

MY BIG FAT GREEK WEDDING 2

Written by

Nia Vardalos

FADE IN:

EXT. CHICAGO STREETS - DAWN

Ah, it's Fall. Not in a cozy, peaceful way. In that slushy miserable Midwest way. Strong winds bend the trees of Lakeshore Drive. Grey rain drips from the Magnificent Mile storefronts to the street signs of the suburbs.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE - EARLY MORNING

The lights turn on at the Portokalos house.

CUT TO:

EXT. PORTOKALOS HOUSE - DAY, CONTINUOUS

A large old black Cadillac backs down the driveway of the Corinthian-columned home. It drives at a wrong angle. Stops. Drives forward, corrects. Backs out again. Corrects again. Backs out.

The car drives ten feet and stops at the very next home.

SFX: HONKING.

That house door opens.

CUT TO:

I/E. CAR/MILLER HOUSE - DAY, CONTINUOUS

CLOSE-UP: A smudged "HAPPINESS IS BEING GREEK" Greek flag cover on an OPA! license plate.

PAN UP....

INT. GUS'S CADILLAC/MILLER HOUSE - DAY, CONTINUOUS

SFX: Car door closing.

Through the windshield, in the passenger seat, TOULA PORTOKALOS, 40's, is burrowed in a scarf, her glasses fog with every breath.

(CONTINUED)

CONTINUED:

GUS PORTOKALOS, 70's, looks to his right, concerned. He is about to put the car in gear, but then:

GUS  
You better get married, you're  
starting to look old.

Startled, Toula looks up, realizes her dad is not talking to her. In fact, he is looking in the rear-view mirror, at the back seat. At Toula's daughter.

TOULA  
Dad!! You can't say that to her!

PARIS, Gus's 17 year old granddaughter, pops forward, looks at him with horror and dismay.

PARIS  
Pappou!!

Gus shrugs, puts the car in gear. Toula, not looking together this morning, or ever, shakes her head.

TOULA (V.O.)  
Well, that's a family tradition.  
My dad used to say that to me and  
now he just said it to my daughter.  
She's 17.

CUT TO:

EXT. MILLER HOUSE - DAY, CONTINUOUS

WIDE SHOT: The car, in front of the modest Miller home, which is beside the Portokalos home, now drives....

TOULA (V.O.)  
My family worries about each other.  
We're close. Extremely close.

.... ten feet, stops at the very next house. This house is decorated with all things Greek, complete with a Parthenon Marbles door frame.

Toula's brother, NICK PORTOKALOS, 40, waves from the window.

TOULA (V.O.)  
We see no difference between  
hugging and suffocation.

(CONTINUED)

CONTINUED:

Gus honks. (Annoyed every morning, NEIGHBORS glare out windows.)

CUT TO:

I/E. GUS'S CADILLAC/NICK'S HOUSE - DAY, CONTINUOUS

Gus wags a finger.

GUS

Toula, find your daughter a Greek  
boyfriend before she does what you  
did.

TOULA

What the --

GUS

Married a Xeno --

TOULA

My husband --

GUS

Not Greek, a Xeno --

TOULA

How can you say that--

Paris leans forward, angry at her mother.

PARIS

Stop.

Chagrined, Toula turns and looks out the windshield.

TOULA (V.O.)

Do I speak for all mothers of teens  
when I ask, does it ever get  
better?

Gus lowers Toula's window, cold wind and leaves hit her in the face.

CUT TO:

EXT. NICK'S HOUSE - DAY, CONTINUOUS

Nick's wife, ILARIA, 30's, pregnant, waves as her TWIN BOYS, 4, pull MARIA PORTOKALOS, 70's, holding the "leashes" of their harness backpacks.

(CONTINUED)

CONTINUED:

MARIA

(yells)

Gus, I put your pills by your coffee.

GUS (O.C.)

Yeah, yeah...

Nick, a parka over a robe, runs out with COSTA, 9.

CUT TO:

I/E. GUS'S CADILLAC/NICK'S HOUSE - CONTINUOUS

Gus is always thrilled at the sight of his son.

GUS

Nicko!

Nick leans in the passenger window, holds up Costa's project on, of course, Greece.

NICK

Hey, hey. Dad, pop the trunk, I'm freezing my 'nads off.

Costa climbs over Paris, squishes too close, wags a finger like an old Greek man.

COSTA

Too much makeup.

Toula sees Paris is annoyed being schooled by a 'tween.

GUS

Costa, did you finish drawing Alexander the Great?

COSTA

(proudly)

Uh huh. And I sculpted a Parthenon out of soap.

Costa holds up a crudely carved blob. And a typed page.

COSTA (CONT'D)

Oh no, spell-check corrected Spanakopita to Spina Bifida.

Gus lowers the back window, Nick leans in to kiss Costa, who giggles and kisses him back.

(CONTINUED)

CONTINUED:

TOULA (V.O.)  
Ah, kisses from your child. That's  
over.

Impatient to go, Gus points to a house, and drives off.

CUT TO:

EXT. ATHENA'S HOUSE/STREET - DAY, CONTINUOUS

A Greek flag waves from a post, and a la the islands, the house is whitewashed with a bright blue dome roof. Holding her BABY SON, ATHENA, late 40's, and her husband YIANNI, late 40's, appear.

TOULA (V.O.)  
My sister did it right. Just as  
her sons became possessed by the  
teen wolf hormones, she'd just pop  
out another one.

Gus honks hello. Athena yells back into the house.

ATHENA  
Move it, Aristotle!!

Athena hands the baby to Yianni, steps out on a Mykonos-shaped welcome mat -- it plays the Greek National Anthem. ARISTOTLE, 9, runs out and by Athena.

YIANNI  
(yells)  
Put on your hat!

CUT TO:

I/E. GUS'S CADILLAC/ATHENA'S HOUSE - CONTINUOUS

Aristotle puts on his hat, crawls over Paris, squishes between her and Costa.

ATHENA  
Paris, come by the restaurant some  
time.

ARISTOTLE  
You should butter the garlic bread.

PARIS  
Can't wait.

(CONTINUED)

CONTINUED:

ATHENA  
 (not getting it)  
 Yeah, it's fun.

Athena licks her thumb, wipes food off Aristotle's cheek.  
 Then tries to do the same to Paris's mascara.

ATHENA (CONT'D)  
 Toula, you seen these eyes? You  
 and Ian better fix that.

TOULA  
 (nope)  
 Yep.

GUS  
 Okay bye!

Gus drives as Athena yells out.

ATHENA  
 After school you have hockey!  
 Your brothers are coming so make  
 sure you score!

Gus drives off as Aristotle blows kisses to his mom.

GUS  
 You'll score, the Greeks invented  
 hockey.

Paris eye rolls in the back, Toula eye rolls in the front.

But Costa and Aristotle vehemently nod.

COSTA  
 Yes, because what do you play  
 hockey on? Ice.

ARISTOTLE  
 What is the Greek word for ice.  
 Payo.

COSTA  
 Payo, puck, there you go.

ARISTOTLE  
 There you go.

GUS  
 There you go....

Paris and Toula scowl out the windows of the car.

(CONTINUED)

CONTINUED: (2)

The NOSY/CRANKY NEIGHBOR, MRS. WHITE, 60's, walks her dog and grimaces as the Cadillac passes her. Gus good-naturedly honks hello. Mrs. White jumps, then swears under her breath.

CUT TO:

EXT. CHICAGO SUBURBS - DAY

Gus's Cadillac drives.

GUS (O.C.)

Now give me a word, any word and I will show you how the root of that word is Greek--

ARISTOTLE (O.C.)

Facebook!

CUT TO:

EXT. HIGH SCHOOL STREET/STEPS - DAY

GUS (V.O.)

The Greeks invented Facebook. We called it the telephone.

Gus's car pulls up. The boys head to the lower school. Toula watches Paris get out. Of course, Gus has one more nugget of wisdom:

GUS

Paris, keep your eyeballs open now for a nice Greek boy. Make babies, don't waste your eggs.

Toula winces. Paris can barely contain her revulsion.

PARIS

Outstanding.

Paris turns to the high school.

Suddenly, Toula leaps from the car, grabs Paris.

(CONTINUED)



CONTINUED:

TOULA

(blurts, loud and fast)  
Paris, Pappou didn't mean to say  
anything hurtful, you're beautiful,  
so beautiful, of course you don't  
look old, he just says stuff like  
that, to, well, to me too, you  
don't need a boyfriend, you don't  
have to get married or have babies-

Paris side-eyes the ever-present school loudmouth TOMMY, and  
the COOL STUDENTS, including TIAHN, CLIFFORD, all 17.

And, BENNETT, 17. Bennett.

Toula doesn't see the effect he has on Paris.

Paris turns to glare at Toula.

PARIS

(teeth gritted, sotto)  
Mother.

Toula stops talking, stares at her daughter.

TOULA (V.O.)

When did my name change from--

CUT TO:

EXT. MILLER DRIVEWAY - SUMMER DAY (FLASHBACK)

PARIS, 4, runs TO CAMERA:

PARIS (AT FOUR)

Mommy!!!

CUT TO:

EXT. HIGH SCHOOL PARKING LOT - DAY (THE PRESENT)

TOULA (V.O.)

... to--

PARIS

(furious)  
Mother!!

Toula realizes she is holding Paris's face. She drops her  
hands.

(CONTINUED)

CONTINUED:

Paris turns, walks past GROUPS OF TEENS. She is alone.

TOMMY

Ooh, drama.

Toula blinks, looks up at:

A banner hangs: COLLEGE FAIR TONIGHT.

CUT TO:

EXT. CHICAGO STREETS - DAY

The downtown Loop in the distance, the Cadillac drives through Greek Town.

CUT TO:

I/E. GUS'S CADILLAC/CHICAGO STREETS (THE PRESENT)

Gus drives, as Toula thinks.

TOULA (V.O.)

I guess when my daughter *started* to pull away, I should have stepped back.

CUT TO:

INT. SCHOOL GYM - DAY (FLASHBACK)

PACKED volleyball game. Paris is a Line Judge. Wearing a PARENT VOLUNTEER sticker, Toula works the SNACKS TABLE on the side.

TOULA (V.O.)

But I stayed too close. I kept volunteering at her school. I wanted her to think I was cool again.

Toula keeps waving to Paris, who wishes she would go away.

Then, a volleyball smacks Toula in the head. She drops. The GYM of PEOPLE sucks in air. Paris cringes at the attention.

Toula is on the ground.

(CONTINUED)

CONTINUED:

TOULA (V.O.)

Then I remembered I've never been cool.

MARGE and EDIE, 40's, the overbearing Volunteer Moms, smirk into their hands. STUDENTS, including Tommy, are quietly giggling. Then-

TOMMY (O.C.)

Here comes the principal.

The principal is backlit. It's IAN MILLER, 40's, and even though he looks worn down by the teen years, he is handsome.

TOULA (V.O.)

My husband has always been cool. He just has it. And he always knows what to say.

Ian leans in.

IAN

You okay, babe?

Toula sits up, nods, sees: Paris looks at her with disdain.

DISSOLVE TO:

I/E. GUS'S CADILLAC/CHICAGO STREETS - DAY (THE PRESENT)

Remembering this, Toula winces.

TOULA (V.O.)

Just when my daughter doesn't want me around anymore, my parents need me more than ever.

Gus, driving, nods off. Toula nudges his chin, he wakes up.

Toula sees they pass the SENIORS' REHAB CENTER.

DISSOLVE TO:

INT. REHAB CENTER WAITING ROOM - ANOTHER DAY (FLASHBACK)

TOULA (V.O.)

So I take them to get groceries, to their doctors, and to Physical Therapy.

Toula waits: through the glass, Gus does hip therapy.

(CONTINUED)

CONTINUED:

Toula blows off dust from a peanuts bowl. Eats some.

The receptionist, DOMINIQUE, looks up.

DOMINIQUE

The old guys suck the chocolate off  
those nuts.

Toula spits nuts.

CUT TO:

I/E. GUS'S CADILLAC/OLYMPIC TRAVEL - DAY (THE PRESENT)

Gus drives past closed-down buildings, one with two tattered signs: OLYMPIC DRY CLEANING, and OLYMPIC TRAVEL AGENCY.

Toula sees the sign.

TOULA (V.O.)

I used to love being a travel agent. But in a tight economy the first things to go are luxuries like travel and dry cleaning.

CUT TO:

I/E. GUS'S CADILLAC/DANCING ZORBA'S - DAY

The car pulls up to the family restaurant, DANCING ZORBA'S.

TOULA (V.O.)

Luckily, people still eat.

Toula gets out, then helps her dad as he slowly gets himself out. Toula pulls a walking cane from the car. Gus looks around to be sure no one sees this, reluctantly takes it.

Toula holds his arm as they walk. Gus slips, bumps into Toula, knocking off her glasses. Gus steps, accidentally crunching them to bits.

