

RACHEL GETTING MARRIED

Written by

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1 EXT. HALFWAY HOUSE PORCH. DAY

1

KYM, a darkly beautiful girl in her early 20's, is smoking furiously on the porch of an URBAN HALFWAY HOUSE. She glances impatiently at her watch and presses her ear to her cell phone. As she exhales, WE HEAR the rumble of thunder.

Irritated, she crams her cell phone into her bag.
ROSA a halfway house staff nurse is patiently handling WALTER, an irate patient who is screeching...

WALTER

I want my fucking Zippo now!
Walter starts yanking at his hair.

ROSA

Walter, that is a behavior...

WALTER

(raking his nails against
his forearm)
Fuck you!

ROSA

And you are making a choice.
Her cell phone rings...

ROSA

(to Walter)

Hold on...Hello?

WALTER
God!

KYM
Don't you get it yet, Waldo? She's making a choice not to give you your lighter because you'll torch the Self-Help library again.

WALTER
I'm Walter. Kill anybody recently? Run anybody over with a fucking car?

Kym grinds her cigarette under her heel and blows smoke but gives no signal that she's heard anything. She yanks her cell phone out of her bag as...

A tan Mercedes STATION WAGON pulls up in front of the House.

(CONTINUED)

2.

1 CONTINUED:

1

ROSA
(to Kym)
That them?

KYM
Yes. Finally.

Rosa takes two of Kym's several bags. They are oddly matched. A Coach tote, a fake Prada, a Gristedes bag, and a World Wildlife Fund tote bag.

WALTER

You're not letting her get behind the wheel are you? Are you?

ROSA

Walter, you are only responsible for yourself. (To Kym) This is all your stuff?

KYM

You know you never gave me your cell number.

ROSA

(sotto)

It was a mistake. I'm lucky I didn't get fired. We've discussed this. (She offers her hand) Good luck.

Kym doesn't appear to have heard her but she shakes the hand barely... so very, very faintly.

Kym's dad, PAUL BUCHMAN, a tired, prosperous man in his late 50's steps around the car and trots up the porch steps. He is wearing a big smile and his glasses are foggy. They hug. Kym talks rapidly over his shoulder...

KYM

Oh my god. Here you are. I thought you were going to abandon me in rehab. It's 12:30. You guys are half an hour late. I've been standing here with these lunatics. You look so great.

Paul offers his hand to Rosa.

PAUL
Hello. I'm Paul Buchman.

(CONTINUED)

3.

1 CONTINUED:

1

ROSA
I'm Rosa. We met last time you came
up.

PAUL
(doesn't remember)
Of course, of course.

KYM
Let's go, let's go. Where is
everybody?
CAROL, a handsome woman in her 40's, waves from the car.

KYM
(loudly)
Hey Carol. How are ya?

CAROL
Hello Kym.

KYM

So where's Rachel? Carol, where's Rachel?

Kym slides into the back seat as Paul loads the car.

CAROL

Getting everything ready at the house.

PAUL

There is so much going on at the house I can't tell you. You know your sister's doing all of it herself.

KYM

(eyeing the rearview mirror as she arranges her bangs)

My sister is bending the environment to her will? Really?

PAUL

No wedding planners or anything like that. Just her and Sidney and a lot of their friends. She is so thrilled you're here. Is that everything, sweetheart?

(CONTINUED)

4.

KYM
(distractedly, rifling
through her bag)
Yah. Can we go?

CAROL
Is there anyone you want to say
goodbye to?

KYM
God no.

2 EXT./INT. TRANSITIONAL SHOTS. DAY 2
The station wagon travels through a constantly changing
series of environments as they journey out of New York City
on their drive to suburban Connecticut.

Right away though, Kym lights up a cigarette and Paul and
Carol crank their windows.

KYM
So are all these busy young wedding
helpers staying at the house?
Because after eight months of
constantly revolving cell mates and
crazy people...

PAUL
You weren't in a cell, Kym...

KYM
...AND groups groups GROUPS...

PAUL

...And nobody was crazy, nobody was
in a rubber room...

KYM

...I was looking forward to a
little privacy for once.

CAROL

The only extra person staying at
the house is Emma, who's actually
been staying in your old room. But
she can move, I guess.

KYM

Rachel and Emma. Oh, great. How
relaxing.

(MORE)

(CONTINUED)

5.

2 CONTINUED: 2

KYM (cont'd)

The only two people on the planet
less capable of delegating than
Hannibal! On the eve of a wedding!
Nightmare.

CAROL

Nightmare?

PAUL
It's a nightmare so bad it's in
German.

KYM
Rachel must be totally freaking
out. Is she too tense?...

PAUL
She's a wigwam!

KYM
(right on top of him,
rifling through her bag
again)
...Is she eating? Or are all her
latent food issues rearing their
heads? Is she hoarding Snickers and
Cool Whip under the bed like in
high school? She never did put that
one to sleep.

PAUL
(genuine)
I don't think that that's a problem
for her.

KYM
No offense, Dad, but you never
thought that was a problem for her.
I'm kidding. It'll be great to see
her. Foodies are the worst, though.
They never get it together. There
were six of them on my floor in the
hospital and you could never get
into the bathroom. They would cry
at the chocolate pudding and one of

them was a guy. I can't wait to see Mom.

(CONTINUED)

6.

2 CONTINUED:

2

PAUL

You'll see her and Andrew at the rehearsal dinner tonight.

KYM

Can we stop at the 7/11 please? I feel nauseous. I need something to drink.

CAROL

I brought you a Diet Coke.

She offers the can.

(CONTINUED)

7.

2 CONTINUED: 2

KYM
I prefer Pepsi from the fountain.

3 EXT. MINI-MART PARKING LOT. DAY. 3

Carol looks at Paul. He is fiddling with the dashboard.

4 INT. MINI-MART. DAY. 4
Kym fills her Big Gulp at the fountain and pays at the counter. The COUNTER GIRL gives her change.

COUNTER GIRL
I saw you on COPS.

Kym appears not to have heard. She pockets her change and leaves.

5 INT. STATION WAGON. DAY.

5

As Paul drives through a bucolic, well-to-do neighborhood featuring a beautiful old church.

6 EXT. THE BUCHMAN HOUSE. DAY.

6

The station wagon pulls into a CIRCULAR DRIVEWAY lined with trees and bushes of beautiful blue hydrangea. There are several late model cars parked in the driveway of the SPRAWLING, SHINGLED HOUSE. Young people crawling everywhere in the midst of WEDDING PREPARATION, wrapping garlands and hanging paper lanterns. A LITTLE GIRL tosses rose petals in the swimming pool. The atmosphere is slightly punch drunk and friendly.

Paul unloads Kym's bags.

KYM
I'll do it, Dad.

She doesn't.

8.

Kym charges into the house where NORMAN SKLEAR and more friends of Rachel are decorating. They stare at her as she runs up the stairs to the second floor. CAMERA RUNS ALL THE WAY UP WITH HER.

We hear...

RACHEL'S VOICE OFF

Can we raise this hem half an inch?

EMMA'S VOICE OFF

Yeah, yeah. Here, let me just...

Kym slams open the master bedroom door and finds her older sister, RACHEL, trying on her wedding dress with the help of her best friend EMMA. Radiant and sexy, Rachel glows like an angel in her creamy white and gold sari. Emma has pins in her mouth and a tape measure around her neck.

KYM

Oh my god, you are just mi-nute!

RACHEL

Kymmie!

EMMA

(to Kym)

You can't smoke in here--

Rachel and Kym squeal and embrace. Rachel is slightly awkward as Emma frantically tries to keep the billowing fabric from combustion.

KYM

Ow!

RACHEL

I have pins all over me. You look great!

KYM

I'm fat. Rehab makes you fat. All the vending machines. Look at you, missy! I'd swear to god you were puking again!

(CONTINUED)

9.

8 CONTINUED:

8

RACHEL

Hah!

EMMA

Kym!

KYM

Emma!

(To Rachel)

No seriously, you're so tiny it's like you're Asian. Dad wants us to sleep in the same room so you'll be able to watch me while he's asleep and I won't sneak out of the house and blow dealers and shoot heroin.

RACHEL

Dad did not say "blow dealers."

KYM

I told him I'd just sleep in Ethan's room.

Beat.

RACHEL

You can always shoot up in the tree house.

Kym laughs. A little too loud.

EMMA

Kym, I'm not remotely surprised you're starting your drama already, however it's Rachel's wedding and this week it's about her.

KYM

Emma, you still have your tiny core of rage! What a relief.

Kym flops on the bed and gazes adoringly at her sister for a moment. Rachel beams back.

KYM

So are you an actual shrink yet?
Even though you're like twelve
years old?

EMMA

Psychology. Not psychiatry. You
know the difference, right?

(CONTINUED)

10.

8 CONTINUED:

8

KYM

You should prescribe something
soothing for Emma. Like Vicodin.

RACHEL

I will have my PhD. in a year and a
half. And psychologists don't get
prescription pads, right Kym?

KYM

They do in Guam.

RACHEL

Would you please put that out? Emma
designed this dress and there's
forty-seven yards of it and I'll go
up like the Hindenburg.

Kym takes a last drag even though she's down to the filter,
then flushes the butt down the toilet in the tiny bathroom.

KYM
(over the flushing toilet)
Since when are you a designer,
Emma?

EMMA
A while.

RACHEL
She has this great little boutique
in Greenwich. She says things like
"you need a fabulous jersey pant."

KYM
That's so great. I think I heard
that. Isn't this your fifth
incarnation or something? Weren't
you an actress? All the N.E.D.'s in
the hospital were actresses...

EMMA
N.E.D.s?

RACHEL
Non-specified Eating Disorder.

KYM
...they were constantly doing leg
lifts under the sheets.

(CONTINUED)

11.

8 CONTINUED:

8

RACHEL

Angela Paylin is coming to the wedding.

KYM

(right on top of her)

I ate so much cookie dough and did so many whip-its with Angela Paylin.

RACHEL

I know. And she confessed to you her secret Elvis Stoyko fantasy. I spied on you.

KYM

Oh my god...

EMMA

Elvis Stoyko the figure skater?

RACHEL

In her fantasy, she was wearing her hair up and very serious, responsible eyeglasses, because she was a world renowned judge at the Winter Olympics for Men's Figure Skating. And Elvis Stoyko was skating in the finals to "Could It Be Magic" for the gold medal. And just when Barry Manilow is singing

"Now/ Now/ Now and hold on fast..."
there's this electric connection
between them and he stops in the
middle of his triple lutz...axel...

KYM

And he skates over to the judges
table, all panting and sweaty, with
his spangly Neil Diamond shirt open
to the chest...

RACHEL

There is silence as he stops in
front of her, their eyes lock, and
he reaches for her hand... and
Angela takes it!

KYM

To the roar of the crowd and the
shock of the Olympic judges!

(MORE)

(CONTINUED)

12.

8 CONTINUED: 8

KYM (cont'd)

And he pulls her out of her chair,
undoes her hair, and they skate as
a pair to the rest of the song!

RACHEL

And he gets disqualified but he
doesn't care!

EMMA

Where'd she get the skates from?

They collapse in laughter. Kym studies her ass in the mirror.

KYM

I should call her right this second. Is she really coming? Who are all these energetic young people decorating the house?

EMMA

She's got everyone she knows pulling elf duty.

KYM

(squinting at her ass)

What about me? What am I doing?

Rachel and Emma exchange a look.

KYM

Hello?

RACHEL

Well, I think you'll be assisting on floral detail. I want everything all drippy and luxurious and Mom's a little bit tasteful--

KYM

--Mom's in charge of flowers?

RACHEL
--and I don't want to upset her.

EMMA
(to Kym)
And you're such a diplomat.

(CONTINUED)

13.

8 CONTINUED:

8

KYM
I am. I'm like Kofi Annan. In rehab
they said I was the maternal hub of
my peer group. I was always the
referee for softball.

Rachel snorts.

KYM
I was. I was the only one who could
convince the methamphetamine freaks
that no one was chasing them when
they ran around the bases.

EMMA

It's softball. Someone was chasing them.

KYM

Whatever. They have trust issues in the first place. I'm going downstairs to find Olive and get some unconditional love.

Kym swans out of the room.

KYM

Anyway, I'm doing some lighting. I already got the candles and everything.

Rachel and Emma share a look.

KYM (CONT'D)

Forget Mom and me and the fucking flowers.

9 INT. UPSTAIRS HALLWAY. DAY.

9

Kym crosses the hall to ETHAN'S ROOM and opens the door.

KYM

Speaking of dawgs, when am I going to meet this fiancée of yours anyway?

RACHEL VOICE OFF

He went to get stuff with Kieran. They'll be back.

10 INT. ETHAN'S ROOM. DAY.

10

A little boy's bedroom. Pale blue. A single bed, a window, some games. Some stuff in boxes. Not a mausoleum.

Kym enters Ethan's room. She stands there looking around.

She takes a moment...

11 INT. UPSTAIRS HALLWAY. DAY.

11

Kym wandering the upstairs hallway...the winding corridors are a little spooky, despite the openness and light, it feels haunted up here...looking into her old bedroom, seeing Emma's stuff inside.

12 INT. UPSTAIRS HALLWAY. DAY. --LOOKING DOWN--

12

Paul comes to the bottom of the stairs, yelling up.

PAUL

I'm making hot dogs and
hungabungas! Who wants what?!

Rachel and Emma shout back down.

RACHEL

It's too hot!

EMMA

I don't eat gluten, Paul!

PAUL
What don't you eat?!

EMMA
Gluten!

PAUL
Where's Kym?
Kym appears, down the back stairway, behind Paul, not shouting...

KYM
Here.

RACHEL
Besides I'm in my dress!

