



EPISODE #2T6304

"ALWAYS A GODMOTHER, NEVER A GOD"

WRITTEN BY

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DIRECTED BY

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SHOOTING SCRIPT - 08/22/05

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“ALWAYS A GODMOTHER, NEVER A GOD”

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
KIRK Sean Gunn
LOGAN HUNTZBERGER Matt Czuchry
EMILY GILMORE (Voice-over Only) Kelly Bishop

GUEST CAST

JACKSON BELLEVILLE Jackson Douglas
ZACK Todd Lowe
BRIAN John Cabrera
COLIN Alan Loayza
FINN Tanc Sade
REVEREND SKINNER Jim Jansen
BEAU BELLEVILLE Nick Offerman
NORA Jane Carr
FRANCOISE TBD
DEDE TBD

GUEST CAST (cont'd)

JACQUELINE TBD

LUCY TBD

NANCY TBD

CURATOR TBD

CATERER TBD



“ALWAYS A GODMOTHER, NEVER A GOD”

SETS

INTERIORS

DAY

Church
Pews
Reverend's Office
Dragonfly Inn
Kitchen
Reception
Gilmore House
Butler's Pantry
Living Room
Lane's Apartment
Bedroom
Main Room
Lorelai's House
Living Room
Luke's Diner
Pool House
Bedroom
Rory's Car
Yale Classroom/Hallway

NIGHT

Dragonfly Inn
Library
Lane's Apartment
Bedroom
Main Room
Lorelai's House
Kitchen
Living Room
Pool House
Main Room

EXTERIORS

DAY

Church
Gilmore House
Patio
Stars Hollow
Gazebo Area

NIGHT

Lane's Apartment

TEASER

FADE IN:

1 INT. LORELAI'S HOUSE - LIVING ROOM - NIGHT (NIGHT 1)

1

LORELAI is sorting through a giant pile of messy, hand-labeled, mostly ancient videotapes. PAUL ANKA sits happily near her. She has two cardboard boxes: one almost full, one nearly empty. LUKE can be heard lumbering around upstairs, grousing, obviously displeased.

LUKE (O.S.)

Oh now, come on, come on. You have got to be kidding me!

LORELAI

(calling up to him)
Luke, come down here!

*

LUKE (O.S.)

This baseboard's not level. I can tell just by looking at it!

*

LORELAI

Tom told you it was a work in progress!

*

*

LUKE (O.S.)

It's a disaster in progress. This baseboard belongs in a fun house!

*

*

LORELAI

Luke, going up there is like busting into an operating room in the middle of a heart transplant and getting mad at the surgeon because the patient's heart's on the outside, and you're like, "Hey, his heart should be in his chest," and the guy would be like, "I'm not done yet, dude. Get out of the operating room."

*

*

LUKE (O.S.)

I've gotta check the bathroom fixtures.

*

LORELAI

Oh, hey! Fire! Fire! We're on fire down here! Help! Flames crackling. Marshmallows...
toasting. Save us!

1 CONTINUED:

1

Luke comes downstairs.

LUKE

What are you doing, yelling "fire"?
You can't do that.

LORELAI

That only pertains to theaters.
Crowded ones. I mean, if it's a
Wednesday matinee of "Deuce
Bigalow," you can yell fire all
you like. Hell, you can start a
fire and no one'll complain.

LUKE

How's your project going?

LORELAI

Like gangbusters.

LUKE

(off full box)
Looks like it. You're getting rid
of a ton.

LORELAI

Hold it there, mister - those are
the keepers.

(re: empty box)
These ones I'm tossing.

LUKE

There are two videotapes in there.

LORELAI

Every journey begins with a single
step.

LUKE

This was your idea, remember? Use
the remodel to purge yourself of
useless stuff.

LORELAI

Right. Useless. I'm keeping what
I need.

LUKE

(pulling a tape from the box)
You need an episode of "Magnum,
P.I." from 1986?

LORELAI

Of course not.

(more)

1 CONTINUED: (2)

1

LORELAI (cont'd)
That tape is mislabeled. It's a
"Knots Landing" from 1981. All
the women are held hostage at
gunpoint during Ginger's baby
shower. Classic.

Luke pulls out several tapes rubber-banded together. *

LUKE
"21 Jump Street" - Season One.
You do not need this. *

LORELAI
Oh, I need my Jump Streets.

LUKE
So buy the DVDs. It'll save you
tons of space.

LORELAI
The DVDs won't have the original
commercials, which are half the
fun. Spuds MacKenzie, Clara Peller,
"Nothing comes between me and my
Calvins." They don't make 'em
like that anymore.

LUKE
You're going to be one of those
weird old people who hoards empty
film canisters and laundry measuring
scoops.

LORELAI
What do you mean, "going to be"?
(finds a tape)
Oh, good. I've been looking for
this. Check this out.

LUKE
(reading her handwritten title)
"Riding the Bus with My Sister."

LORELAI
Rosie O'Donnell plays a retarded
woman who's obsessed with riding
the bus. And Andie MacDowell is
her uptight, big-city sister.

LUKE
Sister?

1 CONTINUED: (3)

1

LORELAI

It gets better. In the ads I saw, the Rosie character was calling herself "The Sheriff." And she was bragging about her sex life and shopping for toilet seats. And Anjelica Huston directed it. Mae Rose directed it.

LUKE

Okay, fine. Watch it tonight after I leave. Then you can dump it tomorrow.

LORELAI

What, are you kidding me? You don't just sit down and watch a movie like this. This is a Friday night special. I'd have to have take-out, pizza, Red Vines, Mallomars, the works, plus there's no way I'd watch this by myself. I mean, this is exactly the kind of movie I'd watch with...

(stops herself -- obviously thinking of someone specific)
...someone. Someone else. You know?

LUKE

(gets it)
Yeah. Right. Well... at least try to pare this box down a little bit. Please?

LORELAI

I'll try. I will. I promise.

LUKE

Good.

Luke turns, heading in the staircase/kitchen direction, but without committing to either.

LORELAI

If you promise not to go upstairs again.

Luke stops in his tracks. Clearly, that was where he was headed.

LUKE

(without turning)
I just need to check one thing.

1 CONTINUED: (4)

1

LORELAI

(re: a tape)
"America's Castles" - special
Florida edition. Seen it five
times. Keeping it.

LUKE

One thing.

LORELAI

(off another tape)
"The History of Paper: A Documentary
by Ted Burns."
(to Luke)
Distant relative of Ken Burns.
Seven hours. Dull, dull, dull.
Keeping it.

LUKE

(turns from the staircase, giving
up)
I won't go up.

LORELAI

Good for you. That's willpower,
my friend... I'm keeping this paper
thing, though.

Luke sighs as Lorelai continues going through tapes.

LORELAI (cont'd)

(excited)
Oh! "Please Don't Eat the Daisies."
Seasons two and four. I've been
looking for this.

Luke sits, defeated, watching Lorelai continue her sorting, as
we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 INT. POOL HOUSE - BEDROOM - MORNING (DAY 2)

2

RORY is wearing a candy striper's jumper, putting her hair in a ponytail in preparation to head out, when there's a knock on her door.

RORY

Come in.

The door opens and a maid, FRANCOISE, is there.

FRANCOISE

Good morning, Miss Gilmore.

RORY

Good morning.

Francoise wheels in a large, metal clothing rack.

RORY (cont'd)

Oh, wow. Need help?

FRANCOISE

No, thank you.

RORY

What's that for?

FRANCOISE

Mrs. Gilmore instructed me to help store your summer things.

RORY

(confused)

My summer things?

Rory's cell phone rings. The maid opens her closet door and starts rummaging around.

FRANCOISE

Mrs. Gilmore says that autumn is the time for sweaters and wool, not sundresses and flipper-floppers.

RORY

Well, I don't really dress seasonally. I just sort of go with the flow.

2 CONTINUED:

2

FRANCOISE

That is what Mrs. Gilmore wants to correct.

RORY

Oh, well...
(into her cell phone)
Hello?

EMILY (V.O.)

Hello, Rory. It's your grandmother.

RORY

Grandma. We were just talking about you. How are you? How's Helsinki?

EMILY (V.O.)

Cold, unaccommodating, a population of walking dead.

RORY

Oh, I'm sorry to hear that.

Rory puts the phone on "speaker" so we can hear EMILY clearly. Rory is distracted by the maid putting more clothing on the rack.

EMILY (V.O.)

The cuisine isn't fit for a stray cat. Kippers and cabbage rolls. And the weather! It snowed six feet last night and apparently they can't fly under those conditions. Can't or won't, it's hard to say -- I defy you to read a Fin.

RORY

Yeah, they're pretty stoic in those Northern climes.

(to the maid)

Excuse me, but some of this I use in autumn. You know, light layers?

The maid simply continues her rummaging.

EMILY (V.O.)

Anyway, your grandfather and I are going to be delayed a couple of days.

RORY

I'm sorry, that stinks.

2 CONTINUED: (2)

2

EMILY (V.O.)

I'm in a real bind. I've got that mixer with the girls I'm hosting tomorrow. With the curators of the Gilbert Stuart exhibit?

Rory spots a dress on the summer rack that doesn't belong there. She hands it back to the maid.

RORY

(to Emily)

Oh, right.

(sotto to the maid, re: dress)

I wear it with tights.

The maid reluctantly puts the dress back in the closet.

EMILY (V.O.)

But here I am, thousands of miles away, stuck in the land of reindeer stew. And I'm loath to cancel because there's nothing Constance Betterton would like more than for me to slip up so she can destroy my reputation, run me out of the DAR, then jump in the air like a cheerleader and land doing the splits.

RORY

Wow. That's -- the splits, huh? Well, whatever I can do to help, Grandma.

(puts a pair of white pants back in her closet)

I wear white after Labor Day.

(off the maid's look)

I'm a rebel, go with it.

EMILY (V.O.)

Are you still there?

RORY

Still here, Grandma.

EMILY (V.O.)

I was wondering if you could possibly fill in for me.

Rory moves away from the closet and stops focusing on Françoise, who is now off-camera. She picks up her phone, taking it off speaker phone.