CUT TO:

INT. DANCING ZORBA'S - DAY

Toula now squints, flips on the lights, hangs up their coats. Gus, exhausted already, limps to the corner booth.

Toula hangs a worn sign in the window: WE NOW CATER, TOO!

(CONTINUED)

CONTINUED:

TOULA (V.O.)

My sister and brother have small children, so I help at the restaurant. It's what nice Greek girls do.

Toula puts on a mud-brown Seating Hostess jacket.

Toula walks past a pie case filled with mini-bundt cakes, each with a Fall-colored orange or cranberry gerbera in its center.

TOULA (V.O.)

Families that are close like mine, we make it through bad economies, wars and sickness because we stick together...

Toula goes to a drawer, finds a strip of empty disposable contact lenses. She remembers something, and rummages to find a pair of glasses. They're ugly and they were once hers. She puts them on.

Toula looks as downcast and frumpy as she once did.

TOULA (V.O.)

... but some of us just get stuck.

Toula looks out the window. Cars and PEOPLE pass her by. The day is as bleak as her mood.

DISSOLVE TO:

INT. HIGH SCHOOL HALLWAY - DAY

In the exact same stance as her mother Toula, Paris stands, looking out the window.

SMALL GROUPS OF STUDENTS huddle at lockers. Paris is alone. She turns and heads into:

CUT TO:

INT. HIGH SCHOOL LIBRARY - DAY

Paris takes a book from a bookshelf -- Ian walks up.

IAN

Hey Paris --

(CONTINUED)

CONTINUED:

PARIS

Do not talk to me. People think I'm a narc.

IAN

I -- shouldn't you be in class?

PARIS

You track me all day! Mom is needy, Pappou wants to marry me off, Yiayia constantly tells me to never, ever let a boy touch my poulaki because once he feels it, he wants it. Ugh, this family!

STUDENTS look over at the voices from the bookshelf.

TOMMY

Save it for the therapist's couch. Riiiiiiight?

He goes for a high five which no one returns.

IAN

Paris, your mom once felt the same way about being Greek--

PARIS

Dad, that's obtuse, why would I have an issue being Greek?

Paris points behind her to 5 cheerful posters declaring upcoming meetings: Syrian Club!, Korean Club, Greek Club!, Gay & Lesbian Club!, Handi-Capable Club!

PARIS (CONT'D)

I can't take that everyone is always in my business! Give me some air. I'm not a kid, I can be late to a class, there won't be a spasmodic catastrophic ripple in the space-time continuum. And yes, four of those words are Greek.

Paris storms away, Ian looks worn out.

DISSOLVE TO:

EXT. HIGH SCHOOL - NIGHT

BANNER: COLLEGE FAIR TONIGHT

(CONTINUED)

CONTINUED:

PARENTS and STUDENTS enter the gym.

DISSOLVE TO:

INT. HIGH SCHOOL GYM - NIGHT

BOOTHs line the walls. Fresh-faced REPS, from colleges from Harvard to Phoenix University, talk to STUDENTS and PARENTS.

Slapping on a PARENT VOLUNTEER sticker, Toula looks for Ian, sees those overbearing moms, Marge and Edie, and ducks back. They intercept her.

TOULA

Hey, hi!

Marge and Edie click their pens, tap their clipboards.

MARGE

Where were you when we set up?

TOULA

Sorry, my pipes froze --

EDIE

And decorated the gym --

TOULA

I had to plunge the sink --

They stare her down, clicking their pens.

MARGE

You're on Clean-Up.

Marge hands Toula a garbage can, they leave as Ian walks up.

IAN

Hi.

Having been married 17 years, they barely look at each other.

TOULA

Hi.

Ian takes the garbage can from Toula, shakes his head.

IAN

You can say no to them.

Toula laughs ruefully.

(CONTINUED)

CONTINUED:

TOULA

Sure.

IAN

Babe, it's been a long time since those two made fun of your lunch --

Toula winces, remembering.

TOULA

They called it moose-caca.

Ian nods, he's heard it before.

Toula sees and points to Paris:

IAN

There's Paris ....

Paris moves to the next booth: NORTHWESTERN UNIVERSITY.

IAN (CONT'D)

Hey, if she goes to Northwestern, she'll stay in Chicago!

TOULA

Please, oh please. Should we go over there?

IAN

Nuh uh.

Ian gently pulls Toula back.

TOULA

Right.

MARIA (O.C.)

There she is!

Toula's face freezes. Did she just hear her mother?

TOULA

No no.

THE PORTOKALOS FAMILY (Gus, Maria, UNCLE TAKI, ANGELO, NIKKI, her HUSBAND and TWO SONS, 20's, Nick, Costa, Athena, Aristotle in a pee-wee hockey jersey carried on the shoulders of FOUR BROTHERS, ages 18 to 27, plus SEVERAL MALE COUSINS) comes thundering down the aisle.

IAN

Did you invite the family?!

(CONTINUED)



CONTINUED: (2)

Toula gasps, realizes she made a mistake.

TOULA  
I told my mom.

Maria pounces on horrified Paris.

MARIA  
Be a dental hygienist! A mother  
working two days a week, perfect.

Nikki pulls a COMB from her Hairdressers's work smock.

NIKKI  
Paris, be a hairdresser like me.

As the family gives their opinions to Paris, Gus nudges Ian,  
points to all the BOYS in the family.

GUS  
Ian, look, everyone has boys. You,  
one girl. Vegetarian. Slow  
sperms.

Maria's cell rings.

MARIA  
It's Thea Voula on The Facetimes.

AUNT VOULA, 60's, appears on Maria's iPhone.

AUNT VOULA (ON MARIA'S CELL)  
I'm on my way, I was at Zumba.

Now Gus and Uncle Taki are on a bench.

GUS  
We need to find Paris a boyfriend.

UNCLE TAKI  
How about Ariana Skoufis's boy?

GUS  
Everyone from that island has six  
toes.

UNCLE TAKI  
Let's wait until summer, we'll  
check his feet.

AT THE BOOTH:

Aunt Voula comes in still talking into her iPad.

(CONTINUED)

CONTINUED: (3)

AUNT VOULA

I don't see you, I don't see you. I see you.

She hangs up, greets Maria, shows her iPad.

AUNT VOULA (CONT'D)

Look at this App, 10,000 steps, I met my goal. Where's Taki? He never answers his phone.

MARIA

(wryly)

Why stand when you can sit?

Maria points to Gus and Uncle Taki on the bench.

Gus and Uncle Taki see their wives looking over at them.

GUS

Look tired so they'll leave us alone.

Gus and Uncle Taki slump.

AT THE BOOTH:

NICK

Hey Angelo, you get my flatscreen TV?

ANGELO

Oh, I got it right here.

Angelo raps Nick in the groin, they laugh and wrestle.

Costa grabs his cousin Aristotle and they do the same.

MIKE (O.C.)

Alright, alright, break it up.

They ALL turn to see Ian's long time friend, MIKE, 40's.

IAN

Mike! Hey buddy! You miss working at this place?

Mike indicates the school and STUDENTS, shudders to Ian.

MIKE

No. Too scary for me.

Mike wears a CHICAGO POLICE OFFICER uniform.

(CONTINUED)

CONTINUED: (4)

MIKE (CONT'D)  
Sorry we're late --

Mike and his wife, cousin MARIANTHI, 40's...

MARIANTHI  
-- we picked up Mana-Yiayia. Wait,  
where is she?

They all look around for Mana-Yiayia.

Mike lifts a table covering to find: Gus's mother, MANA-YIAYIA, 90's. She holds a Tupperware of:

MANA-YIAYIA  
Spanakopita!

The family descends on Mana-Yiayia and eats.

Aunt Voula hands her iPad to the Northwestern Rep. The women crowd around Paris.

AUNT VOULA  
Take a picture.

Nikki moves beside Athena.

NIKKI  
Pull my neck back.

ATHENA  
Yeah, do mine.

The women put their hands on the back of each other's necks, pulling back each other's neck skin so their faces look younger.

Paris is horrified.

Toula sees Paris watch STUDENTS walk around her giant family.

CLIFFORD  
Hey, Bennett.

Bennett. Paris turns. There he is. And he saw her family.

Toula sees this, turns to the family.

TOULA  
We should go.

NIKKI  
Why?

(CONTINUED)

CONTINUED: (5)

Ian impatiently indicates the waiting Northwestern Rep.

TOULA

So Paris can go to Northwestern.

IAN

That's right, she's going to Northwestern.

Paris scowls at that decision being made for her.

NORTHWESTERN REP

If she gets in.

The family gasps. Gus and Taki stand.

GUS

If?!

The family murmurs. Nick and Angelo quickly step to the Rep, pull him aside:

NICK

(sotto)

If my niece wants to come to your school, you're going to say "welcome," got it?

ANGELO

(sotto)

And tuition discount means a box of steaks for you.

The Rep looks uncomfortable.

NORTHWESTERN REP

None of this is actually up to me.

No one sees Paris slip away. Gus steps up.

GUS

She's only coming there if you teach Greek history.

Toula grimaces.

NORTHWESTERN REP

Of course we have a Classics program, Greek, Italian-

Gus smirks.

(CONTINUED)

CONTINUED: (6)

GUS  
The Greeks invented Italy.

NORTHWESTERN REP  
Actually, no.

GUS  
Yes.

NORTHWESTERN REP  
Nope.

GUS  
You Greek?

NORTHWESTERN REP  
No, sir. I'm a Sephardic Jew.

GUS  
Then you Greek.

NORTHWESTERN REP  
No, my family is Spanish--

GUS  
Alexander the Great went through  
Spain spreading his seed. You  
Greek.

Some of the family nods. Some look doubtful. Toula cringes.

MARIA  
Gus, it's not the time.

NORTHWESTERN REP  
And it's ridiculous.

They all start arguing with the Rep and each other.

PARIS  
Hey!

No one notices her.

PARIS (CONT'D)  
Hey!!

Everyone turns around. Paris holds up four pamphlets.

PARIS (CONT'D)  
Alabama, Florida, Texas, New York.  
These are the colleges I'm applying  
to!! Far, far away from here.

(CONTINUED)

CONTINUED: (7)

Everyone is stunned. Toula blurts:

TOULA  
Why do you want to leave me?

Paris's eyes bug at that. She stalks out.

The Family is devastated by the thought of losing Paris. Gus shakes his head to Toula.

GUS  
Didn't I say, get your daughter a  
Greek boyfriend?

Gus turns back to the Rep.

GUS (CONT'D)  
And you, educate yourself! We are  
all descendants of Alexander the  
Great! I am for sure!

MARIA  
No, you're not!

The family argues. Toula and Ian look miserable.

Nick and Angelo threaten the Rep. Mike shows his gun.

The Rep turns away. To Mana-Yiayia, offering spanakopita.

DISSOLVE TO:

EXT. DANCING ZORBA'S - DAY

Late February Thaw.

COSTA (PRELAP)  
Give me a word, any word and I will  
show you how the root of that word  
is Greek!

CUT TO:

INT. DANCING ZORBA'S - DAY

ARISTOTLE  
Okay, Chimichanga!

In a booth, Costa and Aristotle drink tea and play  
backgammon.

(CONTINUED)

CONTINUED:

COSTA

Sure. Chimi is from the Greek word keema which means spicy beef and changa is from the Greek word tsanta which means purse. So, meat that is shaped like a purse: chimichanga. There you go!

ARISTOTLE

There you go.

From the next booth, Gus doesn't look up from his newspaper.

GUS

There you go.

At the counter, Toula watches Paris buttering garlic bread.

Nick and Angelo come in, mid-conversation.

NICK

Anyway, just meet her, she's from Holland.

ANGELO

Nah, I don't speak Hollandaise. Quit setting me up.

They see Athena and Nikki through the short order window, motion "hunger" at their mouths as they sit at the counter.

Nikki and Athena place a plate of sandwiches at the window. Toula passes sandwiches to the men, puts one on a plate, gives it to Paris.

TOULA

Hey...

Paris doesn't look up. Toula indicates herself.

TOULA (CONT'D)

Um, just because you don't want this to be your job when you're my age, doesn't mean you have to run off to college in another city. I hope you applied to some local colleges too.

Paris looks Toula straight on.

(CONTINUED)

CONTINUED: (2)

PARIS

Why do parents always say, "dream big", when they really mean, "but not too big." Like, "fly little birdie, oh wait, let me hold your wings."

Toula cannot deny this is true.

Gus walks by, coughs into his hand.

GUS

Payback.

TOULA

What?

Gus covers, jerks a thumb toward the back.

GUS

Office.

Gus passes Mana-Yiayia running a floor-waxer bigger than her.

CUT TO:

INT. DANCING ZORBA'S OFFICE - DAY, LATER

Toula comes in. As if he's hiding something, Gus quickly closes a cupboard, limps to his seat.

TOULA

Dad, let me take you back to physical therapy.

GUS

I can fix it myself.

Gus waves her off, points to a chair, Toula sits.

