

EP/W: Cinco Paul

EP/NW: Lorne Michaels, Andrew Singer & Barry Sonnenfeld

PUDDIN'

EPISODE 101

"Schmigadoon"

Written by

Cinco Paul & Ken Daurio

Directed by

Barry Sonnenfeld

FINAL PRODUCTION DRAFT

10/24/20



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CAST LIST

MELISSA GIMBLE Cecily Strong
JOSH SKINNER Keegan-Michael Key

MILDRED LAYTON Kristin Chenoweth
REVEREND HOWARD LAYTON Fred Armisen
MAYOR ALOYSIUS MENLOVE Alan Cumming
BETSY MCDONOUGH Dove Cameron
EMMA TATE Ariana DeBose
DANNY BAILEY Aaron Tveit
FLORENCE MENLOVE Ann Harada
LEPRECHAUN Martin Short
HARVEY (INNKEEPER) Darcey Johnson
PETE (MILKMAN) Amitai Marmorstein
BUFORD RIGGS Jason Burkart
CARSON TATE Liam Quiring-Nkindi
COOK David Adams
FARMER PATRICK MCDOOGAL MCDONOUGH Kevin McNulty
HELEN PRITT Sarah Hayward
UNDERTAKER Nikolai Witschil
MADAM VINA Peppermint

MARV Timothy Webber
JOANNA Iris Quinn

WAITRESS Stephanie Cho

NO DIALOGUE

OLD DOC LOPEZ Pedro Salvin
LARRY BEAN (FIREMAN) Scott Patey
HENRY BROWN (ICEMAN) Garfield Wilson

LIKE MINDED GUY Levi McCachen

HOLLY (BIRTHING WOMAN) Leana Yu
TED (HUSBAND) Thomas Wayne Hum

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SET LIST

NYC

INTERIORS

MELISSA'S APARTMENT
 BEDROOM
MELISSA & JOSH'S APARTMENT
 BEDROOM
HOSPITAL
 DELIVERY ROOM
 OPERATING ROOM
 WAITING AREA
RESTAURANT

EXTERIORS

CITY SHOTS
HOSPITAL

MONTANA

INTERIORS

EXTERIORS

TRAILHEAD
WOODS
APPROACH TO BRIDGE

SCHMIGADOON

INTERIORS

INN
 HALLWAY
 JOSH'S ROOM
 MELISSA'S ROOM

EXTERIORS

BRIDGE
INN
 OUTDOOR CAFE
TOWN SQUARE
TUNNEL OF LOVE

TITLE CARD: "OVERTURE"

1 **EXT. NEW YORK - NIGHT** 1

MODERN MUSIC plays over shots of the city at night. It is busy and crowded and dirty and cold. [NOTE: the style pre-Schmigadoon should be ultra-realistic]

2 **EXT. NEW YORK HOSPITAL - NIGHT** 2

The city's biggest hospital.

3 **INT. HOSPITAL - DELIVERY ROOM - SAME** 3

A WOMAN sweats and gasps as she strains to give birth. Standing between her legs is her ob/gyn DR. MELISSA GIMBLE, flanked by the woman's HUSBAND and a NURSE. The scene is kinetic and emotional.

MELISSA
Push! Push! You can do it, Holly!
(intense)
Tell her she can do it, Ted!

Ted, overwhelmed, gives Melissa a pleading look.

MELISSA (CONT'D)
Ted says you can do it, Holly!

The woman SCREAMS.

4 **INT. HOSPITAL - OPERATING ROOM - SAME** 4

In stark contrast a MAN under anesthesia lies on a surgical table as his emotionless orthopedic surgeon, DR. JOSH SKINNER, calmly operates on his knee. An attentive NURSE assists. The scene is calm and sterile.

5 **INT. HOSPITAL - DELIVERY ROOM - SAME** 5

The action in the delivery room builds to a climax.

MELISSA
PUSH! PUSH!!!

The woman pushes and Melissa delivers the baby. She holds it up and everyone BURSTS INTO TEARS. Except the mom, who gives an exhausted thumb's up.

6 **INT. HOSPITAL - OPERATING ROOM - SAME** 6

Josh stoically sews up his patient.

7 **INT. HOSPITAL - WAITING AREA - NIGHT** 7

A drained Melissa stands in front of a CANDY VENDING MACHINE in a deserted hospital corridor. She puts in money and selects a Snickers bar. Nothing happens. She selects it again. Nothing. She pushes the coin return button. Nothing. She sighs, frustrated.

JOSH (O.S.)
I usually give it a kick.

Melissa turns and sees Josh standing there. They clock each other's attractiveness.

MELISSA
(skeptical)
Really?

JOSH
Yeah. Right about there.
(points to a spot)
I could do it for you, if you want.

MELISSA
Yeah, I've been doing all my own
kicking since the third grade, so.
(sizes up the machine)
Okay, here we go. One kick and
apparently--magic?

She quickly checks to see if anyone's watching, then gives the machine a swift KICK in the spot Josh pointed out.

Nothing. And then--

ALL THE CANDY drops down at the same time. It's unbelievable. Melissa stares in open-mouthed shock/delight, then turns to Josh. Their eyes lock.

8 **INT. MELISSA'S APARTMENT - BEDROOM - NIGHT** 8

VARIOUS CANDY hits the floor as Melissa and Josh flop down on the bed and passionately kiss, starting to shed clothing.

