

The Wedding Singer

Rewrite by:

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FILE COPY
BLUE

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OPEN ON:

"Rock Lobster", playing over black. Reveal ROBBIE HART playing at a packed wedding reception as credits roll. After all the dancing and credits, the song ends, the audience applauds.

ROBBIE

And now the best man is going to say a few words.

We hear polite applause.

The following is SUPERIMPOSED at the bottom of the screen:
FEBRUARY 7th, 1985.

INT. RECEPTION HALL - DAY - CONT. ACTION

As the camera PANS inside, we see well-dressed men, women and children (dressed 1985) seated in groups at big round tables. We hear another voice.

GUY

Um, when Greg asked me to be his best man, I, uh, I mean I said yes right away, but I was kind of nervous...

The toast goes on and on. We PAN past a bored bartender, a photographer snapping pictures, various guests starting to lose interest, the GUY at the microphone...

GUY

...I mean, Greg's my brother, man. He's really been there for me, I mean when I was in rehab, when I had that problem with my car... When I got the baby-sitter pregnant...

...a goofy uncle with a video camera, guests kicking each other under the table, bridesmaids rolling their eyes and the BRIDE, looking distressed. Finally, as the toast reaches a sort of crescendo of pointlessness, the camera comes to rest on the GROOM, his eyes narrowed in dull hate.

The groom stands up, and the camera follows him across the floor as he walks over to the bandstand. There standing patiently, smiling, is the wedding singer, ROBBIE HART.

(CONTINUED)

CONTINUED:

GUY (O.C.)

...I got a lot of feelings inside me, man, and Greg was the only one, the only one to say, "Hey, fuck everyone else. You got to let those feelings out or your head's gonna explode..."

The groom leans over and whispers in Robbie's ear. Robbie nods.

GUY

I mean I'm a person too Dad! God damn it, I'm a person too!

He grabs a glass of water and then his mic.

Robbie cuts off the GUY in mid-toast.

ROBBIE

(very up)

And a great person you are. The best man, everyone! Salud!

Robbie raises his glass and everyone in the thankful crowd follows suit. The tension is broken.

ROBBIE

Love is really a miracle when you think about it. Here are two people that were born apart, raised and educated apart and then through some extra-terrestrial, or voodoo or something found one another and made that major vow to remain together. And here we all are to basically gawk at the courage and... and... faith it takes to make these vows to stay together forever.

The BRIDE and GROOM sigh with relief, the entire room fills with the warmth generated by Robbie's love inspiring speech.

ROBBIE

And I want you to know that even if you only stay together for forty or fifty years, I'll still be incredibly impressed. But the way you two look at each other and smile at each other, I got a feeling a thousand years wouldn't be enough for you. Cheers.

(CONTINUED)

CONTINUED:

Robbie cues the band, they start thumping out a tune. A guy named TIMMY is on bass, a guy named JIMMY is playing drums, and a young woman in a billowy yellow dress named ERICA, wearing at least three scarves, is wailing away on guitar.

ROBBIE

Now, on behalf of Mr. and Mrs. Harold Fonda, I'd like to ask everyone to get on the dance floor and - celebrate!

(singing)

CEL-E-BRATE GOOD TIMES - COME ON!...

As Robbie continues singing Kool and the Gang's "Celebration", we PAN TO a door, just to the left of the stage. JULIA SULLIVAN, a young waitress, comes blasting through it, two plates of prime rib in each hand.

LAWRENCE, aka Dr. Limo the limo driver, Robbie's best friend sidles over to PHIL, the photographer. Lawrence points to Robbie.

LAWRENCE

The maestro does it again. He has an incredible instinct for the quick save in a human drama.

PHIL

Maybe he should be taking psychology instead of you.

LAWRENCE

Interesting point. But I'd like to change the subject now to that waitress over there and her great body.

PHIL

She must be new.

LAWRENCE

Brand spanking new.

PHIL

I'm sure she'd appreciate you talking about her like she's a car.

Julia precariously navigates her way through the crowd, finally arriving at the furthest table.

JULIA

Okay, who wanted the prime rib?

Everyone just stares at her.

(CONTINUED)

CONTINUED:

JULIA
Nobody wanted prime rib?

Everyone shakes their head.

JULIA
This table is all fish.

Everyone nods.

JULIA
Be right back.

Julia starts making her way back to the kitchen with the four plates. Robbie finishes up his song. Applause.

ROBBIE
(genuinely enjoying himself)
Well, all right! Hey, you guys dance nice. You know something, folks, I'm getting married myself next Saturday...

Applause.

ROBBIE
Hey, thanks. So, I just want to say that I hope that my wedding will be as special as Harold and Claudia's.

Applause and "awwww's".

ROBBIE
I really do mean that. One! Two! Three! Four!

The band launches into "Everlasting Love".

INT. RECEPTION HALL KITCHEN - DAY

Julia yells over to the chef.

JULIA
Four fish!

Julia's cousin HOLLY, who is also a waitress, comes over. Even though Holly's wearing the same uniform that Julia is, she wears it a lot more "va-va-va-voomishly".

HOLLY
How's your first night going, cuz?

(CONTINUED)

CONTINUED:

JULIA

You remember Mondale against Regan?

HOLLY

Don't worry, once we get the entrees served, it's all downhill. Coffee and cake is a breeze...

Holly notices that Julia is near tears.

HOLLY

Oh, Julia, it's really not so bad. You just say "regular or decaf"...

JULIA

It's not that, Holly. Glen hasn't called me in a couple of days and with my track record I'm Mondale. It's over.

HOLLY

Only you could be this pretty and manage to find guys that treat you badly. I mean, just because dip shit hasn't called doesn't mean he's ended it with you. Besides, let's say he did, it's not the end of the world. Everybody's been dumped. Look at me.

JULIA

Not by dozens of men.

HOLLY

You haven't been dumped by dozens of men.

JULIA

One, Brian. Went to jail for embezzlement. Two, Bob. Said I didn't love him because I wouldn't get fake implants. Three, Scott. said he dumped me because he didn't want to be monogamous, but it turned out he was gay.

HOLLY

(ruefully)

Have you ever thought of trying out one of those computer dating services?

JULIA

Five, Danny. After ten months he said I looked too much like his sister. And now it looks like Glen is number six. Two years of my life wasted...

(CONTINUED)

CONTINUED:

The Chef roughly slides four plates in Julia's direction.

CHEF

Four fish!

As Julia struggles to pick up the plates, she speaks softly to Holly.

JULIA

I thought me and Glen had something special. Then again, I thought I had something special with all those guys, except maybe Scott. I'm just so sick of being somebody's latest girlfriend, you know? I'm ready for something more than that. My mother thinks I should've been married at least two years ago. She thinks I'm going to end up by myself watching re-runs of "Rhoda" with my nineteen cats.

INT. RECEPTION HALL - DAY

Robbie finishes up "Everlasting Love". Applause.

ROBBIE

Thank you! That was "Everlasting Love," a special dedication to the bride from Eddie Davis...

CUT TO the GROOM giving the BRIDE a suspicious look

ROBBIE

We're gonna lay a little change of pace on you right now. Our guitarist, Erica Lamonsoff, is gonna sing an original song of hers called "Moon Child". Take it away, Erica!

As Robbie bounds off the stage, Erica steps up to the mic and begins singing a horrible, Stevie Nicks-ish "original".

ERICA

(singing)

DRUIDS DANCING 'NEATH THE STARS, NO MORE
FAMINE, NO MORE WARS...

Robbie is walking towards the men's room when someone grabs his arm, stopping him in his tracks.

(CONTINUED)

CONTINUED:

ALEC

Hey, Robbie, remember me? I went to high school with you.

ROBBIE

Yeah, I do. No, I don't. I mean maybe. I mean... Do I?

ALEC

Ah, you probably don't. I'm two years younger than you, I graduated in '81. But I was a huge fan of the band, man. You guys rocked! Remember when you played at homecoming and the cops came?

ROBBIE

(smiling at the memory)

Yeah, that night got a little outta hand.

ALEC

What happened to you guys? You were the best local band I ever heard. I thought you'd be touring stadiums by now. Yeah, you were my inspiration man. I mean, I'm an accountant all now, but I sometimes play gigs on Saturday night at the 119. Maybe you could come hear us sometime.

ROBBIE

Sure, call me I'm in the book. You should really get your stuff out there man. You were really hot.

ROBBIE

Well, we kind of drifted into this wedding stuff. But it's a lot of fun, I really like it.

ALEC

That's cool. Hey, you still going out with Linda Lerner?

ROBBIE

I'm marrying her next week.

ALEC

Congratulations, man! That's great.

ROBBIE

(meaning it)

Yeah. That is great.

(CONTINUED)

CONTINUED:

ALEC

Hey, remember that song "Blood of the Goat" you used to do? That was great. Do you still write stuff like that?

Robbie looks around, kind of embarrassed.

ROBBIE

Well, I'm concentrating on writing some more serious stuff. You know, like, meaningful...