TOULA

Please don't lecture me about my daughter.

GUS

I'm going to find her a boyfriend, she'll stay in Chicago. Relax, you're getting wrinkles like the dried figs in my village.

Toula tries to relax her face. Gus motions to the computer.

(CONTINUED)



CONTINUED:

GUS (CONT'D)

Show me how to work that.

TOULA

You want to learn how to use a computer?!

GUS

Yeah. What's that called where people search for... DNA?

TOULA

Uh... a crime scene?

GUS

No, where they came from.

TOULA

Oh. The Find Your Ancestry site?

Gus nods. Toula types it in. Gus looks at the site.

GUS

Ha! I'm going to prove to your mother that I'm related to Alexander the Great. Don't tell her.

He holds a finger to his lips, shhh, it's a secret.

TOULA

No noooo. You'll have to type in your relatives all the way back to 300 BC. You get frustrated just adding up checks.

GUS

Your mother talks to me and I lose count! Show me.

Toula exhales. Then, points to the cursor.

TOULA

Okay, this is called a mouse.

GUS

Why?

TOULA

I don't know. Put your hand on it.

Gus covers it completely.

(CONTINUED)

CONTINUED: (2)

TOULA (CONT'D)

Less.

Gus does.

TOULA (CONT'D)

All right, now look on the screen.

GUS

Don't make up words, you confuse me.

TOULA

Okay. See, on the scree -- uh, computer? That's your mouse moving.

Gus stares. Moves the mouse. Then... sees it. His entire face lights up.

GUS

I got this.

A LITTLE LATER:

Gus pounds the table, Toula turns from the cabinet.

GUS (CONT'D)

Where did it go?!

TOULA

You have to press SAVE!

Toula tries to help Gus input information.

ANOTHER DAY:

Gus and Ian scream at the computer screen.

IAN

Quit?

GUS

No quit!!

ANOTHER DAY:

Gus is inputting numbers Ian is reciting. Of course, Gus gets them all wrong.

ANOTHER DAY:

Gus is inputting a document's numbers as Nick sleeps.

(CONTINUED)

CONTINUED: (3)

GUS (CONT'D)

3276

Toula comes in with snacks. Nick wakes up, tries to shove Toula into the chair. Gus never turns around as Nick and Toula wrestle to force each other to stay.

ANOTHER NIGHT:

The desk lamp glows as Gus works alone. He puts a document into a dusty tin which once held Greek cookies... sees his marriage certificate, picks it up.

CLOSE-UP: the signature line is empty.

Gus is confused.

CUT TO:

EXT. CHURCH - DAY

An OVERHEAD SHOT of the parking lot: Gus's Cadillac is parked askew with its rear tire up on the curb.

The service is over, Gus and Maria walk out with Mana-Yiayia, Aunt Voula, Uncle Taki, Angelo, Athena, Yianni, Nick, Ilaria, their BABY BOY, Nikki, her husband, all the SONS.

Toula, Ian and Paris come out. Maria indicates the FAMILY.

MARIA

See Paris, you can't move away, who would you go to church with?

This lands on Toula and Ian, Paris doesn't have an answer. Gus points to a GROUP of GREEK BOYS.

GUS

Look Paris, husbands.

Paris quickly turns away.

PARIS

I'll be in the car.

TOULA

I'll go with you.

IAN

Me too.

(CONTINUED)

CONTINUED:

PARIS  
(dryly)  
Of course.

Aunt Voula nudges Angelo toward a group of ATTRACTIVE WOMEN.

AUNT VOULA  
Angelo, go pick a wife.

ANGELO  
Let it go, Ma.

The PRIEST introduces ANNA, 40's.

PRIEST  
Gus, Maria, we have a new family.

Maria shakes Anna's hand.

MARIA  
How do you like Chicago?

ANNA  
We love it! Da Bears.

MARIA  
(not getting it)  
Okay.

ANNA  
We're the Mikoses. I'm Anna, that's  
my husband, George--

Gus sees the back of GEORGE, 40's, chatting to a GROUP.

MARIA  
I am Maria Portokalos this is my  
husband, Costa. Do you have  
children?

GUS  
Do you have a son?

ANNA  
We do!

Gus grunts to Uncle Taki.

GUS  
Meat-eaters. Maria, invite them to  
the restaurant. Excuse me, I have  
to go talk to the Priest.

(CONTINUED)

CONTINUED: (2)

Gus heads to the Priest who is heading back up the stairs.

MARIA  
Go slow, your hip.

As Anna's husband George gets closer to them... Nikki brightens.

NIKKI  
I know you!

ANNA  
(so proud)  
Ah, yes, you must recognize my  
husband George from the channel 7  
news.

George flashes gorgeous white teeth.

GEORGE  
Hello ladies.

Nikki gets excited.

NIKKI  
Yeah, I know you! Do the thing.

GEORGE  
"Good evening Chicagoland."

George winks. Nikki unzips her top, grins.

Gus goes to the church entrance, holds out the certificate and a pen to the Priest.

GUS  
Pater, look at this. Never signed.  
Will you--

When he sees the unsigned line, the Priest looks alarmed.

SMASH CUT TO:

INT. DANCING ZORBA'S - DAY

In the corner booth, Aunt Voula and Uncle Taki lean to Gus.

AUNT VOULA  
You're not married?!

Gus shushes them, looks around.

(CONTINUED)

CONTINUED:

UNCLE TAKI  
How can this be?

GUS  
You know, the war! The village priest didn't finish seminary, there was no money for anything. I guess he just came back to town and performed the baptisms, funerals, the weddings, and no one knew!

Aunt Voula turns to Uncle Taki.

AUNT VOULA  
Lucky we got married in Athens.

They cross themselves.

Uncle Taki picks up the paper -- no signature.

UNCLE TAKI  
Our Priest just can't sign it?

GUS  
Not allowed.

UNCLE TAKI  
What did Maria say?

GUS  
I don't know how to tell her, you know how upset she'll be.

SMASH CUT TO:

INT. PORTOKALOS KITCHEN - DAY

Maria laughs.

MARIA  
We're not married?!

Maria holds the marriage certificate.

WIDEN: Uncle Taki and Aunt Voula see that Toula, Ian, Nick, Ilaria, Athena and Yianni are stunned.

GUS  
No.

Maria laughs harder.

(CONTINUED)

CONTINUED:

MARIA

We were *never* married? And we had children?

GUS

Yes.

Maria loves it.

MARIA

I'm a hippie!

Gus and Uncle Taki frown.

GUS

Maria, this is serious, it's not right.

MARIA

Who cares! We're married now by what's that called? Time served --

Maria is still laughing.

GUS

People will find out. We have to get married.

TOULA

(teasing)

Yeah Dad, you better get married, you're starting to look old.

The room is quiet. Ian discreetly shakes his head.

TOULA (CONT'D)

Too soon?

Toula leans back.

GUS

The Priest says he can do it, we can go today.

Maria stops laughing.

MARIA

Today?

IAN

Sounds good. Let's go.

(CONTINUED)

CONTINUED: (2)

MARIA

I'm not ready to get married --

Ian pivots back.

GUS

We're married already!

MARIA

Then why do we need to see the Priest?!

Gus looks confused.

GUS

What's going on?

Maria gets up, paces. Then... blurts:

MARIA

I want you to propose.

GUS

What?! I did.

MARIA

No, not really. You didn't say it right and it's been bothering me for 50 years.

The family exchanges looks.

GUS

What did I say?

MARIA

You don't remember?

GUS

It was a long time ago!

MARIA

You said, "I'm going to America, you coming or not?"

All the women wince. The men nod, sounds good.

UNCLE TAKI/YIANNI/NICK

It's direct./What's wrong with it?/  
Better than me.

Ilaria swats Nick.

(CONTINUED)



CONTINUED: (3)

ILARIA

Yeah, you said, "I want to put a baby in you."

NICK

I thought it was romantic.

ILARIA

And that was the last time you *tried* to be romantic. Nobody warns you when you get married, the romance is gone, just like that!

That lands on Toula and Ian. They can't look at each other. Aunt Voula sees this reaction between them, takes it in.

NICK

Can we focus on my parents here?

TOULA

Ma, what's wrong?

Maria is upset, trying to decipher her feelings.

MARIA

I don't know. I just don't want to get married today.

Disconsolate, Maria goes upstairs.

ATHENA

Toula, do something.

Toula starts to follow Maria. Aunt Voula stops Toula.

AUNT VOULA

I'll talk to her. Everybody out.

Everyone avoids eye contact with Gus and quickly disperses.

CUT TO:

INT. MILLER MASTER BEDROOM - EVENING

Toula hurriedly sorts laundry, knocks over a picture. It's Paris, at four years old. Toula sits on the bed, sighs.

Holding a Marshalls bag, Aunt Voula walks in, lays a WHITE LACE DOILY over the back area of an arm chair.

TOULA

Um, hi Thea.

(CONTINUED)

CONTINUED:

AUNT VOULA

Just a present from me. I already  
did your living room.

TOULA

Ah. Thank you.

Now Aunt Voula pulls a small box from the bag, hands it to  
Toula.

TOULA (CONT'D)

I have tweezers, oh with a light!  
How's my mom?

AUNT VOULA

She's not talking to your dad until  
he proposes. Your dad said she's  
always been bossy and he won't do  
it.

TOULA

Okay, I'll talk to them after I  
make dinner.

Toula gets up. Aunt Voula pulls her back down.

AUNT VOULA

You and your husband look terrible.

TOULA

Okay.

AUNT VOULA

Stop trying to fix everything. You  
baby your parents because you can't  
parent your baby anymore. Your  
generation, you're super mommy.  
Then one day you wake up, realize  
she doesn't need you, and you  
forgot how to brush your own hair.

TOULA

I don't have time to --

AUNT VOULA

Text your husband, you're going on  
a date.

TOULA

Where?

(CONTINUED)

CONTINUED: (2)

AUNT VOULA

I don't know, do I have to do everything?

Aunt Voula pulls a sexy red nightgown from the bag.

AUNT VOULA (CONT'D)

And for afterward, this will help you sleep better.

Toula looks at the nightgown, groans.

AUNT VOULA (CONT'D)

Satin is slippery, like an eel in --

TOULA

Thea, please! That's the last thing I can think about. I need a shower and wrinkle cream --

Aunt Voula cups Toula's face, looks her over.

AUNT VOULA

Wrinkles? No, no, wrinkles. Greek don't creak.

Aunt Voula points to the nightgown.

AUNT VOULA (CONT'D)

Anyway, you know what Taki likes in bed?

Toula covers her ears, makes noises to drown out Aunt Voula.

AUNT VOULA (CONT'D)

Confidence! That's sexy. Okay, I'm done.

Toula uncovers her ears.

AUNT VOULA (CONT'D)

And, dress up like a hotel maid, men love morning room service, sunny side up!

Toula claps her hands.

TOULA

Good talk!

AUNT VOULA

Go on your date, don't worry about anything.

(MORE)

(CONTINUED)

CONTINUED: (3)

AUNT VOULA (CONT'D)

Mana-Yiayia and I will stay with Paris. I'll talk to her, scare her out of moving away from her family.

(laughs)

I'm kidding. But not really. Anyway, have fun. Laugh, flirt. One rule: don't fight, which means don't talk about your daughter. Remember, you were a girlfriend before you were a mother.

Toula smiles, doesn't know what to say.

AUNT VOULA (CONT'D)

You're welcome.

Aunt Voula waves her hand from Toula's eyebrows to toes.

AUNT VOULA (CONT'D)

Shave everything.

DISSOLVE TO:

INT. UPSCALE RESTAURANT - NIGHT

Ian sits in a booth, DRESSED AND GROOMED LIKE HE'S HAD A MAKEOVER, looking great, and a bit nervous. Toula, also dressed up, hair blown out, makeup on, walks up. They see each other.

A moment. It's nice. Ian stands to pull her chair out.

IAN

Quick. Sit down before my wife gets here.

Toula laughs. They admiringly look at each other.

IAN (CONT'D)

You're... clean.

TOULA

Thank you.

IAN

Your hair....

TOULA

I washed it.

IAN

You look pretty.

(CONTINUED)

CONTINUED:

TOULA

Four hours, five hundred dollars.

IAN

How much?!

TOULA

You look so handsome!

IAN

Yeah? Thanks. Aunt Voula called me and said, "you used to be handsome, get it together." I got my nose hairs trimmed.

Toula wryly smiles at that.

TOULA

Ah, who says there's no romance after marriage?

Ian leans in.

IAN

Me.

TOULA

Me, too.

Ian takes her hand.

IAN

Let's work on it.

Toula smiles softly.

TOULA

Okay.

They open their menus.

IAN

Don't have garlic. You might get lucky tonight.

Toula blushes and laughs. A WAITER comes by.

WAITER

Would you like something to drink?

TOULA AND IAN

Yes!!

(CONTINUED)

CONTINUED: (2)

Ian points to a wine on the list.