9-26 **OMITTED** 9-26

TITLE CARD: "ONE YEAR LATER"

26A **INT. ROMANTIC RESTAURANT - NIGHT**

26A

Melissa and Josh sit across from each other at an intimate, romantic restaurant. They hold wine glasses and Melissa makes a toast. Which she clearly went through several drafts preparing.

MELISSA

Josh. This has been the best year of my life. I never thought I'd meet someone I connect with on so many levels. You make me feel like I have a champion and a confidant. I can tell you anything without judgment, and you always have my back. I can't wait to see what this year holds in store for us. I love you. So here's to us.

JOSH

I feel the same way. Here's to us!

He prepares to clink glasses, but sees Melissa's face.

JOSH (CONT'D)

What?

MELISSA

"I feel the same way"?

JOSH

But I do. Can we clink now?

MELISSA

I'm sorry, it's just--it's our one year anniversary. I guess I expected something a little more special.

A WAITRESS approaches the table carrying a MASSIVE COVERED TRAY.

WAITRESS

Sorry to interrupt--but would you like to see the dessert tray?

Josh gives Melissa a look. What do you think?

MELISSA

Sure, why not.

(CONTINUED)

The waiter removes the lid. And an AVALANCE OF VENDING MACHINE CANDY pours out of the tray onto the table. Melissa stares at it, stunned. Josh smiles at her.

JOSH
Happy anniversary.

Melissa looks across the table, eyes welling up with tears, touched. And in love.

TITLE CARD: TWO YEARS LATER

26B **INT. MELISSA & JOSH'S APARTMENT - BEDROOM - NIGHT** 26B

Melissa and Josh are both in bed at night. Josh is asleep. Melissa sits up in bed next to him wide awake, watching an old movie musical on TV (preferably Gene Kelly and Debbie Reynolds doing "You Were Meant for Me" from Singin' in the Rain), their little dog BARKLEY next to her.

Josh turns over and Melissa gets a slightly hopeful look--is he going to join her? Without opening his eyes, he puts a pillow over his head, blocking the sound.

She deflates. Grabs a SNICKERS BAR sitting on top of a stack of SELF-HELP RELATIONSHIP BOOKS on her nightstand (9 Steps to a Great Relationship, 14 Steps to a Great Relationship, 27 Steps to a Great Relationship) and takes a bite, watching the movie with a faraway look. She takes another bite.

FADE OUT.

27 **EXT. MONTANA TRAILHEAD - DAY** 27

A hippie couple in their late 60's, MARV and JOANNA, address us at a trailhead in the Montana forest.

MARV
So what is the Sacred Heart Love Trail all about? Well, six years ago Joanna and I looked around and were super bummed at all the relationships falling apart, all the heartbreak out there on the planet.

They're addressing a group of COUPLES gathered at the trailhead, all with hiking gear and backpacks. Among them are Melissa and Josh. Several nod their heads in agreement.

(CONTINUED)

JOANNA

So Marv and I created this trail as a way for couples to disconnect from the world and reconnect with each other: five days, forty-three miles, just the two of you.

MARV

But before you head out, there are a couple of items we've provided--

JOANNA

(holds up sample bag)
In your "love bags"--

MARV

To help you along your journey.

Joanna holds out an INDEX CARD with affirmations on it.

JOANNA

The first is an index card with some daily love affirmations we've found helpful in our own lives. Many you'll probably recognize from the movie Forrest Gump.

MARV

We love that movie.

JOANNA

It's just so good.

Josh and Melissa pull index cards out of their "love bags." Josh exchanges looks with what he thinks is a LIKE-MINDED GUY. What are we doing here? But the guy just gives him a look back--what's wrong with you?

JOANNA (CONT'D)

And the second is a token--a heart carved out of sacred Chippewa stone with your name on it. We ask that you give it to your partner every morning. And think about what that really means. To give your heart to someone.

Melissa and Josh remove STONE HEARTS with their names on them from their bags. Melissa smiles, loving hers. Josh stares at his, unimpressed.

(CONTINUED)

MARV

And that's it. Feel free to explore, but try not to wander too far off the trail. There's no cell service here in the wild and we don't want anyone dying out there.

Everyone laughs at this.

MARV (CONT'D)

But seriously, people died last time.

JOANNA

We had to call their kids.

(beat)

Most of all use this time as a way to grow the love you have for each other. Because there is nothing-- nothing--more beautiful than that.

[AND IF NEEDED:]

MARV

And don't worry about the rain--the weatherman says it'll clear up soon and the rest of the week there'll be nothing but sunshine!

Two days later. It is pouring rain. A soaking wet Melissa marches determinedly through the forest, upset. An equally soaking wet Josh chases after her.

JOSH

Mel!

MELISSA

Leave me alone!

JOSH

All I said was we should bail on the hike! I wasn't talking about us in general! I just meant the hike!

Melissa keeps marching in silence.

JOSH (CONT'D)

I mean, come on. We've been lost for hours, our phones are dead, we're wet and miserable, you're pissed at me for some reason--

(CONTINUED)

Melissa stops and turns to face Josh.

MELISSA
For some reason?

JOSH
Okay--

MELISSA
You lost my heart. I gave you my
heart, and you just lost it.

JOSH
Mel, it was a ROCK!

MELISSA
It was a METAPHOR! I imbued it with
meaning when I gave it to you!

JOSH
Are you sure I didn't give it back
to you? Check your backpack,
'cause--

Melissa produces the rock with Josh's name on it and holds it
up in front of his face.

MELISSA
Then why do I have your heart??

