It's depressing.

RORY

It's beautiful.

DEAN

She throws herself under a train.

RORY

But I bet she looked great doing it.

DEAN

I don't know, I think maybe Tolstoy's just a little over my head.

RORY

No. That's not true. Tolstoy wrote for the masses. The common man. It's completely untrue that you have to be some kind of genius to read his stuff.

DEAN

Yeah, but...

RORY

Now, I know it's big...

DEAN

Very big.

RORY

And long...

2 CONTINUED:

2

DEAN

Very, very long.

RORY

...and many of the Russian names
tend to be spelled very similar
and therefore can lead to
confusion....

DEAN

Every single persons name ends
with "sky." How is that possible?

RORY

But it's one of my favorite books
and I know that if you just gave
it a chance you'd...

DEAN

I'll try again.

RORY

Really?

DEAN

Yes.

RORY

You won't be sorry.

Rory smiles at him.

DEAN

Coffee?

RORY

Please.

They get up off the bench and start strolling down the street.
They look around at all of the decorations going up.

DEAN

Man. And I thought Christmas was
a big deal around here.

RORY

Well, this is a town that really
enjoys the celebrating. Last year
we had a month long carnival when
we finally got off the septic tank
system.

DEAN

Month long? You're kidding.

2 CONTINUED: (2)

2

RORY

Nope. There were rides, and a petting zoo, and balloon animals, and a freak show...

DEAN

Uh huh. Okay, you almost had me going there for a minute.

RORY

Yeah, well, we did have a ribbon cutting ceremony.

They walk in silence a beat. Dean's obviously got something on his mind.

DEAN

So, what're you doing Friday night?

RORY

Well, I've got the usual Friday night grandparents dinner. But I thought maybe if we get back here early enough you and I could watch some of the bonfire together. It's a little corny but it's really pretty. And they sell star shaped hot dogs.

DEAN

How about if you get out of dinner at your grandparents this week?

RORY

I don't think so.

DEAN

But what if it's for a really special occasion?

RORY

Well, that special occasion had better include me being permanently relocated to a plastic bubble for my grandmother to let me out of dinner.

DEAN

There must be some other excuse that you could use.

RORY

Like what?

2 CONTINUED: (3)

2

DEAN

Like... it's your three month
anniversary with your boyfriend.

Rory stops walking.

RORY

It is?

DEAN

Yep. Three months from your
birthday. That's when I gave you
the bracelet and that's when I
figure this whole thing kind of
started.

RORY

Wow. Three months.

DEAN

Actually, technically your birthday
was on a Saturday so it really
should be Saturday, but I work
Saturday and I planned out this
whole big thing... so I thought
maybe we could do it on Friday.

RORY

What whole big thing?

DEAN

Just this once. Miss dinner.
Please. Don't make me throw myself
under a train.

Rory smiles at him.

RORY

I'll see what I can do.

DEAN

Thank you.

RORY

You're welcome.

They walk a beat.

RORY (cont'd)

It's our three month anniversary.

DEAN

Yes, it is.

2 CONTINUED: (4)

2

RORY

I feel kind of stupid that I didn't
even know about this.

DEAN

That's quite all right.

RORY

And I feel really bad that I missed
our two month anniversary.

DEAN

That's quite all right, too.

RORY

How was it?

DEAN

Pretty good.

RORY

I'm glad.

Dean puts his arm around Rory and they cross over towards Luke's
crossing GRANT, who is on the corner singing.

3 INT. LORELAI'S HOUSE - KITCHEN - NIGHT (NIGHT 1)

3

LORELAI is sitting at the kitchen table staring at a box of
Hamburger Helper. Rory enters.

RORY

No. Put that away.

LORELAI

But I want to cook.

RORY

You can make soup.

LORELAI

No. I want to really cook. Like
on the Food Channel. I want to
chop things and saute things and
do the bam and then arrange
everything on a plate so it looks
like a nice little hat. I want to
be the Iron Chef.

RORY

Or the Hamburger Helper Chef.

LORELAI

It's a start.

3

CONTINUED:

3

RORY

Fine.

LORELAI

Really?

RORY

Yes. I'll help.

LORELAI

Good. I need a pan.

RORY

And a fire extinguisher.

LORELAI

Funny, funny girl.

Rory starts searching for a pan as Lorelai reads on.

LORELAI (cont'd)

Okay, now if I just had some
hamburger.

Rory stops looking.

RORY

You didn't buy hamburger.

LORELAI

Yes, I bought hamburger. I just
like saying stuff that makes you
look at me like I'm Corky.

Rory resumes looking. Lorelai gets the hamburger out of the
fridge.

RORY

So, tell me, why the sudden need
to be domestic?

LORELAI

I don't know. I'm just sort of in
a funky mood.

RORY

Why?

LORELAI

Too many stars. Too much love.
It's making me cranky.

RORY

I take it you haven't heard from
Mr. Medina.

*
*

3

CONTINUED: (2)

3

LORELAI

No, I haven't.

RORY

Maybe that's why you're cranky.

LORELAI

New subject, please.

RORY

You know, you have a phone, also.

LORELAI

Hey, how's it coming with that
pan?

RORY

Cleopatra, queen of denile.

LORELAI

Hey, Shecky, the pan please.

RORY

Okay, fine. New topic.

LORELAI

Thank you.

RORY

I have a very big favor to ask
you.

LORELAI

Ooh, good. Something to hang over
your head. Let's hear it.

RORY

Well, Friday night is me and Dean's
three month anniversary.

LORELAI

Three months, wow.

RORY

And Dean apparently has some big
fancy evening planned for us.

LORELAI

Very classy of him.

RORY

Yes, it is. But for me to actually
partake of the foresaid fancy
evening I need to get out of Friday
night dinner.

3 CONTINUED: (3)

3

LORELAI

Ah.

RORY

Yes.

LORELAI

Well, good luck with that.

RORY

Mom...

LORELAI

Do you know how much Emily Gilmore will not care about your three month anniversary?

RORY

I was thinking you could talk to her.

LORELAI

If there was a run-off between what Emily Gilmore would care about less, a two for one toilet paper sale at Costco or your three month anniversary, your anniversary would win hands down.

RORY

So, you're not even going to try and help me?

LORELAI

Of course I am going to try and help you. Because I care. Emily Gilmore, however...

RORY

Phone, please.

Lorelai goes over to the phone. She picks it up and starts giggling to herself.

RORY (cont'd)

What?

Lorelai starts dialing.

LORELAI

Sorry, just...

(as if she's talking to Emily)

Hey, Mom, Rory and Dean are having their three month anniversary on Friday.

(more)

3 CONTINUED: (4)

3

LORELAI (cont'd)
(as Emily)
Really? Why that is wonderful. I
am thrilled!

RORY
Stop.

LORELAI
(still as Emily)
Three months! Yes! Whoo hoo!
Hold on, I'm gonna cartwheel!

RORY
Forget it.

LORELAI
No, no. She's telling my dad now.
Why I think they're cabbage
patching.

RORY
That's it. Find your own pan.

LORELAI
(somebody picked up the phone)
Hello? Mom?

4 INT. GILMORE HOUSE - LIVING ROOM - SAME TIME - NIGHT (NIGHT 4
1)

EMILY is on the phone. We will inter-cut for the remainder of
the scene.

EMILY
Lorelai?

LORELAI
Yes. Hi.

EMILY
Hello.

LORELAI
How ya doin'?

EMILY
I'm doing fine.

LORELAI
Well, that is great.

EMILY
I'm pleased.

4 CONTINUED:

4

LORELAI

How's dad?

EMILY

What do you want, Lorelai?

LORELAI

I just wanted to call and say hello.

EMILY

Well, now you have.

LORELAI

Okay, good.

EMILY

Is there anything else that you'd like to add to the hello?