*
*

RORY

Me? At the mixer?

2 CONTINUED: (3)

2

EMILY (V.O.)

It's all ready to go. The menu is set and these new caterers I've found are fabulous. All you'd have to do is smile and make sure everyone's cocktails are replenished.

*
*

RORY

(hesitant)

Well--

EMILY (V.O.)

Just picture that snake doing the splits.

RORY

Um... Okay, Grandma -- I'll help you out.

EMILY (V.O.)

Oh, bless you. I'll check in a little later and give you a briefing about some of the canapés.

*
*

RORY

Good. 'Cause I'm rusty on canapés.

EMILY (V.O.)

Call you later.

RORY

Bye, Grandma. Stay warm.

They hang up. Rory glances over toward the closet. Francoise and the rack are gone. So are most of Rory's clothes. There are only a few things hanging in the closet.

RORY (cont'd)

(calling out, exiting)

Uh... Maid! This is not going to work.

(she's out the door)

Maid! Maid!

3 INT. DRAGONFLY INN - KITCHEN - MORNING (DAY 2)

3

Lorelai enters, jonesing for her first cup of the morning, only to find SOOKIE and JACKSON bickering right in front of the coffee pot. A box of fresh zucchini, just delivered by Jackson, is near them. Sookie holds one of the zucchini, gesturing with it absentmindedly.

3

CONTINUED:

3

SOOKIE

A bath?! A baptism is nothing
like taking a bath!

JACKSON

I'm not saying it's a bath. I'm
just saying that if you don't
believe in the religious aspect of
it, then it will be like a bath.
As simple and as brief as a bath.

*

LORELAI

Coffee...

*

SOOKIE

It is so not like a bath. When
you take a bath there are candles
and water-warped "Entertainment
Weeklys" to read and soap. There
are not people standing around
praying over you. At least not
when I take a bath.

LORELAI

Who's getting baptized?

*

SOOKIE

Oh, our kids are. Because
apparently we are suddenly super-
religious.

LORELAI

No kidding. Hey, would you guys
mind moving over just a tiny little
bit...

Lorelai scoots them away from the coffee and pours a cup.

JACKSON

Sookie, look at the baptism as a
bargaining chip. If we give my
mother this, it'll soften the blow
when she finds out we're not having
any more children because of the
vasectomy.

*

*

*

*

*

SOOKIE

How is she going to find out about
the vasectomy?

JACKSON

My mother is very skilled.

3

CONTINUED: (2)

3

SOOKIE

Skilled enough that she can see through skin and cartilage and into your reproductive organs to see that you've had a vasectomy.

LORELAI

That would be impressive.

JACKSON

She is a formidable woman.

SOOKIE

They'll want to stay at the house. If we have this baptism? Your whole family.

JACKSON

We'll just have to make room.

SOOKIE

How? The house is barely big enough for us and the kids. We'll end up sleeping on a leaky air mattress in the kids' room getting horrible cricks in our necks while your mother blasts her Flatt and Scruggs CD and your cousins pick their teeth with my Rada paring knives!

JACKSON

Like your family's so easy? What about when we had to go see your stuttering Cousin Odell in the worst production of "Nicholas Nickleby" known to man? That was like nine hours of pure hell and did I get to fake a heart attack during the intermission? No.

SOOKIE

I'm sorry, there's a difference between nine hours and three full days. A difference of like, forty-eight hours plus twenty-four, whatever that is, minus nine hours. What does that equal? Forty-eight and twenty-four, let's see, eight and four is twelve, so that's a two and carry ten over--

LORELAI

Whoa, whoa, Sookie, don't do math, you know that hurts your head.

3 CONTINUED: (3)

3

SOOKIE

Ow.

LORELAI

Hey, I've got an idea. If you're going to have the baptism, and you've got three days of family in town, how about if they all stay here?

SOOKIE

At the inn?

LORELAI

Give me the days. We'll work it out.

SOOKIE

And that'll be okay?

LORELAI

Sookie, you're part owner of the place.

SOOKIE

Oh, yeah...

JACKSON

(calming)

Well, that would really help.

LORELAI

So... cool. I'll take care of the arrangements. Sookie, you just deal with the post-baptism party.

SOOKIE

(pleased)

Oh - I didn't know anything about a post-baptism party.

(to Jackson)

You didn't tell me anything about a post-baptism party.

JACKSON

I didn't know myself.

SOOKIE

I've got late summer salad recipes I've been wanting to try out.

LORELAI

Perfect. Okay, well, let Michel know how many rooms you need. I'll see you guys later.

3 CONTINUED: (4)

3

JACKSON

Thanks, Lorelai.

SOOKIE

Yeah, thanks, hon.

JACKSON

(to Sookie)

I just need the invoice signed for
the zucchini and I'm off.

SOOKIE

You think I'm taking this zucchini? *

JACKSON

You ordered 'em. *

SOOKIE

(waving a zucchini) *

You stressed them out! *

JACKSON

(re: zucchini) *

Don't point that thing at me! *

LORELAI

Guys...

SOOKIE

(to Jackson, getting madder)

I can tell. Get 'em out of here.

JACKSON

No, you give me the invoice.

SOOKIE

I'll just have one of my guys get
'em out of here.

JACKSON

This isn't about the zucchini!
This is about the baptism!

SOOKIE

Well, I christen these vegetables
sucky!

Lorelai gives up, exiting with her hard-won coffee, as Sookie
and Jackson continue bickering.

4 INT. GILMORE HOUSE - LIVING ROOM - THE FOLLOWING DAY (DAY 3) 4 *

An elegant cocktail party is underway with maybe fifty guests. *
Caterers pass trayed hors d'oeuvres through the groups of
chatting DAR ladies. Rory, dressed in an elegant 1950s-inspired
skirt (with pockets) and a blouse, makes her way through the
crowd. She smiles graciously and looks every inch the hostess,
but seems a tad nervous, tightly wound and over-caffeinated.
She greets a passing DAR lady.

RORY

Oh, hello, Sarah. Thank you so
much for coming.

The woman smiles and passes by. Rory sees a CATERER approaching
with a tray and stops him.

RORY (cont'd)

(to the caterer)

Excuse me, hold up a second.

(re: the tray)

Uh, that tray is half empty; should
we fill it up so it doesn't look
sad?

CATERER

This is the last tray.

RORY

What? Oh no.

She reaches into her pocket and pulls out a tiny notebook.
She flips through it and consults a list.

RORY (cont'd)

(she finds what she's looking
for)

Oh boy. There are only eight trays
of salmon puffs allotted for the
whole night? Oh, this is not good.
This is really not good. Do you
think I should have staggered their
release?

(the caterer shrugs)

I should have. I should have
staggered their release. Okay,
just spread them out and then push
the shrimp.

(the caterer nods)

You can circulate now. Circulate.

The caterer heads off. Rory stops another caterer with a tray,
heading in the opposite direction.

4

CONTINUED:

4

RORY (cont'd)

Excuse me!

(the caterer stops)

There's a garnish on that tray.

That shouldn't be there, my
grandmother hates garnish. Here...
I'll just... okay.

(she removes the garnish and
slips it in her pocket along
with the notebook)

Okay. Go. Circulate. Circulate.

Rory puts the smile back on her face and walks into the crowd.

RORY (cont'd)

Hello, Lana, nice to see you.

Carole. Hello. Great dress.

Darla? Does the pearls council
know about you?

(indicating her necklace)

Fabulous.

Rory walks past the couches where a group of DAR women are
seated. The ladies closest to her look up as she passes.

RORY (cont'd)

Everything all right here, ladies?

JACQUELINE

Everything's perfect, Rory. This
is a lovely party. And those salmon
puffs -- insane.

RORY

Aren't they, though? Eight trays
and they're almost gone. I may
have to grab a pole and do some
more fishing. Let me know if you
need anything.

They nod appreciatively and Rory glides off through the crowd.
She approaches an area where the museum CURATORS (two men and
a woman) have set up poster replicas of several Gilbert Stuart
portraits -- all of George Washington -- on easels. The
curators are discussing the finer points of the exceedingly
similar paintings with four or five DAR women, including NORA
(the British woman from episode two) and DEDE, a stern woman
with steely gray hair.

NORA

I like the way he paints
Washington's hair. It looks so
luminous.

(more)

4 CONTINUED: (2)

4

NORA (cont'd)

If Gilbert Stuart were alive today,
I would absolutely commission him
to paint a portrait of my Henry.

CURATOR

Well, Martha Washington had the
same impulse. In 1796, she
commissioned Stuart to do a portrait
of her husband along with one of
herself to hang at Mount Vernon.

DEDE

Henry's not Nora's husband. He's
her springer spaniel.

*

CURATOR

Oh.

Rory arrives. She motions to Nora's glass.

RORY

May I freshen your drink, Nora?

NORA

Well, thank you, Rory. That's
awfully sweet of you. Vodka tonic.
(loud whisper)
No ice and light on the tonic.

*

RORY

I'll be right back.

Rory takes the glass and heads off.

NORA

(to the woman next to her)
Isn't she just darling?

The woman nods in agreement. Rory walks calmly away with the
cocktail glass. She glances back to make sure no one is
looking. They aren't. She breaks into a run. She finds
another caterer.

RORY

(urgently)
Excuse me, hi.
(she hands the caterer the empty
glass)
The woman with the red hair over
by the paintings? Could you get
her a vodka tonic asap?
(the caterer nods)
Thanks.

*

*

4 CONTINUED: (3)

4

Rory heads off. She remembers.

RORY (cont'd)
(yelling back)
No ice and light on the tonic!

*

Rory realizes she just yelled. She snaps that hostess smile right back on and heads out onto the patio.

5 EXT. GILMORE HOUSE - PATIO - CONTINUOUS - DAY (DAY 3)

5 *

Rory enters the patio area. Two elderly DAR dowagers with gleaming white hair, NANCY and LUCY, are examining some of Emily's plants. They spot Rory.

NANCY
Oh, Rory, perfect. Maybe you could help us with something?

RORY
(walking to them)
Absolutely.