The Waiter goes. They look around. Turn back, smile shyly.

IAN

Do you think Paris will go to a college out of state?

Toula remembers what Aunt Voula said.

TOULA

Thea Voula suggested we don't talk about Paris. How was your day?

IAN

Um, good. What'd you do?

TOULA

Worked, found out my parents aren't married. You?

IAN

Your parents are swingers.

The Waiter pours their wine. They drink. Smile awkwardly.

IAN (CONT'D)

So wait, why can't we talk about Paris?

TOULA

Right? I have to!

IAN

Okay, how do we keep her from moving away for college?

TOULA

We could act like it's okay with us.

IAN

Reverse psychology. Good. How about a letter? Dear Admissions Board: I sure hope you accept my daughter and her twelve piece drum kit.

TOULA

Add in, "do you have a Student Lounge where she can sell pot?"

Toula laughs, Ian laughs. They lock eyes.

(CONTINUED)

CONTINUED: (3)

Toula gets emotional.

                          TOULA (CONT'D)  
I don't know what I'll do if she  
goes...

Ian takes her hand.

                          IAN  
C'mon, hon. It's our one night out  
in forever.

Toula fights to not cry. Ian picks up a menu.

                          IAN (CONT'D)  
It'll be okay.

Toula sadly nods.

DISSOLVE TO:

I/E. MILLER CAR/PORTOKALOS STREET - LATER THAT NIGHT

The radio PLAYS. Ian drives as Toula looks out the window.  
It's tense; their date didn't go well. Ian sighs.

                          IAN  
This is why Aunt Voula said don't  
talk about Paris.

                          TOULA  
But once you're a parent, what else  
do you want to talk about?

                          IAN  
I don't know.

                          TOULA  
Thea Voula said to remember I was a  
girlfriend before I was a mother.

Ian slowly smiles a bit at that.

                          IAN  
Yeah, you were my girlfriend.

Now Toula slowly smiles a bit.

Ian turns the corner.

They're on their street. Ian points to the Portokalos family  
home in the distance.

(CONTINUED)

CONTINUED:

IAN (CONT'D)

Remember when we were dating, how you wouldn't let me drop you off in front in case your parents saw me?

TOULA

No, I didn't want you to see the house.

IAN

How could I miss it?

Ian pulls over and parks.

IAN (CONT'D)

We used to park right here.

It's dark. And quiet. Ian looks out the windshield.

IAN (CONT'D)

I remember those good night kisses.

Toula looks at him.

TOULA

You do, huh?

Ian leans in.

IAN

Yes.

They kiss. It's nice. It keeps going. And going.

Really going.

The MUSIC swells.

And then -- a LIGHT shines into the car.

GUS (O.C.)

What are you doing?

Toula and Ian cover themselves, shield their eyes.

Gus shines a flashlight into the car.

TOULA

Nothing, nothing, we're going.

IAN

Everything's okay.

(CONTINUED)



CONTINUED: (2)

Ian struggles to dress himself, Gus realizes what's happening.

GUS

You don't have a house to do that?!

Just then, Paris, Aunt Voula and Maria, walking the old Lab, Socrates, round the corner. They see Gus.

AUNT VOULA

Gus, what's wrong?

Aunt Voula and Maria run up, realize it's Toula and Ian, try to push Gus's flashlight away.

AUNT VOULA (CONT'D)

Gus!

Paris realizes it's her parents.

PARIS

(nuh-uh)

Perfect.

AUNT VOULA

Parents deserve a sex life.

PARIS

Said no one, ever.

IAN

We're just talking. By the way Paris, we think you *should* go to college out of state.

Toula nods her head as hard as she can.

MARIA

What is that, reverse psychology?

AUNT VOULA

That never works.

MARIA

That never works.

PARIS

That never works.

The nosy/cranky neighbor Mrs. White, walking her dog, sees the commotion.

(CONTINUED)

CONTINUED: (3)

MRS. WHITE

What's going on, I'm calling the  
cops.

MARIA

No, it's okay, Mrs. White,  
everything is okay.

Socrates starts barking at Mrs. White.

MRS. WHITE

Stop that, quiet!

MARIA

He doesn't speak English.  
(in soothing Greek to the  
dog, subtitled)  
Bite her tomorrow.

The Portokalos dog immediately sits.

Mrs. White suspiciously looks at them all as she leaves.

MRS. WHITE

I have pepper spray.

Gus turns back to Ian.

GUS

Ian Miller, in the street?! It's  
not decent!!

Maria turns on Gus, furious.

MARIA

What's the problem? At least  
they're married.

GUS

Maria....

MARIA

Don't Maria me. We're not married.

Paris's jaw drops.

MARIA (CONT'D)

You want decency? Tonight, you  
sleep in another room.

Maria takes the dog toward the house.

(CONTINUED)

CONTINUED: (4)

GUS

Fine!

MARIA

No fine!

Neighborhood lights go on. Gus follows Maria in.

Aunt Voula leads Paris to the Miller house.

PARIS

Uh, can I just ask....

AUNT VOULA

Yes dear, your grandparents are living in sin. Your Pappou won't propose--

PARIS

I don't get why Yiayia needs that--

AUNT VOULA

Because you're not a woman who has lived with Pappou for 50 years.

SFX: A door slams inside the Portokalos house.

Inside the car, Ian and Toula look at each other.

TOULA

I have to fix this.

Smiling, Ian moves in.

IAN

Right, right. Anyway, where were we?

Toula pushes him away, laughs.

TOULA

We can't....

They go back to making out.

From the dark Miller yard, Mana-Yiayia runs by, wearing the red nightgown.

DISSOLVE TO:

INT. REHAB CENTER - DAY

Gus sulks. A PHYSICAL THERAPIST attaches weights to Gus's ankles.

PHYSICAL THERAPIST  
You're late today.

GUS  
(mumbles)  
My wife wouldn't drive me.

PHYSICAL THERAPIST  
Pardon?

GUS  
Nothing.

PHYSICAL THERAPIST  
Lift these, I'll be back.

Gus lifts them to impress her. As soon as she's out of sight, Gus and the OTHER MEN stop working.

A swarthy man, KAVEH, 70's, sits on the table beside Gus.

GUS  
You Greek?

KAVEH  
Iranian.

GUS  
So, Persian?

Kaveh nods.

GUS (CONT'D)  
In 334 BC, Alexander the Great  
conquered the Persian Army and  
occupied the east. You are so  
Greek, we're probably related.

Insulted, Kaveh puffs up.

KAVEH  
We had civilizations in Persia 3000  
years before you Greeks discovered  
rocks.

Gus is stunned.

(CONTINUED)

CONTINUED:

GUS

The Greeks gave the world  
philosophy, democracy--

KAVEH

In 2500 BC, we already had  
instruments that measured weight  
and money!

A Chinese man, PIM, 70's, chimes in.

PIM

The Chinese gave the world paper  
and tea and medicine!

Another man, BAIRD, 70'S, chimes in with a Scottish accent.

BAIRD

Without Scotland's Alexander  
Fleming, the world wouldn't have  
penicillin!

GUS

Soon I'm going to have proof that I  
am a direct descendant of Alexander  
the Great!

The others now laugh HARD at Gus.

The Physical Therapist comes back, they lift their leg  
weights.

Gus sulks.

CUT TO:

INT. DANCING ZORBA'S - DAY

From the counter, Toula watches as Gus still sulks in his  
corner booth. Uncle Taki listens.

GUS

I sleep with the dog. She won't  
give me my pills in the morning,  
she won't clean --

UNCLE TAKI

Anarchy.

Gus looks over at a table near the counter: Maria whispers  
with Aunt Voula.

(CONTINUED)

CONTINUED:

AUNT VOULA  
Why can't he just propose?!

MARIA  
Because he's stubborn!

Aunt Voula looks back, sees Gus and Uncle Taki looking at them.

AUNT VOULA  
He's looking, act like you're  
having fun. 1-2-3, now.

Maria and Aunt Voula throw their heads back, fake-laugh.

Nick, Nikki and Angelo watch and shake their heads.

Toula brightens as she sees Ian come in, with Paris close behind.

PARIS  
Reporting for my garlic bread  
shift, woo hoo, it's so fun, kill  
me. So many other things I could  
be doing in my Senior year--

Toula hands the bowl she's been eating from to Paris, who takes it, eats and trudges away.

TOULA  
Like thinking about Prom....

PARIS  
(mouth full)  
Nah, I'm not going to that.

Paris sits near Nick and Angelo, who dip their spoons into her bowl.

Toula hands a coffee to Ian.

TOULA  
Did you check the mail?

IAN  
Nothing from colleges yet....

Toula is worried. Ian gently puts a strand of hair behind Toula's ear. That makes her breath catch.

IAN (CONT'D)  
Hey, remember when you asked me on  
a dinner date?

(CONTINUED)

CONTINUED: (2)

TOULA  
(smiling)  
Kinda.

IAN  
How about another date, tonight?

TOULA  
How about yeah.

Ian leans in further.

IAN  
(suggestively)  
I cleaned the car.

TOULA  
Ooh...

The door opens again --

It's George, the attractive newscaster they met at church.

GEORGE  
Hi!

The family is excited to see George again.

CORNER BOOTH:

Gus sees it's George and perks up.

GEORGE (CONT'D)  
My wife and son are in the car, is  
this a good time for a visit?

GUS  
Yes!!

George ducks out. Gus claps his hands to Uncle Taki.

GUS (CONT'D)  
He has a son for Paris. Did you  
see the hair on that Greek god?!  
I'm going to fix everything, Paris  
will stay in Chicago, and then--  
(full of himself now)  
-- that woman can propose to me!

Uncle Taki grins as Gus starts to slide out of the booth.

Gus walks to the front, waving over Paris.

(CONTINUED)

CONTINUED: (3)

GUS (CONT'D)

Paris, wipe your face. Everyone  
come, I have a surprise.

Uncle Taki, Nick, Nikki and Angelo quickly join.

Suddenly, Toula gets it.

TOULA

Oh! No no. It's a set-up.

Before Paris can protest:

GUS

Every Greek girl should have a  
Greek boyfriend and I found you  
one!

Toula sees Maria and Voula stand and join, so she and Ian  
quickly head over, resulting in an anticipatory family group  
behind Paris.

ANNA (O.C.)

Hello!

Anna and George come in with their son Theodore. He's seven.

A pause. Each family member has a different expression.

Paris is delighted with how uncomfortable her family is.

PARIS

Hey buddy, we're getting married!

Everyone is confused.

GUS

You said you had a son for our  
granddaughter--

MARIA

No, he didn't! You don't listen!

Anna and George understand, and laugh it off.

Paris gestures to Theodore to follow her.

PARIS

C'mon, you can help me butter  
garlic bread.

Theodore winks at his dad (who winks back) and heads off with  
Paris.

(CONTINUED)



CONTINUED: (4)

Paris gives Toula and Ian the stink-eye as she passes them, they can't win.

Gus steps in front of Maria, to gesture to the nearest table.

GUS  
Anyway, welcome to my restaurant!

Maria looks sharply to Gus as George and Anna sit.

MARIA  
Our restaurant!

Anna, George and CUSTOMERS look up. Gus tight-smiles back.

GUS  
It's in my name. Which makes you  
my employee.

MARIA  
Then I want back pay for 50 years  
of overtime.

Gus and Maria glare at each other. Ian leans in to Toula.

IAN  
Let's go.

TOULA  
What? We can't leave now-

Trying to distract them from the argument, Aunt Voula leans in to Anna and George.

AUNT VOULA  
All my life, I wanted to be a  
newscaster, but I have a dry mouth.  
When I went through puberty, my  
tongue swelled up like a tree root.  
It's still puffy, look --

ANNA  
I don't want to.

Aunt Voula holds her mouth open. Anna and George peer in.

GEORGE  
That's a big tongue.

Toula doesn't see exasperated Ian leaving.

Gus snaps his fingers at Maria.

(CONTINUED)

CONTINUED: (5)

GUS  
Employee! Bring menus.

MARIA  
Get them yourself!

The others are shocked and uneasy.

MARIA (CONT'D)  
(sarcastic)  
Oh no, I was rude to the boss, I  
hope I don't get fired!

Maria storms off and slams the door. Toula looks queasy.  
Then sees Ian is gone.

CUT TO:

EXT. PORTOKALOS HOUSE - THAT EVENING

Establishing.

GUS (PRELAP)  
Maria! Where are you?

CUT TO:

INT. PORTOKALOS LAUNDRY ROOM - EVENING, CONTINUOUS

Gus limps in, stares at the washer. His clothes are piled  
high in a basket, with a note: "Your employee is on strike."

CUT TO:

INT. DANCING ZORBA'S - EVENING

The restaurant is empty. Toula gathers her things, checks  
her cell -- no messages -- makes a call.

IAN (O.S.)  
Leave a message.

TOULA  
Me again. Um. My dad went home --  
his hip, you know -- so I had to...  
ah, you don't want to hear... okay,  
I'm on my way.