(CONTINUED)

15.

12 CONTINUED:

12

PAUL
Ooo! Can I see?!

Paul starts up the stairs.

RACHEL/EMMA

No!

PAUL

Okay, okay!

Paul has stopped half way up the stairs. He turns to Kym, beams at her.

PAUL

Kymmie, what can I make you?

KYM

Actually there's a meeting I have to make. And I have to pee in a cup. And register as a general biohazard.

PAUL

I'll drive you.

KYM

(heading downstairs)

Just tell me which car I should take.

Paul doesn't say anything. Carol floats to Paul's side.

KYM

Which car?

PAUL
Would you do me a favor, Kymmie...?

KYM
I have a license...

PAUL
You wouldn't believe my insurance.
And I'm not... that comfortable.
Could we figure something else out?

13 EXT. VILLAGE COMMUNITY CENTER (CHURCH). DAY. 13

Kym pedaling up on a bouncy, high tech racing bike that is far too big for her. She bangs herself in the crotch as she dismounts.

(CONTINUED)

15A.

13 CONTINUED: 13

KYM
Ow!

16.

KYM
Hello? Hello?

Kym stops a baby-faced NURSE.

KYM
Hi. I'm here to pee in a cup.

NURSE
(over her shoulder)
She needs to pee in a cup.
(back to Kym)
Someone will be right with you.

KYM
Okay. I'm trying to get to a
meeting.

NURSE
The meetings are over in the other
building.

KYM
I know that.

NURSE
Someone will be right with you.
Have a seat.
Several people are waiting in chairs. They look at Kym.

15 INT. COMMUNITY CENTER BATHROOM. DAY.

15

A DIFFERENT NURSE is waiting by the sinks examining her teeth in the mirror. Kym bangs open the door of her stall with her foot. The door swings back and Kym spills her sample all over herself.

KYM

Piss!

16 EXT. COMMUNITY CENTER. DAY.

16

As she runs up the OUTSIDE STAIRCASE Kym wipes at her shirt with a wet paper towel. She yanks open the door and a bird poops on her.

KYM

Shit!

17.

17 INT. COMMUNITY CENTER MEETING ROOM. DAY.

17

Narcotics Anonymous Meeting. Chairs, light. An ATTRACTIVE GUY is sharing. Kym slams in, frazzled and late. A few people look at her as she grabs a folding chair from a stack leaning against the wall and the other chairs slide to the floor with a huge clatter.

KYM

COCKSUCKER!

ATTRACTIVE GUY

Only once. My dealer. I was really
broke.

The room breaks up. Kym struggles to rearrange the fallen
chairs. She is pissed.

ATTRACTIVE GUY

Let's see...that was Tuesday...

18 INT. COMMUNITY CENTER MEETING ROOM. LATER.

18

PASTOR MEL, a guest speaker, shares details of his struggles
inside the "12 Step" Process. Kym, like everyone present, is
riveted.

19 OMITTED

19

20 OMITTED

20

Sweaty and fed up with Carol's bike, Kym cycles into the Buchman driveway. Paul has been watching for her out the kitchen window while doing dishes. He waves and yells to his wife.

PAUL
Carol, she's here!

KYM
Where did you think I was?

PAUL
I made you a sandwich, sweetheart!
Meatloaf!

Kym's shoulders slump.

Watching from an upstairs window, Rachel observes Kym wheel the bike up the driveway and Paul hurrying from the kitchen to meet her, carrying a meat loaf sandwich and a glass of milk. There is an awkward exchange of items. Paul hugs and mashes Kym and kisses her on the forehead. Rachel opens the window, calls down.

RACHEL
Kymberly!

Fiancee SIDNEY, sexy, compact, thirties, and best man KIERAN, are stringing lights all over the house and yard. Kieran is on a ladder. He is the same ATTRACTIVE GUY from the meeting. Sidney is completely wrapped, chest to knees, in twinkly white lights and he unspools himself as needed. Rachel arrives with Kym who is holding the aircraft carrier sized meatloaf sandwich that's oozing lettuce and ketchup and the enormous glass of milk. She holds them both like they're suspended in formaldehyde. Emma is working on her tan.

RACHEL

No. You guys are not getting my design concept.

(MORE)

(CONTINUED)

19.

22 CONTINUED: 22

RACHEL (cont'd)

I want every single light to represent a different one night stand during the misspent youth of Kris Kringle before he stopped whoring around and became Santa Claus.

SIDNEY

Oh. I thought you said Satan Claus.

KIERAN

I thought she said Panty Hose. Or
Panda Claws.

EMMA

Pandas are endangered.

RACHEL

I know. We're having an endangered
Panda fleeing for its life for the
ice sculpture. Or impaling itself
on some bamboo. Kym! This is Sidney
Williams, my betrothed. Sidney,
meet my sister, Kym.

KYM

Oh my god. You're black.
(To Rachel)
Sorry I called him a dawg.

RACHEL

That's fine.

SIDNEY

No biggie.

KYM

You don't look like a record
producer. You're supposed to have a
hapless lackey next to you with an
umbrella.

SIDNEY

Usually I do, but Mom's out

simonizing my car. Funny, you don't
look like Lucifer's Cupbearer.

KYM
(fingering a lock of hair)
I got a haircut.
Kym gives Emma a look. Emma smiles sweetly.

(CONTINUED)

20.

22 CONTINUED:

22

Rachel gestures up the ladder.

RACHEL
And this is Best Man Kieran.

Kym looks up the ladder at Kieran.

KYM
Hey.

KIERAN
Hi there.

Kym and Kieran, having SEX in the cavernous basement. It runs practically the length of the house and there are nooks and caves everywhere. An ancient sofa, riddled with cigarette burns, some futons, dragged down and thrown haphazardly in corners, Unicorn posters hideously and pornographically defaced, and squat jars of ancient household products (Oil of Olay, self tanner) filled with cigarette butts offer proof of years of inhabitation.
LATER -- Kym lights up.

KIERAN

Well, that was so wrong --

KYM

Gee, thanks!

KIERAN

No, believe me, that was so lovely, LOVELY! But in the program -- as you know -- and we just heard earlier today in fact --

KYM

It is kind of lurid, isn't it? The best man and the maid of honor... furtively slipping off to the coal bin to have it off while the rest of the wedding party labors away at preparations for the big event.

(CONTINUED)

21.

23 CONTINUED: 23

KIERAN
I thought...isn't Emma going to be
playing that role?

KYM
What?

KIERAN
"Maid of Honor"?

KYM
Oh.

KIERAN
I think I heard that was the plan.

22.

24 INT. HIGH-END INDIAN CLOTHING BOUTIQUE. DAY. 24

A LAVISH BOLLYWOOD SOUNDTRACK PLAYS as Emma wraps Kym in

lilac fabric for her sari-esque bridesmaid's dress. Kym examines herself in the mirrors of the private salon. The girls look like jewels against the lush fabrics, pillows and curtains. Rachel sits at a vanity trying on dangling earrings and shakes her head gently, the gems glimmer and sparkle.

RACHEL

Isn't the lilac fabulous? You look like a freesia.

KYM

(to Rachel)

I love the grey.

EMMA

We're all wearing lilac.

KYM

(heedless, grabbing the grey fabric)

Look at this. I love this. It's like a cloud.

Emma looks at Rachel.

KYM

You guys know how I am. I never wear lilac.

EMMA

It's good to have a principle.
Kym ignores her.

RACHEL

You wore a lilac sweater with a cat face on it on the cover of Seventeen Magazine when I was at Fat Camp.

KYM

Sure, but I got paid for that and I

was on horse tranquilizers. So why aren't I the Maid of Honor? Why is Emma the Maid of Honor?

RACHEL
Because.

(CONTINUED)

23.

24 CONTINUED:

24

KYM
What does that mean?

RACHEL
I wasn't entirely sure when you were coming or even if you'd make it.

Kym looks sharply at her.

RACHEL
I wasn't sure if you'd have time for a fitting.

KYM

Bullshit. It's a sari. You take a bolt of cloth and wrap it around you. Jesus Christ I've been home one day and I can't get a straight answer out of anybody.

RACHEL

What are you talking about?

KYM

I'm talking about Dad offering me food every ten seconds...

RACHEL

Dad offers Irish Hunger Strikers food every ten seconds.

KYM

No. He has to know where I am and what I'm doing all the time because he has never resolved his own trust issues.

EMMA

That's odd.

KYM

Shut up.

EMMA

Blow me.

RACHEL

Oh, leave Dad alone.

(CONTINUED)

24.

24 CONTINUED:

24

KYM

I'd love to but he won't let me. I
feel him watching me all the time.
And Carol and you guys too.

EMMA

I know I have nothing better to
think about.

KYM

Everybody's looking at me like I'm
the visiting sociopath. What are
you people waiting for me to do?
Burn the house down?

They both look at her.

KYM

That was a mattress fire and it
wasn't even at home! It was on a
sleep over! God! I should just get
HAZMAT tattooed on my forehead for
you people.

RACHEL

Stop! You're like a harpy. Is being
my "Maid of Honor" this important

to you? I didn't think you gave a
shit.

Beat.

KYM
How could you fucking say that to
me?

RACHEL
Jesus. Emma!

EMMA
What?

RACHEL
Emma, would you be horribly
offended and hurt if I asked you to
step down as...
(exaggerated, practically
with quote fingers)
..."Maid of Honor?"

EMMA
Yes.

(CONTINUED)

25.

KYM

Now Emma's got another reason to hate me. Like she needed one.

EMMA

Is it what you want?

For an instant, conflict and pain flicker over Rachel's sweet face.

RACHEL

Not really.

EMMA

Fine. The crown is yours, First Runner Up.

KYM

Thank you, Emma. No, thank you.

EMMA

It's not about you.

KYM

It's about sisterhood.

EMMA

Hooray for sisterhood.

KYM

Sisterhood conquers all.

RACHEL

And bludgeons all and pillages all
and leaves all for dead.

KYM

(returning to mirror)
So the gray is not an option?

25 INT. UKRAINIAN MUSEUM. NIGHT. 25
THE REHEARSAL DINNER --"The rehearsal" component is in full
swing amidst elegant dioramas and displays of Ukrainian folk
art saints, traditional costumes, a skillion painted eggs,
the mounted heads of indigenous Ukrainian animals, and the
plaster busts of Ukrainian Popes.

The audience of revelers is clustered at one end of the room
with drinks and appetizers, while at the other end, various
friends take their shot at a brief rehearsal.

(CONTINUED)

25A.

25 CONTINUED: 25

Old friend Norman Sklear is emceeding the line-up -- he is
currently at the mike with a funny improv based on really
disastrous weddings he has known. Everybody is laughing.

(CONTINUED)

26.

25 CONTINUED:

25

Paul, Carol, a few of Paul's closest record biz friends (including a CULT LUMINARY or two); MR. AND MRS. WILLIAMS (Sidney's mom and dad), sister KAYRA, grandmother HERREAST, and cousin JOSEPH GONZALES (in US Army dress uniform, home on leave from Iraq) blend easily with the younger crowd. Cousin Joseph is always filming with his own CAMCORDER.

QUICK CUTS -- other rehearsal moments such as a TEENAGED GUITAR/DRUMS DUO blowing out "Here Comes The Bride"; Gaida's Arabic wedding song; UKRAINIAN AL (the in-house music director) getting the women to chant "Rachel" and the men to chant "Sidney" ancient European-stylee; ZAFER TEE's exquisitely heartbreaking improvised violin solo; DORIAN LOVEJOY's Rachel/Sidney FREESTYLE RAP, etc. delivering to a breathtaking saxophone solo entitled "Sidney loves Rachel" by (the real) DONALD HARRISON JR.

Harrison's toast to Paul, his beautiful family, and the memory of many memorable nights of music in the Buchman house while the kids were growing up draws HUGE APPLAUSE, POWERING

INTO --

26 INT. UKRAINIAN MUSEUM DINING HALL. NIGHT. 26

THE DINNER-- The forty-odd guests are now seated in an adjoining room at LONG TABLES laden with a GORGEOUS INDIAN FEAST. Yellow rice, red curry, vivid green and orange vegetable dishes, pink shrimp. Huge plates of Dosa and Brinjal. Candles flicker in lanterns shaped like lotuses. PHOTOGENICALLY STYLISH YOUNG SERVERS dressed elegantly in black and white hover around the family and friends as everybody makes total pigs of themselves. The INDIAN FEAST contrasts agreeably with the Ukrainian visuals. EVOCATIVE BOLLYWOOD MUSIC PROVIDES THE SOUNDTRACK. Kym, wandering on along the table like a nomad, wedges herself between Sidney and Rachel. Emma grabs an empty wine glass before Kym knocks it over.

KYM

I don't know anybody at what's obviously the loser end of the table. Can I have your Chana Masala?

Without waiting for a response, Kym dives in with her naan.

RACHEL

You've known most of those people since the eighth grade. You always pretend you don't know people.

(CONTINUED)

27.

26 CONTINUED:

26

EMMA

Is it because you owe them money?

KYM

Where's Mom? Where's our mother?
How could she not be here already?
I haven't even seen her since I've
been home.

SIDNEY

She called a few times. She's
"running a little late but should
be here soon."

KYM

(stuffing naan in her
mouth)

GOD!!!!

She tries to catch a piece of Fish Tikka in her mouth and
misses.

EMMA

Kieran would you like some more
Saag Paneer?

KIERAN

No thanks. Is there any krill?

Emma blinks.

KIERAN

Just kidding.

KYM

I can't believe Mom would be late
for my release back into the wild.

EMMA

And here I was thinking tonight was
about Rachel!

SIDNEY

Rach, I forgot to tell you, Carol
got the helium tanks.

