

THE NEWLYWEDS

by

James Gunn

FADE IN:

EXT. ROOFTOP - NIGHT

Chinese lanterns and a quarter moon alight this party of attractive folks in their twenties and thirties. MAGGIE RENAULT, a beautiful, young woman with impeccable posture and friendly, intelligent eyes, removes a soda from the bar and passes through the crowd. We hear Maggie in voice over -- she has an upper-crust accent, proper yet warm:

MAGGIE (V.O.)

As a modern, heterosexual woman,
finding the right man is a
challenging task.

Maggie notices a devastatingly handsome man eyeing her from across the roof. He smiles at her. She smiles cautiously in return.

ROOFTOP - MOMENTS LATER

Maggie and the handsome man lean against the wall, perhaps closer than need be, meeting, chatting, and laughing.

MAGGIE (V.O.)

One doesn't want to be swept up,
out of control in some tornado of
endorphin.

EXT. BUILDING - LATER

Maggie and the handsome man walk to his car. He hands her his card. They smile at each other, flirtingly.

MAGGIE (V.O.)

So, while interacting with
potential 'right guys,' logic is
an important tool.

Maggie looks the gent over as he gets into his car: his honest smile, his Rolex, his new Mercedes.

MAGGIE (V.O.)

One must keep a keen eye for
telltale signs of anything 'not
right' --

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As the handsome man drives away, Maggie notices his bumper sticker: "I HATE CATS, BUT I LOVE PUSSY!"

MAGGIE (V.O.)

And, if found, immediately press
eject.

Maggie, disappointed, drops his card into the trash can.

INT. ITALIAN RESTAURANT - NIGHT

Maggie gazes into a nice guy's eyes at a romantic restaurant.

MAGGIE (V.O.)

Many seemingly insignificant items
reveal a potential right guy as
wrong.

Maggie notices a small, gold chain around the guy's neck with the name "JIM" in diamonds.

MAGGIE (V.O.)

Such as most men's jewelry.

Maggie immediately sits back, distant.

INT. FRENCH RESTAURANT - NIGHT

A GOOFY GUY tells a story.

MAGGIE (V.O.)

Some phrases.

GOOFY GUY

And I said, 'What a co-wink-ee-
dink!'

Maggie's eyes shut down.

INT. TIMOTHY'S HOME - MORNING

Maggie watches a nerdy dude, standing proudly beside an enormous, elaborate erector set-up in his living room.

MAGGIE (V.O.)

A passion for erector sets past
the age of twenty-five.

EXT. BACK YARD BARBECUE - DAY

Maggie crosses the ground with a GUNG HO DUDE. The Gung Ho Dude grabs his frumpy mother from behind.

MAGGIE (V.O.)
Or an overly familiar relationship
with one's mother.

GUNG HO DUDE
Hey, Maggie, meet my mom.

The Gung Ho Dude and his mother tickle each other in an intimate way, laughing. Maggie steps back, surprised. The mother turns away, squealing. The Gung Ho Dude tickles the underside of his mom's butt.

GUNG HO DUDE
Whoo-hoo!

Maggie jumps back even more.

CLOSEUP - PETE MURRAY

Handsome, nattily-dressed PETE MURRAY turns TOWARD us, in SLOW MOTION, grinning.

MAGGIE (V.O.)
Oh, there were many wrong men,
yes. And then there was Pete
Murray.

INT. DANCE HALL - NIGHT

Pete and Maggie slow dance, gracefully, surrounded by slow-dancing couples, all of whom are over 60. Maggie gazes adoringly into Pete's eyes, lost in love.

MAGGIE (V.O.)
I believed in Pete I had found
true love.

INT. HOTEL ROOM - NIGHT

Pete and Maggie are having intense, animalistic sex, half-clothed, They grunt with abandonment.

MAGGIE (V.O.)
A deep and spiritual connection.

EXT. SIDEWALK - DAY

Pete and Maggie walk cheerily down the sidewalk, laughing.

MAGGIE (V.O.)
And I ignored the little signs
that declared otherwise.

A STOCKY GUY is coming toward them. He checks out Maggie.

STOCKY GUY
Hey, babyyy!

The Stocky Guy waggles his tongue between his fingers at Maggie. Pete bumps into him as if he's not looking where he's going. He places his hand on the Guy's shoulder.

PETE
Sorry, man, totally my fault.

STOCKY GUY
You bet it is, asshole.

The Stocky Guy knocks Pete's hand away. Pete and Maggie walk on, past him. Pete hands something to her.

MAGGIE
What's that?

PETE
His wallet.

Maggie is shocked.

EXT. CHEZ RENEE - NIGHT

Maggie and Pete drink espresso after dinner on a terrace surrounded by a sumptuous pond with swans. They gaze into each other's eyes.

MAGGIE (V.O.)
It was only a month into our
relationship when Pete took me by
surprise.

A WAITER arrives, with two pastry swans on a tray. The Waiter places the swans in front of Maggie and Pete.

MAGGIE
Oh, I'm sorry, I didn't order --

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WAITER

Compliments of the house.

Maggie reluctantly digs her fork into the pastry swan. She's surprised as her fork hits something hard. She starts to pull it out. It's a distinctive ring, glittering in the moonlight. Tears come to Maggie's eyes.

Pete grabs her swan and turns it so the ring faces her.

PETE

Maggie, will you mar --

Suddenly, two uniformed COPS grab Pete from behind, slamming his face down into the table.

COP

Pete Murray, you're under arrest
for larceny by false promise. You
have the right to remain silent.

The pastry swan with the ring in it falls from Pete's grip and into the pond. The real swans attack their pastry brethren. The cops cuff Pete.

PETE

Shit! Hold on, you guys, I --

The Cops yank Pete to his feet as a swan swallows the pastry swan, including the ring.

PETE

(re: swan)

Oh my God! It's a cannibal!

COP

Anything you do or say can be held
against you in a court of law.

Pete looks apologetically at a dazed Maggie as they tug him away.

INT. P.I. OFFICE - DAY

A private investigator sits on his desk, hands Maggie a brown envelope.

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MAGGIE (V.O.)

I did some digging, only to discover that Pete Murray was, in fact, a con man with a record as long as a Malaysian tapeworm in Guinness.

Maggie pulls from the envelope a rap sheet for Peter Allen Murray, listing infractions of fraud, pick-pocketing, larceny, etc.

INT. MAGGIE'S BEDROOM - NIGHT

Maggie sits on her bed, sobbing, clutching a pillow, as her ANSWERING MACHINE PLAYS.

PETE (V.O.)

Maggie. This is Pete again. Are you there?

MAGGIE (V.O.)

Criminality and deceit. Would the right guy ever hurt you so much? No. Pete Murray was the wrongest of all wrong guys.

INT. CHARITY DINNER - DAY

Maggie's dry friend CAROL STAHL introduces Maggie to ROB PENNINGTON, a handsome, mellow man with longish hair and expensive, stylish clothes.

MAGGIE (V.O.)

So I bucked up and regained my level head. And not long thereafter, my best friend Carol introduced me to her old schoolmate, Rob.

INT. OPERATING ROOM - DAY

Rob does open heart surgery, whistling mellowly, his arms covered in blood. Nurses and assistants surround him.

MAGGIE (V.O.)

A successful surgeon who took everything in stride.

INT. ROB'S FAMILY ROOM - DAY

Rob, his socialite parents, and his cheery sister pose for an all-American, stick-up-their-butts photo.

MAGGIE (V.O.)

From a family who knew which fork was which.

INT. MOUNTAIN TOURIST SHOP - DAY

Maggie is picking out postcards. Rob approaches her, holding a statuette of a gnome sitting on a toilet.

MAGGIE (V.O.)

I kept my eye open for reasons to press eject --

ROB

Hey, this would be hilarious on my desk!

Maggie is horrified. Rob starts laughing -- he got her! They laugh together, at all the fools in the world who would find such a thing amusing.

MAGGIE (V.O.)

But that moment never came. Rob was, simply, perfect.

EXT. PARK - DAY

Maggie and Rob sit together on a checkered cloth, a picnic basket beside them. The scene is lush, picture-perfect, but also strangely sterile.

MAGGIE (V.O.)

Through a series of calculations based upon a rigorous assessment of self and situation, I realized Rob was the right guy.

EXT. HOTEL BALCONY OVER VENICE CANALS - NIGHT

Rob, on his knee in front of Maggie, holds out a pale, blue ring box.

MAGGIE (V.O.)

I had always dreamed of getting engaged by the canals of Venice. It was a deeply moving occasion.

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Rob opens the box to reveal an astounding diamond and platinum ring. Maggie sobs with joy.

MAGGIE

Tiffany's!

She nods. Rob smiles. He slips the ring onto her finger.

MAGGIE (V.O.)

Exactly the way I had imagined it,
over and over again, since I was a
little girl.

EXT. HOTEL BALCONY OVER VENICE CANALS - MOMENTS LATER

Rob and Maggie kiss, backed by the beautiful starlit sky.

MAGGIE (V.O.)

Life can be so reassuring when you
know what's going to happen next.

SUPERIMPOSE: THE NEWLYWEDS

FADE TO:

EXT. ALBUQUERQUE COURTHOUSE - ESTABLISHING SHOT - DAY

SUPERIMPOSE: SOME MONTHS LATER

INT. JUDGE COZINE'S CHAMBERS - DAY

Charming Pete Murray stands in a judge's chambers with gruff JUDGE COZINE and a stiff D.A.

PETE

It's a frivolous charge, Your
Honor.

D.A.

Frivol -- ? Three counts of
conspiring to induce illegal
aliens into the United States.
Little people, your honor.

JUDGE

Little people? Like a midget?

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D.A.

As if his current criminal history isn't enough, Mr. Murray's entered the shady arena of exploitation.

PETE

Entertainment. I host sporting events where players are midgets and dwarfs.

D.A.

Mr. Murray couldn't abuse enough American little people --

PETE

You ever try to find someone under three-foot-four with athletic prowess?

D.A.

He had to illegally import them from other countries.

PETE

From oppressive communist countries like Mexico and the Philippines, Your Honor. They're treated like freaks. They're forced into degrading street entertainment -- barefoot-broken-glass-tap-dancing and... puppy strangling.

D.A.

He's not taking this seriously.

PETE

I take America seriously. And in America, we treat dwarfs and midgets the way they should be treated -- as miniature-masked wrestlers and professional basketball players.

D.A.

Mr. Murray also hosts bowling tournaments where little people are used as balls.

PETE

They love it! It's like throwing a baby up in the air!

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CONTINUED:

D.A.

And what is he doing representing himself? He's not a lawyer!

PETE

But I have passed the bar exam twelve times. Albeit for other people.

JUDGE

I hope you're kidding, Pete.

PETE

Right. Definitely.
(changing topic)
Can we drop this now?

JUDGE

Yeah.

The Judge starts signing the appropriate papers.

D.A.

Your Honor!

EXT. PETE'S HOUSE - LATER

THROUGH the window of this small suburban home, we see CORY, a guttural, muscular, middle-aged dwarf, standing atop a coffee table surrounded by a horde of happy little people, guzzling alcohol.

CORY

Let's hear it for Pete Murray, who got justice today the old-fashioned way -- by flagrant abuse of the system!

INT. PETE'S HOUSE - NIGHT

The little people surround Pete, chanting.

LITTLE PEOPLE

Pete! Pete! Pete!

PETE

Thanks, guys.

A ferret, TRIXIE, sits on Pete's shoulder. She CHITTERS joyfully and nuzzles Pete's ear.

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CONTINUED:

PETE
You too, Trixie.

Cory whispers to Pete:

CORY
Judge is taken care of, Pete.

RUSSIAN DWARF
Peter, I have drawn this for you.
A gift for being terrific!

PETE
Thanks, Spack.

RUSSIAN DWARF
It is giving you hard-on, yes?

PETE
Uh... yeah.
EXT. RENAULT & STAHL DESIGN CONSULTANTS - DAY

Maggie's ritzy decorating firm is on this quaint street
beside florists and cafes.

INT. RENAULT & STAHL DESIGN CONSULTANTS - DAY

Maggie rushes through her office, tens of colorful bags
hanging from her arms. Her SECRETARY is outside her
door.

SECRETARY
Rob's waiting for you, Maggie.

INT. MAGGIE'S OFFICE - DAY

Maggie bursts through the door. Rob rushes to help her.

ROB
Hey, Mag.

MAGGIE
Thanks.

They set the bags on the desk.

MAGGIE
Gift bags for the out-of-town
guests. I'm panicked. I still
have to pick up the bows for the
pews.

(CONTINUED)

CONTINUED:

ROB

Already did it for you. They're
in your house.

MAGGIE

Really? Thanks. I can't
believe -- Thanks, Rob... I still
have to get these bags to the
hotels.

ROB

Don't worry, I'll have my
assistant do it.

Maggie looks at him appreciatively. Rob hands her a
jewelry box.

MAGGIE

What's this?

Rob smiles, shrugs. Maggie opens the box. It's a
gorgeous, antique diamond necklace.

MAGGIE

Oh my God. It's stunning.

Rob turns her around and puts it on her neck.

ROB

My grandmother owned it for fifty
years. I thought it might go with
your wedding gown.

They look at it in a mirror.

MAGGIE

I just told Carol that I'd want to
wear something that had been a
part of your family. Did she say
something?

ROB

I'll never tell. You're
beautiful.

Maggie's touched.

MAGGIE

You amaze me, Rob, you really --
You know what I like. Thank you.

They kiss.

(CONTINUED)

CONTINUED:

ROB

Love you.

MAGGIE

Love you too.

ROB

I have to get to surgery. Have fun at your bachelorette party tonight.

EXT. AKATANOPI TRIBAL GROUND - NIGHT

A gate reads, "WELCOME TO THE AKATANOPI TRIBAL GROUND."
PAN IN ON the Twisting Eagle Casino and Hotel, on the tribal grounds.

INT. CASINO HOTEL LOBBY - NIGHT

Pete trots through the hotel lobby with three happy JAPANESE BUSINESSMEN.

PETE

As I promised, you'll experience high-stakes American poker with some of Albuquerque's finest gamblers -- myself, the Akatanopi tribal chief, William Tall Crow, and...

Pete is stopped when he notices Maggie standing over at the counter with a pretty CASINO MANAGER.

PETE

Could you fellows hold on a minute?

Pete walks towards Maggie. The Casino Manager is speaking to her:

CASINO MANAGER

-- very happy to have you with us, Ms. Renault. The party is in the casino bar, through these doors --

PETE

In the left rear corner.

Maggie sees Pete and, taken aback, she shrieks.

CASINO MANAGER

Ms. Renault, are you -- ?

(CONTINUED)

CONTINUED:

PETE

She's fine. In fact, Maggie and I met in a support group for spontaneous shriekers, we --

Pete shrieks loudly. The Manager hops back, surprised.

PETE

Crap. There I go again.

MAGGIE

What are you doing here?

PETE

Got a card game going in the chief's office, I --

Pete shrieks again. The Manager hops back again.

PETE

(mumbling)
It's humiliating.

Pete starts to take Maggie aside.

PETE

Could you excuse us for a moment? She knows some pressure points that'll help, but one's behind the scrotum and I feel vulnerable when people watch... unless you want to learn how to -- ?

The Manager shakes her head. Pete ushers Maggie into a hotel floral and gift shop beside them.

INT. FLORAL AND GIFT SHOP - NIGHT

Pete and Maggie move into a quiet corner of the store, surrounded by colorful flowers.

MAGGIE

What's with the screaming?

PETE

You screamed, I was covering for you. You looked like a real asshole back there. Of course, I understand. I mean, if I was you and you were me, you know what I'd do when I saw you?

(CONTINUED)

CONTINUED:

Maggie, flustered and distracted, shakes her head.

PETE
I'd scream. You know why?