In the background, Erica screeches out the chorus. Her song is neither meaningful nor good.

ROBBIE

I didn't write this one.

ALEC

You must be a good writer though. You could probably write a song and sell it to a huge band like Foreigner or something.

ROBBIE

Maybe someday. The songs I write now aren't really... polished...

Robbie trails off as he sees a TEENAGER across the room, clinging on to the wall for dear life.

ROBBIE

Excuse me for a second.

Robbie walks across the room to the Teenager, who is drunk.

ROBBIE

You all right, man?

TEENAGER

(far gone)

Huh...?

ROBBIE

You have to throw up?

TEENAGER

Yes, please.?

INT. RECEPTION HALL KITCHEN - DAY

Robbie, his arm propping up the Teenager, guides him through the kitchen.

(CONTINUED)

CONTINUED:

ROBBIE
Code Red! Code Red!

Everyone gets out of their way.

EXT. BACK DOORWAY - DAY

The back entrance to the reception hall is a battered screen door at the top of stone steps, surrounded by dumpsters. Julia is sitting on the top step, taking a cigarette break, the sound of the reception muted in the distance.

Another sound, that of rushing footsteps, can be faintly heard, but gets louder and louder until...

Robbie rushes through the door with the Teenager, blowing past Julia. He sticks the Teenager's head into one of the dumpsters; the Teenager starts to retch.

Julia and Robbie make eye contact. Boing. For a few seconds, the only sound is the Teenager's retching. Then...

JULIA
Friend of yours?

ROBBIE
Me? No. I just saw what was about to happen. I couldn't let him do this in front of his friends and/or family. You know, the sound of vomiting doesn't tend to enhance any party, particularly a wedding.

Julia smiles.

JULIA
Well, I'm glad I got to hear it.

The Teenager finishes retching. Robbie pulls his head out of the dumpster.

ROBBIE
So are you ever going to drink again, kid?

TEENAGER
No, man, never.

The Teenager staggers back inside.

(CONTINUED)

CONTINUED:

ROBBIE

(shouting after him)

Good. Remember, alcohol equals puke
equals smelly mess equals nobody likes
you... Equals driving under the influence
equals drunk tanks equals rehab equals
Ray Milland in Lost Weekend equals liver
transplant equals do you really want to
completely destroy your life?

The Teenager's gone. Robbie and Julia are alone.

JULIA

You're the wedding singer, aren't you?

ROBBIE

Yep.

JULIA

I'm working your wedding next week.

ROBBIE

Oh, that's nice.

JULIA

You must be excited.

ROBBIE

Very excited definitely.

JULIA

Everything's going great for you, isn't
it?

ROBBIE

Yeah, I guess it is.

JULIA

Could you do me a favor?

ROBBIE

What's that?

JULIA

Cut my head off.

ROBBIE

Well, if I do can I keep it? Cause it's a
nice head, with nice hair. Why, what's
wrong?

(CONTINUED)

CONTINUED:

JULIA

I just moved to this crummy town to be closer to my boyfriend, and now I think he's dumped me.

ROBBIE

Oh, I'm sorry, but hey, he wasn't the right one then. The right one for you must still be out there.

JULIA

The "right one for me" must have skipped over me and settled for a college grad with a good job that comes from a wealthy family. I'm doomed to wander the earth, alone, forever...

ROBBIE

Like the Incredible Hulk?

JULIA

Yeah. Only not helping people.

ROBBIE

I saw you in there helping people, giving them fish and coffee and forks. C'mon people can't eat without forks, just like people can't live without real love. And for that you'll need your head.

JULIA

(laughs)

And once you've got a head you need silverware, especially forks.

ROBBIE

(laughs)

What does that mean?

JULIA

(laughs)

I don't know, you lost me back at the "Hulk".

Suddenly, Erica is running down the hallway.

ERICA

Robbie! We're on!

Erica grabs Robbie and starts dragging him away.

(CONTINUED)

CONTINUED:

JULIA
Well, if I have to serve fish at least I
get to hear you sing.

Julia walks him to the stage. There is applause for a song.

JULIA
Get up there and be great, wedding
singer. And if by some miracle I ever
get married, I want you to sing at my
wedding.

Robbie's touched.

ROBBIE
It's a deal!

CUT TO:

INT. RECEPTION HALL - DAY

Jimmy and Timmy are already on stage, vamping. Robbie and Erica walk quickly toward them. Halfway there, Robbie sees something: the Bride and Groom, hidden from general view, having a heated discussion.

GROOM
Why did Eddie Davis dedicate that song to
you?

BRIDE
I have no idea! It must be some kind of
crazy fantasy of his!

GROOM
All fantasies have a basis in reality!

Hearing this, Robbie suddenly makes a detour to talk to the best man.

ROBBIE
What's their song?

GUY
What?

ROBBIE
Their song! The song that they fell in
love to!

(CONTINUED)

CONTINUED:

GUY

Oh. I think it's that "Wham" song.

ROBBIE

"Wake Me Up Before You Go-Go"?

GUY

No, the other one.

Robbie bounds up on stage, and whispers something to the band. They stop playing for second, then start playing a different, slower melody.

ROBBIE

We're back, folks. All right! We're going to start you off with a very special dedication to the bride and groom from each other...

The Bride and Groom stop arguing and look up.

ROBBIE

(singing)

TIME CAN NEVER MEND, THE CARELESS
WHISPER, OF A GOOD FRIEND...

The Groom takes his Bride's hand in his.

ROBBIE

(singing)

...TO THE HEART AND MIND, IGNORANCE IS
KIND, THERE'S NO COMFORT IN THE TRUTH,
PAIN IS THE HOLE YOU FIND...

The Groom whisks his Bride onto the dance floor.

The guests applaud.

ROBBIE

(singing)

...AND I'M NEVER GONNA DANCE AGAIN,...

Julia, watching the whole thing from the door, is enchanted.

FADE TO:

INT. QUAIN T TWO STORY HOUSE - DAY

Robbie is playing the piano while teaching a singing lesson to a 70 YEAR OLD WOMAN named ROSIE.

(CONTINUED)

CONTINUED:

ROSIE
(continuing, quivering voice)
LONGING TO TELL YOU, BUT AFRAID AND SHY
I'D LET MY GOLDEN CHANCES PASS ME BY...

ROBBIE
(stops playing)
Really good, really.

ROSIE
You think so. Keep in mind this is for my
50th wedding anniversary so it has to be
special.

ROBBIE
I know Rosie, I know. Fifty years to the
same person, what's your secret?

ROSIE
The secret is no matter how mad you get
at your spouse you can't leave.

ROBBIE
That's it?

ROSIE
That's a big one Robert.

ROBBIE
Please, Robbie.

ROSIE
Cause at some point people really can
drive you crazy, but if you stay till
after that, it really gets good.

ROBBIE
(excited)
Really?

ROSIE
Really... And then it gets bad again. But
after awhile it's no big deal. Acceptance
that's the whole trick when people drive
you crazy. I mean they can really
irritate you, believe me. They sometimes
just hang around, they have smells that
aren't pleasant, nothing's good enough...

ROBBIE
You do remember I'm getting married
tomorrow.

(CONTINUED)

CONTINUED:

ROSIE

Sure I do. I'm coming you silly boy. You must be very happy. I was so thrilled I got a rash.

ROBBIE

Excited isn't even the word for it. This is the culmination of all my dreams. I mean, I guess alot of people say that. But for me... Well one day I hope to be singing, "If I Loved You," at my 50th wedding anniversary with Linda.

ROSIE

You are a dear boy... Now I'll go get your meatballs.

She goes to the kitchen and brings out a covered dish. Robbie looks at it in disguised horror. He is however, as usual, extremely polite.

ROBBIE

Oh no Rosie that isn't necessary really.

ROSIE

Come, come... you must eat them to be strong for tomorrow.

ROBBIE

Rosie, I really have to...

ROSIE

(interrupting)

Open the hanger... In the mouth they go... Chewy airplanes, spicy, spicy meatballs.

ROBBIE

Rosie, I really don't think... What about gas?

Shoving the spoon at Robbie.

ROBBIE

But... I'll never fit in my tux.

ROSIE

No ifs ands or butts about it young man, you're going to eat this food just like always. Or I'll really give you gas.

Robbie eats his first bite. It's horrible, he pretends to love it.

(CONTINUED)

CONTINUED:

ROBBIE
Mmmm... terrific...

ROSIE
Isn't it wonderful. That's the tripe and
the sour cream I think.

There is a knock at the door. Robbie looks relieved.

ROSIE
(crossing to door)
Who could that be?

She opens the door. It's Jimmy, Timmy, and the limo driver,
Lawrence.

LAWRENCE
Sorry to interrupt...

ROBBIE
Not at all. We were just finishing...

ROSIE
Would you young men care for some
meatballs?

Lawrence almost says yes until he sees Robbie's face.

LAWRENCE
No, no thank you. We came to take Robbie
to his bachelor party.

