

THAT OLD FEELING

by

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FADE IN:

(TITLE SEQUENCE)

INT. A RESTAURANT KITCHEN - NIGHT

The kitchen is in full bustle.

CLOSE ON - A WAITER'S HAND

as it opens a ring box, removes AN ENGAGEMENT RING and places it gently in the center of a luscious piece of cake. He picks up the cake and

WE FOLLOW him, wider, out the door and into

INT. THE RESTAURANT,

It's beautiful and romantic. The cake is borne to the table of

MOLLY AND KEITH

KEITH is annoyingly handsome, Ivy League, never a zit in his life.

MOLLY is younger, a little less assured, but equally preppy in dress and demeanor.

Keith exchanges a meaningful smile with the waiter as the cake is placed in front of Molly.

She starts her dessert.

Keith smiles pompously, waiting for her to notice the ring.

She takes another bite.

Keith is getting impatient. She's not noticing.

The waiter pops a bottle of champagne, distracting her as she stabs into the cake.

Keith peers anxiously at the fork as it travels up to her mouth-- and there's the ring! Keith gasps, gestures at her frantically--

Too late! She SWALLOWS, hard, and STARTS TO CHOKE!

Keith jumps to his feet, waving his arms.

Customers stare.

Waiters swarm around them anxiously.

One of them grabs Molly and gives her the Heimlich maneuver.

We hear a "Whoof!" sound. A FROSTING-COVERED RING bounces off Keith's head, landing in his plate.

Call it a bad omen.

(END TITLE SEQUENCE)

EXT. STREET (ANY EAST COAST CITY OTHER THAN NYC) - NIGHT

Keith and Molly walk home, arm in arm. Molly is inspecting the ring, which she now wears, smiling incredulously.

MOLLY

...no, it does fit, it's just a little sticky...

KEITH

I had this vision of you in stomach surgery on what should have been the happiest night of your life.

MOLLY

(squeezes his arm)

It is.

KEITH

Good, because I booked the church.

MOLLY

What?!

KEITH

Don't worry -- in New York, I know you want it near your family.

Molly **has** suddenly turned very pale.

KEITH

Then I thought, a week at the Carlyle, see some shows--

(noticing her expression)

I had to get on it, Molly, or we'd end up in some rec hall with linoleum floors.

MOLLY

It's not that, I...

(trying to be casual)

Listen...is it really important to
you to have an actual wedding,
because...

(quickly)

...I thought it might be romantic to
just...run away and not have this
whole--

KEITH

Molly, what is this? Is this
ambivalence?

MOLLY

No! It's not you, it's ...

She sees she's going to have to explain.

MOLLY

You know how some people's parents
hate each other -- like yours --
but it's really civilized... and
they stay together and smile and
keep up appearances...? Well, my
parents hate each other with ... a
nuclear capability. They haven't
seen or spoken to each other in 14
years. I can't have a wedding and
not invite one of them, and if
they're both there... something
could happen.

KEITH

Like what.

MOLLY

I don't know. A homicide.

(snuggling close to him)

Come on, Keith, let's elope.

She **kisses** him.

KEITH

Molly, you don't get anything when
you elope, not even a toaster.

MOLLY

(considers this very
seriously)

You're kidding.

KEITH
No, you get a few napkin holders and
a bottle of wine and that's it.

MOLLY
(thinking)
My father might behave. If it
weren't for my mother.

KEITH
(persuasively)
Come on, Molly. It's your wedding.
What makes you think that your
mother's going to make a scene at
the most inappropriate of all
possible places?

MOLLY
She's an actress.

EXT. NEW YORK STREET - DAY

LILLY, an attractive woman largely concealed behind dark
glasses, hat and scarf strides down the street, Molly at
her heels.

MOLLY
Come on, Mother, don't do this Garbo
thing, nobody recognizes you.

LILLY
That's what you think. The
Cockroach has been following me for
three blocks.

Molly flicks a glance back at

A SLEAZY YOUNG MAN (JOEY MANCINI)

who is strolling, nonchalantly behind them. He might be *stained*
nice-looking if he ever shaved. The ~~greasy-looking~~ black
T-shirt, gold chain and black jeans don't help, either.
Around his neck is an expensive camera.

MOLLY
Who's the Cockroach?

LILLY
That greasy little paparazzi, the
one who took the "fat" picture of
me...don't turn around!

She pulls Molly into

INT. A LINGERIE STORE - DAY

where they quickly take refuge behind some scantily-clad mannequins.

LILLY

God, how does he do it? He's like
some missing link Sherlock Holmes...
the one time in my life I blimp out,
he's right there, click, click,
click....people ~~people~~ still think
I'm obese.

MOLLY

Nobody thinks you're obese.

LILLY

Is he gone?

Molly nods. Lilly creeps out from behind the mannequins and takes an instant interest in the merchandise. She picks up a RACY BLACK BRA with the nipples cut out, holds it up to her chest, as...

CLICK! CLICK! CLICK! Joey has MATERIALIZED OUT OF THIN AIR, and is right in her face, snapping away.

JOEY

Ooh! Very nice, front page stuff,
right into ten million shopping
carts, here we go, c'mon--! You
love it!

LILLY

Rodent! Sewer rat, god damn it,
get-- you little -- not from the
left, don't you dare from the left
-- security!!!

A passing guard stops, grabs Joey by the arms and starts to drag him away. Lilly turns back to Molly.

LILLY

My face is too round from the left,
I look like a wheel of brie!

JOEY

(being dragged out)

Hey, I know her, okay? -- I'm doing
a photo layout for Esquire, I'm not
-- hey, watch the camera, don't --
I'm a professional -- don't touch

JOEY
(cont'd)
the camera, I've got three uncle
Guidos, they'll bust your knees!

Lilly watches his deportment with satisfaction, smooths her hair. She throws the black bra at Molly, forcing her to catch it.

LILLY
Let me buy you this.

MOLLY
I'm not the torpedo type.

LILLY
Oh, Keith'll love it. Or hasn't he
seen them yet?

MOLLY
Mother! Be normal for one minute,
would you? We need to talk about--

LILLY
Oh, all right, let's have some
mother-daughter moments. Are you
sure you want to marry this guy?

MOLLY
Oh God, mother--

LILLY
All right, all right, I just wish
you could just... live with a couple
of jerks first, you know...? Make
all your mistakes on the wrong
people, if I'd done that, I would've
recognized your father for what he
was--

MOLLY
He's going to be there, mother.

LILLY
What?

MOLLY
He's going to be at the wedding.

Lilly pretends not to have heard this. She picks up a
RACY, TRANSPARENT NEGLIGEE off a table.

LILLY
How about this for your wedding
night? Maybe it'll inspire old
Keith.

MOLLY
Mother! Did you hear me?

LILLY
(blase)
Of course I did. And I understand.
Perfectly. I mean, he is your
father. Although once I told him he
wasn't just to torture him.

MOLLY
Mother. Promise me you'll behave.

LILLY
(smiles)
Molly. Don't I always?

EXT. THE CHURCH - DAY

A beautiful old chapel somewhere in Connecticut. Cars pull
up, disgorging guests.

INT. CHAPEL ANTEROOM - DAY

Molly, in her bridal gown, peers out the window, frowning.
Keith, in tux, comes into frame beside her.

KEITH
What are you afraid of?

MOLLY
It was too easy. He was totally
blase about seeing her. And she
said it was a matter of complete
indifference to her.

KEITH
Maybe it is.

INT. LIMO - DAY

Lilly sits in the back, is dressed to the nines. She
has a hand-mirror and is PRIMPING FURIOUSLY. Next to her
her husband, ALAN, watches her. Alan is a new-age man,
mellow and maddeningly implacable.

ALAN

Why are you doing that here?

LILLY

Natural light. I need to know what I'm really going to look like, not what I'm kidding myself that I look like.

ALAN

This is extreme, Lilly -- it's very extreme. Is this about Dan?

LILLY

Of course not. It's about that slut Rowena.

ALAN

Lillian, do you really think she's worth the maintenance and upkeep on all this hatred?

LILLY

Alan, she took my husband away from me... I have to look like a goddess.

(looking at Alan, smiling)

I know, it all turned out for the best, but--

(abruptly, turning back to mirror)

I hope she looks 1,000 ... I hope she's getting those little lines here above her lips, she always had that fabulous tan...? I hope she's a fucking raisin... well, go on, tell me how neurotic I am.

ALAN

Lilly, you should be honest with yourself, this isn't just about Rowena, you're just transferring your hostility--

LILLY

Oh, don't quote yourself. I haven't given a thought to the adulterous little shit in 14 years. And I'm sure he's just as blah about seeing me.

INT. DAN AND ROWENA'S BATHROOM - DAY

DAN ROSS, Lilly's dapper ex-husband INSPECTING HIMSELF WITH EQUAL ANXIETY in the three-way mirror. We hear, from the

bedroom, ROWENA'S VOICE, a self-assured purr. Dan inspects his hairline nervously.

DAN
They're obvious, aren't they?
They're screamingly obvious... I
should've just gone bald...

ROWENA (o.s.)
Oh god, not this again...

DAN
You don't know Lilly. She has x-ray
eyes for people's little cosmetic
improvements.

ROWENA (o.s.)
Why do you care about impressing
her?

DAN
I don't care about impressing her;
I just don't want to provide her
with any obvious targets for
ridicule.

ROWENA (o.s.)
I don't know what you're so worried
about. Did you see that picture of
her?!

DAN
What picture.

ROWENA (o.s.)
She's as big as a house! You
couldn't tell which one was her
original chin!

A gleeful look comes over Dan's face.

DAN
Go into my study, would you--? Get
my thesaurus, look up "Fat."
(looks at his watch)
Damn it, no, you can't -- we're late
-- Rowena, aren't you going to get
dressed?

Rowena enters wearing a sheer, short, tight dress that
could almost be a slip. She is an absolute knockout.

ROWENA
(confused)
I am dressed.

Dan sighs.

EXT. THE CHURCH - DAY - MOLLY'S POV

Everyone is arriving.

EXT. CHAPEL ANTEROOM WINDOW - MOLLY

Molly turns to Keith, still anxious.

MOLLY
Just promise me we'll never fight.

KEITH
Honey. What is all this?

MOLLY
I don't want it to be like my
parents. Ever.

KEITH
It couldn't be. We're too
delightful.

MOLLY
(smiles weakly)
Last chance not to marry into my
family.

KEITH
Molly. Everyone thinks their
family's insane. And they're
basically all the same.

INT. CHURCH - DAY

And we **see** that THE BRIDE'S HALF OF THE CHURCH is vivid
with color, even the old people are borderline gharish.

THE GROOM'S HALF OF THE CHURCH is all pastel, muted,
subdued, tasteful.

LILLY

sits, looking very demure, eyes flicking around until
she sees

ROWENA,

three rows ahead. She is disgustingly pretty and young-looking.

ALAN

watches Lilly nervously, thinking this is going to upset her, but to his astonishment, she lets out an (inappropriately loud) laugh. Heads turn.

LILLY

(hissing)

Oh my god! She's had everything done! They've taken some of her nose and injected it into her lips!!!

On that note, the wedding begins.

DAN AND MOLLY

come down the aisle. Dan looks very sedately debonaire but there is a subversive glint in his eyes. Molly looks pale.

DAN

(under his breath)

Moll? Okay?

MOLLY

Stomach...

DAN

(eying the groom's
smug grin)

I don't blame it.

MOLLY

Sh! If you say one thing--

DAN

Don't worry, I'll forever hold my
peace.

MOLLY

You better.

DAN

(disappointed)

You're no fun. Someone should
object, liven things up around this
morgue...

MOLLY
Don't you dare.

DAN
Molly, what do you think I am, you
think I'm going to suddenly turn on
the nice people and whip it out? I
have some sense of the proprieties.
(beat, starting to
turn around)
Then again--

MOLLY
(yanking him back)
Stop it. You're scaring me. Don't
scare me, I might throw up.

DAN
Oh no you won't. Not till you see
your mother's present.

INT. RECEPTION HALL - DAY - CLOSE ON:

A MANNEQUIN WEARING A CLEAR PLASTIC NIGHTGOWN... with
WATER coursing through it, churning schools of plastic
fish. It's a wearable waterbed. PULL BACK TO REVEAL that
it crowns a HUGE TABLE OF PRESENTS. PAN TO REVEAL that we
are in a gorgeous old room adjacent to the church.

Keith and Molly look dazed, pleased as GUESTS SURROUND
THEM, murmuring congratulations. Molly is only
perfunctorily greeting people; her eyes dart around the
room nervously.

KEITH
(under his breath, to
Molly)
Relax. They're miles apart.

She looks around.

LILLY

is ominously knocking back a drink, and

DAN

is across the room, grabbing a fresh champagne from a
passing waiter.

MOLLY

is not entirely relieved.

MOLLY

I just want them to stay that way.

The wedding progresses.

We see A JAZZ COMBO play as THREE WOMEN WHO LOOK A LOT LIKE LILLY (clearly her sisters) sing in three-part harmony.

We see KEITH, introducing Molly to a very old lady, clearly a scion of Republican wealth.

KEITH

Molly, this is my grandmother.

We hear a TAPPING SOUND, accompanying the music.

KEITH

What's that?

Molly points at the bandstand, where

A 70-YEAR-OLD WOMAN

with brassy black hair and great legs, taps-dances along with the sister act.

MOLLY

(embarrassed)

That's my grandmother.

We see DAN in conversation with a fat woman.

WOMAN

I very much enjoyed your column about "Overrated Actresses..."

Dan smiles, knocking back another champagne.

We see KEITH introducing LILLY to his parents.

KEITH

Lillian, I'd like you to meet my father, Senator Marks.

The senator takes her hand, visibly perked up by this attractive woman.

SENATOR MARKS

Even more beautiful in person...!

Next to him the senator's LONG-SUFFERING WIFE rolls her eyes and takes a big swallow of her drink.

SENATOR MARKS

Keith says you've graciously agreed to perform at my next little fundraiser.