MAGGIE
Why?

PETE
Because two years ago, I stopped
returning your phone calls.

MAGGIE
You did?

PETE
Yes, I did. And by 'I,' I mean
'you.'

MAGGIE
In the middle of proposing to me,
you were arrested!

PETE
Well, that. I beat that.

MAGGIE
I found out all about you, Pete
Murray. I would have never become
serious if I knew you were a
thief.

PETE
Oh, so you have a little
judgmental streak there?

MAGGIE
You have no ethics!

PETE
I have ethics -- all of 'em -- but
I only use the good ones. Don't
kick a dog. Don't beat a kid.
Don't double down on sevens.
Besides, I never lied to you.

MAGGIE
You told me you were a cat
psychologist on the radio!

(CONTINUED)

CONTINUED:

PETE

Oh. Well, that would be an interesting job. In that way that's true. It still doesn't give you the right not to return my calls.

Pete gets close, like a tiger. Maggie looks worried and extremely turned on -- she wants to get away, but can't seem to move. Her neck is breaking out in a red blush.

PETE

I thought we had something sweet, me and you.

MAGGIE

No, it wasn't sweet -- it was oppo-sweet! It was --

PETE

Your neck's all flushed. That's sexy. You're like a science experiment.

MAGGIE

I-I-I-I --

PETE

Fine, you win. I forgive you. Let's make out a little bit back here. Just for a minute.

Almost hypnotized, Maggie lets Pete get closer than she should, then catches herself.

MAGGIE

Oh my God, you have an erection!

Maggie pushes Pete away. He is, in fact, pitching a sizable tent.

PETE

It's your perfume. Every time I smell it, I just -- Maggie, listen, I still have feel --

MAGGIE

Pete, I'm getting married.

PETE

Married?

(CONTINUED)

CONTINUED:

MAGGIE

Yes. The day after tomorrow.
That's why I'm here, the
bachelorette party.

Pete looks hurt.

MAGGIE

I'm sorry. You're right, I should
have called you back, but -- I
have to go.

Maggie hurries away from Pete, and into the casino. The
smiling Japanese men peek around the plants to see Pete.
He moves his briefcase in front of his crotch.

PETE

Guys.

INT. CASINO BAR - LATER

This cheesy dance bar with a lighted floor is filled with
rowdy, drunken women attendees and dressed with
"CONGRATULATIONS MAGGIE" banners and the like. Carol
pushes through guests, looking for Maggie. Carol comes
upon her, sitting on a stool hidden in the corner,
drinking a pina colada, inebriated and depressed.

CAROL

Maggie, what are you doing?

Maggie holds up her drink.

CAROL

I thought you didn't drink.

MAGGIE

I don't!

Maggie gulps her drink. She stands, wavering.

MAGGIE

Carol!

CAROL

Yes?

MAGGIE

Carol!

(CONTINUED)

CONTINUED:

CAROL
Yes?

MAGGIE
I forgot.

Pause. Maggie starts crying.

MAGGIE
I remember -- I saw Pete Murray
today!

CAROL
What, you still have feelings for
him? He's a criminal.

MAGGIE
No, I don't have feelings. Not
feelings! Ha!

ON OTHER SIDE OF ROOM

a handsome, muscular, gay man dressed in a NAZI uniform
enters. JENNA, a blonde bombshell bridesmaid, and
another BRIDESMAID see him, shocked.

NAZI
Excuse me, girls, can you point
the bride out to me?

The Bridesmaid points Maggie out in the corner, crying
with Carol.

BRIDESMAID
Over there.

JENNA
Are you the entertainment?

NAZI
Yes.

JENNA
You're supposed to be dressed like
a cop.

NAZI
Another guy took the cop uniform.
This was the closest thing. Sort
of an authority figure.

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The Nazi yells out to the crowd, overacting.

NAZI

All right, ladies! We've had some complaints in the neighborhood about the noise!

Everyone looks at him. The Bridesmaid whispers to Jenna:

BRIDESMAID

Why would a Nazi be answering noise complaints?

JENNA

They're... orderly... and very, very gay.

The Nazi swaggers toward a confused, streaky-faced Maggie.

NAZI

They mentioned one particular perpetrator... right here.

The Nazi gets even closer to Maggie. The women around them laugh. He's doing his best to be sexy. Maggie winces as if he's about to hit her.

NAZI

I'm going to have to issue you a ticket for being especially... hot.

VAPID MUSIC BLARES and this nutty Nazi starts taking off his uniform. The women holler and hoot. Maggie is attempting to hold back her tears.

The Nazi sets her back into a chair and gives her a lap dance. Suddenly, Maggie starts sobbing.

The Nazi is confused but he keeps hustling. He turns and wriggles his butt in her face as she wails.

INT. CASINO - MOMENTS LATER

Maggie runs out the bar, into a desolate spot between slot machines, weeping. Carol runs after her.

MAGGIE

I'm sorry! I'm sorry!

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CONTINUED:

CAROL

Maggie, I understand. Nazis scare me too! My sister -- she's afraid of clowns!

MAGGIE

No, it's -- What if I shouldn't marry Rob?!

CAROL

You're just drunk. Rob's perfect.

MAGGIE

I know! But what if love isn't something you herd into a stall because it has all the right features?! What if it's something you find where you least expect it?!

CAROL

Honey, you're getting married in two days. It's normal to have some last-minute jitters. Every bride goes through this before the wedding.

MAGGIE

Pete Murray got mad because I never called him back!

CAROL

Listen, if you need closure with the con man, do it.

MAGGIE

Closure?

Carol puts her arm around Maggie and walks her to the bar.

CAROL

Leave him a message, saying, 'I wanted to say good-bye and wish you a good life.' You'll feel all better. But for now, let's have fun.

Carol and Maggie pass MARTHA, an older, bored waitress in a too-revealing uniform. She's at a small bar, filling a glass full of gin. She tops it with a dollop of tonic. She puts the glass on a tray. We FOLLOW her as she enters a door that reads: "WILLIAM TALL CROW, AKATANOPI TRIBAL CHIEF."

INT. WILLIE'S OFFICE - NIGHT

Martha enters. She sets the drink in front of a very, very drunk Pete.

PETE

I suck!

Pete downs the drink. He is playing poker with Cory, WILLIE -- an overweight, middle-aged Native American wearing thick glasses -- and the three Japanese businessmen. A huge pile of chips sits between them. Pete goes on with a maudlin harangue:

PETE

I coulda married Maggie, coulda had a normal life with a little house -- outside the house maybe there's a topiary llama, which is a bush carved into a llama -- and we're happy. You can see us through the window, we're playing Scrabble and everything is perfect, including a little baby we made in her stomach --

(now furious)

The joy of fatherhood! -- but instead -- instead! -- I chose to suck ass! Me! And be criminalic! And ruin my life! And hang out with lowlifes like you! Well, I can just go to Hell for that! Go to Hell, me!

JAPANESE MAN

(dealing, confused)

But... what do you call?

PETE

Stay.

WILLIE

I fold.

CORY

Me too.

Pete throws his cards down, three aces. The Japanese men are about to throw their cards down...

PETE

Three aces beats a pair.

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Willie and Cory look embarrassed as Pete pulls the huge stack of chips in toward himself. The Japanese Man slaps his hands on the chips, stopping him.

JAPANESE MAN

You are cheating! You never even look at the cards! The three of you are using Morse Code signals of mouths and hands and eyes!

PETE

You bastard! How dare you accuse me of cheating!!?

(to Willie)

They caught us.

The Japanese men leap onto Pete, punching him. Quickly, Willie and Cory stand.

Martha grabs a shotgun from under a desk and throws it across the room to Willie. He points it at the Japanese men and cocks it.

The Japanese men stop, holding up their arms.

WILLIE

All right, fellas. No one's cheating here. Just take what you haven't lost and get out.

The Japanese men complain to each other in Japanese. They grab their coats and their money. They walk toward the door. They open it, furious.

JAPANESE MAN

You all a son of bitch! You to be ashamed! Good-bye! -- No, not good-bye -- bad-bye!

The Japanese Man slams the door. Cory and Willie stare at Pete, who picks himself up from the floor.

PETE

We're lucky there's no banana trees in Japan, because if there was, Japanese people would have evolved to like eight or nine feet tall to reach the bananas and then those guys would have kicked my ass.

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CONTINUED:

WILLIE

Cory, you ought to keep your damn partner under control.

CORY

(to Willie)

Me? Your wife did some kinda number on this poor schmuck!

MARTHA

You told me to go easy on the tonic.

CORY

Easy on the gin! The gin! He's a pro-Goddamn-fessional-gambler! You got him over here like Ted Kennedy on a lonely Sunday.

Cory puts on his jacket. Pete crawls onto a couch, lying down to sleep.

CORY

Come on, Pete.

PETE

Maggie might come by.

CORY

She ain't coming by.

PETE

Shhh. I'm going to sleep.

Cory and Willie exchange a look. Willie shrugs.

WILLIE

Pick him up in the morning, have the receptionist let you in. Martha and me leave for vacation tomorrow.

Cory nods and leaves.

INT. CASINO - DAY

Maggie wanders out of the casino bar by herself, holding a martini glass.

INT. WILLIE'S OFFICE - DAY

Willie and Martha clean up while Pete sleeps on the couch.

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There's a KNOCK at the door. Willie looks at Martha.

WILLIE
Them Asians might be back for
blood.

Willie picks up his guns and points it at the door. He
nods. Martha throws open the door.

It's Maggie. She looks frightened, embarrassed, wasted,
holding her drink.

MAGGIE
Hi... I'm looking for... Pete
Murray.

Willie shoves his gun into Pete's side, waking him. Pete
looks wearily up at Maggie, and stands.

PETE
Maggie? Hey! Hey, Maggie!
(to Willie)
It's Maggie. Hi, Maggie.

MARTHA
Come on in, hon. Willie, let's
let 'em talk.

Martha pulls Willie into an adjoining room.

Pete approaches Maggie. She backs up. Discomfort and
sexual tension permeates the room.

MAGGIE
I came for closure.

PETE
Yeah? Well, I came here to give
you a piece of my mind!

Pete grabs Maggie and kisses her passionately. She soon
succumbs and kisses him back with equal fervor.

Then she catches herself. She thrusts Pete away, crying.

MAGGIE
Okay, closure! Closed! Door
shut! Done! Ah! Bad Maggie!
Must go!

Maggie tries to turn the doorknob to leave, but she's too
drunk to do it right.

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CONTINUED:

Pete glances from a wall of photos to Maggie and back. The photos feature Willie marrying various happy couples, some in tuxes and bridal gowns, some in everyday threads. PAN IN ON Pete as an idea washes over him. WIDER as Maggie gets the door open. Pete slams it shut with his hand.

PETE

Wait! Hold on! I'll fix it all!
Wait here! All right?

Maggie hesitantly nods. Pete runs to the adjoining room.

INT. WILLIE'S CHAPEL - DAY

Pete enters this small, simple chapel. Martha is sitting on Willie's lap as they drink.

PETE

Willie! I need a ring like the
one you gave me last year!

Willie nods at a drawer. Pete slides it open. Inside, there are hundreds of rings in plastic cases exactly like the distinctive ring Pete gave Maggie over dinner. Pete snatches one, pulls it out of the case.

PETE

Those pictures outside, those are
you marrying people, right? You
can marry people, right?

WILLIE

So?

PETE

What do you need? A blood test?
A paper?

MAGGIE

Willie don't need nothin' -- he
can marry whoever he wants long as
he's on tribal grounds. Him being
chief gives him per-rogative.

PETE

I need you to marry me. Now.

WILLIE

What?

(CONTINUED)

CONTINUED:

PETE

Get your marrying stuff! The trident!

WILLIE

Trident?

PETE

You Indians knock people on the head with a trident to marry 'em.

WILLIE

You're confusing Indians with Aquaman.

MARTHA

Oh, Willie, it's so romantic!

WILLIE

He's drunk -- It'd be unethical to marry him!

Pete pulls out some crumpled dollar bills.

PETE

I have sixty bucks.

WILLIE

Let me get the forms.

INT. WILLIE'S OFFICE - NIGHT

Pete bursts back through the door. Willie follows with the forms. Martha's behind, giddily videotaping. Maggie does her best to continue her initial plan...

MAGGIE

As I said, closure. I came here to say good-bye and to wish you a happy --

PETE

Where's your driver's license?

MAGGIE

My -- ? I...

Maggie, confused, holds up her purse. Willie grabs it.

(CONTINUED)

CONTINUED:

Pete holds the ring out toward Maggie. It glitters in the fluorescence. Maggie's body melts and her eyes alight.

MAGGIE

Our ring. You went back and got it from the swan.

PETE

Uh huh. And I've been carrying it all this time waiting to see you again.

Maggie looks at Pete. Her eyes well with tears. Pete kisses her again. Martha continues videotaping.

MARTHA

Look, Willie! I'm capturing a magic moment! Willie, look!

WILLIE

Shut yer yap, Martha. I'm trying to copy down her driver's license bullshit here.

Willie slides a form on the desk towards Maggie.

WILLIE

Here. Sign this.

Pete lets go of Maggie. She steps back, and woozily, unquestioningly, signs the form.

MAGGIE

What's that?

PETE

It's a marriage license. Me and you are getting married.

MAGGIE

(melting again)

We are?

(hold on)

Wait! No, we can't! I'm doing something similar in two days, I -

Maggie stops as Pete takes her hands. Pete removes Rob's Tiffany's ring and tosses it across the room. He places his glittering ring on her finger. Maggie gazes down at it, hypnotized. Willie casually reads from the form.

(CONTINUED)

CONTINUED:

WILLIE
So, Peter Murray, do you take this
woman --

(reading)
Margaret Marie -- 'Renalt'?

PETE
Renault.

WILLIE
Renault, to be your wife?

PETE
Mm hm. Yes. As they say, I do.

WILLIE
(to Maggie)
And do you take Peter Allen Murray
to be your husband?

MAGGIE
I -- Wait a second -- I can't --
I -- I -- I -- I....

Maggie gazes into Pete's eyes and, for just one moment,
something real, calm, and sober passes between them.

MAGGIE
Do.

Willie waves his hand in front of them.

WILLIE
Abracadabra. You're hitched.

INT. HOTEL HALLWAY - LATER

Pete and Maggie kiss passionately as they fall back
against a hotel room door. Pete tries to fit the key
card in.

INT. HOTEL ROOM - NIGHT

Pete and Maggie stumble into the room, kissing and
undressing each other.

They fall onto the bed, still kissing. Suddenly, Pete
stops.

Maggie looks at Pete. He is passed out and snoring.

(CONTINUED)

CONTINUED:

She lovingly pokes at his sleeping face. Then her eyes roll into the back of her head, and she passes out as well. Ah, romance!

DISSOLVE TO:

EXT. AKATANOPI TRIBAL GROUND - MORNING

The sun peeks over the hotel like a half-hearted promise.

INT. HOTEL ROOM - MORNING

Pete wakes. He's curled up on the bed, entangled with Maggie. He's confused about where he is. He slowly lifts his head, to peek over and see who he's sleeping with.

He's shocked to see that it's Maggie. He freezes for a long, freaked-out moment, trying to figure out what happened and what to do. He makes a decision.

He stands, painfully hung over.

He grabs his shoes, his clothes.

He creeps out the doorway. As he closes the door, Pete peers at Maggie's sleeping face.

She's beautiful there, really. Pete's face melts with affection. He hesitates, almost reenters.

But, instead, he softly shuts the door.

INT. HOTEL ROOM - LATER

The PHONE RINGS. Maggie, still asleep, grabs the phone with her eyes closed.

MAGGIE

Hello.

CAROL (V.O.)

Maggie!

MAGGIE

Carol. I'm in a tremendous amount of pain. Please speak in a volume appropriate to such.