ROBBIE
Really? What a shame. Well, gotta go
Rosie. See you on Thursday.

ROSIE
You sure you don't want to take the food
with you?

LAWRENCE
No thanks, Mrs. Rosenberg.. It's catered.
You know, beer and nuts. Well, we're
going to be late. Bye bye...

ROSIE
Bye! You groovy groomba!

ROBBIE
Bye!

EXT. ROSIE'S HOUSE - TWILIGHT

The boys have exited the house. Now Robbie stops them.

A black stretch limo, with JIMMY and TIMMY in the back, is parked in the driveway.

ROBBIE

Hey man, thanks for the thought, but I told you I ain't going to any bachelor party tonight. Linda would be really upset if I did that.

LAWRENCE

Well I'll be really upset if you don't.

ROBBIE

All a bachelor party can do for me is negative. There are no positives it can bring me.

LAWRENCE

Well it can positively get a stripper to bring me a boner. So get in the God damned car and let us have some fun.

HE grabs Robbie and forcibly throws him into the limo. It immediately speeds away.

EXT. SEEDY BAR - NIGHT - LATER

Robbie leaves his bachelor party in full swing. As he opens the door in the background we can see Lawrence on all fours, getting spanked by a fat, older stripper. He is moaning way too much. His other friends are drinking and dancing with strippers in the background.

Robbie closes the door on this scene and heads up the block to...

EXT. LINDA'S HOUSE - NIGHT - A SHORT TIME LATER

Robbie saunters up the sidewalk, eager to see his bride. Music can be heard coming from the house. Robbie crosses to the front door and knocks. Linda opens the door in her wedding dress.

LINDA

What are you doing here?

(CONTINUED)

CONTINUED:

ROBBIE
Hi. Man, you look unbelievable.

LINDA
(interrupts)
Don't you know that it's illegal to see
the bride the night before the wedding.

ROBBIE
I think you mean bad luck and I think
it's the wedding day not the day bef....

LINDA
(interrupts)
Don't tell me what I mean. I know the
bride rules and you know the groom stuff
okay?

ROBBIE
Sweetie, the good luck stuff has already
happened... We're getting married, right?
No bad luck can get us now.

LINDA
I don't care what you think at this
particular moment. I've thought about you
enough to the point of marrying you.
Isn't that enough? Jesus, you're a
bottomless pit... I don't want to take
any risks. So, if you don't mind, GO
AWAY. Good night.

Closing the door. Robbie stops the door from closing. He
looks stricken.

LINDA
Look, I'm sorry I'm on edge. This bad
luck stuff makes me nervous, okay?

ROBBIE
Linda, usually the bride and groom see
one another at the rehearsal dinner,
we're just not having one.

LINDA
(patient)
Yeah, but she's never in her wedding
dress. So, if you don't mind I'll see you
tomorrow.

She closes the door on him.

(CONTINUED)

CONTINUED:

ROBBIE

(calls)

Linda! C'mon! These are old wives tales.
And you're not officially a wife for....

He looks at his watch.

ROBBIE

(continuing)

Seventeen hours.

Beat.

ROBBIE

(calls)

And you're certainly not old...

(pause)

You look great!

There is no response. The music goes on again. Robbie sighs.

EXT. RECEPTION HALL - FOLLOWING DAY

Angie, Julia's mother, drives up with Julia dropping her off for work. Angie is about 48, attractive, but bitter. Life has not treated her that well.

The car pulls up to the entrance where there is an easel with photographs of Linda and Robbie announcing that this is the location of their wedding. Angie looks at the pictures.

JULIA

Okay, mom, thanks alot, I'll see you
lat...

ANGIE

(interrupting)

Look at the picture of that girl. See
that? You're alot prettier than that girl
and here she's getting married and you're
still single. It's disgusting.

JULIA

Mama, please. Don't talk about this...

ANGIE

(interrupting)

Julia, you're not getting any younger.
You need to find a man before your looks
start to fade and your selection of mates
becomes more limited.

(CONTINUED)

CONTINUED:

JULIA

But mom, you didn't get married til' you were twenty eight.

ANGIE

That's part of my point. If I married at twenty six I could've found a better guy than your father who wouldn't have left me. Why not marry Glen? He's good looking, got a steady job with income, he's charming.

JULIA

He hasn't called me mom. How can I marry someone that doesn't call me. Look, could we talk about this later? I've got to go to...

ANGIE

(interrupting)

Then call him. Get down off your proud high horse and let him know you care.

JULIA

I thought you said men don't like aggressive females?

ANGIE

That was in my day. Your generation is alot more androgynous. Females are more manly and males are more feminine. Look at that boy Scott you went out with.

Julia leans over and kisses her.

JULIA

Talk to you later mom.

She gets out of the car.

ANGIE

(calls)

Call him, Julia. You'll see I'm right.

CUT TO:

INT. WEDDING HALL - DAY

It's beautifully decorated and full of people, there's definitely a wedding taking place.

ADVANCE up the aisle, past the guests, up to the altar, right into an EXTREME CLOSE UP of the groom - Robbie. He is smiling broadly, happy, confident and proud.

(CONTINUED)

CONTINUED:

But then the first trace of something bad appears in his eyes. Soon the smile seems phony, it doesn't match the sad eyes. The music abruptly stops.

The JUSTICE OF THE PEACE leans over and whispers in Robbie's ear.

JUSTICE OF THE
PEACE

Perhaps we should call the bride...

Robbie's stares down the aisle toward the daylight streaming in from the back door of the temple.

ROBBIE

Something must've happened, I mean maybe the car broke down or she's stuck in traffic... or...or... there's a problem with her make up or dress or something... I know her, she likes to always look her best.

Robbie seems to be in a trance, dreamily smiling and staring up the aisle.

After a few seconds, Robbie's older sister, KATE, enters from a side door and walks across the otherwise silent church to Robbie.

KATE

(interrupts)

Robbie?

ROBBIE

(still smiling)

Hi, Sis...

KATE

Hi, Robbie. I just got off the phone with Linda's mom. She's not in her room, but... there was a note.

ROBBIE

Oh, a note. Great.

KATE

The note basically indicated that Linda was... not going to be coming today.

Slowly, Robbie stops smiling.

(CONTINUED)

CONTINUED:

ROBBIE

That's not very good, is it?

KATE

I'm so sorry honey, you want me to say something?

ROBBIE

No, I'll do it. Just give me a minute.

Robbie crosses to the side door and goes through it.

INT. SIDE ROOM - WEDDING HALL - DAY - CONT. ACTION

Robbie enters the room and crosses to a mirror. He stares at himself.

INT. WEDDING HALL - DAY - CONT. ACTION

All the wedding guests are murmuring to one another in confusion. Kate and the Justice of the Peace stand at the podium talking.

INT. SIDE ROOM - WEDDING HALL - DAY - CONT. ACTION

Robbie stands still in front of the mirror. He rips his tie off, tearing his shirt. He punches himself in the face and is surprised at the pain.

ROBBIE

You stupid fool. You stupid, stupid fool.

He takes hold of the mirror.

INT. WEDDING HALL - DAY - CONT. ACTION

The confusion continues, we hear a large crash from the side room. Everyone becomes silent. Robbie enters the main room. He looks awful. Kate goes up to the mic and clears her throat.

KATE

Ladies and gentlemen I have an announcement to make...

ROBBIE

(from side door)

No, no, I'll talk.

Robbie crosses to the center, murmuring reconvenes below. Robbie stands in front, clears his throat and begins speaking loudly.

(CONTINUED)

CONTINUED:

ROBBIE

Uh, hi, everybody. Linda, uh, well a note was discovered a short time ago, a note which seemed to... imply that Linda has gotten cold feet and will not in fact be showing up.

Everyone reacts - "No", and says "how could she."

ROBBIE

No, thanks for sticking up for me, but I'm pretty sure that's the situation. Hey, nobody's more upset about this than I am, believe me. Except maybe you, Rosie.

Rosie is sobbing.

ROBBIE

But, I'm sure Linda just has a little case of the jitters. We'll all be laughing about this next week. So we're going to make the best of this. Because you know something? Today is my nephew Todd's eighth birthday...

Robbie indicates a kid in the crowd, TODD.

ROBBIE

(continuing)

...and he is going to have the most fun birthday party ever! So come on everybody...

(singing)

HAPPY BIRTHDAY TO YOU, HAPPY BIRTHDAY TO YOU...

The crowd joins in.

ROBBIE/CROWD

HAPPY BIRTHDAY DEAR TODD, HAPPY BIRTHDAY TO...

INT. ROBBIE'S KITCHEN - EVENING

Robbie is sitting at the kitchen table of this small house. He has taken off his jacket and loosened his tie. His sister Kate is there and her husband, Andy, Lawrence and some of the band members.

Several nieces and nephews, including Todd, are chasing each other around the house.

(CONTINUED)

CONTINUED:

Sitting at the table with Robbie are his brother-in-law ANDY, and Lawrence.

ANDY

You have to let it out, Robbie.