NANCY
We're admiring this plant here, this one with the waxy leaves, and yet the name for it has gone right spot out of our heads.

RORY
I'm so sorry. I'm not sure what it's called. But I promise I will ask my grandmother and let you know. Just let me get your phone number here...

*

As she takes out her little notebook from her pocket, the garnish falls to the ground. She crouches down to pick it up.

RORY (cont'd)
Oops. Garnish. You just can't get away from it, huh?

Rory puts the garnish in her pocket. Over the ladies' shoulders, Rory spots LOGAN approaching, hands in his pockets, looking a bit dour. Rory is surprised to see him. She smiles, happily.

*

*

RORY (cont'd)
Excuse me a minute.

Rory goes over to Logan and gives him a hug.

5

CONTINUED:

5

RORY (cont'd)

Hey. I didn't know you were coming over.

LOGAN

(looking around, uncomfortable)

Yeah. I forgot you had a thing you were doing today.

Rory takes his hand and starts pulling him back over to the ladies.

RORY

Well, that's okay 'cause now I get to show you off.

Rory pulls him over to the ladies.

RORY (cont'd)

(eager to show him off)

Nancy, Lucy, I'd like to introduce Logan Huntzberger. Logan, this is Nancy Osgood and Lucy Faxton Field.

LUCY

How do you do, Logan? It's such a pleasure to finally meet the young Huntzberger.

NANCY

We've heard a great deal about you.

Logan doesn't look up or take his hands out of his pockets.

LOGAN

Hey.

Rory is confused by Logan's withdrawn attitude. She tries again.

RORY

(brightly)

Uh... I think I've told you about Nancy, Logan. She's the one who insists I look like Clara Barton. Which I'm still not sure is a compliment.

NANCY

(laughing)

Oh, it's a compliment of the highest order.

No response from Logan. Rory looks concerned.

5 CONTINUED: (2)

5

RORY

Um, well, if you'll excuse us, I think I promised Logan one of the coveted salmon puffs.

LUCY

Of course, dear. So nice to meet you, Logan.

Logan just nods. Rory takes his hand and leads him into the house.

6 INT. GILMORE HOUSE - BUTLER'S PANTRY - MOMENTS LATER - DAY (DAY 3)

6 *
*

Rory and Logan enter the butler's pantry. Caterers enter and exit through the doors to the dining room and kitchen throughout the scene. Rory immediately heads to a coffee pot.

*

RORY

Do you want some coffee?

She turns around and sees Logan pouring some Scotch into a glass of ice.

RORY (cont'd)

With your Scotch?

LOGAN

Sorry. I'm just not in the mood for this type of thing right now. These type of people...

RORY

Why? Did something happen?

LOGAN

So, how long do you think this thing's going to last?

RORY

Uh... an hour, hour and a half tops. And then fifteen minutes for me to pay the caterers and make sure the cleaning staff knows what to do. Hey, I have an idea; why don't you go hang out in the pool house? I'll come out as soon as I finish up here and then we can talk.

LOGAN

Yeah, okay.

6 CONTINUED:

6

He exits. She looks after him a second, then sighs. She's stressed. She goes over to the coffee pot to get another cup of coffee. It's empty. She rushes out of the room. *

RORY

(panicked)

We need coffee! There's no more coffee! Someone make some coffee!

She runs out of the room in search of coffee.

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

7

Lorelai pours some kibble from a dog food bag into a dish. The dog watches her skittishly. Lorelai slowly places the dish in front of the dog.

LORELAI

Okay, Paul Anka. Dinnertime. You need to eat tonight, okay? Now this is the kibble that you like, in a nice new yellow bowl that you picked, and I will now...

Lorelai grabs her plate of Chinese food. *

LORELAI (cont'd)

And I will now back out of the room so you can eat...
(turns out the light)
...in the dark, like you like. *

Lorelai exits. *

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

8 *

Lorelai enters with her plate. She sits on her "couch" and turns on the TV. She starts looking through her tapes for something to watch. She notices the "Riding the Bus with My Sister" tape. She looks at the tape for a minute, then turns down the volume on the TV and reaches for her cordless phone. She dials, it rings and then she hears: *

OPERATOR (V.O.)

(on phone)

The number you have dialed has been disconnected or is no longer in service. Please check the number and try again. The number you have --

8 CONTINUED:

8

She hangs up. Dials again, pressing the buttons more carefully this time. It rings and then:

OPERATOR (V.O.) (cont'd)

(on phone)

The number you have dialed has
been disconnected or is no longer
in service --

Lorelai hangs up. She's crushed.

9 INT. POOL HOUSE - MAIN ROOM - THAT NIGHT (NIGHT 3)

9 *

The camera is tight on the glass doors looking out toward the pool. Rory approaches from outside. She stops for a beat, obviously surprised by what she sees. She enters and we PULL BACK TO REVEAL Logan is hanging out with FINN and COLIN. They're laughing, drinking; obviously a party is going on. Colin is fiddling with the stereo. Finn crosses in, sweet-talking a girl on his cell.

FINN

(into phone)

So cancel with him, darling. Is
that so difficult?

(waves to Rory; into phone)

I find the fact that you love him
completely irrelevant.

RORY

(to Logan; confused by what's
going on)

What's going...

LOGAN

(his usual upbeat self)

Hey, is that my salmon puff?

RORY

Yeah... I...

She hands him a salmon puff in a napkin. He pops it in his mouth and grins at her.

LOGAN

Anything's good in a puff.

(kissing her quick)

Hi.

COLIN

Hey, Rory.

9

CONTINUED:

9

RORY

Hey, Colin. I didn't know you
guys were coming over.

LOGAN

I invited them over. I hope that's
cool.

RORY

Of course it's cool. I'm just...
I would've brought more puffs.

LOGAN

You need a drink.

RORY

No, I'm...

Logan has already started making her a drink.

FINN

(as he dials another number)
Quick somebody, give me a sonnet.
Melissa's a poetry major.

COLIN

There once was a gal from
Nantucket...

FINN

Stop it, Colin. I'm not trying to
propose.

(into phone)

Melissa? Do you miss me, darling?

A pretty blonde girl wearing a very plain dress and smiling a
weird, blank smile emerges from the bathroom. Rory looks at
her, surprised.

RORY

Hi.

The girl just smiles at her, unresponsive.

RORY (cont'd)

Uh, Logan...

LOGAN

Yeah, Ace?

RORY

Who's the skirt?

LOGAN

Ah, that is Colin's milkmaid.

9 CONTINUED: (2)

9

RORY
He brought her back from Holland?

COLIN
(exasperated)
Yes, he did.

RORY
(to the milkmaid)
Uh, hi. I'm Rory. I've heard a lot about you.

COLIN
(annoyed)
She doesn't understand English.

RORY
Oh.
(to the milkmaid)
Sorry.

COLIN
Yes, aren't we all.

RORY
Colin, rude.

COLIN
Everywhere I go, everything I do...
surprise, there she is.

RORY
Well, you brought her here. What did you expect?

Logan hands Rory a drink.

COLIN
I don't know what happened.
(looking at the milkmaid)
When we were in the Netherlands,
she seemed so amazing, you know?
But the minute we left, she began
to lose her appeal.

RORY
Yeah, well everything looks
appealing when you're stumbling
out of an Amsterdam coffee bar.

FINN
(selecting a phone number)
Tell me about it. One night, I
spent a half hour hitting on a
bike.

(more)

9 CONTINUED: (3)

9

FINN (cont'd)

(into phone; crossing off)

Maria! You're the only one who
can save me.

COLIN

Rory, you have to understand,
milkmaids are like, iconic over
there. They're practically Dutch
superheroes. Dating Katrinka was
like dating Wonder Woman.

RORY

Katrinka.

LOGAN

Yeah, he's going to be hearing
about that one for a long time.

FINN

(into phone)

Oh, I see. Well, just so you know,
I think you're an awfully sweet
girl to date a guy with such an
unfortunate skin condition.

(he hangs up)

Rory, any chance you're breaking
up with Logan in the next twenty
minutes?

RORY

Sorry.

FINN

Damn.

(Finn dials; into phone)

Veronica, Finn. Still engaged,
darling?

(laughs)

Well, I am too, but I'm not saying
in what.

Rory turns to Logan.

RORY

(to Logan)

So this is a surprise, the guys
being here and everything.

LOGAN

Well, Colin just got back, I hadn't
seen him... is that okay?

9 CONTINUED: (4)

9

RORY

Oh, yeah it's fine. It's just...
you seemed like you were in kind
of a bad mood earlier, that's all.

LOGAN

Well, this is how you get out of a
bad mood, Ace.

(suddenly, to the room)

Hey, let's go get something to
eat. I'm starving.

COLIN

Yes! Chinese food. No dairy in
Chinese food.

FINN

Perfect. General Lee's has that
adorable waitress with that very
tiny intellect. Let's go.

LOGAN

(to Rory)

General Lee's?

RORY

(giving up on talking to Logan)

General Lee's. Just give me a
minute and I'll change.

LOGAN

No way. You've got that hot
librarian thing going on. I like
it. Grab a book, let's go.

FINN

I got shotgun.

COLIN

No, you don't. You're driving.

FINN

So I'll reach over to steer.

The guys head out. Rory starts to turn off the lights. She
notices the blonde girl is sitting on the couch.

RORY

(calling after him)

Hey, Colin! You forgot your
milkmaid.

9 CONTINUED: (5)

9

Rory turns back to the milkmaid. The milkmaid smiles back,
uncomprehending. Rory sighs, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. DRAGONFLY INN - RECEPTION - MORNING (DAY 4)

10

MICHEL and Lorelai are behind the desk, preparing for the Bellevilles' arrival, organizing the room keys. Michel is setting the keys aside for each party.

LORELAI

Okay, room five just checked out,
so let's give that to Jackson's
sister Adele. We'll put Cousin
Rachel in three, and Aunt Pat and
Uncle Rusty in six.

Michel sets aside one key for the couple in room six.

LORELAI (cont'd)

Okay, that's two people in room
six, Aunt Pat and Uncle Rusty.
They're gonna need two keys.