INT. BRUNCH NOOK - MORNING

Carol is talking on her cell phone. Behind her, Rob, ROB'S MOM and DAD and MAGGIE'S DAD are sitting at a table.

CAROL

Maggie, I've been looking everywhere for you! You were supposed to be here twenty minutes ago.

MAGGIE (V.O.)

Here? What here?

CAROL

With Rob's parents and your dad! What are you doing at the hotel!?

INTERCUT:

INT. MAGGIE'S BEDROOM

Maggie's eyes flash open. She springs up, taking in her surroundings.

MAGGIE

Good Lord.

Maggie's memories rush back to her at once. She hesitantly looks at her wedding finger: Pete's ring. Maggie shrieks.

CAROL

Maggie?

MAGGIE

Carol, please, I need your help!
I've made a terrible mistake!
Last night Pete Murray and I -- Oh
my God!

CAROL

You slept with him?!

MAGGIE

No! Yes! Worse!

CAROL

Did he rape you?

(CONTINUED)

CONTINUED:

MAGGIE
No! Him raping me would be like
Christmas compared to this!

CAROL
That's... not good.

MAGGIE
We got married!

CAROL
You what? What? How?

MAGGIE
It was an accident. I fell into
it. I was tricked. I was drunk.
It didn't happen. It did, dammit!
Dear God!

CAROL
What?

MAGGIE
I can't go into it now! I need to
fix it! And I can't be at brunch!
Please, just make up something!

CAROL
No, Maggie! You know I'm a
terrible liar!

MAGGIE
Please, Carol, I love you, I'm
sorry! Your new haircut looked so
pretty last night! I have to go!

Maggie slams down the phone.

Carol turns to Rob and the others. She walks slowly to
the table. She curtly takes her place at the table. She
looks no one in the eye.

CAROL
That was Maggie. She's.. not
going to be able to make it.

ROB'S MOM
I hope everything's all right.

(CONTINUED)

CONTINUED:

CAROL

Yes. I mean, no. She... um...
(pause, at a loss)
Broke her leg.

Everyone at the table freaks out. Rob's Mother starts crying. Rob stands, worried, grabbing his stuff.

ROB

Oh my God! Is she at the hospital? Oh my God, I have to be with her!

CAROL

Did I say broke her leg? Ha!
That's not what I... that's a phrase I use for... What really happened is... she tore her wedding dress. Yes. But it can be fixed. Which is fortunate.

Everyone stares at Carol like she's an idiot.

CAROL

Otherwise when she walks down the aisle, you'd be able to... see her butt.

She looks down at her plate, and, for lack of anything else to do, eats some eggs. She makes a face as if they taste delicious.

EXT. FITZGIBBON'S GYMNASIUM - ESTABLISHING - DAY

This is a large wooden fire hazard of a gymnasium/arena.

INT. GYM - MEN'S REST ROOM - DAY

Cory runs into this seemingly empty bathroom.

CORY

Pete! You in here?! They said you went in here?!

We hear a FLUSH. Pete stumbles out of the stall.

PETE

Why am I hungover?

(CONTINUED)

CONTINUED:

CORY

That dimwit Willie's wife was putting extra gin in your drinks.

PETE

What happened? I woke up with Maggie Renault in the hotel. Last thing I remember was playing cards with you.

CORY

You musta blacked out. Think you screwed her?

PETE

No. I know I didn't.

CORY

How, if you can't remember?

PETE

I just checked things out. The tank was on full.

CORY

What?

PETE

I jacked off.

CORY

You did what?

PETE

There was a lot of stuff. There was no time to replenish. So I definitely didn't --

CORY

(disgusted)

Just now? In there?

PETE

For a scientific purpose, man.

CORY

I'm not using that stall ever again.

PETE

Oh, come on.

(CONTINUED)

CONTINUED:

CORY

I might sit on your gunk and
accidentally get a little man-baby
in my ass.

PETE

I don't even know what that means.

Pete and Cory head out of the stall and into...

INT. FITZGIBBON'S GYM - DAY

Pete and Cory move into the auditorium, where various
little people practice lay ups.

CORY

Listen, Pete, don't go get tangled
up with this broad again. She
knocks your game off. Two years
ago, you took the bad check rap
while you're with her. Last
night, your head gets all silly
with the boy geishas.

PETE

I don't want to be with her. I
told you last night, she's getting
married in two days.

CORY

What does that got to do with
anything?

PETE

What is has to do with is I'm not
a heartless son-of-a-bitch like
you. I don't want to ruin her
whole life... even though she
didn't return my calls.

CORY

Well, then, the moral thing to do
is to be a prick.

PETE

What?

CORY

This poor skirt's probably all
messed-up right now, wondering
what to do 'tween you and this
honcho she's marrying.

(MORE)

(CONTINUED)

CONTINUED:

CORY (CONT'D)

You act like a crumb, she'll see
what she's got in Mr. Right and
live happily ever effin' after.

Pete nods, seeing his point.

INT. FITZGIBBON'S GYM LOCKER ROOM - MOMENTS LATER

Pete is on his cell phone, which is RINGING. Cory is
beside him. Pete looks doubtful.

MAGGIE (V.O.)

Maggie here. Kindly leave a
message and I'll get back to you
at my earliest convenience.

PETE

Yeah, Maggie, this is Pete, and
uh...

Pete looks at Cory. Cory whispers:

CORY

And I want you to know, that what
happened last night, I get a kick
out of stuff like that.

PETE

(into phone)

I get a kick out of stuff like
what happened last night.

CORY

Because I like messing with heads
of dizzy dames like you!

PETE

(cupping phone)

This is stupid.

CORY

You want to do the right thing or
not?

PETE

(into phone)

It's fun for me to mess with the
heads of... dizzy dames like
you... because that's the kind of
person I am.

(CONTINUED)

CONTINUED:

Cory gives Pete thumbs-up.

PETE
(into phone)
You've heard of guys like me.
Evil people. Now you've met one.
I think of last night and I start
laughing hysterically.

Cory covers his mouth to stop from laughing. Pete,
smiling, likes the positive attention and gets into it:

PETE
And if you ever try to contact me,
I'll crack your head open!

Cory startles, waving his hands. Pete cups his hand over
the phone.

PETE
What?

CORY
Dude, you can't say that! The
cops!

PETE
(into phone)
Okay, wait, not crack your head
open. I got carried away for a
second. Just something like it,
only legal. Okay? But the rest
of it is all true. Bye.

Pete hangs up. He looks at Cory, unsure.

CORY
Murray, you got a heart of gold.

EXT. AKATANOPI TRIBAL GROUND - DAY

Tourists move onto the grounds.

INT. WILLIE'S OFFICE - DAY

Maggie stands beside a Native American RECEPTIONIST
sitting on the floor, opening boxes, putting away office
supplies.

(CONTINUED)

CONTINUED:

MAGGIE

The chief what?

RECEPTIONIST

Left for vacation. Cairo. Early
this morning.

Maggie starts pushing furniture away from the walls,
searching.

RECEPTIONIST

What are you doing?

MAGGIE

I lost my ring here last night --
And I also need some documents I
signed.

RECEPTIONIST

The Renault-Murray wedding?

MAGGIE

Well, I'd hardly say 'wedding.'

Maggie sees her Tiffany's ring behind a shelf. Grabs it.

MAGGIE

Thank God.

RECEPTIONIST

Don't worry. Those were sent off
first thing this morning. It's
all done. The State of New Mexico
knows you're married.

MAGGIE

No, I'm not being clear. I want
them back.

RECEPTIONIST

Willie can't give divorces.

MAGGIE

Divorce!? No, I just want to
erase them. To throw them away!

RECEPTIONIST

Courier's probably already
delivered them by now.

(CONTINUED)

CONTINUED:

MAGGIE

I was inebriated. I know a tribal chief can marry people, but there must be some law against that?!

RECEPTIONIST

On the reservation we have our own laws.

MAGGIE

But that would mean I'm married to Pete Murray. Wait, what are those?!

Maggie looks into a box the Receptionist is opening. It's filled with rings like the one Pete gave her.

RECEPTIONIST

Rings for couples that come in without no ring. Pretty, huh? Only a couple bucks, too.

INT. MAGGIE'S LEXUS - DAY

A despondent Maggie juggles driving and her cell phone. She dials in a number. Listens.

VOICEMAIL (V.O.)

You have -- one -- new message.

Maggie dials number one to listen.

EXT. MAGGIE'S LEXUS - DAY

Maggie's Lexus comes to a stoplight. We see her listening to her cell phone. Her face falls.

She screams. People in the cars around her look at her. She doesn't notice them. She continues screaming.

EXT. BRUNCH NOOK - DAY

Rob comes over to Carol, as his parents drive away. Maggie's Dad is behind them, at the corner. As Rob and Carol talk, we see he's more casual with Carol than he is with Maggie.

ROB

What's with the broken leg thing?

(CONTINUED)

CONTINUED:

CAROL
I know, I'm sorry, I --

ROB
It's all right. I wanted to thank you for letting me know Maggie wanted that old necklace. She loved it.

CAROL
You're welcome.

ROB
You've been a great friend to both of us. I really appreciate it.

Carol looks a little guilty. Rob looks over at Maggie's Dad, waiting for him. He rolls his eyes a little, speaks under his breath:

ROB
Anyway, her dad wants to have 'a little talk.' I'll see you tonight.

Carol nods good-bye, forces a smile. Rob smiles back, warmly, runs off.

CUT TO:

EXT. SIDEWALK - DAY

Maggie's Dad and Rob stroll down the sidewalk.

DAD
My pumpkin has a discriminating nature.

ROB
She's particular, sir. It's one of the things I love about her.

DAD
The other day I accidentally said, 'Excuse moi' in front of her; it's quite possible she shit her pants.

ROB
Yes. That's one of the phrases that makes Maggie cringe.

(CONTINUED)

CONTINUED:

DAD,
You seem to have a sixth sense for
what she wants.

ROB
Perhaps.

DAD
That's important.

ROB
Thank you.

DAD
Ever since Maggie's mother passed
on, she's done her best to control
her life and the world around her.
Being married to her will be like
walking through a Vietnamese mine
field. You never know when you're
going to step on a trap and one of
those bamboo spikes is going to
jut up under your chin and through
your brain.

ROB
Well, that's my idea of romance.

Maggie's Dad laughs. Rob laughs.

ROB
I'll use every fiber of my being
to make your daughter happy, sir.

Dad puts his arm around his future son-in-law.

DAD
Come on. Let's grab a frappucino.
Tomorrow's the big day!

EXT. LAW FIRM - ESTABLISHING SHOT - LATER

An old-fashioned, legal building with a sign for "BOWEN,
COHEN, FLEMING, SINEWSKI, SAFRAN, HURWITZ, AND COHEN."

FLEMING (O.S.)
Yeah... Right, last name
Renault...

INT. FLEMING'S OFFICE - DAY

Maggie sits in a chair watching FLEMING, a slick,
carefree attorney, as he speaks on the phone.

(CONTINUED)

CONTINUED:

FLEMING

Margaret, yeah...

(grimacing)

Oh, boy... Qoo... So she's
screwed, huh?

Fleming cracks up with laughter; the person on the other end has obviously just said something hilarious.

FLEMING

No!... You're kidding!... Oh my
God!

Maggie watches as Fleming laughs harder. Stomps the floor.

FLEMING

Jesus, Jesus... Okay. Okay...
Thanks, Bill.

Fleming hangs up. He looks at Maggie. He fights down his chuckling.

FLEMING

Bad news. You're uh, on file with
the State of New Mexico as being
married to Peter Murray.

MAGGIE

Oh my Lord.

FLEMING

Yeah, sorry, these things...

Fleming busts out laughing again. Maggie is horrified.

FLEMING

Sorry, sorry.

(points to phone)

Just something he said. It has
nothing to do with you -- I mean,
not directly. Sorry.

MAGGIE

Can you get me out of it?

FLEMING

Sure, sure. Your best bet here's
to get a summary, uncontested
divorce.

(CONTINUED)

CONTINUED:

MAGGIE

Divorce? No, I want an annulment.

FLEMING

Those can be kind of tricky.

MAGGIE

What about the message? He promised to crack open my head!

FLEMING

But then he took it back. And an annulment will take a year minimum.

Maggie, falling into depression, surrenders.

MAGGIE

Oh my God...

(loathingly)

What do I have to do to get this... 'divorce'?

FLEMING

Just sign some papers. It's easy. Get you in right away. It only takes like thirty days for the divorce to be processed and finalized.

MAGGIE

Thirty days?! I'm getting married tomorrow!

FLEMING

(confused)

You just married him.

MAGGIE

No, another man! I told you all this when I first came in!

FLEMING

Oh, the other guy. I forgot about him. What's his name, Craig?

MAGGIE

No, Rob.

FLEMING

Those names are nothing alike.

(CONTINUED)

CONTINUED:

MAGGIE

We have four hundred guests flying
in from all over the world!

Fleming wets his finger and wipes a spot off his desk.

INT. LAW FIRM - DAY

Maggie stumbles down the steps, staring forward with dead
eyes, struck with her back luck.

INT. ROB'S FAMILY ROOM - DAY

PAN IN ON a RINGING PHONE and answering machine on an end
table. A framed photograph of a happy Maggie and Rob is
beside the phone, as well as photos of Rob and his
family.

ROB (V.O.)

Hey all. Rob here. Leave me a
message at the --

BEEP!

MAGGIE (V.O.)

Rob. Robert. Honey. Baby. Last
night I made a rather sizable
mistake.

INT. MAGGIE'S BEDROOM - CONTINUOUS ACTION

Maggie paces by the side of her bed, speaking into a
cordless phone and weeping.

MAGGIE

I suppose it's rather important
that we, as humans, make mistakes.
Otherwise we'd be God, and I feel
under enough pressure as it is
just putting together a wedding
without having to, well, create
everyone. But I suppose I'll cut
to the chase. Yes. Good. Chase.
Cutting. Last night I became
rather drunk. You might say,
'But, Maggie, you don't drink,'
which would, in general, be true.
Except last night. A night in
which I did.

(MORE)

(CONTINUED)

CONTINUED:

MAGGIE (CONT'D)

A pink drink with a green umbrella
and a sugary taste that fooled me
into thinking it was innocent.
Which it was not. And so. Yes.
I ran into an old boyfriend.
Pete. And here's the tricky part
because, you see, he... kissed me,
we became kissers, and, after we
kissed, I...

(beat, crying)

Married him. You're cursing me
now, Rob, I know it. And I
deserve it. I can't even get a
divorce! These Goddamn Indians!
I'm so sorry, Rob. I love you.
I --

There's another BEEP, signaling the end of the recording.

She sets down the phone as she weeps.

Her PHONE RINGS. She picks it up.

MAGGIE

Hello?

FLEMING (V.O.)

Maggie?

MAGGIE

Yes.

FLEMING (V.O.)

Jack Fleming. The lawyer.

MAGGIE

Yes.

FLEMING (V.O.)

I think I've got this thing
figured out for you.

MAGGIE

Yes?

Beat.

MAGGIE

Mr. Fleming?

(CONTINUED)

CONTINUED:

FLEMING (V.O.)
Do you hear a buzzing sound?

MAGGIE
No.

FLEMING (V.O.)
I hear a buzzing sound.

MAGGIE
I don't hear it.

FLEMING (V.O.)
Maybe it's in my head. Anyway, I
have this golf buddy, a judge.

MAGGIE
Yes?

FLEMING (V.O.)
He says, if you bring this Peter
Murray into court with you
tomorrow morning at eleven
thirty --

MAGGIE
That's an hour and a half before
my wedding.

FLEMING (V.O.)
But if you do it he can
essentially dissolve your marriage
immediately.

MAGGIE
Oh my God. All right, then! Yes!
I'll bring him in! Absolutely!
He'll be there!