ROBBIE

Let what out?

LAWRENCE

What you're feeling, you know. About what that lousy bitch did to you...

ROBBIE

Hey! Watch what you say. I still might end up marrying her, and then there'll be some weirdness between you and me.

Petey hands Robbie a large photo.

PETEY

I made this for you, Uncle Robbie.

It's a photo of Robbie and Linda. Her face has been horribly defaced.

ROBBIE

Oh, you shouldn't have done that, Petey... Very creative, though.

Robbie walks out.

ERICA

I've never seen Robbie like this.

KATE

He was like this after we lost our parents in the car crash. But then once he got to high school and started dating, he opened up again.

LAWRENCE

That's cause he thought a wife would give him kids and he could start a new family.

ANDY

Thank you, Dr. Limo.

LAWRENCE

Hey look, this is just simple psychology. Usually it's chicks that are dying to get married. But Robbie's wanted to ever since I met him in the 6th grade. He

(MORE)

(CONTINUED)

CONTINUED:

LAWRENCE (cont'd)
 wanted his own family so bad he'd even
 marry the totally wrong girl.

KATE
 Hey, he'll bounce back. The guy's a born
 romantic.

ANDY
 Hey, check out the cake!

Everyone turns to look at the wedding cake, which is on the
 counter.

ANDY (O.C.)
 There's just a little groom on top!

Sure enough, at the top of the cake, where the miniature
 bride and groom usually are, the groom stands alone.

ANDY
 That's funny. Who did that?

EXT. ROBBIE'S HOUSE - EVENING

Robbie is sitting alone on the porch. A convertible driving
 by is blaring "Bringin' On The Heartbreak" by Def Leppard.
 Robbie's staring at something hidden in his cupped hand.

It's the tiny bride.

LINDA appears in the driveway. She is wearing jeans and a
 sweater. She walks up the drive and stands in front of
 Robbie.

ROBBIE
 You're late.

LINDA
 Look, this is for the best. You know
 why?

Robbie doesn't respond.

LINDA
 Because, I'm not really in love with
 "Robbie Now," I'm in love with "Robbie
 Six Years Ago". The Robbie I knew back
 in high school, the Robbie who was going
 to be a rock star. I want to be Mrs.
 David Lee Roth, not Mrs. Local this.

Robbie can't believe this.

(CONTINUED)

CONTINUED:

ROBBIE

Linda, that was a high school fantasy...
We're all adults now for God's sake.

LINDA

(interrupting)

Whatever. The point is, Robbie, I woke
up this morning and realized... My God,
we're never going to leave Arlington!

ROBBIE

Who says I have to leave Arlington to
make great music? Prince still lives in
Minnesota.

LINDA

Oh, are you making great music, Robbie?
Where is it? I haven't seen it. All
I've seen is a garbage can full of
crumpled-up sheet music.

Robbie is stung.

ROBBIE

Linda, this is a nice place. We grew up
here, all our friends are here. Isn't it
a good place to, you know, start a...
family?

LINDA

Oh, yeah, what are we going to do? Raise
kids in your sister's basement? And I'll
spend weekends there alone while you're
off doing wedding gigs at sixty bucks a
pop.

ROBBIE

Eighty!

LINDA

Whatever.

Robbie, stung, thinks about this.

ROBBIE

Linda... I love you... Isn't marriage
about that? Isn't this about family?
Isn't it about being there for somebody
and knowing they would be there for you?
I bet Davis Lee Roth doesn't have that.

(CONTINUED)

CONTINUED:

LINDA

Well, I guess. But how can you worry about that stuff when you're just scrapping by, without a pot to piss in.

ROBBIE

Well I can get a pot to piss in. I'll get a real job.

LINDA

(cutting him off)

Look, Robbie, I have to go. Sorry about all of this. Take care.

Linda walks off.

ROBBIE

I'm sorry too.

Robbie throws the little bride into the bushes.

CUT TO:

EXT. SUBURBAN STREET - LATE AFTERNOON

Julia is walking down the sidewalk, a bag of groceries in each hand. She's listening to a Walkman. She is sadly singing along to Foreigners, "I've Been Waiting For A Girl Like You."

In the BACKGROUND behind her we see a horse-drawn carriage enter from a side street, and turn onto the street she's walking down. The horse is moving fast. Faint "clip-clops" get louder, the carriage gets closer. Finally, when Julia stops at an intersection, the carriage catches up. The horse's head is only a few feet from Julia.

The horse whinnies really loud. Startled, Julia turns and sees the carriage. It's being driven by a toothless old CARRIAGE DRIVER. The only passenger is a devilishly handsome young man with a fistful of roses, GLEN GUGLIA.

GLEN

Ta-da.

JULIA

Glen! You scared me.

GLEN

Sorry... C'mon... Climb in. I have I question for you...

(CONTINUED)

CONTINUED:

CLOSE UP ON the toothless old Carriage Driver turning around.

CARRIAGE DRIVER

(interrupting)

Do you know how much manure a horse
generates in a single day?

CUT TO Glen and Julia in the back of the carriage. Glen
looks annoyed.

GLEN

Hey, professor, we're kind of busy right
now. Okay.

CARRIAGE DRIVER

Twenty to thirty pounds. And that
excludes urine.

GLEN

Thanks for the info. Now, eyes front.

The Carriage Driver turns around, muttering.

CARRIAGE DRIVER

Just trying to give you a good tour. Get
your money's worth and I'm the bad guy.

In the back of the carriage, Glens turns to Julia.

GLEN

Anyway, you moving here to be closer to
me shows that you take "us" very
seriously, so I was thinking, hey, maybe
I should do something to show that I take
"us" seriously...

Julia's starts to shine with pure hope.

Glen fishes around in his pocket. He grabs something and
holds it up. It's a diamond ring.

GLEN

Jules, I think you're way better than all
the other girls I ever dated...
seriously.

JULIA

Yes, Glen.

Glen slips the ring on Julia's finger. She looks at it in
joyful awe.

(CONTINUED)

CONTINUED:

JULIA

Oh my God... it's so beautiful!

GLEN

Yeah, I thought you'd like it.

JULIA

Glen, I love you so much.

GLEN

Congratulations Mrs. Weaver, you may now
kiss the husband.

LONG SHOT of Glen and Julia passionately kissing in the carriage, illuminated by the moonlight bouncing off lake.

INT. ROBBIE'S APARTMENT - A DARK ONE ROOM BASEMENT APARTMENT
- MORNING

There is a makeshift kitchen on one end and Robbie's disheveled bed on another. The room is extremely unkempt, clothes everywhere, dirty dishes, half consumed jars of peanut butter, empty beer cans.

Robbie lays unconscious across his bed fully clothed in a rumpled past caring way. There is anxiety, grief and sour milk in the air.

LAWRENCE (O.S.)

(calls)

Robbie!

Robbie stir slightly in bed but does not awaken. Lawrence enters and takes in the horror that was once Robbie's comfortable room.

LAWRENCE

Hey, you've been in that bed for five days now.

ROBBIE

Please leave.

LAWRENCE

I will, right after I see how soft those sheets are.

Lawrence climbs into bed right next to Robbie.

LAWRENCE

Hey, it's soft. Do you use Downey?

(CONTINUED)

CONTINUED:

ROBBIE

No. "All Tempa-Cheer". You can wash your clothes at any temperature and the colors won't run together. Now leave me alone. I'm unwell.

LAWRENCE

It's my breath right? That's always it. Drives away even the most tolerant people.

ROBBIE

Well, yes, your breath does have a tendency to smell like horse shit twenty four hours a day. But I've grown to accept that a long time ago. I just don't want anyone in this bed right now. I'm trying to get used to laying in it alone.

LAWRENCE

My mission is to get a new chick to lay in that bed with you. That's why I'm taking you to work. You know there'll be over a hundred drunk girls at the wedding-all ready to go.

ROBBIE

I live in my sisters basement. I don't make any money. I don't know anything about money. I don't even know what a mutual fund or CD is. How would any girl ever want to marry me?

LAWRENCE

Marry you? I'm just trying to get somebody to blow you.

ROBBIE

There's no way I'm going.

Lawrence abruptly rips the covers off Robbie and takes a Polaroid of his naked body.

ROBBIE

Hey!

LAWRENCE

I will show the whole town this naked picture of you if you don't get out of bed.

(CONTINUED)

CONTINUED:

ROBBIE

I hate you.

INT. RECEPTION HALL - THAT NIGHT

Robbie is reluctantly on stage singing to a receptive audience.

ROBBIE

(sings monotone)

...TONIGHT WE'RE GONNA PARTY LIKE IT'S
1999... TONIGHT WE'RE GONNA PARTY LIKE
IT'S 1999...

The crowd applauds.

ROBBIE

That one goes out to the happy bride and
groom, Jeane and Scott Prescott. Let's
give 'em another hand.

Everyone applauds and whistles. We see the newlyweds smile
and brush.