LILLY

What?! Oh, I, uh...excuse me one moment.

She backs away from this potential nightmare, AND INTO ROWENA!!! She tries to push past but Rowena grabs her arm.

ROWENA

Lillian, wait...

(smiles at her)

Congratulations. You're looking much better.

LILLY

I find any attempt you might make to talk to me in the worst possible taste.

ROWENA

Lilly, please. It's all so many years ago...

LILLY

So why bring it up?

ROWENA

Because. I really behaved badly.

LILLY

You behaved fine. I particularly enjoyed finding your hair on my pillow -- that was a classy touch.

ROWENA

I never meant to hurt you. We didn't plan that -- it was just... spontaneous combustion!

LILLY

(sweetly)

Rowena, did they suck out your brain cells along with your fat?

ROWENA

(drawing herself up)

I don't think my fat has ever been
an issue, Lilly.

Lilly turns on her heel and walks to the bar. Rowena allows
herself a small smile of satisfaction.

DAN,

meanwhile, has grabbed a PASSING PHOTOGRAPHER by the arm.

DAN
You see Miss Ross?
(smiles)
Make sure you only shoot her from
the left.

And now we see the photographer's face. And he's cleaned
up, no question -- but it's JOEY THE COCKROACH. He smiles.

JOEY
No problem.

His smile fades as he notices

MOLLY

looking at him, squinting with recognition. She gets it,
starts elbowing her way through the crowd...

JOEY

dodges behind guests, even LEAPING OVER TABLES AND CHAIRS
to evade her (he has the practiced agility of a monkey) but
Molly catches up to him.

MOLLY
(hissing)
You get out of here!

She reaches for his camera, trying to grab it.

JOEY
Look, don't do that! Don't tou--
not the camera, not -- look, okay,
okay, look. There's some bucks in
this for you, okay? I get a few
shots, I get out--

MOLLY
You're offering me a bribe to betray
my own mother?

JOEY
Best of both worlds, isn't it?

MOLLY
Steve! Ross!

She grabs the sleeves of TWO PASTEL-SUITED USHERS.

MOLLY
Get him out of here.

They grab Joey, haul him off.

JOEY
Don't touch that camera! Don't even
breathe--! I know about you guys, I
looked like you guys once. Till I
got laid! By a woman!

Keith appears at Molly's elbow, watching the disturbance.

MOLLY
How did he get in here?

KEITH
(blankly)
I hired him.
(beat)
He is from Cyril's Photo Studio...?

Meanwhile:

DAN AND LILLY,

unaware, stand almost side by side, watching Joey's
removal. They suddenly turn to find themselves face to face!

LILLY
(stiffly)
Hello.

DAN
(equally stiffly)
How are you.

LILLY
Fabulous.

DAN
I'm...also...

He nods, indicating his equal fabulousness.

LILLY

Good.

(beat)

I'm glad you can be civil.

DAN

This is not the time or place for anything else.

LILLY

For once, we agree. So ...
cashmere. Things are prosperous.

DAN

Yes, well, my column was syndicated.
A hundred and sixteen markets.

LILLY

Oh really. I didn't know, but, uh,
I guess I was out of the country,
shooting...

DAN

Yes, I rented one of your films
once. How's Alan?

LILLY

A saint. How's Rowena?

DAN

Perfect.

Lilly is suddenly staring at him very closely.

LILLY

You've got more hair.

DAN

I don't think so.

LILLY

What is it -- plugs?

DAN

No.

LILLY

A rug?

DAN

Lilly, don't start.

LILLY

I'm just curious.

DAN
I'm restrained myself from
mentioning your hair, I think the
least you could do--

LILLY
What do you mean, restrained
yourself?

DAN
No. I'm not buying into this.

LILLY
Good.

There is a pause.

DAN
I mean, if you think this Medusa look is
socially acceptable--

LILLY
Oh, get literary. Drop in those
classical references.

DAN
I can't believe you're still
threatened by people who read books.

LILLY
My husband writes books, he doesn't
threaten me at all.

DAN
Books? You call that self-help
happyface psychobabble books?

LILLY
More people read them than that
skinny little column of yours.

DAN
Which explains the divorce rate.

LILLY
Alan has saved over a thousand
marriages.

DAN
Oh, like ours?

LILLY
Ours was beyond saving.

DAN

It certainly was, when the marriage
counsellor's off porking my wife!

He knocks back another drink.

LILLY

That was long after you were off
with Rowena, getting stains on half
the hotel sheets in town!

She knocks back the rest of her drink.

DAN

That -- no, let me finish -- that
was after we go in for a session --
you remember that? Huh? -- and the
man to whom I have entrusted saving
my marriage of 14 years tells me
I've got toxic energy-- and we
really need to interface to talk
about his feelings, because his
feeling is, he could really make
Lilly a lot happier than I could,
and I'm paying the guy to hear
this?!!!!

GUESTS

are starting to notice, murmur.

MOLLY

suddenly focuses on

HER FATHER AND HER MOTHER

engaged in a heated conversation. Her worst nightmare.

MOLLY

tries to get across the room, but it's choked with people.
Meanwhile:

DAN AND LILLY

have escalated a few notches further. People are starting
to stare.

LILLY

Oh god, you are so pathetically
jealous of Alan, just because you've
never been able to get a book

LILLY

(cont'd)

published and he's a national phenomenon -- you see, some of us have the maturity not to marry a bauble!

DAN

No, we just marry Mister Rogers! Mr. Never Gets Angry -- Mr. Thorazine! And Rowena is far from a bauble; she has her own interior design business--

LILLY

With one client. Herself! You know, I should've seen it a lot sooner. I mean, why else would you hire someone to make our apartment look like a Greek whorehouse!

DAN

I would never have looked at her if YOU HADN'T BEEN OUT SLEEPING WITH THE WHITE PAGES!!!

LILLY

I WISH I HAD, YOU KNOW THAT?! THERE WERE, THERE WERE DOZENS OF FABULOUS PEOPLE I COULD HAVE GOTTEN DISEASES FROM -- AND GIVEN THEM TO YOU!

They advance towards each other, on the edge of physical confrontation as Molly rushes up to them, breathless.

MOLLY

(hissing)

Mother!!! Daddy! You are ruining the most important day of my life! Stop it. Stop it right now.

LILLY

He started it--

DAN

She just launched into it, like a battleship--

MOLLY

(trying to keep her voice down)

Right now! If you can't do it, go outside and cool it off!

LILLY
You're asking us to "take it
outside?"

MOLLY
Just go! Please!

She pushes them towards an exit door.

MOLLY
This is a bride's request on her
wedding day. Go outside, this
minute, and don't come back in here
until you can hold a civil
conversation! There are going to be
more of these events, anniversaries
-- christenings -- did you ever
think about that?! You'll have
mutual grandchildren --

Lilly and Dan look disgusted at the thought.

MOLLY
-- and you'll have to learn to
converse! Now, go on.

She pushes them out the door.

EXT. CHURCH PARKING LOT

Molly stands in the doorway, shaking her head angrily.

MOLLY
All I can say is, I'm glad I'm
marrying into Keith's family.

She turns and goes, leaving Dan and Lilly alone. One would
hope they'd feel a little sheepish. Maybe a little ashamed
of themselves. But:

LILLY
Look what you did!

DAN
Oh, your fishwife screeching had
nothing to do with it --

LILLY
Provoked by your pit bull attack!

DAN
You wrecked Molly's wedding!

LILLY
You wrecked it by showing up!

DAN
Oh, so you think you should have
given her away? I guess so-- god
knows you have the testosterone--!

Lilly screams and RUSHES HIM WITH HER FINGERNAILS. Dan
grabs her arms. They tussle.

LILLY
--You tubby alcoholic little gnome--
let go!

DAN
--Whistle for your broomstick, maybe
it'll get you out of here--

LILLY
--Let go of me, don't you touch me--

DAN
--And get my face clawed? I've made
that mistake before, no thank you--

He pulls her tighter, clamps his arms around her.

LILLY
(up close now)
It is plugs! I can see them, you
balding little shit!

DAN
(really clamping her
tight)
Still up a few pounds, aren't
we?

She struggles more furiously, breathing hard, but he still
has her tight.

LILLY
LET GO! LET GO, OR I'LL TAKE YOUR
EYES OUT -- I MEAN IT--

Now he's breathing hard. And she's breathing hard. And
something is happening. Their faces are inches apart, eyes
narrowed with hatred. But their bodies, mashed up against
each other, are beginning to respond. Old habits die
hard.

DAN
I'm warning you...
I won't... don't you
even... don't even
try to--

LILLY
TAKE YOUR HANDS OFF...
take your hands...this is
the most... I can't even--

Suddenly, THEY LUNGE AT EACH OTHER, KISSING PASSIONATELY.

CHURCH PARKING LOT - WIDE SHOT

Deserted of people, except these two embracing madly, the man bending the woman back onto the hood of a car.

DAN AND LILLY - CLOSER

It's hard to say who's more enthusiastic. They break the clinch for a moment, just to get their breath.

DAN
Oh god--

LILLY
This is insane--

DAN
We're bombed--

LILLY
Tanked--

He kisses her, wildly, again. Again she responds.

LILLY
This is disgusting---

DAN
My worst nightmare---

LILLY
Stop, stop right now--

DAN
I agree--

They stop for about two seconds. Then they grab each other all over again. He bends her back further against the hood.

LILLY
Where's your car?

Dan gestures at the low-to-the-ground sports car they're leaning against.

DAN
This is it, but... you're not...

LILLY
Well, we used to--

DAN
...in this car? God, I can't have
sex in it. I can barely get in and
out of it!

They laugh together, go back to kissing.

LILLY
Stupid teenage idea, forget it.

DAN
We can't.

More embraces. One of Dan's hands reaches behind him,
opening the car door.

INT. WEDDING RECEPTION

Molly is downing a large glass of champagne and grabbing a
second. Keith is beside her, concerned.

KEITH
Look, it's not as bad as you think.
My grandmother was too deaf to hear
most of it, nobody's left...

MOLLY
(pissed)
I hope they kill each other.

EXT. PARKING LOT - MEDIUM

We can't see Lilly and Dan, but we HEAR their voices,
coming from the steamy car windows.

LILLY
Here, put your elbow--

DAN
Ow!

LILLY
Not there, ooo! There!

DAN
Don't lie all the way back, you'll
hit your head on the--

LILLY
Yow! God, how did we do this?

DAN
We were contortionists.

LILLY
It's not possible. We might as well
-- oh yes! Yes! Yes!

INT. THE WEDDING HALL - A WHILE LATER

The band is playing. Couples are dancing. Molly is a bad dancer -- stiff and inhibited -- and Keith is no better.

THE EXIT DOOR

A flushed, rumpled Dan and Lilly sheepishly return to the party. They are not touching or looking at each other. Both look dazed and confused.

Lilly drifts up to the bar and pours herself a large Perrier, frowning quizically.

Rowena immediately clamps onto Dan's arm.

ROWENA
You poor thing, are you all right?
I missed the whole thing, I was in
the ladies room.

He tries to think of some feeble excuse, opens his mouth--

ROWENA
You don't even have to talk about
it, I know what it must have been
like, trapped out there with that
wicked tongue.

Dan blanches -- too true.

ROWENA
Well, I hope you gave it right back
to her, as good as she gave it.

Dan smiles nervously.

DAN
I did.

THE BAND

plays a little ta-da! riff as the BANDLEADER approaches the mic.

BANDLEADER

The bride's parents -- where are the bride's parents?

LILLY,

wishing at this moment she was on Mars, reluctantly raises her hand.

DAN

slowly does the same.

BANDLEADER

All right! Why don't you two little lovebirds show us how it's done?

There is a GHASTLY HUSH in the reception hall. HEADS TURN to stare at them. Molly turns to Keith, aghast.

MOLLY

Didn't you tell them not to do this?!

KEITH

I thought you did!

TO EVERYONE'S AMAZEMENT, Dan walks up to Lilly and puts out his hand. To everyone's further amazement, she takes it.

Slowly, they walk out to the dance floor.

MOLLY'S

mouth **opens** in shock as the band counts off, launches into the **supernaturally** appropriate, "That Old Feeling."

ROWENA AND ALAN

look at each other and smile patronizingly.

ROWENA

Oh, look at that, he is so generous...

ALAN

A major step for her...

DAN AND LILLY

start to dance. Slowly. Gently. Other couples join them.

DAN
How do you feel?

LILLY
I'm... just completely horrified,
how are you?

DAN
Aghast. Where did that--

LILLY
I don't know--

DAN
We're sick, sick people, you know
that--

LILLY
Perverted--

DAN
Look. It was just some old
inexplicable itch lurking down there
in some subterranean, hideous place,
and it just sort of...popped up.

LILLY
So to speak.
(as he smiles)
It's not funny. We just committed
adultery!

DAN
Well, don't rub it in. I'm just as
repelled with myself as you are!

LILLY
All right, well, let's keep it down.
I don't think they suspect anything.

DAN
It is pretty unthinkable.

LILLY
Look at them, over there... Alan
thinks I've made some sort of
psychological breakthrough!

ALAN

waves at her, beaming.

DAN

Rowena thinks she's too hot to be
jealous.

ROWENA

isn't even watching them. She's eying herself in a wall
mirror.

DAN AND LILLY

LILLY

Well, it's not going to happen
again, so let's just get through
this dance, go home, take Xanax and
forget it.

DAN

Agreed.

Another moment of silence while they dance.

DAN

(suddenly)

It was great, wasn't it?

LILLY

Fucking fantastic.

DAN

We never had a problem there.

LILLY

I forgot about that.

DAN

I never forgot.

LILLY

Why not? Didn't Rowena make you
forget?

DAN

No.

LILLY

(gleeful)

Oh god, she's bad?

DAN

Lilly--

LILLY

You're no fun.

DAN

She's been an ...attentive wife.

LILLY

(she can't resist)

Does the apartment look like a Greek
whorehouse?

DAN

(he can't resist,
either)

Does Alan still have nine poodles?

LILLY

His patients like them.

(shrugs)

We get along.