FLEMING (V.O.)
I'll fax you the contracts and the
info. Look it over.

MAGGIE
Certainly. Thank you! You've
saved my -- I don't know how to
say this -- you've saved my life.

FLEMING (V.O.)
Hm. Wow.

(CONTINUED)

CONTINUED:

MAGGIE

Good-bye.

Maggie hangs up. She smiles. She breathes, relieved.

Then something dawns on her. Her smile disappears.

MAGGIE

Oh, fuck!

Picks up the phone. Quickly dials it. Paces.

INT. CAROL'S KITCHEN - DAY

Carol slips off her high-heeled shoes and puts on a pair of slippers. Her wall PHONE RINGS. She answers it.

CAROL

Hello.

INTERCUT:

INT. MAGGIE'S BEDROOM

MAGGIE

Carol!

CAROL

Maggie, what's this about you and Pete Murray getting married -- ?

MAGGIE

I'm sorry, Carol. I still don't have time. I've just inanely confessed everything on Rob's answering machine.

CAROL

You what?

Maggie looks at the clock. It says 4:28.

MAGGIE

Ah! Rob could be home any moment! Please, you're much closer than I am! You have to stop him from hearing that message!

EXT. CAROL'S HOUSE - MOMENTS LATER

Carol barrels out the front door in her dress and slippers.

The CAMERA FOLLOWS her as she runs as fast as she can.

EXT. NEIGHBORHOOD - DAY

Carol dashes across the street, holding out her hand to stop a car that's coming down the road.

She runs across a lawn, then climbs a short fence and into the neighbor's back yard.

A MOTHER is playing with her children in the yard.

MOTHER

Carol?

CAROL

No time!

Carol leaps over the back fence. She lands in another neighbor's yard. A Yorkshire terrier is there.

CAROL

Shit!

The tiny Yorkie chases Carol as she crosses the lawn, nipping at her heels.

CAROL

Punkie, no! Back! Punkie, back!

Carol climbs the fence again. She lands in the other front yard.

She crosses another street.

She turns and runs past some houses, dodging a nanny with a stroller, and a postman.

She turns another corner and comes to a street of large expensive homes. She looks up at...

EXT. ROB'S HOUSE - DAY

Rob is on his front porch of his large, modernistic home. He's carrying his tuxedo on a hanger and about to unlock his door.

CAROL

Rob!

Rob sees Carol, hunched over, catching her breath.

ROB

Carol?

(CONTINUED)

CONTINUED:

Carol moves across the lawn toward him.

CAROL

Rob. Hey. How are you? Ha.

ROB

Great. What's up?

Carol snatches the keys out of Rob's hands.

CAROL

Let me get that for you. You're carrying all that.

Carol unlocks the door.

INT. ROB'S FOYER - DAY

Carol steps inside, still out of breath. Rob follows, bemused by her behavior.

CAROL

Listen, we need to have a -- a conversation.

ROB

Great... let me check my messages real quick, in case Maggie called.

Rob seems to be heading for the hallway.

CAROL

What do you have in that bag?!

ROB

My tux?

CAROL

Well, God, Rob, you better hang it up! It's going to get wrinkled!

Rob nods, unsure, and takes the bag into a closet in the other room. Carol darts into a hall.

CAROL

I just came by, because I... know you're giving a speech at the rehearsal dinner tonight...

ROB (O.S.)

Uh huh.

INT. ROB'S HALLWAY - DAY

Carol skitters down the hall.

CAROL

And I thought of some elements you
might want to add.

She swings open a bedroom, looks around. Nothing.

CAROL

For instance, I'm sure Maggie
would love inclusion of... some of
her... childhood memories.

ROB (O.S.)

Like what?

CAROL

Like, for instance... there was a
time when she was little and
she... she... she...

(at a total loss)

Had diarrhea in the third grade,
and went in her pants.

ROB (O.S.)

You want me to put that in there?

CAROL

Yes, yes! She'd love it.

She swings open a guest room door. Again, nothing.

ROB (O.S.)

Why?

She turns and sees Rob at the end of the hallway, looking
down at her. She smiles.

CAROL

Because it's so funny. It's
hilarious! This isn't the
bathroom, is it?

ROB

Down on your left.

CAROL

I'll wait. Sometimes I drink
coffee, it makes me think I need
to go, and I don't. Ha! Ha! Ha.

Rob nods, confused by her behavior. He turns and walks
into the family room. Carol, panicked, follows quickly.

INT. ROB'S FAMILY ROOM - DAY

Rob moves toward the answering machine, on an end table.

CAROL

Rob! Wait!

Rob turns toward her.

CAROL

Oh my God... that's the
greatest... clock... that I have
ever seen.

ROB

That clock?

Carol marches past Rob, to an ordinary wall clock over
the answering machine.

Carol looks at it, appreciatively, up close.

CAROL

Is it an antique? It's really
neat, sort of...

She looks at the floor.

CAROL

Oh my God! A spider!

Carol picks up the answering machine. She thrusts it
into the floor as if killing the spider. The first
couple blows don't do much to the answering machine. So
she continues slamming it on the floor until it's
shattered in a hundred pieces. The tape is off the
spool.

Finally, she stops.

CAROL

Think... I killed it...

Rob stares at her in awe.

CAROL

Spider phobia. I better go. Glad
I could help with your speech...

She gives up on even pretending.

CAROL

Bye.

She stares forward and moves into the foyer.

INT. ROB'S FOYER - DAY

Carol flings open the front door, walks out, and shuts the door behind her.

Rob is baffled.

EXT. PETE'S HOUSE - LATER

Maggie pulls her Lexus in front of Pete's home.

She walks to the porch. She knocks on the door. No one answers.

MAGGIE

Pete Murray, are you home?!

She waits. Nothing.

MAGGIE

Blast it.

Maggie looks around the street. No one is there.

She tries the door. It's locked.

She peeks around the side of the house, between Pete's house and his neighbor's. She crawls under the wooden gate of the porch and traipses between the homes.

The SPRINKLERS suddenly turn ON, set on automatic timer, wetting her nice shoes and nylons.

MAGGIE

Shit.

Maggie jumps to a window in front of her. She pushes up on it, trying to thrust it open. It's locked. The sprinklers spray harder, covering her.

Maggie looks at the ground. She sees a rock.

She grabs the rock, holding it up beside her. She stands in front of the window.

MAGGIE

One... two...

She closes her eyes. Turns her head away. She hurls the stone. It SHATTERS the WINDOW. The noise is louder than she expected.

(CONTINUED)

CONTINUED:

Maggie jumps behind a bush, landing in mud. She waits for a moment. She peeks up from behind the bush, looks around. It seems safe.

She approaches the shattered window.

She prissily picks away the sharp shards from the bottom of the window. She continually looks around to make sure no neighbors are watching.

Maggie pulls herself up on the windowsill, more than a bit awkwardly. She tears her skirt.

INT. PETE'S FAMILY ROOM - DAY

Maggie knocks over a bunch of crap on Pete's desk as she crawls through the window in the darkness.

MAGGIE

Shit. Shit.

As she's halfway over the desk, she hears an angry CHITTERING. She stops. She turns to see Trixie, Pete's FERRET, standing on the desk beside her, baring her teeth. They are nose to nose.

MAGGIE

Uh... hello... good kitty. Uh...
(inching forward)
Good... kitty? --

Trixie jumps on Maggie's neck. Maggie screams, falling back off the desk and to the floor.

Maggie pops up, the ferret clinging to her shoulder. Maggie swings around, knocking some knickknacks off a shelf. She swings again, knocking over a stereo. She falls backwards, knocking over a chair and smashing it.

Maggie wrenches Trixie from her body. She opens a closet and throws the ferret inside. She slams the door.

Maggie watches. The FERRET continues CHITTERING angrily inside the closet and flinging itself against the door.

Maggie returns to the desk. The room is a shambles. She looks for clues on the desk, sorting through a notepad, a pile of papers, and an address book. Nada.

She sees a gnome sitting on a toilet.

(CONTINUED)

CONTINUED:

MAGGIE

Figures.

She picks up the phone. She dials a number. Waits.

CAROL (V.O.)

Hello.

MAGGIE

(whispering)

Carol. I'm in Pete Murray's house.

CAROL (V.O.)

Good. So you've found him.

MAGGIE

I've broken into Pete Murray's house. He's not here. He had some sort of deformed cat that attacked me.

CAROL (V.O.)

What?

MAGGIE

I'm looking for clues on where he might be. Any ideas on where I might find some?

CAROL (V.O.)

You're calling me on your cell phone, right?

MAGGIE

No, Pete's phone.

CAROL (V.O.)

You broke into someone's house, and you're calling me on his phone? The police trace that stuff!

MAGGIE

God!

Maggie slams down the phone in a panic. She stares at the phone a moment, regaining her composure.

She glances into the kitchen. She creeps toward it, passing the door with the FERRET SLAMMING against it.

INT. PETE'S KITCHEN - DAY

Maggie flicks a light switch.

A calendar is on the wall. She examines it. Nothing.

A Post-It note pad is on the refrigerator. Nothing is written on the pad, but she runs her fingers over the vague imprints of something on the sheet, from whatever was on the sheet above it.

She grabs a pencil. Excitedly, she runs the pencil over the sheet to get the imprint.

It is the Russian Dwarf's crudely drawn cartoon of a naked woman.

Maggie slumps against the counter. Looks around the room.

She sees a poorly airbrushed black and white headshot of Cory on a cork bulletin board. And, beside that, a calendar. Maggie runs her finger along to today's date: "DYNA-MITES VS. DENVER MUNCHKINS, 9 P.M."

Maggie tears the page off the calendar. There's a KNOCK at the door. Maggie freezes.

There's another KNOCK.

CORY (O.S.)

Pete! You back home already?!

Maggie continues standing frozen.

She hears Cory walking away.

After Cory's FOOTSTEPS DISAPPEAR, Maggie tears toward the open window.

INT. PETE'S FAMILY ROOM - DAY

As Maggie is climbing through the open window, she looks down and sees Cory standing there, looking up at her.

Maggie shrieks. She throws herself back, falling off the desk, knocking off more stuff.

She pops up behind the desk. She stares fearfully at Cory through the open window. Maggie, quick on her feet, points to the window.

(CONTINUED)

CONTINUED:

MAGGIE

Why did you break this window?

CORY

Me? What are you doing here?

MAGGIE

What are you doing here?

CORY

I live down the street. A neighbor called me, said they heard a crash!

MAGGIE

I'm visiting. I'm staying here with Pete. Then I heard... a crash.

CORY

Noooo, I saw him an hour ago. He didn't say anything about a visitor --

MAGGIE

Where's Pete?! I need to find him! It's an emergency!

CORY

What emergency?

Beat.

MAGGIE

Well, somebody broke his window.

In the b.g., Cory hears TRIXIE FLINGING herself against the closed door.

CORY

Hey, I know what's going on. Small waist. Perky breasts. You're that Maggie Renault chick!

MAGGIE

No, I'm not. I don't even know who that is. I'm someone else entirely!

CORY

You've gone stalker on him!

(CONTINUED)

CONTINUED:

MAGGIE

Wha -- ?! That's outrageous.

CORY

Murray's a sweet piece of meat to an uptight chick like you! You've gone stalker!

MAGGIE

I have not!

(about to cry)

And if I had gone stalker, it wouldn't be going stalker, it would be justified vengeance after certain parties acted in a brutal and uncalled-for manner and refused to put things right!

CORY

Let me give you a hint, lady:
Pete ain't gonna put things right!
He told me so his very self, 'I ain't gonna put things right to that broad anyhow or way or sort, and if she speaks to me I'm gonna flat out ignore her, because I'm Pete Murray, a real sick son-of-a-bitch.'

Maggie's eyes are welling up.

CORY

Now, you've broken the law. I happen to be a professional wrestler and I'm gonna take you in.

Cory jumps up at her in the window, but he's too short.

Maggie squeals. Cory grabs on and uses his strength to pull himself up.

Maggie throws a stapler at him. It hits him in the eye; he falls back.

CORY

Ow! A stapler? You're lucky that thing didn't go off!

Maggie darts toward the front door. At that moment, the closet flies open. Trixie barrels out, chasing Maggie.

EXT. PETE'S HOUSE - DAY

Cory runs along on the side of the house.

Maggie flings open the front door. She dashes for her Lexus. Cory approaches behind her. She shrieks.

She runs across the street, and, in that grand comedy tradition, she is being chased by a ferret and a dwarf.

She swings the Lexus door open, jumps inside.

She starts to put on her seat belt, but Cory arrives at the side of the car. TRIXIE runs up his back and to his shoulder, CHITTERING.

Cory punches the car door. It hurts, but he can take it. He punches it again, a tough yet worthless move.

Maggie, still shrieking, STARTS the CAR. She SCREECHES away from the curb.

Cory jumps in front of the car, his arms outstretched. A dwarf attacking a car shouldn't be frightening, but he does it with such confidence that Maggie panics.

She throws the car into reverse. She zooms backward, slamming into a parked car.

Cory gets closer.

Maggie turns the car away from him just in time. She speeds away from the muscular little fellow. He runs down the road after her.

INT. GAS STATION - MOMENTS LATER

THROUGH the window, we see Maggie's LEXUS SCREECHING into the parking lot of this gas station. She runs out of the car and into the place.

A slacker CLERK stands behind the counter, reading Jiggs and drinking a Slurpee-type beverage.

MAGGIE

Excuse me!

CLERK

What a lady need?

Maggie reads from the calendar page from Pete's house.

(CONTINUED)

CONTINUED:

MAGGIE

Do you know anything about where
'Munchkins' play?

The Clerk takes the page from her, looks at it.

CLERK

It's dwarf basketball. They have
games over at Fitzgibbon's Gym.

MAGGIE

Really? Could you give me
directions?

CLERK

Why?

MAGGIE

Why?

CLERK

Uh huh.

MAGGIE

I don't know... Guess I'd find
that... humorous... little fellows
messing about on the court.

The Clerk goes back to reading Jiggs, ignoring her.

MAGGIE

What?

CLERK

I'm not going to give you
directions.

MAGGIE

Excuse me?

CLERK

You just want to go and laugh at
people.

MAGGIE

What? You're kidding, right?

CLERK

They're human beings, lady.

(CONTINUED)

CONTINUED:

MAGGIE

Yes, I know, but --

The Clerk crumples her calendar page and throws it at her face.

CLERK

Just take your dirty bigot month
of January and get the hell out!

MAGGIE

Please! Hold on! This is
important! I --

CLERK

Dwarf basketball is a chance to
see a person gracefully, like
overcoming their disability!

MAGGIE

Yes! Yes, that's why I'd like to
see them play.

Beat.

CLERK

It is?

MAGGIE

Yes.

CLERK

Oh. I thought you said something
different back there.

MAGGIE

No. You must have misunderstood.

CLERK

Oh, sorry. Hold on... Let me
write down directions for you.

The Clerk starts writing them down.

EXT. FITZGIBBON'S GYM - LATER

Maggie looks at the directions in her hand as she speeds
toward Fitzgibbon's Gym. She zooms onto the parking lot.
She parks haphazardly, and rushes out of her car.

(CONTINUED)

CONTINUED:

Suddenly, SIRENS BLARE. Maggie looks around to see three cop cars coming at her from different angles, lights flashing.

Cops jump from their vehicles, using their car doors as protections. They aim their weapons at her.

MAGGIE

Hold on! Wait wait wait wait!

A BUTCH COP with short hair and heavy brow speaks through a speaker on one of the cars.

BUTCH COP

Slowly place your hands on top of your head!

MAGGIE

No, wait, listen! This is all a misunderstanding!

BUTCH COP

Place your hands on top of your head now!

Maggie places her hands on her head. The cops rush her. The Butch Cop throws Maggie's hands behind her back and slams her against the car. They cuff her.