ROBBIE

Your marriage is really off to a great
start. I mean, Jeane showed up. So
Scott, right away you must be pretty
psyched.

The Bride and Groom smile nervously.

ROBBIE

You know, Scott, she loves you just the
way you are. Do you realize how cool
that is? You don't have to be a big
businessman or an astronaut or even a
rock star to earn her love. She just
flat out loves you.

The Bride and Groom, relieved, smile more genuinely.

ROBBIE

Then again...what do you do for a living,
Scott?

SCOTT

Uh, I'm a dentist.

Robbie grimaces.

(CONTINUED)

CONTINUED:

ROBBIE

Ooo, yikes. Dentists make a ton of dough. Just keep an eye on her Scott. Separate checking accounts. And watch out for unexplained motel receipts.

Two GUYS yell out from the crowd at Robbie.

GUY #2

Hey, shut up and sing!

ROBBIE

Hey, whoa, it's interactive wedding entertainment! I talk, you talk. Except that I have a microphone...

Robbie puts his mouth right up to the mic and bellows

ROBBIE

...SO YOU WILL LISTEN TO EVERY GODDAMN THING I HAVE TO SAY!

The crowd covers their ears. Robbie sits down on the stage.

ROBBIE

Look, you two are lucky. Hell, I'm jealous of you. Some people will never find true love - like take for instance me. And I'm pretty sure that guy right there.

Robbie points to a Forty year old fat man who is putting way too much butter on his bread.

ROBBIE

And that lady with sideburns.

Robbie points to a mortified young lady with sideburns.

ROBBIE

So how about a toast. To wedded bliss. Enjoy it while it lasts.

Lawrence walks up to Phil.

LAWRENCE

Some days are better left spent in bed.

Robbie spots Julia from the stage. He doesn't want to be there anymore.

(CONTINUED)

CONTINUED:

ROBBIE
(continuing)
And now a special treat. An original song
from our guitarists Erica "Moonchild."

Robbie backs off the stage as Erica steps up.

ERICA
One, two, three, four...

ERICA
(singing)
SWAYING ROOM AS THE MUSIC STARTS,
STRANGERS MAKING THE MOST OF THE DARK...

He goes down the stage and approaches Julia who is just finishing serving drinks.

ROBBIE
Hey.

JULIA
Hey.

ROBBIE
Could you do me a favor?

JULIA
Sure.

ROBBIE
Cut off my head.

JULIA
I heard about your... situation. I'm
sorry.

ROBBIE
Yeah... well. Pretty much puts us in the
same boat.

JULIA
Well... oh well, yeah about that. My
situations changed since then.

ROBBIE
No kidding...

JULIA
Glen proposed.

(CONTINUED)

CONTINUED:

ROBBIE

Oh, wow... Congratulations.

JULIA

I'm sorry.

ROBBIE

Sorry? I'm glad. I'm really, really glad. I know I don't look glad, but that's only because I'm dead inside. But believe me, if someone is going to be happy it should be you. You're a nice girl.

JULIA

It'll happen again for you, Wedding Singer. You'll see. What did you tell me? The right one for you must still be out there.

ROBBIE

Yeah, well I used to say alot of stupid shit. You go on with your thing and I'll... see you. I don't want to bring you down. I'm afraid I might... contaminate you with the getting dumped disease.

JULIA

Don't worry about it. I'm a carrier, you probably caught it from me to begin with.

He starts to leave.

JULIA

(continuing)

Robbie?

ROBBIE

Huh?

JULIA

keep your head, it's really a nice head.

ROBBIE

Well, I'll keep it for now, it's on probation. One more screw up and off it comes.

He disappears through the crowd toward the stage just as Erica's horrible song is comming to a close. Julia watches him go wistfully.

EXT. STREET - DAY

Robbie moves through another crowd on the sidewalk. He looks at a piece of paper with an address and looks up at a sign, THE MUSIC FACTORY. He readies himself and pushes through the doors.

INT. MUSIC FACTORY - DAY - CONT. ACTION

A complex of instruments for sale and music teachers for hire. A sign on the wall proclaims "Learn Piano and Guitar and Voice in 8 weeks guaranteed with our accredited professional instructors. Results guaranteed or your money back. First trial lesson free. We bring the music out of you and it never goes back."

It is the MacDonald's of music. A woman approaches Robbie.

WOMAN

May I help you sir?

ROBBIE

Uh, yeah I have an appointment to see Joseph Brunk.

WOMAN

Back of the store on the right... Behind the synthesizers.

Robbie moves through customers and salesman. Enthusiasm and hawking fill the air. He comes to the door of Joseph Brunk, Manager and knocks.

JOSEPH

Come in!

Robbie opens the door skeptically.

Joseph Brunk is on the phone. He is a highly energetic salesman. As he talks he waves Robbie in and motions him to sit in a chair across from his desk.

JOSEPH

(continuing, into phone)

Look, I feel bad for the lady, but her husband signed the contract. It's not my fault....

He winks at Robbie conspiratorially. Robbie squirms in his chair.

(CONTINUED)

CONTINUED:

JOSEPH

(continuing)

Look pardner, I gotta run. A woman's work is never done, so you can imagine a real businessman's schedule... You to maestro. Keep alert. Red alert. Well red alert. Dive! Dive! Dive!

He hangs up and comes around the desk to a bewildered Robbie.

JOSEPH

(continuing, holding out his hand)

Joseph Brunk, what can I do you for?

ROBBIE

I'm Robbie Hart.

JOSEPH

Yes... yes. The singing teacher. So, you want to be a franchisee?

ROBBIE

I think so.

JOSEPH

Gotta do better than that. We gotta convince these people that we're doing them a favor to let them part with their money in exchange for some immeasurable musical skills. Subtle perhaps to the laymen, but to the truly musical their talent is finally exposed. A price can't be put on that. But we reluctantly do. Costly but fair. Think you wanna join our team?

ROBBIE

Uh, how's the pay?.

JOSEPH

Man after my own heart. The pay is great. Here's what we do, everyone signs a contract for thirty lessons in advance. If they can't pay, fuck em'. They'll only show up for three anyway. We have a no money back policy, so we're all set. We guarantee results, but we're businessmen. You see Robbie, it's not just that you teach people how to sing and make money. It's that you make money and occasionally teach people how to sing. Franchises are the future.

(CONTINUED)

CONTINUED:

ROBBIE

I'm ready for the future, I want to forget the past.

JOSEPH

Well, welcome to the future see you Monday morning, 9am.

ROBBIE

Yes sir.

Robbie starts to go.

JOSEPH

Oh and Rob?

ROBBIE

Sir?

JOSEPH

Try and do something about the mood. You gotta lift it like a small, heavy plane. We don't want to bring people down. Bring em' down, they don't want to sing. Don't want to sing, don't want to pay. Don't want to pay, don't want to see you in my store anymore, okay? Get my drift?

ROBBIE

Okay.

JOSEPH

All right! Nine a.m., peppy and ready to sign those singers.

EXT. MR. & MRS. DARRYL GUGLIA'S HOME - EVENING

Glen's parents are giving Julia and Glen an engagement party at their upper middle class colonial home. They have gone all out. Valet parking, catered, staffed, and the like. Robbie drives up in his crappy car with Lawrence. He looks glum. Especially in contrast to the impending festivities.

INT. ROBBIE'S CAR - EVENING - CONTINUOUS ACTION

Robbie and Lawrence are almost dressed for the occasion. Robbie slumps in his seat.

(CONTINUED)

CONTINUED:

LAWRENCE

Come on, man. You gotta go in at least for a minute. Everyone from work is gonna be there. Besides I could get lucky.

ROBBIE

All right, this is gonna be very painful, but all right. And by the way, your breath still reaks. So, forget about the luck.

LAWRENCE

I just brushed my teeth.

ROBBIE

Well get a new tongue or something.

Their car arrives at the valet. As they exit the car the VALET GUY hands Lawrence the ticket.

LAWRENCE

(to valet guy)

Hey, is my breath bad?

VALET GUY

(bristling)

Yes.

LAWRENCE

(to himself, confused)

I just brushed my teeth. What the hell is going on.

ROBBIE

Here's some binaca. Eat the bottle.

They walk towards the house which is brightly lit and filled with fun lovers. The windows sparkle with light.

EXT. GUGLIA HOME - NIGHT - CONT. ACTION

The backyard around the pool is laced with Chinese lanterns and filled with round tables with flowers and silverware and crystal. Well dressed people of all ages chat here and there, drinks in hand, smoking. We see Glen with his male friends smoking cigars, some children run screaming around the pool. Julia is surrounded by her friends Angie, Holly and assorted others.

(CONTINUED)

CONTINUED:

JULIA
 (continuing)
 ... and then we were in the carriage and
 he gives me this...

Julia holds out her ring hand.

ANGIE
 (inspecting the ring)
 Almost an entire carrot. No flaws.

JULIA
 It's his grandmother's.

ANGIE
 Reset.

GIRL #1
 When is the wedding?