JOSH
So what, you want me to go back and
look for it? Okay, I'll do it. I'll
go back and search the whole forest
until I find that one vaguely heart-
shaped rock. Is that what you want?

MELISSA
Yes.

Josh stares at Melissa.

JOSH
Babe, it's a rock. And there's no
way--

MELISSA
What's the point of doing this if
you won't even put in the effort?

JOSH
I don't know what the point of this
is at all!

MELISSA

So you don't want to make our relationship better?

JOSH

Our relationship is fine. It's... *fine!* Why does everything have to be perfect? Can't it just be enough?

MELISSA

Okay. Shut down. Keep pretending nothing's wrong. Because it's easier that way.

JOSH

This is exhausting.

They stand there in silence.

MELISSA

Maybe we should do one of the affirmations they gave us.

JOSH

Sure.

(pulls out a card and reads)

"Stupid is as stupid does." Wow. I'm so glad we paid three hundred dollars for this.

Suddenly through the rain comes the sound of CHURCH BELLS RINGING.

MELISSA

Wait, what's that?

JOSH

Church bells?

MELISSA

You hear them too?

JOSH

You sometimes hear church bells no one else does?

Melissa grimaces and heads in the direction of the bells, followed by Josh.

29 **EXT. APPROACH TO BRIDGE - DAY** 29

Melissa and Josh find a STREAM with a STONE BRIDGE stretching over it. The bells are definitely coming from the other side.

MELISSA

There must be a town across that bridge.

The two of them quickly head for the bridge. They step onto it together and start to cross. And as they cross the halfway point--

They both react, having felt something weird.

29A **EXT. SCHMIGADOON BRIDGE - DAY** 29A

[NOTE: there should be a dramatic change in the shooting style from now on. Everything--day or night--should look like it's filmed on a soundstage: artificial lighting, painted backdrops, etc., with scenes shot in long single takes.]

JOSH

Whoa.

MELISSA

That was weird.
(realizing)
It stopped raining.

They look around. It's sunny and bright. Their clothes are dry. They see a sign: "WELCOME TO SCHMIGADOON, pop. 167." And a quaint looking little town in the distance.

MELISSA (CONT'D)

"Welcome to Schmigadoon."

JOSH

"Schmigadoon"?

MELISSA

As long as they have a functioning toilet I'm in.

The two of them head towards the town.

30 **EXT. SCHMIGADOON TOWN SQUARE - DAY** 30

Melissa and Josh enter the town square of a classic American town, c. 1918, filled with TOWNSPEOPLE wearing the garb and attitude of the period. They take in all the old-fashioned shops and people.

(CONTINUED)

JOSH
Okay...what is this?

SONG: "SCHMIGADOON!"

As if on cue BOUNCY MUSIC STARTS UP. Josh looks around, confused.

JOSH (CONT'D)
And why is music coming from...
everywhere?

And then suddenly PEOPLE IN TOWN START SINGING TO THEM. As if they were in a musical (SPOILER: THEY ARE).

CORE 17
Welcome to our little town

CORE 22
Where friends are all you'll meet

CORE 1
And you will never see a frown

A milkman named PETE waves to everyone.

PETE
Hey everyone!

TOWNSPEOPLE
Hey there, Pete!

Melissa smiles, enjoying it. Josh frowns.

TOWNSPEOPLE (CONT'D)
*We bet you're prob'ly wonderin'
what we call
The most beautiful, wonderful,
magical place of all*

JOSH
What is happening??

MELISSA
It must be something they do for
tourists. Like Colonial
Williamsburg.

TOWNSPEOPLE

Schmigadoon!
Where the sun shines bright from
July to June
And the air's as sweet as a
macaroon
Schmigadoon!

JOSH

We did not buy tickets! I repeat:
we are not ticket holders!

MELISSA

(laughs)
Stop it. Let them sing!

TOWNSPEOPLE

Schmigadoon!
Where it's warm and safe as a new
cocoon
And our hearts all glow like a
harvest moon
Schmigadoon! Schmigadoon!

MEN

Where the men are men
And the cows are cows

WOMEN

And the farmers smile
As they push their plows

TOWNSPEOPLE

And the trees are tall
And we call it Schmigadoon!

Melissa turns to Josh with a smile.

MELISSA

Come on. It's charming.

JOSH

Charming?? It's Wicker Man.

The townspeople point to EMMA TATE, the pretty but severe town schoolmarm, followed by a group of SCHOOLCHILDREN.

WOMEN

Our schoolmarm is Emma Tate
She helps our kids to punctuate

HELEN PRITT

Still unmarried at twenty-eight!

(CONTINUED)

The town reacts as if this were the worst thing possible.

TOWNSPEOPLE
In Schmigadoon!

FARMER MCDONOUGH, a grizzled and grumpy farmer never without his handy SHOTGUN, sits in front of the general store.

MEN
*Farmer McDonough craved a son
But he had daughters every one*

McDonough's SEVEN DAUGHTERS, including the flirty and incredibly sexy BETSY, appear behind him. He brandishes his shotgun.

FARMER MCDONOUGH
*Touch 'em and you'll answer to my
gun!*

TOWNSPEOPLE
In Schmigadoon!

BANG! His gun accidentally fires. There's a PAINFUL CRY offscreen.

FARMER MCDONOUGH
Sorry, Pete!

PETE (O.S.)
I'm okay!

The townspeople continue the musical number, pointing out more citizens of Schmigadoon.