MAGGIE

That pinches!

BUTCH COP

Margaret Renault, you're under arrest for attempted murder with a deadly weapon and for hit and run.

MAGGIE

Murder?!

BUTCH COP

(to other cops)

Careful -- she's probably high on crack -- reports said she tried to run over a kid!

MAGGIE

No! I didn't try to run over a child -- I tried to run over a dwarf -- wait, I mean -- !

(CONTINUED)

CONTINUED:

BUTCH COP
You have the right to remain
silent.

They shove her in the back seat of the police car.
Maggie looks out the window. She sees Pete exiting the
gymnasium, walking and laughing with the Russian Dwarf.

MAGGIE
Pete Murray!

Pete doesn't hear.

BUTCH COP
Lady, calm down!

MAGGIE
That's him! We need to get him!

Maggie tries to fight her way through the cops toward
Pete.

BUTCH COP
Lady!

MAGGIE
Pete Murray!

The Butch Cop sprays pepper spray in Maggie's face.
Maggie hollers, squinting and spitting, and they shove
her back into the cop car.

INT. PETE'S FAMILY ROOM - EVENING

All the lights are off, with the exception of the TV.
The window is shattered and a breeze flows throughout the
room. The stereo and various knickknacks are smashed.
Other furniture is turned over.

Pete sees Cory in the recliner, bundled in some quilts,
surrounded by the mess. Cory's watching TV with Trixie.

CORY
Oh. Hey, Pete.

PETE
What the hell?

CORY
That broad you slept with broke
into your home.

(CONTINUED)

CONTINUED:

PETE

Maggie?

Cory gestures toward a broom leaning against a chair.

CORY

I was about to clean up but I got caught up in this 'Real World' marathon here. These sons-of-bitches hate each other.

PETE

Maggie broke into the house?

Pete, confused, throws his jacket on the sofa.

CORY

Don't worry. She won't be coming back. I scared her off good. It's chilly in here. Hey, what's that?

Cory nods toward a videotape sticking out of Pete's jacket pocket on the couch.

PETE

I don't know.

CORY

You're renting porn and you're not sharing it. That's stingy.

PETE

It's not...

Pete picks it up.

He sticks the tape in the videotape player.

It begins to play. It's FUZZ.

Pete presses rewind. Plays again.

CLOSE - VIDEO FOOTAGE

The video camera zooms out from Pete slipping the ring on Maggie's finger.

(CONTINUED)

CONTINUED:

WILLIE (V.O.)

So, Peter Murray, do you take this woman -

(reading)

Margaret Marie -- 'Renalt'?

PETE (V.O.)

Renault.

WILLIE (V.O.)

Renault, to be your wife?

PETE (V.O.)

Mm hm. Yes. As they say, I do.

WILLIE (V.O.)

(to Maggie)

And do you take Peter Allen Murray to be hour husband?

MAGGIE (V.O.)

I -- Wait a second -- I can't --

I -- I... do.

BACK TO SCENE

Pete and Cory stare at the video, gape-jawed, for a few long seconds. Finally, Cory breaks the silence.

CORY

Whoa. Pete, you got married last night.

PETE

Oh, really, Cory?! I can't see that myself! I'm not standing here watching the same exact Goddamn thing you are!

CORY

Dude. Chill out.

PETE

Wait. Hold on! They do a digital thing, right? Where they put your face on another guy?

CORY

Yeah. Steven Spielberg and Industrial Light and Magic got together last night to play a little joke on your ass. Now, listen, this chick's worth a lot of green, right?

(CONTINUED)

CONTINUED:

PETE

Why?

CORY

Blacky. Maily.

PETE

What's wrong with you?

CORY

I'm talkin' about altru-Goddamn-ism here. This broad's obviously got clitty-wood for you. You blackmail her with that tape, she'll realize what a jerk you are and what a great guy she has in this --

PETE

Cory. I'm done taking advice from you. Your advice is -- it's crap.

CORY

Jesus would blackmail her if he was around today, maybe.

PETE

No, he wouldn't. He's Jesus.

CORY

Oh ho! I see the score! You're in love with her!

PETE

Because I won't blackmail her?! I told you -- she's marrying another guy! And even if I did marry her -- which I wouldn't -- it wouldn't be like that!

Pete picks up the phone.

PETE

I'm calling her and putting an end to this thing.

Cory grimaces. Pete notices.

CORY

She probably ain't at home.

(CONTINUED)

CONTINUED:

Pete stares at Cory, knowing he did something screwy.

CORY

She tried to run me over, Pete!

INT. JAIL CELL - LATER

Maggie sits in a jail cell, red-eyed, muddy, and depressed. A skinny, tattooed woman with hairy armpits sits beside her. Maggie mutters:

MAGGIE

This is the lowest point in my
entire life.

Maggie sees a hideous, blubbery woman staring at her. The woman lifts up her skirt toward Maggie, showing her torn panties. She licks her lips.

MAGGIE

Now this is the lowest point in my
entire life.

A MALE COP unlocks the door.

MALE COP

Renault? Guy just put up your
bail.

Maggie follows him, confused.

INT. POLICE STATION - NIGHT

Maggie follows the Male Cop into the station. Pete Murray is there with the Butch Cop, Cory, and a woman dressed like a hooker named DEBBIE.

PETE

Maggie. Hey. Listen, all the
charges have been dropped. All
right? You're cool.

Maggie backs away from him, fearful. Pete moves toward a snack machine.

PETE

What's wrong? You want a Nutter
Butter out of the machine?
Probably not. No? You might be
hungry.

(CONTINUED)

CONTINUED:

MAGGIE

What kind of person are you to leave that message on my answering machine?!

PETE

Listen, I thought I was doing you a favor.

MAGGIE

A favor?!

PETE

It's a long story. Please. I'm sorry. I blacked out last night. I had no idea what happened happened until I found the, uh... wedding video.

Maggie softens. Pete looks at Cory and the others, who are all now beside him. They're smiling at Maggie.

PETE

These guys helped to get you out. This is my buddy, Annie McGinnis.

The Butch Cop shakes Maggie's hand.

BUTCH COP

Sorry, if I was rough on you. Didn't know you were a friend of Pete's.

PETE

Debbie. You smashed into her car.

DEBBIE

Hi. Nice to meetcha.'

PETE

How ya doin', Mrs. Murray?

Maggie looks at Pete and begins to cry.

MAGGIE

I'm sorry I... broke your window.

PETE

Hey, it's, uh...

Pete gives her some restrained pats on the shoulder.

(CONTINUED)

CONTINUED:

Maggie falls into his chest, weeping.

Pete rubs her back a little, and it feels good.

They sink into each other, feeling the pleasure of being together. Their bodies go like goo.

Cory stares at this, dead-eyed.

Then Maggie realizes what's happening. She stumbles away from him, embarrassed.

She remembers something and looks at her watch.

MAGGIE

Oh God. I'm supposed to be at my wedding rehearsal in ten minutes. Where's my car?

BUTCH COP

Won't be able to get that outta hock till tomorrow.

INT. PETE'S CAR - LATER

Maggie wipes mud off her dress with paper towels as Pete drives.

MAGGIE

I'm sorry. I appreciate this.

PETE

No problem.

MAGGIE

That's it. Saint Ambrose, up on your left.

Pete pulls in front of the old, simple church, composed largely of wood and surrounded by forest. The church's front doors are exquisitely-crafted stained glass.

MAGGIE

So you'll come by the house tomorrow morning, and we'll go to the judge?

PETE

Uh huh.

(CONTINUED)

CONTINUED:

MAGGIE

Well... thank you... again.

Maggie and Pete smile at each other. A tender moment passes between them. Then Maggie looks away. She opens the car door and steps out.

EXT. ST. AMBROSE CHURCH - NIGHT

As Maggie steps out of the car, she almost runs into Rob, who is waiting there for her.

ROB

Maggie?

Maggie is speechless. Rob notices her dirty, torn dress.

ROB

Are you okay? What happened to you?

(re: Pete)

Who's that?

MAGGIE

I-I-I-I-I-I-

Pete jumps out of the car. He smiles cheerfully at Rob.

PETE

'I-I-I-I-I-I-' -- she's done that since she was a little girl. Boy, is she lucky I drove by. She's trying to change a flat all by herself, she falls back into a ditch. You must be Rob.

Pete goes around the car to shake Rob's hand.

ROB

Right, yes.

PETE

Maggie, you told me he was handsome, but --

(laughs)

I'm straight, but if I ever go to prison I hope you're my cellmate.

Rob snickers, sort of flattered.

(CONTINUED)

CONTINUED:

PETE
I'm Jeb, Maggie's cousin.

ROB
Oh.

PETE
Maggie's probably told you a lot
of stories about me as a kid.

ROB
Yes, she has.

PETE
Like about my parrot!?

ROB
Right. Many stories about the
parrot.

PETE
I wanted to be a pirate so damn
bad. Which story's your favorite?

ROB
About the parrot?

PETE
Mm hm.

MAGGIE
Jeb...

ROB
My favorite would be the one where
he's, uh --

PETE
In the roller skates?

ROB
Yes, he's in the roller skates,
and he's rolling, and he rolls,
uh...

PETE
Under the truck?

ROB
Yes!

(CONTINUED)

CONTINUED:

PETE

(bummed)

That's the story about how he died, Rob. That's not really my favorite.

ROB

No, when I say favorite, I mean the one that makes me... cry. Maggie, we should really go up. Everybody's waiting.

MAGGIE

Great.

ROB

Jeb, why don't you stay? We're having lobster at the club afterwards.

MAGGIE

Actually, I think Jeb has to --

PETE

Lobster -- yum!

Rob nods. He grabs Maggie's hand, and the three of them walk up the steps together.

INT. CHURCH FOYER - MOMENTS LATER

Rob enters the church, shaking hands with groomsmen. Maggie slips back, pushing Pete aside.

MAGGIE

I have to hand it to you, what you do, it's really quite masterful.

PETE

What?

MAGGIE

You force him into telling a lie so he doesn't even think to question your shaky story.

PETE

I was helping you out.

(CONTINUED)

CONTINUED:

MAGGIE

Right. By coming to my wedding rehearsal.

PETE

He asked.

MAGGIE

Why'd you agree?

PETE

I really do love lobster. And I'm sort of interested in seeing how you live. Strange, how when we dated I never met your friends.

MAGGIE

Well, I never met your friends.

PETE

I have an excuse. My friends are derelicts, they embarrass me. But you're embarrassed of me.

MAGGIE

You're a criminal!

PETE

You didn't know that. If you knew that, maybe. But you didn't know that at the time. Obviously, I disgust you in some way.

MAGGIE

You don't disgust me.

PETE

I do too.

MAGGIE

You're just from a different strata of society --

PETE

Oh, I get it. I'm not a fancy-paints like old Rob. My haircut isn't fashionably, longishly, and, I might add, effeminately, styled.

MAGGIE

Pete. Please, just keep a low profile. All right?

PETE

Hey, no problem.

INT. CHURCH - LATER

The wedding party circles Pete, laughing uproariously, clapping and stomping their feet as he does magic tricks. He pulls a pair of earrings from a handkerchief. Jenna feels her empty ears.

JENNA

Ah! Those are mine!

Maggie pulls her worried attention from Pete and the wedding party. She and Rob are on the altar, facing each other, and holding hands. The kindly MINISTER explains the process to Maggie and Rob.

MINISTER

And then you say 'I do.'

Maggie nods, looking guilty.

MINISTER

And then I say the same stuff to Rob, and then he says 'I do.' Got it?

ROB

Absolutely.

EXT. COUNTRY CLUB - ESTABLISHING - LATER

A stately country club sits on a hillside.

INT. COUNTRY CLUB - NIGHT

The wedding party sits at this long table in elegant surroundings. A small band of horns and violins plays on a stage. Elegant meals are placed in front of the guests.

At one end of the table, Maggie sits with Rob, their parents, and Carol and Jenna.

They eat, quite reserved, gently smiling at each other. Suddenly, they hear a BURST OF LAUGHTER from the other end of the table.

Maggie looks down to see wedding party members all laughing at something Pete said, slapping him on the back. They love him.

Jenna leans over to Maggie.

(CONTINUED)

CONTINUED:

JENNA
Is Jeb seeing anyone?

MAGGIE
I, uh... I'm not sure.

DAD
Who's Jeb, pumpkin?

MAGGIE
A... friend, Dad.

JENNA
I thought he was your cousin.

MAGGIE
Yes. Yes. But not in the...
biblical sense, I --
(to waiter)
Excuse me, could I have some more
water please?

INT. COUNTRY CLUB - LATER

Rob stands at the table edge, toasting Maggie, addressing the entire wedding party, who are laughing at something he said. Rob pauses, becomes serious.

ROB
My dear Maggie, you've shared with
me your life, your soul, your
sweet memories -- such as that
time when you were in the third
grade, and you got diarrhea in the
middle of class, and it went down
your leg, and you were humiliated.

Everyone is disgusted. Carol covers her face with her hand. Rob's embarrassed. He clears his throat.

INT. COUNTRY CLUB - LATER

Maggie pulls Pete aside once again. Pete's on a little bit of a social high. An older man, DAVE, stops him.

DAVE
Hey, Jeb, check this out!

(CONTINUED)

CONTINUED:

Dave puts a lemon in his mouth like Marlon Brando with the orange slice in the Godfather.

PETE

Ha! That's hilarious, Dave!

A groomsman, FINN, standing next to a bespectacled woman, tries to wave Jeb over.

FINN

Hey, Jeb! Over here! I want you to meet my sister!

PETE

In a second, Finn.
(to Maggie)
What's wrong?

MAGGIE

I asked you to keep a low profile.

PETE

I'm playing the part of the friendly cousin. If I was sullen and withdrawn they'd suspect something -- like maybe that we're married.

MAGGIE

Shhh! And quit coming onto my bridesmaids!

PETE

I'm n -- Why, are you jealous?

MAGGIE

Don't be stupid. Just, please, Pete -- I don't trust you. I keep thinking you're going to say something about last night.

PETE

You can trust me.

Maggie notices something on Pete's arm.

MAGGIE

What's that? That's a four thousand dollar Rolex! You didn't have that on before!

(CONTINUED)

CONTINUED:

PETE

Oh. I stole this from your Uncle Alec. For fun. A fun, happy thing. I was going to give it back.

(sotto)

If he noticed.

MAGGIE

Give it to me. Give it here.

Pete reluctantly gives it to her. Maggie takes it. She starts to walk away. She nods at the glass in his hand.

MAGGIE

And stop drinking! I don't want to be going out tonight and adopting a child or something.

Peter laughs, finding this funny.

PETE

It's tonic.

MAGGIE

Uncle Alec -- is this your watch?
It was on the floor.

INT. COUNTRY CLUB - LATER

Rob pulls Carol aside.

ROB

What'd you tell me to do that diarrhea thing for? Maggie didn't like that at all!

CAROL

I... Rob, you see... I... there's a good reason for that, which is...

Long pause. Rob stares at her.

CAROL

I'm not going to lie to you, Rob, because the truth is... I... you see, I... Rob, I did it because... I... hate you.

(CONTINUED)

CONTINUED:

ROB
You hate me?

CAROL
Yes. You're perfect, and I don't like that, because... I'm in love with Maggie.

ROB
I didn't even know you were gay.

CAROL
I am very, very gay, Rob. Gay gay gay gay gay.

ROB
But you're the one who set me and Maggie up.

Carol pauses, out of things to say.

CAROL
No, I didn't.

ROB
What?

CAROL
Well, that's all settled, isn't it?

ROB
What?

CAROL
I feel better. See you later.

Carol walks away. Rob stares after her, confused.

INT. COUNTRY CLUB - LATER

Pete is slow-dancing on the small dance floor with Jenna, amongst a spattering of couples. Jenna looks up at him with adoring eyes.