LORELAI

As a matter of fact there is.

EMILY

Uh huh.

LORELAI

Well, see, you know Rory?

EMILY

Yes, I believe I do.

LORELAI

She wanted to say hello, also.

EMILY

Lorelai, I'm late for a meeting. I'd love to know why.

LORELAI

Okay, well, just hear me out before you say anything. See, Friday night is Rory and Dean's three month anniversary, and I know it may not seem like a very big deal to you but it is to them. And I know that I'm going to ask you to do something that you are so not going to want to do but I am begging you to look at it from her point of view, and maybe, just maybe you could let her, just this once, not come to dinner on Friday.

There's a long beat. Lorelai looks at a hopeful Rory like "I don't know." Finally:

4 CONTINUED: (2)

4

EMILY
All right.

LORELAI
What?

EMILY
Since this is a special occasion I
suppose that it would be fine if
Rory missed dinner on Friday.

LORELAI
It would.

EMILY
Yes.

RORY
(whispers)
Mom?

LORELAI
Are you sure?

EMILY
I believe I am.

LORELAI
No arguments?

EMILY
No.

LORELAI
So, she will not be there.

EMILY
I understand.

LORELAI
At all.

EMILY
I heard.

LORELAI
The whole night long.

EMILY
I assumed as much.

LORELAI
Okay.

4 CONTINUED: (3)

4

EMILY
Okay.

LORELAI
All right.

EMILY
Anything else?

LORELAI
You know, she's going to need a
lot of help getting ready for that
evening so...

EMILY
We'll see you at seven.

LORELAI
Right. Okay. Bye.

She hangs up and turns to Rory.

RORY
So?

LORELAI
The world is officially coming to
an end.

Rory looks at Lorelai confused.

5 INT. CHILTON - HALLWAY - DAY (DAY 2)

5

A sea of plaid and navy blue flood the hallway. Amidst the hurrying throng is one stationary couple. TRISTIN and his new girlfriend SUMMER are leaned up against a bank of lockers making out like there's a cash prize attached to the outcome. PARIS, MADELINE and LOUISE walk by and stare at the couple.

MADELINE
And they're off.

PARIS
The bell just rang three seconds ago. How did they get lip-locked so fast?

MADELINE
I want a boyfriend to make out with.

LOUISE
Ty Talsen likes you.

5 CONTINUED:

5

MADELINE

I want a different boyfriend to
make out with.

PARIS

I can't get to my locker.

LOUISE

I'm sure they'll move if you ask
them nice. You know, dangle a
hotel key in front of their faces.

PARIS

This is a school. You don't do
this in a school.

LOUISE

Not unless you've got a boyfriend
like Tristin. Then you do it
anywhere you can.

MADELINE

Street corner.

LOUISE

Shopping mall.

MADELINE

Phone booth.

LOUISE

Starbucks.

PARIS

Thank you for the where to make
out list. I just need to get my
books.

Paris crosses over to the two in front of her locker. Madeline
and Louise look at each other and smile.

LOUISE

Hell hath no fury.

Paris reaches the two. She stands there for a moment. They
do not notice.

PARIS

Excuse me. You're in my way.

They ignore her.

PARIS (cont'd)

Hey, spawn in front of someone
else's locker, please.

5 CONTINUED: (2)

5

Rory walks over. She stands next to Paris staring at the two.

RORY

I'm assuming your locker's in there
somewhere also.

PARIS

Yep. Right behind Belle Watling.

RORY

Have you tried to get their
attention?

PARIS

Sure have.

RORY

No luck?

PARIS

Nope.

RORY

God, look at that. It's like he's
eating her face.

PARIS

Okay. That's it. I'm getting the
firehose.

RORY

Let me try first.

Rory goes over and taps Tristin on the shoulder.

RORY (cont'd)

Excuse me. Could you two just
shift this whole thing a little to
the left?

Tristin and Summer finally come up for air.

TRISTIN

What?

RORY

You're blocking the lockers.

PARIS

Our lockers.

TRISTIN

Oh. Sorry. Just got a little
carried away.

5 CONTINUED: (3)

5

RORY

Right.

Tristin takes Summer's hand and leads her out of the way of the lockers. Rory starts to open her locker. Paris angrily starts to open hers.

TRISTIN

Hey, Paris.

PARIS

Hey.

SUMMER

You should get bangs.

PARIS

Thanks for the tip.

SUMMER

You have a long forehead. Bangs will hide that.

Paris slams her locker shut and wheels around to face Summer who is paying less than no attention to her because there is lip gloss to be applied. Before Paris can deck her, Madeline and Louise come over. Madeline hands Tristin and Summer a flyer.

MADELINE

Hey, party at my house Saturday.

LOUISE

Dress to impress, please.

Madeline hands a flyer to Rory.

MADELINE

Come?

RORY

Oh, I don't know.

MADELINE

You can bring your boyfriend.

RORY

I'll see.

The bell rings. Students start rushing into classrooms. Summer turns to Tristin.

SUMMER

Meet me after Biology.

5 CONTINUED: (4)

5

TRISTIN

And if I don't?

SUMMER

You will.

She kisses him and walks off. He watches her go.

TRISTIN

Oh, yes, I will.

He turns around to the group of girls and smiles.

TRISTIN (cont'd)

Ah, to be young and in love.

He heads off down the hall.

PARIS

What a shame Elizabeth Barrett
Browning wasn't here to witness
this. She'd put her head through
a wall.

Paris slams her locker and heads off with Madeline and Louise trailing after her. Rory looks down at the flyer puts it in her backpack, closes her locker, and heads off to class.

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

6

A sign welcoming guests to the Stars Hollow Annual Firelight Festival sparkles at the doorway. Happy couples walk hand in hand in and out of the front door. Lorelai walks through the lobby, passing a man and woman who are sitting on the couch, kissing. Their behavior is borderline inappropriate. Lorelai sighs and heads into the kitchen.

7 INT. INDEPENDENCE INN - KITCHEN - CONTINUOUS - DAY (DAY 2)

7

Lorelai enters. SOOKIE and JACKSON are standing there looking a little guilty, Sookie adjusting her hair, Jackson straightening his hat. Obviously Lorelai interrupted a little kitchen lovin'.

LORELAI

Oh now, people! This is a kitchen.
At least wear some hair nets.

Lorelai heads over to the coffee machine.

SOOKIE

Lorelai. Hello. We were just...

7 CONTINUED:

7

JACKSON
Discussing jam making.

SOOKIE
Jackson's going to start making
jams. And preserves.

JACKSON
Maybe tomato sauce.

Lorelai picks up the empty coffee pot.

SOOKIE
Because you know there's a whole
world out there beyond growing
veg...

LORELAI
No coffee?

SOOKIE
Sorry.

LORELAI
That's okay.

She starts out.

LORELAI (cont'd)
Resume smooching.

SOOKIE
Thank you.

Lorelai exits as Sookie and Jackson make their way back
together.

8 INT. INDEPENDENCE INN - LOBBY - CONTINUOUS - DAY (DAY 2) 8

Lorelai crosses over to the front desk. MICHEL is on the phone
smiling and cooing romantically.

MICHEL
(into phone)
No, cheri. I can't wait either.
Very soon. You are? Don't tease.
I promise. All this waiting will
be worthwhile. I'll see you then.
Good-bye, darling.

Michel hangs up.

LORELAI
So, how's Mom?

8 CONTINUED:

8

MICHEL

And while normally I would look forward to a good verbal sparring match, today I say no. My heart is light. The world is fine and I have a date for Saturday night. Your turn.

LORELAI

Okay, what I really need right now is lots and lots of coffee.