MICHEL

I gave them one, they can share.
It's the least the freeloading
hicks can do.

*
*
*

LORELAI

They are not freeloading hicks.
They're our guests.

*
*
*

MICHEL

They are moochers. They go
supermarket-hopping to gorge
themselves on free samples and get
their perfume from magazine inserts.
You can recognize them from the
paper cuts on their wrists.

*
*

Michel starts out as Sookie enters from the kitchen, looking
anxious.

*

SOOKIE

(panicky)

Jackson's not here yet?

MICHEL

(on his way out)

No, but his family's arrival is
imminent, so I'm off to nail the
furniture to the floor.

10 CONTINUED:

10

Michel exits.

SOOKIE

(still panicked)

I don't believe it. The whole
clan will be here any minute...

LORELAI

Sookie, relax --

SOOKIE

I can't relax. It's Jackson's
family! I try to say nice things
to them, but they always
misinterpret and think I'm insulting
them. So I've tried being quiet,
and then they get all, "Why are
you so quiet?" And so I
overcompensate and start cracking
jokes like I'm Carrot Top and I
start doing funny things with props,
and I hate prop comedy.

LORELAI

We all do, honey.

Jackson bursts in the door, out of breath and flushed.

*

JACKSON

They're right behind me.

SOOKIE

Jackson! You almost left me
bufferless! What happened?

JACKSON

Aphids happened. All over my
tomatoes. And I'm squirting them
and they're multiplying and I lost
track of time, so I started racing
over here on foot and I saw Beau's
minivan just ahead of me, so I cut
through the thicket, and you know
how I hate the thicket, so I could
get here first. Oh my god, my
breath! I can't catch my breath!
I'm breathing out, but I can't
breathe in!

*
*
*
*

LORELAI

It's okay, Jackson. Calm down.
You're here.

(to Sookie)

Right? He's here. Your buffer's
here.

*
*

10 CONTINUED: (2)

10

SOOKIE

I got my buffer. It'll be okay.

JACKSON

(to Sookie)

So, uh...

(jerking his head toward Lorelai)

Did you tell hmmm-hmmm about hmmm-hmmm?

SOOKIE

No. He's your family, you tell...

(jerking her head toward Lorelai)

Hmmm-hmmm about hmmm-hmmm.

LORELAI

Why do I get the feeling that I'm at least one of those hmmm-hmmms?

JACKSON

Lorelai, there's something we need to tell you. You remember my brother Beau?

LORELAI

Dark hair, coarse stubble, Jefferson Davis tattoo...

JACKSON

He thinks you're a nympho.

LORELAI

A what?

SOOKIE

It's short for nymphomaniac? Means you really dig the fellas.

LORELAI

I know what it means, it's just... How? I didn't say two words to him when I met him. I said one: "Hi." And it wasn't in response to, "What's your sex drive like?"

JACKSON

Well, apparently, Cousin Roon told him.

LORELAI

Roon? Short guy, light hair, thought marijuana gave your salads zest?

10 CONTINUED: (3)

10

JACKSON

That's the one. Beau says Roon
says you're a horndog.

LORELAI

A horndog!

JACKSON

His word, not mine.

SOOKIE

(to Lorelai)

His family, not mine.

JACKSON

(to Lorelai)

I am so sorry.

SOOKIE

(to Lorelai)

We tried to tell him you're engaged,
but it only encouraged him. I
guess it gave him a ticking clock.

LORELAI

Well, smash that clock, throw it
against a wall or--

SOOKIE

(spots the family)

Mom!

(to Jackson, quickly)

Buffer!

The Belleville family enters, led by a 55-year-old woman who is obviously the matriarch. Sookie crosses off to greet them as they drift into the common room. A bellboy crosses, carrying in a bunch of luggage.

SOOKIE (cont'd)

(to the Bellevilles)

Welcome to the Dragonfly!

JACKSON

(hustling after Sookie)

Hi, everybody! Oh, wow, you guys
sure brought a lot of luggage for
three days. You are only staying
three days, right?

The last Belleville in is BEAU, in sunglasses, acting country suave. He lingers by the door.

10 CONTINUED: (4)

10

BEAU

That's right, little brother.
Three days.

(to his family)

Why don't you all relax? I'll
take care of checking us in.

He then turns and peers over his sunglasses at Lorelai. She has a frozen smile plastered on her face. He saunters over and gives her a sultry stare. Beau's version of seduction is quaint and unpolished.

BEAU (cont'd)

Well, hel-lo, L.G.

LORELAI

Welcome to the Dragonfly Inn.

BEAU

Welcome to Beau.

LORELAI

Nice sunglasses. Very "Risky
Business."

BEAU

(suggestive)

"Risky Business," huh? You into...
risky business?

LORELAI

No - all of a sudden I hate it.
Tom Cruise in his underwear makes
me want to barf. Would you like
to register, Beau?

BEAU

I would love to.

He pushes his sunglasses to the top of his head. She slides over a registration form and a pen. He locks eyes with her, clicks the pen with a dramatic flourish and, without dropping eye contact, signs his name. Lorelai looks down.

LORELAI

You just signed the blotter.

BEAU

Oh, whoops.

(he signs again)

Sorry. I was distracted.

10 CONTINUED: (5)

10

LORELAI

(handing him a key)

You'll be in room seven. Just
make a right at the top of the
stairs. Hope you enjoy your stay.

BEAU

Well, aren't you accommodating.
Guess I'll go get my duffel bag
out of the minivan.

With a knowing smirk, he turns and exits out the front door.
Jackson approaches the reservation desk.

LORELAI

That was the first time I ever
heard the word "duffel" sound dirty.

JACKSON

I am so, so sorry.

LORELAI

Here are their keys. Names are on
the envelope. They can go up
anytime.

JACKSON

I am so, so sorry.

Sookie approaches.

*

SOOKIE

Uncle Artie hugged me too long.

JACKSON

Lorelai checked Beau in.

SOOKIE

(to Lorelai)

We are so, so sorry.

JACKSON

(holds up the keys)

Keys.

SOOKIE

Let's get 'em upstairs.

As Jackson and Sookie cross toward the family in the common
room:

JACKSON

(to the family)

Got your keys, everybody. Come
and get 'em.

10 CONTINUED: (6)

10

Jackson and Sookie start handing out keys to the family, as Beau comes back in from outside with his duffel bag. He gets Lorelai's attention as he stands near the staircase.

BEAU

Just thought I'd give you my room number, princess.

LORELAI

I have it. Remember? I checked you in about a minute ago?

BEAU

All right then. See you soon.

He gives her the eye and then licks the key, a good, long lick, thinking this is suave. He exits upstairs. Lorelai looks like a person who just saw a guy lick a key.

11 INT. LUKE'S DINER - DAY (DAY 4)

11

LANE carries lunch plates across the diner. She stops at a table where BRIAN is eating fries and ZACK has his head back and his eyes closed. A beat-up spiral notebook is in front of him. During the following, he does not open his eyes:

LANE

(to Brian, re: Zack)
He asleep?

BRIAN

He's waiting for his muse.

ZACK

(without opening his eyes)
Don't say it like that.

BRIAN

Like what?

ZACK

All condescending. It's not cool.

BRIAN

I wasn't condescending.

ZACK

Songwriting is about making yourself open and vulnerable, so that the lyrics come out true. If I'm being sensitive, that's a by-product of my craft.

11 CONTINUED:

11

BRIAN

I hear you.

ZACK

Okay, now you just patronized me.

BRIAN

I wasn't patronizing you.

LANE

Carry on.

Lane crosses away.

ZACK

What's with her being all
dismissive?

BRIAN

You want to get more fries?

ZACK

(suddenly struck with
inspiration, his eyes snap
open)

Oh! Yes, yes! Dude, you said
fries and it hit me!

BRIAN

Really?

ZACK

Quick, get this down.

Brian grabs the notebook and pen.

BRIAN

Go.

ZACK

(singing a melody)

Aah aah aah aah aah aah oh oh ohhhh.

BRIAN

Wait. What?

ZACK

(intense)

Just get it down before I forget.
Aah aah aah aah aah aah oh oh ohhhh.

BRIAN

It's not lyrics.

11 CONTINUED: (2)

11

ZACK

Duh. It's a melody. Come on.
Aah aah aah aah aah aah oh oh ohhhh.

BRIAN

(frantically writing)
Okay, okay...

ZACK

You get it?

BRIAN

I think so...
(reads)
Up, down, farther down, a little
higher up, down a smidge--

ZACK

Brian!

BRIAN

(defensive)
I don't read music.

ZACK

Great. Lane. Come here!
(to himself)
Aah aah aah aah aah aah oh oh
ohhhh...

Lane comes over to their table.

LANE

What?

ZACK

I need your cell phone so I can
call home and leave a tune on our
machine.

LANE

I don't bring my cell phone to
work.

ZACK

(frustrated)
Aah!
(he closes his eyes and sings)
Aah aah aah aah aah aah oh oh ohhhh.

LANE

Umm... You're starting to freak
out some of the customers.

Lane crosses off.

11 CONTINUED: (3)

11

BRIAN

(to Zack)

I just want you to know I feel
really helpless right now.

Zack continues concentrating on his melody, so as not to forget
it. Sookie enters, looking very excited and holding a vintage
wedding cake topper. She makes a beeline for Luke behind the
counter.

SOOKIE

Luke, Luke, Luke!

LUKE

What?

SOOKIE

(holding up cake topper)

Look, look, look!

(she giggles)

Luke Luke Luke, look look look,
that's kind of funny. And it just
came out...

LUKE

Sookie, I'm working.

SOOKIE

(re: topper)

I know. I just came by to show
you...

(holds up cake topper)

This!

LUKE

What is that?

SOOKIE

This is a vintage cake topper.
Porcelain bisque, hand-painted,
I'm thinking 1940s, shoulder pads
on the shoulders. I found it at
the flea market this morning and
it's perfect!

LUKE

Perfect for what?

SOOKIE

For your and Lorelai's wedding
cake!

LUKE

Oh. Well, that's nice.