KYM

The words "Carol" and "helium"
somehow...

RACHEL

Aren't there some rules about
helium tanks?

(CONTINUED)

28.

26 CONTINUED:

26

KYM

(snorting)

She wouldn't have any idea what to
do with a helium tank.

SIDNEY

Only on public property. I think.

K?

KIERAN

Huge liability.

KYM

You're a lawyer?

KIERAN

Was. For about five minutes.

KYM

Say something legal.

KIERAN

Tort.

KYM

So what do you do now?

KIERAN

I help Sidney out with the business side of his stuff.

KYM

Sweet.

RACHEL

Here's Mom.

The girls clamber up. Kym brushes curry off Rachel's shirt. ABBY, the girl's mom, and ANDREW, her husband, enter the dining room. Abby is a beautiful, wise woman in her fifties. Elegant, ladylike and graceful. Andrew looks foxy in his Abby-selected Armani, but he has the shoulders and knuckles of a heavyweight. As the girls approach, Abby acknowledges Paul across the room but makes no move to go beyond an exchange of long distance little waves and tight smiles.

ABBY

(to Rachel, embracing)
Hello, darling.

A big hug. She turns to Kym.

(CONTINUED)

29.

26 CONTINUED:

26

ABBY
Kym! Did you get my note?

They embrace. Abby steps back but keeps her hands on Kym's shoulders.

ABBY
You look beautiful.

KYM
I'm fat. Rehab makes you fat.

ABBY
Nonsense. You girls.

ANDREW
Hiya Kym. You look great! Hey
Rachel!

He kisses Kym on the cheek. Rachel gives him a big hug.

RACHEL
Mom, where have you been? Is

everything okay?

KYM

Wow. We were wondering if you got the dates scrambled.

Abby steps towards her daughters, taking them in.

ABBY

Yes, everything is absolutely fine now.

KYM

Thank god. What a relief! Now the party can really get started.

Abby and Rachel look quickly at Kym.

KYM

(lighting a cigarette)
So Mom, you look great.

ABBY

Darling, can you smoke that in here?

(CONTINUED)

29A.

26 CONTINUED:

26

KYM

It's a private party, Mom.
How's grandma? Still surly and
irascible?

(CONTINUED)

30.

26 CONTINUED:

26

ABBY

Oh, you know how she is. She sends
her love.

KYM

Great. Same.

Kym drags on her cigarette like it's the last Coca Cola in
the desert.

ABBY

Honey, you should really put that
out. It's not right. You know that.

KYM
Fine.

27 INT. UKRAINIAN MUSEUM DINING HALL. NIGHT. LATER. 27
Kieran is making a toast. Dinner is mostly over. Waiters are discreetly clearing plates, etc. from the table, pouring more drinks.

KIERAN
(something like)
I've known Sidney most of my life.
He personifies many of life's
grandest cliches, even as he
breathes fresh life into most of
them. He has never, ever "ceased to
amaze me," and only in the best of
ways. The magnitude of his artistry
and his business acumen are matters
of public record and delight. He's
been a great friend "through thick
and thin," and sometimes it's
gotten very, very thin -- but he
"stood by me" at all times, so it
is my privilege and honor to stand
by him on this profound occasion...
TIME CUT -- Emma rises and bangs her glass with her spoon. It
shatters.

RACHEL
You're paying for that, Emma.

EMMA
Of course. I'd like to make a toast
to the happy couple because I want
to come visit them in Hawaii.

(MORE)

(CONTINUED)

30A.

27 CONTINUED: 27

EMMA (cont'd)
Sidney what's the name of that
place again?

SIDNEY
Humuu-humuu Nukku-nukuu...

KIERAN
A-Pu-Aa-Aa.

(CONTINUED)

31.

27 CONTINUED: 27

Sidney kisses Kieran on the cheek.

KYM
(sharply, to her sister)
You're moving to Hawaii?

RACHEL
Sidney's recording studio is there.
Kym, stung, exhales a plume of smoke.

EMMA
I've known the bride her entire
life. Not biblically, except for
that one time we french kissed at
Evan Yassky's party in the ninth
grade.

SIDNEY
Film! I want film!
Whoops and hollers.

EMMA
Commence embarrassing story.

RACHEL
That wasn't it?

EMMA
Rach, do you remember the time I
was teaching you to drive in the
Wagoneer and you sideswiped that
taxi driver and knocked off his
side mirror?

RACHEL
I have no memory of that

whatsoever.

EMMA

Do you remember trying to outrun him and leading him on a high speed chase across 96th street?

RACHEL

Gotta say no.

(CONTINUED)

32.

27 CONTINUED:

27

EMMA

Well I would like to share with everyone that Miss Rachel-before she got her license or even had any idea how to drive- out maneuvered an irate, screaming cab driver across 96th street to the East river, handily avoiding two EMT guys loading an old lady on a gurney, while at the same time, applying Cocofudge Lip Gloss in the rearview mirror.

Bravos all around.

EMMA

Wait, wait. She actually got the number of one of the E.M.T guys and went out with him. Twice.

KYM

(loudly)

Was that the guy with the peroxide hair?

Abby, not looking at her daughter, shushes her.

EMMA

Anyway, when the taxi driver finally caught up with us, Rachel talked him down from his Middle Eastern fury in pretend Farsi, and ended up using his radio thing to call his dispatcher and recommend this guy for a commendation.

RACHEL

Mahamoud! Such a nice man.

EMMA

We were driving so fast! It was one of the more exhilarating moments in my life...sadly...but I knew that Miss Rachel would make it okay. So here's to you, my dear, dear friend. A woman who can drive fast, pick up a paramedic, make up languages and get you home in one piece. Sidney, you are a lucky bastard.

SIDNEY

Hear hear.

(CONTINUED)

33.

27 CONTINUED:

27

RACHEL
Where? Where?

Abby smiles broadly at Rachel and blows her a kiss.

Kym rises with her glass and takes Emma's place on stage. She glows in the candlelight.

KYM
(for the crowd)
Relax, it's seltzer.
Low giggles.

KYM (CONT'D)
Hello. I'm Shiva the destroyer and your harbinger of doom for the evening. I want to thank you all for coming and welcome you even though I haven't seen most of you since my latest stretch in the Big House...

Scattered low giggles.

KYM (CONT'D)
You all look fabulous. During the twenty minutes I was not in the

hole for making a shiv out of my
toothbrush, I actually did
participate in the infamous 12 Step
program. 12 Steps. Step-ball-
change, step-ball-change. I'm still
waiting for the change part.

Some guests laugh. Sidney grins. Carol, Paul, Rachel, and
Abby sit silently. Andrew moves in towards his wife.

KYM (CONT'D)

But as they say, relapse is an
almost always inevitable component
of recovery, God knows I've got
high marks in that mode!

Everyone is staring at Kym.

KYM (CONT'D)

Anyhoo, as more of you know than
are likely to admit, one of the
actual steps is about making
amends.

(MORE)

(CONTINUED)

34.

27 CONTINUED:

27

KYM (CONT'D)

So I spent a lot of time calling up
people who barely remembered me -
who barely remembered anything -

and apologizing to them for bouncing a check or passing out in the bathtub and flooding their house, or otherwise involving them in sordid activities they were desperately trying to forget. I had to call this one girl who was, I think, fourteen, but I couldn't talk to her because her Mom took out a restraining order.

Kym thinks this is hysterical. Paul does not.

KYM (CONT'D)

Anyway, I did a lot of apologizing to people who were practically strangers so I very much want to take this opportunity to not only congratulate my extraordinary sister, the future explorer in matters of the mind, thank you very much, and her adorable, impending husband on the occasion of their unprecedented nuptials.. but also to apologize to my extraordinary sister, the future explorer in matters of the mind, for... Everything! And I really mean that, Rachel. I've been a nightmare and you've been a saint. I'm so damned glad I'm here with you and Sidney and his family and ours, and I am so happy for you guys, I really am. So, I am hereby raising my seltzer in celebration of my laudatory sister and herewith making amends. Sidney, you are robbing our dysfunctional family of one of it's most vital ingredients, and it's only member still willing to lend me money. (She pauses for a second) Enjoy Hawaii. La Chaim.

She lifts her glass and downs it's contents. There is a smattering of applause.

KYM (CONT'D)
(to the group)
One down. What's for dessert?

(CONTINUED)

35.

27 CONTINUED: 27

Kieran stares sympathetically at Kym.

28 EXT. UKRAINIAN FOLK MUSEUM. NIGHT. 28

Guests leaving.

29 OMITTED 29

30 INT. BUCHMAN HOUSE. NIGHT. 30

Kym drops into a chair in the dining room as Paul, Carol,

Rachel, Sidney, Kieran, and Emma struggle in with several elaborately wrapped wedding gifts and leftovers from the rehearsal dinner, which they pile on the dining room table.

Rachel and Sidney are having a quiet, tense exchange.

KYM

(to anyone, examining her
split ends)

I'm exhausted. Is there any
watermelon?

CAROL

Let me see.

RACHEL

(To Kym, as if she's
joking)

Nice apology.

KYM

What?

RACHEL

(again, making a joke out
of it)

Nice apology.

KYM

I was toasting you and I was making
amends. It's one of the Steps. It's
important.

RACHEL

I know what the Steps are.

(CONTINUED)

36.

30 CONTINUED:

30

Rachel glides to the den and drags out the huge dictionary.

RACHEL

I learned them in school, and I've
visited you in various facilities,
Kym.

Sidney and Emma share a look.

Rachel drops the dictionary on the dining room table.

KYM

Oh, god. Dad?

Kym looks to her father.

Carol returns with a tray and a huge watermelon that's been
impaled with an enormous kitchen knife.

RACHEL

Amends. Noun. Often followed by
'for'. Offset a disability or
frustration by development in
another direction.

Rachel blinks at her sister.

KYM
(exaggerated)
Yes?

RACHEL
You've never said anything to me,
that's remotely apologetic. Yet,
all of a sudden, at my wedding
dinner, in front of everybody, you
decide to grace us all with your
development?

KYM
Christ. I just got here.
Carol hands Kym a slice of watermelon.

CAROL
Here. Anybody else?

RACHEL
"Hey everybody! And guests! Just in
case you might be thinking about
something else for five minutes,
like, I don't know, my sister's
wedding-- they just cut me loose!

(MORE)

(CONTINUED)

30 CONTINUED: 30

RACHEL (cont'd)

I'm a loose cannon, is that hysterical? Anyone for some rehab humor? Because I'm really fine with acknowledging my disease. And now watch me be really selfless, and weave a lovely blanket apology to my sister for being a tad out of her loop."

Rachel giggles.

Sidney and Kieran, staying out of this, exchange a glance.

KYM

(chewing)

You're so cynical. Dad, since when has she been this cynical?

PAUL

She's making an effort, Rachel.

RACHEL

An effort. That's what it was? Because I think she presumes that since everything has always revolved around her disease, everything else is going to revolve around her recovery. That's what I think.

PAUL

Rachel. She just got home.

RACHEL

Again.

KYM

I had no idea you were so angry,
doctor.

RACHEL

I'm not.

PAUL

Kymmie, your sister's got a lot on
her plate. She's uptight about...

RACHEL

I'm not uptight, Dad.

(CONTINUED)

38.

30 CONTINUED:

30

PAUL

She's meeting Sidney's folks for
the first time, there's menus,
there's all that live music, you're
home, there's a thousand things to
worry about.

CAROL

Absolutely, a wedding will take it
right out of you, boy.

PAUL

Yeah, it would be so lovely if we
could all just...

KYM

(removing seeds)

You people need to purge. You
people really should go to Nar-Anon
or something. I mean it.

CAROL

Oh my lord. Kym, we have gone
through Nar-Anon, baby. You know
that.

RACHEL

(turning her head)

You people? You mean the people in
this room? Your family?

KYM

All of you people living in this
little world of judgement and
paranoia and mistrust. I can feel
it every second. At the slightest
sign of ingratitude or absence of
atonement it's like the freaking
Salem Witch Trials around here. I
might as well be...

PAUL

(pouncing)

Don't even start...

CAROL
(standing next to her
husband)
Nobody can make you feel any way
unless you let them, Kym.

(CONTINUED)

39.

30 CONTINUED:

30

KYM
Thank you Carol, for your
inevitable pearl of wisdom, but you
people are my family. You people
make me feel like shit a hundred
times a day. You try living under
Dad's constant monitoring for five
minutes and see how you like it.

PAUL
What constant monitoring?

KYM
"I'll drive you!" "Carol, she's
back!" "Don't sleep here, sleep
there." "Here. Eat this." Dad,
you're obsessed.

RACHEL
Please. That's hardly news. You may
not know this...sure you do...the

only way to engage Dad in any meaningful communication is to start the conversation with your name. "Have you heard from Kym? How's Kym?" It resuscitates him. It jars him into the moment. Like an alarm.

PAUL

That's unfair, Rachel. And completely untrue.

RACHEL

And she's even worse! "Dad, you're never going to believe this, but I lost the car again." "Dad, you're never going to believe this, but that check you sent me never showed up and my landlord hates me." "Dad, can somebody meet me downstairs with cab fare and you're never going to believe this but I need to go to the emergency room and my neighbor's suing me and my checkbook got stolen!"

KYM

Gee, Rach, sounds like you have some paternal/sibling issues to work through.

(CONTINUED)

RACHEL

Are you kidding? The two of you are like a double helix of crises. In the language of psychology one could say you both suffer from acute boundary issues.

PAUL

Rachel! It's nice that you're getting your Ph.D--

RACHEL

(she throws up her hands.)
--Oh god--

PAUL

--but don't be patronizing. It's ugly. It doesn't become you.