TOWNSPEOPLE
Larry Bean puts out our fires

A FIREMAN in full gear tips his hat to the crowd.

TOWNSPEOPLE (CONT'D)
Helen Pritt conducts the choirs

The elderly HELEN PRITT conducts with her baton.

TOWNSPEOPLE (CONT'D)
Doc is here to cure what ails

OLD DOC LOPEZ attends to Pete, who has a wounded and bleeding shoulder. The town UNDERTAKER sings with a deep bass voice as he puts the finishing touches on a CASKET.

UNDERTAKER
And I am here in case he fails!

(CONTINUED)

TOWNSPEOPLE

He is here in case he fails!

Everyone laughs. Melissa looks concerned.

MELISSA

Is Pete okay?

MEN

Henry Brown brings our ice

HENRY holds a BLOCK OF ICE in tongs.

WOMEN

Madam Vina gives advice

MADAM VINA is a trans woman fortune-teller. She points offscreen.

MADAM VINA

In that shack is Buford Riggs

Outside a BROKEN-DOWN SHACK stands the sketchy farmhand BUFORD RIGGS.

BUFORD RIGGS

I do unspeakable things to pigs

TOWNSPEOPLE

He does unspeakable things to pigs!

(they laugh)

Pigs! Pigs! Pigs! Pigs! Pigs! Pigs!

Pigs!

DANCE BREAK!

Suddenly a little boy with a lisp, CARSON, pops up.

CARSON

It'th the Mayor!

JOSH

It's never going to end.

MELISSA

(laughs)

Shush! It's the Mayor!

Everyone separates as the cheery, avuncular and very flamboyant MAYOR ALOYSIUS MENLOVE and his oblivious wife FLORENCE MENLOVE arrive at the town square. Handing out "RE-ELECT MAYOR MENLOVE" buttons. He steps up to a flag-draped podium and speak-sings.

(CONTINUED)

MAYOR MENLOVE
*As Mayor of Schmigadoon
I feel that I must stress
Our motto is "We always strive for
peace and happiness."*

Everyone echoes the Mayor.

EVERYONE
*Our motto is
We always strive
For peace and happiness!*

MILDRED LAYTON, a busybody who delights in her moral superiority, approaches the podium accompanied by her husband, the gentle REVEREND LAYTON. She moves the Mayor aside with a smile. He tries to hide his annoyance.

MILDRED LAYTON
But...

CARSON
It'th Mitheth Layton!

MILDRED LAYTON
*If Schmigadoon is to endure
It must be kept pristine and pure
This land on which our fathers trod
Must ever obey the laws of God!*

She holds up a BIBLE as a CHILDREN'S CHOIR sings earnestly.

CHILDREN'S CHOIR
*The laws of God
We must obey with all our hearts
And never ever fiddle
With our naughty parts!*

The Mayor, disturbed by this, calls out to the townspeople.

MAYOR MENLOVE
Everybody!

They all gather for one last rousing chorus directed at Melissa and Josh.

TOWNSPEOPLE
*Schmigadoon!
Where the church bells ring every
day at noon*

FARMER MCDONOUGH
*And the Wells Fargo wagon brought
my new harpoon*

(CONTINUED)

Farmer McDonough holds up his new harpoon.

TOWNSPEOPLE
Schmigadoon!

The HARPOON GUN accidentally fires. There's a painful CRY
offscreen.

FARMER MCDONOUGH
Sorry, Pete!

MEN
*Where a man can dream
Dreams so big and wide*

WOMEN
*And a gal can be
There right by his side*

TOWNSPEOPLE
*And there's hope for all
Whether great or small
There's no fol-de-rol
Bring your parasol
And we call it Schmiga--!
Schmiga! Schmiga! Schmiga! Schmiga!*

JOSH
This qualifies as torture.

TOWNSPEOPLE
*S-C-H-M-I-G-A-D-O-O-OHHH!
Schmigadoon!!!!*

After striking a grand, final pose, everyone immediately goes
back to their business. Melissa bursts into applause.

MELISSA
Woo hoo!

Josh just stares. Annoyed and disturbed. Melissa shoots him a
look and he halfheartedly joins in.

JOSH
Yay. You guys did that.
(to Melissa)
Can we please go now?

MELISSA
Already?

JOSH

You know how much I hate musicals.
People don't just burst into song
in real life.

MELISSA

Well, you seem okay with magic
hammers that come back when you
call them.

JOSH

That's totally different. Thor is
the God of Thunder--of course
Mjolnir comes when he calls!

Before Melissa can respond, Mayor Menlove calls out to them.

MAYOR MENLOVE

Howdy, folks!

As he approaches them, Josh turns to Melissa in a panic.

JOSH

Oh no. Please don't make me
interact with performers. You know
how much I hate--
(as the Mayor steps into
earshot)
Hey! Mr. Mayor!

MAYOR MENLOVE

Welcome to Schmigadoon! Mayor
Aloysius Menlove at your service!

He shakes both their hands enthusiastically and turns to his
wife, Florence.

MAYOR MENLOVE (CONT'D)

And this is my wife, Florence.

Florence hands them "RE-ELECT MENLOVE" buttons.

FLORENCE MENLOVE

Here--have a button!

MAYOR MENLOVE

I'm running unopposed--again.

MAYOR & FLORENCE

But who doesn't love buttons!

They turn to each other and smile. It's adorable.

(CONTINUED)

MELISSA

Well, that song was just
delightful. I'm Melissa and this is
Josh.