DAN

You don't fight?

LILLY

Never.

DAN

Neither do we.

LILLY

Well, it turned out for the best.

DAN

No question.

LILLY

Good.

They **dance** for a moment. Then:

DAN

I don't know what I'm going to do
when this song is over.

LILLY

Oh god, I feel the same way.

The song is ending. Couples are clapping. Dan keeps a
hold of Lilly's arm.

DAN
Another one.

LILLY
We can't, they'll know...

The song is winding up.

DAN
This is it, then.

LILLY
It has to be.

They look at each other, smile wistfully.

DAN
I'm glad this happened.

LILLY
I'm glad too, Danny.

The song ends. She gives his arm a little squeeze and, without looking at him, crosses back to her husband. He looks after her moment too long. There is SCATTERED APPLAUSE from the relieved onlookers.

KEITH

turns to Molly, beaming.

KEITH
You see? You had nothing to worry about.

Molly stares at her parents. She's known them too long to buy this as plain old, adult niceness. What the hell is going on?

INT. LILLY'S KITCHEN - NIGHT

As we PAN AROUND THE ROOM we see ALAN IS ON TV, conducting a marriage counselling session on the air. He sits, calmly and empathetically, between a STRESSED-OUT-LOOKING YUPPIE COUPLE.

ALAN
So I think what Cynthia is saying, Mike, is that she'd like to open a dialogue about the dog-walking issue in your marriage, and experience your process--

FEMALE YUPPIE

If he doesn't cut me off before I
can finish--

MALE YUPPIE

Because I know every word you're
going to say!

ALAN

Good! We've opened the door a
crack, and we'll be right back
with more of "Mending Your Marriage"
after this.

WE PAN FROM THE TV

To find Lilly pacing, agitated. Her movement makes noise;
SEVERAL LARGE, BARKING POODLES bound into the room.

LILLY

Shut up! Shut up, you little shit
machines! Get out of here, go on--!

She shoos them away. She paces to the refrigerator,
reaches for the handle, stops.

LILLY'S POV - THE REFRIGERATOR

Taped to the door is the "fat" picture of Lilly -- her body
swollen, her face almost swallowed by folds of flesh.
Worse, Joey the cockroach caught her eating, the fork
traveling up to her mouth.

LILLY

rethinks the desire to have a snack. She flops into a
chair. The phone rings. She eyes it. She knows.
She almost doesn't pick it up. But then she does.

LILLY

Hi.

INT. DAN'S HOME OFFICE - NIGHT

Dan is crouched furtively under his desk, making the
minimum possible noise so Rowena won't hear. From what we
can see of the decor, it looks like a GREEK WHOREHOUSE.

DAN

It's me.

LILLY

I know. I almost called you four
times.

DAN
I have to see you.

LILLY
Now?

DAN
Can you do it?

LILLY
I can do it, Alan's at the station,
can you do it?

DAN
Rowena's fondling party invitations.
She's entranced for the night.
(beat)
The Carlyle in ten?

LILLY
Oh god, do you really think we
should do this?

DAN
I think it's the fitting end to a
sinister afternoon.

LILLY
Sinister? You call sexual
attraction to me sinister?

DAN
All right, then. Calamitous.

Lilly smiles, hangs up.

INT. A GORGEOUS HOTEL SUITE - DAY

Molly, in a more sensible negligee than the one Lilly
wanted to buy her, is in bed, waiting to consummate her
marriage.

Keith is nowhere to be seen. But, from the bathroom, we
hear the SOUND of TEETH BEING BRUSHED. And brushed.
And brushed some more.

Keith finally makes an appearance -- wearing pajamas!
He tries to smolder at her, but the p.j.s make it pretty
tough going.

MOLLY
Champagne?

KEITH

No... I don't like to drink
beforehand... kind of slows me
down...

He sits on the edge of the bed, bends over to kiss her.
Suddenly she HEARS, from behind the wall, A FEMALE LAUGH.
Then a MALE LAUGH joining in.

Molly frowns as Keith continues to kiss her. There's
something about the laugh that's familiar.

He continues to kiss her. ANOTHER FEMALE LAUGH cuts
through the wall.

MOLLY

Keith.

KEITH

Mm.

MOLLY

You're going to think I'm crazy, but
that sounds like my mother's laugh.

KEITH

Molly, you've got to stop fixating
on your parents, it's not normal--

The laugh is heard again.

MOLLY

That's it, you hear that braying?
Okay, never mind, I'm insane, let's
do it.

He kisses her again. We hear the FEMALE LAUGH again, and
then, distinctly, the MALE LAUGH. Molly sits bolt upright.

MOLLY

That's my Dad!

KEITH

For god's sake, Molly!

MOLLY

Oh god -- my parents are in there!
I'm not kidding, Keith -- Go look!

KEITH

Look, how?

MOLLY

Lean out the window, try to
see in...

KEITH

I'm not going to hang out the
window, risk splattering on my
wedding night, to spy on some
drunken couple-- come here.

MOLLY

No! I can't do it with my parents
in the next room!

KEITH

Your parent's are not --
(sighs)

You really want me to stick half my
body out a 17-story window...?

MOLLY

I'll hold your legs.

INT. SUITE NEXT DOOR

The bed has been totally destroyed. Lilly and Dan, naked
beneath the sheets, are drinking champagne and giggling in
each other's arms.

DAN

(pointing to his head)

So they take this thing like a
staple-gun and shoot holes into your
head, and sooner or later you get
these pathetic little sprouts
growing out of the holes, and
everyone can tell. Busboys. People
in elevators. They just point and
go, hey, Plughead!

They howl with laughter.

LILLY

Oh, well, you should've seen me at
my fattest -- I broke my elevator!
I did! I was trapped in it for
six hours -- with nothing to eat!

They laugh again. He kisses her.

DAN

I get sciatica now, I walk around
hunched over--

LILLY
I get arthritis!

DAN
Where?

LILLY
(giggles)
Not there!

DAN
Here?

She rolls over on top of him. Behind them, in the window,
we see KEITH'S HORRIFIED FACE.

INT. MOLLY AND KEITH'S SUITE

Keith and Molly are pacing furiously.

KEITH
I thought they hated each other!

MOLLY
They did! They have, for 14 years!

The laughter from next door gives way to moans.

MOLLY
Oh god! They're going to have sex!
We can't stay here. I'm not going
to stay here and listen to my
parents having sex, on my wedding
night! It's the most disgusting
thing I could ever imagine--

KEITH
We shouldn't leave, let's tell them
to leave--

MOLLY
No! We might walk in on them while
they're -- ugh! I can't even think
about it.

KEITH
Look, maybe we could just turn on
the radio--

MOLLY
Keith. Put yourself in my place!
Your parents are in the next room,
panting and groaning and thrashing
around--!

KEITH
(repulsed at the
thought)
Let's get out of here.

INT. HOTEL LOBBY- FRONT DESK - NIGHT

KEITH
We want another room.

DESK CLERK
I'm sorry, the hotel is full.

As Keith continues to argue, Molly turns to see

ROWENA

coming through the hotel's swinging door! Rowena sees her,
approaches.

MOLLY
Rowena, what--

ROWENA
I'm sorry, I'm sorry, I know it's
your honeymoon, I just... can we go
upstairs and talk?

MOLLY
No! They're ... uh ... vacuuming.
Really loud, we can't--

Rowena starts to sob. Molly and Keith look at each other.

INT. HOTEL BAR - NIGHT

MOLLY
How do you know he's having an
affair?

ROWENA
Because he's never out after one,
not since he and I -- well, you
know.

KEITH
(pointedly)
Rowena, don't you have friends you
can talk to--

ROWENA
I can't tell my friends about this!
They'll think I'm on my way out,
drop me off the list.

The waiter appears, handing Rowena her credit card.

WAITER
I'm sorry, this was refused.

ROWENA
What?
(eyes flashing)
You know what that means? Oh god,
he's checked her into a some two
thousand dollar a night suite!
Who could she be? I can't even
imagine where he could have met her,
I'm with him every minute--!

Rowena takes a big gulp of her drink.

ROWENA
You know, I ought to be able to
figure this out. I mean, I, of all
people know the hotels he used to
like... we used to come here.

Molly and Keith exchange a look of panic.

ROWENA
I mean, after his divorce...
(musing)
There was some idiotic name we used
to register under... God, what was
it?
(remembers - smiles)
Nick and Nora Charles... what that
was all about, I don't know... oh
well, I've disturbed you enough...

INT. HOTEL LOBBY - ELEVATOR - NIGHT

Rowena waves goodbye to Keith and Molly amidst the
obligatory are-you-going-to-be-all-right-Rowena, yes-yes,
dialogue. The elevator close on Keith and Molly.

Rowena starts for the front door, then, struck by a nagging
thought, DETOURS TO THE FRONT DESK, flipping through the
register.

INT. KEITH AND MOLLY'S SUITE - LIVING ROOM

They tiptoe in to blessed silence.

KEITH
We'll stay in this room. We won't
use the bedroom, and we won't hear --

MOLLY
Don't talk about it. Oh god, I hate
this.

KEITH
Come here.

MOLLY
I don't know...

He kisses her, tugs her down on the couch.

INT. HOTEL CORRIDOR

And here comes Rowena, a key in her hand... she finds the
number she's looking for...

INT. DAN AND LILLY'S HOTEL SUITE.

Lilly is luxuriating, naked, under the sheets. (She is
alone). She suddenly hears the unmistakable SOUND of A KEY
IN THE DOOR.

INT. KEITH AND MOLLY'S SUITE - NIGHT

Rowena's SCREAM cuts through the walls, even a room away!
Keith and Molly fall off the couch.

INT. DAN AND LILLY'S SUITE

Lilly eyes a gasping Rowena, completely unperturbed.

LILLY
Well, quite the little detective,
aren't you? Better than I was.

ROWENA
Would you have the decency to tell
me where my husband is?

LILLY
My ex-husband went home to try and
make some lame, pathetic excuse
to you. Obviously it's too late.

Lilly leans back, enjoying every minute of this. Rowena
can barely speak.

ROWENA
This is the worst behavior I have
ever encountered in another adult.

LILLY
(sweetly, quoting
Rowena's own words
back to her)
I didn't mean to hurt you. It was
just... spontaneous combustion!

Rowena storms out, slamming the door with every ounce of
her strength.

After a few moments' pause, DAN EMERGES FROM THE BATHROOM.

DAN
My god, that was fast.

LILLY
Much as I hate to admit it, she's
not stupid.

DAN
It was a blow to find that out.

LILLY
I'm sorry. I think we just wrecked
our lives.

DAN
Maybe not.

LILLY
Oh, come on, she'll call Alan and
there'll be yelling and screeching
and scenes and threats and big
liquor bills.

Dan thinks it over for a moment. Smiles.

DAN
Not necessarily.

She smiles quizzically at him. What evil thing is he suggesting?

INT. THE SAME ROOM - THE AJAR DOOR - LATER (TIME CUT)

MOLLY (O.S.)
You go.

KEITH (O.S.)
I'm not going to go -- they're your
parents! They could be naked!

Molly and Keith finally enter through the ajar door,
tentatively, afraid of what they might find.

The room is empty.

MOLLY
What do you think happened?

KEITH
Who cares? They're all gone, thank
God...

INT. MOLLY AND KEITH'S SUITE - BEDROOM

They enter, exhausted. They look at the bed, then at each
other.

KEITH
I'm too tired.

MOLLY
Me too.

KEITH
Okay... well, at least they went
home. They're probably both
catching hell right now and it's all
over.

EXT. A SPEEDING CAR - THE OPEN ROAD - NIGHT

INT. CAR - NIGHT

Dan drives, his hand on Lilly's thigh. They're laughing,
singing to the radio, and smoking like chimneys.

EXT. THE ROAD

The car disappears into the dark distance -- certainly
not to be seen again in the near future.

INT. KEITH AND MOLLY'S SUITE - LIVING ROOM - DAY

Rowena and Alan are there. Rowena is sobbing, Alan is
pacing, the phone is ringing. Keith and Molly look
haggard.

KEITH

Come on, they must've left notes...

ALAN

Not a word!

MOLLY

Look, we just assumed they went home
and apologized to both of you.

ROWENA

Well, they're gone with the fucking
wind!

ALAN

You can only imagine how I feel.
(elucidating)
Confused, hurt, betrayed...

ROWENA

(snapping)
Oh, let's talk about you.

Alan and Rowena continue to snipe at each other as Molly
has answered the ringing phone.

MOLLY

Hi, Grandma. No, it's true. It is
horrible, we're all very... I'm
worried too...

ROWENA

(tugging on Molly's
sleeve)
Don't tell them anything!

ALAN

I resent this. I resent this pain.

ROWENA

(snapping)
I can deal with the pain, I just don't
want this to get out!
(turning to Molly)
Molly, I've been a friend to you,
haven't I? We've shopped, I've made
you over, got you electrolysis when
you needed it--

ALAN

Rowena, you're talking to the
natural child of these people, she's
glad it happened!

MOLLY

No I'm not! Look, you've both always been wonderful to me -- always! And they've been much better with the two of you than they ever were together! I never wanted this!

ROWENA

(pleading)

Then you talk to them. You're their baby, they'll listen to you!

MOLLY

How can I talk to them?! I don't even know where they went!

ALAN

Just out of idle curiosity--
Why did you have to invite them both?!

MOLLY

(looking at Keith)

That was never my idea!

KEITH

Well, you didn't tell me they were certifiable--

MOLLY

Yes I did!

ALAN

It's a hostile act, just hostile...
I can't even open a dialogue with her... I just have no recourse...

ROWENA

Here's a Scotch. Shut up.

She **hands** him a drink and pours herself a stiff one. The phone **starts** to ring again. Molly draws Keith aside.

MOLLY

All right, look. Rowena's right.
I'm going to try and find them.

KEITH

It's our honeymoon--

MOLLY

Look. I knew what was going to happen at the wedding, and I know

MOLLY

(cont'd)

now. They'll only be in love for two days. Then they'll make a scene, preferably in some 4-star restaurant and they'll yell and scream and stab each other with snail forks and not speak to each other again for another 14 years! --

KEITH

So what's that got to do with--?