RACHEL

How come she gets to spout off about paternal issues, but god forbid I should even reference the "boundary thing," even though I actually know what I'm talking about?

KYM

(waving her arms)
Hello? By the way? I'm not in crisis. I haven't been in crisis

for a year.

RACHEL
You just got out of rehab!

KYM
Why is this so difficult for you
people to understand? It's like
you're not happy unless I'm in some
kind of desperate situation. You
have no idea what to do with me
unless I'm desperate. God. Why am I
the only one who's willing to say
this stuff?

RACHEL
Oh, poor you. You're so much more
evolved in your suffering. You know
what? Your suffering is not the
most important thing in the world
to everybody!

(MORE)

(CONTINUED)

41.

30 CONTINUED: 30

RACHEL (cont'd)
There are billions and billions and
billions of people, in nations all
over the world, who never even
think about you! Other people have

lives! We have lives! I have a
life! I'm in school. I'm getting
married. I'm...

Rachel just stands there, not saying anything.

KYM
What?

PAUL
What?!!

Dead silence. Everyone stares at Rachel. Rachel looks at
Sidney. Sidney passes the look right back to her.

RACHEL
I'm pregnant.

Beat, then: HUGE WHOOPS AND HOLLERS!!!!

EVERYBODY
Congratulations! Oh my god! Etc!!!
Paul hugs Rachel and kisses her hair. Sidney and Kieran hug.
Emma hugs Rachel and kisses Sidney. Hugging all around. Kym
is pissed. Paul grabs Kym and Rachel, and hugs both daughters
at once. Rachel and Kym's faces are mushed right next to each
other. Kym is impatient and stiff in the dreaded double mush.

Kym breaks from Paul's vice-like grip.

KYM
That is so unfair!

PAUL
(ecstatic)
When did you find out?

SIDNEY
Roughly about the day before we
decided to get married.

RACHEL
I can barely believe it myself!

PAUL
(laughing, mushing
Rachel's belly)

(MORE)

(CONTINUED)

42.

30 CONTINUED: 30

PAUL (cont'd)
How long? How much pregnant? Did
you tell your mother?

RACHEL
We told her at dinner.

SIDNEY
She was so happy--

KYM

Wait! Stop! You can't just drop that tectonic bit of information into a completely separate conversation, Rachel. You can't do that!

RACHEL
Kym, you're going to have a niece!

SIDNEY
Or a nephew!

KYM
Oh, god. Of course I'm happy for you. But you can't tell me when we're talking like this. It's a total set-up!

Beat. All the energy drains out of Rachel.

RACHEL
I am so fucking exhausted.

KYM
Dad, will you tell her I'm happy for her?

RACHEL
I just...I need to go to bed. Sidney?

SIDNEY
Yeah, okay. Great idea. I'm beat too.

KYM
(to Rachel)
You're leaving? In the middle of this conversation?

RACHEL
Yes.

(CONTINUED)

43.

30 CONTINUED: 30

PAUL
Kymmie, she's pregnant. She's
exhausted.

KYM
Of course. Fair enough. I'm off to
raid the medicine cabinet.

Kym is gone.

SIDNEY
She's not serious?

Everyone gathers around Rachel.

CAROL
Oh, Rachel darling, and Sidney, I
couldn't be happier.

SIDNEY
She wasn't serious, was she?

PAUL

Do either of you want anything? A sandwich? You must be hungry. There's cold Saagwala and a little Aloo Gobi left over?

RACHEL

No thanks, Dad. I really am pretty sleepy.

PAUL

You're pretty everything!
He mashes her face and kisses her cheek. Then he mashes Carol's face.

CAROL

Holy cow. What a day. I think I've aged. I mean it.

(To Paul))

Would you mind if I went to bed, darling?

PAUL

(kissing her again)

Of course not. I'll be up, Carol. I'm just going to load the dishwasher.

(CONTINUED)

Sidney intones the opening bars to Paul's heroic "DISHWASHER THEME". Paul raises the Cautionary Finger in Sidney's direction. Sidney stops with the music.

CAROL

Let me help, it'll be quicker.

Now the Cautionary Finger is levelled at Carol.

PAUL

Don't mess with the King.

CAROL

Okay, okay.

Hands in the air, Carol leaves the room.

KIERAN

Wow. That's it for me too, you guys. Good night everybody.

Kieran lays a manly, buddy hug on Sidney.

KIERAN

Congratulations, man.

SIDNEY

Thanks, my friend.

Kieran leaves. Now it's just Rachel, Paul and Sidney. Paul is beaming like a klieg light.

RACHEL

I've never been so tired in my life.

Paul gives Rachel a kiss on the cheek and mashes her face some more.

RACHEL
Dad?

PAUL
Yes, sweetheart?

RACHEL
I hope it's okay, I told Mom at dinner. About the baby.

PAUL
Of course, lamb chop. I'm so happy!
I'm going to be a grandpa!

(CONTINUED)

45.

30 CONTINUED:

30

Sidney mashes Paul and they attempt a hug and laugh and then they really hug.

RACHEL
I wish Ethan were here.

PAUL
I know, sweetheart. Me too.

KIERAN'S VOICE OFF
That went well.

31 INT. BASEMENT. NIGHT.

31

Kieran and Kym lie entangled in the basement, sharing a cigarette, disheveled. The floor of this entire section of the basement is now covered with all of the carefully arranged mattresses and futons that were stacked down here before. All of Kym's mismatched bags have been moved down here too. There's a little lamp there now as well but it's not on. Only one of the small, cobwebby windows casts a dappled light onto the scene.

KYM
That was such a set-up.

KIERAN
She probably didn't realize she was doing it.

KYM
Ha! She's such an operator. Now I'm the bad guy again. Or still.

KIERAN
They're lucky to have you.

KYM
Thank you! Otherwise they'd have to pay attention to their own suspicious lives. Nobody actually wants me to actually change, you know. What would they obsess about? I'm like a blessing.

KIERAN
(laughing)

No argument from me.

(CONTINUED)

46.

31 CONTINUED:

31

KYM

Dad had an actual "Blueprint for Rehabilitative Success" at my last intervention. On graph paper. He goes all out with the response, my dad.

KIERAN

Not unlike this great nation in which we live.

KYM

Meanwhile an ex-heterosexual ex-boy friend of mine actually rang the door once and tells my mother, "Kym is sitting in her apartment? With the shades drawn? Doing all this heroin and cocaine? And I think she's going to, like, die?" And Mom smiles and says "Thank you" like he was speaking in Sanskrit.

KIERAN
You can't actually speak in
Sanskrit.

KYM
Exactly! I nodded out into the
poached salmon at Dad's wedding two
years ago and he told Carol he
thought it was jet lag.

KIERAN
I did that in soup once. It made
such a mess.

32 EXT. BUCHMAN HOUSE. DAY.

32

Saturday morning. A giant delivery truck drives slowly up the
driveway, delivering the tent for tomorrow's wedding party.

33 INT. BASEMENT. DAY.

33

Kym leads Kieran through the labyrinthine rooms of the
basement giving Kieran a guided tour of the subterranean
world of which she was the ruler and where Ethan was her
loyal companion -- the secret hide-and-seek rooms, the
mattress room, the scary little side rooms, etc...

CUT TO:

47.

34 EXT. ABBY'S/ANDREW'S HOUSE. DAY.

34

A very stylish, very elegant, very "modern" (in the best sense) home, lots of grounds, lots of foliage.

35 INT. ABBY'S/ANDREW'S HOUSE. MASTER BEDROOM. DAY.

35

Rachel and Abby are seated on Abby's bed, looking through some family heirlooms in an old alligator jewel case. Rachel is holding an ornate satin evening purse.

RACHEL

Look how exquisite this is. I can't borrow this. What do you carry in here? A vital organ? A tiny spleen?

ABBY

Isn't it divine? It was grandma's. She sends her love.

RACHEL

I love the color. It's oyster.

ABBY

You must promise me you'll stay healthy now, Rachel. You'll eat properly and get a lot of rest?

RACHEL

Yes, Mom.

ABBY

How are things going at the house?
How's Sidney?

RACHEL
Fine.

ABBY
And his friend? What's his name?

RACHEL
Kieran.

ABBY
He seems to be a big hit. Is your
sister behaving herself?

(CONTINUED)

48.

35 CONTINUED:

35

RACHEL
I'm not exactly sure what that
means.

ABBY
Well, she needs a lot of
acknowledgement.

RACHEL

You think?

ABBY

Stop. It can't be easy. Everybody knowing her troubles.

RACHEL

Mom, she's sold syndication rights to her troubles.

ABBY

Stop.

RACHEL

Mom, does it bother you at all, Carol doing so much wedding stuff?

ABBY

Not at all, darling, I'm thrilled to be providing the flowers. You know how much that means to me. They're going to be exquisite!

RACHEL

Yes, I'm sure, and that's so great and so you, but you can do whatever else you want, you know. I'd love it.

ABBY

Thank you, my sweetheart. I just know I'd be one of those wedding mothers who goes completely insane about the hors d'oeuvres. Andrew

says I shouldn't be allowed near a shrimp puff.

RACHEL

Huh.

ABBY

There are so many other people for you to worry about.

(MORE)

(CONTINUED)

49.

35 CONTINUED: 35

ABBY (cont'd)

Your sister's home and everybody's there and the bride always ends up keeping everybody else satisfied.

RACHEL

You're right.

ABBY

But this is going to be the most beautiful wedding ever. And I hope your sister has a wonderful time too...Anyway I'm going to be a grandmother! Hooray!

RACHEL

Hooray!

ABBY

I'm so excited. I have always wanted to be a grandmother. Even when I was thirty. Here. This ring was grandma's and she wanted you to have it.

RACHEL

Is she dead?

ABBY

Rachel.

RACHEL

It's beautiful. Thanks, Mom. I hope it's a boy.

ABBY

As long as it's healthy. Try the ring on.
Rachel does.

ABBY

You've always had the most beautiful hands.

36 EXT./INT. SCOTTY'S JAMAICAN RESTAURANT. DAY.

36

A neighborhood place, but on the other side of the parkway from the Buchmans' neighborhood. Friendly, bustling, kids on bikes and skateboards, etc. Large windows offer a view of a stop sign, Fanny's Beauty Salon, Soul to Soul Liquor, a barber shop, etc.

(CONTINUED)

50.

36 CONTINUED:

36

The restaurant is fluorescently lit, with a Jamaican flag on the wall and photos of Muhammad Ali, Malcolm X, and Bob Marley. There is a counter at the front where you place your order and pick up your food. There is a Foosball table, and a pinball machine.

Kym and Kieran are playing Foosball at the ancient table where someone has painted Jamaican jerseys on all the players. They are both viciously competitive and genuinely irritated with each other.

KIERAN

Your hand is on the turf.

KYM

What turf?

KIERAN

The turf. The table.

KYM

So?

KIERAN

So we have to do it over now. It was your shot and you get to do it over.

KYM
What are you talking about?

KIERAN
Don't tell me you didn't know having one hand on the turf makes the play null.

KYM
Null. Maybe we should just play Pinball.

C/U. The metal balls ricocheting around the interior of the machine.

KIERAN
Sometimes playing next to each other is easier than playing together.

KYM
Who told you that?

KIERAN
My mom. She runs a pre-school.

(CONTINUED)

51.

They both crack up.

KYM
What's Hawaii like?

KIERAN
You've never been?

KYM
Uh uh.

KIERAN
It's beautiful. I've got a nice
place. My horse lives there.

KYM
Most people say "my girlfriend
lives there" or "my wife lives
there."

KIERAN
I live there and so does my horse.
He's very possessive. We're working
through it.

KYM
Have you had him a long time?

KIERAN
Yes. I may be a degenerate dope
fiend but I love my horse. I don't
have a wife or a girlfriend and
I've been clean almost seven years.
You could just ask, you know. Your
sister doesn't ask direct questions
either. She's incredibly cryptic.

KYM

That's a shrink thing, not a genetic thing.

37 INT. COMMUNITY CENTER MEETING ROOM. DAY.

37

Kym is sharing at today's "12 Step" meeting. Kieran, the others, listen intently.

KYM

We were in the park. I was sixteen and I was...I had taken all these Percoset. I was unbelievably high.

(MORE)

(CONTINUED)

52.

37 CONTINUED:

37

KYM (cont'd)

He had thrown away his shoes- and I was like "Mom's going to kill me" because I had no idea where his shoes were- but he was so happy about it. And he had his red socks and he was running around kicking up the leaves. You know in movies where they show a person's high or whatever and the camera careens all around? It was like that. But fun. You know. We were having so much fun. We were leaping around in huge

piles of leaves. He buried me. I buried him in a big pile. I was on baby sitting detail. He was pretending he was a train. So he was charging through the leaf pile, making tracks, you know? I was the caboose. And he kept going "Coal, caboose! Coal caboose!" So it's time to go and we're driving home and he's in his car seat still demanding coal, and I couldn't focus and I drove off the bridge. The car went into the lake. I couldn't get him out of his car seat. He drowned.

38 EXT. BUCHMAN BACK PORCH. DAY.

38

Paul, Rachel, Emma, Sidney, and Norman Sklear are sprawled on the porch eating sandwiches and figuring out the seating arrangement for the wedding by manipulating tiny origami chickens, a tiny turtle, Monopoly pieces, spools of thread, etc...each with a small name tag. Paul sees Kieran's rental pull up, grins, and calls to Carol...

PAUL

Carol, they're back!

Carol emerges with a tray of lemonade as the rental is rolling to a stop. Kieran and Kym are climbing out of the car...

PAUL

(shouting from the porch)
Are you hungry? I made a Salad
Nicoise. It's got Tuna!

(CONTINUED)

53.