MAYOR MENLOVE

Nice to meetcha! Now you two'll be
staying at the Schmigadoon Inn, of
course.

FLORENCE MENLOVE

Oh, you'll love it! Aloysius and I
stayed there on our honeymoon.

(coily)

Although we didn't get much sleep
that night.

(then, straight)

On account of all the roosters out
back.

MELISSA

I see.

JOSH

Actually, we were just headed out,
so...

MELISSA

We've been sleeping on the ground
for days. You seriously want to
pass up an actual bed?

MAYOR MENLOVE

It's settled, then!

Mayor Menlove calls to Carson, who's running by rolling a
hoop with a stick.

MAYOR MENLOVE (CONT'D)

Carson! Run down to the inn and
tell Harvey we've got two very
special guests checking in.

CARSON

Yeth thir, Mithter Mayor!

Carson smiles excitedly and tosses his stick and hoop and
runs off toward the inn. Mildred Layton swoops in.

MILDRED LAYTON

Well. What an unusual and--exotic
couple the two of you make.

Melissa and Josh exchange looks--what??

(CONTINUED)

MILDRED LAYTON (CONT'D)
No wedding rings, I see.

MELISSA
Oh. No. We're not married.

JOSH
Definitely not.

MELISSA
Really?

JOSH
What?

MILDRED LAYTON
Anyhoo. I'm Mildred Layton. And
this is my husband, the Reverend
Layton. Shoulders back, Howard,
like you have a purpose.

The gentle Reverend Layton quickly adjusts his posture as he
greet's Josh and Melissa.

REVEREND LAYTON
Hope you folks can stay 'til
Sunday. Would love to see you in
the congregation. It'd be real
special.

Hearing this invitation, Mildred frowns. Josh and Melissa
notice.

JOSH
Oh, I can promise you we'll be long
gone by then.
(claps his hands together)
So where's this inn?

MAYOR MENLOVE
(waving them on)
Right this way!

The Menloves and Laytons lead the way down Main Street.
Melissa pulls Josh aside.

MELISSA
Be nice. They're trying. And it's
kind of modern--you saw the
ensemble, it's colorblind casting!

JOSH

Yeah, but I also get the feeling
the Reverend's wife doesn't like
our colorblind casting?

As they pass by the entrance to the Happyland carnival area,
DANNY BAILEY, the ruggedly handsome carnie, smiles at Melissa
as she passes by. He is trouble with a capital T.

DANNY

What do you say, little lady? Want
the thrill of a lifetime?
(suggestively)
First ride's on me.

Melissa stares at Danny, his look definitely stirring
something in her. And then Mildred Layton intervenes, shaking
her parasol at Danny.

MILDRED LAYTON

You just keep your distance, Danny
Bailey. Our town would be a far
more decent place without the likes
of you!

DANNY

Now, Mrs. Layton, you don't mean
that.

MILDRED LAYTON

Oh yes I do! You are nothing but a
scoundrel, a rascal, and--
pardon my Jewish--a nogoodnik!
(to Melissa and Josh)
Go ahead. The inn's right over
there. You don't want to waste any
more time with this carnival trash.

Josh and Melissa continue on their way. Josh smiles.

JOSH

Looks like the town bad boy's got a
thing for you.
(rolling up sleeves)
Guess I'm gonna have to kick his
ass.

MELISSA

(smiles)
That I'd like to see.

Melissa then glances back at Danny. He catches her eye and
tips his cap with a sly smile. She turns away, bothered by
how that makes her feel.

31

INT. INN - DAY

31

DING! Josh rings the bell at the front desk and the INNKEEPER, a timid little bald man, comes running out.

INNKEEPER

Sorry to keep you waiting! You must be the visitors everybody's talking 'bout. S'pose you're looking for a room?

MILDRED LAYTON (O.S.)

Two! Rooms.

Josh and Melissa turn around and see Mildred Layton suddenly standing right behind them. It's unnerving.

MILDRED LAYTON (CONT'D)

They're not married, Harvey, and I'm sure you're aware of the town rules regarding such things.

The Innkeeper trembles under her gaze.

INNKEEPER

Yes. Of course, Mrs. Layton. Two rooms.

Josh and Melissa exchange looks. Seriously? Josh turns to Mildred.

JOSH

Okay, I get it. You're the preacher's wife and we're "living in sin."

(in mock fear)

Aah, we're going to hell!

(to Innkeeper)

Just the one room, please.

Mildred Layton shoots the Innkeeper a threatening look. He turns to Josh apologetically.

INNKEEPER

Sorry, sir, but town policy is town policy.

JOSH

Okay, listen, "Harvey the Innkeeper," I'm tired. And frankly, not up for playing along with your little show, so--

(CONTINUED)

MELISSA

Josh--don't waste your energy. It's one night.

(to Innkeeper)

We'll take two rooms.

Mildred Layton smiles, triumphant. The Innkeeper looks relieved.

INNKEEPER

Wonderful. That'll be a dollar.

Josh stares at the Innkeeper. Then slaps a dollar down on the counter.

JOSH

Fine. Here's a *dollar*. For two rooms.

INNKEEPER

Thank you kindly.

The Innkeeper takes the dollar and places it in the old-fashioned register. Then slides two keys across the counter. Josh shakes his head.

JOSH

This is ridiculous.

MELISSA

So to clarify. You're mad because two rooms only cost a dollar?

JOSH

No, I just--I'm not interested in pretending we're all in "the olden days" right now.

MELISSA

I don't want to tell you how to feel about this, but can you feel different?