Michel giggles to himself as Lorelai exits. *

9 EXT. STARS HOLLOW - TOWN SQUARE - DAY (DAY 2)

9

Lorelai walks through the town square. She passes the bonfire structure. Everywhere she looks, signs of happiness and love. Two things she is not feeling right about now.

MAN (V.O.)

Heads up!

Lorelai stops and looks up just as a large paper star comes crashing down in front of her. A man scurries over to her.

MAN (cont'd)

Hey, you okay?

LORELAI

Yeah. I'm fine.

MAN

Man, that has never happened before.

LORELAI

Really? Wow. How about that.

Lorelai continues onto Luke's as the man starts cleaning up the star.

10 INT. LUKE'S DINER - CONTINUOUS - DAY (DAY 2)

10

Luke's at the counter. Miss Patty and Taylor Doose sit at a table. Lorelai enters.

LORELAI

Hey, I almost got crushed by a paper mache star. How is your day?

LUKE

It's looking pretty good now.

10 CONTINUED:

10

Lorelai sits at the counter.

LORELAI

Coffee, please. And throw in a
shot of cynicism.

Luke pours her a cup.

LUKE

So, why so cheery?

LORELAI

I don't know. Just in a mood.

LUKE

But there's no particular reason
for this mood.

LORELAI

Nope.

LUKE

Uh huh.

LORELAI

You don't believe me?

LUKE

No, I believe you. If you say
there's no reason for the mood
then there's no reason for the
mood. You're simply nuts.

LORELAI

Or bi-polar. That's very big now-
a-days.

Taylor Doose and Miss Patty break into a loud argument regarding
the origins of the Firelight Festival.

TAYLOR

Patty, you're wrong. They built
the fire to throw themselves on it
when their families found them.

MISS PATTY

Taylor, you're crazy. They built
the fire to stay warm their first
night here.

TAYLOR

Patty, I am the recording secretary
for the Stars Hollow City Council.
I think I know how my town was
founded.

10 CONTINUED: (2)

10

LORELAI

God, does no one have anything
else to talk about except this
stupid festival!

Taylor and Miss Patty turn to look at Lorelai.

LORELAI (cont'd)

(to Luke softly)

That came out a lot louder than it
was supposed to, didn't it?

LUKE

Yep.

LORELAI

Yep.

TAYLOR

This festival is commemorating the
founding of our town, young lady.

LORELAI

I know, Taylor. I'm sorry.

LUKE

She's bi-polar.

MISS PATTY

Really? But you're so young.

LUKE

Uh, can I get you two anything
else?

MISS PATTY

We're fine, sweetheart.

Miss Patty and Taylor turn back to their conversation. Lorelai
shakes her head.

LORELAI

I don't know what is wrong with
me. This is a beautiful festival.
People should enjoy it.

LUKE

It's a crazy festival based on a
nutty myth about two lunatics who
in all probability did not even
exist and if they did they probably
dropped dead of diphtheria before
age twenty four.

(more)

10

CONTINUED: (3)

10

LUKE (cont'd)

The town of Stars Hollow probably got its name from the local dance hall prostitute or two rich drunk guys who made up the story to make it look good on a poster.

LORELAI

You are full of hate and loathing and I gotta tell you I love it.

LUKE

Well, it's so good to have someone to hate all this with.

LORELAI

My pleasure.

LUKE

More coffee?

LORELAI

Yes, please.

Luke pours her more coffee.

LORELAI (cont'd)

Hey, if you're not busy, tomorrow I'm planning on despising everyone who says "Hey, how's it going."

LUKE

You're on.

They share a smile. It's broken by a woman's voice.

RACHEL'S VOICE (O.S.)

Hey, how's it going?

LORELAI

Okay, now that was too easy.

She notices that Luke is staring in the direction of the woman's voice. He's not moving. He looks like the breath was knocked out of him. Lorelai turns to see what he's so transfixed by. RACHEL PARKER, early 30s, beautiful, confident, independent, the kind of woman who looks perfect when she wakes up in the morning after spending the night camping out in the rain forest, is standing at the door. Lorelai looks back at Luke. He's stunned.

LUKE

Rachel...

10 CONTINUED: (4)

10

LORELAI

Rachel? Your Rachel?

Luke just nods. Lorelai turns back to Rachel.

LORELAI (cont'd)

You're Rachel.

RACHEL

Yep. I'm Rachel.

Rachel and Luke stare at each other. Lorelai's not sure where to look. She finally focuses on Luke. His face is completely pale.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. LUKE'S DINER - CONTINUOUS - DAY (DAY 2)

11

Lorelai and Luke are at the counter. Rachel, carrying her bag, approaches.

LUKE

What're you... I mean, I thought you were in the Congo or Philadelphia or something.

RACHEL

Actually, though very similar to both the Congo and Philadelphia, I was in the Mid East.

LUKE

Huh. Guess that postcard must've gotten lost.

RACHEL

Yeah, well, things are pretty crazy over there. Not a lot of writing time. But I finished up my assignment and I flew back to Chicago and I'm walking through O'Hare and I look up and there's a plane leaving for Hartford in like twenty minutes and all of a sudden I'm on it.

LUKE

Nice story.

RACHEL

I should've called.

LUKE

No. You... it's fine.

Luke and Rachel stare at each other for a beat.

RACHEL

You look good.

LUKE

Thanks. You, uh... you look...

LORELAI

He thinks you look good, too.
(more)

11 CONTINUED:

11

LORELAI (cont'd)

(to Luke)

Right?

LUKE

Right.

LORELAI

And you do.

RACHEL

Thank you.

LORELAI

I'm Lorelai.

LUKE

Oh, yes. She's Lorelai.

LORELAI

I'm Luke's friend.

LUKE

Yeah, she, uh works at the
Independence Inn.

LORELAI

I run it, actually.

LUKE

Sorry. She runs it.

RACHEL

Wow. I love that place. That
must be a pretty big job.

LORELAI

Oh, yeah, there's always something.
It's crazy. Like we just got these
coffee makers in all the rooms and
of course half of them don't work.
They just kind of gurgle and shake
like they're having some kind of
fit...

Luke looks at her a little strangely.

LORELAI (cont'd)

...so why were you in the Mid East?

RACHEL

I was doing a photo story on how
Palestinian and Israeli families
have been affected by the violence.

11 CONTINUED: (2)

11

LORELAI

(nodding)

Ah. Well. So, you understand.
About the job pressure and... I'm
going to go.

RACHEL

Please don't let me drive you away.

LORELAI

Oh, no. You didn't. I just have
to go sit in a closet for a while
so... really nice to meet you.

RACHEL

Yeah. You, too.

LORELAI

Bye.

Lorelai gathers her stuff and starts out. Rachel and Luke
keep staring at each other.

RACHEL

So... hi.

LUKE

Hi.

Lorelai glances back and then turns and walks out.

12 INT. RORY'S ROOM - NIGHT (NIGHT 3)

12

Rory sits before her mirror while Lorelai stands behind her,
pulling back Rory's hair into a pretty anniversary hair-do.
Rory is in a nice dress for her date, and Lorelai is dressed
for dinner at the Gilmores. Lorelai is still worked up from
her meeting with Rachel.

LORELAI

We just got new coffee makers?!
What was I thinking?

RORY

Well, you spent a lot of time
picking out those coffee makers.

LORELAI

Yes. I am Mrs. Coffee.

RORY

(reaching up to her hair)
Ow. Still attached to the head.

12 CONTINUED:

12

Lorelai eases up on pulling back her hair.

LORELAI

Sorry. I'm just a little worked up.

RORY

Mom, she's just Luke's ex-girlfriend.

LORELAI

I know that. I just hate that I made myself look so stupid in front of...

RORY

Luke?

LORELAI

Rachel. She was standing there just off a plane, and with no plane hair might I add...

RORY

And what exactly is plane hair?