(CONTINUED)

CONTINUED:

Toula sighs, turns off the lights.

CUT TO:

I/E. MILLER CAR - NIGHT

Toula drives, she's tired, and worried about Ian.

CUT TO:

EXT. MILLER HOUSE - NIGHT

Toula walks from the car into the house.

CUT TO:

INT. MILLER BEDROOM - SAME NIGHT

Toula is relieved to find Ian sleeping. As he snores, Toula smiles to herself, leans close to kiss him.

The house phone rings.

Ian opens his eyes, Toula is way too close. He screams. She screams. They scramble for the phone.

IAN  
Hello? Hi Maria.

He looks at Toula.

IAN (CONT'D)  
Yes.

Ian hangs up.

IAN (CONT'D)  
Your dad--

Toula grabs her throat.

IAN (CONT'D)  
He's okay. He's stuck in the  
bathtub. Your mom can't lift him.

CUT TO:

EXT. STREET - NIGHT

OVERHEAD SHOT: Toula, Ian, Nick, Angelo and Yianni, in various states of undress, run from separate houses and up the Portokalos family driveway.

CUT TO:

INT. PORTOKALOS HOUSE STAIRCASE - NIGHT

Toula, Ian, Nick, Angelo and Yianni run up.

CUT TO:

INT. PORTOKALOS MASTER BEDROOM - NIGHT

Toula, Ian, Nick, Angelo and Yianni run in: Maria points, Nick runs past her and into the bathroom.

NICK  
What's up, Dad?

GUS (O.C.)  
Hello Nicko!

Nick immediately comes out, pale.

NICK  
Ma, you couldn't put some clothes on him?

MARIA  
If I could, I wouldn't need you.

TOULA  
What happened?

YIANNI  
Did he fall?

MARIA  
No, it's that hip. It's locked.

Gus yells from the bathroom.

GUS (O.C.)  
I'm fine!

Maria back.

(CONTINUED)

CONTINUED:

MARIA

No fine! Do your physical therapy like the rest of us.

NICK

How long has he been in that tub?

Maria shrugs.

MARIA

A few hours. He wouldn't let me call you. So, I let the water go cold.

The sleeping dog at her feet, in the armchair, Mana-Yiayia does embroidery and laughs at the dilemma.

IAN

Maria, will you please drain the tub--

TOULA

-- and put a towel over him?

Maria nods and goes into the bathroom.

IAN

(to Toula)

Thank you.

TOULA

Yeah, you can't unsee that.

GUS (O.C.)

What's going on?

MARIA (O.C.)

Just be quiet.

As Maria argues with Gus, the men look at each other.

IAN

Do we call an ambulance?

Toula and Nick shake their heads at Ian.

NICK

It'll make him feel old.

TOULA

He'd never forgive you.

(CONTINUED)

CONTINUED: (2)

IAN

Me?

NICK

Well, you'd call. And we'd have to tell him you called.

IAN

C'mon, how do we do this?

NICK

When I was in the kitchen, to season a roast, we had to get our hands under it and turn it over.

Toula realizes what he is suggesting and grimaces.

ANGELO

Sure, I flipped a dead body once --

Ian opens drawers, cupboards.

IAN

Surely the man has a pair of shorts!

Maria comes out, shuts the door.

MARIA

Okay, I put a towel over his private area --

GUS (O.C.)

A big one.

Maria rolls her eyes.

MARIA

Yes, yes Gus, a big one.

She shakes her head to everyone.

Ian, Nick, Angelo and Yianni look at each other -- they have to do this.

IAN

So, what's our plan again?

NICK

We roll him over --

(CONTINUED)

CONTINUED: (3)

ANGELO

-- then he's on his hands and knees  
and up.

MARIA

That will work.

The men nod, head toward the bathroom with Ian trailing.

IAN

Wait, how would that work?

Nick ignores Ian, turns back and looks at the other men.

NICK

Ready?

IAN/YIANNI/ANGELO

Nuh uh./No./God no.

Nick opens the door and they head in.

CUT TO:

INT. PORTOKALOS BATHROOM - CONTINUOUS

Gus sits in the tub. Ian, Nick, Angelo and Yianni run in:

GUS

Why are your eyes closed?

SMASH CUT TO:

EXT. PORTOKALOS HOUSE - LATER THAT NIGHT

RED and BLUE LIGHTS illuminate houses. An AMBULANCE and a  
FIRE TRUCK are in front of the Portokalos family home.

AT THE BASE OF THE DRIVEWAY/ON THE SIDEWALK:

SEVERAL NEIGHBORS watch the drama. The cranky neighbor, Mrs.  
White, walks up, sees the yellow tape.

MRS. WHITE

I always knew there'd be a murder  
here.

Mike pulls up in his squad car, goes into the house.

IN THE DRIVEWAY:

(CONTINUED)

CONTINUED:

Ian, Nick, Angelo and Yianni sit on the ambulance back fender. They shudder, huddled in blankets, all being treated for cuts, bruises and sprains.

Aunt Voula appears with a bottle of Metaxa.

AUNT VOULA

This will take away your pain.  
Twice I drank it and gave birth  
without drugs.

Aunt Voula leans in to the AMBULANCE ATTENDANT:

AUNT VOULA (CONT'D)

One of my ovaries never put out an  
egg. Not one. The other one would  
spit out two a month. I could feel  
it, right here. Ping, ping. But  
the left ovary? Nothing. It was  
closed, like a stuck zipper....

Toula rubs Ian's shoulders.

TOULA

You okay?

Ian blinks and opens his eyes.

IAN

I still see it.

They share the bottle, sipping Metaxa.

TOULA

Does this count as a date?

Ian gives her a wry smile, but shakes his head, no.

Suddenly, Toula holds her arms out to him.

TOULA (CONT'D)

I'm sorry --

Then--

MARIA (O.C.)

Toula!

TOULA

Coming!

Toula and Ian sigh and she runs toward the house.

(CONTINUED)



CONTINUED: (2)

As she passes, Toula notices the neighbors, including Marge and Edie, the Volunteer Committee moms, watching it all.

EDIE

Here comes a stretcher.

MRS. WHITE

Ah. I'm sure the grandma finally went.

MARGE

What was she, a hundred and twenty?

MRS. WHITE

Must have slept in pickle juice.

Mrs. White turns, sees Mana-Yiayia right beside her and jumps as if she's seen a ghost. Mana-Yiayia doesn't bat an eye.

AT THE HOUSE:

Gus is wheeled out to the ambulance in the driveway.

GUS

I'm fine!

Maria follows.

MARIA

No fine! Toula go to the hospital.

GUS

You're not coming?!

MARIA

No. Because guess why? Family members only. That means children and wife. If you had one!

The Neighbors murmur at this salacious morsel.

Marge and Edie look at each other with glee.

MARGE

What?

Edie giggles.

The ATTENDANTS push Gus's stretcher down the driveway.

Gus's POV: Maria gets smaller and smaller. And smaller.

Suddenly, Gus sits up and cries out.

(CONTINUED)

CONTINUED: (3)

GUS

Maria, please, will you marry me?!

The entire FAMILY and NEIGHBORHOOD wait.

Maria pauses, then satisfied, nods once.

MARIA

Yes, okay, I'll marry you. Toula,  
take me to the hospital.

TOULA

I'll get my car.

Toula heads down the driveway, and sees the neighbors on the sidewalk, whispering.

EDIE

... such a weird family.

MARGE

Odd people.

Toula shakes her head but ignores them.

Toula now sees: Paris is in the Miller driveway... she heard.  
Angry, Toula turns back to the neighbors.

TOULA

What?

Marge and Edie look up, caught, but not chagrined.

MARGE

You mean pardon?

TOULA

No, I mean, what. As in what is  
wrong with you? You're standing on  
our lawn making fun of my family?  
Oh we're so weird, oh we smell like  
burnt oregano and feta cheese. I  
got it. But that's my dad going  
into that ambulance, my dad --

Toula fights back tears. Paris steps forward, puts her arm  
around her mom.

PARIS

Good night everyone.

The Neighbors quickly disperse.

(CONTINUED)

CONTINUED: (4)

Paris slowly walks her mom to their driveway.

PARIS (CONT'D)  
I'll come to the hospital too.

Toula puts a hand on her daughter.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE - NEXT DAY

The black Cadillac backs out of the Portokalos driveway, stops at the Miller home. Toula and Paris hurry out.

CUT TO:

I/E. GUS'S CADILLAC/NICK'S HOUSE - DAY, CONTINUOUS

Maria is driving, tired and still mad. Toula rubs her eyes.

There's a knock on Maria's window: it's Marge and Edie.

Toula looks back at Paris. Maria opens the window.

MARGE  
Good morning.

EDIE  
How's your husband?

MARIA  
He'll live. So I can kill him.

Toula is surprised at the women's empathy. Maria drives.

MARIA (CONT'D)  
What was that?

PARIS  
Basically Mom told them to suck it.

Toula realizes she did.

MARIA  
Good. Paris, you come from a long line of strong women.

TOULA  
Which means, you can choose your own seven-year-old boyfriend.

(CONTINUED)

CONTINUED:

Toula sees that for the first time in a long time, Paris smiles at something she said.

PARIS

So, Yiayia, are you and Pappou  
really going to get married now?

Now Maria grins.

MARIA

Yes, and this time, I'm doing it  
right!

CUT TO:

A GREEK SINGER sings WHITE WEDDING over.... A MONTAGE!

CUT TO:

INT. KLEINFELD BRIDAL - DAY

Holding out her brochure, a CHIC WEDDING PLANNER walks in smiling. Then she glares at:

PULL BACK: Maria, Aunt Voula and Athena going through the racks of creamy, dreamy dresses.

In the front window Mana-Yiayia poses in a wedding dress.

CUT TO:

INT. FLORIST - EARLY EVENING

The Wedding Planner presents cream and white flowers. Toula and Nikki see Maria reach for her choice - a giant bouquet of orange birds of paradise.

CUT TO:

INT. WEDDING BAKERY - DAY

The Wedding Planner shows a demure cake and is shocked when Maria, Athena and Nikki love a garish cake.

CUT TO:

INT. WEDDING PHOTOGRAPHERS - DAY

Maria excitedly points to a sample of a Bride and a Groom's faces floating in two roses. The Wedding Planner face palms herself.

CUT TO:

EXT. LIMOUSINE LOT - DAY

The Wedding Planner shows an elegant black limousine. She turns to find Maria loving a GIANT PINK LIMO VAN. Inside the car, Athena and Nikki have powdered sugar under their noses as they eat kourambiedes.

Maria hands her phone to the Wedding Planner.

MARIA

Take a picture.

AUNT VOULA

One, two, three, pull!

Maria and Aunt Voula pull each other's neck skin. FLASH.

END MONTAGE

DISSOLVE TO:

EXT. MILLER HOUSE - DAY

IT'S ALMOST SPRING.

Ian walks from his car to the house mailbox.

INT. MILLER KITCHEN - DAY

Toula takes a roast chicken from the oven. Ian comes in -- a bit shaken -- with mail from VARIOUS COLLEGES.

IAN

Paris?

Paris comes in, sees the look on their faces.

PARIS

You open them.

Ian tears envelopes, reads the letters, looks up, emotional.

(CONTINUED)

CONTINUED:

IAN

Well, it looks like a choice  
between Northwestern...  
(pointedly)  
... right here in Chicago.  
And uh, NYU in New York.

Toula and Ian grab Paris into a three-way hug.

TOULA

We are so proud of you!

IAN

So proud! And, uh... the question  
is, where do you want to go to  
college?

Paris is proud of herself. Her expression turns fearful.  
She's not ready to go away. She thinks, then looks up.

PARIS

I'll stay here in Chicago.

TOULA

(faux casual)  
Okay, if that's what you want.

Paris is relieved. They hug again. Behind Paris's head,  
Toula and Ian celebrate.

CUT TO:

INT. DANCING ZORBA'S OFFICE - DAY, LATER

Toula runs in.

TOULA

Dad, did you hear the news, Paris  
is staying!

GUS

She found a boyfriend?

TOULA

Dad--

GUS

Very good news, Toula!

TOULA

Yup!

(CONTINUED)

CONTINUED:

Gus shows a certified mail receipt to: Find Your Ancestry.

GUS  
Oh, look what I mailed today.

TOULA  
You completed the application!

GUS  
By myself. It was hard to remember every name and date--

TOULA  
(gently)  
You could have called Theo Panos in Greece.

Gus grumbles.

GUS  
So my brother can tell me what I'm doing is stupid.

Gus is standing without a cane. It rests on the wall.

TOULA  
Your physical therapy is working.

Gus snorts.

GUS  
It's not that therapy. I fixed it myself.

Gus pulls out a bottle of Windex, lifts his shirt, sprays his hip area, stretches, grins at Toula.

TOULA  
You're happy the wedding is on, huh?

GUS  
But Toula, I can't afford the wedding your mother wants!