MOLLY

Then -- then-- Mom and Dad will've wrecked their marriages, right? So they'll have no place to go, and one of them will end up moving in with us!

Keith's eyes register panic at the thought. Meanwhile, in the b.g., there is more LOUD SOBBING from Alan. Keith sighs.

KEITH

I'll babysit. You find them.

EXT. MONTAGE - DAY

Molly checking out various hotels. (Hey. When this is a go picture I'll detail all the fucking locations.)

EXT. NEW YORK STREET - DAY

Molly is walking along, tired and disgruntled. She begins to get an uncomfortable feeling of scrutiny. She wheels around.

JOEY THE COCKROACH is right behind her.

JOEY

She ran off, didn't she?

MOLLY

None of your business.

JOEY

It is my business, 50% of my business-- old Alan's looking wrecked -- I think she ran off with some guy, am I right?

Molly is disturbed by his powers of deduction. She keeps walking, but he's right alongside her.

JOEY

Maybe that guy at the wedding...?
The one with the plugs.

MOLLY

(turning on him)

Why do you do this to my mother?
Don't you have any self-respect?

JOEY

No! I'm a professional.

MOLLY

Right, you're so professional you
leap out at her from the next stall
in the ladies room--

JOEY

Only once!

MOLLY

Leave my mother alone.

JOEY

C'mon, I gotta pay my rent, too--

MOLLY

Oh? You don't live in a van?

JOEY

Hey. Be that way. But I've been
on your tail -- what there is of it --
all morning. And you don't have
a clue where she is. So who is this
guy, c'mon...

MOLLY

There's no guy.

JOEY

Hey, you don't wanna tell me, fine.
I'll still find her before you do.

MOLLY

I doubt that.

JOEY

Huh. You don't know her like I know
her.

MOLLY
I think I know my own mother.

JOEY
Yeah, well, I know her more. I know
she likes to dance the mambo. I
know she sings "My ding-a-ling" in
the bathtub. I know she can put a
whole fist in her mouth after two
margaritas.

Molly is disturbed by the accuracy of this information.

MOLLY
That's disgusting.

JOEY
(scrutinizing her)
You sure you weren't adopted?

MOLLY
I wish I was!

She walks off.

INT. LILLY'S KITCHEN - DAY

Molly is on the phone.

MOLLY
Hi. Mom's townhouse. It doesn't
look good. Some of her clothes are
gone. And all of her lingerie.
I know, I'm just going to come
back...

She FROWNS, sees something out the window.

MOLLY
I've got to go.

EXT. LILLY'S TOWNHOUSE - DAY

Molly walks back down the steps, disgusted as she sees

THE CURB

where Joey is sifting through LILLY'S GARBAGE CAN, not
particularly mindful of things that drip, are gooey, etc.
Molly is horrified.

MOLLY

What are you doing?! That's private property!

JOEY

Hey, it's on the curb, it belongs to the people.

MOLLY

I can't believe the depths you people go --

JOEY

It's a respected technique.

MOLLY

Respected by whom? Felons?

JOEY

You weren't such a tight-ass, maybe you'd learn some stuff.

MOLLY

I don't--
(beat)
Like what?

JOEY

Like what your Mom's been doing for the past two days.

(holds up frozen dinner package)

Lean cuisine... more lean cuisine -- I guess that picture must've burned her ass, huh? ...Miss Clairol, who knew? -- Uh oh, here's one, two, three, four Hershey bar wrappers, a little binge there...

MOLLY

(eying him)

That's disturbed behavior. And I don't believe you're going to find anything by grubbing through a bunch of rotting spaghetti sauce.

She starts to walk away.

JOEY

Uh-huh, well, what's this?
(uncrumpling a piece of paper)
"Dear Molly--"

Molly freezes.

MOLLY
Give me that--!

JOEY
(continuing to read)
"This will make more sense to you
when you've lost your virginity..."
(rolls his eyes)
Well, that explains a lot.

Molly, mortified, snatches the paper away.

JOEY
That's where she crunched it up.
(uncrumples a second
page)
"Dear Alan, I'm sorry, but talking
about orgasms is not the same as
having them--" whoops! Crunchola.
(the third)
"Dear Abby: I have a problem--
and then a big "FUCK IT, WHAT DOES
SHE KNOW" and it's all scratched
out...
(shrugs)
I guess you're right. I guess
there's nothing here.

Molly glowers at him.

THE CURB - TIME CUT

Two garbage cans are overturned. Molly, with extreme
reluctance, is also going through the trash.

JOEY
Hey, what're you doing, I got that
sorted already.

MOLLY
It's public property.

JOEY
You find something, you better show
me.

MOLLY
You're the last person I'd show.
Why should I set my mother up for
more of your...Fellini mug shots?

JOEY
I happen to be a great photographer.

MOLLY
Oh? Making my mother look worse
than Shelley Winters is art?

JOEY
Shelley is a beautiful woman and a
personal friend!

Ignorning this, Molly continues to rummage.

WIDER SHOT

A WELL-DRESSED OLDER WOMAN eyes her pityingly, offers her a
dollar.

Molly is horrified. She starts to stammer explanations.
Then turns back, notices.

Joey is gone.

EXT. DOWN THE BLOCK - DAY

Molly runs into frame behind the briskly walking Joey.

MOLLY
Okay. What did you find?

JOEY
Joey. Joey Mancini, how ya doing?

MOLLY
What did you find, Joey?

Joey waves a small, grubby scrap of paper at her, pockets
it.

JOEY
200 bucks, I'll show you.

Joey smiles sleazily at a PASSING ATTRACTIVE WOMAN. She
visibly recoils.

MOLLY
I'm not paying you 200 bucks for a
stained scrap of paper.

JOEY
Then you're not going to find her.

MOLLY
You think you will?

JOEY
In about two hours.

Molly thinks about this as Joey grins at ANOTHER ATTRACTIVE WOMAN. She veers sharply to avoid him.

MOLLY
What if, um --

JOEY
(stopping)
What.

MOLLY
What if I did. Pay you. I mean, I admit, you're more--

JOEY
Brilliant.

MOLLY
Competent, at, um, this kind of--

JOEY
Detective.

MOLLY
Harrassment type of thing, and I might be willing--

JOEY
Two hundred.

MOLLY
Three hundred. Cash.

He frowns, confused.

MOLLY
But no pictures.

Joey is about to tell her to get real. But then he realizes. Why should he have to? He'll just lie.

JOEY
Sure. Okay. No pictures.

MOLLY
I mean it. If I see a camera, I'll smash it.

He looks at her, eying him self-righteously, and gives her a sleazy smile.

JOEY

Y'know what's wrong with you, don't you? If you just had a good--

MOLLY

Look. I am a newlywed. I am on my honeymoon. I don't want to hear one word of sexual innuendo from you. The thought is incredibly disturbing to me and, from what I can see, incredibly disturbing to half the women in New York.

JOEY

Hey. No problem. Guy sees you coming, he thinks you're gonna bite it off.

She bristles, ready to bite his head off.

JOEY

Ah-ah-ah. Don't you want to know what this says...?

He brandishes the scrap of paper. She stops.

CLOSE UP - A SIGN - CELEBRITY LIMO - DAY

EXT. THE LIMO COMPANY - DAY

Molly peers at the scrap of paper in Joey's hand, then at the sign.

MOLLY

But she never uses this service!

JOEY

(as if addressing a
retarded person)

Riiiiight.

MOLLY

Oh, you think because she's hiding...

JOEY

Riiiiight.

MOLLY

Okay, so I can just ask them--

JOEY
Wrong. You're not going to open
your yap. I got a technique.

MOLLY
(dreading)
A respected technique?

INT. LIMO SERVICE - COUNTER - DAY

Joey leans seductively over the counter, attempting to be
suave with the CUTE COUNTER GIRL.

JOEY
I'm telling you, I'm a trained
masseuse--

GIRL
Not today, smooth talker.

Molly watches this with mounting revulsion. It doesn't
look like he's getting any information, it just looks like
he's trying to get laid.

Joey leans closer, murmurs something to the GIRL, who
INSTANTLY SLAPS HIM.

GIRL
Okay, that's it -- I'm getting the
manager. Phil!!!

She disappears through a door.

Molly storms over to him.

MOLLY
Good one. Really helpful.

JOEY
(shrugging)
She misunderstood me.

MOLLY
You're right. She probably thought
you were a pimp!

JOEY
Nobody'd buy me as a pimp.

MOLLY
You're right. Pimps are successful
with women.

JOEY
Hey. I do okay.

MOLLY
Why couldn't you just politely
ask her for the information?

JOEY
'Cause she would've blown me off. So
I stole it.

He brandishes a COMPUTER PRINT-OUT SHEET that he clearly
pinched when she left the counter.

MOLLY
Oh.

EXT. STREET - PHONE BOOTH

MOLLY
Hi. They took a limo, I have the
address, we're going to check it
out. Oh -- this...
(she eyes Joey. How
can she explain Joey?)
...person is helping me. Female.
I'll be back for dinner. Oh...maybe
quail, a little Chardonnay. I
won't be long. Kiss-kiss.
(as Joey gags in the b.g.)
How are they?

INT. KEITH AND MOLLY'S SUITE - DAY

KEITH
Alan went off to work drunk and
Rowena's on her third double.
Hurry.

EXT. THE TURNPIKE - DAY

A HORRIBLE OLD VAN bombs down the road, flaunting emission
controls standards.

INT. THE MOVING VAN - DAY

Joey is driving. Molly sits gingerly on a piece of plastic,
protecting her from the stained front seat.

MOLLY

This seat belt is sticky.

JOEY

(feels it, shrugs)

Chill out, it's nothing human.

There is a moment of silence. Joey decides to break it.

JOEY

Tell me something. Why is this making you nuts? So your parents are back together, so what?

MOLLY

They've been happily married to other people for 14 years.

JOEY

Yeah, well, personally I never liked old Alan. You know, all those times I've been right in his wife's face, he never took a swing at me. I don't think he respects her.

MOLLY

Oh, like you do.

JOEY

Hey. I'm her biggest fan. I get her covers, every time! She doesn't land on page 12 with the cures for baldness, I do respect her, and maybe your dad does too, I mean, you don't know.

MOLLY

I do know. I know they're behaving like teenagers.

JOEY

Yeah, well, you know what you're forgetting...? These people were, like, young in the '60's, they're not gonna settle down to polyester and golf, y'know... I mean, don't expect them to, like, get old gracefully cause they're gonna be bopping around in the rest home going--

(sings, "Midnight Rambler")

Well, ya heard about the Boston--

(mimes guitar chord)

Whomp!!

MOLLY
(looking around)
This can't be right.

JOEY
This is Broad street.

MOLLY
This looks like... where freeway
overpasses go to die. What are we
looking for, 137?

JOEY
C'mon, these people are trying to
hide. Plus, I always find her in
dives -- I used to find her at this
taco truck on 34th, a real roach
coach-- there's no way I'm not
gonna--

He looks.

JOEY'S POV

137 Broad is a burned-out building.

JOEY
That bitch!!!!!!

INT. ANOTHER OPULENT HOTEL ROOM - DAY

The location shall be nameless. Lilly in lingerie and Dan
in a bathrobe are sprawled on the bed, eating extravagant
room service. There is a wine bucket. The good life.

DAN
Think they'll find us?

LILLY
They won't. The Cockroach might.
But I planted a few little
curveballs in case the little
shit goes through my garbage again.

DAN
So you think it's safe to leave this
room?

LILLY
Do you want to leave this room?

DAN
Sooner or later we'll have to.

LILLY
Oh, I know.

DAN
And then, oh god, the hell, the
unleashed hell we'll have to pay!
The tears, the recriminations--

LILLY
(eyes twinkling)
The bills from Tiffany's...

DAN
(eyes twinkling)
The talking...

LILLY
And talking, oh god...

DAN
We could stay through the weekend.

LILLY
We could, couldn't we?

He leans in to kiss her as we cut to:

EXT. THE BURNED-OUT BUILDING - DAY

Molly and Joey are out on the curb, eying it, as a bunch of
LITTLE STREET URCHINS run past them.

MOLLY
Well, so much for finding her in two
hours.

JOEY
Look, I know the limo went here,
okay? I also know it was empty.
(laughs)
She's wising up on me.

MOLLY
It's not funny. Could we leave,
please? This neighborhood is full of
gangs.

JOEY
These kids are five years old!

MOLLY

Look, I don't appreciate you
bragging that you know how to find
her when you don't, and I'm wasting
my honeymoon--

JOEY

(suddenly angry)

So go back! Who's stopping you!
But don't you tell me I don't know
how to track a celebrity! I know
where Liza gets her legs waxed!

MOLLY

(jaw clenched)

I don't want to yell. I can't
stand it, I grew up on it, and I
don't want to be around it, ever.

JOEY

That's--

(lowering his voice
considerably)

That's 'cause you're a tight-ass
yupette with a way too pointy bra!
In my opinion.

Molly blanches. She involuntarily flicks a glance to her
chest before drawing herself up.

MOLLY

Just take me back to my husband,
please.

JOEY

Believe me, I can't wait.

They start back to the car get in. But instead of the
ignition starting all we hear is A DISPIRITING LITTLE
CLICK.

JOEY

Dammit!

He jumps out, pops the hood.

JOEY'S POV

There is a hole where some part of the engine should be.
He looks up.

THE SAME LITTLE KIDS

are running, half a block down, carrying a large rectangular object. Joey curses.

JOEY
Those little shits stole my battery!

INT. HOTEL SUITE - DAY

Rowena is passed out on the couch. Keith, looking exhausted, is watching TV.

On the TV we see an UHSHAVEN, BLEARY-EYED ALAN, attempting to conduct his marriage counselling show, but the strain is telling.

HUSBAND
Yes, but she's always complaining,
always talking about her needs--

ALAN
(interrupting harshly)
Hey, she's still there, isn't she?