PAN OVER TO a coat room, covered with curtains. Maggie's eye peers out, spying on Pete.

INT. COAT ROOM - NIGHT

Maggie and Carol are hidden inside, whispering.

(CONTINUED)

CONTINUED:

MAGGIE

Look at him with Jenna. This could be tragic! He'll go home and have sex with her and at the point of orgasm scream out what happened between us last night.

CAROL

Why would he do that?

MAGGIE

Who knows why men do these things?! And Jenna'll tell everyone... big mouth whore.

CAROL

She's your friend.

MAGGIE

I know. I love her dearly.
But --

CAROL

What time are you taking Pete to the courthouse tomorrow?

MAGGIE

Eleven-thirty.

CAROL

An hour and a half --

MAGGIE

Before the wedding, yes. That's why I need you to make an excuse if I'm a little late.

CAROL

Oh no.

MAGGIE

Please!

CAROL

I'm not comfortable with this, Maggie. I'm the maid-of-honor, not the maid-of-bigamy-and-deceit.

MAGGIE

You're my best friend in the whole world. I'd do anything for you.

(CONTINUED)

CONTINUED:

CAROL

I know, but --

MAGGIE

If you killed someone, I'd be the first there to help you chop the body into bites with a Ginsu knife and dissolve the remains in my bathtub with a tub of acid!

Carol stares at her, in shock.

CAROL

What is going on with you?

MAGGIE

(panicked)

I don't know!!!

CAROL

All right. I'll help.

MAGGIE

Thank you. Thank you.

INT. COUNTRY CLUB - NIGHT

Maggie and Carol emerge from the coat room. Maggie spies Pete and Jenna still dancing. She can't help but be jealous. Maggie's Dad approaches, holding a curved key.

DAD

Pumpkin. Look, your friend Jeb bent my key with his mind! Amazing!

MAGGIE

That's great, Dad.

DAD

I'm not sure how I'm getting into the house tonight, but... it's worth it! I can show this to everyone for the rest of my life.

MAGGIE

That will be very pleasant for me.

Maggie looks at Pete dancing with Jenna again. To distract herself, she grabs her father, just as the song is ending.

(CONTINUED)

CONTINUED:

MAGGIE

Daddy, dance with me.

DAD

No, no, honey. You know how I've
got two left feet -- here --

Her Dad grabs Pete, pushing him and Maggie together.

DAD

Jeb, here. Dance with my
daughter.

The band plays a slow, romantic number. Pete and Maggie
look at each other. The wedding party around the floor
applauds, seeing the newly popular Jeb with Maggie.

Maggie and Pete begin to dance, a bit uncomfortable.

But, after a few moments, they get into it. They're both
remarkable dancers. They glide across the floor.

Everyone in the country club begins to notice Pete and
Maggie's dance. There's a beauty to it that can't be
ignored -- as well as a sexiness.

Pete and Maggie dance closer, their bodies moving
together. They become lost in each other's eyes -- as if
everyone around them has disappeared.

Rob watches nearby. A bit baffled.

Jenna and Carol watch on the sidelines.

JENNA

And they're cousins?

CAROL

They've always been awful...
close.

Maggie looks up into Pete's eyes. As her body rubs
against his, she breathes a shallow, uneven breath.

MAGGIE

Your...

Maggie looks down where their hips meet. She's both
horrified and incredibly turned on.

MAGGIE

Crotch... oh my God.

(CONTINUED)

CONTINUED:

PETE

It's your, uh, perfume... I...

Maggie shakes herself out of it, regains her composure.
They look at the relatives watching them. They whisper.

MAGGIE

The song's about to end!

PETE

Well, you can't move away from me
now... unless you want little Pete
to give a hearty high-ho to your
whole family.

MAGGIE

Good Lord.

PETE

People are going to think I'm one
sick Goddamn cousin.

MAGGIE

Why'd you do this?!

PETE

Oh, sure. This was my choice. I
should have chosen to sashay left,
but instead I chose as a dance
move to have an erection.

The song starts to fade down.

MAGGIE

Oh God!

PETE

Hold on! I'm going to trip.

MAGGIE

What?

Pete attempts to avoid revealing his erection to the
family by tripping on thin air. He and Maggie flip
forward into a table, knocking it over. The crowd gasps.

Onlookers run to help them up. Maggie is dizzy and off-
balance. GROOMSMEN reach down to help Pete.

PETE

Oh, it hurts!

As if in the throes of agony, he pulls the tablecloth up
around his waist and curls into a ball.

EXT. REHEARSAL DINNER HALL - LATER

All of the guests are leaving. Pete walks out, Groomsmen and bridesmaids surrounding him, holding out their keys for him to bend with his mind.

GROOMSMAN

Me next!

Not far away, Maggie walks out with Rob.

ROB

So, your relationship with your cousin's a little strange.

MAGGIE

What? Ha! No, that's -- Ha!

ROB

It looked like you guys were acting out a scene from Flowers in the Attic in there.

MAGGIE

Rob, don't be silly.

Maggie and Rob stop, looking at each other.

ROB

I'm sorry. I'm probably just nervous about tomorrow.

MAGGIE

Me too.

ROB

Yeah?

Maggie nods.

ROB

Trevor's waiting. Promised him I'd go out for a drink. Last night as a single guy, all that.

MAGGIE

I know.

ROB

I love you, Maggie.

MAGGIE

I love you too. And, Rob...

(CONTINUED)

CONTINUED:

ROB

Yeah?

MAGGIE

If I ever hurt you, I don't mean to.

ROB

You could never hurt me, Mag. I just hope I can be the man you want me to be.

Rob kisses her. She looks guilty.

PAN TO Pete, who's watching their kiss as he leans on a car. Pete turns back toward Jenna, in the driver's seat.

JENNA

So? You're sure you don't want to come over?

Pete shakes his head.

PETE

No, but, thanks, Jenna.

He kisses her on the cheek. Jenna smiles, disappointed, and drives away.

Pete turns to see Maggie standing alone behind him.

MAGGIE

Kind of need a ride.

INT. PETE'S CAR - LATER

Pete pulls in front of Maggie's house. Maggie is distracted.

PETE

You okay?

MAGGIE

Pete, I'm going to ask you a really stupid question.

PETE

All right.

(CONTINUED)

CONTINUED:

MAGGIE

That night at Chez Renee, when we were dating, you were about to ask me to... marry you.

PETE

Right. Yeah. Uh huh.

MAGGIE

Well, that -- I mean, was that one of your scams, to get my money somehow, or -- ? You can be truthful, because it's over now, right?

PETE

No, it wasn't a scam. Listen, maybe I didn't think things through. I was being impulsive. But I loved being with you. You made me laugh. And after a while, I don't know, I guess I started to think that impossible stuff was possible.

MAGGIE

Like what?

PETE

(embarrassed, mumbling)

I don't know. Marriage... a home... Little guys that come out of you --

MAGGIE

Kids?

PETE

Yeah.

MAGGIE

How were you going to do that, considering your current occupation?

PETE

I don't know. I'm sorry about all of this, Maggie. Marrying you. I don't want to screw you up. Rob, he seems like a great person. I want you to be happy.

(CONTINUED)

CONTINUED:

Maggie is moved.

MAGGIE

Oh... well, thanks... I better go.
Big day tomorrow.

Maggie opens the door and gets out of the car. She stops herself, and bends down toward him.

MAGGIE

I do believe you're a good man,
Pete Murray. I'm sorry if I've
led you to think otherwise. After
we part tomorrow, I wish for you
all these impossible things you
think you can't have. And thank
you, from the bottom of my heart,
for dancing with me.

Pete, struck, watches her go.

INT. MAGGIE'S FAMILY ROOM - LATER

Maggie enters her house. She watches between the drapes
as Pete pulls away.

Maggie knocks her head against the wall, softly.

INT. PETE'S FAMILY ROOM - LATER

Pete enters and notices Cory lying on the couch with the
TV turned on, Trixie sleeping on his chest.

PETE

You live here now?

CORY

Keeping Trixie company. She's all
shook up.

Cory kisses Trixie. Pete sits down on the couch, lost.
Trixie runs and jumps on his lap. He sets a bag on the
table. Cory grabs it, opening it.

CORY

What're these?

PETE

Impressions of house keys.

(CONTINUED)

CONTINUED:

Inside are clay globbs with said impressions.

PETE

Cory, I've been thinking, maybe I haven't made all the right choices with Maggie.

CORY

Christ on cross.

PETE

What?

CORY

Pete! You're doing it again! You're freaking out on this broad!

PETE

Maybe there's something there.

CORY

The only thing there is you ain't used to broads ain't chafed around the waist from dollars in their g-strings!

PETE

Maybe I want something more out of life than conning and gambling!

CORY

We are not gamblers! It's only gambling when you don't know how it's going to turn out.

PETE

Don't you ever want to be normal?

CORY

Pete. I'm three feet tall. I can't change what I am any more than you can what you are. You're a grifter. You're Pete Murray. Other grifters look up to you 'cause you got the gift. You want to waste that?

PETE

No, but --

(CONTINUED)

CONTINUED:

CORY

What're you gonna do? Get a job as a paralegal in her daddy's law firm. This chick ain't gonna let you be yourself. Even if you look at it from her point of view -- a dangerous precedent, I admit -- but even then, you'll see you're both gonna end up brokenhearted.

Pete nods, getting it. He pats Trixie.

PETE

You're right. Sorry. I'm not thinking.

FADE TO:

INT. MAGGIE'S FAMILY ROOM - MORNING

KNOCK. Maggie opens the door, to reveal Pete. Maggie's makeup is fully done. She still looks uncomfortable from the night before.

MAGGIE

Hi.

PETE

Hey.

MAGGIE

Why don't you come in? If you don't mind waiting... just a couple minutes.

Pete nods and enters. Maggie grins and leaves the room.

INT. MAGGIE'S BATHROOM - MOMENTS LATER

Maggie puts on her jewelry, distracted by Pete in the other room.

INT. MAGGIE'S FAMILY ROOM - DAY

Pete watches some TV, flipping channels.

He sees The Philadelphia Story, where Cary Grant is breaking up Katherine Hepburn's wedding. He changes channels to...

(CONTINUED)

CONTINUED:

The Graduate, where Dustin Hoffman is screaming in the back of the church at Katharine Ross's wedding. He flips again to...

It Happened One Night, where Clark Gable is breaking up Claudette Colbert's wedding.

Pete, spooked, turns OFF the TV and gets up.

INT. MAGGIE'S BATHROOM - DAY

Maggie affixes her veil.

O.S. a PHONE RINGS.

Maggie moves out of the bathroom toward the RINGING.

INT. MAGGIE'S BEDROOM - DAY

Pete wanders around Maggie's bedroom, which is filled with red bows for the wedding. He nervously picks things off her dresser, checks them out, and sets them down again.

INT. MAGGIE'S HOME OFFICE - DAY

Maggie approaches some faxes arriving in a fax machine.

INT. MAGGIE'S BEDROOM - DAY

Pete stares at the glittering gems in Maggie's open jewelry box. He picks up the opulent diamond necklace Rob gave Maggie, staring lustfully at it. He wants to take it, and no one's around to see him.

But then, like a recovering alcoholic with a shot of whiskey, he uses his willpower to start to put it back.

MAGGIE (O.S.)

I'm almost ready.

Pete whirls around, putting the necklace behind his back. Maggie is there, holding the faxes and wearing the veil.

MAGGIE

Sorry about the veil... I have to be as ready as I can.

(CONTINUED)

CONTINUED:

PETE

Right, yeah.

MAGGIE

These are copies of the forms we
have to sign today.

Pete nods. Maggie walks up close behind him, and sets the faxes on the dresser. When she's not looking, Pete slips the necklace into his pocket so she doesn't see it.

They stand side-by-side and read the contracts together. They're a little distracted standing so closely.

MAGGIE

I suppose they're all right. I
can't really understand --

PETE

It's a basic no-fault Decree of
Dissolution. It's the standard
contract with no kids or shared
possessions. We don't have any
kids you haven't told me about, do
we?

MAGGIE

No, no. Not living.

Pete and Maggie's bodies are sidling each other, touching. Maggie looks a bit woozy. They both seem to be losing a bit of control.

MAGGIE

Where, ah, do we sign, exactly?

PETE

Right...

Pete puts his hand over Maggie's, turning the page.

PETE

Here, and, uh...

Pete crosses arms with her, touching her by accident.

PETE

Sorry... Right here.

Maggie turns toward him. He looks down at her. Their faces are close. They both speak in a dazed tone.

(CONTINUED)

CONTINUED:

MAGGIE

How... do you know so much...
about...?

PETE

Just... been hired to take a few
bar exams... here and there.

Their faces get closer.

MAGGIE

Damn.

Maggie grabs Pete's head. She kisses him.

They kiss, violently. They fall back against the
dresser, knocking framed photographs to the floor.

They roll to the dresser, sending knickknacks tumbling.
They kiss harder, grabbing each other's bodies.

But, suddenly, Maggie thrusts Pete away.

MAGGIE

No!! What do you think you're
doing?!

PETER

Me?

MAGGIE

You come into my house and you --

PETE

Hold on.

MAGGIE

Throw your body... on my body,
and --

PETE

You kissed me.

Maggie furiously shakes her head.

PETE

Yes. You grabbed my face and you
kissed me.

(CONTINUED)

CONTINUED:

MAGGIE

Lie! Falsehood! I stumbled and
fell against your face and you --
you -- you -- you mistook it for a
kiss!

PETE

Well, now I'm getting pissed off.

MAGGIE

Good! You deserve being that! I
would never kiss you, never!

PETE

Never?

MAGGIE

Not if was sober! Today, I'm
marrying a perfect man, a man with
morals and values and -- You,
you're a criminal!

PETE

I am, am I?

MAGGIE

You're like John Wayne Gacy, only
petty!

PETE

Well, you know what you are?

MAGGIE

I could care less! What?!

PETE

A robot.

MAGGIE

Shut up.

PETE

You're one of these socialites who
doesn't live life! You don't make
choices! You just do whatever dim
thing you think you're supposed to
do!

(doing robot arms)

Meep! Meep! Meep!

(CONTINUED)

CONTINUED:

MAGGIE

You've been all over me since last night!

PETE

I don't need to be all over you.
I have done so much better than --

MAGGIE

Be quiet!

PETE

The last girl I dated was an underwear model whose ass is on pantyhose boxes in K-Marts from here to Phoenix! Is yours?

MAGGIE

Who cares?!

PETE

I'm just curious. Is your ass on underwear boxes? I didn't think so.

MAGGIE

Phoenix isn't even that far!

PETE

And don't think 'cause you can only see her ass that her face wasn't good-looking, because she was definitely above average! Pretty much. And that thing about John Wayne Gacy? That makes me sick! You know what I ought to do?

MAGGIE

Die!

PETE

I ought to break your window like you broke mine.

MAGGIE

Be my guest.

PETE

I'm going to.

(CONTINUED)

CONTINUED:

MAGGIE

I could care less. Go right ahead.

Pete looks around the bedroom.

PETE

I'm going to find something... Ha!

Pete grabs a frog paperweight. He turns toward her window. He tosses the frog paperweight at it.

The paperweight bounces off and to the floor.

Pete stands still, seething. Maggie watches, her arms crossed, also seething.

He picks up the paperweight. He throws it again. It puts a crack in the window and falls to the floor.

At this point, Pete is somewhat frustrated. He picks it up again. Throws it. It SMASHES through the WINDOW.

PETE

There!!

MAGGIE

It doesn't matter how many windows you break, Pete Murray! I intend on marrying Rob no matter how much you attempt to distract me with your tomfoolery and sexual sorcery!

Maggie leaves, slamming the door behind her.

INT. MAGGIE'S FAMILY ROOM - DAY

Maggie clutches her head, freaking out.