38 CONTINUED:

38

KIERAN
(shouting back)
I was just thinking Salad Nicoise!

RACHEL
Can we get back to what we were
doing, please?

PAUL
All right. Where were we? Ah
yes...The Rosenzwiegs. Can you
please put the Rosenzwiegs
somewhere far away from me?

Paul sits heavily.

RACHEL
They're your friends, Dad.

PAUL
They're not my friends. I've just
known them my entire life.

SIDNEY

Just so you know, my mother expects
to be carried in by liveried
servants to the triumphant swirls
of the harp and seated on a solid
gold throne forged by nuns.

RACHEL

Really? Because right now I have
her shoveling kelp in the laundry
room. But I have it as a montage.

Kieran and Kym arrive on the porch. Kym settles herself on a
big comfy chaise.

KYM

Where are you putting me? In the
stockade?

PAUL

Kym, stop it. You're at the family
table.

Kym turns her face to the sun, shutting her eyes.

KYM

(heedless)

Don't put me with Michael and
Sandy.

(CONTINUED)

53A.

RACHEL
They're not invited.

(CONTINUED)

54.

38 CONTINUED:

38

KYM
Sandy never called me back after I
sent her an amends e-mail from
Milestones. I hate it when people
don't meet you half way.

PAUL
The family table. With us.

CLOSE ON SEATING PLACEMENT BOARD--
Paul moves Kym's "marker" -- the MONOPOLY DOG -- to the
family table.

WIDER--

EMMA

Oops. That's nine. I thought you were having tables of eight?

RACHEL

(pointedly)

I am.

KYM

(to anyone, her eyes still closed)

Where are you putting me?

RACHEL

I was thinking of putting you with Cookie Puss and the Chicago cousins because they always get really drunk and need wrangling.

KYM

Can someone else do it? I was planning on enjoying myself.

RACHEL

You're the only one they're afraid of.

KYM

Still? God.

Rachel pushes the MONOPOLY DOG to a different table.

(CONTINUED)

55.

38 CONTINUED:

38

PAUL
(not getting it)
We can move Grandma Rose and her
companion. That's actually a great
idea.

Kym opens one eye and sees Paul switch markers -- the
MONOPOLY DOG is back at the FAMILY TABLE. Rachel stares at
her father.

KYM
That's all I need. Another reason
for Grandma Rose to hate me.

PAUL
She doesn't hate you.

KYM
She's still mad about that thing at
the Rite Aid.

PAUL
Nonsense!

KYM
Whatever.

CLOSE SHOT--

Rachel moves the Monopoly Dog to another table. Paul looks at her.

RACHEL
Dad, can I show you something in
the kitchen?

39 INT. KITCHEN. DAY.

39

Paul and Rachel alone.

PAUL
(sotto)
Rachel, what is this behavior?

RACHEL
(same)
I would just like to have a day
please.

(CONTINUED)

PAUL

Have all the days you want. Nobody is taking your day.

RACHEL

Then why are you defending her?

PAUL

Defending her from what? Darling, look, no one's defending any body...

RACHEL

Why are you protecting her?

PAUL

I don't want her to feel like we don't want her.

RACHEL

Sometimes I don't want her. It's my fucking wedding, don't you get it? I want my table to be perfect. Paul kisses her on the forehead.

PAUL

Stop it. She's your sister.

They look at each other. The screen door swings open as Emma, Carol, Sidney, Kieran, and Norman Sklear carry the lunch plates to the kitchen. Kym follows, carrying the salt shaker.

PAUL

Okay. Dishes? I'm going to load the dishwasher.

SIDNEY

Paul! Paul, listen, I've been thinking about it. I did some preliminary sketches, I'd love to show them to you...

KIERAN

(to Carol)
He's not kidding.

(CONTINUED)

57.

39 CONTINUED:

39

SIDNEY

And I think if you move the salad bowls to the upper tier you can get about 10% more stuff in the dishwasher.

CAROL

Hee hee hee.
Paul gives him a look. Sidney starts humming PAUL'S

DISHWASHER THEME.

PAUL

Sidney, you're a nice young man.
You make a lot of money and the
world is your oyster. But you don't
know shit about loading a
dishwasher.

SIDNEY

Sir, with all due respect, the
mantle has passed.

Paul takes a moment to size Sidney up then spins on his heel
to the dishwasher.

TIME CUT--

Sidney has his sleeves up and starts to load.

KYM

What's the time limit?

CAROL

Two minutes.

SIDNEY

Are you comfortable with that, sir?
I could spot you thirty seconds.

PAUL

You young people should all go fuck
yourselves.

KYM
Dad!

CAROL
Ha!

SIDNEY
You see Paul, I think your problem
lies in lid placement.

(MORE)

(CONTINUED)

58.

39 CONTINUED: 39

SIDNEY (cont'd)
Inverting the lids and stacking
them in the upper level is really
for amateurs. It's passe.

PAUL
Rachel, you're out of the will.

SIDNEY
Observe.

With a flourish, Sidney presents a beautifully stacked
dishwasher. Paul pats his shoulder somberly.

PAUL
Clean out this machine please, boy.
So I can break out the whup-ass.

Screaming all around. Kym jumps up and down with her arms on Rachel's shoulders. Rachel glances at her sister, laughing.

SIDNEY/KIERAN
(delightedly)
He's breakin' out the whup ass!

A SWEET MONTAGE.

Paul is loading the dishwasher like a champ.
Carol and Emma are smiling and giggling.

Kieran has his eye on the clock.
Sidney trash talks from the sidelines.

SIDNEY
You know one of the early signs of senile dementia is an obsessive need to organize.

PAUL
Rachel, go fetch me my dart gun.

SIDNEY
I find it touching but ultimately sad when the warriors of yesteryear are reluctant to lay down their plastic containers from Zabar's and retire gracefully.

PAUL
Kieran, how's my time?

(CONTINUED)

59.

39 CONTINUED:

39

KIERAN

You have twenty-five seconds.

PAUL

I need more dishes. You amateur!

SIDNEY

What? No way!

PAUL

Somebody give me some dishes!

Kym yanks open a cupboard and passes a handful of dishes to Paul. He begins to load them.

CLOSE ON PAUL

He has a bowl in his hands. We see the bowl is a plastic child's bowl with Engines and Cabooses all over it. Paul turns the bowl around in his hands like a steering wheel.

It dawns on Kym that she's handed her father Ethan's bowl. She is stricken.

Paul looks to Carol. He seems bewildered. The kitchen falls

silent and Carol takes Ethan's bowl and places it in the sink, out of sight. She leads Paul gently out of the kitchen.

CLOSE ON KYM --

CLOSE ON RACHEL --

She turns and leaves the kitchen. Sidney follows her. Emma and Norman Sklear step out onto the porch. Kieran takes the Ethan bowl from the sink and puts it quietly back in the cupboard and shuts the door. Kym doesn't know what to do.

40 EXT. BUCHMAN NEIGHBORHOOD. DAY.

40

The station wagon heading away from the Buchman house.

60.

41 INT. STATION WAGON. DAY.

41

Rachel is driving, Kym is in the passenger seat. The radio is on and neither says anything. Kym cranks down the window, tries to light a cigarette.

KYM
Mom is handling the flowers?

RACHEL

Well, she's growing them and choosing them - but they are being delivered by her people.

KYM

Got it. Wow. Nurturing and growing things from the soil. Textbook, right?

RACHEL

Kym. Can we talk about the candles for a minute? Because --

KYM

Yeah, exactly! Candles and rice paper -- all lit up during the ceremony. It's a way of honoring Ethan, Ethan's... spirit, you know? It will look really nice too, mainly. Millions of little candles all over the place, and one huge rice paper candle - representing Ethan - glowing near the couple. That would be you and Sidney.

RACHEL

Oh my god, no. Don't. Just don't. That would kill Dad. And Mom. And me. And everybody. Please, Kym, please please please don't do that.

KYM

Geez. It was an IDEA. Lighten up, okay? They do that in Japan or India or someplace, okay?

RACHEL
Just drop it, sweetie, okay?
Please?

KYM
Oh my god - fine! Done! It was
nothing, okay. It was just an idea.

(MORE)

(CONTINUED)

61.

41 CONTINUED: 41

KYM (cont'd)
Just a stupid idea. I was joking,
you jerk! Lighten up, Rachel. This
is your big weekend. Everything's
fine.

42 EXT. DOWNTOWN STAMFORD. DAY. 42

Establishing this busy Connecticut city as the station wagon
drives behind a fancy hair salon on the main drag.

43 INT. BEAUTY SALON. DAY. 43

Kym and Rachel have foils in their hair, situated a few
chairs apart. Rachel is intently working on a crossword

puzzle.

KYM

Are you getting a manicure?

Rachel silently waggles her fingers.
Kym glances back at her magazine to discover one of the
stylists standing close by, gazing at her face.
Kym does a little double-take.

STYLIST

You don't remember me, do you?

Kym looks sharply at the stylist, noting his sincere face,
the warmth of his eyes.

KYM

Nooooo.....

STYLIST

Rick James' limousine.

KYM

Oh. My. God.

STYLIST

Yeah.

Rachel, nearby, grimaces.

(CONTINUED)

62.

43 CONTINUED:

43

KYM

I meant to come back. I swear. I even had...Oh god, what was it?

STYLIST

Peanut M&M's and Carbona cleaning fluid.

KYM

God is punishing me.

STYLIST

No, he's blessing me. It's cool: I talked him down.

KYM

(uncomfortable)
So, how are ya?

STYLIST

I'm okay. You remember we were in the hospital together, right?

KYM
We were...at Milestones?

STYLIST
No. I didn't go to Milestones. I
didn't have the coverage. We were
on the same floor at Loeb House.
That was before you went to
Milestones.

KYM
Where did you go after that?

STYLIST
My parents' house. Unemployment.
It's all about the coverage, right?

He stares deeply, movingly, into Kym's eyes. Awkward.

STYLIST (CONT'D)
I can't believe I'm seeing you
again.

KYM
(more uncomfortable)
I know. It's so weird.

(CONTINUED)

STYLIST

Listen. Do you remember that exercise where we all had to write down experiences and pass them anonymously to another person?

KYM

"The Human Mirror: Seeing With a Fresh Perspective" Like Secret Santas of despair.

STYLIST

I got yours.

Kym gives him a quizzical look.

STYLIST

You drew poodles in the margins. I know it's supposed to be anonymous and everything, but you were so brave. The way your uncle abused you and your sister, and how it led to your sister's anorexia, and how you stayed up nights when she was down to fifty pounds holding a mirror to her face to make sure she was breathing. I'll never forget reading that, I swear to God.

Rachel's stylist is removing her foils while Rachel chokes on

her Diet Pepsi and it comes out her nose. Kym looks nervous.

RACHEL'S STYLIST
(to Rachel)
Do you want a tissue?

Rachel looks horrified, holding her hand over her nose.

STYLIST
(To Kym)
I found it so profoundly
inspirational that you could be
there for her during your own
incredible ordeal. I thank God that
you came in here today. I never
thought I'd ever have the chance to
thank you. It was your strength
that gave me the courage to
confront my own abuse and help me
turn my life around.

Rachel slams down her magazine and leaves the salon. Kym runs
after her. Both girls have foils in their hair.

64.

44 EXT. REAR PARKING LOT/BEAUTY SALON. DAY.

44

Rachel is being trailed by her sister through the parking
lot.

KYM
Would you stop?

Rachel doesn't stop. She is searching for her keys in the
fading daylight. Kym catches up, takes Rachel's arm.

RACHEL
Don't touch me.

KYM
Don't you think his perspective
might be a little skewed?

RACHEL
I never had anorexia. You sure as
hell didn't watch over me while I
was sleeping and WE DON'T HAVE A

GODDAMNED PEDOPHILE UNCLE!--

KYM
(interrupting)
--That we know of!--

RACHEL

--THAT MADE OUR CHILDHOOD A LIVING

HELL AND EXPLAINS AWAY ALL OF YOUR
SHIT IN ONE FELL SWOOP!...Did you
tell them that Dad forced us into a
life of prostitution while you were
at it?

KYM
Ew!...
(she stops and tries to
remember)
Wait...
Rachel yanks open the car door, jumps in.

KYM
I wasn't hurting anybody. No one

got hurt, Rach.
Rachel slams the car door shut.

RACHEL
I'm hurt!

(CONTINUED)

65.

44 CONTINUED:

44

Rachel drives off with a screech, leaving her sister standing there.

45 INT. BUCHMAN HOUSE. DEN. DAY.

45

Rachel, yanking the foils out of her hair, perches on the sofa next to Carol and Paul. She is furious.

RACHEL
I hate her.

PAUL
You don't hate her.

RACHEL
Don't tell me what I don't hate. I
hate, hate the lies. She lied in
rehab.

PAUL
What do you mean she lied?

RACHEL
She lied to the people who were
working with her. Who were trying
to help her. She lies to everybody.

PAUL
(not getting it)
Where is she now?

RACHEL
Where am I now, Dad?

KYM'S VOICE OFF
Rachel! Rachel?

PAUL
Thank god. In here.
Kym comes stomping in. Her foils are still intact.

KYM
Thanks for abandoning me. I had to
take a taxi!

RACHEL
(disbelieving)
Are you kidding me?

(CONTINUED)

66.

45 CONTINUED:

45

KYM
Why would anything I said or didn't
say at the hospital hurt you? It
wasn't about you!

RACHEL
Why not? Why wasn't it about me?

PAUL
Rachel...