HUSBAND
What?

ALAN
She hasn't run off with some morally bankrupt ex-lover!! Has she?! Has she?

HUSBAND
(taken aback)
No.

ALAN
You think you people have problems?!
Coupla whiners, just deal with it,
what do you know about trouble?!

The SCREEN SUDDENLY GOES BLANK, as if some technician has hastily pulled the plug. A commercial appears.

Keith eyes the phone miserably.

KEITH
Where are you...

EXT. A BAD NEIGHBORHOOD - GAS STATION - NIGHT

Molly and Joey approach nervously, taking in the rancid sights.

MOLLY
Ugh! Did you see that?

JOEY
See what.

MOLLY
That rat.

JOEY
It's a Yorkshire Terrier.

MOLLY
Are you--
(realizing he's fucking
with her)
Stop it!

JOEY
Okay, it's a rat. Rats in New York
City -- whoa! Who knew?! We're in
a bad neighborhood, okay? Could
you shut up about it?

Molly eyes some PASSING WEIRDOS. They're very vocal,
gesturing crazily to themselves.

MOLLY
Oh god, mutterers. I hate
mutterers.

JOEY
You and the world. Look, now, I'll
get the battery, don't look at
anybody, somebody looks at you,
give 'em that I'm-going-to-bite-it-
off look, you're good at that,

Molly is too pissed to reply.

Joey approaches the offices just as THE NEON SIGN IS TURNED
OFF. A LARGE METAL GRATE comes down with a CLANG.

Molly reaches into a DELAPIDATED PHONE BOOTH. The receiver
is gone from the dangling cord. She backs out, looks at
the other phones. They're RIDDLED WITH BULLET HOLES. Molly
backs away.

INT. HOTEL RESTAURANT - NIGHT

Keith and a still-slightly-drunk Rowena are having dinner.

ROWENA

I'm not being very brave about this... thanks for staying with me.

KEITH

Well, I've been stood up myself. I mean, there's no excuse, not even to call... it's insufferable.

ROWENA

Have another Scotch. I'm going to.

KEITH

I'm beginning to understand how you feel.

ROWENA

Oh, you can't. You're a man. You can't possibly know what it's like to be somebody's ex-wife in this town.

KEITH

Even if it comes to that, which it won't, Rowena -- you're successful, you have a career--

ROWENA

Huh! They're probably ripping my card out of every rolodex in town.

KEITH

You're jumping to wild conclusions.

ROWENA

I see the future. You don't think I see? Some post-war crackerbox on the lower east side, no doorman, no clients and some young, disease-infested Cuban who's after me for my shitty little trickle of alimony--

KEITH

That is ludicrous, Rowena. You're frankly one of the most beautiful women I've ever seen.

Rowena looks at him with tear-streaked eyes.

ROWENA

You think so?

She does indeed look very beautiful.

EXT. GHETTO STREET - NIGHT

Molly and Joey walk with their heads down, trying not to make eye contact with any of the lowlife. Molly eyes a passer-by.

MOLLY

Well, we could ask him how to take public transportation.

JOEY

Right. He's on PCP, he's eating the side of the building...

(jerking her along)

Come on...

MOLLY

Where?

JOEY

Back to the van. If it's not totally stripped.

(as Molly groans)

Look. It's got locks. You got a better idea? You want to be out here making new friends? There's some nice mutterers that'd love to meet you! You're useless, you know that?

MOLLY

I have to get back to the Carlyle, Keith won't know where I--

Suddenly their path is impeded by THREE GANG MEMBERS.

GANG MEMBER #1

Hey, nice girl, what's your name, nice girl?

GANG MEMBER #2

I got something I want you to sit on!

Joey keeps his cool, but Molly looks blankly terrified. Then, an idea explodes into her mind.

MOLLY

(imitating the mutterers she saw in the street)

...Gotta fourteen dollar bill for that! Son of a bitch in Florida, he's got my TV and my socks! Son of a bitch--

Joey grins at the boys, affects a posture of absolute, sleazy pimp-like cool.

JOEY

This is Wishbone -- she does this thing with her legs. Baby, say hi to your new friends. Say -- dammit, get over here and shut up!

MOLLY

(muttering)

Yeah, well, you know why, you know why, I'm gonna kill him, I'm gonna bite him...

JOEY

(to gang members)

She's cool, she's cool, she'll be cool, you're gonna have fun. Tell you what... little weekend special ... fifty bucks.

MOLLY

(to the sky)

I'll bite it, I'll bite it, I'll bite it off!

GANG MEMBER #1

(backing away)

Fuck you, man.

GANG MEMBER #2

...one crazy bitch...

GANG MEMBER #3

Fuckin' Ice, shouldn't give it to bitches...

They melt into the night.

Joey and Molly look at each other. There is the briefest glint of a smile between them.

JOEY

(pleased)

See? I could be a pimp!

MOLLY

(nodding)

I apologize.

INT. HOTEL SUITE - NIGHT

Dan and Lilly are in bed, where they've clearly been for hours.

LILLY

So... all that time... did you ever miss me?

DAN

Never. Not for one waking moment. I plotted against you, I wished you into a leper colony...no --worse-- into bad films. Great big resounding bombs.

Lilly smiles.

LILLY

I was sure I never loved you. My god, how did it come to that?

DAN

Well, Alan, for one thing.

LILLY

Come on, you were with Rowena first.

DAN

Bullshit, Lilly, be truthful for once--

LILLY

What a load of shit--

Gently he stuffs a pillow over her face.

DAN

Lilly. Lilly. We can't talk about them. Ever. You see what happens? We're never going to believe each other and you know what? It doesn't matter who did what to who 14 years ago.

LILLY

(smiles)

Spoken like the guilty party.

DAN

Let's never know.

LILLY
All right. We'll never know.
Except -- just on a gossip level --
one thing. How bad was she?

DAN
You mean--

LILLY
Dish.

Dan sighs, decides to tell her.

DAN
Oh, she doesn't like it very much.
She has to get a serious belt in her
to even consider the idea. Go on,
gloat. All right, what about him?

LILLY
Oh, he's Sensitive and Tender and...
(giggles)
...totally passive. He barely
moves.

DAN
Barely moves? How can a man not
move?

LILLY
I know, he's not even English,
there's no excuse.

They get the giggles.

LILLY
I think our son-in-law is going to
be another one. Just my slut
instincts.

DAN
Well, Molly's not a wild girl.

LILLY
(regretfully)
No.

INT. JOEY'S CAR - NIGHT

Molly and Joey leap into the car, breathing hard, and hit
the locks.

MOLLY
Did anybody see us?

JOEY
No, and they won't.

He puts the sun-shade up over the windshield. They are screened off from the world. He turns to look at her. She's breathing heavily and her hair is unkempt. She looks a bit feral.

JOEY
Okay, now, you know that we're gonna have to spend the night here.

Molly starts to cry.

JOEY
Oh. Oh, no, hey, I don't deal with this. Don't do this to me, I didn't -- okay, stop it, okay? I got no intention of -- look, I won't touch you.

MOLLY
(sniffing)
Oh, I know.

JOEY
You know?

MOLLY
I know you won't, you're not dangerous, you're all talk.

JOEY
I resent that!

MOLLY
Oh god... I'm spending my honeymoon in some guy's van...!

JOEY
Hey, you're lucky. This place is, like, buffed-out... we got...
(holding up items)
...blankets and a pillow... we got Cheeto-s...

Molly begins to focus on all the amenities.

MOLLY
Oh my god. You live in this van, don't you?

JOEY
(defensive)
Only when I'm on a job. So I stock
it up with, y'know, the finer
things. You want some Malt Liquor?

She starts to cry again.

JOEY
No?

INT. ROWENA'S APARTMENT - NIGHT

KEITH (O.S.)
It's unforgivable, that's all.

Keith and Rowena stumble in. She's wrecked; he's a little
drunk, too.

ROWENA
Thanks for seeing me home. At least
someone's a gentleman.

KEITH
Am I?

ROWENA
One of the last.

KEITH
Then why am I being treated so...
contemptuously, that's the only word
for it! I mean, it's three in the
morning, how could she--

ROWENA
Oh, have a drink.

KEITH
I don't want any more to--
Oh, hell, why not?

Rowena pours two stiff ones at the bar.

ROWENA
(contemptuously)
Marriage...

She hands him his drink. She's pretty bombed. Keith flops
down on the sofa next to her.

KEITH
You know that we haven't even... oh
god, never mind.

ROWENA
(muttering)
...Marry us and dump us, just like
that...

KEITH
To hell with it.

ROWENA
To hell with it.

She looks at him suddenly. He gets the message and KISSES
HER PASSIONATELY.

They sink back onto the couch.

INT. JOEY'S CAR - NIGHT

Molly is neurotically tearful.

MOLLY
I'm serious, I can't stay here all
night, I have no contac lense
solution -- they'll harden on my
cornea -- that could have some kind
of permanent --

JOEY
Molly! Chill!

He hands her an open Malt Liquor. She gingerly sips.

JOEY
Come on, let's play some cards.

He whips out a deck of cards, starts shuffling.

MOLLY
No, I can't...

JOEY
He's gonna understand, c'mon...

She shakes her head. He shrugs, starts doing elaborate
shuffling tricks. He's very good.

JOEY
How'd you end up with Malibu Ken,
anyway?

MOLLY
(sniffling)
I met him at the Yale Club.

JOEY
Yale Club, is that, like, where
people go when they find out nobody
else gives a shit where they went to
school?

MOLLY
(a faint smile)
Kind of, yeah.

JOEY
You don't think he's a little old
for you?

MOLLY
No, it's good he's older, he's more
stable. And I wanted something, you
know, I could count on.
(tearing up again)
And now I've totally blown it...

JOEY
Come on. Teach you to play
Blackjack.

MOLLY
I love how you assume I don't know
how.

JOEY
Do you?

MOLLY
No.
(beat)
My mother loves blackjack, so of
course I never learned.

JOEY
Okay, so. I deal you cards, you
want to come in 21 or under, you go
over 21, you bust, whoever's closest
wins..

A beat. Molly sighs.

MOLLY
Royalty's 10?

He nods, giving her a card.

MOLLY
So I've got 14.

JOEY
Bingo. You want a card?

MOLLY
No.

JOEY
Ooh. You like to play safe.

He gives himself another card, beats her.

JOEY
So I win. Try again.

MOLLY
Just warming up.

He deals again. Gives her a card. Offers her another.

MOLLY
No.

JOEY
You're definitely not a compulsive
gambler.
(dealing to himself)
And I... whip your ass again.

He scoops up the cards, doing more shuffling tricks.

JOEY
You need more balls. What do you
do, anyway?

MOLLY
I'm in banking. I handle credit
card approvals.

JOEY
See? Safe.

MOLLY
Let me deal.
(grabbing the cards)
I think you're a cheating dog.

JOEY
So hit me.
(she does)
Hit me.

MOLLY
You're crazy!

He's at 18. She hits him. It's a three. He's got 21!

MOLLY
You booger!

JOEY
Good instincts. Get 'em from my
dad.

She grabs up the cards and tries, ineptly, to shuffle.

MOLLY
What does he do.

JOEY
Presently? About 5-10. I'm the
classy one in the family.

MOLLY
I guess the concept of college
didn't really...

JOEY
The concept of employment didn't
really. I can tell you this:
nobody ever thought I'd make it into
show business. Not one person. I'm
good, too, I've never blown a shot.

MOLLY
You've never felt guilty?

JOEY
What for?

MOLLY
For invading a private moment?

JOEY
You mean the fat picture. Jeez,
would you lay off that?

MOLLY
(dealing)
It hurt her feelings.

JOEY
It was good for her! She got so
much p.r. off of that! Hit me.
I mean, she was coming off two

JOEY
(cont'd)
flops, y'know -- my picture made
everybody talk about her again! Hit
me. And then when she wasn't a wide
load anymore, people talked even
more. I told you, I'm a fan!

Molly absorbs this as she absentmindedly deals herself an
over-21 card.

MOLLY
Shit! This game sucks!

JOEY
That's cause there's no stakes.
The whole point is the stakes.

MOLLY
Okay, let's do stakes.

JOEY
So hit me.
(she gives him
a card)
Hit me.
(another card)
Alright! You beat me!

Molly smiles, pleased with herself, then frowns...

Joey is REMOVING HIS SHOE. He places it on the table.

JOEY
Fair and square.

He is suddenly PELTED IN THE FACE BY A STREAM OF CARDS.

JOEY
Kidding! Kidding!

Both of them laugh.

INT. DAN AND ROWENA'S BEDROOM - EARLY MORNING

Keith and Rowena are in bed-- a mile apart. Both look
pissed. Clearly, last night was not a rapturous
experience.

KEITH
Well, if you hadn't kept throwing
your skirt over your head--

ROWENA

How dare you! You kissed me--

KEITH

You initiated it. You smoldered.
And that was the last bit of
enthusiasm you showed for anything,
I might add!

ROWENA

Well, I wasn't inspired.

KEITH

To put it mildly.

ROWENA

In case nobody's ever broken this to
you, dear, you are hardly an
athlete!

KEITH

I told you, I have back problems,
I have to be on the bottom--

ROWENA

Oh, I've heard that one before!

KEITH

(through clenched teeth,
trying to remain calm)
All right. It doesn't matter whose
fault it was--

ROWENA

Yours.

KEITH

Shut up! The point is, this didn't
happen. I am a newlywed!

ROWENA

(yawns)
The lucky girl.

He gets up, pissed, and starts to get dressed.

EXT. GAS STATION (A SAFER NEIGHBORHOOD) - DAY

Molly is at a pay phone, distressed.

MOLLY
No, it wasn't avoidable, the car
broke down, we were in an awful-- we
-- no, Keith, I never would have
just not come home on purpose... I'm
not with anyone...

INT. MOLLY AND KEITH'S SUITE - DAY

Keith sits on the untouched bed, clutching his hung-over
head.

(AND WE CAN CROSS-CUT AS NEEDED)

KEITH
I just don't know what to say to
you. This is not a good beginning,
Molly.