JULIA
 August 12th. Same day Mark Gastineau was
 born. mark Gastineau.

HOLLY
 So where's the ceremony? Shea Stadium?

JULIA
 Well, Glen doesn't want anything fancy.
 He'd prefer just going to Vegas. But I
 talked him into something a little more
 traditional.

ANGIE
 In a church they haven't decided yet. But
 one in which the words "Jesus" and
 "Christ" are both mentioned frequently.

GIRL #2
 Big reception?

JULIA
 Well, we don't want to spend too much. We
 have to save something for the honeymoon.

The camera moves toward the house passing Glen's group
 complete with his father Darryl and cohorts.

COHORT #1
 She's a beauty... I'll say that for you.

(CONTINUED)

CONTINUED:

COHORT #2

What'ya think he's going to marry, a pig?

ROSIE

That's certainly one of the things to prize in a woman. When I chose my wife Marianne, I chose her for her kindness, her respect and love for me and her beauty. One can't deny a desire for attractive children. They have an easier way in the world. Right, my boy?

GLEN

worked for my dad. It also helps to be able to hold your liquor.

COHORT #3

Or even other people's liquor.

Julia waves to Glen from across the yard. She looks lovely in a pale, clingy dress showing every curve. Glen waves back and holds up his drink.

GLEN

Read em' and weep boys... Breasts big enough to bury yourself in, but not so big they'll fall.

The camera moves up to the entrance. Angle on the outside from in. A PARTY GUY approaches Robbie.

PARTY GUY

Robbie! Dude! I heard about what happened to you man. That was cold, you must have felt like shit.

ROBBIE

No, actually it felt really good. Thanks for bringing it up though. Ya know my mother died when I was ten, wanna talk about that too?

LAWRENCE

Get away from us.

Robbie spots Julia and the camera goes back to her. She is talking to Holly alone and Angie is making her way to Phil.

JULIA

(continuing)

I know, but he really doesn't want to involve himself in wedding plans. He says it's chick stuff. So you gotta help me. Who am I going to do this with? My mom?

(CONTINUED)

CONTINUED:

HOLLY

Yeah, you're right. That would be like doing it with Nancy Regan. But I don't really know much about this stuff.

JULIA

Well, neither do I, moron... C'mon I'd do it for you...

HOLLY

If I in fact ever do marry. Which I doubt. Guys want a girl that been around the block.

JULIA

Don't say that Holly. Your true love won't care about your past experiences.

HOLLY

Julia, I have the name "Butch" tattooed on my ass. Barry Manilow would throw me out of the house for that.

The camera moves back to Robbie and Lawrence who are now drinking heavily.

LAWRENCE

Steady there fella. You wanna shot?

Lawrence hands Robbie a shot.

ROBBIE

No, thanks.

Robbie downs the shot and hands the empty glass to Lawrence.

ROBBIE

(continuing)

No, here. I don't want it.

ROBBIE

Why? I've got a perfectly good reason and a designated driver, you. I'd call those ideal circumstances. It's you who needs to watch it the way I look at it.

Robbie sees Glen having a cozy chat with a fairly good looking girl.

(CONTINUED)

CONTINUED:

ROBBIE

(continuing)

Hey, Dr. Limo, does that look like the behavior of an engaged man to you?

LAWRENCE

It looks like behavior and he is an engaged man. So yes, that looks like the...

ROBBIE

(interrupts)

Appropriate behavior?

LAWRENCE

Don't you think you might be projecting your traumatic situation on this poor, unsuspecting couple?

ROBBIE

Do you want to keep your teeth? Cause I swear to God, I'll knock them right out of your mouth.

LAWRENCE

My teeth are your last line of defense against the stank breath coming out of my mouth.

ROBBIE

By God, you're right.

Julia spots Robbie and waves. She moves toward him. Robbie looks embarrassed, Lawrence starts to move away, Robbie grabs his arm.

ROBBIE

Stay here.

Julia arrives at Robbie and Lawrence.

JULIA

Hey, you guys... Thanks for coming. I really don't know anyone here practically except my mom and Holly. And Glen, of course. So, I appreciate it.

ROBBIE

Thanks for inviting us. Great party.

(CONTINUED)

CONTINUED:

JULIA

Yeah, well... Glen's parents arranged it. I'm not good at this stuff and Glen's even worse, so I'm kind of in charge of organization. The whole wedding and reception and everything. But, I don't have the first clue.

LAWRENCE

Why not have Robbie here help you? He has alot of experience.

ROBBIE

Actually, I'm kind of bad luck at weddings.

Julia's eye's light up.

JULIA

Oh would you wedding singer? You'd really be saving my life.

ROBBIE

I'd just bring everybody down.

LAWRENCE

Maybe it would bring you up.

Robbie shoots him a look.

ROBBIE

There go the teeth again.

JULIA

I don't want to pressure you... If you think it would be too much of a bummer...

ROBBIE

It's just that...

LAWRENCE

Let him think about it.

ANGIE

(calls)

Julia...!

JULIA

Oh, I gotta go. Thanks for comming you two. And for thinking of helping. You're sweet.

(CONTINUED)

CONTINUED:

She kisses Robbie's cheek and squeezes Lawrence's arm and moves off. Lawrence starts to say something.

ROBBIE

She smelled good. I don't know if it was perfume or powder... But holy shit she smelled good.

Robbie downs his drink and moves off stealing a look at Julia as he goes who smiles and talks with her mother and others. He then spots Glen with another woman. He does not like this guy. He gets another drink from a passing waiter and takes a gulp.

EXT. KATE'S HOUSE - NIGHT

Robbie is walking up the front walk. Kate comes out the front door, dressed in evening clothes.

KATE

Oh good, you're here.

(yelling behind her)

Robbie's here! Let's move it!

(to Robbie)

Now the kids have been fed, but if they want snacks, there's ice pops in the freezer or you can make microwave popcorn. We'll only be a few hours.

ROBBIE

Gotcha.

KATE

So how you doing, kid?

ROBBIE

Very shitty.

KATE

(over her shoulder)

C'mon Andy! Get your ass in gear!

(to Robbie)

You know, you're going to look back on this and be thankful. I know you were in kind of a hurry to have a family of your own. But marriage isn't all it's cracked up to be. It's a lot of sacrifice, a lot of conflict, a lot of needless pain. You dodged a bullet, little brother.

Kate walks toward her car. Robbie turns and enters the house.

INT. KATE'S HOUSE - NIGHT

Todd and Petey immediately pounce on Robbie. Andy, also in evening clothes, calls them off.

ANDY

Hey! Kids! Take it easy on Uncle Robbie!

The kids back off. Andy throws an arm around Robbie.

ANDY

Let me talk to you for a second, Rob...

Andy leads Robbie into the living room.

ANDY

I've been thinking about what happened to you and let me tell you, it's all for the best. I mean, you're in love and everything, but love wears off, believe me. Me and your sister, I mean, it used to be wild. She was very... adventurous. We got into some crazy shit.

Embarrassed, Robbie's gaze drifts to the family pictures arranged on the mantle.

ANDY

But now, it's like, the thrill is gone. When we do get a second alone together, we usually sleep.

Robbie is looking at an old picture of himself and Kate playing together in a sandbox.

ANDY

We never have relations anymore. If it's a special occasion, you know, she may, uh... pleasure me with her mouth... And you know when she does it she can also do this thing with my nipples, I have this thing about my nipples, I could be no where near coming and do a nipple thing to me and BAM!

Robbie hustles Andy towards the front door.

(CONTINUED)

CONTINUED:

ROBBIE

(interrupting)

All right, that's enough. This falls under the heading of shit I don't need to know about you. Especially right now. Thanks for the advice, Andy. Have a great time tonight. The kids are in good hands.

Robbie shuts the door on Andy and is left alone with the kids. The kids are running around.

TODD

I don't ever want to get married. It's enough having mom telling me what to do. Why would I on purpose trap myself with another lady bossing me around? A ball and chain.

PETEY

Ball and chain! Ball and chain!

ROBBIE

Hey, don't talk like that.

A horn honks outside. Robbie and the boys look through the window.

ROBBIE

I've got a surprise for you... We're going for ice cream!

PETEY & TODD

Yeah! It's Uncle Lawrence...

EXT. KATE'S HOUSE - NIGHT - CONT. ACTION

Todd and Petey dash out to Lawrence's LIMO, followed by Robbie.

TODD

Last one in's a ball and chain!

PETEY

Ball and chain, ball and chain!

INT. LIMO - NIGHT - CONT. ACTION

A short time later Lawrence drives in the front with Robbie and the two kids bounce around in the back.

(CONTINUED)

CONTINUED:

LAWRENCE

(continuing)

Look man, I don't mean to pressure you, but it's been over two months since you got dumped. It's time to get back out there again.

ROBBIE

I told you before, I'll tell you again... I've become very comfortable with my own company. I'm predictable, I won't leave me. I don't yell at me. I don't steal all the blankets. I'm all right.

TODD

(screams)

Mommy pleasures daddy with her mouth.