LORELAI

It's... you know, big and... ahhh.

RORY

Got it.

LORELAI

And she's looking at him like he's Johnny Depp and he's looking at her like she's Miss September... and I'm babbling like a complete moron. God, what is wrong with me?

She yanks Rory's head again.

RORY

Ow, ow.

(she stands up)

Okay, you are now officially off hair duty.

LORELAI

Oh, I'm sorry, honey, I just --

RORY

It's all right. I just think it's still a little early for Dean to see me completely bald.

12 CONTINUED: (2)

12

LORELAI

Right, that's more of a six month thing.

RORY

So, what is going on with you?

LORELAI

I don't know. I think all this love in the air is just... I miss Max. I mean, there's been so much going on around here lately. Christopher coming back, family stuff,

(to Rory)

your constant existence...

RORY

Thanks for the love.

LORELAI

Any time. I guess I just... never had a lot of time to focus on... I miss Max.

RORY

I know.

LORELAI

I had a dream about him the other night.

RORY

Really? Dirty?

LORELAI

No. Absolutely not. And when you turn twenty-one I'll tell you the real answer. But, I don't know, I've been in kind of a funk since then.

RORY

I'm sorry.

LORELAI

Yeah. Me, too. Okay. We have years to talk about me, and believe me we will, but right now, let's concentrate on the lady of the evening, no hooker reference intended.

RORY

Glad to hear it.

*
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12 CONTINUED: (3)

12

LORELAI

What are you going to wear?

RORY

(holds up two sweaters)

You tell me.

LORELAI

Well, where's he taking you?

RORY

Why?

LORELAI

Because, you don't want to clash
with the décor. A lady has to
think ahead.

RORY

(equally grand-dame)

If you must know, he's taking me
to Andoloro's.

LORELAI

Oh, that's so romantic!

RORY

I know!

LORELAI

It's going to be just like Lady
and the Tramp. You'll eat spaghetti
from the same plate and it'll just
be one long strand and you won't
know it until you accidentally
meet in the middle. And then you'll
push a meatball towards him with
your nose. And then he'll push it
towards you with his nose. And
then you'll bring the meatball
home and keep it in the refrigerator
for years, and...

RORY

(holding sweaters)

Mom.

LORELAI

The red. Hold on. Your flower's
smooshed.

Lorelai gets behind Rory and starts rebuttoning her dress.
Rory can see Lorelai in the mirror. We hear the front door
open.

*
*

12 CONTINUED: (4)

12

LANE (O.S.)

Rory?

Lorelai finishes buttoning the dress.

LORELAI

There, all set.

LANE (O.S.)

Is anyone here?

RORY

(to Lorelai)

Are you all right?

LORELAI

Yeah. Go. You look beautiful.
I'm fine.

Rory looks at her a moment more, then kisses her and heads out.

RORY (O.S.)

Lane?

Lorelai stands there a moment and sighs. She heads out of the room.

13 INT. LORELAI'S HOUSE - LIVING ROOM - CONTINUOUS - NIGHT (NIGHT 3) 13

LANE is holding Rory's hands so she can see her dress. Both are excited.

LANE

I just can't believe it!

RORY

I know!

LANE

I mean three months. That's like
one-sixty-fourth of your life!

RORY

I know!

Lorelai enters from the kitchen.

LANE

I seriously have to stop hanging
out with you. You're just making
my life seem too pathetic.

13 CONTINUED:

13

LORELAI

Join the club.

RORY

Are you going to go to the festival?
Maybe we can meet you later.

LANE

Yeah, now that would be romantic.

RORY

Lane.

LANE

Yes, I am going to the festival
and would you like to know why?

LORELAI

Oops.

LANE

My mother has once again set me
up.

RORY

Another future doctor?

LANE

A future chiropractor. I think
she's losing confidence in my
prospects. *

RORY

Maybe he'll be nice.

LANE

Oh, it's not just him. We're going
with his parents, his grandparents
two sisters, three brothers, and
at least one maiden aunt.

A horn honks outside.

RORY

That's Dean.

She hugs them both.

LANE

Remember, you have to tell me
everything.

RORY

Okay. So do you.

13 CONTINUED: (2)

13

LANE

Oh, yeah. After the walking, the
silence, the sitting, and the buh-
bye that's when the fun will begin.

RORY

I want to know anyhow.

She hugs Lorelai.

RORY (cont'd)

Bye, Mom.

LORELAI

Have fun.

Rory runs out.

LORELAI

(calling after her)

And don't forget the meatball!

They hear Rory slam the front door behind her.

LANE

The meatball?

LORELAI

Mother daughter thing.

Lorelai takes her coat off a hook.

LANE

So think I could hang out with you
for a while?

LORELAI

Not unless you want to go to
Hartford.

(putting on coat)

Besides, didn't anyone ever tell
you it's not polite to keep fifteen
prospective Korean in-laws waiting?

They head towards the door.

LANE

You could run me over on your way
out. Maybe my mom wouldn't make
me go if I was in the hospital.

LORELAI

I wouldn't count on it.

13 CONTINUED: (3)

13

LANE

Yeah, you're right.

She leaves, and Lorelai follows her out, closing the door behind them.

14 INT. DEAN'S TRUCK - NIGHT (NIGHT 3)

14

Rory and Dean, who's dressed up, are driving to the restaurant in his truck. Dean is nervous and talking more than he usually does.

DEAN

You look really great.

RORY

You already said that, but thank you.

DEAN

I hope you like Italian food. You do like Italian food, don't you?

RORY

Yes, I do.

DEAN

I hope they don't screw up the reservation.

RORY

I'm sure it'll be fine.

DEAN

The guy I talked to only spoke Italian. I just kept saying, Friday night, seven-thirty, dos personnes. And then after fifteen minutes of this I realized that I was talking to him in Spanish.

RORY

But I'm sure he understood. Spanish and Italian are really similar. They're both romance languages with close ties to Latin.

DEAN

I just... I want it to be... you know, perfect.

RORY

It already is.

14 CONTINUED:

14

Dean looks at her and smiles, relaxing a little.

DEAN

You know, you look really great.

RORY

Thank you.

15 EXT. GILMORE HOUSE - NIGHT (NIGHT 3)

15

Lorelai rushes up holding her usual giant cup of coffee. She looks at her watch. She's obviously late. She tries to down the coffee before ringing the bell. She takes a large swig. She swallows, takes a deep breath and takes another swig. She finishes it. She stuffs the empty coffee cup into her purse and is just about to ring the bell when the door swings wide open. Emily stands there.

EMILY

You're late.

LORELAI

How did you do that?

EMILY

What?

LORELAI

Open the door just as I was about to ring the bell?

EMILY

I thought I heard something, I came to the door you were there. Come in, please.

Lorelai follows her in.

16 INT. GILMORE HOUSE - FOYER - CONTINUOUS - NIGHT (NIGHT 3)

16

Emily heads toward the living room. Lorelai follows her.

LORELAI

You thought you heard something?

EMILY

Yes.

LORELAI

That door is like ten feet thick.

EMILY

So?

16 CONTINUED:

16

LORELAI

So, how could you possible hear anything? It wasn't like there were a band of jackals out there. I was drinking coffee.

EMILY

Lorelai, what is it that you want to hear? That I was waiting by the window staring out at the driveway ready to pounce the moment you arrived?

LORELAI

Yes. Because, believe it or not, that would actually be less creepy.

EMILY

Get yourself a drink, please.

Lorelai goes into the living room. Emily exits off to the dining room.

17 INT. GILMORE HOUSE - LIVING ROOM - CONTINUOUS - NIGHT
(NIGHT 3)

17

Lorelai enters. RICHARD is sitting on the couch reading. He looks up.

LORELAI

Hey, Dad.

RICHARD

Lorelai.

He goes back to his paper.