MOLLY
Listen, this has been a total
disaster. I'm just going to come
back, okay? I'll come back right
now.

KEITH
(coolly)
All right, Molly. We'll talk about
it when you get here.

EXT. THE GAS STATION

Molly hangs up the phone, upset. Joey, who has heard the
whole thing, shrugs.

JOEY
Hey, look, you'll go back there,
you'll sit on his -- lap, he'll
forget all about it.

Molly **realizes** Joey is trying to be nice.

MOLLY
He was so cold. I never heard him
like that.

JOEY
I'm sorry.

MOLLY
You better take me back.

JOEY

Wait. What about this? I'm your parents. I've got no morals, I'm committing adultery, I want a scene where I'll fit right in. Atlantic City! Huh? Play a little blackjack, have wild, passionate--

MOLLY

Joey. That's a hunch.

JOEY

That's what I'd do!

MOLLY

Look, you're pretty smart, okay?
But you're not like a real
detective, you don't have access to
the kinds of records...
(struck)
...to track down a...

JOEY

What. What. What.

Molly marches to the pay phone, starts to dial.

JOEY

Who're you calling?

MOLLY

I'm calling the office.

Joey rolls his eyes, disappointed with her, starts to wander away.

MOLLY

(into phone)
Cindy, hi. Oh, fabulous, so
romantic. Listen, my mother's
American Express was stolen... no,
we don't want to cancel it, the
thieves are leaving a trail and we
want to get her pearls back...

Joey spins around, looks at her.

JOEY

(proud)
You lie good! That's good!

MOLLY
We just want to know the last
entry... uh-huh. I...
(her expression changes)
Mm-hm. Thanks.

She hangs up, looks at him strangely.

MOLLY
(sheepish)
Um...they're in Atlantic City.

Joey does a bizarre little "ha-ha" dance, then stops himself.

JOEY
I guess it doesn't matter. I mean,
you're going back to the Carlyle.
Right?

Molly thinks.

EXT. MANHATTAN SKYLINE - DAY

As Joey's van whizzes past, leaving the city behind.

INT. THE VAN - DAY

MOLLY
(rationalizing)
I just think he needs a little time
to cool off.

JOEY
Oh yeah, I'm sure.

MOLLY
But I really have to be back for dinner.

JOEY
No problem. We've got 'em now,
baby!

He guns the engine and cranks up the rock 'n' roll.
Molly finds herself nodding to the beat...

INT. DAN AND LILLY'S HOTEL SUITE II - DAY

They're lounging decadently around, as usual.

LILLY
Can I bring up the Forbidden
Subject?

DAN
The R-word and the A-word?

LILLY
Well, we are going to have to start
thinking about...

DAN
Going back?

LILLY
Aren't you thinking about it?

DAN
Actually, I'm thinking more about...
Venice.

LILLY
You're that happy...?

DAN
Yes, and so are you.

LILLY
(thinking)
We haven't fought yet.

DAN
We never did...as long as nothing
else existed but us. The outside
world was the culprit.

LILLY
So you think if we leave this room
we'll fight?

DAN
Possibly. What do you think?

LILLY
Well, I wouldn't want to go far...

DAN
You're thinking about that band down
there. With all those good-looking
South Americans.

LILLY
A little dancing never hurt anybody.

DAN
Only if you wear something vulgar and
sequined, with eye-popping cleavage.

LILLY
Are you suggesting that I could own
a garment that might be tasteless?

He smiles.

EXT. FRONT OF HOTEL - DAY

The hotel is bedecked with a banner reading "Welcome,
Brazillians"

The valet sneers as he takes Joey's van.

INT. HOTEL LOBBY - DAY

We HEAR the strains of a LATIN BAND. Across the lobby, we
can see the entrance to a luxurious BANQUET HALL where a
huge PARTY is in progress. People in fabulous tropical
outfits are arriving, couples are dancing.

Molly is on a pay phone.

MOLLY
Hi. Um,
(wincing)
...Atlantic City.
(as the blast comes
from the receiver)
Wait, Keith, wait, wait, I know
they're in this hotel, and... Keith!
I'm not with somebody -- my god,
people who just got married don't do
that!

INT. MOLLY AND KEITH'S SUITE

Keith suddenly looks guilty.

KEITH
I -- I'm sorry. Sorry. I'm just
crazed, okay? Why don't you just
come back.

INT. HOTEL LOBBY

MOLLY

I will, I'll be home before dark.
Yes. I don't know, some... Lambada
convention or something... listen,
please don't -- okay. Okay. See
you then.

She hangs up, looks at Joey sheepishly.

MOLLY

He was... nicer.

JOEY

He wasn't a dick?

MOLLY

No, he -- stop it! Let's find the
register--

Joey and Molly start forward towards the desk when a HOTEL
SECURITY MAN steps in their path.

HOTEL SECURITY MAN

I'm sorry, proper attire is required
for hotel events.

Molly realizes she looks pretty grubby. And Joey looks
like the sleaze he is.

MOLLY

Oh, I don't want to attend this, I
just want to ask about--

HOTEL SECURITY MAN

(standing firmly in her
path)

Are you guests of the hotel?

JOEY

Yes.

MOLLY

No.

The hotel security man looks at them, sizing them up.

EXT. THE HOTEL - DAY

Joey and Molly are firmly escorted out. She catches their
reflections in the GLASS FRONT WINDOW of the hotel.

MOLLY

No wonder.

JOEY

Yeah...

MOLLY

We look like we need a fix! God!

They laugh together.

She notices, behind her reflection, that she is staring in the window of AN UPSCALE BOUTIQUE. The stuff looks pricey. But nice.

JOEY

Hey, why not?

(grins)

It's your honeymoon!

A FEW MINUTES LATER

MOLLY emerges from the womens' boutique in a little white STRAPLESS SILK NUMBER that makes her look... well, sexy.

JOEY emerges, simultaneously, from the mens' boutique. He is in LOUD COLORS and SUNGLASSES, still unshaven.

He takes her in, approvingly.

MOLLY

I mean, it's tighter than I normally wear my...

JOEY

No, it's very...

(as a thousand sleazy
comments course through
his mind; he dismisses
them)

Lovely. It is.

She blushes.

JOEY

(re himself)

So...? What do you think?

Molly decides to be truthful.

MOLLY

(kindly)

You can't go in there. It's just a
little on the pimp side...

JOEY
What do you mean?! I like this!

MOLLY
No, Joey.

JOEY
No?

MOLLY
No.

INT. MEN'S CLOTHING STORE - MONTAGE - DAY

Molly heaps jacket after jacket on Joey's arms. He is complaining, shaking his head.

Molly holds up ties to him. He makes a crucifix sign with his fingers, like he's warding off a vampire.

Molly stands outside the "Men's room" door. His hand comes out. She hands him a can of shaving cream and a razor.

Molly stands next to the dressing room. Next to her we see the CURTAINS RUSTLE as Joey, inside, tries things on.

MOLLY
Come out.

JOEY
No. I look like a total flamer.

MOLLY
Do you mind if I say something?

JOEY
Yeah. A lot.

MOLLY
(persisting)
I think a little change in your appearance might help your problem with women.

JOEY
What problem with women, I do fine with women.

MOLLY
Do you have a girlfriend?

JOEY

Yeah... potential ones. I do fine,
okay?

MOLLY

I'm sure you do, with a certain type
of woman. With syphilis.

(an arm punches out
of the curtains, tries
to pinch her)

Kidding! Come on, Joey, let me see,
let's see, come on--

She tugs at the curtain. He resists.

MOLLY

Let's see, it can't be that ba--

She yanks it open.

And is practically knocked on her ass.

Because Joey is GORGEOUS.

He's wearing a TROPICAL WHITE SUIT of the most elegant
linen. His tie is a pastel pink. He is freshly shaven and
his hair has been washed clean of grease.

He is unrecognizably handsome.

Molly squints at him, trying to see some semblance of Joey
the Cockroach in this hot guy. There's none.

JOEY

You hate it.

Molly can barely squeak:

MOLLY

No.

INT. HOTEL LOBBY - DAY

Molly and Joey languidly cross the lobby, now both looking
like a million bucks. Nobody thinks to stop them. In
fact, women turn to look at Joey. But he has no idea how
great he looks. He's still uncomfortable.

JOEY

(under his breath)

Look at that, they're staring. They
think I'm a freak.

MOLLY
(smiles)
It's a new thing for you, isn't it?

JOEY
What. What.

But Molly's not listening. Her attention has drifted over to
THE BALLROOM,
out of which, tropical music pulses irresistably.

JOEY
Molly...?

She's walking now, closer to the entrance, drawn by
something she sees...

MOLLY'S POV - THE DANCERS

And there, in the center of the floor are DAN AND LILLY,
bopping to the tropical rhythms. Lilly is wiggling her
hips in an utterly tasteless, but kind of wonderful, low-
cut dress.

MOLLY

watches, embarrassed, as

HER PARENTS

seem to be having more fun than any two people she's ever
seen. Her mother begins to shimmy, shaking her breasts.

MOLLY

is mortified.

MOLLY
Oh, god...

JOEY
Yeah, that's the Lilly we know and
love.

MOLLY
Oh god. Oh god. Joey, you better
go.

JOEY
We just got here!

MOLLY
We found them, this is it. So,
that's 300, right?

JOEY
Wait, wait, wait, a minute--

MOLLY
I'll throw in the clothes--

JOEY
What's your rush?

MOLLY
Oh please, go on, she's going to see
you, it's going to make problems--

JOEY
I want to meet her.

MOLLY
What?

JOEY
I want to meet her.

MOLLY
But you know her already--

JOEY
No. I follow her, I never met her.
I want to be introduced.

MOLLY
Like a person?
(realizing what she's said)
Joey, I didn't mean it that way, but
you really are going to get belted
if you stay here -- listen I truly
appreciate the help that you gave
me, and you're much nicer than I
thought, but this is really going to
complicate -- look, they're coming.
Please. Please.

And indeed, here come DAN AND LILLY across the ballroom, arm in
arm, laughing.

Molly and Joey stand still, staring, as Dan and Lilly get
closer.

They don't focus on Joey and Molly. They're walking right
towards them... past them...

Suddenly Lilly stops. Doubletakes. Her head swivels around and HER EYES BORE INTO JOEY'S relentlessly.

LILLY
Cockroach!!!

PASSING GUESTS, misunderstanding her, eye the floor nervously.

Dan springs into action, wheeling around and grabbing Joey, SLAMMING HIM INTO THE WALL like Clint Eastwood.

DAN
You listen to me, you little prying,
spying, garbage-sifting leech --
leave--
(slam!)
My wife--
(slam!)
Alone!

MOLLY
She's your ex-wife, Daddy.

Dan and Lilly focus on Molly for the first time.

MOLLY
And I think we need to have a talk.

Lilly frowns, only mildly taken aback.

LILLY
Oh, boo. I thought we were so clever.

DAN
This is annoying.

MOLLY
You could at least look a little
guilty!
(to Dan)
Daddy, he's with me, let him go.

Joey is released. He stands there, rubbing his throat.

DAN
I'm sorry, I didn't know he was your
date.

MOLLY
No! I'm-- it's a long story.

Joey regards Lilly a bit shyly.

JOEY
Look, there's something I want to
say to you.

LILLY
(dubious)
Yes?

JOEY
I'm ... sorry, okay? I'm sorry I
took that...

LILLY
Fat. Fat. The word is fat.

JOEY
Yeah, I shouldn't've showed you--

LILLY
As an enormous fat pig?

JOEY
Right. I mean...no, I mean, I
wanted to tell you... I won't do
that again.

LILLY
Are you telling me you'll never take
another photo of me as long as you
live?

JOEY
Fuck, no. Only good ones. Nothing
from the left, okay?

LILLY
(likes him immediately)
Okay. Only not right now, if you
don't mind, I'm in the middle of an
illicit affair.

JOEY
Done deal.

They shake hands. Molly is utterly mystified by their
rapport.

MOLLY
Speaking of affairs, Mother--

DAN
Don't be boring, Molly. Come have a
drink.

DAN
(cont'd, to Joey)
Join us?

Joey flushes with pleasure at the invitation.

JOEY
I could use something, yeah.

MOLLY
Daddy! This is not what I came
to--

Lilly puts her arm around her daughter, sweeping her
towards the cocktail lounge.

LILLY
(points at Joey;
girlishly)
So what's going on here?

MOLLY
(appalled)
Mother! Nothing--!

LILLY
Oh, I understand. He's adorable.

MOLLY
No! I'm not--!

LILLY
I'm glad you got that stuff out
of his hair... what was it, elephant
come?

Molly groans, swept inexorably towards the bar.

INT. A NEW YORK RESTAURANT - DAY

The ~~same~~ fancy one that was the scene of Keith's earlier
proposal/disaster.

Alan and Rowena sit at a table, distressingly near the
swinging door of the kitchen. She eyes this dismally.

ROWENA
You see this? They know.

ALAN
The restaurant is full, Rowena.

ROWENA

No. It's deliberate. This is what happens when they think you're on your way out... first table hell, then no reservation at all...

ALAN

Nobody knows.

ROWENA

Well, Keith says they're in Atlantic City, anyone could see them there... it's only a matter of time before it hits the tabloids and I'm out on my ass with Johnny's ex-wives.

ALAN

(frazzled)

Look. Do you think you're the only one who's going through this? I am a marital authority -- how's it going to look when my own marriage crashes and burns? -- that's kind of like Dr. Spock dropping a kid on its head!

ROWENA

So what are we going to do about it, Alan? Sit here? Hope they'll come back?

ALAN

What do you suggest?

Rowena raises an eyebrow.

INT. BRAZILLIAN ROOM - NIGHT

Dan, Lilly, and Joey are draining the last of their vulgar tropical drinks. Molly's is untouched and she eyes her parents with disapproval.

MOLLY

Look, I'm saying that you've just blasted four lives -- I'm including Keith's and mine -- and for what? Are you telling me you're going to stay together forever... stop it! God, that's so gross--!