The DOORBELL RINGS.

She looks at the door. Walks toward it. Peers in the eyehole. Swings it opens. Carol enters, wearing her bridesmaid dress, walking around Maggie.

MAGGIE

Carol.

CAROL

Is everything set?

(CONTINUED)

CONTINUED:

MAGGIE

He's in the bedroom now --

CAROL

Please get to the church as soon as you can. Your family already thinks I've gone all Anne Heche.

ROB (O.S.)

Hey, guys!

Maggie and Carol turn. They both shriek and jump back when they see Rob walking up behind them.

CAROL

Rob, what are you doing here?!
You're not supposed to see Maggie before the wedding!

ROB

She's not in her dress yet.

MAGGIE

But my veil! Get out of here,
Rob! Get out right now!

Rob covers his eyes so he won't see Maggie's veil, as he enters the house.

ROB

All right, I won't look. But I need to pick up the bows for the pews. They're in the bedroom.

Rob walks toward the closed door of the bedroom, where Pete is. He grabs the door handle.

MAGGIE

No!

CAROL

No!

INT. MAGGIE'S BEDROOM - DAY

Pete is again about to put the necklace back in the jewelry box. But, as he hears Rob's hand on the DOOR HANDLE, he stuffs the necklace back in his pocket.

INT. MAGGIE'S FAMILY ROOM - DAY

Rob stops, looking questioningly at Maggie and Carol.

(CONTINUED)

CONTINUED:

MAGGIE
Someone is... sleeping in there.

ROB
Who?

Beat.

MAGGIE
A puppy.

Rob gapes at her.

MAGGIE
I wanted to surprise you at the
wedding... with a puppy.

ROB
You got me a puppy?

MAGGIE
Yes.

CAROL
Mm hm.

ROB
How cool is that? Whoa!

Maggie and Carol stand helpless and terrified as Rob
gleefully opens the bedroom door so he can see the puppy.

INT. MAGGIE'S BEDROOM - DAY

Rob looks around the room. There is no puppy.
Fortunately there is no Pete either, just the shattered
window and the stuff knocked off the dresser. Carol and
Maggie come up behind him.

EXT. MAGGIE'S HOUSE - DAY

Pete lies flat against the back of the house, creeping
away from the shattered window.

INT. MAGGIE'S BEDROOM - DAY

ROB
Someone broke in and... stole the
puppy.

CAROL
Oh no.

(CONTINUED)

CONTINUED:

ROB

Why would someone steal a -- ?

MAGGIE

It was a very expensive breed.

ROB

How much?

MAGGIE

(quickly, not
thinking)

Twelve thousand dollars.

Rob and Carol both look at Maggie in shock.

ROB

Twelve thousand dollars for a
puppy?!

Maggie nods, though unsure.

CAROL

The reason being, Rob, the puppy
had a strange resemblance to you.
Uncanny, really. We couldn't pass
it up. I pitched in. Don't worry
about the financial aspect. It
was my wedding gift, to the two of
you, to make up for being in love
with Maggie.

(beat)

A twelve thousand dollar dog.

The PHONE RINGS.

Maggie, Rob, and Carol stand, silent. Maggie is
frightened. Rob is simply confused.

ROB

Mag, the phone.

Carol picks it up.

CAROL

Renault residence.

(listens, beat)

Maggie. It's your dad.

Maggie takes the phone from Carol.

MAGGIE

Daddy?

EXT. MAGGIE'S HOUSE - DAY

Pete sits in his car down the block, on his cell phone.

PETE

Yeah, it's me, June bug.

INTERCUT WITH:

INT. HOME OFFICE

Maggie flashes a phony smile at Rob and Carol.

MAGGIE

Hello.

PETE

We have to get to the courthouse.
I pulled down the street so Rob
won't see.

MAGGIE

Okay, Dad. Wonderful.

PETE

That puppy lie was lame.

MAGGIE

Yes. Yes.

PETE

You should of said your wedding
dress was laid out on the bed.

MAGGIE

Didn't occur to me. Dad.

Pete hangs up.

MAGGIE

Good-bye.

(to Rob and Carol)

Yes, well, that was Dad. My
father, Dad. I have to go now to
meet him. Rob, you can't come,
because it has to do with my gown.
I'll meet the two of you at the
church.

Maggie smiles. Then darts away.

(CONTINUED)

CONTINUED:

ROB

Okay. I'll... see you...

Rob watches her disappear, then looks at Carol.

ROB

We better do something about this puppy.

CAROL

Ah, forget it. There are millions of puppies.

EXT. MAGGIE'S HOUSE - MOMENTS LATER

Maggie runs down the block. Pete opens up the car door. Maggie does a ridiculous leap over some bushes and into the passenger seat, hitting her shin.

MAGGIE

Ow!

PETE

What was that?

MAGGIE

I don't want him to see me getting into this car! Go, dammit! We don't have much time!

INT. PETE'S CAR - MOMENTS LATER

Pete and Maggie drive away, tight-lipped.

PETE

Listen, I just want to point out one thing. All this stuff going on, it has nothing to do with me.

MAGGIE

No?

PETE

No. It has to do with you getting out of your marriage to Rob.

MAGGIE

That's ridiculous.

(CONTINUED)

CONTINUED:

PETE

I'm just an excuse. Because Rob's sort of like a -- what's the right word? -- like a pussy.

MAGGIE

He is not a pussy! Rob and I have a connection. He has taste -- I.E. doesn't keep a wooden gnome on a toilet on his desk --

PETE

Cory gave that to me. It's my special thing!

MAGGIE

He's attuned to my every need, knows what I want --

PETE

That is so gay.

MAGGIE

Homophobe.

PETE

Come on. I mean 'gay' in a good way. Most chicks would die for a sensitive gay guy that digs chicks like that. But, Maggie, you're like a human meat tenderizer. You could destroy him.

MAGGIE

A, I will not. B, mind your own business. C, I hate you! Now, hurry up! We're going to be late!

PETE

Is that D?

MAGGIE

What?

PETE

Hurrying up, is that D?

MAGGIE

Shut up!

PETE

So 'shut up' is D? Or is that E? I'm confused.

EXT. ALBUQUERQUE COURTHOUSE - LATER

Maggie runs up the stairs. She stops, breathing heavily, and looks down at Pete, who is taking his time.

MAGGIE

Move faster!

PETE

Who appointed you missy princess
in charge of how I walk up steps?
I got a way I do it.

He walks even more slowly.

INT. JUDGE OZU'S CHAMBERS - LATER

Maggie and Pete sit quietly and uncomfortably in front of the Judge's desk. JUDGE OZU is distracted, searching through his files.

JUDGE OZU

Okay. You just have to sign
these... and these.

He pushes some papers toward them. Pete and Maggie look quietly at them.

JUDGE OZU

I'd appreciate you shakin' a tail
feather here. I don't have a lot
of time. I'm doing your lawyer a
favor.

MAGGIE

Of course. I apologize.

Pete starts to sign the first paper, then stops.

PETE

I'm sorry. I messed up. Can I
have another sheet?

JUDGE OZU

You messed up your signature?

PETE

Sometimes I use another name.
It's a long story. Can I -- ?

The Judge passes them another copy.

PETE

Thanks.

(CONTINUED)

CONTINUED:

Pete signs it. He flips up the page and signs the other line as well. He passes the papers to Maggie.

Maggie starts to sign, but then stops, teary-eyed.

JUDGE OZU

Maybe you two ought to think about this.

MAGGIE

It's not that. It's just that I'm unable to... move my hand...

JUDGE OZU

Divorce is a big step.

PETE

We're not really married.

JUDGE OZU

You are, according to the law.

PETE

Maggie, sign the papers.

MAGGIE

It's a physical thing! I can't move my hand!

PETE

It's a physical thing. Can I help her?

JUDGE OZU

Let her sign it herself. What's the matter?

MAGGIE

I-I-I -- He expressed some things in the car that affected me! He claims I'm a...

(crying)

Meat tenderizer!

PETE

It was a simile, Your Honor.

MAGGIE

He said I used him only to get out of my marriage to Rob!

(CONTINUED)

CONTINUED:

Rob? JUDGE OZU

MAGGIE
But my question's very simple,
which is why did he do it?

Rob? JUDGE OZU

Pete! MAGGIE

(to Pete)
Why did you do it? What were you
using me for? You claim I used
you as an excuse to get out of my
situation. You tell yourself that
as if all you're worth is being a
scapegoat. But that's not true!
Tell me the truth, Pete Murray!
Why did you marry me?!

Pete stares at Maggie. She looks frightened, vulnerable,
beautiful. He tries to speak, to say something, but is
unable. They look into each other's eyes, getting lost.

And suddenly they embrace, kissing passionately. Judge
Ozu watches them, confused.

Maggie presses her face to Pete's. Pete touches her.

MAGGIE
Oh God. What is this thing
between us?

PETE
I don't know.

MAGGIE
Whatever it is, it's probably a
sign that I shouldn't be marrying
Rob today.

JUDGE OZU
Ya think?

MAGGIE
I have to get to the church. I
have to break it off, I --

Maggie notices something sticking out of Pete's pocket.

(CONTINUED)

CONTINUED:

MAGGIE
What's that?

PETE
What?

Maggie grabs and slowly pulls her diamond necklace out of Pete's pocket. Pete's keys are hooked onto the necklace.

MAGGIE
Oh my God! You stole my diamond
necklace!?

PETE
No, wait, hold on. I didn't steal it!

MAGGIE
Rob's grandmother owned that for fifty years!

PETE
No, she didn't. It's a reproduction. It was only made a couple years ago. It's expensive, yeah, but --

MAGGIE
Liar!

PETE
I'm not a liar. At least not in this particular instance.

Maggie grabs the divorce papers, scrawls her name on them.

PETE
Maggie!

She moves out of the office.

EXT. COURTHOUSE PARKING LOT - MOMENTS LATER

Pete trails Maggie as she paces quickly toward his car. She uses his car keys to open his driver's door. She gets in the driver's seat.

PETE
Maggie, listen to me! I have these types of feelings for you! You have to see --

(CONTINUED)

CONTINUED:

Maggie looks up at him from the car seat.

MAGGIE

Oh, I see it all! I almost gave
in! You were simply one final
temptation on my way to the altar!
Well, you won't stop me! No!
Though I walk through the valley
of the shadow of death -- you, you
bastard! -- I will fear no evil
and I will marry Rob!

PETE

Maggie!

Pete comes toward her. Maggie slams the car door into
him, knocking him down to the pavement.

PETE

Ow, my coccyx!

Pete looks down at his hand. He's in a huge puddle of
oil. His suit is drenched in the stuff.

PETE

Gas.

Maggie slams the car door shut, and locks out Pete.

PETE

Maggie, hold on!

She STARTS the CAR and backs it up.

PETE

Wait. Really, hold on. That's my
car.

She SCREECHES out of the parking lot.

PETE

She's stealing my car.

Pete watches as Maggie takes off down the road. He yells
at the car.

PETE

Come on, Maggie, I love you! I...
(to himself, soft)

Whoa.

Pete looks struck with this realization. He braces
himself. He sees Fitzgibbon's Gymnasium beyond some
buildings. He runs for it.

INT. PETE'S CAR - DAY

Maggie speeds down the road, trying to stifle her sobs and regain her composure.

INT. CHURCH FOYER - DAY

Carol is looking nervously out the front of the church, waiting for Maggie.

INT. CHURCH BACK ROOM - DAY

Rob smiles nervously as a groomsman helps him with his bow tie.

INT. FITZGIBBON'S GYM - DAY

The auditorium is filled with an excited crowd waiting for the basketball game to begin. They hold up Dyna-Mite banners, etc.

ANNOUNCER (V.O.)

Here they are -- the homunculi of
hoops, our heroic home half-
pints -- the Albuquerque Dyna-
Mites!

The Russian Dwarf bursts through the doors on the Dyna-mobile, a miniature, colorful, customized, three-wheeler. He does wheelies as the Dyna-Mites run out behind him, their arms in the air. The crowd loves them. Cory, the coach, runs out on their tail, Trixie on his shoulder. She wears a little Dyna-Mites superhero uniform.

ANNOUNCER (V.O.)

And, from fifteen hundred miles
away -- twice as far in a
miniature car -- the visiting
team, the Denver Munchkins!

The Munchkins run out. Cory takes his place on the bench.

It's then Cory sees Pete sneaking in through a side entrance, disheveled and soaked with gasoline. Pete gestures for Cory to come toward him.

EXT. ST. AMBROSE CHURCH - DAY

Guests in elegant attire flow up the stairs and through the open stained glass doors of the quaint church. Ushers greet them.

(CONTINUED)

CONTINUED:

Maggie SCREECHES up in front of the church. She leaps out of the car and runs up the stairs. Carol comes hurtling down the steps to grab her hand, pulling her.

CAROL

What took you so long?

MAGGIE

Nothing. Everything's fine.

INT. GYMNASIUM SIDE ROOM - MOMENTS LATER

A frantic Pete, speaking a mile-a-minute, confronts Cory as he enters. The Russian Dwarf enters on the Dyna-Mobile beside them and parks it.

PETE

I need you to drive me to the church where Maggie's getting married!

CORY

I can't.

PETE

Yes, you can! And I don't want you telling me why it won't work!

CORY

But --

PETE

No buts! I got your number, Cory! Somewhere along the line you got hurt, and now you're trying to protect your buddy Pete from that same pain.

CORY

Pete --

PETE

But I'm not you, man. And Maggie's not your mom or whoever it was that hurt you. Maybe it's an old girlfriend. Dwarf? Regular-sized? I don't know. It's not that it's not interesting to me, but I don't have the time. So, let's go! Where's your car?!

Beat.

(CONTINUED)

CONTINUED:

CORY

I been trying to tell you, I took
the bus. My Geo's in the shop.

Pause. Pete looks insanelly at the Dyna-Mobile tri-
wheeler.

PETE

I'm taking this thing.

Cory watches, shocked, as Pete straddles the miniature
vehicle. Pete tries to retain balance while futilely
attempting to start it. He's way too big and his legs
are too long.

CORY

You're breaking it!... Dammit,
just get on the back! I'll drive!

Cory pushes Pete to the back. Pete looks grateful as he
balances himself precariously on a rear bar.

PETE

Thanks, Cor.

CORY

Her name was Laetitia. Regular-
sized.

TRIXIE CHITTERS excitedly on Cory's shoulder as Cory REVS
UP. And they take off.

INT. CHURCH VESTIBULE - DAY

Carol helps Maggie get into her wedding dress, almost
tearing it. The WEDDING COORDINATOR sticks her face in
the door.

O.S.: an ORCHESTRA PLAYS a SONATA PRELUDE.

WEDDING COORDINATOR

We're starting, ladies.

CAROL

I'll meet you out there.

Carol kisses Maggie on the cheek and runs out.

EXT. STREET - DAY

Cory and Pete drive along the street on the Dyna-Mobile.

(CONTINUED)

CONTINUED:

Onlookers are amazed by the barely-balancing duo. They come to a traffic jam.

CORY

Hold on.

Cory pops up over a curb and onto the sidewalk. Pete barely holds on.

INT. ST. AMBROSE CHURCH - MOMENTS LATER

The doors swing open at the back of the church, revealing a groomsman and Carol.

INT. CHURCH FOYER - DAY

The Wedding Coordinator stands beside Carol and the groomsman, just out of view of the church.

WEDDING COORDINATOR

Okay, go.

INT. ST. AMBROSE CHURCH - DAY

Carol and the groomsman start down the aisle. Rob waits at the front of the church, watching them with pride.

The church has an interior decorator's touch -- done up with elaborate floral arrangements and huge Majorcan paper decorations on the walls. Hundreds of candles sit on stands traveling around the periphery of the church.