11 CONTINUED: (4)

11

SOOKIE

Nice? Nice? It's not nice. It's
fate! Look!

(she shows him the butt of the
groom)

Perhaps this looks familiar?
(off his blank look)

His butt. It's your butt. It's
your butt, Luke! It is your butt!

LUKE

(looking around)

Stop screaming, "It's your butt."
People are eating.

SOOKIE

What are the odds of me finding a
cake topper with your exact butt?

Luke hands a burger from the kitchen to a customer at the
counter.

LUKE

(to the customer)

Turkey burger with swiss.

SOOKIE

When I found this topper, your
whole cake came to me, like in a
vision: white and sparkly with
beautiful daisies made of fondant
on the top.

Luke takes another burger from the kitchen window.

LUKE

(to another customer)

And cow burger with cheddar.

SOOKIE

So... now that I know the cake,
all you have to do is set the date.
When's the date?

LUKE

I don't know.

SOOKIE

What do you mean you don't know?

LUKE

I mean I don't know.

Luke comes out from behind the counter to go clear a table.
Sookie follows after him.

11 CONTINUED: (5)

11

SOOKIE

Luke. Miss Manners says you're not really engaged until you have a ring and a date.

*

LUKE

Yeah, and it's tacky to drink from a can, but there you go.

*

*

SOOKIE

Luke. Please.

LUKE

Look, you know the drill here, Sookie. We're not setting a date until things are settled between Lorelai and Rory.

SOOKIE

And when exactly is that going to be?

LUKE

I don't know.

SOOKIE

Well, what are you planning to do about it?

LUKE

Nothing.

SOOKIE

Nothing! What kind of answer is that?

LUKE

This is between them, Sookie. My butt and I are staying out of it.

He takes the dirty plates back behind the counter. Sookie goes after him.

SOOKIE

Oh, come on! This whole not-talking thing between Lorelai and Rory is ridiculous, and you know it.

The cook dings the bell. Luke grabs a plate and starts to put it down.

LUKE

I do know it.
(putting down a plate)
Grilled cheese, double order fries.

11 CONTINUED: (6)

11

Sookie grabs the plate from Luke before he can put the plate down.

SOOKIE

Well, all I can say is that those two had better make up before your butt falls and this gorgeous, antique cake topper is nothing more than a piece of kitschy junk from the 1940s.

A horn honks from outside.

SOOKIE (cont'd)

Oh crap, I gotta go. I left Jackson's mother in the car.
(another honk)
Maybe I should have cracked a window.

Sookie puts the plate down in front of the customer and exits. Luke turns back to the kitchen window. He sees Zack at the diner phone, singing into it. Luke goes behind the counter.

ZACK

(into phone)
Aah aah aaah ha --

Luke grabs the phone and hangs it up. Frustrated, Zack heads back to his table.

*
*

12 EXT. LANE'S APARTMENT - NIGHT (NIGHT 4)

12

Coming home from work, Lane walks down the sidewalk toward her apartment. As she heads up the path to the door, she greets her elderly neighbor.

LANE

Hi, Mrs. Lampkin.

The older woman waves. Suddenly, Lane trips over something -- an empty cardboard box. PULL BACK TO REVEAL a half dozen empty cardboard boxes piled outside the door. Styrofoam peanuts and packing materials are everywhere. She opens the door warily.

13 INT. LANE'S APARTMENT - CONTINUOUS - NIGHT (NIGHT 4)

13

Lane enters. She finds Zack and Brian (dressed in his Century 21 blazer) sitting in front of a flat panel 30" computer monitor. More packing materials from the computer are all around them, as are tons of cables, including firewires and XLR mic cables; large speakers; a small metal preamp box with flashing red LEDs and cables coming out of it and manuals and paperwork. Lane watches, stunned, as Brian ineptly tries to attach a cable coming from the preamp to the hard drive while Zack flips through a manual. Neither of them look like they have any clue what they're doing.

LANE

What is going on? What is that?

ZACK

Hey.

(proudly)

This is the G5 Dual 2.3 with a one gig RAM upgrade.

BRIAN

(doing Vanna hands)

And this three-and-a-half-inch aluminum casing houses a three hundred gig hard drive.

ZACK

(excited)

And we got Pro Tools, too -- we're going to be able to record, like, a million tracks every song, and we can mix and edit and burn our own CDs. It's going to be nuts.

BRIAN

Yeah, just as soon as we figure out how to turn it on.

LANE

But... but... how... when...

(realizing)

Oh my god. The tour money!

She rushes into her bedroom.

14 INT. LANE'S APARTMENT - BEDROOM - CONTINUOUS - NIGHT (NIGHT 4)

14

Lane enters to find that her room is a disaster. The place has totally been ransacked. She sees that her underwear drawer is open and underwear is scattered around.

14 CONTINUED:

14

LANE
(horrified)
You went into my underwear drawer?!

She storms back out to the guys, irate.

15 INT. LANE'S APARTMENT - CONTINUOUS - NIGHT (NIGHT 4)

15

Lane is pissed. She glares at Zack and Brian.

LANE
I cannot believe you guys went
into my underwear drawer!

ZACK
(confused)
But that's where the tour money
was.

LANE
But that was my underwear drawer!

ZACK
It was business, not pleasure,
Lane.

BRIAN
I had my eyes closed the entire
time. It was all by feel.

LANE
That was my room! My private inner
sanctum! And you ransacked it!

ZACK
Hey, we could be mad too, you know.
Frankly, the fact that you felt
you had to hide the tour money
from us is pretty insulting.

BRIAN
Yeah. And that money was for
recording equipment anyway, so
what's the big deal?

Lane stares at him, dumbfounded.

LANE
But... did you at least shop around?
(more)

15 CONTINUED:

15

LANE (cont'd)

I mean, did you go through the stack of research I have on recording equipment - cost comparisons, audio magazine articles, did you happen to look at any of that?

BRIAN

Geez, we didn't go through all your stuff, Lane.

LANE

(stunned)

I can't believe you just went out and spent nine grand without talking to me.

ZACK

It wasn't the plan. I mean, we just cruised by this store to get a micro-cassette recorder so I could preserve my tunes, and there was this sales guy...

BRIAN

A great guy.

ZACK

A really great guy -- and we ended up talking with him about music.

BRIAN

And Zack sang him his tune.

ZACK

Which he totally dug. Reminded him of early Smiths.

BRIAN

Great guy.

ZACK

He was. And he was like, you should get this. It's the last day of our once-a-year sale and everything's thirty percent off. And he showed us this whole system...

BRIAN

He spent like an hour with us.

ZACK

Totally great guy.

15 CONTINUED: (2)

15

BRIAN

He thinks we're gonna be huge.

LANE

Was there change?

ZACK

Huh?

LANE

From the nine thousand dollars.
Did the totally great guy give you
any change?

The guys just look at her for a beat.

LANE (cont'd)

(frustrated)

Uhhh!

Lane turns and storms out of the room, slamming her bedroom
door behind her.

ZACK

She totally would've liked him.

BRIAN

'Cause he was a great guy.

The boys continue to tinker.

16 INT. DRAGONFLY INN - LIBRARY - NIGHT (NIGHT 4)

16

Lorelai enters, carrying a board game to return to the library.
Michel is in there, opening DVD cases and checking the DVDs.

MICHEL

I believe Jackson's Aunt Pat is
borrowing DVDs from our collection
and secretly burning copies for
her own DVD library.

LORELAI

And what makes you think she's not
watching the DVDs?

MICHEL

The Bellevilles are freeloaders,
the whole lot of them. They are
as cheap as tan pantyhose with
white sandals. I just finished
inspecting all their rooms.

(more)

16 CONTINUED:

16

MICHEL (cont'd)

There are muffin crumbs all over the floor. Remnants I believe to be from the muffins taken from the communal "Welcome" muffin basket put out in the dining room for the paying guests to welcome them. Plus, I believe they have emptied all the booze from the minibars upstairs into their personal flasks and then refilled the bottles with water.

LORELAI

Can I interest you in a sick day? *

MICHEL

I would not give them the satisfaction. *

Michel is heading out when Sookie enters. *

MICHEL (cont'd)

How proud a family reunion must be for you.

Michel exits.

LORELAI

He's snarky.

SOOKIE

And sarcastic.

LORELAI

He's snarkcastic.

SOOKIE

(suddenly serious)

Hey, do you have a minute? I want to ask you something kind of important.

LORELAI

Sure. I got nothing but minutes.

SOOKIE

Well, I was wondering if you would honor me - and Jackson - by being Martha's godmother.

LORELAI

(caught off guard)

Oh. Oh, wow.

16 CONTINUED: (2)

16

SOOKIE

Is that a good "oh, wow" or a bad
"oh, wow"?

LORELAI

It's just -- oh, wow. The whole
idea of me as a godmother. I never
thought of myself as the godmother
type, you know? Would I need a
wand?

SOOKIE

I think you could pull it off
without it.

LORELAI

Well... geez, I'm touched, Sookie.
And I would love to be Martha's
godmother.

SOOKIE

Great! I'm so happy you said yes.
It's going to be great. And we're
going to baptize both the kids at
once, so Davey's going to need a
godmother too, and I was thinking...
how about Rory?

Lorelai freezes a little. Her antennae up.

LORELAI

Rory. Huh.

SOOKIE

(overtly innocent)

Yeah. I thought it would be fun.
And I know it's weird with you two
now, but there's really no one
else I'm close to to ask.

LORELAI

Uh-huh. Well, what about your
friend Kat from the culinary
institute? You guys roomed together
in college?

SOOKIE

Oh. She's been institutionalized.

LORELAI

What, really?

SOOKIE

Oh, yeah. She shaved her head -
thinks she's Susan Powter. Sad.

16 CONTINUED: (3)

16

LORELAI

Oh, yeah. Well, how about Teresa?
She lived next door to you growing
up? Aren't her husband and Jackson
best friends?

SOOKIE

She moved.

LORELAI

She moved?

SOOKIE

To Peru.

LORELAI

When?

SOOKIE

Yesterday. Actually.

LORELAI

Tall, skinny Margot?