LORELAI

Sorry I'm late, I was just helping Rory get ready for her big date and well, you know girls.

RICHARD

Hmmm.

Richard goes back to his paper. Lorelai wanders over to a side table with a collection of porcelain figures on it.

LORELAI

So, how's work?

RICHARD

Work is fine.

17 CONTINUED:

17

LORELAI

That's good. Mine's fine, too.

Richard continues reading. Lorelai begins nervously playing with a porcelain rabbit.

LORELAI (cont'd)

God, Mom's gone a little Kathy Bates with the figurines here. Though you probably haven't seen "Misery," which is actually a good idea, Rory wouldn't sleep alone for a week after we watched it, though I guess that wouldn't be a problem for you since you don't sleep alone anyway.

Richard looks up at her.

LORELAI (cont'd)

I mean, I'm guessing you don't, I don't really know what your and mom's sleeping arrangements are, and now I'm kinda wishing I hadn't even raised the subject, cause it's kind of a big "wow, so don't want to go there" kind of subject. For me. Not you. You should definitely go there. If you want. I...

She puts the rabbit down accidentally knocking over several of the figurines.

LORELAI (cont'd)

Oh God, I'm sorry...

Richard puts down his paper annoyed and comes over to the table.

RICHARD

Oh, what have you done now?

LORELAI

Nothing. I was just putting the rabbit back with his little friends and I accidentally... massacred them all. But hey, that's life in the jungle, right?

RICHARD

Just go sit down. Please.

LORELAI

I'm sorry.

17 CONTINUED: (2)

17

RICHARD

Just sit with your hands in your
lap.

Lorelai, hurt, heads over to the couch. Richard rearranges
the figures.

LORELAI

I am sorry.

RICHARD

And I am trying to read so will
you please, just be quiet, and try
not to break anything else.

He sits back down. Emily enters.

EMILY

So, having a nice chat?

LORELAI

Oh, yeah. We're having a great
conversation here, me and Morey.

EMILY

Excuse me?

LORELAI

Oh, nothing. It was really nice
of you to let Rory out of dinner
tonight, Mom. She really
appreciated it.

EMILY

Well, she deserves to celebrate. A
three month anniversary is a
landmark feat at her age.

(glances at Lorelai)

Or at any age for some people.

LORELAI

Hey, I was supposed to get a drink,
right? Well, let me get right on
that.

Lorelai crosses over to the cart. The doorbell rings. Emily
springs up happily.

EMILY

I'll get that.

Emily exits. Lorelai pours herself some wine. She glances
over at Richard.

17 CONTINUED: (3)

17

LORELAI

Can I freshen up your drink, Dad?

RICHARD

No, thank you. One drink is quite
enough before dinner.

LORELAI

Right. Sorry.

Emily enters with CHASE BRADFORD, a fatuous WASPY-looking guy
in his mid-thirties.

EMILY

I had no idea it was so close.

CHASE

Absolutely. Right around the
corner.

EMILY

Well, what a small world. Lorelai,
I'd like you to meet Chase Bradford.
He was just telling me that he
actually grew up right around the
corner from here.

LORELAI

Really?

CHASE

The stone house on the corner.

LORELAI

The one with the Dobermans? *

CHASE

That right. Leopold and Loeb.
Though I'm afraid they passed on
quite a few years ago.

LORELAI

Ah. The postmen finally got
organized, huh?

EMILY

(jumping in)

Chase, this is my husband Richard.

RICHARD

How do you do?

The men shake hands.

17 CONTINUED: (4)

17

CHASE

Fine. Richard. Just fine.

RICHARD

Emily, I wasn't aware that we were
having company for dinner.

EMILY

Well, it was sort a spur of the
moment thing. Chase's mother and
I are in the DAR together. He's
just moved to back to Hartford,
and it just seemed like a nice
idea.

LORELAI

(starting to get it)

Yes. Very nice.

RICHARD

Chase, can I offer you a drink?

CHASE

Scotch neat.

RICHARD

Glen Fiddich?

CHASE

Fine.

He turns to Lorelai.

CHASE (cont'd)

So, Lorelai, your mother's told me
all about you.

LORELAI

Really.

CHASE

Oh, yes. I'm just sorry your
daughter couldn't join us. I adore
children.

LORELAI

Uh-huh.

(pulling her hand away)

Mom, could I talk to you for a
moment?

EMILY

Lorelai, we have company.

17 CONTINUED: (5)

17

LORELAI

This will only take a second.
Really.

EMILY

But...

LORELAI

Come on. It'll be fun.
(to Chase)
You'll excuse us a sec, Chase.
We're just going to have a spur of
the moment conversation.

Lorelai takes her by the arm and leads her out.

18 INT. GILMORE HOUSE - KITCHEN - CONTINUOUS - NIGHT (NIGHT
3)

18

Emily enters and turns around to face Lorelai.

EMILY

You are pushing me.

LORELAI

Is this a set-up?

EMILY

What?

LORELAI

Connecticut Ken in there. Is he
my invited escort for the evening?

EMILY

Lorelai, his mother is a friend of
mine.

LORELAI

And?

EMILY

He just moved back here, he doesn't
know anyone...

LORELAI

And?

EMILY

And I thought he might enjoy meeting
you.

18 CONTINUED:

18

LORELAI
(pointing her finger at Emily)
Ah ha!

EMILY
Put that finger down.

LORELAI
So, this is why the Miss
Congeniality act when Rory wanted
to beg out of dinner.

EMILY
It just seemed like a good
opportunity.

LORELAI
Okay, Mom. Thanks for the thought
but I can get my own men.

EMILY
Really.

LORELAI
Yes, really.

EMILY
I must disagree.

LORELAI
You must?

EMILY
Chase is a quality man. He has
good breeding, he comes from a
good family, he makes a nice living,
he's attractive...

LORELAI
Mom. No.

EMILY
Is it going to kill you to simply
keep an open mind about him?

LORELAI
Mom, he is not my type.

EMILY
Why not? Because I like him?

LORELAI
I swear, I don't know which one,
but there is a game show out there
with your name on it.

18 CONTINUED: (2)

18

EMILY

Well, that must be it because you've
hardly said two words to the man.
You couldn't possibly hate him
yet.

LORELAI

No, wait. It's that game at the
arcade where there's like this
mole that keeps sticking his head
out and you've got a mallet and
you have to pound him as many times
as you can. You would be a master
at that game.

EMILY

Now, I realize that Chase may not
be as controversial as your usual
brand of men, Lorelai...

LORELAI

They would erect a statue of you
right next to the game. Perfect
hair, pearls, bronze mallet...

EMILY

But I just want you to think about
something. Tonight, your daughter
is celebrating her three month
anniversary. What was the last
relationship you had that lasted
that long?

Lorelai just sighs.

EMILY (cont'd)

I thought so.

Emily exits. Lorelai, beaten follows after her.

19 INT. GILMORE HOUSE - LIVING ROOM - CONTINUOUS - NIGHT 19
(NIGHT 3)

Chase stands talking to Richard when Emily and Lorelai enter.

EMILY

Here we are, I'm very sorry.

CHASE

That's all right, I had a chance
to tell Richard a little about
what I do in the actuarial business.

19 CONTINUED:

19

RICHARD
(bored out of his mind)
Yes. It was fascinating.

CHASE
Lorelai, can I fix you something
to drink?

LORELAI
(sitting)
Gin.

CHASE
And?

LORELAI
Gin.

RICHARD
(sitting beside her)
Make that two.

LORELAI
What happened to the one drink
before dinner rule?

RICHARD
We have guests. We're celebrating.
Here, Chase, let me help you with
that.