That's not news to Toula, she nods.

TOULA  
We could give you money.

GUS  
No! You need it for college.

(CONTINUED)

CONTINUED: (2)

Gus rubs his chest from the anxiety.

GUS (CONT'D)

I can't sleep without your mother snoring!

(gets serious)

You're married, you know what it's like to have that person there, right beside you. In every way. You walk through your life, seeing your shadow as two people. You know you can reach out in the night and that person is there. And then they're not... because they make you stay on the couch until a Priest says it's okay!

CUT TO:

INT. PORTOKALOS HOUSE - NIGHT

At the kitchen table, Paris and Mana-Yiayia dip koulouria into milk.

PARIS

Mana-Yiayia, I'm going to stay home for college.

Mana-Yiayia smiles. They eat.

PARIS (CONT'D)

That's good, right? It's what I want.

Mana-Yiayia stops chewing, looks at Paris.

MANA-YIAYIA

But is not.

Mana-Yiayia smiles gently.

SFX: a front door slams. Paris and Mana-Yiayia look up: Maria comes in, distraught.

MARIA

The Wedding Planner fired me!

CUT TO:



INT. MILLER LIVING ROOM - NIGHT

Toula paces. Ian rushes in from work.

IAN

So now they're not getting married?!

TOULA

I have to fix this.

Ian takes a moment. Then --

IAN

When do you think you can fix us?

Toula looks up quickly.

TOULA

What do you mean?

IAN

You're always running in and out of here, cooking something, volunteering somewhere. It's like you avoid being alone with me--

TOULA

But you just explained why I'm not here.

IAN

Look, it's my fault too; we're busy. But Toula, we've been trying to have a date, just another dinner alone. And it's impossible. Your family pulls at you--

TOULA

That's what family does--

IAN

No, that's what your family does, my family doesn't pull me.

TOULA

Well, maybe they do but you don't notice--

Toula lays her head on Ian's chest.

(CONTINUED)

CONTINUED:

                  TOULA (CONT'D)  
 Please. Help me get my parents  
 married.

They hold each other. It's sweet.

                  IAN  
 All right. Who can we ask?

They look at each other. And grin.

SMASH CUT TO:

INT. MILLER HOUSE - LATER THAT NIGHT

Toula opens the front door and Aunt Voula enters.

                  AUNT VOULA  
 I'm here!

Toula starts to shut the door, but it opens.

The ENTIRE FAMILY (except Maria and Gus) comes thundering in.

                  TOULA  
 You called the family?!

                  AUNT VOULA  
 Of course.

Ian is surprised as RODNEY AND HARRIET, 70's, arrive.

AUNT FREIDA, 60's, announces in her always-loud voice.

                  AUNT FREIDA  
 Rodney and Harry are here!

                  IAN  
 Hey, Mom and Dad.

                  RODNEY AND HARRIET  
 Yiasas, Yiasas everyone!

                  RODNEY  
 You got any of that moussaka?

CUT TO:

INT. LIVING ROOM - NIGHT, MOMENTS LATER

The family are squashed on the couch, chairs, etc.

(CONTINUED)

CONTINUED:

AUNT VOULA  
Tell your problem.

TOULA  
Uh, okay...

IAN  
Toula's parents are not married.

No one blinks.

IAN (CONT'D)  
Oh, you all know?

MARIANTHI  
Please.

Aunt Freida shrugs.

AUNT FREIDA  
Telephone, telegram, tell-a-Greek.

TOULA  
The wedding planner quit!

No one blinks again.

TOULA (CONT'D)  
You know that too?

AUNT FREIDA  
What are you, new?

JENNIE, 30's, nods.

JENNIE  
Of course we know.

MIKE  
We know everything.

RODNEY  
I tweeted it.

IAN  
Aunt Voula we were hoping you could  
talk to Maria?

ATHENA  
Convince her to just go to the  
church and get it done.

(CONTINUED)

CONTINUED: (2)

TOULA

Please.

The AUNTS and UNCLES look at each other.

AUNT FREIDA

Why?

NICK

Because my dad will lose it.

AUNT VOULA

No, why convince them to just "get it done"?

Ian and Toula look at each other. Nikki jumps in.

NIKKI

Look, weddings are expensive--

NICK

Very.

NIKKI

But what was with hiring a wedding planner?

TOULA

I don't know.

MARIANTHI

Yeah, we've all had weddings --

NIKKI

Except Angelo--

ANGELO

We're not talking about me!

Aunt Voula raises an eyebrow to Nikki: leave it alone.

NIKKI

I'm sayin' -- you don't need a caterer.

JENNIE

We all cook.

NIKKI

Some of us better than others.

MARIANTHI

Don't start--

(CONTINUED)

CONTINUED: (3)

NIKKI

Your diples are dry, accept it.

Marianthi turns to her husband.

MARIANTHI

Mike, can you taser her?

MIKE

Only once per relative, you know my rule.

JENNIE

We'll have the reception at their house!

NIKKI

I'll do the hair!

AUNT VOULA

Angelo can get Maria a dress!

ANGELO

Yeah! My business partner was in a band, there were tuxedos --

PARIS

I can do an emailed invitation!

NICK

I'll design it with you!

Nick and Paris high five. Toula smiles at Paris.

HARRIET

Rodney, don't you have a client who owns flower shops?

RODNEY

No. Oh, wait, let me think!

HARRIET

I'm sure you told me, flowers!

RODNEY

Oh yes, funeral homes!

AUNT VOULA

Perfect! Okay, what else?

TOULA

You all want to do this?

(CONTINUED)

CONTINUED: (4)

AUNT FREIDA/UNCLE TAKI/HARRIET  
Of course./Yes!/You bet.

Paris sees her mom is touched.

TOULA  
Thank you! Maybe everyone could  
pick a category: food, glassware--

Aunt Voula interrupts.

AUNT VOULA  
The wedding is on! Pick a category  
and report to me. I'm in charge!

Everyone immediately breaks into groups, talks LOUD.

TOULA  
Actually Thea, you're not--

AUNT VOULA  
Yes, it's best--

TOULA  
I don't--

AUNT VOULA  
It's what everyone wants, dear.

Ian nudges Toula.

TOULA  
Okay.

CUT TO:

EXT. STREET - DAY

On this beautiful May day, in slo-mo, a la The Right Stuff, Maria and Gus are beaming as they, and the FAMILY power walk. They are of course led by Aunt Voula, holding her iPad high, showing the Walking App step-count to all behind her.

Toula, Ian and the FAMILY walk and animatedly plan the wedding by sharing lists, pictures of flowers and cakes.

CUT TO:

EXT. HIGH SCHOOL QUAD - DAY

Paris sits on the grass, eats lunch. She watches Bennett leaning against a tree.

But Bennett is watching cool girl, Tiahn, as she unwraps a sandwich. Suddenly, he walks up to her --

BENNETT

Tiahn, will you go to prom with me?

SFX: Drum banging.

From behind Tiahn, banging a drum, Clifford comes from school. TWO FRIENDS play a recorder and ukelele. EVERYONE on the grass watches as they get to Tiahn, stop playing. Clifford loudly declares.

CLIFFORD

Tiahn, will you go to prom with me?

Tommy, as usual, talks too loud.

TOMMY

Oh my Buddhah! You're both asking her to prom!

Clifford cocks his head at Tommy, gets it, looks past Tiahn at Bennett.

CLIFFORD

Bennett, why are you asking my girlfriend to prom?

TOMMY

Girlfriend?!

Bennett's mouth goes dry. STUDENTS watch. It's clear he didn't know they were dating.

BENNETT

I didn't know you were --

TIAHN

(kindly)

We just started dating.

TOMMY

Harsh.

(loving the awkwardness)

So Tiahn, who are you going to prom with? Bennett or Clifford, your booooyfriend?

(CONTINUED)

CONTINUED:

Tiahn smiles kindly to Bennett, then turns to Clifford.

TIAHN

Yes Clifford, I will go to prom  
with you.

EVERYONE watches Clifford and Tiahn embrace. Bennett doesn't know what to do, his feet are glued to the ground.

TOMMY

Ooh Bennett, walk away, dude. It's  
not too late to change schools.

Without thinking, in a huge burst of bravery, Paris stands and walks toward Bennett.

Paris taps Bennett's arm, he turns.

PARIS

Will you go to prom with me?

What feels like the entire school is watching. Bennett is stunned. Paris is embarrassed. Then--

BENNETT

Well, yeah!

Paris is beyond relieved. The drama over, students walk away.

Paris shakes Bennett's hand.

PARIS

Great. Um, I'll pick you up--

BENNETT

No, I'll pick you up.

Bennett leans into Paris.

BENNETT (CONT'D)

What's your name?

SMASH CUT TO:

INT. MILLER LIVING ROOM - LATER THAT DAY

In that same three-way hug, Toula and Ian have their arms wrapped around ecstatic Paris.

PARIS

I've never done anything like that.

(CONTINUED)



CONTINUED:

IAN

It's brave.

PARIS

I heard I come from a long line of strong women.

TOULA

You do.

PARIS

But Prom is on the 20th.

TOULA

You're going to miss your grandparents' wedding.

PARIS

That sentence doesn't make sense.

IAN

It's okay sweetie, prom is important.

Toula and Ian keep hugging her. Paris steels herself.

PARIS

Guys?

TOULA/IAN

Yes?/Uh huh?

PARIS

I want to go to New York University.

Toula and Ian look at each other, what do we do now?

CUT TO:

INT. MILLER BEDROOM - NIGHT

In the dark and quiet room, Toula sits in the armchair, upset about Paris's decision. It's not okay.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE - DAY

It's a beautiful June day.

(CONTINUED)

CONTINUED:

Aunt Voula orders everyone around.

LOUD VOICES YELL in Greek as a TENT goes up LOPSIDED behind the Portokalos home. Angelo and his business partner PATRICK, 30's, help with the tent.

AUNT VOULA

Higher. Use your man-muscles.

Nick and GRANDCHILDREN paint the fence blue and white stripes.

Angelo wheels by with a GIANT HOMEMADE WEDDING CAKE. Aunt Voula sticks her finger in the cake.

CUT TO:

INT. DANCING ZORBA'S KITCHEN - SAME DAY

Toula, melancholy, sifts powdered sugar onto kourambiedes. She knows she can't tell the family Paris's news.

Toula glances at Ilaria, holding her BABY.

Around her, the kitchen is alive with preparations.

Pots of meat stew simmer, fat noodles are cooked, bechamel sauce is stirred.

Athena layers filo dough, brushes it with butter. Aunt Freida mixes a large vat of spinach and feta cheese.

Marianthi runs by with a pot of honey and orange rinds. Jennie runs the other way with a mixing bowl of yeasty dough.

Mana-Yiayia sits in the corner online gambling on an iPad.

Nick turns to see Angelo come in, explaining the kitchen to his partner Patrick.

ANGELO

After the wedding, you pack everything, bring it back. The pans go here...

Patrick nods, takes an inventory of pans.

Now Nick overhears:

MARIANTHI

What's wrong, Toula?

(CONTINUED)

CONTINUED:

Marianthi is too close. Toula quickly covers.

TOULA  
Nothing! It's okay. It's a big  
day.

Nick puts pans of moussaka by the door. Angelo pokes Nick.

ANGELO  
(whispers)  
What's up with Toula?

NICK  
I dunno. But she'll tell me  
eventually.

Angelo puts foil covers on pans.

NICK (CONT'D)  
Because why keep a secret from your  
own family?

That lands. Angelo slowly turns around, looks at Nick.  
Nick's eyes are kind. Angelo realizes Nick knows.

Angelo feels Aunt Voula beside him and turns to her. Aunt  
Voula points to Patrick as he walks out of the kitchen.

AUNT VOULA  
He's your partner. Or your  
partner?

Angelo takes a moment, then without shame:

ANGELO  
He's both.

Aunt Voula's eyes are warm, she nods.

AUNT VOULA  
I know.

Suddenly, the iPad rings, Mana-Yiayia holds it up.

AUNT FREIDA  
It's Maria on The Facetimes.

Toula runs over.

TOULA  
What do you need?

Maria appears -- at Nikki's salon -- on the iPad.

(CONTINUED)

CONTINUED: (2)

MARIA

Where are you? Who is going to  
curla all your hairs?

Nikki leans in from behind Maria.

NIKKI

Everyone get over here!

CUT TO:

INT. HAIRDRESSER'S SALON - SAME DAY

The women eat and laugh. Marianthi washes Jennie's hair,  
they laugh and comment on everything. With a pen, Mana-  
Yiayia fills out the COSMOPOLITAN Sex Quiz.

Toula (curlers in her hair) rolls curlers into Paris's hair,  
as Paris hands gifts to Maria.

Nikki does Maria's hair while Maria opens gifts, reads cards.

MARIA

"With love from Peter."

Maria takes another card.

CLOSE-UP: writing on large card:

With love from Dominique xoxo

MARIA (CONT'D)

"With love from Dominique, xoxo."  
Who's Xoxo?