SOOKIE

Has an inner ear problem. Frankly,
I'm worried she'll lose her balance
holding the baby and fall right
into the water. And she's tall,
so that's a long way to fall.

(laying on the guilt)

But hey, look, if you don't want
to do it or you don't want me to
ask Rory, I totally understand.
I'm sure Jackson will understand
too, and Martha. I mean, you gotta
do what you gotta do, right?

A beat.

LORELAI

(trapped)

No. That's okay. I'll do it.

SOOKIE

(thrilled)

You will?

LORELAI

Of course I will.

SOOKIE

Thank you! Now it's going to be a
perfect day!

16 CONTINUED: (4)

16

Michel appears at the doorway.

MICHEL

One of the vodka bottles in Jackson's mother's room was filled with water. At least, I am pretty sure. It didn't taste nearly as potent as the other vodka bottles.

LORELAI

You taste-tested all the liquor in the minibars?

MICHEL

Only the clear ones.

LORELAI

You're drunk.

MICHEL

Tipsy.

LORELAI

Go drink a cup of coffee, Michel.

Michel turns and staggers a bit toward the door.

MICHEL

The floor is tilting, no?

SOOKIE

I'll help him.

Sookie goes and helps guide Michel toward the door.

MICHEL

They're up to something. I'll prove it.

SOOKIE

Sure you will.

MICHEL

Oh, god. How many calories in a tiny vodka bottle?

SOOKIE

Almost none, sweetie. Almost none.

Sookie and Michel exit. Lorelai sighs.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

17 INT. LORELAI'S HOUSE - LIVING ROOM - DAY OF BAPTISM - MORNING 17
(DAY 5)

Lorelai is lying awake in her bed, staring at the ceiling. Luke is asleep beside her. The alarm clock goes off. Lorelai turns it off and gets out of bed. She walks over to her clothes rack, which is set up next to a standing mirror. She begins to flip through her clothes. Luke, groggy, turns over and looks at her. Lorelai pulls out two dresses and turns to Luke, holding them up.

LORELAI

Which goes better with a baby?

LUKE

(groggy)

I like the green one.

LORELAI

It's not too sheer? I'm going to be in a church, you know.

LUKE

It looks good from here.

LORELAI

Yeah... maybe.

Lorelai goes back to the rack, flipping through more clothes.

LORELAI (cont'd)

(shaking her head)

Oh man, she is good. She is really good.

LUKE

(still groggy)

Who?

LORELAI

Sookie.

LUKE

Ah.

LORELAI

I mean, this whole baptism thing is just a ruse to bring me and Rory together. She played me; she played me like a Stradivarius.

17 CONTINUED:

17

LUKE

So don't go, then.

LORELAI

What? No. I gotta go.

LUKE

Why?

LORELAI

Because she asked me to be a
godmother. You can't say no to
that.

LUKE

Why?

LORELAI

Look, I know what she's doing and
she knows what she's doing, but no
one else knows what she's doing,
and on the slight chance that she's
not doing what I think she's doing
and she's really just doing what
she says she's doing, then suddenly
I will become the jerk who won't
be godmother to her best friend's
baby because I thought something
was happening that wasn't and that
will be the story that everyone
remembers. Understand?

Beat.

LUKE

I like the green dress.

Lorelai sighs and goes back to her dresses.

18 INT. POOL HOUSE - BEDROOM - MORNING (DAY 5)

18

Rory lies in bed, staring at the ceiling. Her alarm goes off. *
She turns it off. Logan is in bed next to her, having spent
the night. She stares at the ceiling.

LOGAN

(without opening his eyes)
Go back to sleep.

RORY

I have to go to the baptism.

LOGAN

Blow it off.

18 CONTINUED:

18

RORY

I can't.

LOGAN

(opening his eyes)

You can do anything. You just
have to believe in yourself. Did
we learn nothing from "Mad Hot
Ballroom"?

RORY

I've got to go to Stars Hollow.
(pulling a pillow over her head)
I have to see my mom.

LOGAN

One two, cha cha cha...

RORY

Okay. Nothing to do but get up
and face the music.

Rory throws off the pillow and forces herself out of bed. She
stumbles over to her closet, opens it, pulls out two dresses
and then turns to Logan.

RORY (cont'd)

Which goes better with a baby?

Off Rory's look of resignation.

19 EXT. STARS HOLLOW - DAY (DAY 5)

19

Rory's Prius drives through town. She parks. She gets out
and looks around. After a two-month absence from Stars Hollow,
it feels really weird to be there. She looks at her watch;
she's early for the baptism. She looks around, not quite sure
what to do with herself.

20 INT. LANE'S APARTMENT - SAME TIME - DAY (DAY 5)

20

Lane sits in front of the computer, poring over a large manual.
A disinterested Zack is watching TV. Brian is in the kitchen,
eating a sandwich and reading a comic book.

ZACK

You're wasting your time, Lane.

BRIAN

The manual's just a bunch of
gobbledygook.

20 CONTINUED:

20

ZACK

You've got to be R2D2 to understand
that thing.

LANE

No, you just have to spend more
than six minutes trying to figure
it out before giving up. *

ZACK

(obliviously flipping channels)
I can't believe there's a second C-
Span. *

Rory appears at the open door and knocks tentatively. *

LANE

(surprised to see her)

Rory.

RORY

Hi. Am I interrupting anything?

ZACK

(off TV)

Nah, there's nothing on.

LANE

(to Rory)

You're interrupting nothing. Come
on in.

Rory enters.

RORY

(re: computer)

Wow, this looks very fancy.

LANE

Yeah, it's pretty fancy all right.
Apparently, it does everything
except turn on. *

(re: Rory's dress)

You -- you look pretty fancy, too.

RORY

I'm on my way to Sookie's kids'
baptism. I'm going to be Davey's
godmother.

LANE

Very religious. My mother would
be impressed.

20 CONTINUED: (2)

20

ZACK

Hey, is it true you get to keep
the baby if the parents die?

RORY

I'm just doing it as a favor for
Sookie.

BRIAN

A godmother, huh?
(as Vito Corleone)
Did you make her an offer she
couldn't refuse?

ZACK

Dude - you nailed that.

BRIAN

Thanks.

LANE

(to Rory: annoyed by the guys)
Come on. I need a break from the
A.D.D.-boys.

ZACK

(off TV)
Whoa - there's a third C-Span.

*
*
*

The girls exit into Lane's room.

21 INT. LANE'S APARTMENT - BEDROOM - CONTINUOUS - DAY (DAY 5)

21

Lane and Rory enter and sit on Lane's bed. Things are still
stiff between them. Not angry, but awkward.

RORY

Room looks the same.

LANE

Yeah.

RORY

(looking at the bureau)
How come there's a padlock on your
dresser drawer?

LANE

Long story. Here, sit.

They sit on the bed for a beat. It's been a long time since
these two talked.

21 CONTINUED:

21

RORY

So, you look great. Did you get a haircut?

LANE

Yeah. Well, maybe a month ago.

RORY

I like it.

LANE

Thanks. You look good, too. I like the bangs. Very Marianne Faithfull.

RORY

Thanks. I'm hoping Mick Jagger notices.

Another beat.

RORY (cont'd)

Hey, you went on tour.

LANE

Yeah, we did.

RORY

And how was it?

LANE

Great.

RORY

Great.

Beat.

RORY (cont'd)

So, how are things in the Zack department? I mean, you two are still together, right?

LANE

(smiling, warming a bit)

We are. And it's good. He's good. We're good. Gee, how many times can I use the word good.

RORY

Have you guys...?

LANE

No no no.

(more)

*

21 CONTINUED: (2)

21

LANE (cont'd)

We're still not having sex. But I did tell Zack he could tell the guys we're doing it. It's a little more rock 'n' roll.

RORY

You are a good girlfriend.

LANE

So, how's Logan?

RORY

(a little giddy)

Logan is... a constant surprise. I have trouble keeping up with him. He moves a mile a minute, gets bored in two seconds flat, he started flying those scary little planes that seem to be made of papier-mâché which is thrilling, might I add and...

(Rory smiles)

Logan's good.

LANE

Wow. Is this serious?

RORY

Seriously exciting.

LANE

I love that. Is it hard with him still at Yale and you living with your grandparents?

RORY

No. Not really. It's been fine, actually. Taking time off has been great. It was absolutely the right decision for me.

LANE

That's good. That's really good.

RORY

Yeah.

(her smile fades a bit)

I only wish my mom could understand that. She's so... I doubt she'll talk to me until I'm back in a dorm room with a course catalog on my lap. If then. I don't know. Maybe we'll never talk again.

21 CONTINUED: (3)

21

LANE
(dismissing the idea)
You two? Oh, please.

RORY
We haven't talked in weeks.

LANE
It'll blow over.

RORY
She didn't tell me when she and
Luke got engaged.

LANE
(very matter-of-fact)
Rory, look at me.
(Rory does)
You and your mom will talk again.
This rift is just nature's attempt
to find some equilibrium. You and
Lorelai have gone too many years
without fighting. The whole best
friend we can say anything to each
other thing was totally against
nature. So you had to have one
big fight to make up for it. Now
you've had it and soon you'll make
up and then this'll all be just
your "Lost Weekend."

Rory smiles at her friend. She looks a little hopeful.

RORY
I've missed you.

LANE
I missed you, too.

They hug.

RORY
We can never go that long without
talking again.

LANE
Deal.

RORY
I'll do whatever it takes.

LANE
I'll raise carrier pigeons.

21 CONTINUED: (4)

21

RORY

I'll learn Morse code.

LANE

I'll send you pigeons and you can
send me code.

RORY

(checking her watch)

Okay. It's ten-thirty. I have
fifteen minutes till I gotta go.
Now, I really want to hear how
that tour was.

LANE

(excited)

Okay well, let's start with the
three boys and no shower issue.

RORY

Oh lord.

LANE

You ain't just whistlin' Dixie,
sister.