PETEY

With her mouth! With her mouth!

ROBBIE

(turning)

Hey, keep it down back there.

LAWRENCE

You know there's this line I heard from a movie, "heartbreak is life's way of teaching you something." Why don't you figure out your lesson and go out there and get laid.

ROBBIE

I don't need to get laid. I'm probably not even good at it. Let's just get the ice cream, okay?

INT. RECEPTION HALL - NIGHT

Robbie is on stage with the band singing "Let's Stay Together," in a haunting, hopeful way. The audience dances and listens. It is the end of the night. Julia clears the tables with Holly and the other girls.

ROBBIE

(sings, continuing)

BABY, LET'S STAY TOGETHER.. LOVIN' YOU
WHETHER... WHETHER TIMES RE GOOD OR BAD
OR HAPPY OR SAD, LET'S STAY TOGETHER
LOVIN' YOU WHENEVER, THAT'S ALL I NEED...
LET ME BE THE ONE YOU COME RUNNING TO...
I'LL SPEND MY WHOLE LIFE LOVIN' YOU...
ALOT OF PEOPLE BREAK UP TURN AROUND AND

(MORE)

(CONTINUED)

CONTINUED:

ROBBIE (cont'd)
 MAKE UP, THAT'S NOT FOR ME... LET ME BE
 THE ONE YOU COME RUNNING TO, YOU MAKE ME
 FEEL SO BRAND NEW... BABE...

A drunken heckler from the crowd interrupts him.

DRUNKEN HECKLER
 (interrupting)
 Hey, let's hear something a little
 livelier, huh man? This song is bumming
 me out big time.

Robbie and the band stop.

ROBBIE
 I'm sorry this song is bringing you down.
 But there are other ways to celebrate
 than getting drunk and shaking your ass.
 Although I've been known to do both of
 those things. In case you've forgotten
 we're here at a wedding. We're here to
 celebrate union and possibility and joy.
 And I don't know anybody that does it
 better than Al Green. Instead of dulling
 our senses or moving faster than we
 really feel like moving, isn't it nice to
 slow to a gentle pace where we can
 appreciate gazing into another persons
 eyes who loves you like you's like to
 love yourself. "Let's Stay Together,"
 feels like a song written in moonlight.
 It's a blessing, a prayer that the best
 we feel when we're side by side with the
 one we love will last throughout our
 lives.

Julia listens, spellbound.

ROBBIE
 (continuing)
 So if you don't mind, I'm going to finish
 this song celebrating the promise made
 here today. After which I will be singing
 "Play That Funky Music White Boy," which
 is probably a little bit more to your
 liking.

The heckler smiles.

ROBBIE
 (continuing)
 LET'S... LET'S STAY TOGETHER... LOVIN'
 YOU WHENEVER... TIMES ARE GOOD OR BAD OR
 HAPPY OR SAD... BABY...

(CONTINUED)

CONTINUED:

There are tears in Julia's eyes.

INT. KITCHEN - NIGHT - A SHORT TIME LATER

Julia is bringing empty glasses and plates to the dishwasher. In the background we hear Erica singing "Middle of the Road" by the Pretenders.

ERICA

(continuing, singing)

I'M STANDING IN THE MIDDLE OF LIFE WITH
MY PAST BEHIND ME... I'VE GOTTA SMILE FOR
EVERYONE I MEET, LONG AS YOU DON'T MIND
DRAGGIN' MY BABY, CROSSING THE PATH OF MY
STREET. DON'T HARASS ME, CAN'T YOU TELL
I'M WORKIN' HARD I'M GOIN' TO HELL...

Robbie comes into the kitchen for a plate of food.

ROBBIE

Can I have some meat and potatoes, Helen?

Julia sees Robbie and finishes putting down her plates and approaches him.

JULIA

Hey.

ROBBIE

Hey.

JULIA

You were great up there. I mean, that was really, really beautiful.

ROBBIE

Oh well, yeah thanks. Drunks tend to make me pretentious.

JULIA

That wasn't pretentious, it was poetic.

ROBBIE

You think? I just can't stand anyone trashing Al Green. I mean he pours his heart out for us, right?

JULIA

It's a beautiful song. And after that, I definitely want you to sing that at my wedding.

(CONTINUED)

CONTINUED:

ROBBIE

Oh look, I'd love to, but I'm kind of phasing out of the wedding business.

JULIA

Really? No... You can't, you're so... so good. I mean you almost had me crying in there.

ROBBIE

No, that wasn't me. That was Al Green. I just sang it, I mean I'd love to write a song like that. One that people hear with their cells, you know, and they say, "Hey, I've felt what that guy has felt." I used to think I could do that, but now I'm not so sure.

JULIA

Sure you could, Wedding Singer. Did you see how you just entranced them out there. I mean if you can do that, you can do anything.

ROBBIE

Well... that's a really nice thing to say, but I disagree.

JULIA

I know you were kind of on the spot before, but I'd really love it if you could help me with my wedding.

Robbie starts to say something.

JULIA

(stopping him)

Please don't answer now. Just think about it. Cause I can't think of anyone that I would rather help me than you.

She kisses his cheek.

JULIA

(continuing)

Thanks Robbie, you're the best really. Everything will work out for you. It can't not. You'll see.

She goes. Robbie watches her and touches the cheek she kissed him on.

(CONTINUED)

CONTINUED:

ROBBIE
Boy, she smells good.

INT. PRIEST'S OFFICE - DAY

Julia and Glen sit in front of the desk of a man of the cloth. Overhead is the glowing soft light of a stained glass window of the Virgin Mary and the word, SACRIFICE. The Priest is a grey haired, benevolent man with wire rimmed glasses.

JULIA
(continuing)
I thought we could use that Al Green song... You know the one?

PRIEST
"Love and Happiness?"

JULIA
"Let's Stay Together."

GLEN
Yeah, that's kind of a groovy song, but don't you think we should have something less whiney and more upbeat?

JULIA
You think Al Green is whiney?

PRIEST
(clears throat)
I think these details can be determined in a more appropriate context. Today we need to focus on other matters. The church views marriage as a sacrament, a holy union before God, unbreakable for all eternity. Glen, did you think about the importance of your decision before you asked Julia to marry you?

The Priest notes this in the file, then looks up, closes the file, folds his hands and smiles.

GLEN
Well, yeah. I mean, I got everything going pretty good so it's time to start planting some seeds, ya know. And with Julia here I'll have some great lookin' kids.

(CONTINUED)

CONTINUED:

PRIEST

I see. What about you, Julia? Have you carefully considered the gravity of your decision to wed?

JULIA

(nervous and excited)

Yes, Father Quinn, I have. A wedding is something every girl looks forward to her whole life. It's not something to be taken lightly, it's a huge emotional commitment. All your friends are there, all your whole family, they print an announcement in the newspaper -

PRIEST

(cutting her off)

Julia, I'm talking about the marriage itself, about actually being Glen's wife, not about the wedding. The wedding is really just a symbolic ritual.

GLEN

I'm with you, your holiness. I mean, after a few months the wedding's forgotten, and all you have is an album of pictures you never look at and a dress she'll never wear again.

Julia looks at Glen like she wants to kill him.

PRIEST

It sounds like you have mixed feelings about the wedding, Glen.

GLEN

Well, I'd rather go to Vegas and save the money so we could buy a bigger boat.

Beat.

GLEN

(continuing)

But still, we can have a big wedding and all, if that's what Julia decides she wants. It's her big day and everything. Whatever makes her happy...

FADE TO:

INT. MUSIC FACTORY - DAY

Robbie is making the most of his new job which is not much at all. He is sitting at a desk with his first customer trying to look enthusiastic.

ROBBIE

As you can see we have quite an extensive menu to choose from. So to find out what's best for you. Why don't you tell me your singing goals.

CUSTOMER

Well, it's like this. My dad died a couple of years back from cancer and I always wished I coulda sung for him cause both my parents really love music. Anyway, now my mom is dying and I really want to learn to sing Ave Maria, before she goes and I don't want to sing it off key. Things are bad enough for her as it is, you know?

ROBBIE

Well, uh, Jesus man, I'm sorry.... What a story.

CUSTOMER

So what would it cost for like three or four lessons?

ROBBIE

Well, the store's policy is you pay \$120.00 for thirty lessons in advance.

CUSTOMER

Mister, my mom isn't going to last for thirty lessons and I'm kinda short of money from paying for the chemo and stuff.

Robbie's boss, unseen by him is hovering, listening.

ROBBIE

Well look, why don't you just skip signing up. I could just come to your house or whatever and help you.

CUSTOMER

Really? That would be great. How much would that be?

(CONTINUED)

CONTINUED:

ROBBIE

I don't know. Thirty bucks, twenty bucks... How about just gas money?

CUSTOMER

(uncomfortable)

Okay...

ROBBIE

What's the matter?

CUSTOMER

Well, it's just that I'm getting radiation too. I had a little cancer in my prostate but luckily they got it, knock wood. But they wanted to make sure I have the radiation treatment anyway. To be safe. So... maybe I shouldn't be spending any money at all.