She shows the "xoxo" on the card.

Nikki sprays olde timey hair spray onto Maria's hair.

NIKKI

One more layer and your hair won't  
move until your next wedding.

Nikki laughs at her own joke. Toula ducks as Nikki lacquers  
Paris's hair.

NIKKI (CONT'D)

And this'll last 'til you graduate  
college.

(CONTINUED)

CONTINUED:

AUNT FREIDA

Paris, I hear for college you're  
staying in Chicago -- that's good.

Toula and Paris lock eyes, Toula shakes her head - not today.

PARIS

You look pretty for your big day,  
Yiayia!

Paris hugs Maria.

AUNT FREIDA

On my wedding day, I was too  
excited to eat and I fainted.

AUNT VOULA

That was our mother's advice to us  
for our wedding night.

MARIA

Yes! She said, if you're nervous  
about your duties, just pretend to  
faint. Your husband will take it  
from there.

AUNT VOULA

I did it.

Everyone laughs.

AUNT VOULA (CONT'D)

I waited for Taki to scoop me up.  
But he just put a blanket on me, I  
slept on the cold floor by myself!

MARIA

Remember Paris, not until your  
wedding night. Tonight, you  
protect the poulaki.

Toula shakes her head.

TOULA

Okay Mom, you said it, now let's  
move on.

MARIA

There's more.

TOULA

Of course.

(CONTINUED)

CONTINUED: (2)

Toula nudges Paris.

TOULA (CONT'D)  
Did you leave the car running?

PARIS  
Uh huh.

Paris walks out, Maria calls after her.

MARIA  
Paris, your eyes open, your knees  
shut.

AUNT VOULA  
And you, if your knees are open,  
shut your eyes.

Aunt Voula and Maria cackle.

AUNT FREIDA  
I always have my eyes shut tight.

AUNT VOULA  
Not me! I pretend Taki is a  
vampire from those movies.  
Sometimes he likes me to dress up  
like a wizard. He has a magic wand  
--

TOULA  
Oh good, the sex stories are  
starting, let me get a better seat.

Toula runs out.

Nikki looks at the time, shoos out the cousins.

NIKKI  
Everyone go get dressed!

Everyone scrambles to run out. Aunt Voula follows.

AUNT VOULA  
Pluck your eyebrow!

Mana-Yiayia tosses her magazine, starts to head out.

NIKKI  
Mana-Yiayia, have a seat.

(CONTINUED)

CONTINUED: (3)

Mana-Yiayia grins.

CUT TO:

EXT. PORTOKALOS HOUSE - SAME DAY

Patrick drives up in a truck marked PET-CETERA. Angelo backs out a rack of poofy wedding dresses, wheels it up the Portokalos driveway.

Toula (hair in curlers) parks in her driveway, Paris (hair in curlers) jumps out and runs into the house.

Toula sees the Mail Carrier leaving the Portokalos mailbox, and on a hunch, runs over to grab the mail.

Toula sees: the letter from Find Your Ancestry. Oh no, not today....

She tucks it into her jacket.

CUT TO:

INT. NICK'S HOUSE - SAME DAY

It's quiet. Angelo goes through a rack, hands a tux to Ian.

ANGELO  
This should fit.

Ian holds it up to himself -- it's short. And there's glitter on the lapels.

ANGELO (CONT'D)  
Funk band.

IAN  
Of course.

ANGELO  
The Funkateers.

IAN  
Is that even a word?

Gus and Uncle Taki eat, play with Alexander the Great cards.

GUS  
Look, Alexander the Great  
conquering Mesopotamia.

(CONTINUED)

CONTINUED:

UNCLE TAKI  
Speaking of, be gentle with your  
bride tonight.

Uncle Taki and Gus laugh their heads off.

Then -- through the side window, Gus sees Nick pull up.

And his brother PANOS, 70's, gets out of the car.

Shocked, Gus looks at Uncle Taki and Ian.

GUS  
That's my brother, Panos!  
(scowls)  
I don't like surprises.

UNCLE TAKI  
Gus, the kids, they did it for you.

Uncle Taki takes a BOTTLE OF OUZO and SHOT GLASSES, goes out  
to meet Panos.

Gus is upset.

IAN  
Gus, the family pooled their  
airline points.

GUS  
Ian, you don't know this, you're  
not successful like me. When you  
do well, you become a sign of hope  
for the optimist. But to the  
pessimist, you represent the stench  
of their own failure. Those people  
hate you for their life choices.

IAN  
It was a long time ago.

GUS  
I send him money, he sends it back.

Ian gestures for Gus to come with him outside.

CUT TO:

EXT. NICK'S HOUSE - SAME DAY

Ian follows as Gus comes out to greet his brother Panos.

(CONTINUED)



CONTINUED:

GUS  
(cordial, stiff)  
Welcome.

PANOS  
Congratulations on your wedding  
today.

GUS  
Thank you.

A moment goes by. It's nice.

Taki hands the ouzo and glasses to Nick, leaves with the  
suitcase.

TAKI  
Panos, I'll put your suitcase in  
the guest room.

PANOS  
Nick, you have a big house.

Suddenly Gus bellows.

GUS  
What do you mean by that?!

Ian does a double-take. Panos quickly turns back.

PANOS  
You know what I mean!

Ian gets out of the way.

GUS  
My son works hard, he deserves a  
house!

PANOS  
And I don't?!

GUS  
You could have had this --

PANOS  
I chose to stay and work in our  
country! I didn't abandon her then  
and I won't now! I'm a real Greek!

GUS  
I'm a real Greek too!

(CONTINUED)

CONTINUED: (2)

Trying to change the subject, Nick holds up the tray of ouzo.

NICK  
Let's drink!

Nick pours ouzo. Panos takes a glass. Nick urges Gus to take one too. He does. Panos raises his glass.

PANOS  
To the homeland.

GUS  
To the Patriitha. And the drachma.

They drink. Suddenly Panos and Gus hug.

Nick pours another. Then--

GUS (CONT'D)  
To you, Panos, my brother.

That goes a long way.

PANOS  
To you, Costa, my brother!

Ian raises his glass.

IAN  
To you, Nick, my brother.

Nick touched, hugs Ian.

NICK  
To you, Ian, my brother.

They all drink. Gus nudges Panos about Ian.

GUS  
(in Greek, subtitled)  
He's okay for a Xeno.

Ian nudges Gus.

IAN  
(in perfect Greek,  
subtitled)  
You're okay for a grouchy old man.

CUT TO:

INT. MILLER LIVING ROOM - DAY

Holding a bowl, Toula runs from the kitchen to the hall.

TOULA  
Paris, you want keftethes?

Toula puts the bowl on the hall table. She opens her purse to transfer lipstick and her phone to a cocktail purse, looks at the Find Your Ancestry letter. Thinks.

PARIS (O.C.)  
Mom?

Toula turns.

Paris is at the top of the stairs. She is dressed, her hair and makeup are subtle and fresh... she is ready for prom.

Paris comes down the stairs. And, at the base of the stairs:

PARIS (CONT'D)  
(wryly)  
You're not on the Prom Chaperone committee?

TOULA  
Oh, they asked but I said no.  
(pause)  
Why, do you need me to be?!

PARIS  
God, no!

TOULA  
Okay then.  
(pause)  
Am I always so close, you see your shadow as two people?

PARIS  
(gently)  
Yeah.

Toula finally gets it. She nods.

TOULA  
I'm stepping back now. Go and have a great time. Tonight... and to college in New York. And even though I've taken a step back, I'll always be right here.

(CONTINUED)

CONTINUED:

Paris can't believe what she's hearing.

PARIS

Thank you.

Paris and Toula nod in quiet understanding.

The doorbell rings.

PARIS (CONT'D)

That's Bennett!

Toula and Paris run around panicking.

Toula opens the door: Bennett is there, crowded by Nick, Angelo, male grandchildren. And Maria in her wedding dress.

CUT TO:

I/E. BENNETT'S LIMO/STREET - DAY

Bennett and Paris get driven to prom. Bennett rubs his neck.

BENNETT

Your Uncle hugs hard.

PARIS

Yeah.

Paris plays with her wrist corsage, tries to be cool. Bennett is nervous too.

BENNETT

Was your grandma in a wedding dress?

PARIS

Yep.

A long pause Paris refuses to fill.

BENNETT

Where's the rest of your family?

PARIS

Uh, who?

BENNETT

I saw a bigger group at the College Fair.

Paris remembers, cringes.

(CONTINUED)

CONTINUED:

PARIS

Oh yeah.

BENNETT

Yeah, they're like my family.

PARIS

Except mine is bigger, louder, more oily and in your face than anyone's.

BENNETT

No way, no Greek family is bigger, louder, more oily and in your face than my Greek family.

A beat. A long one.

PARIS

You're Greek?

BENNETT

Yeah!

Unsure how she feels, Paris looks out the window.

Then grins.

CUT TO:

EXT. MILLER HOUSE - DAY

Holding his tux, Ian sees Rodney pull up in his car, goes to him.

Rodney opens his trunk, pulls out a funeral wreath.

RODNEY

I will have to return this.

Rodney attaches a hand-written ribbon: Happy Wedding Day!

Ian looks at his dad, healthy, content.

IAN

Hey, Dad... do you ever need anything?

RODNEY

Such as?

(CONTINUED)

CONTINUED:

IAN

I mean, from me? Do you ever need me to do anything, or want to talk about--

RODNEY

Is someone ill?

Ian shakes his head ruefully.

IAN

No Dad. It's just... If you ever need anything, call.

A long moment. It's the deepest they've ever gone. Rodney takes it in. Nods, touched.

RODNEY

You got it.

Rodney gets back in his car. Toula runs from the house.

IAN

I have to head to prom for a minute to make sure the Chaperones aren't drinking.

TOULA

Oh no. Don't spy on Paris.

IAN

She told you I....? Okay.

Ian starts to pull out. Maria leans out her window:

MARIA

Toula, what time is it?! Why aren't the limousines here?

Toula looks at Angelo.

TOULA

Did we book limousines?

Angelo panics and runs to fix it.

TOULA (CONT'D)

Call Mike!!!

CUT TO:

EXT. CHICAGO STREETS - DAY

A POLICEMAN whistles, stops traffic: THREE POLICE CARS with SIRENS drive through.

CUT TO:

I/E. POLICE CAR #1- DAY

Mike is at the wheel. Maria and Aunt Voula are in the back.

MIKE  
I got this!

CUT TO:

I/E. POLICE CAR #2 - DAY

In the back of the other car: dressed up Toula, Athena and Nick, look queasy at the ride.

CUT TO:

I/E. POLICE CAR #1- DAY

Mike drives like a maniac, in the back Aunt Voula calms Maria.

MARIA  
I'll bet Gus is nervous.

CUT TO:

I/E. POLICE CAR #3 - DAY

In the back of the third car: Gus, Uncle Taki and Uncle Panos drink.

CUT TO:

EXT. CHURCH - LATE AFTERNOON

THREE SQUAD cars are parked outside.

CUT TO:

INT. CHURCH - EARLY EVENING

The CONGREGATION is seated.

Rocking a new hairstyle, Mana-Yiayia comes in with Nikki. EVERYONE murmurs their approval of Mana-Yiayia's hair. Nikki preens.

At the back, Toula is calling Ian, gets voice mail. She sees Nick looking at a pew, worried: Gus, Uncle Taki and Panos, in their ill-fitting glitter-tuxedos, are drunk.

The congregation is horrified, some struggle to not laugh.

CUT TO:

INT. PROM BANQUET HALL - EARLY EVENING

MUSIC.

Bennett and Paris drink soda, laugh their heads off.

BENNETT

No, wait, wait, is the lump still  
on the back of your Thea's neck?!

PARIS

She had it removed, but she says  
she misses her twin. She goes-

Paris rubs the back of her neck and frowns wistfully.

PARIS (CONT'D)

"I should never have had that  
beebopsy."

Paris and Bennett laugh.

BENNETT

I have an aunt who talks like she  
always has a piece of lamb stuck in  
her throat.

(imitates hoarsely, with  
Greek accent)

"Bennett, Bennett, say hhhhhello to  
your parents, if you see my  
daughter, tell her I'm hhhhup-  
stairs."

They laugh.

(CONTINUED)



CONTINUED:

BENNETT (CONT'D)  
So, why aren't you in Greek Club?

PARIS  
Every day of my life is Greek Club.  
Why, what do you do there?

Bennett shrugs, points to MANY of DIFFERENT ETHNICITIES.

BENNETT  
Same as they do in the Lebanese  
Club, Italian Club, Chinese Club.  
We eat and make fun of our parents.

Clifford runs over, looking a bit drunk. Tiahn is annoyed.

CLIFFORD  
Where's the bathroom?

PARIS  
Hhhup-stairs.

Bennett cracks up, looks at her fondly.

BENNETT  
You look nice.

Paris smiles.