JOSH

I just want to get a freaking room with my girlfriend, where there's wi-fi and I can check the score of the Yankees game and read my email.

The Innkeeper looks confused.

INNKEEPER

Sorry, sir, but the mail wagon won't be here 'til next week.

(CONTINUED)

JOSH

I hate you.

Josh grabs the keys and storms toward the stairs. Melissa follows, smiling back at the Innkeeper and Mildred Layton.

MELISSA

(trying to be encouraging)
You guys are really so great.

32 **INT. HALLWAY - INN - MOMENTS LATER**

32

Josh and Melissa head down the hallway looking for their rooms.

MELISSA

Okay, granted, this place is kind of insane.

JOSH

(throwing arms in the air)
Thank you!

Josh puts his hands on Melissa's shoulders.

JOSH (CONT'D)

It's important to me that we can hate things together.

MELISSA

I know, sweetie. Me too.

Melissa finds her room number on a door.

MELISSA (CONT'D)

Well, this is me.

They both smile. Josh softens.

JOSH

Sorry I overreacted to all this. I just really wish all these people would die. Is that wrong?

MELISSA

You know what I wanna do? Take a long hot shower and then...maybe go on the Tunnel of Love?

JOSH

Really?

(CONTINUED)

32

MELISSA

I know, it's corny, but what else
is there to do? And it might be
romantic.

JOSH

You got it. Pick you up at seven?

MELISSA

I'll be waiting.

(beat)

And you know--just because we have
two rooms, doesn't mean we have to
use two rooms...

She gives him a look. Josh smiles. He leans in for a kiss.

MILDRED LAYTON (O.S.)

Ahem!

Josh and Melissa turn and see Mildred Layton at the top of
the stairs, giving them the evil eye. She heads back down.

JOSH

Is it just me or is she going to
kill us in our sleep?

MELISSA

(laughs)

See you at seven.

JOSH

Can't wait.

They smile and go into their rooms.

33 **EXT. INN - NIGHT** 33

Establishing.

34 **INT. MELISSA'S HOTEL ROOM - SAME** 34

Melissa, showered and dressed, looks into a tiny vanity
mirror as she applies lip gloss. Happy with the results, she
sits on her bed. Waiting. She checks her phone. It's dead.
She looks at a clock. It's almost 7:20. She frowns.

35 **INT. HALLWAY - INN - NIGHT** 35

Melissa knocks on Josh's door. No answer. She frowns and
tries again.

(CONTINUED)

MELISSA

Josh?

Concerned, she turns the doorknob. CLICK! The door opens.

36 **INT. JOSH'S HOTEL ROOM - CONTINUOUS** 36

The door creaks open and Melissa steps inside. Her face falls upon seeing--

Josh. In his boxers, passed out asleep on the bed. Snoring loudly. She sighs, knowing he's out for the night.

37 **INT. HALLWAY - INN - NIGHT** 37

Melissa exits back into the hallway. Heads for her room. Then stops, having a thought.

38 **EXT. TUNNEL OF LOVE - NIGHT** 38

Melissa approaches the Tunnel of Love [NOTE: this should definitely have the feel of "soundstage night." The trees and other plants are clearly not real, nor is the backdrop of the woods at night.]. Danny, who's working on one of the boats, sees her coming and smiles. Tips his cap.

DANNY

Evening, miss.

MELISSA

Evening. Mister.

DANNY

I don't believe we were properly introduced. The name's Danny. Danny Bailey.

He holds out his hand to shake.

MELISSA

Ah yes, the rapsallion. I'm Melissa. Gimble.

She shakes his hand, and he turns her hand to kiss the back of it. Charming as hell. Feeling awkward, Melissa looks up at the sky.

MELISSA (CONT'D)

It's so beautiful here at night.

(CONTINUED)

DANNY

It's not alone.

Danny gives her a look. Melissa goes flush, finds her heart beating faster. Danny gestures to one of the swan boats.

DANNY (CONT'D)

Offer's still open. First ride's on me. Second one too.

MELISSA

Oh. No. I'm just here to look. Around.

Danny closes the door and shrugs.

DANNY

You're a funny kid.

Suddenly a GUST OF WIND blows through the trees, sending BLOSSOMS flying everywhere around Melissa and Danny. Melissa looks at them, amazed.

MELISSA

Wow. Look at all the blossoms.

DANNY

(shrugs)

Happens a lot this time a' year. Whenever the wind blows.

Danny approaches Melissa. He moves close and removes a blossom that was caught in her hair. And stays close.

DANNY (CONT'D)

So. You have a feller?

MELISSA

Yes. I have a feller.

DANNY

And he's okay with you walking on your own at night? Talking with strange men?

Danny moves even closer. Melissa gets flustered.

MELISSA

Well. He. What was the question again?

Suddenly Danny backs off, giving Melissa a suspicious look.

(CONTINUED)

DANNY

Wait a minute. What're you trying
to do, get me to fall for you?

MELISSA

What?? No.

DANNY

Then why do those crazy kinda
thoughts keep runnin' through my
head?

MELISSA

I don't really kn--

DANNY

Well, you can forget about it.

SONG: "YOU CAN'T TAME ME"

Suddenly MUSIC starts up. Melissa looks around, confused.
Where's that coming from?

DANNY (CONT'D)

No woman's gonna tie Danny Bailey
down, no how.

MELISSA

Sure.

DANNY

*When a squirrel wants another
squirrel
He don't bother to get attached*

MELISSA

Wait--I get a private show?