Dan and Lilly have started to nuzzle.

DAN
Sorry, sweetheart, go on.

MOLLY
What's going to happen when you have
a fight-- you know you're going to
-- look, I know what you're doing
with your feet under there, and I
don't appreciate it--!

Dan and Lilly look perfectly innocent. Molly, in
exasperation, takes a big gulp of her drink. Joey watches
all this, amused.

LILLY
(innocently)
I thought you wanted us to get
along!

MOLLY
Hold a civil conversation, yes!
Flaunt some kind of a perverse
affair --no!

DAN
Flaunt? Who's flaunting?

LILLY
We're not flaunting.

DAN
We haven't exactly been swinging
from the chandeliers, Molly. We
went to considerable trouble to
disappear. And it's very rude of you
to dig us up like this -- if
anyone's flaunting, it's you.

JOEY
He's got a point.

MOLLY
Whose side are you on?

JOEY
Theirs.

MOLLY
(turning back to Dan
and Lilly)
I mean, what are your plans? To be
fugitives? You can't just--

Dan and Lilly have gone back to nuzzling. Molly sighs.

She's not getting anywhere.

JOEY
(flagging a waitress)
Another round.

The waitress practically leaps to serve this cute guy.
Molly shakes her head.

EXT. THE OPEN ROAD - LATE AFTERNOON

A sedan whizzes along.

INT. SEDAN

Alan drives, Rowena sits petulantly beside him.

ALAN
A big scene isn't going to be the
answer, I hope you know that.

ROWENA
Why not?

ALAN
They're expecting confrontation.
That's why they can't face us.

ROWENA
So ...?

ALAN
So we apologize. Disarm them
completely. Act like the whole
thing's our fault, we drove them to
it.

ROWENA
In other words, lie.

ALAN
Through our teeth.

ROWENA
You're good at this.

ALAN
It's my vocation.

INT. CASINO - DUSK

Dan and Lilly are PLAYING BLACKJACK. Dan is winning, Lilly

is hooting and howling encouragement. Molly and Joey are behind them, watching the game.

MOLLY

I don't know what I thought I was going to do when I found them...

JOEY

Hey. Has there ever been anything your mom's ever told you to do that you did?

MOLLY

No.

JOEY

So what's the difference?

MOLLY

None.

LILLY

Don't take another hit, Dan--

DAN

This nice girl isn't going to bust me--

LILLY

No, no, no -- Molly, he wants another hit.

MOLLY

Don't let her hit you Dad--

DAN

Hit me.

LILLY AND MOLLY

Noooo!

He's hit with a two. The dealer is fucked. Lilly and Joey let out a whoop of enthusiasm. Molly is kind of pleased, too.

DAN

Molly, have some chips.

MOLLY

No, Dad.

DAN

Don't be a prig! My god, she's dull.

LILLY

I don't know where she gets it.

Molly flusters, insulted, as Dan dumps the chips into her hands. The dealer looks at her.

DEALER

You a statue? Go on, place your bet.

Molly eyes him.

INT. KEITH'S HOTEL SUITE - DUSK

Keith looks gloomily out the window as the last light fades. No Molly. Furious, he turns tail, grabs his coat and storms out the door.

INT. CASINO - DAY

Molly and Joey are playing blackjack. She's getting into it. She's winning, and is starting to yell every time she busts the dealer.

She has a really big stack of chips now. She has a nine and a six. She eyes the dealer, steely.

MOLLY

Hit me.

JOEY

I don't know...

MOLLY

I'm lucky tonight -- hit me!

JOEY

It's six grand!

MOLLY

(horrified)

It is?

Too late. The dealer has hit her. And it's a five! Molly explodes, jumping up and down, yelling. She and Joey FIND THEMSELVES EMBRACING, then pulling away, embarrassed.

INT. THE BRAZILLIAN ROOM - DANCE FLOOR

The party is in full swing, the band cranking. Gaudily-dressed couples rhumba to the beat. There is a wild

carnival atmosphere.

DAN AND LILLY

are pulling their daughter out to the dance floor. Molly protests, but they will not be refused... Molly starts to laugh at her parents' absurd latin gyrations. She finds herself moving with the beat...

JOEY,

standing on the sidelines, sees his moment. He whips out A POCKET-SIZED CAMERA gets them in his sights...

LILLY AND DAN

embrace. Dan kisses her as they dance. The look totally in love...

JOEY

can't do it. He lowers the camera.

JOEY

Shit.

He puts it back in his pocket.

MOLLY

tries to sneak off the dance floor. Her father grabs her, pulls her back.

JOEY

finds himself grabbed -- by Lilly! He's pulled out, too.

LILLY

Let's see what you've got,
Paparazzi!

JOEY

(mock-flirtatious)
Something you want, baby!

LILLY

Ooh, fill my ears with those
tropical love-cries.

They hit the floor. And Joey's surprisingly good! Very rhythmic, not the least bit inhibited, right there with Lilly in all her wildness.

MOLLY,

is dancing with her father, who is really putting her through the paces.

MOLLY

Daddy, you're going to have a heart attack!

DAN

(eyes twinkling)

You'd like that, wouldn't you? Then you could wheel me around, like a good boy...

He spins her, wildly. She laughs.

MOLLY

Act your age, would you?

DAN

(smiling)

Act yours. By the way, where's Kevin -- Keith, sorry.

MOLLY

Sulking, back in our hotel room.

Dan cocks an eyebrow at her.

MOLLY

Shut up and Rhumba.

He laughs, spinning her again.

INT. A CAR - NIGHT

A sour-faced Keith is behind the wheel, driving, driving.

INT. HOTEL BALLROOM - NIGHT

Dan dances Molly over to Joey and Lilly and, in an instant, THEY CHANGE PARTNERS.

Joey and Molly are now dancing.

He's great. He's got all the moves. He steers her around the floor like he was made to do it. She's just getting looser and looser.

The music changes. A slow one. The stop, a little embarrassed. Then, before she can decide they're through,

he pulls her back.

MOLLY

Where did you learn this stuff?

JOEY

High school. Latin girl friend.
Hot stuff.

(beat)

To be honest...? That was about the
last real girl friend I had.

MOLLY

I thought it was something like
that.

JOEY

Look... you were right, okay? Women
don't really, um, like me all that
much...

MOLLY

Well, they're all looking at you
now. You can get any girl in this
place you want.

JOEY

No I can't.

MOLLY

Yeah, you can--

JOEY

(more meaningfully)

No I can't.

Molly gets it. She looks at him.

MOLLY

Oh. Oh, Joey--

JOEY

Hey. I know. I'm not stupid.

MOLLY

It's not because I don't think
you're-- I mean, you really are, very--

JOEY

Yeah, thanks, you don't have to--

MOLLY

I do, it's just... well, you know,
I'm married, and--

JOEY
That's one problem, yeah--

MOLLY
Yeah, and even if I wasn't, Joey--

JOEY
Oh I know, our styles are, like--

MOLLY
Totally--

JOEY
Wrong, I know.

MOLLY
We'd drive each other--

JOEY
Loony tunes, I know.

MOLLY
And it would just never--

JOEY
I know, I know, I know.

Now they're cheek-to-cheek. It feels good. Neither of them wants to talk any more about their incompatibility. Their bodies are telling them something else.

DAN AND LILLY
are equally swoony.

LILLY
This might be a good time to gently slip away.

DAN
And go where? Venice?

LILLY
Fiji, Corfu... Paris is overdone, what do you think?

DAN
Do you think we should at least say something to our spouses?

LILLY
Oh, why? We've come this far.

DAN
You want to be totally
irresponsible, don't you?

LILLY
Totally. Unless you really want
to...

DAN
No, I just thought...

LILLY
What.

DAN
Maybe we do sort of... owe them
something.

LILLY
You mean, you owe Rowena something.

DAN
I didn't say that.

LILLY
Good.

DAN
But it does seem like the
gentlemanly thing to do, to at least
tell her it's over, after 14
years...

LILLY
Why? You were with me 12 years, you
went straight to Barbados with her
and never came back.

DAN
Yes, well, that was after I found
Alan in my bathrobe.

LILLY
Huh! After I found one of her big
black hairs in my bed -- the
bitch sheds like a sheepdog--

DAN
Lilly. Lilly. We can't do this.

LILLY
I know. All right. We won't.

A long beat as they dance.

LILLY
But you could've left a fucking
note.

DAN
(exploding)
God damn it, Lillian, the ludicrous
hypocrisy of that--

LILLY
All right, all right, I'm sorry.

DAN
You should be.

LILLY
What hypocrisy?

DAN
Oh my god--

LILLY
Never mind.

DAN
No! No! You want to talk about it?

LILLY
No.

DAN
Good.
(beat)
Because you started it, with
your gymnastic infidelities--

LILLY
That's infidelity! Singular!

DAN
Right! And the world is flat!

LILLY
Why do you keep inventing these
legions of people! These football
teams! Construction workers! For
your information I've screwed
exactly two men in the last 24
years, and one of them,
UNFORTUNATELY, was you!!!

People hear this. They turn to stare as the argument
continues.

MOLLY AND JOEY

dance closer ... oblivious to this... closer... they look at each other... THEY KISS. Molly is totally into it.

DAN AND LILLY

have escalated.

DAN

That's right, you've been PRISTINE, you've been Doris Day -- with whom, by the way, you have NOTHING in common, other than having to be photographed through KLEENEX!!!

LILLY

(snarling)

You just want to go back to your Greek bordello. That's what all this is about!

DAN

Oh, and you're not dying to get back to him and your houseful of -- poodle saliva -- why else would you pick a fight at this exact--

LILLY

I didn't pick it!

DAN

No, you conjured it up out of thin air, like the WITCH you are--

That does it. Lilly grabs a GLASS OF WINE off a table and SLOSHES HIM IN THE FACE.

People gasp, stare, back away to give them room.

MOLLY AND JOEY

are STILL KISSING. They snap out of their reverie as they hear the CRASH of china. They swivel their heads and see--

LILLY AND DAN

Throwing dinnerwear at each other, screaming like banshees! They lunge at each other, grappling, shouting accusations...

MOLLY
(throwing up her
hands)
Oh god-- here it is!

Joey stops dancing, starts to walk over there. Molly stops him.

MOLLY
I've been through this 1,000
times. There's nothing you can --
Too late. Joey rushes over, into the thick of it.

JOEY
Hey, now, c'mon, you don't want to
be doing this... you don't want to--
He gets pummelled, caught in the middle between Dan and
Lilly rushing each other. There is a scuffle...

MOLLY

watches as SOMETHING FLIES OUT OF JOEY'S POCKET in the
fracas. She picks it up.

THE OBJECT - CLOSE

It is a small CAMERA!!!
MOLLY

goes crazy. She marches up to Joey, hauls him out of the
fracas by the collar, and spins him around.

MOLLY
What the hell is this?

JOEY
It's not -- ! Okay, it is, but I
didn't-- !

MOLLY
Oh yes you did. You never miss a
shot, remember?!

JOEY
I was going to, okay? But I didn't!

MOLLY
You had a scruple?

JOEY
Yeah, I did!

MOLLY
Well, I don't believe you!

JOEY
Hey! I don't give a shit what you believe! You're so perfect and I'm the lowlife--!

MOLLY
--Perfect!? I'm perfect?!
I'm retarded for
trusting you!

JOEY
Look, you wouldn't trust anybody who didn't have a Yale diploma stuck up their ass!

MOLLY
That's better than being a career SLEAZE!

JOEY
WHAT DO YOU KNOW ABOUT ME?!! WHAT DO YOU CARE?
Go back to your DOORMAN, and your MAID SERVICE and your husband, who's got SHIT for brains and who doesn't give a DAMN about you, I can tell you THAT!!!!

LILLY
Yes, I'm stupid, I'm stupid to've let YOU drag me down here!

DAN
Me drag you!!!
You were NYMPHOMANAICAL! You need sedatives!!!

LILLY
YOU were the agressor! And I know why! You just wanted to destroy my marriage!!

DAN
AND MINE'S INTACT?!! You PLOTTED this to get me taken to the CLEANERS in divorce court, and then run away CACKLING like some malevolent DIVA!!

Well, you get the idea. There are now four people screaming crazily at each other, lunging, pushing, grabbing cutlery off nearby tables and screaming threats, brandishing butter knives...

The band has stopped. The other dancers have backed away, staring.

And ~~this~~ is the scene that greets

ALAN AND ROWENA

as they walk into the ballroom. Both of them take this in as their respective life partners screech their lungs out.

And, moments behind them,

KEITH

makes his entrances, watches in shock as

MOLLY

screams like a fishwife, dumping a half-eaten plate of food on Joey's head. Joey grabs her, they wrestle... until... he doubletakes, seeing

ALAN, ROWENA AND KEITH

staring...

JOEY

holds up his hand to stop Molly as she grabs another plate--

JOEY
It's Malibu Ken!!

Molly stops, looks up.

KEITH, ALAN AND ROWENA

are staring at them.

LILLY AND DAN

see them now. Stop their squalling. A myriad of emotions cross their faces. Annoyance, guilt -- then, as they flick a look at each other -- a steely resolve. The only possible decision.

LILLY
(with all the
dignity she can
muster)
Please take me home, Alan.

ALAN AND ROWENA

allow themselves a faint smile.

EXT. KEITH'S CAR - NIGHT

Keith and Molly are in the front seat, Lilly and Alan in the back. Each are engrossed in their own conversation.

KEITH
Molly, I'm sorry I was so--

MOLLY
That's okay, I--

KEITH

I had no idea that creep was following you. That must have been scary. Why didn't you tell me?

MOLLY

I don't know, I didn't want to--

KEITH

You'll be happy to know, I got pretty darn jealous. Silly, huh?

Molly smiles weakly.

Meanwhile, in the back seat, Alan and Lilly are having their own aftermath.