EXT. ST. AMBROSE CHURCH - DAY

Cory and Pete pull up in front of the church. Pete jumps off. He bounds up the stairs.

INT. CHURCH VESTIBULE - DAY

Maggie's Dad takes her arm. He looks lovingly at her.

DAD

You ready, pumpkin?

Maggie nods with a steely will. She stands upright, readying herself for what's next. They open the door into the...

INT. CHURCH FOYER - DAY

As Maggie and her Dad enter, Pete enters as well. His hair's sticking up from the ride and he's covered in gas stains, making him look insane. The Wedding Coordinator is still there.

WEDDING COORDINATOR

Excuse me, sir, this is a wedding.

DAD

Jeb?

MAGGIE

Pete! Get out! Please, go.

PETE

I will. I'll go in a second. But before you get married I want you to know... I've been a baby about this all along. I was afraid of being rejected. I was afraid of hurting you.

Maggie's steely resolve starts to collapse.

PETE

I don't know how it's possible to have what's between us just be there, like a rock, like a preordained thing. I don't know why every time I touch you I feel freaky. I don't know why I look in your eyes and I feel better than what I am.

Maggie looks confused, teary-eyed.

PETE

But, Maggie, when I'm around you, I feel... honest. And I have been nothing but a liar my entire life.

MAGGIE

Me too.

Maggie embraces Pete. She cries in his chest. Her Dad and the Wedding Coordinator look on in shock.

MAGGIE

Pete, I care about you, but I can't -- you make your living by deceiving people --

(CONTINUED)

CONTINUED:

PETE

I'll give it up. I swear. I don't care about it. I don't.

MAGGIE

Still, there's so many differences, and --

Maggie, flustered, steps back from Pete.

MAGGIE

You have an enormous erection again.

His huge hard-on is propping out his pants.

PETE

Your perfume. It's a biological occurrence, I just --

At that moment, the doors of the church swing wide open.

INT. ST. AMBROSE CHURCH - DAY

The entire crowd is staring back at Pete, who is pitching a large tent in his pants. Maggie, beside him, is frozen with fear. The crowd is disgusted. Rob is confused. Carol and Jenna look on, a little impressed.

JENNA

Wow. I really did miss out, didn't I?

The crowd is speechless for a long, long moment. Pete stares at them, not really knowing what to say, then:

PETE

That's right, Maggie! I'm not going to hide my feelings for you any longer!

Pete turns toward the congregation, his arms out proudly, displaying his manhood. Maggie whispers, furious:

MAGGIE

This is what you do? In this circumstance, your choice is that!? That's exactly why... I'm going down there to Rob... where I belong!

(CONTINUED)

CONTINUED:

Maggie grabs her stunned father and yanks him down the aisle. Pete, again at a loss for what to do, follows her, his stiff penis obvious to all. A huge ERNEST-BORGNINE-LIKE GUY, in the middle of a pew, tries to fight his way to Pete. Others keep him away.

BORGNINE GUY

You perverted son-of-a-bitch!
She's your cousin!

DAD

Ushers!

PETE

Maggie, come on! You're actually walking down the aisle after all that stuff I just said?! That was beautiful!

MAGGIE

Oh, you're so charming, I'm just going to faint into your arms?!

PETE

Yes! I'm doing exactly what Clark Gable did with Claudette Colbert in It Happened One Night!

MAGGIE

Clark Gable wasn't waving around a huge boner!

PETE

Oh yes he was -- I just saw it this morning!

MAGGIE

What?

PETE

All right, not literally. But he had an erection in his heart!

MAGGIE

That is the stupidest thing I've ever heard in my life!

PETE

No. That would be the twelve thousand dollar puppy.

(CONTINUED)

CONTINUED:

Numerous USHERS run around Pete, grabbing him, pulling him back. Maggie braces herself, moves on, and doesn't look back.

PETE

Hey! Let go!

USHER #1

Oh, crap! I touched it!

USHER #2

Now I'm touching it! Get it off me!

DAD

Margaret -- ?

MAGGIE

This is just one of a bride's many obstacles on the way to the altar, Dad. I'm sure Mom had to go through something similar.

Maggie approaches Rob, giving him an apologetic look.

EXT. ST. AMBROSE CHURCH - DAY

The Ushers drag Pete outside. They toss him to the pavement.

He runs back toward the doors. They toss him down again.

INT. ST. AMBROSE CHURCH - DAY

Rob and Maggie stand on the altar. The kindly MINISTER reads in front of them. Maggie looks upset.

MINISTER

So, we're gathered here today, to witness --

MAGGIE

I'm sorry.

MINISTER

Pardon me?

MAGGIE

I just need to -- Rob, I need to ask you something?

(CONTINUED)

CONTINUED:

ROB

Now?

Maggie nods. She looks at the Minister:

MAGGIE

We'll be right back.

She pulls Rob into the back corner of the church, behind some plants. The crowd looks on in shock.

MAGGIE

The necklace you gave me.

ROB

Uh huh?

MAGGIE

This is silly of me, I know.

ROB

Uh huh.

MAGGIE

But did it really belong to your grandmother for fifty years?

Rob stares.

ROB

You know, Maggie, after what I just saw happening between you and Jeb, I don't know why you're the one that's upset!

MAGGIE

Yes, I know. But the necklace?

Beat.

ROB

I knew you wanted a piece of jewelry that had been in the family for a while. I didn't have anything like that, so I... bought something that looked like an antique.

MAGGIE

I'm surrounded by con men.

ROB

Well, excuse moi!

(CONTINUED)

CONTINUED:

Maggie stops, looking at Rob, shocked.

MAGGIE
What?

ROB
That's right. I said, 'Excuse
moi!' And, Maggie, there might
even come a day when I might want
to say, 'What a co-wink-ee-dink.'

Maggie, uncomfortable, puts her fingers to her ears,
looking out from her corner to make sure no one hears.

ROB
Or 'you look mah-veh-lous!'

MAGGIE
Stop it.

ROB
Seriously, Maggie. You act like
somebody saying, 'Who's your
daddy?' is the same as saying,
'Let's go out and kill a baby!'

Maggie is about to cry with confusion.

ROB
Life is imperfect, Maggie. And I
am. I am. I'm going to make
mistakes. But in the end, I want
to be good to you. I love you.
And isn't love what's important?

Pause. Maggie nods, unsure.

MAGGIE
But, Rob... I'm not perfect
either.

Rob touches her arm, gently pulling her toward the altar.

ROB
You can tell me all about it after
we do this. Okay?

Maggie nods.

EXT. ST. AMBROSE CHURCH - DAY

The Ushers stand on the porch, eyeing Pete. Pete holds
up his arms in surrender.

(CONTINUED)

CONTINUED:

He starts to leave.

PETE

All right. I'm cool. I'm cool.
I learned my lesson. You guys
taught me a good lesson.

Pete again runs back for the door of the church. The Ushers jump on him, pushing him down. They start punching him.

USHER #1

Kneel on his neck!

EXT. ST. AMBROSE CHURCH SIDE - DAY

Cory has pulled the Dyna-Mobile up onto the side of the church, in the woods, where he is urinating. As he zips up, he glances down to see the Ushers beating up Pete.

CORY

Sons a bitches.

He looks around for a way to help his pal -- he spots a large log.

INT. ST. AMBROSE CHURCH - DAY

Again, Rob and Maggie stand on the altar, holding hands, facing each other. The kindly Minister reads the vows.

MINISTER

And do you, Robert Pennington,
take Maggie Renault to be your
wedded wife, to have and to hold
from this day forward, for better
or for worse, for richer or for
poorer, in sickness and in health,
to love and to cherish, till death
do you part?

ROB

I do.

MINISTER

And do you, Maggie Renault, take
Robert Pennington to be your
wedded husband, to have and to
hold from this day forward, for
better or for worse, for richer or
for poorer, in sickness and in
health, to love and to cherish,
till death do you part?

(CONTINUED)

CONTINUED:

MAGGIE
I do.

MINISTER
Then take --

MAGGIE
Not.

Everyone in the crowd stares in shock, suddenly silent.

MAGGIE
I mean, I do... ~~not~~. I mean I-I-
I-I-I... don't. I-I... I'm sorry,
Rob.

Rob backs away, horrified. Maggie pleads with him, awash
in realization:

MAGGIE
It's just, you were right back
there. Love is what's important.
And it's not seen with the mind,
it's seen with the heart, and it
defies every rational, logical
thought, but I've known the whole
time, I've just been afraid to
think it, to know it, that...

Maggie is suddenly calm.

MAGGIE
I love Pete Murray.

EXT. ST. AMBROSE CHURCH - DAY

Pete chokes his words as one of the Ushers kneels on his
neck and the others hold down his limbs.

PETE
All right, guys, maybe you can
ease off a...

Pete hears a MOTOR. He turns a bit to see Cory on the
Dyna-Mobile with the log strapped lengthwise to the
front, barreling towards them. Cory winks at him.

PETE
Cory, no!

The huge log slams into the Ushers, and passes over
Pete's prone body.

INT. ST. AMBROSE CHURCH - DAY

The Dyna-Mobile SHATTERS the exquisite stained GLASS DOORS of the church, dragging the Ushers along with it.

Maggie and Rob run out of the vestibule and onto the altar and see the Dyna-Mobile spin through the foyer as the crowd parts, panicked. The vehicle knocks over one of the candle stands. This creates a domino effect of candles, each one knocking the other over around the periphery of the room.

Trixie leaps out of Cory's jacket and to the floor.

Pete runs in, looking on in awe as Cory jumps off the Dyna-Mobile and begins kicking an Usher. The huge paper decorations around the church catch on fire from the candles.

Pete and Maggie see each other across the room. They look at each other, sadly, through the chaos of the church.

Then Maggie spots Trixie, jumping from armrest to armrest of the pews -- directly at Maggie. Trixie's little eyes are filled with recognition and hate. She bares her fangs.

MAGGIE

Oh my God.

TRIXIE, SCREECHING with fury, leaps onto Maggie's face, attacking it.

Pete turns to see the last of the candle stands falling toward him.

PETE

Oh shit!

The candle falls onto Pete. Being that he's covered in gas, his suit bursts into flames. He throws himself to the ground, trying to roll it out. Cory sees and tries to help by stomping on the fire.

The bridesmaids gather around Maggie with the ferret clutching to her face.

CAROL

Get it off her!

Jenna swats the ferret with a bundle of long-stemmed roses, which also means she's smacking Maggie in the face.

The entire place is in chaos.

FADE TO:

EXT. ST. AMBROSE CHURCH - LATER

Firemen put out the fire on the side of the church.

PAN DOWN TO Cory, who is with Trixie, watching the firemen shoot powerful hoses at the wooden church.

CORY

Look what you done. Bad ferret.
Bad!

TRIXIE CHITTERS.

CORY

Don't laugh! It's not funny!

Cory isn't a very good father. He's about to crack up.

Nearby, Rob and Maggie embrace. Rob watches sadly as Maggie walks away. Carol comes up behind Rob.

CAROL

You all right?

Rob nods.

ROB

It's sort of a relief, I guess. I
was always trying so hard.

Carol takes his hand to comfort him. Rob smiles, holding onto her.

CAROL

I still think you're a great guy.
That's why I wanted you so badly
to be a part of Maggie's life...
our lives... I...

Carol's embarrassed. Rob's touched.

ROB

Too bad you're a lesbian, huh?

CAROL

Rob, I'm not a lesbian.

ROB

You aren't?

CAROL

No.

Carol smiles. Rob smiles. They blush, sweetly.

(CONTINUED)

CONTINUED:

Beyond Carol and Rob, Pete is sitting on the back of an ambulance. A female PARAMEDIC is applying ointment to some burns on his shoulder.

PETE

Fortunately, I know an ancient form of tai chi where I can knock down four men with the wave of my hand.

(acts this out)

Unfortunately, there were seven men, and you can only use the wave once every nine hours, so I was screwed.

The Paramedic laughs. Pete points at her.

PETE

That's good. I'm brightening up your day. I like that. This is the kind of thing I do. Walk around, tell people little stories, put smiles on their faces. Some people don't appreciate it.

PARAMEDIC #1

(laughing more)

Just stop by the doctor and get a prescription, and you'll be fine.

Pete nods.

PARAMEDIC #2 (O.S.)

Comin' through!

Pete looks up to see two more PARAMEDICS carry an Usher on a stretcher. Pete gets out of the way and they slide him in. The Paramedics hop in too and close the doors.

Annie McGinnis, the Butch Cop, comes up beside Pete, reading from a police statement.

BUTCH COP

These ushers say they'll pay for the damage to the church if you promise not to press assault charges, Pete. I told 'em it was a good idea, else-wise they could go down for a hard nine.

(CONTINUED)

CONTINUED:

PETE

Oh, Annie, the magic we could make.

BUTCH COP

You could only dream, Pete.

Annie smiles and walks away.

The ambulance takes off beside Pete, REVEALING Maggie, looking at him. They walk toward each other, until they're close.

Maggie looks at the ground, vulnerable and frightened.

MAGGIE

I love you, Pete Murray. I'm not going to hide it anymore.

PETE

I love you, too.

MAGGIE

And I'm not saying that just so you say you love me back. No. Because I love you regardless.

PETE

I love you, too.

MAGGIE

So whether you love me or not, it doesn't change the fact that I love you. Which I do.

PETE

Great.

Pause.

MAGGIE

So. Do you love me?

PETE

I just said so. Twenty-eight times.

MAGGIE

You did?

PETE

Yes.

(CONTINUED)

CONTINUED:

MAGGIE
I missed it.

PETE
Sorry.

Beat.

MAGGIE
Well... can you say it again?

PETE
No. You're just going to have to wait until the next time it comes around. Now I'm feeling pressured.

MAGGIE
It's such a big deal?!

PETE
Listen, if you weren't so enamored with the sound of your own voice, you would have heard!

MAGGIE
I just bared my soul, and now you're being a jerk?!

PETE
Hey, I bared a lot more than my soul in there, and you weren't exactly full of compassion!

MAGGIE
Oh, God! Are you going to be this frustrating for the rest of your life?!

Pete thinks.

PETE
Yes.
(beat)
Are you?

Maggie thinks.

MAGGIE
Actually, I believe I will be.

Pete and Maggie look at each other, and smile.

(CONTINUED)

CONTINUED:

PETE

Well, then, I love you, too.

A happy LOVE SONG PLAYS.

And Pete and Maggie kiss, passionately, the church on fire behind them. The CAMERA TWIRLS AROUND them, and then MOVES OFF...

TO the Ernest-Borgnine Guy soothing his upset wife, kissing her tenderly on her forehead --

TO Jenna caressing an injured Usher --

TO Carol and Rob, bashfully walking together --

TO Cory and Trixie, chasing each other in circles --

And UP INTO the sky, from where all good things come, and to where all good things eventually return.

FADE OUT.

RUN CREDITS.

END CREDITS.

FADE IN:

INT. JUDGE OZU'S OFFICE - DAY

Judge Ozu comes out of his chambers. His secretary, BETTY, is there. She's harried, carrying a too-tall stack of files across the room. Judge Ozu puts some documents on the desk.

JUDGE OZU

Hey, Betty, need you to make copies of these files and take 'em down the hall -- the Renault-Murray divorce.

Betty is putting the files in the file cabinet.

BETTY

Okay.

Judge Ozu sets another pile beside those.

JUDGE OZU

These waterworks files here you can shred.

(CONTINUED)

CONTINUED:

Betty nods. Judge Ozu walks back into his chambers. Betty finishes putting the files in the cabinet. She turns toward the two stacks of files. She accidentally picks up the Renault-Murray documents and stuffs them into the shredder.

She picks up the waterworks files and moves toward the hall door with them. That's when she looks down and sees they're the wrong files.

BETTY

Oh my God.

CUT TO BLACK.

THE END