RACHEL
Dad, stop.
(to Kym)
Why not? I was hopeful. I was on
your side. I still am. Do you have
any idea what that means? Do you
have any idea how lonely it was
with everybody gone into your

terrible world? There was nothing left. Everybody was just empty. You think they remembered I was alive or needed anything during your... life? And after all that loneliness and Mom and Dad blaming each other and worrying and death and divorce and that stupid hopefulness and Dad not even being able to listen to music, you were in the hospital, lying about us! Instead of telling the truth about yourself!

KYM
God, Rachel...

PAUL
Wait a minute. Wait a minute.
What's this all about?

RACHEL
Apparently she has a whole history of sexual molestation.

CAROL
What?

PAUL
Kym, what is your sister saying?
Did you say you were sexually molested?

(CONTINUED)

45 CONTINUED:

45

KYM

Oh Jesus Christ. Not by you! It was
a long time ago!

PAUL

Were you?

KYM

No!

PAUL

Why in god's name would you say
something like that?

KYM

It was anonymous! It seemed like a
good idea at the time.

The three on the couch are stunned for a moment.

RACHEL

Dad, look at me. I'm right here.
I'm telling you that after Ethan
died I wanted her to get better or
just die...

PAUL

And look! She is better!

KYM
Nice, Rachel. Thank you.

RACHEL
(to Paul)
...And Dad, she was lying and she didn't give a shit about the rest of us. Recovery can't work if you lie. She knows that. I was worthless to her. We all meant nothing to her.

KYM
You're not worthless. You're my sister. I love you guys. I need you guys, but you don't get to sit around for the rest of my life deciding what I'm supposed to be like. You weren't there. You weren't inside my head when I was fucked up and your certainly not there now. You haven't got a clue what I feel.

(CONTINUED)

68.

45 CONTINUED:

45

RACHEL
Kym, you took Ethan for granted. You were high for his life. You were not present for his life. You

were high. He was like a pet to
you. You drove him off the bridge.
And now he's dead.

PAUL
It was an accident.

KYM
Yes! I was stoned out of my mind!
Jesus Christ, who do I have to be
now? Mother Theresa? Did I use up
all the love I'm allowed for this
lifetime because I killed our
little brother?

PAUL
No, it was an accident!

KYM
I'm sorry! I'm sorry, okay? I'm
sorry!

Paul bursts out weeping.

PAUL
It was an accident.
Kym, her hair still in foils, rushes out of the house.

Carol turns to Rachel. Rachel bolts upstairs. Carol turns to
Paul. Paul waves her away. Carol is bawling too.

A STATE TROOPER, sitting in his patrol car, looks up from his coffee as Paul's Mercedes station wagon screeches into a nearby parking space. The cop watches Kym get out of the car and stalk into the 7/11.

47 OMITTED

47

69.

48 INT. ABBY'S/ANDREW'S HOUSE. MASTER BATHROOM. NIGHT. 48

Steam rises from the surface of Abby's high-tech and sumptuous bathtub, as she quickly turns the water off and speaks into her cell phone.

ABBY

Hello?

49 INT. BUCHMAN HOUSE. PAUL'S STUDY. NIGHT. CONTINUOUS. 49
He is alone and the door is shut

PAUL

Hello Abby. It's Paul.

INTERCUT the conversation:

ABBY

Hello Paul.

PAUL
Is Kym with you?

ABBY
No. Why? Did she go somewhere?

PAUL
She left the house about an hour ago.

ABBY
To a meeting?

PAUL
She and Rachel had an argument.

ABBY
Oh, dear. The night before her wedding? What was it about?

PAUL
Look, Abby, it doesn't matter. She left the house. She took the car.

ABBY
What was the argument about?

PAUL
I don't know. They were both getting their hair done...

(CONTINUED)

ABBY

You don't know? Well what were they saying?

PAUL

For god's sake Abby! I'm trying to figure out where she went before I call the police!

ABBY

Well, last time you called the police looking for her she was upstairs, asleep in the guest room.

PAUL

She wasn't asleep, she was unconscious! And I'm glad I called the police because it took twenty minutes to wake her up and at least something was being done!

ABBY

Paul, I'm trying to help.

PAUL

You're trying to dismiss everything!

ABBY

She's not a criminal!

PAUL

You're disregarding everything I'm saying, and this failure to listen, failure to understand what is right in front of you is exactly why you

will never be able...

ABBY
Paul!...

PAUL
...To help her!

ABBY
Maybe that's not what she needs all
the time...

PAUL
(incredulous)
What?

(CONTINUED)

71.

49 CONTINUED:

49

ABBY
(stammering)
I mean..I mean maybe she needs us --

PAUL
-- Maybe she needs someone to be
watchful and present and in her
life!

ABBY
-- To trust her --

PAUL
She could hurt herself! She could
be lying dead in a ditch somewhere!

ABBY
All right! All right! Stop it!

Beat. Paul tries to pull himself together. Abby is trembling.

PAUL
If you hear anything, can I count
on you to please call me?

ABBY
(incredulous)
Can you count on me?...

Abby puts her hand to her mouth. INTERCUT with Paul waiting,
then:

ABBY
Yes Paul, you can count on me to
call if I hear anything.

Now Abby waits: then

PAUL
Okay, then.

ABBY
Goodbye.

PAUL

Goodbye.

She hangs up.

He hangs up.

72.

50 INT. BUCHMAN DINING ROOM. NIGHT.

50

The room is piled high with boxes overflowing with tulle and flowers and glassware. Carol, Sidney, Rachel, Kieran and Emma are seated around the cheerless dining room table, picking at the dinner in front of them...even Emma appears to have given up. She is drinking a lot of wine. Paul returns to the table.

PAUL

Abby hasn't heard from her.

Rachel stabs her dessert with her fork. Her head is on Sidney's shoulder, she looks pale and exhausted.

CAROL

She must feel awful.

KIERAN

(gently)

Excuse me, but when you're trying to get better there's a lot of pressure in rehabs... when someone

isn't ready to take responsibility
they create something, like an
Uncle Stan, to take responsibility
until they're ready.

PAUL
(hollow)
Well, she's always been creative.

CAROL
I just wish we knew where she was.

SIDNEY
Paul, Would you like me to go out
and look for her?
Rachel takes Sidney's hand.

CAROL
You're getting married tomorrow. A
hundred people will be here.

KIERAN
I'll go. I'm...I'll go. Any idea
where she might have gone?
Everybody looks at Kieran. No one responds. The phone rings.
Carol goes to get it. Everybody waits.

CAROL
It's the caterer.

(CONTINUED)

73.

Emma gives Rachel's arm a squeeze.

EMMA
I'll take it.

51 EXT/INT. SCOTTY'S. NIGHT.

51

Kieran, looking drawn under the fluorescent lights, stands inside the Jamaican restaurant staring out at the night.

THROUGH THE WINDOW a beat up WHITE HONDA tears ass right through the stop sign and screeches on up the road. Kieran flinches.

52 OMITTED

52

53 INT. ABBY'S/ANDREW'S HOUSE. NIGHT.

53

Abby is in her kitchen preparing tea, dressed in loose-fitting yoga-style PJs, hair still wet from her bath. A door opens behind her and Kym emerges from the bathroom rubbing her hands over her face.

KYM
Ahhh....

ABBY
You should call your father.

The air seems to go out of Kym for a moment.

KYM
In a minute. I need a glass of
water.

ABBY
I've made some tea.

Abby picks up the tray, leading the way from the kitchen into the living room. Trailing behind her, Kym looks around her mother's unfamiliar house -- the spaciousness and stark modernity of Andrew's house stand in marked contrast to the rampant folksy-ness of the Buchman house.

(CONTINUED)

74.

Abby places the tea service on a low table in front of a sprawling sofa in the stone-walled living room.

ABBY
Here darling. Sit down. You look
upset.

Kym sits, pours and sips. Abby remains standing and tightens the belt of her bathrobe.

KYM
When will Andrew be back?

ABBY
Not too late. He's at a dinner.

Beat.

ABBY
I spoke to grandma today. She sends
her love. Is everything all right
with the wedding?

KYM
Yes.

ABBY
Good.

KYM
Dad was loading the dishwasher...

ABBY
Mmm hmmm...

KYM
And I handed him Ethan's bowl with
the trains on it by accident.

Kym begins to weep. Abby remains still. Kym's weeping becomes
louder and louder. She is having trouble breathing.
Just as Abby reaches out to touch her...

KYM
Why did you leave me in charge of
him?
Abby stops.

(CONTINUED)

74A.

53 CONTINUED:

53

KYM
You knew. All of you knew. People
told you. I was a junkie.

(MORE)

(CONTINUED)

75.

53 CONTINUED: 53

KYM (cont'd)

I was a crazy drug addict. I stole from you. I lied to your face. I weighed six pounds and my hair was falling out. I spent every dinner in the bathroom.

ABBY

You were sick.

KYM

You know what I was. It's not like there weren't any clues. I stayed in my room for days. I passed out all the time. Where were you, Mom! What were you thinking? Why did you leave me? Why did you leave me in charge of him?

Abby closes her fists and beats Kym with all her strength.

ABBY

You weren't supposed to kill him!

You weren't supposed to kill him!

Kym curls up protectively and Abby suddenly stops.

KYM

Mom?

Abby swings at Kym again and connects.
Kym punches Abby right back -- twice -- now she is on her feet.
Both women stop, terrified, and look at each other.

Kym moves toward her mother.

KYM
Mom?

ABBY
Get away!

Kym stops. Keeping her back to the door she backs out of her mother's house.

54 EXT. ABBY'S/ANDREW'S HOUSE. NIGHT. 54

Kym falls down the front steps. Her nose is bleeding and her eye starts to swell. Where are the car keys? Here they are. Where is the door handle? Here it is. She drives off.

76.

55 OMITTED 55

56 EXT. SECLUDED ROAD. NIGHT. 56

Kym driving the station wagon too fast.

57 INT. STATION WAGON. NIGHT. 57
--KYM'S P.O.V.: THROUGH THE WINDSHIELD-- Headlights.
Windshield wipers. It's not raining. A curve in the road,
squealing around it. The road forks twenty yards ahead, woods
in between. Left or right? Kym drives straight ahead,
careening off the road, smashing down a couple of saplings,
losing speed, right fender smashing into a big rock --
AIRBAGS blast up into Kym's face -- airbag deflates, Kym's
head falls forward, bangs against the steering wheel. A tiny
moan. That's it.

58 EXT. WIDE SHOT. FORK IN THE ROAD. NIGHT. 58

The station wagon has come to a halt far off the road,
concealed by undergrowth and trees in the foreground. There
is no movement in the car. A Volvo station wagon drives by,
continuing on its way.

59 INT. BUCHMAN HOUSE FAMILY ROOM. NIGHT. 59

Paul, Kieran, and Sidney are seated around the family room.
Paul and Sidney are drinking red wine, Kieran something else.

An empty bottle is in front of them and Sidney is uncorking a fresh one.

PAUL

...I never thought I'd have two little girls. Two little girls running around with their tummies sticking out in their diapers. They used to bite me on the nose, the two of them.

(MORE)

(CONTINUED)

77.

59 CONTINUED: 59

PAUL (cont'd)

I'd hold both of them in the pool and they'd take turns biting my nose. Ethan never did that. He preferred pinkies. Or knuckles...

Sidney and Kieran chuckle appreciatively. Paul joins the laughter, pours some more wine.

60 INT. MASTER BEDROOM. NIGHT. 60

Rachel and Emma are curled up in the middle of the bed, spoon-

style, with clothes still on. Emma is behind Rachel, lost to the world, gently snoring. Rachel's eyes are wide open. Carol swings the door cautiously open and peers inside. Rachel and Carol look at each other for a long time. Carol withdraws, closing the door behind her.

61 EXT. FORK IN THE ROAD. DAWN. 61
The station wagon seen just as before. A couple of joggers lope by on the road.

62 EXT/INT. STATION WAGON. MORNING. 62
Kym jolts awake as a STAMFORD POLICEMAN raps on her closed window. She is a mess. A black eye. A split, bloody lip. A gash across her forehead.

The cop is simultaneously gesturing for her to roll her window down and speaking into his radio.

Kym tries to start the car. No luck.

The cop bangs on the window.
Kym leans her head against the steering wheel. The horn starts blowing.

The joggers, a couple of early dogwalkers, and a couple of kids on bikes are gathered by the roadside, whispering and

watching.

78.

63 EXT. STATION WAGON. DAY.

63

NOW -- The cop is studying Kym's license and registration.
NOW -- An AMBULANCE has arrived. Red lights flashing.

The crowd of onlookers has swelled considerably.

NOW -- The cop gives a clearly upset Kym a Breathalyzer test as PARAMEDICS wrap a pressure cuff around her arm -- she exhales into the Breathalyzer tube, her eyes darting between the cop, the cracked windshield of the car and the gawking crowd up on the road.

TIME CUT -- The paramedic holds Kym firmly by the chin and peers deeply into her right eye. The other paramedic blots at Kym's swollen lip with a gauze and hands her an ice pack.

TIME CUT -- The cop gives Kym her license and hands her an official looking form, which she stuffs in her shoulder bag.

64 EXT. THE BUCHMAN HOUSE. DAY.

64

A truck towing the beat-up station wagon comes to a halt in the street in front of the Buchman house. Kym steps down from the passenger seat, ignoring whatever the driver just said in parting.

The house is festooned with peonies and lights and WORKERS hurrying about. Everything looks absolutely beautiful. CATERERS are running from their vans into the house with armloads of food, drinks, etc. Abby's flowers are being unloaded from another van. Decorative chandeliers are being carried inside. VALETS are setting up their car-parking operation (a decorated picnic table) at the foot of the driveway.

Kym squares her shoulders and begins her long walk up to the Buchman house, back into the chaos. A CUTE VALET passes Kym on the lawn, carrying two paper cups of coffee, dressed in an Indian military tunic. He takes in Kym's disheveled and bruised appearance.