As Lane continues to happily fill Rory in, we cut to:

22 EXT. CHURCH - DAY (DAY 5)

22

Guests are milling around outside of the church. There are
tables and chairs set up for the little reception afterward.
Sookie, in a pretty dress, is talking to an older woman guest
on the church stairs. Sookie is smiling a big "mother of the
babies" smile. Sookie spots Lorelai coming up the stairs.

SOOKIE

Hey!

LORELAI

Hey! Can you see through my dress?

SOOKIE

What's the desired answer?

LORELAI

Preferably no.

SOOKIE

No.

LORELAI

Good.

22 CONTINUED:

22

SOOKIE

But I like your underwear.

LORELAI

Sookie...

SOOKIE

You're fine. Very respectable.

LORELAI

Good. So where are the bambinos?

SOOKIE

Jackson's mother is getting them
gussied up in their baptismal gowns.

LORELAI

Oh right, baptismal gowns -- cute.
Remind me to take a picture of
Davey in his lacy white dress for
future blackmail purposes.

SOOKIE

You are not blackmailing my son.

LORELAI

No, you are -- fourteen years from
now when he comes home drunk,
pierced and tells you he hates
you...

SOOKIE

(nodding)

I want 8x10s. And maybe we should
put a little lipstick on him.

Beau swaggers up the stairs, dressed in a white suit and a
matching white hat. Very Tom Wolfe. As he shoots Lorelai a
suave look, change starts to dribble through a hole in his
pocket and out his pant leg, clattering onto the church steps.
He crouches to pick it up.

BEAU

Oh, frig a duck!

Beau crosses away, heading into the church. Jackson, exiting
the church, approaches Sookie and Lorelai. He's steaming.

JACKSON

I just talked to my former mother
and, oh you're going to love this -
guess who's getting baptized today?

SOOKIE

Who?

22 CONTINUED: (2)

22

JACKSON

Me.

SOOKIE

What?

LORELAI

No!

SOOKIE

Is it Christmas already?

JACKSON

This isn't funny.

SOOKIE

(laughing)

Uh-huh!

LORELAI

You've never been baptized?

JACKSON

Apparently, on the day I was supposed to be baptized, I stuck a quarter up my nose and had to be taken to the hospital. And they never rescheduled.

SOOKIE

(giggling)

Well, organizational skills were never your family's strong point.

Lorelai looks out into the approaching crowd of guests. Suddenly she spots something. ANGLE ON Rory, as she makes her way through the crowd, greeting people. She doesn't notice Lorelai yet. ANGLE ON Lorelai, watching her daughter approach, as Sookie and Jackson chatter on behind her.

JACKSON

You know what, I have had it with my family. I want you to march right over there and tell my mother you're divorcing me if I get baptized.

SOOKIE

Oh, yeah. That's going to go over very well.

JACKSON

Okay, fine. Then just say we're getting separated.

*
*
*

GILMORE GIRLS "Always A Godmother, Never A God"
Shooting Script 08/22/05

59.

22 CONTINUED: (3)

22

Lorelai stares at Rory, full of mixed feelings, as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

23 EXT. CHURCH - CONTINUOUS - DAY (DAY 5)

23

Same time as when we left off, but ANGLE ON Rory, as she talks to Kirk, who is dressed in a suit. They are mid-conversation.

RORY

You look very nice, Kirk.

KIRK

Thanks. This is the suit they buried my dad in.

RORY

(taken aback)

Oh, well... I think I'm gonna let that one go.

KIRK

So do you know which is the Davey side of church and which is the Martha?

RORY

I don't think there are sides, Kirk. It's not like a wedding. I think we're all on both kids' sides.

Rory looks up the stairs to where Lorelai is standing with Sookie and Jackson. RORY'S POV: ANGLE ON Lorelai, as she looks back at Rory. As Rory holds her mother's look, Kirk continues to talk:

KIRK

I just didn't want to offend by taking a side, if there are sides. I've had some contact with Davey, in passing. A couple of high fives, one or two peekaboo sessions, but I haven't had much contact with Martha. She seems more reserved, elusive. There's a bit of Garbo in her...

While Kirk talks and Rory watches her mother, we CUT TO LORELAI'S POV: ANGLE ON Rory, looking back at her while Kirk talks. Sookie and Jackson continue talking.

*

23 CONTINUED:

23

JACKSON

(resigned)

I guess I better go find out what
it means exactly for a grown man
to get baptized.

SOOKIE

Oh my god! Are you going to wear
a giant christening gown?

*
*

JACKSON

You're really enjoying this, aren't
you?

*
*

SOOKIE

You have no idea.

Jackson exits. Sookie notices that Lorelai is watching Rory.
Hoping that this bodes well for their reconciliation, Sookie
brightens. Rory says goodbye to Kirk and moves through the
crowd, slowly heading toward Lorelai.

SOOKIE (cont'd)

Oh, Rory's here!

LORELAI

(noncommittal)

Yep. I see that.

SOOKIE

Boy, that's a pretty dress she's
wearing. Don't you think?

LORELAI

(distracted)

Sure. It'll go good with a baby.

*

SOOKIE

Well, I better go check on the
kids. Say hi to Rory for me if
you see her first.

Sookie exits, heading into the church. Rory is walking up the
stairs, getting closer to Lorelai. They catch each other's
eyes. They're about to greet each other, when REVEREND SKINNER
interrupts.

REVEREND SKINNER

(to Lorelai and Rory)

Oh, there you two are, good. Do
you have a minute? I was hoping
we could have a quick chat in my
office before the ceremony.

23 CONTINUED: (2)

23

RORY

Oh, well...

LORELAI

Uh, sure.

REVEREND SKINNER

Wonderful. Right this way.

He heads into the church and they follow him, never having greeted each other.

24 INT. REVEREND'S CHURCH OFFICE - A FEW MINUTES LATER - DAY
(DAY 5)

24

Lorelai and Rory sit at a desk, facing the Reverend.

REVEREND SKINNER

So, I always like to take a few minutes before my baptisms to get to know the godparents a little bit. Of course, I already know you two, but I just want to touch base and make sure you understand the obligations of what you're getting into here today.

LORELAI

Sounds good.

RORY

Yes, it does.

REVEREND SKINNER

Basically, godparents are responsible for the spiritual upbringing of their godchildren. I certainly hope the parents throw their two cents in, but the godparents are vitally important figures in a child's life. So tell me, what are your religious affiliations?

LORELAI

(nervously)

Oh, well, Reverend, you've known us forever.

REVEREND SKINNER

Well, yes, I have. And I still have no idea what your religious affiliations are.

24 CONTINUED:

24

LORELAI

Oh...

RORY

Well...

LORELAI

We're a bit lapsed.

REVEREND SKINNER

Yes. From...

LORELAI

Well, um, religion. But you know, bottom line, I can't speak for Rory, but I have a strong belief in good, you know, over evil. I mean, if I was asked to choose a side.

RORY

I read "The Lion, the Witch and the Wardrobe."

LORELAI

I have a Bible. Although, I may or may not have accidentally given it to Goodwill, because I'm remodeling. But Goodwill is a religious organization. I think. And even if it's not, I mean, "good" "will," it's in the ballpark.

RORY

I buy tons of Girl Scout Cookies.

LORELAI

I have two "Mary Is My Homegirl" T-shirts.

REVEREND SKINNER

(patiently)

Well, these are all very positive, if slightly irrelevant, things. And it seems like your hearts are in the right place.

RORY

Absolutely.

LORELAI

Definitely.

24 CONTINUED: (2)

24

REVEREND SKINNER

It's an important job you've taken on, but I know you'll both do great. And it says something good about you both that when a friend calls you up and asks for a favor, you come through like this.

LORELAI

(suddenly thoughtful)
Right, right.

REVEREND SKINNER

(indicating the door)
Shall we?

RORY

We shall.

They get up to head out. Something still seems to be on Lorelai's mind.

25 INT. CHURCH PEWS - MOMENTS LATER - DAY (DAY 5)

25

The last guests are filing into the main room of the church. Kirk enters. He turns to the woman next to him:

KIRK

So, are you a Davey or a Martha? Davey, I bet, right? He's much more accessible. He's The Dandy Warhols to Martha's Brian Jonestown Massacre.

Kirk goes on in. Beau enters. We follow him as he struts his way down the aisle to the front pews. As he walks, change slips out of his pocket and clatters on the wooden floor of the church.

BEAU

Dag it!

He crouches down and picks it up. The Reverend, Lorelai and Rory enter through a side door. They head to the front of the church. Sookie is standing near the baptismal font holding Martha, who is dressed in a white christening gown. One of Jackson's aunts is holding Davey, who is also wearing a white gown. They pass the kids off to Lorelai and Rory. Sookie, Lorelai, Rory and Jackson form a semicircle around the font.

SOOKIE

(to Lorelai)

Hey.

(more)

25 CONTINUED:

25

SOOKIE (cont'd)

(eager)

Hey, Rory. You look so pretty.

RORY

Hi, Sookie.

SOOKIE

Oh, I want a picture of this.

Lorelai looks out into the audience. Beau gives her a smarmy look and a wink. She looks away.

REVEREND SKINNER

(addressing the congregation)

Welcome, everybody... Jesus tells Nicodemus in the fourth Gospel: "Unless one is born of water and spirit, one cannot enter the Kingdom of God." Today we are gathered to honor the spiritual rebirth of three individuals as they dedicate themselves in the first sacrament of the Faith and become members of the body of the church and of the Kingdom of God. Here to bear witness and offer spiritual support are Lorelai Gilmore, godparent to Martha; Rory Gilmore, godparent to Davey...

Rory smiles. Lorelai looks distracted, like something is on her mind. The Reverend turns to Jackson. *

REVEREND SKINNER (cont'd)

(to Jackson)

And Jackson...

JACKSON

Yo.

REVEREND SKINNER

Acting as your godparent will be...

JACKSON

Oh, uh...

(shrugs)

My brother Beau, I guess.

REVEREND SKINNER

And Beau Belleville will serve as sponsor and witness for Jackson. Will you come up here please, Beau.

25 CONTINUED: (2)

25

Beau stands and, as he approaches the others, another bunch of change falls out of his pocket, hitting the pew and making a loud clatter.

BEAU

Oh, bananas!