As Richard gets up to quicken the drink process, Lorelai settles
back on the couch miserably.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. ANDALORO'S RESTAURANT - LATER - NIGHT (NIGHT 3) 20

A small, intimate, and very classy if you are sixteen years old Italian restaurant. Dim lighting, the multi-colored candles in the chianti bottle candle holder on the tables, and a little Maria Callas playing in the background. Rory and Dean have just finished with their main courses.

RORY

That was really good.

DEAN

It was?

RORY

Yes, it was.

DEAN

How was the salad?

RORY

Great.

DEAN

What about that cheesebread thing?
Too heavy?

RORY

Just heavy enough.

DEAN

Really?

RORY

Everything was perfect. Even the
soda was good. I don't know how
they do it, but the coke here is
definitely superior to the coke
anywhere else.

DEAN

Okay, at what point during that
did you start making fun of me?

RORY

I would never make fun of you.
Especially not after ordering three
kinds of pasta for me just because
I couldn't decide.

20 CONTINUED:

20

DEAN

You shouldn't have to decide tonight. Tonight you should have everything that you want.

RORY

I have to tell you, as of right this moment I am a very big fan of the three month anniversary.

DEAN

Oh, yeah?

RORY

Definitely. I think there should be tee-shirts and newsletters.

DEAN

I'm glad.

RORY

You did all this for me.

DEAN

It's not over yet.

RORY

Wow. This is just like that Christmas that I got a full set of illustrated encyclopedias.

Dean looks at her confused.

RORY (cont'd)

I wanted them.

DEAN

Oh, good.

The WAITER comes over with a plate and a To Go package.

WAITER

(putting the plate down in front of them)

Here you go. One tiramisu, two forks...

(puts the To Go package down in front of Rory)

And one meatball to go.

RORY

Thank you.

The waiter exits.

20 CONTINUED: (2)

20

DEAN

You want to explain the meatball?

RORY

It's a mother daughter thing.

DEAN

Okay. Well, ladies first.

RORY

Thank you.

She takes a bite of the tiramisu. Clearly it's good.

RORY (cont'd)

Okay, have I mentioned how much
I'm loving this three month
anniversary thing?

DEAN

Yes, you did.

RORY

Because this tiramisu is so good
that if the anniversary were
completely sucking right now, this
would save it.

She happily takes another bite. Dean sits back and watches
her. Rory looks up and sees Dean smiling at her.

RORY (cont'd)

What?

DEAN

Nothing.

RORY

Stop it.

DEAN

No, you look cute.

RORY

I'm eating.

DEAN

You eat cute.

RORY

I do not eat cute. No one eats
cute. Bambi maybe, but he's a
cartoon.

20 CONTINUED: (3)

20

DEAN

I'm sorry. I'll stop staring.

He doesn't, though. She takes another bite and then stops.

RORY

(stopping in mid chew)

Okay, I'm eating the whole thing,
do you want some?

DEAN

I'm full, you eat it.

RORY

No, no, I'm full, too.

She puts her fork down. They sit for a beat as Rory stares at
the cake.

RORY (cont'd)

Okay, I lied.

She picks up her fork and keeps eating.

DEAN

So after we finish here, we move
onto phase two of the anniversary
evening.

RORY

Phase two. Sounds very official.
Are there space suits involved?

DEAN

With matching helmets.

RORY

Impressive.

DEAN

Hey, anniversaries are serious
business. Not everyone can have
one.

RORY

Oh, I know.

They smile at each other. Dean grabs a fork and they both
proceed to finish of the tiramisu.

21 INT. GILMORE HOUSE - DINING ROOM - LATER - NIGHT (NIGHT 21
3)

Lorelai sits with her head in her hands. Dinner has been served and partially eaten. Richard looks bored. Emily has her fascinated hostess act in full force.

CHASE

So Lorelai, are you a member of
the DAR?

LORELAI

No, I'm not. D-A-R... N. Get it?
Darn. It's a play on... hey, are
these carrots tiny or what?

EMILY

Chase, I'm simply fascinated about
your work situation. Tell us how
you wound up back at home? I mean
you move away to make your fortune
and you end up right back here at
home. Isn't life funny?

LORELAI

Hilarious.

RICHARD

A comedy for the masses.

CHASE

Well, I worked hard and the company
was very good to me. You know a
thing or two about company loyalty
I assume, Richard.

Richard gives Chase a forced smile and then sighs to himself
bored.

CHASE (cont'd)

Well, the company gave me a choice
of east coast assignments. Sort
of a big vote of confidence in the
job I was doing. Picking your
locale, that's a very coveted
position to be in.

LORELAI

Oh, yes. I'd love to be picking
my locale right now.

CHASE

So, I sat down and made my wish
list.

(more)

21 CONTINUED:

21

CHASE (cont'd)

I looked for places that offered
the most location amenities as
well as job growth. Finally, after
days of research, checking traffic
conditions, crime rates,
(to Lorelai with a wink)
the best school systems, my decision
came down to just two places. One
was in New York and one was in
Hartford.

LORELAI

And you chose Hartford.

CHASE

I did at that.

RICHARD

Emily, is there more roast?

CHASE

Well, Hartford has all of the
cosmopolitan big city benefits
that New York has without actually
having to live in New York. It
just seemed like a no brainer.

LORELAI

Okay, I'm going to go get dad that
roast.

EMILY

Lita will bring it.

LORELAI

Oh, well, it's much more personal
this way.

Lorelai starts to get up.

CHASE

Hurry back. I simply have to know
what the allure of this Stars Hollow
is that I've heard so much about.

LORELAI

(to herself)

Miles, and miles, and miles.

Lorelai crosses off.

22 EXT. STARS HOLLOW - TOWN SQUARE - A LITTLE BIT LATER - 22
NIGHT (NIGHT 3)

The Founders Firelight Festival is in full swing. The town square is bustling with people and excitement. The trees are sparkling, the lights are glittering, the concession stands are concurring. The whole town turned out. A large group is just starting to gather in front of the enormous pile of wood that will soon be the bonfire. Taylor Doose, Miss Patty, SEVERAL TOWN ELDERS and MAYOR HARRISON PORTER are gathered on a dais in front of the crowd.

ANGLE ON: Rory and Dean walking through the streets toward the bonfire.

DEAN

So, what book did you bring?

RORY

What?

DEAN

Come on. You always bring a book with you and I'm just wondering what was the three month anniversary book?

RORY

Actually I brought the New Yorker.

DEAN

Really. A magazine. Interesting.

RORY

It's the fiction issue.

Rory and Dean reach the dais. Mayor Porter steps up to the microphone and raises his hands in the air quieting the townsfolk down.

HARRY

People of Stars Hollow and our many guests. It is my great pleasure to preside over our annual Founders Firelight Festival for the 32nd time. Many a true love has had its start right on the spot where I now stand. And I don't mind telling you that it was during this very festival, right by the gazebo, that I met my only true love, Miss Dora Braithwaite. We've been married 43 years and it all started right here.

22 CONTINUED:

22

A sprinkling of applause from the crowd. Taylor leans in to the Mayor and they whisper to each other while Taylor covers the mic.

TAYLOR

Ask her to wave.

HARRY

I can't.

TAYLOR

Why not?

HARRY

She went to bingo in Bridgeport.

(back to the crowd)

And now, my friends, join me in
the lighting of the fire!

ANGLE ON: Rory and Dean.

RORY

Okay, take me to the surprise now.

DEAN

But I thought you wanted to see
the bonfire being lit.

RORY

Oh, I do.

Rory takes his hand and starts to lead him off.

DEAN

But, Mayor Porter just said...

RORY

Trust me, it's going to be a while
before it's lit. We'll be back in
plenty of time.

Rory and Dean exit off. We pan back to the bonfire where a group of people are arguing and searching for something.

HARRY

Every damn year.

TAYLOR

It was Lenny's responsibility.