VALET
Um. Hi.

KYM
I'm the Maid of Honor.

(CONTINUED)

79.

64 CONTINUED:

64

VALET
Cool.

Kym continues her walk toward the house.

VALET

Hey, I know you. I used to work at
the dog grooming place.

Kym keeps walking, ignoring him.

VALET

Hey, you holding?

Paul and Carol, beautifully dressed, appear on the front
porch and hurry towards Kym.

PAUL

Kymmie?

CAROL

Oh my lord...

PAUL

Are you all right?

They meet at the circular driveway.

KYM

I hit Mom.

PAUL

Oh my god is she...

KYM

Not with the car.

Beat.

PAUL

We need to get you to a hospital.

KYM

I have to get dressed.

PAUL

Look at you! You need to get to a

hospital!

(CONTINUED)

80.

64 CONTINUED:

64

KYM
Dad! I'm fine.

He tries to touch her. She stops his hand. Paul backs off.

PAUL
You can't just vanish. You can't
just leave. You have to call. You
always have to call.

Paul looks helplessly at his wife.

CAROL
Why don't you go find your sister?
She didn't sleep last night waiting
for you.

Kym runs onto the porch as a group of GOFERS carry more of
Abby's flowers through the front door.
Emma is on the front porch filling balloons with helium,
assisted by the kids from next door. Emma inhales from a

balloon as she sees Kym.

EMMA
(in a helium voice)
Oh. My. God.

65 OMITTED

65

66 INT. BUCHMAN FOYER. DAY. CONTINUOUS.

66

Kieran is in the living room on his cell phone when he spots Kym. Behind him we see Norman Sklear, Matt and Innbo removing the last of the living room furniture to the rear patio.

KIERAN
Holy shit.
(into the phone)
She just showed up. Yes. Thank you.
(to Kym)
Do you need a doctor?

KYM
You sent out the cavalry?

KIERAN
For your dad. Mostly for your dad.

(CONTINUED)

80A.

66 CONTINUED: 66

KYM
I have to get ready. I have to get
dressed.

(CONTINUED)

81.

66 CONTINUED: 66

KIERAN
Okay. I'm so glad to see you.

KYM'S P.O.V. -- charging up the stairs.

67 INT. MASTER BEDROOM. DAY. CONTINUOUS. 67

Also known as the bridal chamber.

Kym yanks the door open and Rachel jumps a mile.

RACHEL

Aaaah! Fuck!

She is dressed in her Sari and huge gold earrings and looks beautiful, despite a lack of sleep.

Seeing her bashed up sister framed in the doorway, Rachel fights tears. She loses.

KYM

I hit Mom.

RACHEL

With the car?

KYM

No. No.

RACHEL

You hit Mom? You hit our mother?

Kym looks completely desperate. She nods. Rachel's face contorts with rage as she steps forward and slams the bedroom door in Kym's face.

Kym winces.

Beat.

KYM

Okay.

Rachel yanks the door open again.

Rachel has run a bath for her sister. She has removed her

sari but not her earrings.

Kym is in the bath. Her body is bruised and purple.

(CONTINUED)

82.

68 CONTINUED:

68

Rachel dabs gently at Kym's face with a washcloth while Kym scrubs at her nails with a brush.

She glides the soapy washcloth over Kym's back. She notices the word ethan inscribed within the design of the rose and thorns image tattooed on Kym's left shoulder.

Rachel rinses shampoo and leaves and dirt out of her sister's hair while Kym brushes her teeth.

Rachel dabs makeup on Kym's chin as Kym's hands tremble with the mascara.

RACHEL
I got it.

69 INT. MASTER BEDROOM. DAY.

69

Back in her wedding Sari, Rachel wraps Kym in her bridesmaid's gown and puts some Lilies of the Valley in her

hair.

RACHEL
Can you do this?

Kym nods.

RACHEL
Okay.

70 EXT./INT. BUCHMAN BACK TERRACE/LIVING ROOM. DAY. 70

THE CEREMONY -- Guests, some standing, some in white chairs. The living room is festooned with wall to wall flowers. A canopy of cherry blossoms leads from the living room terrace to the opened living room doors. Sidney, looking stunning in a dove grey Nehru suit and a lavender pocket square, waits at the altar with groomsmen Kieran, Norman Sklear, and Cousin Joseph (now wearing full dress U.S. Army uniform)... and officiating JUDGE CASTLE.

SFX: LIVE MUSIC -- "Here Comes The Bride" on distant electric guitar and drums plus foreground violin and gently chanted "Rachel's" and "Sidney's" by the assembled friends. Emma's smiling face fills the frame as the ceremony begins. Bridesmaids Emma, Kayra Williams, Victoria, and - -

THE MAID OF HONOR!--

(CONTINUED)

Kym in her dress with her striped hair, split lip and black eye, trying to find her game face. The wedding guests are slack-jawed. Mrs. Williams (Sidney's mom) looks like she's passing a stone.

Abby stands quietly with Andrew in the first row. She looks composed and lovely and has the tiniest hint of a bruise on her chin.

The procession reaches the altar and the wedding party turns to face Rachel and Paul.

Paul is beaming, walking his beautiful daughter from the side of the house and across the terrace to the living room. She glows in her white and gold Sari.

They reach the altar of blossoms. Rachel kisses her dad's cheek and he hugs her. Things are set up so that Rachel and Sidney stand just inside the living room, facing the beautiful backyard.

Kym reaches for Rachel's bouquet but Rachel has handed it to Emma by reflex. Kym tries to cover her gesture.

Rachel and Sidney join hands.

JUDGE CASTLE

We're here on this beautiful day...

Somebody's baby starts to cry.

JUDGE CASTLE

Exactly.

Everybody cracks up, especially Kym. She laughs a beat longer than anybody else.

KYM

(mumbling)

Excuse me.

71 EXT./INT. BUCHMAN BACK TERRACE/LIVING ROOM. DAY. 71

Rachel and Sidney are saying their vows.

SIDNEY

I always just wanted to hear music,
and when I met you I heard you. You
are the most beautiful thing I've
ever heard. Thanks for marrying me.

(CONTINUED)

84.

71 CONTINUED: 71

Rachel is crying. Sidney takes his pocket square and
carefully dries her tears.

Abby is drying her own eyes.

Rachel makes her own declaration to Sidney.
Norman Sklear hands Sidney an acoustic guitar and Sidney
strums it and plucks a delicate melody.

SIDNEY

For you.
(to Rachel's stomach)

And you...ahem...
(sings)

"She used to work in a diner
Never saw a woman look finer
I used to order just to watch
her float across the floor
She grew up in a small town
Never put her roots down
Daddy always kept movin',
so she did too.

You know it ain't easy
You got to hold on
She was an unknown legend
in her time
Now she's dressin' two kids
Lookin' for a magic kiss
She gets the far-away look
in her eyes.

Somewhere on a desert highway
She rides a Harley-Davidson
Her long blonde hair
flyin' in the wind
She's been runnin' half her life
The chrome and steel she rides
Collidin' with the very
air she breathes
The air she breathes.
The air she breathes.

The guests join in on the last chorus, with spontaneous ad-lib instrumentation from some of the musician friends. The song ends with a huge eruption of laughter and applause.

(CONTINUED)

84aA.

71 CONTINUED:

71

JUDGE CASTLE

On that note, and with the power
vested in me by the state of
Connecticut and Neil Young, I now
pronounce you husband and wife.

Big Kiss! Lots of screaming and laughing. Huge applause.
Carol and Mr. Williams throw pink and white confetti hearts.

Kym applauds wildly and is crying her eyes out.

Paul weeps openly. Carol breathes a sigh of relief.

72 EXT. BUCHMAN BACKYARD. LATER.

72

POST-CEREMONY LUNCH -- the whole Wedding Party Inner Circle,
everybody, is enjoying barbecue, oysters, Vegetarian Supreme,
beers, wine, various other chill-juices and snackettes -- on
the back terrace, around the swimming pool and spread out at
picnic tables and blankets across the expansive back lawn.
The exotic reception party tent stands proudly and invitingly
down the slope.

THE MUSICIAN FRIENDS are playing their version of "Rachel
Loves Sidney." Some guests have removed as many layers of
clothing as weather permits. Some -- including Sidney and
Rachel -- have even changed into Bermudas and sweatshirts for
the moment.

(CONTINUED)

84A.

72 CONTINUED:

72

Rachel and Sidney are serving second helpings to their friends.

Abby and Andrew are at a table eating and chatting with the Chicago Cousins, the Rosenzweigs, and Cookie Puss.

(CONTINUED)

85.

72 CONTINUED:

72

Kym is tying a LITTLE BOY'S balloon to his wrist. She looks over at her mother.

Abby is deep in conversation with Andrew. She tucks a stray hair behind his ear.

73 EXT. BUCHMAN BACKYARD. DAY.

73

"CUTTING THE CAKE"--

A MULTI-TIERED WEDDING CAKE, WEDGEWOOD BLUE, IN THE SHAPE OF AN ELEPHANT, WITH TWO TINY PLASTIC ASTRONAUTS SITTING ON TOP.

Rachel and Sidney are cutting the cake.

SIDNEY

Is this mocha? Or chocolate?
He samples the frosting.

MRS. WILLIAMS

Baby Boy, let them take the picture.

SIDNEY

Okay, Mom.

RACHEL

Yeah, Baby Boy.
Rachel licks the frosting off Sidney's finger then gives his mom a big wholesome smile.

Mrs. Williams shakes her head but she's okay with this.

RACHEL

Can we all do this together?

Reshuffling as Sidney, his parents, Kayra, and Rachel, Paul, Carol and Kym each place a hand on the silver cake knife.

RACHEL
Mom.

With nowhere else to stand, Abby lays her fingers lightly on
Kym's wrist. Emma's AUNT JOYCE, a cool professional photog,
SNAPS THE PICTURE.

(CONTINUED)

86.

73 CONTINUED:

73

SIDNEY
Dear God, bless this family and let
them always invite us for dinner
because my new wife can't boil
water or fry an egg. La Chaim.

EVERYONE
La Chaim.
Rachel suddenly stands on a chair and bangs on a glass with a
spoon.

RACHEL
Friends and family, family and
friends! I have an announcement to
make! I'm the bride and I'm knocked
up!
Surprised whooping and hollering.

RACHEL

I'm exercising my bridely, knocked
up prerogatives and demand that

everybody starts dancing. And this
means you too, Mom!

Abby smiles.

SFX: The DeeJay spins an infectious platter (TBD).

RACHEL

Oh yay! Dad c'mon. C'mon Dad! This
is my favorite song!

PAUL

Ooo. Look at me, I'm dancing.

She drags Paul to the temporary poolside patio dance floor.
Paul is a fantastic dancer! Sidney drags his dad to the dance
floor. He's dramatic and weird! Abby smiles politely at Kym
and goes to sit down with Andrew. Kieran spirits Kym to the
patio, where they join the dancers.

86A.

74 EXT. BUCHMAN BACKYARD/OUTSIDE THE TENT. DUSK.

74

THE RECEIVING LINE -- All members of both families are lined

up outside the entrance to the tent to greet the INNER CIRCLE
GANG and the LUCKY FEW OUTSIDERS who have been invited to
this evening's gala wedding reception party. It is twilight.

(CONTINUED)

87.

74 CONTINUED:

74

Everybody is spruced and rested. Rachel and Sidney have changed into awesome party outfits.

Inside the tent, yet another group of musician friends are currently laying down an evocative, hypnotic and extremely cool, jazzy "world music" groove as the same attractive and immaculate young servers (from the rehearsal dinner) circulate with trays of delicious appetizers, wine, seltzer, etc.

Kym is still wearing her sari. She stands next to her mother. They are doing their wedding party duties. Neither woman is looking at the other.

BOB THE NEXT DOOR NEIGHBOR
(to Abby indicating Kym)
And how is our little wayward girl?

KYM
Fine.
(Beat.)
I had an accident.

ABBY

And, how are you, Bob?

BOB

God, never better -- Isaac opened
his practice!

QUICK CUTS OF KYM

NICE FAMILY FRIEND

We're all so glad you made it! I
shouldn't be telling you this, but
there was actually a pool! Is that
hysterical?

DISTINGUISHED NEIGHBOR

(eyeing Kym's injuries
with a twinkle)
If you're in need of any legal
services...

AWKWARD YOUNG GUEST

I don't know if you remember this
but you owe me \$750.

HIP YOUNG GUEST

Are you holding?

(CONTINUED)

87A.

74 CONTINUED:

74

INTERESTING YOUNG WOMAN
Kym? Do you remember me?

KYM
Sorry...I'm not sure...

(CONTINUED)

88.

74 CONTINUED:

74

INTERESTING YOUNG WOMAN
Kym! Angela Paylin!!

Angela sports an intense tattooed image on the inside of her right forearm. Her face features a unique piercing. Kym hugs her. Their reunion makes her cry...Angela is nice.

75 INT. EXOTIC WEDDING TENT (EXT. BUCHMAN BACKYARD). NIGHT. 75

The tent is fairly packed now with about 60-SOME ODD PEOPLE. Everybody is getting along fine. With a single dramatic gesture, Norman Sklear silences the band. Upon Norman's instructions, the drummer works his cymbals in such a way that the party-goers realize that something big is about to happen. Norman Sklear now gestures for complete silence and he gets it.

Rachel and Emma grin madly at each other.

SFX: LIVE BRAZILIAN PERCUSSION SLOWLY BUILDING, GROWING LOUDER approaching the tent entrance from the moonlit backyard.