DANNY

*And a robin don't think about the
future
When he's got an itch to be
scratched*

MELISSA

Wow, you're good.

DANNY

*I'm like an animal in the wild
So here's a truth to which you must
be reconciled...*

(CONTINUED)

MELISSA

Like way too good for this place.
You need a better agent.

DANNY

*You can't tame me
This buck was meant to be free
A cowgirl on the range in El Paso
Smiled at me and got out her lasso
And that's when I put on the gas
Oh you can't tame me*

MELISSA

Okay, not quite sure what I'm
supposed to do here. Just stare at
you and smile? Does that work?

DANNY

*You can't tame me
I'm like the wind on the sea
A music teacher named Annabella
Tried her best to make me her fella
But I choose to live a cappella
You can't tame me, it's true
(sweetly)
But if anyone could, it'd be
someone like you*

Danny goes into a dance break. He is strong and graceful, moving like Gene Kelly. Melissa watches, impressed. Then Danny takes Melissa by the hand and begins to dance with her. She has no idea what she's doing.

MELISSA

Um. Wow. Okay. I didn't. I took
like one year of tap. Sure. Yeah.
Why not? I'll just.

DANNY

Shh. Let's let our bodies talk.

MELISSA

Okay. But mouths are technically
parts of our bodies, so--

Danny stops dancing and resumes singing. He puts his arm around Melissa and points off into the distance.

DANNY

*And somehow I can see
Exactly how it'd be...
(MORE)*

(CONTINUED)

DANNY (CONT'D)

*In a cozy little cottage with a
white picket fence
And a tractor that always needs
fixin'
And beamin' with pride, the
prettiest bride
This side of the Mason-Dixon
We'd have a kid or two or three
Two girls for you and two boys for
me*

MELISSA

Shouldn't all the kids be for both
of us?

Danny turns to Melissa and looks her right in the eyes.

DANNY

*And the two of us'd share one heart
'Til someday we'd die one day apart*

They are face to face, only an inch between them. They are clearly meant to kiss. The tension is incredible and Melissa definitely feels it. Then suddenly Danny turns away.

DANNY (CONT'D)

But that'll never be!
(sings)
'Cause you can't tame me!

A stunned Melissa stares. Then starts awkwardly applauding.

MELISSA

Great. Bravo!

Danny looks confused.

MELISSA (CONT'D)

That was a very handsome song.

DANNY

(confused)
Song? What song?

MELISSA

The one you were just singing to
me?

DANNY

(confused)
Singing?

(CONTINUED)

MELISSA

(done with this now)
O-kay. It's late, and I'm tired,
and this is getting weird, so thank
you. And goodnight.

Melissa quickly heads back to the inn. Shakes her head,
laughing to herself. What was that?

Danny watches her go. Confused. What was that? FADE OUT.

39 **EXT. SCHMIGADOON INN OUTDOOR CAFE - MORNING** 39

It's the next morning in Schmigadoon. Townsfolk hustle and
bustle and go about their business. Josh and Melissa sit at a
table in the inn's outdoor cafe.

JOSH

Sorry about last night. I seriously
didn't mean to fall asleep.

(beat)

But to make it up to you, today we
can do the Tunnel of Love ride as
many times as you want.

Melissa quickly glances over at the Tunnel of Love sign, then
turns back to Josh.

MELISSA

Yeah, I'm good.
(avoiding, looks at menu)
I'm really hungry. Can we order?
(spots waitress)
Waitress!

The waitress comes over to the table. It's Betsy McDonough,
Farmer McDonough's oldest daughter. Gorgeous and flirty.

BETSY

Good morning! How're we doing?
Sleep well last night?

Josh takes in Betsy. She is stunning.

JOSH

Yes.
(looks at nametag)
Betsy. Slept like a log.

BETSY

(laughs)
Oh my gosh! "Like a log"?
(MORE)

(CONTINUED)

BETSY (CONT'D)

That is hilarious. Logs don't
sleep! You are so funny.

She puts her hand on Josh's arm. Melissa is annoyed. Josh
smiles like an idiot.

JOSH

I'm not that funny.

MELISSA

He's really not. Anyway, could we
maybe order something?

BETSY

Sure! And you're in luck, 'cause
today we've got our world-famous
corn puddin'.

MELISSA

Corn puddin'? What's that?

SONG: "CORN PUDDIN'"

Suddenly MUSIC STARTS UP.

BETSY

What? You mean to tell me you never
heard of corn puddin'?
(to townsfolk)
She's never heard of corn puddin'!

Townsfolk start to gather. Josh looks around, panicked.

JOSH

Oh no. It's a song.
(to Melissa)
You just started another song!

The group of townsfolk start singing at Josh and Melissa.

TOWNSPEOPLE

Corn puddin'
Corn puddin'
Corn puddin' corn puddin'
Corn puddin' corn puddin'

JOSH

(raises hand)
Can we opt out of this?

All of the men sing together.

(CONTINUED)

MEN

*My gal loves corn puddin'
She eats it constantly
Sometimes I get to wonderin'
Does she love it more than me?*

TOWNSPEOPLE

Does she love it more than me?

All of the women sing together.

WOMEN

*My guy loves corn puddin'
I've got the recipe
So if he wants my puddin'
He'll have to marry me*

TOWNSPEOPLE

Oh, he'll have to marry me!

Melissa smiles, enjoying this. Josh is horrified.