HARRY

Oh, for pete's sake.
(yelling into the crowd)
Did anybody bring any matches?

22 CONTINUED: (2) 22

The townspeople search for some way to actually light the fire.

23 INT. GILMORE HOUSE - DINING ROOM - LATER - NIGHT (NIGHT 23
3)

Dessert and coffee is now on the table. Emily soldiers on. Richard practically has his head in his hands. Lorelai is drinking cup after cup of coffee refilling her cup out of a silver coffee carafe. Chase is chattering on.

CHASE

It's really fascinating stuff.

EMILY

It sounds it. Tell us more.

CHASE

Well...

Lorelai slides the silver coffee carafe over to Richard who re-fills his cup. Chase drones on.

CHASE (cont'd)

...we're in the middle of building new statistical models that let us do a better job of predicting death than we've ever been able to do before. Richard, you might find this interesting.

RICHARD

I've never been one for sitting at a computer building models, Chase. I'm a client contact man, myself.

CHASE

Yes, but these models give you a better product to sell to those clients.

EMILY

That does sound interesting.

CHASE

Oh, it is. In fact, if you answered a few simple questions for me, I could practically pinpoint the day you're going to die.

EMILY

Goodness.

LORELAI

Go ahead. Ask her the questions.

23 CONTINUED:

23

EMILY

I think I'll pass.

CHASE

No, no, Lorelai.

(slowly)

I'd have to feed the information
into a computer to get the answer.
I'm no Kreskin!

Chase laughs heartily as does Emily. Richard pulls out a Wall Street Journal that he had stashed under his chair.

EMILY

Well, Chase, why don't you and
Lorelai retire to the living room
for a little brandy while I help
Lita clean up?

LORELAI

While you do what?

CHASE

That's sounds lovely. Shall we?

LORELAI

Oh, you know what, I have to powder
something. I'll... uh, meet you
in the living room in a minute.

CHASE

I'll be waiting.

LORELAI

Super.

Lorelai exits off.

24 INT. GILMORE HOUSE - FOYER - CONTINUOUS - NIGHT (NIGHT 3) 24

Lorelai enters and looks around trapped. She heads toward the stairs.

25 INT. GILMORE HOUSE - LORELAI'S OLD BEDROOM - A MOMENT
LATER - NIGHT (NIGHT 3) 25

Lorelai enters. She closes the door behind her. She leans against the door enjoying the aloneness for a beat. She looks around the room. She's miserable. She's trapped. She paces around. She spots the window. Something overtakes her. She's sixteen again. She goes over, opens the window, swings one leg out and starts to climb out the window. She's halfway out when the bedroom door opens and Richard enters.

25 CONTINUED:

25

RICHARD (V.O.)

Lorelai... your mother wants to
know when --

Richard stops when he sees Lorelai, who is now frozen,
straddling the window. There's a long beat.

LORELAI

Hi, Daddy.

Richard stands there silently for a moment.

LORELAI (cont'd)

Okay, look. I know this is bad.
And I know that seeing me like
this probably brings back all the
horrible aspects of my childhood
life for you but see, I'm really
sorry that we fought last week,
and I'm really sorry that you are
so disappointed in me and I really
do wish there was something that
we could do to fix this but we
probably can't and I'll accept
that because I am an adult now and
I am proud of who I have become
but so help me God I am begging
you not to make me go back down
there because that guy is boring!

Richard looks at her a beat. He then calls off:

RICHARD

She's not up here, Emily!

LORELAI

Thank you, Daddy.

Richard gives her another look and slowly closes the door.
Lorelai climbs out the window and disappears.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

26 EXT. SOLLY'S SALVAGE AND SCRAP - NIGHT (NIGHT 3) 26

If you could picture a romantic junk yard this would be it. Trees grass and cars that look more like they're sleeping than abandoned. The front gate is very loosely chained. Dean leads Rory to the gate.

DEAN

We're here.

RORY

We're where?

DEAN

Come on.

RORY

Dean, what is this?

DEAN

Okay. Did you ever see "Christine"?

RORY

Yes.

DEAN

Well, it's nothing like that.
Come on.

Dean pushes the gate open and holds up the chain for Rory to duck under. He follows her in. They wander among the sleeping cars and piles of relatively neatly piled junk.

RORY

You brought me to Beirut?

DEAN

It's a salvage yard.

RORY

Ah. And it looks so much like Beirut.

DEAN

Okay. Here we are.

Rory stops and looks. In front of her is the frame of what once was a very cool old convertible car. Now just the seats, the steering wheel and the basic frame sit there.

26 CONTINUED:

26

RORY
(confused)
Wow.

DEAN
It's a car.

RORY
It is?

DEAN
It will be.

RORY
When it grows up?

DEAN
When I fix it.

RORY
What?

DEAN
It's yours.

RORY
What do you mean it's mine?

DEAN
I've been building it, piece by
piece, for you.

RORY
No.

DEAN
I started with the frame, the seats
and the windshield went in
yesterday...

RORY
You're building me a car.

DEAN
It's going to take a while but
when it's done it'll be great.

RORY
You're building me a car. You're
building me a car.

DEAN
That's right.

26 CONTINUED: (2)

26

RORY

You're building me a car?!

DEAN

I'm building you a car.

RORY

This is crazy. Why would you do this?

DEAN

I don't know. You didn't have one.

RORY

You're completely insane!

DEAN

What? I don't want you wasting time on the bus anymore. That's valuable time that we could be arguing about your ongoing obsession with very confusing Russian authors.

RORY

I can't believe this.

DEAN

Do you like it?

RORY

Do I like it? Are you kidding?

Rory throws her arms around him and gives him the biggest kiss of his life. They finally part.

DEAN

I'm going to take that as a yes.

RORY

Take it, mister.

DEAN

Come on. Get in.

Dean opens one of the doors. It hangs off its hinges and a corner of it digs into the dirt.

DEAN

I'll fix that.

RORY

Don't. I like it like that.

26 CONTINUED: (3)

26

They get in. Dean has a blanket already laid out on the seat to protect their clothes.

RORY

This is amazing.

DEAN

I'm glad you like it.

RORY

I had no idea three months was the car anniversary.

DEAN

Four months, you get a plane.

RORY

Boy, relationships have sure changed since I was a kid.

Rory leans into Dean who puts his arm around her. They look up at the stars. We float up and HOVER OVER them as they stare at the sky.

RORY (cont'd)

I'm having one of those moments.
Right now.

DEAN

What moments?

RORY

One of those moments that is so perfect, so wonderful that you almost get sad because nothing could ever be this good again.

DEAN

So, basically I'm depressing you.

RORY

Yep.

DEAN

You're very weird.

RORY

And you're wonderful.

They look at each other. They kiss. They part slowly.

DEAN

(softly)

Rory?

26 CONTINUED: (4)

26

Yes? RORY

I love you. DEAN

Rory freezes.

Rory? DEAN (cont'd)

Yeah? RORY

Did you hear me? DEAN

Uh huh. RORY

Well? DEAN

Rory doesn't move. Dean sits up and faces her.

Say something. DEAN (cont'd)

I... I... RORY

Yes. DEAN

I love the car. RORY

That's it? DEAN

No. I just... I'm surprised. I
didn't expect... I don't... RORY

You don't love me. DEAN

No. I, I just have to think for a
minute. RORY

Think about what? DEAN

26 CONTINUED: (5)

26

RORY

Well, saying I love you is a really difficult thing.

DEAN

I just did it.

RORY

And you did it really well.

DEAN

What the hell does that mean?

RORY

I'm sorry, I... please, you totally took me by surprise. I mean, the dinner and the car, and the... Just let me think about this.

DEAN

This is not something that you think about, Rory. This is something that you feel or you don't.

RORY

Please, don't be angry.