Beau takes his place next to Jackson.

REVEREND SKINNER

The candidates for baptism will
now be presented.

Lorelai looks at Rory, her attention suddenly laser-focused on her daughter.

REVEREND SKINNER (cont'd)

We are honored with the privilege
of being here today to witness and
support in faith the baptism of
David Edward Belleville; Martha
Janice Lori Ethan Rupert Glenda
Carson Daisy Danny Belleville; and
Jackson Matthew Belleville.

Lorelai looks at Sookie. Focuses on her.

REVEREND SKINNER (cont'd)

I hereby charge Lorelai Gilmore,
Rory Gilmore and Beau Belleville
with the responsibility of seeing
to the spiritual welfare of these
children and this believer. We
will now begin a series of
ceremonial questions.

(addressing Lorelai)

Lorelai Gilmore, do you renounce
Satan and all the spiritual forces
that rebel against God?

Lorelai is looking at Rory again, completely absorbed by her
own thoughts. There's a long, uncomfortable beat.

SOOKIE

(hissing)

Lorelai!

LORELAI

(startled; whispering)

What?

SOOKIE

(intense; whispering)

Why aren't you renouncing Satan?

25 CONTINUED: (3)

25

LORELAI

(whispering)

Huh?

SOOKIE

(whispering)

He said, "Do you renounce Satan"
and you paused. That's not
something you can pause about!

LORELAI

(to the Reverend)

Oh. Sorry. Yes -- I renounce
Satan.

REVEREND SKINNER

O-kay.

(addressing Rory)

Rory Gilmore, do you renounce Satan
and all the spiritual forces that
rebel against God?

While the Reverend is asking this, Lorelai has turned to Sookie:

LORELAI

(whispering)

Did you call Rory?

SOOKIE

(whispering)

What?

LORELAI

(whispering)

Did you call Rory on her cell and
ask her to be a godmother?

RORY

(responding to the Reverend's
question)

I renounce them.

REVEREND SKINNER

(addressing Beau)

Beau Belleville, do you renounce
Satan and all the spiritual forces
that rebel against God?

During the preceding, Rory has turned to Sookie and Lorelai:

RORY

What are you whispering about?

25 CONTINUED: (4)

25

LORELAI

(whisper)

I'm just trying to get some
information.

RORY

(whisper)

What information?

BEAU

(to the Reverend)

Satan can kiss my ass.

LORELAI

(whisper)

How come Sookie had your phone
number?

RORY

(whisper)

What?

LORELAI

(whisper)

She called you to ask you to be
here which means she must have had
your phone number.

The Reverend turns to the girls.

REVEREND SKINNER

Excuse me, ladies.

LORELAI

I'm sorry Reverend, could you give
us a moment, please?

Lorelai gestures to Rory that they should exit. Then, with
Martha still in her arms, she heads out the side door. Rory,
with Davey in her arms, follows.

26 EXT. CHURCH - CONTINUOUS - DAY (DAY 5)

26

Lorelai is outside, holding Martha, as Rory comes out, still
holding Davey.

RORY

What is wrong with you?

LORELAI

(hot)

Look, it's not like I really care,
okay?

(more)

26 CONTINUED:

26

LORELAI (cont'd)

It's not like I was going to call you up to chitchat or make a date to go shoe shopping or something. But shouldn't a mother have a way to contact her daughter, at least in case of emergencies? I mean, what if I was in an accident and I had to get a blood transfusion and you're the only person in the world who has my blood type. It would really help to have your phone number.

RORY

We're holding up the service.

LORELAI

I just think it's weird that you would give your number to Sookie and not me.

RORY

I didn't give Sookie my new number. Sookie called Grandma and Grandma left me a note and I called Sookie back. And I didn't change my number - I lost my phone.

LORELAI

If you lose your phone, then you just suspend your service till you get a new one. That way you keep the same number, ever hear of that? It's ridiculous to get an entirely new number. No one gets an entirely new number!

RORY

Well, next time I'll suspend my service!

The church door opens and Sookie sticks her head out.

SOOKIE

Um, hi, guys?... We kind of need the kids back.

Lorelai and Rory look at each other for a moment. They then head back in.

27 EXT. STARS HOLLOW (GAZEBO AREA) - DAY (DAY 5)

27

A long buffet table, lined with bowls of salads and other light picnic fare, has been set up along with smaller tables with chairs. Some guests fill their plates at the buffet; some mingle and talk; some sit at tables, eating. A photographer snaps pictures, as Jackson poses for a baptism portrait holding Davey and Martha.

JACKSON

(to the photographer; exhilarated)

You know, that baptism made me feel great. I honestly haven't felt this clean and renewed since the summer three years ago when I got a third-degree sunburn over my entire body and a whole layer of me just molted off. You should try it -- the getting baptized I mean, not the sunburn.

*

*

The Reverend passes by on his way to the buffet table.

JACKSON (cont'd)

Hey, Reverend! Thanks again. I cannot tell you how good I feel.

REVEREND SKINNER

Glad to hear it, Jackson.

We pick up on Sookie, as she heads over to Lorelai.

SOOKIE

Hey, godmother.

LORELAI

Hi. So, sorry, again, about the drama...

SOOKIE

You always give me a good story to tell.

LORELAI

Well, I aim to please.

SOOKIE

You know, I have a little confession to make.

LORELAI

Oh, yeah?

27 CONTINUED:

27

SOOKIE

I kinda asked you and Rory to both
be godmothers because I thought it
might maybe bring you guys together,
patch things up.

LORELAI

Well, blow me down.

SOOKIE

Didn't fool you, huh?

LORELAI

No, but the salads were excellent.

SOOKIE

The salads were excellent.

Lorelai notices Beau giving her a sleazy look. He points at
himself and then at her.

LORELAI

Okay, that's it. I'll be right
back.

ANGLE ON Beau, as Lorelai walks right up to him.

LORELAI (cont'd)

Hi, Beau.

BEAU

Hey, darlin'.

Beau licks his index finger, touches Lorelai's sleeve and then
his own.

BEAU (cont'd)

Whaddaya say we get out of these
wet clothes.

LORELAI

Uh, listen - there's been a
misunderstanding here. What Roon
told you about me - it's not true,
okay?

BEAU

Really?

LORELAI

None of it.

BEAU

Oh...

27 CONTINUED: (2)

27

LORELAI

Yeah...

BEAU

So, you don't have a kid?

LORELAI

Well, no, I do have a kid...

BEAU

But you didn't get knocked up when
you were sixteen?

LORELAI

Well, that part is technically
true, but--

BEAU

(genuinely confused)

And he said you never been married.
That you're just single and dating
around.

LORELAI

Uh, I've never been married,
exactly, but I am engaged. That's
a pretty steady thing there. Very
permanent.

*
*
*

BEAU

He said you were engaged before--

LORELAI

(jumping in, giving up)

You know what - it's all true.
I'm a horndog. Now, if you'll
excuse me, I'm going to go get
some potato salad.

*
*

BEAU

(with a knowing look)

Potato salad. I get it.

Lorelai heads to the buffet table. Behind her, we see Rory
approaching. She sidles up next to Lorelai.

RORY

(to Lorelai)

So, I'm leaving.

LORELAI

(calm now)

Okay. Drive safe.

27 CONTINUED: (3)

27

RORY

Look, I know this is lame at this point, but I guess you can have my number if you want.

LORELAI

(trying to respect Rory's space)
That's okay. I can call Mom and she can leave you a note.

RORY

Okay.

LORELAI

Okay.

Lorelai and Rory walk away from each other. Rory heads toward her car. Lorelai heads over to Sookie.

28 INT. RORY'S CAR - A FEW MINUTES LATER - DAY (DAY 5)

28

Rory is driving back to the Gilmores'. She takes out her cell and presses a button. INTERCUT WITH:

29 INT. YALE CLASSROOM/HALLWAY - SAME TIME - DAY (DAY 5)

29*

Logan is amongst a study group, which is just breaking up, as he answers his phone.

*
*

LOGAN

Hello?

RORY

Hey.

LOGAN

Hey. How was the baptism?

RORY

Fine. I don't know. I don't know what's going on. I'm... I'm just not handling things particularly well these days.

LOGAN

Yeah. I know what you mean.

RORY

Logan, are you okay?

*

29 CONTINUED:

29

LOGAN

I had a talk with my father the other day and apparently, I'm going to graduate this year. I'm going to get my act together and I'm going to become a Huntzberger.

RORY

What does that mean?

LOGAN

I'm going to start attending shareholders meetings, letting the boys see my face around... It means my preordained life is kicking in.

RORY

Oh. I'm sorry.

LOGAN

Hey, always read the fine print on the family crest.

RORY

You know, maybe you can talk to your dad and tell him how you feel.

LOGAN

(suddenly)

Hey -- how far are you away from the airport?

RORY

Why?

LOGAN

Let's go to New York.

RORY

What?

LOGAN

New York. You and me, right now, by helicopter.

RORY

A helicopter? You're kidding me.

LOGAN

We'll spend the weekend at the Pierre. You don't have community service till Monday, right?

RORY

Yeah, but...

29 CONTINUED: (2)

29

LOGAN

Don't pack -- we'll shop. Much
more irresponsible.

RORY

Logan...

LOGAN

I'll see you at the airport in
twenty minutes, Ace.

RORY

(giving up)

I'll see you in twenty minutes.

Off Rory, as she smiles with excitement:

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

30 INT. LORELAI'S HOUSE - LIVING ROOM - NIGHT (NIGHT 5)

30

Lorelai is sitting, watching "Riding the Bus with My Sister." The coffee table is piled with snacks: Red Vines; peanut butter-filled pretzels; gummy bears; take-out Chinese containers and a pizza. Next to her sits Paul Anka. They watch for a while together. On the screen, the Rosie character is riding the bus, talking loudly to her fellow passengers about how she's going to buy a new toilet seat because she keeps slipping off hers. Lorelai looks over at the dog.

LORELAI

(bummed)

It's not the same.

She sighs, takes a bite of a Red Vine and settles in to watch, as we:

FADE OUT.

END OF TAG