TOWNSPEOPLE (CONT'D)

*You put the corn in the puddin'
And the puddin' in the bowl
You put the bowl in your belly
'Cause it's good for the soul!
You put the corn in the puddin'
And the puddin' in the bowl
You put the bowl in your belly
'Cause it's good for the soul!*

A COOK sings next to a GIANT VAT of corn pudding.

COOK

Who wants corn puddin'?

TOWNSPEOPLE

We want corn puddin'!

COOK

Who wants corn puddin'?

TOWNSPEOPLE

We want corn puddin'!

Suddenly everyone turns expectantly to Josh and Melissa as the music vamps.

JOSH

What?

(CONTINUED)

MELISSA

I think they want us to take a
verse.

JOSH

I am not singing. And you are not
singing.

MELISSA

Come on, it might be fun.

JOSH

Mel--no. Do not.

Melissa gives Josh a look--really? Then stands up and starts
singing.

MELISSA

Never had corn puddin'

JOSH

Why.

MELISSA

*And it may be a waste
But if you've got some extry*

JOSH

"Extry"?

MELISSA

I sure would like a taste

TOWNSPEOPLE

Oh, she sure would like a taste!

Melissa does a fist-pump. She's part of the action!

TOWNSPEOPLE (CONT'D)

*You put the corn in the puddin' and
the puddin' in the bowl
You put the bowl in your belly
'cause it's good for the soul
You put the corn in the puddin' and
the puddin' in the bowl
You put the bowl in your belly
'cause it's good for the soul*

And it's the big finish. The townspeople turn to each other,
smiling and laughing and eating corn pudding.

TOWNSPEOPLE (CONT'D)

*Corn corn corn corn corn
Puddin'!!!*

(CONTINUED)

39

As the song ends an excited Melissa turns to Josh.

MELISSA

That was so weird. As soon as I started singing, it's like I knew what to say!

JOSH

That's fantastic. Can we please go now?

MELISSA

What, why?

JOSH

Are you serious? The entire town *and you* just spent five minutes singing about corn pudding!

COOK (O.S.)

Did somebody say "corn puddin'?"

The SONG STARTS UP again.

TOWNSPEOPLE (O.S.)

Corn puddin'! Corn puddin'!

JOSH

That's it--we're leaving.

MELISSA

Okay, but that one was on you.

40

EXT. SCHMIGADOON BRIDGE - DAY

40

Josh and Melissa head towards the bridge, backpacks on.

MELISSA

I just feel bad. Everybody was so nice and we didn't even say goodbye.

JOSH

And risk starting another song? They'll be fine.

The two of them step onto the bridge. They begin walking across it.

But when they get halfway across, realize they are heading back to Schmigadoon. Josh stops.

(CONTINUED)

JOSH (CONT'D)

Wait a minute. What?

He turns around and Melissa follows suit. But once again they find themselves heading back to town.

JOSH (CONT'D)

What is going on?

MELISSA

It's like we can't leave.

JOSH

Of course we can leave!

They turn around and try to cross again. Once again it's Schmigadoon in front of them. They turn to each other, freaked out.

MELISSA

Okay, this is freaky. It's like it's. Magic. Or--

JOSH

It's not magic.

MELISSA

Then what is it?

JOSH

I don't know. It's a trick bridge or something.

MELISSA

A "trick bridge"? What would that even be?

JOSH

It would be this! Okay.

Josh gets a determined look and walks to the bottom of the bridge. Then turns to face Melissa, CLOSES HIS EYES, and RUNS all the way across the bridge. When he opens his eyes he finds he's once again still on the Schmigadoon side of the bridge, with Melissa watching him from the middle of the bridge.

JOSH (CONT'D)

This cannot be happening.

MELISSA

(freaking out)

What is going on, Josh? What is this??

(CONTINUED)

As if in answer to their question--POOF! A LITTLE LEPRECHAUN appears in front of them. They stare at him, stunned. He addresses them in a thick Irish brogue.

LEPRECHAUN

"Once ye have entered Schmigadoon
'Tis true ye won't be leaving soon
Within its borders ye are bound
Until at last TRUE LOVE ye've found
But 'til ye've found it ye must
stay
Where life's a musical every day."

POOF! The Leprechaun is gone. Josh looks like he's going to be sick. He puts a hand on Melissa's shoulder to steady himself.

JOSH

Was that a leprechaun?

MELISSA

Yes.

They contemplate this in dumbfounded silence. Then Melissa breaks it.

MELISSA (CONT'D)

He said something. What did he say?

JOSH

I don't know. I was more focused on how he was shattering my whole construct of what is real and not real in the world because HE WAS A FREAKING LEPRECHAUN!

MELISSA

"Life's a musical every day..."
(realizing)
This isn't some tourist attraction.
This is a musical. We're in an actual musical.

JOSH

Oh please God no.

MELISSA

But he said we're only here until we've found "true love." Which--
(turns to Josh)
I love you. Do you love me?

(CONTINUED)

JOSH

What? Yes. Of course.

MELISSA

Then maybe we should try the bridge
again. Now that we know the rules.

JOSH

Yes. Now we know!

The two of them head for the bridge. They stop in front of
it. Exchange a look. Then clasp hands.

MELISSA

I love you.

JOSH

I love you too.

MELISSA

(calls up to sky)
You hear that, Mr. Leprechaun?
We're in love!

They walk across the bridge. And when they get to the halfway
point--

They find themselves heading back towards Schmigadoon.

They turn to each other. Exchange looks.

Blackout.

END OF EPISODE