ALL EYES ON THE ENTRANCE -- the swimming pool lights shimmering outside as --

--FOUR SEXY BRAZILIAN DRUMMERS AND FOUR GORGEOUS BRAZILIAN

CARNIVAL GIRLS COMPLETE WITH HEADDRESSES AND FEATHERS DANCE INTO THE MIDDLE OF THE CROWD! The musicians blow whistles and bang on drums. The cafe-au-lait beauties gyrate and pull guests out of their chairs.

Rachel leaps from her chair into Sidney's arms and he gives her a huge, sexy kiss as he rubs her tummy. Wedding guests scream with delight and rush to the floor.

The drummers become more impassioned with every beat. They travel all over the dance floor, a trail of guests behind them. Sweat is dripping, the girls are glistening wet, the guests are pulled into a massive pulsing heartbeat on the dance floor.

Emma, Kayra and Victoria are dancing together screaming until Cousin Joseph, Matt and another male friend muscle their way in.

Little kids swing each other around in circles.

Rachel and Sidney are practically doing it on the dance floor. A Brazilian beauty shimmies over to them, her headdress bobbing, her smile enormous.

(CONTINUED)

89.

75 CONTINUED:

75

Sidney immediately puts his head on her bosom. After a beat Rachel does too, laughing.

SFX: POUNDING BRAZILIAN DRUMS

Carol stands quietly besides Paul and takes his hand and whispers to him. Though not dancing, they are clearly enjoying the carnival. Paul gives a little shimmy. Abby and Andrew are huddled together at a table, talking intensely. It's like they are blind to the spectacle. Kieran offers his hand to Kym. She leaps up, spilling her flowers. Kieran pulls her to the middle of the crowd. They circle each other. They come together almost violently and dance like there's no tomorrow. Kym's head is thrown back. Shoulders heaving, Kieran swings her around by the waist.

SFX: DRUMMERS DRIVING THE PARTY FASTER AND FASTER.
Emma shimmies wildly with her partner, her hair a mess.

Mr. and Mrs. Williams clapping wildly and doing the limbo/hustle/drunken parent dance.
Guests stomping and cheering.
The brown, glittering dancers are shaking thisclose to the drummers who have their shirts off.

A dancer rocks with an older gentleman who gulps oxygen from a tank.

Rachel and Sidney are bathed in sweat, kissing. Sidney is gulping champagne.

Kieran and Kym have their foreheads together and their eyes closed, chests heaving.

DRUMS CRESCENDO

Carol and Paul watching, laughing.
Andrew whispering in Abby's ear. She just stares off.

Kieran and Kym glued together.

Rachel tossing her hair wildly, Sidney behind her.

Everyone laughing, laughing, dancing.

DRUMS STOP!!!

(CONTINUED)

90.

75 CONTINUED:

75

HUGE WHOOPS AND HOLLERS!!!

CUT TO:

76 EXT. BUCHMAN BACKYARD. NIGHT.

76

The exotic tent looks beautiful out there in the sprawling backyard, reflections of the POOL LIGHTS shimmering off its sides. The whole backyard is enchanted -- with magically deployed twinkle lights, Japanese lanterns and other special lighting effects adding to the aura...

"Rachel Loves Sidney" is being played in a mellow, super-romantic trumpet solo mode now by Christian Scott.

An assorted bunch of guests have relocated to the poolside patio in their finery. The oxygen guy and his matronly wife are seated on a transplanted living room couch, talking intently to a be-feathered headdressed Dancer.

Norman Sklear and Emma are sharing a stylish, quietly triumphant slow dance, whispering punctuated by gusts of laughter. Angela Paylin is out there too.

Little kids are running around the lawn and a few are playing with OLIVE the Dog.

Kym kneels at the far corner of the swimming pool, unnoticed by anyone. A wooden serving tray floats on the surface of the water, supporting a candle wrapped in rice paper. A couple of smaller candles surround the slightly larger one. Kym lights the candles, extinguishes the match, gently slides the illuminated tray out towards the center of the pool, watches. Kym rises and walks towards the house, looking for something.

NEIGHBORHOOD GIRL

(to Kym)

I can do a handstand!

She executes a truly terrible handstand.

KYM

That sucked.

The girl throws a rebellious dance move in Kym's direction.

KYM

Ouch.

The girl laughs and runs off.

90A.

77 EXT./INT. BUCHMAN LIVING ROOM -- CONTINUOUS. 77

Kym crosses the back terrace and enters the living room through the flower bedecked canopy....

(CONTINUED)

91.

77 CONTINUED: 77

where she finds Rachel and Sidney slow dancing alone and dreamy in the center of the darkened room, the walls still covered with the ceremonial flowers. A single candle flickers nearby.

The dancers are oblivious to Kym's presence.

KYM
(to Rachel)
Hi. Where's Mom?

Rachel has her head on Sidney's shoulder, her eyes closed.

RACHEL
Taking a break.

KYM
How can you take a break from your
own daughter's wedding?

RACHEL
Mom doesn't actually participate in
things.

KYM
And anyway, she hasn't even done
anything all day.

RACHEL
I was thinking about getting her a
cat. Cats are really annoying. At
some point you have to deal with
them, right? Or they starve to
death and piss on your sheets.

KYM
It's so nice here.
Suddenly Kieran sweeps into the room.

KIERAN
You can run but you can't hide!
Kym shrieks as Kieran grabs her and plants a wet one on her,
dipping her to the floor. They careen into Sidney and Rachel.

Sidney grabs Rachel and starts molesting her.

RACHEL
(totally into it)
Stop! Stop you fiend!
Rachel and Sidney fall to the floor writhing, sounding way
too amorous. Then:

(CONTINUED)

92.

77 CONTINUED:

77

ABBY'S VOICE OFF
Hello?

KYM
Hello?

RACHEL
Hello?
The ceiling light flicks on overhead and Abby enters the
living room. Blinking against the light, Rachel struggles to
her feet smoothing her dress.

RACHEL
Mom!

ABBY
Here you are.

SIDNEY
(from the floor)
Hello Abby. You're lovely. And I'm
not looking up your skirt.
Kieran is busting a gut not to laugh.

ABBY
I've been looking for you all over
the place.

ANDREW'S VOICE OFF
Abby? Where are you?

ABBY
I'm in here.

Andrew pops his head in.

ANDREW
They're bringing the car around.

ABBY
All right.

RACHEL
You're leaving?

ABBY

Darling, I'm exhausted. I had such a marvelous time. Those dancers were so beautiful. But weddings are really for young people.

(MORE)

(CONTINUED)

93.

77 CONTINUED: 77

ABBY (cont'd)

I thought we'd just sneak off and not make a big scene.

RACHEL

You could make a little scene.

ABBY

And here I am making it. Andrew and I are going to Washington in the morning.

KYM

Why are you going to Washington?

ABBY

It's the mother of all fund raisers at American. I thought I mentioned it. We're going to stay on about a

week - there are lots of meetings.
I thought since you two are going
away soon...

(to Kym)

...and I'm sure you don't want any
grown ups around checking up on
you...Will you still be here when I
get back?

Kym doesn't say anything.

RACHEL

What about our post-nuptial wedding
gossip reconnaissance, Mom?

ABBY

Well, can you come by early?

RACHEL

Um...

ABBY

Of course you don't want to do
that. It's your wedding night. You
don't want to get up early.
I have to get Andrew organized.
He's hopeless. And we'll be back in
a bit. It was such a lovely
wedding, darling.

She bends in for a kiss.

RACHEL

Wait! I want my mother and my
sister!

(CONTINUED)

94.

77 CONTINUED:

77

ABBY
Rachel...

Rachel wraps one arm around Kym's neck and the other round her mother and hugs them both to her. She has her eyes open.

They have their eyes open. They are stiff as boards.

Rachel stops hugging and looks from one to the other.

Her mom and sister look at her and each other.
Beat.

ABBY
Will you call me every day
about...?
She pats Rachel's tummy.

RACHEL
Yes. Of course.

ABBY
All right, then.

SIDNEY
Goodbye Abby.

ABBY
Good bye, Son-in-law.
Kym and Rachel watch their mother leave the room.

SIDNEY
(horrified)
I saw your mother's underwear.
Kym sees Abby and Andrew crossing the front porch through the window.

KYM
I can't find my cigarettes.

Kym moves quickly from the room.

78 INT. BUCHMAN FOYER. NIGHT.

78

Kym is heading for the front door, when Paul breaks away from a group of guests having coffee in the dining room and nabs her, pulling her into a conversation with a WEDDING GUEST.

(CONTINUED)

95.

78 CONTINUED:

78

PAUL
Kymmie. Speak of the devil. You
remember Susanna Galeano.

KYM
(she doesn't)
Hi.

SUSANNA
Hi Kym.

Kym is looking out the dining room window between Paul and
Susanna -- she spots Abby and Andrew walking down the
driveway towards the VALETS at the street.

PAUL
Susanna has a public relations firm
and she just lost one of her
assistants.

SUSANNA
Weddings. They're an epidemic. Your
father gave me my start about a
hundred years ago.

PAUL
No, no. Hardly. Well...

SUSANNA
We could definitely use an extra
body right about now. Have you ever
thought about Public Relations?

KYM
The public is kind of afraid of me.

Susanna and Paul laugh.

PAUL

The firm is opening an office right here in town, just in time for the holidays. You could stay right here.

SUSANNA

Have you ever thought about P.R. Kym?

PAUL

Logistically it's just a dream. You could stay in your old room. I could chauffeur you around. You wouldn't have to worry about rent.

(CONTINUED)

96.

78 CONTINUED:

78

KYM

Have you already talked to Carol about me staying here?

PAUL

Of course. She's fine about it. You could stay in your old room.

SUSANNA

Why don't you give me a call on Monday, okay?

She hands Kym a business card and kisses Paul on the cheek.

SUSANNA
Goodbye Paul. It was just
beautiful. Bye Kym.
She leaves.

PAUL
Suzy's first rate. P.R. can be
fascinating.

KYM
You always said it was stupid.

PAUL
I meant stupid. Do you want me to
hold that for you? You've got no
pockets.

KYM
I've got it. Thanks, Dad. I'll be
right back.

79 EXT. FRONT PORCH. NIGHT.

79

At the edge of the porch Kym sees Abby standing in the
moonlight at the front of the driveway with Andrew, waiting
for their car. Kym pauses.
Abby turns her head slightly in Kym's direction.

Kym, in the half dark, watches her mother.

Abby does not move a muscle.

Kym steps off the porch.
The valet pulls up in the car, jumps out.

(CONTINUED)

97.

79 CONTINUED:

79

Abby fixes her gaze on Andrew as he opens the door for her.

They drive off.

CLOSE ON KYM

80 EXT. BUCHMAN BACKYARD. MORNING.

80

The Absolute End of a Wedding. The place is a gorgeous mess of wedding detritus.

The tent looks so lonely. A weary caterer packs away his trays.

Kieran is talking and smoking with Sidney at the end of the lawn.

81 INT. ETHAN'S ROOM. DAY.

81

A freshly scrubbed Kym, in her own clothes, takes a moment in Ethan's room. She collects a few snapshots of her sister and brother and stuffs them in her shoulder bag.

82 INT. UPSTAIRS HALLWAY. DAY.

82

As Kym approaches the stairs, Emma staggers into the hallway, bleary-eyed. She is in her underwear, heading for the bathroom. She stops at the sight of Kym. They stare at each other. Emma gives a tiny wave. Kym responds, heads down the stairs.

83 INT. BUCHMAN STAIRWAY. DAY.

83

Kym slipping quietly downstairs. She moves to collect her weird mish-mash of bags waiting by the door.

Kieran is there.

KYM

Oof. You scared me.

KIERAN

Making a break for it?

KYM

Yeah. I have to go. I was coming to find you.

(CONTINUED)

KIERAN

You don't have to slip away without making any noise, you know? I like noise.

KYM

I was coming to find you. My ride's outside.

KIERAN

...Okay...If you need anything...

KYM

If I need to post bond?
Kieran hands Kym a folded piece of paper.

KIERAN

No. If you ever need anything.

KYM

Thank you, Kieran.

KIERAN

Maybe you'll come visit me in Hawaii?

KYM

That would be nice.

He smiles, kisses her, tenderly. She hugs him fiercely.

KYM

I have to go. Bye.

84 EXT. FRONT PORCH. DAY.

84

Kym looks back in through the window, sees her father awake, in his robe, tired, gamely tidying.

KYM
(unbelievably softly and
tenderly)
Dad.

Carol comes up behind Paul, envelopes him in a gentle bear hug.

99.

85 EXT. BUCHMAN DRIVEWAY. DAY.

85

A '98 maroon CAMRY is idling in the circular driveway out front, exhaust vaporizing against the chilly morning air. A cute two-year-old girl is visible in a carseat and Rosa, the staff nurse from Kym's halfway house, is at the wheel. The car radio plays quietly as Kym opens the passenger door, wiggling her finger at the little girl.
Like a ghost, Rachel appears on the porch.

Kym jumps a little.

The sisters lock eyes.
Kym looks pained. Paul is still moving around in there. She wants to go.
Rachel floats down the porch stairs and joins her sister at the car.
She takes in Rosa who meets Rachel's look with a nod.

ROSA
Hi.

RACHEL
Hi.

KYM
(whispering)
Will you tell Dad?

Rachel nods. Kym is crying.

KYM
I love your baby!

RACHEL
Me too.

Rachel hugs her sister fiercely.
Kym gets into the passenger seat but leaves the car door
open.

Rachel smiles her huge, luminous smile.
Kym shuts the car door and rolls down the window.

KYM
(quietly)
Bye!

(CONTINUED)

100.

85 CONTINUED:

85

Rachel mouths "Bye" and gives a little wave.

The car pulls out of the driveway, Carol watching it go from the dining room window.

THE END