DEAN

Why? Cause I say I love you and you want to think about it? Go home and discuss it with your mother? Make one of your pro con lists?

RORY

Not fair.

DEAN

I'm sorry. I'm an idiot. I don't know what I was thinking.

RORY

Dean, please, it's just not that easy for me. Saying I love you means a lot. I mean, just look at it from my point of view. I mean, my mom, and our life, and she told my dad that she loved him and then...

DEAN

You can't get pregnant saying I love you.

26 CONTINUED: (6)

26

RORY

I know. I'm just confused. Saying
this is a really big deal.

DEAN

Fine. Come on.

RORY

Please, don't be mad.

DEAN

I'll take you home.

RORY

Dean, tonight was wonderful.
Perfect. Please. I swear, I just
need...

DEAN

Whatever. It doesn't matter.
Let's go.

Dean, extremely hurt and humiliated, gets out of the car and
walks toward the gate. Rory, her head still swimming, follows
after him.

27 EXT. STARS HOLLOW - TOWN SQUARE - LATER - NIGHT (NIGHT 3) 27

The bonfire is lit. All is beautiful. People stand or stroll
hand in hand. The glow builds. We see it reflected on the
faces of various couples, some old, some young. Lorelai walks
through the crowd nursing a cup of coffee and lost in her
thoughts. She moves past Sookie and Jackson. She doesn't see
them. We stay with them as they hold hands and watch the fire.

JACKSON

Sookie?

SOOKIE

Yes, Jackson.

JACKSON

You know what I'm thinking about
right now?

SOOKIE

That time I roasted some red peppers
over the stove burner and singed
off my eyebrows?

JACKSON

No.

27 CONTINUED:

27

SOOKIE

Good.

JACKSON

I was thinking that this is really nice.

SOOKIE

Me, too.

Jackson squeezes her hand. Rachel moves past them snapping a picture of the couple. She moves around taking pictures of the crowd and the fire. She finally winds up at a bench where Luke is sitting. She sits down next to him to put more film in her camera.

LUKE

Are you getting some good stuff?

RACHEL

Oh, yeah. The firelight really changes people. Makes them seem happier, freer. All troubles of the world completely gone.

LUKE

I don't think that's the firelight. I think that's the Founders Day party punch they've been selling.

RACHEL

Ooh, yeah. That stuff is good.

They sit for a beat.

LUKE

Okay, at some point, are you gonna tell me what you're doing here?

RACHEL

I'm putting more film in my camera.

LUKE

Rachel...

RACHEL

What? I told you. I was at the airport and now I'm here.

LUKE

Oh. Well, sure when you put it like that.

27 CONTINUED: (2)

27

RACHEL

Correct me if I'm wrong, but you don't sound all that happy to see me.

LUKE

Correct me if I'm wrong, but you have a tendency to show up and then leave quite suddenly. Not one of your more charming attributes.

RACHEL

So, you're not happy to see me.

Luke just looks at her.

RACHEL (cont'd)

Luke, I don't know what I'm doing here, okay? I just missed you. I wanted to see you. I don't know what else to say.

A long beat.

LUKE

I missed you, too.

Another beat.

RACHEL

Okay, since we're being blunt, what's the deal with Lorelai?

LUKE

What are you talking about?

RACHEL

I'm talking about Lorelai. The lady who runs the inn. The one you have told me absolutely nothing about and have been very careful to leave out of any story anecdote or gossip about the town.

LUKE

There is no deal with Lorelai. We're friends.

RACHEL

For now.

LUKE

Yes.

27 CONTINUED: (3)

27

RACHEL

And in the future?

A beat.

LUKE

Lorelai is... she's just... and
sometimes it seems like... I don't
know.

A beat.

LUKE (cont'd)

But I am happy to see you.

RACHEL

Good. I'm going to get some of
that party punch. You want some?

LUKE

That stuff'll kill you.

RACHEL

Ah, Luke, some things never change.

Rachel crosses off. Luke stares after her. Lane and her KOREAN
CHIROPRACTOR DATE walk miserably by, followed in a line, a la
"The Godfather," by the PARENTS, the GRANDPARENTS, the SISTERS,
the BROTHERS, and the MAIDEN AUNT. Luke watches the odd parade
move by. Lorelai comes up behind him.

LORELAI

Where the hell's the fire department
when you need them, huh?

LUKE

Hey, aren't you supposed to be in
Hartford?

LORELAI

Yep.

LUKE

What happened?

LORELAI

I climbed out the window.

LUKE

Okay.

LORELAI

That's it? You're not curious
why?

*
*
*
*
*
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27 CONTINUED: (4)

27

LUKE

Nope.

LORELAI

That's what I love about you.

LUKE

Hey, you been here long?

LORELAI

A little while.

LUKE

You see Taylor and Harry get into
a fist fight?

LORELAI

No.

LUKE

Oh, yes.

LORELAI

God, how did I miss that? I'm so
bummed.

LUKE

It was good.

LORELAI

So, where's Rachel?

LUKE

She's a Founders party punch junkie.

LORELAI

Boy, even the nice girls aren't
safe.

LUKE

She's been running all over the
place taking pictures.

LORELAI

She's having a good time, huh?

LUKE

I guess.
(beat)
I hope so.

LORELAI

So...

*
*
*

27 CONTINUED: (5)

27

LUKE

Yes?

LORELAI

What's the haps with you two? If
you don't mind me asking.

LUKE

The haps? Well, let's see. What
is the haps?

LORELAI

What I meant by haps was what was...

LUKE

I know what you meant by haps.

LORELAI

Okay, well, you repeated it like a
thousand times so I...

LUKE

I was pondering.

LORELAI

Okay. But you ponder really slow.

LUKE

If I did it fast it wouldn't be
pondering. Pondering, by nature,
has a slow connotation to it.

LORELAI

Fine. Sorry.

LUKE

That's okay.

Beat.

LORELAI

Is she staying?

LUKE

I don't know.

LORELAI

Do you want her to?

LUKE

I don't know.

LORELAI

She seems to really like you.

27 CONTINUED: (6)

27

LUKE

Yeah. She does. She just doesn't
have the greatest attention span.

LORELAI

Yeah.

LUKE

But, she is here.

LORELAI

Yes, she is.

LUKE

I don't know. You spend a lot of
time debating things, you know?
Is it right, is it wrong, should
you do this, should you do that...
maybe sometimes you just jump in.
Take a shot. What's the worst
that can happen? She's left before.
I lived. Maybe this time...

LORELAI

Well, I think that's great.

LUKE

You do?

LORELAI

Yeah.

LUKE

Thank you.

LORELAI

You're welcome.

They sit there a beat.

LUKE

Okay, well, I'd better go check up
on Rachel.

LORELAI

That's nice.

LUKE

What?

LORELAI

That you have someone to go check
up on. Nice.

27 CONTINUED: (7)

27

LUKE

Yeah, it is. Unless she's
completely drunk and throwing up...

LORELAI

Still nice.

LUKE

I'll see you tomorrow?

LORELAI

Tomorrow.

Luke wanders off in search of Rachel. Lorelai thinks a beat.
She gets up and walks off in the direction of home.

28 INT. LORELAI'S HOUSE - LIVING ROOM - LATER - NIGHT (NIGHT 28
3)

Lorelai enters. She turns on the light and takes her coat
off. She takes a deep breath and goes over to the phone. She
picks it up and dials.

MAX MEDINA (V.O.)

Hi, you've reached Max Medina.
I'm not here right now. Leave a
message at the beep and I'll get
back to you. Thanks.

Lorelai fidgets as she waits for the beep. The door opens,
Rory comes in. She looks bad.

LORELAI

Rory?

RORY

We just broke up.

Lorelai hangs up and goes to hold her daughter, as we:

FADE OUT.

END OF SHOW