PARIS  
Thank you. You do too.

Bennett grins, leans in to her.

BENNETT  
Hey, thanks for asking me to prom.

Paris smiles.

BENNETT (CONT'D)  
Want to dance?

PARIS  
Yeah!

They run toward the dance floor.

PULL BACK: Ian is watching. He takes a moment. Then he takes a step back.

CUT TO:

INT. CHURCH - EARLY EVENING

Toula runs to her seat.

The organ music starts, EVERYONE STANDS.

Nick walks Maria walk down the aisle. Maria is ecstatic, finally having a wedding.

As Nick and Maria pass Rodney and Harriet, they spit on Maria. Harriet giggles to Rodney.

HARRIET

I've been waiting a long time to do that!

In the front pew, Toula smiles wide, trying to keep her mom from noticing Gus has been drinking.

Then, Maria sees Gus giggling and her face drops.

Maria abruptly turns, runs into an open room on the side.

Everyone gasps.

ATHENA

Toula, do something!

Toula runs after her mom, with Athena following.

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING

Toula and Athena push open the velvet curtain and enter to find Maria sitting in a chair.

TOULA

Are you okay?

MARIA

He's not taking this seriously.

Toula pulls the curtain, looks out: Mana-Yiayia cuffs Gus and Panos and they stop giggling.

TOULA

He is now.

(CONTINUED)

CONTINUED:

MARIA  
What am I getting married for?

CUT TO:

INT. CHURCH - EARLY EVENING

The Congregation gets antsy. Where's Maria?

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING

Nikki pokes her head in.

NIKKI  
What's happening?

Maria is pacing.

MARIA  
Who says a woman has to be married?

TOULA  
Um, you. All our lives.

MARIA  
Because in my day, women were raised to be married! But is that it? I've been single these last months, and I've been thinking, maybe I could have traveled and cured diseases and wrote poetry and had adventure in my life! Instead of being saddled with a grouchy old man yelling every morning for his mineral oil so his bowels won't get backed up!!

Nikki blanches.

NIKKI  
You need my ma.

CUT TO:

INT. CHURCH - EARLY EVENING

Nikki runs toward Aunt Voula as the Congregation hears:

(CONTINUED)

CONTINUED:

MARIA (O.C.)

What do men want? A companion or a nurse?!

Worried, Gus looks at Panos beside him.

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING

Followed by Nikki, Aunt Voula comes in.

AUNT VOULA

Gus is a good man.

MARIA

He's a crazy man.

AUNT VOULA

True.

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING

Maria tries to take off her veil.

ATHENA

Toula, do something!

TOULA

I'm trying to not fix everything!

NIKKI

That's not working.

AUNT VOULA

That's not working.

MARIA

That's not working.

Panos pokes his head in.

PANOS

Maria, I remember, fifty years ago, Gus was so happy because he had found someone who was brave like him, to come to America and live an adventure.

(MORE)

(CONTINUED)

CONTINUED:

PANOS (CONT'D)

I remember his hopeful expression... and he has the same look on his face today.

That actually affects Maria. She remembers.

MARIA

I was brave....

Maria mulls it all over.

MARIA (CONT'D)

Maybe my adventure was to make a family. Being married is not for everyone, but... I guess it worked out okay for me...

(ponders)

I think it's been a good life.

As Maria thinks, Panos looks at Aunt Voula.

PANOS

You're still hot.

AUNT VOULA

I know. Get out.

Panos ducks out. Maria starts to get up. Athena looks at Toula. Maria looks out at Gus. He looks so cute.

TOULA

Dad said he can't sleep without you snoring....

Maria sharply looks back.

MARIA

I don't snore. He snores.

TOULA

Okay.

Then, Maria looks serious.

MARIA

He can't sleep?

Toula nods. Maria looks back at Gus again, and finally... exhales.

(CONTINUED)

CONTINUED: (2)

MARIA (CONT'D)

Ah, you know what? I love him.  
Your father may be crazy but at  
least I'm not a blood relative of  
his.

(realizing)

You are. Sorry!

Toula's face drops.

Maria cracks herself up, takes her bouquet from the table.

MARIA (CONT'D)

Okay, let's do this thing.

They all turn to the back door.

CUT TO:

EXT. BACK ALLEY BEHIND CHURCH - EARLY EVENING

Toula, Maria, Athena, Aunt Voula and Nikki scurry through the alley.

CUT TO:

INT. CHURCH - EARLY EVENING

Toula, Maria, Athena, Aunt Voula and Nikki run in the back.  
Nick runs to join them.

Athena, Nikki and Aunt Voula go to their seats, Aunt Voula  
gives Gus the thumbs up. Gus gives a grateful look to Panos.

GUS

Thank you.

Panos beams back.

EVERYONE stands again. Nick walks Maria down the aisle.

Maria gets to Gus.

MARIA

Say something nice.

GUS

I missed you.

(CONTINUED)

CONTINUED:

MARIA

Good enough.

(then)

I missed you too. And, you snore,  
not me.

Gus laughs, takes her hands, kisses them.

They smile at each other like teenagers.

The Priest begins.

Toula stays at the back, dials Ian.

CUT TO:

INT. CHURCH - EARLY EVENING

At the back of the church, Toula listens to Ian's cell ring.

IAN (O.C.)

Hello?

Toula turns, Ian is smiling in his tuxedo. Toula hugs him.

IAN (CONT'D)

Everything go smoothly?

TOULA

Nope.

Ian laughs.

TOULA (CONT'D)

Did you see Paris?

Ian nods. Toula understands. They both sigh.

Ian looks past Toula at her parents' wedding.

IAN

So they're doing it huh?

THEIR POV: The Priest is doing the ceremony.

It's beautiful.

Toula relaxes. She turns and looks at Ian. And finally sees him.

IAN (CONT'D)

Hi.

(CONTINUED)

CONTINUED:

TOULA

Hi.

They both smile. It's been a long time since they've really looked at each other. Then, Toula whispers....

TOULA (CONT'D)

Will you marry me?

Ian is surprised. He thinks she's kidding.

IAN

Yes.

But Toula is serious.

TOULA

Now?

IAN

Now?

TOULA

Yes.

Ian softens.

IAN

Yes.

Toula reaches into the centerpiece, pulls out daisies into makeshift head wreaths, similar to the ones Gus and Maria are wearing.

Toula pulls off a ribbon, they join it to the wreaths on their heads, holding it in place, mirroring the ceremony at the altar.

DISSOLVE TO:

INT. PROM BANQUET HALL - EARLY EVENING

Paris and Bennett are dancing to a fast song. It's fun. The song changes to a slow one. Bennett holds his hands out to Paris. She tentatively enters his embrace.

DISSOLVE TO:



INT. CHURCH - EARLY EVENING

At the church altar: Gus and Maria walk around the altar three times.

At the back of the church: Toula and Ian walk around the table three times.

DISSOLVE TO:

INT. PROM BANQUET HALL - EARLY EVENING

Bennett sweetly kisses Paris.

DISSOLVE TO:

INT. CHURCH ALTAR - EARLY EVENING

The ceremony ends. Gus sweetly kisses Maria.

DISSOLVE TO:

INT. BACK OF CHURCH - EARLY EVENING

Ian sweetly kisses Toula.

END MONTAGE.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE - NIGHT

GREEK MUSIC emanates from the back yard and fills the street.

The THREE SQUAD CARS block the driveway.

CUT TO:

EXT. PORTOKALOS BACK YARD - NIGHT

The BAND PLAYS GREEK MUSIC.

THE FAMILY celebrates and dances.

Athena's sons are the waiters and bring out delicious MOUSSAKA, PASTICHIO and LAMB CHOPS. The food bubbles and glistens in the moonlight.

(CONTINUED)

CONTINUED:

PEOPLE EAT with gusto.

Ian brings Toula a glass of wine, they hold each other.

IAN  
Look what you did!

Toula leans into him.

TOULA  
We did.

They smile.

TOULA (CONT'D)  
Hey. I wasn't avoiding you.  
Honestly. It's just, I've been a  
mom for so long, I don't remember  
how to be us.

Ian nods, he understands, and pulls her tight.

IAN  
It's going to be okay. We'll be  
together, we could take a  
vacation....

TOULA  
We could adopt a baby...

Ian surprised, looks at Toula, then laughs.

IAN  
We'll talk about it.

TOULA  
(teasing)  
Think it over.  
(tiny pause)  
Did you think it over?

They laugh.

TOULA (CONT'D)  
C'mon, we can do anything, we're  
newlyweds...

IAN  
Yeah, we are!

They kiss.

(CONTINUED)

CONTINUED: (2)

Rodney and Harriet lead the Greek dancing line. Athena, Yianni, Nick, Ilaria, MANY follow.

Maria walks around greeting and thanking everyone, making sure they're eating and enjoying themselves.

MEN do ouzo shots. Costa and Aristotle do Gatorade shots.

Angelo sees Aunt Voula, Nikki and Uncle Taki heading toward Patrick and him. He stops them.

ANGELO

Come on, Ma, let's go dance.

But Nikki waves over Patrick, who comes to them, putting out his hand.

PATRICK

I'm Patrick. Nice to finally meet you.

Aunt Voula smiles wide, pats his cheek.

AUNT VOULA

You look Greek.

UNCLE TAKI

Are you?

PATRICK

No, sir.

AUNT VOULA

That's ok, don't apologize.

Nikki loops her arm through Angelo's.

NIKKI

Come on, let's dance.

Aunt Voula walks with Patrick to the dance area.

AUNT VOULA

Okay, all my life, I had a mole on my tummy, it was shaped like Mykonos, oh, I have so much to tell you--

Uncle Taki puts his arm around Angelo.

Across the dance floor, Toula and Ian are thrilled to see Paris and Bennett come into the party.

(CONTINUED)

CONTINUED: (3)

Toula sees Paris holding Bennett's hand.

Paris looks over at her parents, and waves. Toula and Ian wave back. Then take each other's hands.

Costa, Aristotle, the male cousins descend on Bennett and take him to the ground. Nick steps in and pushes them all back so Paris can pass.

Theodore winks at Paris as she and Bennett go to sit with Mana-Yiayia, who keeps an eye on THREE LITTLE KIDS sleeping on chairs put together around the table.

Toula sees Gus is with Maria at their table, the timing is right. She turns to Ian.

TOULA

I have to do something.

Toula reaches into her purse, takes out the letter from Find Your Ancestry.

Concerned, Ian follows.

TOULA (CONT'D)

Dad, here, the letter came.

Toula hands Gus the letter. He looks at her, then opens it. And reads.

GUS

Ah-ha, I knew it!

Gus signals for the band to stop playing. Everyone looks:

GUS (CONT'D)

Everyone! This document here, is official! I am related to Alexander the Great!

MARIA

Of course!

EVERYONE is impressed, and claps. Nick stands up.

NICK

Hey, that means we all are!!

Now EVERYONE goes nuts celebrating.

Ian turns to Toula, smiles and leans in, whispering.

(CONTINUED)

CONTINUED: (4)

IAN  
Did you write that letter?

TOULA  
Yup.

Toula sees Gus celebrating with Panos, plus his cronies from the Rehab Center: Kaveh, Pim and Baird.

The Band plays again, Toula and Ian join the line and dance in a circle.

The FAMILY follows, passing Athena, Nikki, Ilaria, Marianthi and Jennie as they pose for a picture, pulling each other's necks back.

MARIANTHI  
Pull.

FLASH.

CUT TO:

EXT. PORTOKALOS HOUSE - NIGHT, LATER

The GREEK MUSIC is loud.

Mrs. White, Marge and Edie, stand in front of the Portokalos home. Their body stance is a tad wistful.

The door opens, Toula lets out the dog, sees the women...

MRS. WHITE  
It's loud.

Toula takes a moment to think. Then--

TOULA  
Do you want to join us?

Mrs. White, Marge and Edie look at each other.

EDIE  
Well, I could eat a little something.

MARGE  
I'm thirsty.

The women walk toward Toula. Toula waves them in.

DISSOLVE TO:

EXT. CAMPUS BUILDING - FALL

Establishing.

CUT TO:

INT. N.Y.U. DORM - DAY

Paris sits on her bed, happily looking around her sparse room. Just a New York University poster is on the wall.

Her roommate, ELIZABETH, 18, looks up.

ELIZABETH  
I'm Elizabeth.

PARIS  
Paris.

A moment goes by. Then....

ELIZABETH  
Um, are they staying?

WIDEN to reveal: Toula, Ian, Maria, Gus, Aunt Voula, Uncle Taki, Nick, Ilaria, Athena, Yianni, Angelo and Nikki are there. Toula realizes they are staring.

TOULA  
Okay!

IAN  
We're going.

The family quickly leaves gifts, (Gus's is Windex), kisses Paris, and they go.

Ian pulls Toula toward the door.

Toula looks back once at Paris. And smiles.

TOULA  
Bye.

Toula closes the door.

FADE OUT.