ALAN

...No, I don't hold it against you, I can completely empathize, I've been working constantly, giving to everyone else but you. I'm actually grateful to you for reminding me how much I value our marriage, and I want you to tell me absolutely everything that I did wrong that led you to do this, I want to hear every single detail, no matter how minute, even if you think it hurts me, I think communication is the most important thing right now, and petty resentments aren't going to help us work through this ... of course on some level I'm angry, but I can work through that, I can process that...

Lilly sighs, nods weakly. What is there to say? Besides, he's going to say it all.

INT. ANOTHER CAR -NIGHT

Dan ~~drives~~ as Rowena sits beside him.

ROWENA

(Larry Olivier,
move over)

I understand if you want to leave me. I did get you kind of unfairly in the first place, I was pretty ruthless about it -- I loved you so much -- I never thought about anyone else, and now that it's happened to me, I have to face myself.

ROWENA
(cont'd)
Maybe I deserve this.

DAN turns slowly and stares at her, his every antenna quivering with suspicion. This is not the woman he's been married to for 12 years.

DAN
Rowena, are you coming down with something?

INT. KEITH AND MOLLY'S SUITE - NIGHT

Yet again, they walk into the bedroom. It seems like 1,000 years to Molly since she was here. She eyes the bed, then turns to him suddenly in tears.

MOLLY
Keith, this has been the worst day of my life. I can't even think about--

KEITH
(comforting)
I know, I know. You don't have to say a thing. You're going to have a bath and some room service champagne and we're just going to go to sleep. And tomorrow we're going to get as far away from here as possible.

Molly nods, too teary to trust herself to speak. Keith puts two envelopes into Molly's hands.

MOLLY
What's this?

KEITH
Tickets. My parents' have a time-share in Rio. We probably don't have to leave the country to get away from your family but... I don't want to take any chances.

MOLLY
Okay, good, yes. Keith, thank you. Thank you for understanding.

KEITH
I try.

INT. DAN AND ROWENA'S APARTMENT - DAN'S STUDY - DAY

We HEAR, from other rooms, the CLINK of glasses, the murmur of GUESTS. Dan sits at his desk, trying unsuccessfully to write. There is a timid knock on the door.

DAN
(snarling)
GET OUT!!!

He SUDDENLY HURTLES HIS GLASS at the door, where it shatters.

MOLLY (O.S.)
Um, Daddy, it's me.

She comes in. When the door opens we can hear the din even more clearly -- it sounds like a party for at least 50 people.

DAN
(complete change in tone)
Sorry, sweetheart. Come in.

MOLLY
What's going on?

DAN
Oh, Rowena's having a few people in
to prove I didn't leave her...

Molly looks at him. He's compulsively tidying his desk in a great show of efficiency, but he's a bit manic. She closes the door behind her.

MOLLY
I came to say goodbye.

He seems genuinely touched. He gets up.

DAN
Oh...oh sweetheart. I hope you and
Keith have a...
(thinks about Keith)
You'll like Rio.

He embraces her. She senses the tension in him.

MOLLY
Daddy, are you okay?

DAN
Fine. I'm fine.

Behind her the door opens again. A GORGEOUS YOUNG WOMAN backs into the room, giggling, pushed by a DIGNIFIED (but at the moment lascivious) MUCH OLDER MAN who is trying to kiss her. He sees Dan and instantly freezes.

DAN

Go cheat on your wife somewhere else, please!

(erupting)

GO EJACULATE IN SOME OTHER ROOM, IF YOU DON'T MIND!!!!

They back out, horrified. Molly eyes him, worried.

MOLLY

Look, Dad, I want to apologise to you for ... intruding the way I --

DAN

No, you were right, you were more than right, you were oracular...

MOLLY

Yeah, but I was thinking about what you said... about my being... dull...

DAN

(wound up)

Oh, that was a good moment for paternal advice. Drunk senseless, out on the dance floor, cavorting with a woman bent on my physical and emotional annihilation -- there's a role model for you!

MOLLY

Yeah, but--

DAN

No, I'm glad somebody in this family has a shred of maturity -- it's not me, it's certainly not -- well, I don't want to talk about her.

MOLLY

Good.

DAN

How is the bitch?

INT. LILLY'S KITCHEN - DAY

A LARGE REPAST is spread out and Lilly is eating, eating. Eating. Molly sits across from her, worried.

LILLY
(mouth full)
I'm not upset. I hate him, but that's nothing new. Everything here's all right -- we had a long talk last night-- long, long, long talk, and he's being a saint, really, and I feel fine.

She continues to stuff her face. Molly starts to pick at the food, too as Alan comes into the kitchen, opens the refrigerator.

LILLY
Alan, did you see the cream? I can't find it.

Alan replies in a STRAINED WHISPER -- he has no voice.

LILLY
It's okay, honey, don't try.

He smiles and goes.

LILLY
(to Molly, low)
You can only imagine.

There is a RAP on the glass -- very disconcerting, because they're on the second floor. Molly gets up and opens the blind.

MOLLY'S POV

Opposite, in a tree, is Joey!! He is throwing gravel at the window.

MOLLY
Get out of here! Leave us alone!

JOEY
I want to talk to you!

MOLLY
Bullshit! You just want another deformed picture of my mother!

JOEY
No I don't, I don't want your mother, I want to talk to you, Molly!

MOLLY

I owe you money and you'll get it.

JOEY

Look, you owe me five minutes, I
just want to -- Molly, wait!

She has started to draw the shade, then stops.

MOLLY

By the way, she's sitting right
here, stark naked!

With that, she whips down the blind, ending his view.
She and Lilly look at each other. Lilly reaches for
another scone.

MOLLY

Mom, why don't you get out of here?
Come see me off. Come on.

LILLY

Go to Newark? Voluntarily?!

MOLLY

We can be together for an hour.
(a little shaken by
seeing Joey)
I, uh, ... kind of need you to
come, Mom.

Lilly puts down the scone, looks at her daughter,
responding instinctively, maternally, to her daughter's tone.

EXT. AIRLINE TERMINAL - CORRIDOR - DAY

Keith and Molly walk down the airline corridor, Lilly and
Alan not far behind them. Keith is pissed.

KEITH

I can't believe you did this.

MOLLY

She needs me right now...

What Molly really means is that she needs her mother. But
she doesn't want to say that.

KEITH

I just thought maybe we could start
to explore the concept of privacy.

MOLLY
(waving the tickets)
It's like two more minutes, Keith.
(eying the line)
God, less -- are they boarding
already? We better--

She trails off, struck with horror.

MOLLY'S POV - THE GATE

There, waiting are DAN AND ROWENA! They've clearly shown
up, unannounced, to say goodbye.

Keith sees them, too and is appalled.

KEITH
Did you know about this?

MOLLY
No! He's never seen me off anywhere
in my--!

She realizes that Lilly and Alan will see them. She turns
suddenly bumping HEADLONG INTO LILLY to prevent her from
walking any closer to the gate.

MOLLY
Well, guys! This is it! I'm
so glad you came! Alan--!
(hugging him)
Oh, I know, don't try to talk -- Mom--!

Keith stiffly shakes hands with Alan and Lilly. Molly hugs
her mother. Lilly looks at her, realizing that she is
truly sending her baby away.

LILLY
Don't do anything I would do.

Molly smiles, hugs her again. Her smile fades.

LILLY'S POV - OVER MOLLY'S SHOULDER

There are DAN AND ROWENA, who have also, at this exact
moment SPOTTED LILLY!

KEITH looks, pissed, at

ROWENA

They are equally displeased to see each other.

Lilly draws herself up, as only she can.

MOLLY
Mother--! Don't!

ROWENA
Dan, let's go.

But Dan can't be dragged away from the scene.

DAN
I'm not going to go, she doesn't
have exclusive rights to our
daughter, Rowena.

LILLY
Presuming you're her father at all.

DAN
I'm the only one deranged enough to
touch you--

KEITH
I'm not putting up with this.

LILLY
(continuing)
You had to ruin this for me--

DAN
Oh! I couldn't possibly have any
fatherly interest -- I'm here to
enrage you! You think I have
detectives, keeping me apprised of
your every move so I can spring out
of nowhere and attack!

LILLY
I wouldn't doubt it!

DAN
That's right, the world and
everything in it revolves around
you...

LILLY
You clearly think so or you wouldn't
be so pissed!

KEITH
All right, that's it! STOP IT!!!

They do, taken aback at his outburst.

KEITH
You're both crazy! Why don't
you just accept the fact that
your marriage is over and get on
with your lives and stop...
infecting the rest of us with your
bad taste and immaturity!

DAN and LILLY simultaneously turn and shoot Keith a look
that ought to freeze his blood.

MOLLY
Oh, no...

LILLY
"Bad taste?"

DAN
"Immaturity?"

LILLY
You should talk, you little turd--

DAN
With your vast marital experience of
THREE DAYS!!!

LILLY
Of celibacy!

DAN
(fascinated)
Really?

MOLLY
(horrified)
Stop it! That's none of your--!

KEITH
Molly, this is what we talked about,
you see? Toxic parents.

LILLY
(to Dan)
See what a little shit he is?

DAN
Patronizing. Knows everything.

LILLY
(shrugging)
Republican family...

KEITH

My parents knew how to set an example!

LILLY

Oh, right, when your father PINCHES MY BUTT in front of your mother -- is that what's ahead for Molly?

KEITH

You have the gall to tell me I'm some kind of... unfit partner for your daughter, when your own marriage was a joke! -- I know how to be a husband!!

Lilly eyes him strangely. Sees something.

LILLY

Oh, you do?

She reaches next to the lapel of his blazer, and comes away with a LONG BLACK HAIR.

Lilly turns, fixating a SCATHING GLANCE at Rowena.

LILLY

You're shedding again.

ALL HEADS TURN to look at Rowena.

Dan recognizes it at once.

Keith blanches.

A chilling silence.

ROWENA

This is the most stupid, insulting--

KEITH

This is bullshit! I'm really angry!
(to Molly, pulling
her towards the gate)
Let's just go. They're all
certifiable.

LILLY

They did it! Look at their faces!

Rowena and Keith do look pretty uncomfortable.

LILLY

She boffed him.

DAN
(turning on Rowena)
Which is one more time than we've
done it in the last month!

ROWENA
(hissing)
Not here!

LILLY lets out a hoot of laughter.

DAN AND ROWENA start a tense, hissed discussion.

ALAN is desperately trying to talk, but he sounds like a laryndectomied poodle.

MOLLY is in shock, horror as Keith tugs on her to get on the plane, where the last passengers are boarding.

KEITH
Don't listen to this, it's total
poison--

MOLLY
Then where did it come from, Keith?

KEITH
Look -- I don't know!

MOLLY
Oh, it was just beamed onto your lapel?!

KEITH
Molly, you sound like a fishwife--!
You know me better than that--!

JOEY (O.S.)
Molly!

Molly **wheels** around, already furious. There is
JOEY,

cleaned up, camera around his neck, looking very
determined.

MOLLY
And what the FUCK do you want?!!!

JOEY
I want to--

MOLLY
Another picture of my mother! Well,
there she is!

JOEY
No, Molly--

MOLLY
How did you find me here? Did you
go through my garbage?

JOEY
(low)
I love you.

MOLLY
SHUT UP!! GO AWAY!!!

KEITH
What's this bottom dweller doing
here?

JOEY
Hey, who're you talking to?

KEITH
I think it's clear.

JOEY
Well, I'm good enough for your wife
to spend half your honeymoon with
me!

KEITH
(reeling, to Molly)
You were with him?!

MOLLY
SHUT YOUR FAT PREPPY MOUTH! NOW!!
(wheeling around)
Mom! Dad! Come here!

Rowena is protesting. Dan is incredulous. Lilly is
laughing.

MOLLY
GET OVER HERE! NOW!

They obey, responding to something in her tone. Molly
takes them aside, presses an envelope into each of their
hands.

MOLLY
Go. Go on my honeymoon.

LILLY

What?

MOLLY

You're never going to get over each other. So you might as well fly the hell out of here, and deal with it. Right now.

Dan and Lilly look at each other. Both flick their eyes over to their respective spouses, the idea taking root...

MOLLY

So. Yes or no?

Dan looks at Lilly.

DAN

Game?

Lilly rewards him with a beautiful smile.

LILLY

Always.

They grab the tickets, look at each other again, at their spouses.

They grabs Molly and hug her.

DAN

We love you, dear heart.

Dan and Lilly kiss her again, put their arms around each other, and turn towards the gate.

ROWENA

sees this and rushes up to Molly, screaming.

ROWENA

What did you do?! Dan!! God damn it!

MOLLY

Shut up! Slut!

Molly grabs her arm, stopping her from pursuing them.

ALAN

also tries to go after them. Joey grabs his arm.

JOEY
Give it up.

KEITH can't believe Molly is acting this way. He marches up to her, blustering.

KEITH
Molly, what are you doing--

MOLLY
I'm annulling your ass!

Keith takes this in, sputtering.

KEITH
My god! You're JUST LIKE THEM!!!

Molly laughs, delighted with the compliment.

LILLY

turns in the gate-doorway.

LILLY
Hey, Joey!

She strikes a "photographic" pose.

LILLY
Go to town!

JOEY

needs no second invitation. He quickly SNAPS HALF A DOZEN PICTURES OF

LILLY AND DAN, KISSING. And then they're gone. The doorway is sealed up.

MOLLY whirls on Joey.

MOLLY
Good! I hope you're happy, you've got your rent paid for the next four months, which is all you ever--

JOEY

grabs Molly, yanks her to his side.

She resists.

Quickly he PULLS the PRECIOUS ROLL OF FILM out of his camera, EXPOSING it, tossing it over his shoulder. On

second thought, he TOSSES THE CAMERA, TOO.

He looks at her.

She looks at him.

They snap together, kissing.

Keith starts to scream at her. Rowena and Alan are already screaming at her.

Joey puts his arm around Molly, leads her away from this madness, and into a new life.

EXT. RIO DE JANIERO - DAY

A WIDE SHOT of CARNIVAL. People in wild costumes, dancing in the streets to pounding rhythms.

THE REVELERS - CLOSE

And here are Dan and Lilly... and Molly and Joey, dancing like the teenagers they are as we

FADE OUT