He starts to get up.

CUSTOMER

(continuing)

Thanks for your time.

ROBBIE

Wait, wait. Look, forget the gas money... I'll ride my bike. I need the exercise anyway. Look at this gut.

He punches his fat belly and laughs.

CUSTOMER

You would do that? God bless you sir...

He writes something on a piece of paper.

CUSTOMER

(continuing)

Here's my address. How about Friday afternoon?

ROBBIE

Yeah, sure, four o'clock.

CUSTOMER

Bless you Mr. Hart. I didn't think that there were people like you left.

He goes. Robbie's boss enters, smiling a sneaky smile and gives a look.

(CONTINUED)

CONTINUED:

ROBBIE

I know, I know. That was very nice of me,
but I'm fired.

JOSEPH

I couldn't have put it better myself.

ROBBIE

No, you couldn't. God bless you.

He kisses him and leaves in a pretty lighthearted mood.

INT. DEPARTMENT STORE - DAY

Robbie is sitting with Angie, Holly and Lawrence in a large fitting room. Julia comes out wearing a wedding dress. Everyone reacts. Robbie looks a little uncomfortable, but surviving. The wedding dress gets a mixed response. She returns to the dressing room to try on another dress.

JUMP CUT TO:

INT. FLORIST - DAY

A big, earth mother type FLORIST in a filthy grey jump suit is holding a bizarre flower arrangement.

FLORIST

(very intensely)

...now we'd make up one of these babies for each table. The daisy represents innocence, and the black-eyed susan represents of course, lost innocence. This barren branch here represents the barrenness of your lives before you found each other, while this weed...

Julia and Robbie looking on dubiously as the florist continues. Julia leans over and whispers to Robbie.

JULIA

You sure she's the best in town? I feel like I just joined a cult or something...

The florist sees her whispering.

FLORIST

Excuse me. Am I boring you folks?

JUMP CUT TO:

INT. DEPARTMENT STORE - DAY

The next wedding dress. This one is slightly better, but too short and too many pearls. Lawrence seems to like it, but no one else.

INT. COUNTRY CLUB - LATE AFTERNOON

Our group is sampling different foods and checking out various menus. The man in charge is literally feeding Julia and talking her through her tasting experience as though she were a child. Lawrence and Robbie begin to mimic him behind his back and are almost caught. Holly laughs uproariously and Angie attempts to look haughty and dignified. Julia finally selects something resembling prime rib, sauteed chicken, rice and vegetables. The man in charge bows to Julia.

CHEF

Very good madam...

Lawrence and Robbie mimic from behind. This time they are basically caught and run from the establishment laughing. Angie apologizes and Julia tries to but has to fight laughing. Holly spit laughs some of the champagne. Julia signs the agreement. They go.

EXT. THE ELBOW ROOM - BAR - NIGHT

Angie is in her car. Lawrence, Holly, Julia and Robbie talk to her from the sidewalk.

JULIA

You sure you don't want to come in with us, ma?

ANGIE

No, no... you kids run along, tonight is the night we find out who shot J.R.. I can't miss that.

JULIA

We did everything, right?

ANGIE

All the main things anyway, dear...I'll talk to you tomorrow. It's been nice meeting you boys. You'll make great catches when you're not so immature. You could also find more work with more upward mobility. Well, I'm off. Night all. Talk to you soon.

(CONTINUED)

CONTINUED:

JULIA
Night Mama...

JUMP CUT TO:

INT. DEPARTMENT STORE - DAY

The next wedding dress. This one is the best of all. Simple, off the shoulder, trailing behind her with delicate lacy headdress. Robbie is subtly bowled over. Everyone agrees that this is the dress.

EXT. PARKING LOT - DAY

Lawrence is standing at attention outside his limo, in his uniform. He looks uncomfortable and pissed.

INT. LIMO - DAY

Robbie is showing Julia some buttons.

ROBBIE
...and this button turns the air conditioner on, and this switch operates the moon roof...

JULIA
Robbie, you don't have to show me all this stuff. Of course I'll use him - he's your friend. And he's the only affordable guy in town.

ROBBIE
Oh, come on, this is fun, making him sweat. He really needs the work.

Robbie lowers the window and yells out.

ROBBIE
Oh, Mr. limo driver, what kind of soda do you have?

Lawrence's angry face appears in the window.

LAWRENCE
(teeth clenched)
I just told you.

ROBBIE
(elbowing Julia)
I forgot...

(CONTINUED)

CONTINUED:

They share private laughter.

JUMP CUT TO:

INT. DEPARTMENT STORE - DAY

Holly and Angie in their wedding party best. Both wear short satin low cut dresses with long strands of pearls. Julia now sits across from Robbie. They steal a look at one another, then flush and look away. Lawrence notices this.

JUMP CUT TO:

EXT. THE ELBOW ROOM BAR - NIGHT

HOLLY /LAWRENCE/
ROBBIE

Night Mrs. Sullivan...

She drives off. The four approach the bar.

LAWRENCE

She's a real upper your mom. She ever think of working as an evangelist? A place to vent her real enthusiasm for people?

HOLLY

Shut up.

LAWRENCE

Just wondering.

They enter the bar, dark with the noisy din of possibility.

INT. ELBOW ROOM BAR - NIGHT - A SHORT TIME LATER

Our fab four are seated at a booth in the back, sipping drinks sporting umbrellas or salt at the top or the like. They are feeling loose and very little pain.

LAWRENCE

I can't believe you guys were busting my chops like that.

ROBBIE

Hey, watch it. She hasn't made up her mind yet.

Lawrence grumbles.

(CONTINUED)

CONTINUED:

LAWRENCE
Who wants a refill?

JULIA / ROBBIE
Not yet. No thanks.

LAWRENCE
I'll get eight shots of tequila just in case.

HOLLY
Need help with the reinforcements?

LAWRENCE
Join me, my queen.

HOLLY
To Oz?

LAWRENCE
Too drunkenville.

They go.

JULIA
Thanks for doing all that with me today. It meant alot. It must've been a little difficult, huh?

ROBBIE
Well, it was a little difficult in the beginning. But it was nice to see you happy. I mean, you looked beautiful in that dress.

JULIA
You think? Oh, I've really gotta loose weight though.

ROBBIE
You gotta be kidding. From where?

JULIA
My arms and my back. I come from a partly Dutch background. So I've got this Dutch flub. See? It's gross.

ROBBIE
Are you kidding? I come from a Jewish background that says Dutch flub is a delicacy. First matzoh ball soup, then Dutch flub.

(CONTINUED)

CONTINUED:

They look at each other a little too long, then away, embarrassed.

JULIA

What do you think happened with Linda?

ROBBIE

She wasn't the right one I guess.

JULIA

But you didn't know that?

ROBBIE

I think I didn't want to. Like this thing where one time we went to the Grand Canyon and I'd never been there and Linda had. So you woulda thought she would've given me the window seat, but she didn't. Not that that's a big deal, but there were alot of little things like that. I know that sounds stupid, but...

JULIA

Not at all. Everyone wants to be considered or appreciated.

ROBBIE

What about you and Glen, how did you know he was the right one?

JULIA

The right one? I always figured that the right one would just have... I dunno, soft eyes for me. Know his talk before he spoke it.

She looks off nervously because this is Robbie she talking about, not Glen.

JULIA

(continuing)

I used to always think I would know it was the right guy if I could imagine myself growing old with him.

Pause.

JULIA

(continuing)

Glen is going to be a really good looking old man.

(CONTINUED)

CONTINUED:

Lawrence and Holly return.

LAWRENCE
Help is on the way.

HOLLY
The cavalry has come.

They sit. Holly passes out shots and raises one.

HOLLY
Julia, as time draws near for you to leave this circle of friends for the strong arms of your life's mate, allow me to pass on this one bit of wisdom: I don't know, but I've been told, a big-legged woman ain't got no soul.

Everyone clinks glasses.

LAWRENCE
Here here...

They down their drinks.

EXT. ROSIE'S BACKYARD - BEGINNING OF SUMMER

Robbie is helping by moving the lawn furniture outdoors.

ROBBIE
(with chair under tree)
Over here?

ROSIE
A little closer to the trunk would be perfect dear boy. Summer's coming, we'll need all the shade we can get. I'm thinking of getting a bird bath again.

ROBBIE
Good idea. If we can't be cool at least the birds can.

ROSIE
You're seeming better. Not so gloomy. Might I ask... are you seeing someone again?

ROBBIE
No, no... I kind of wish I was, but I'm not. I don't even think I'll ever know who to ask out again. I don't really trust my judgement anymore.

(CONTINUED)

CONTINUED:

ROSIE

Oh, you will dear boy, this is what I figured out about love. I find it's not what you feel about the other person, it's how you feel about yourself when you're with them.

ROBBIE

(moved)

That's awesome, Rosie. Just awesome.

ROSIE

Thank you child. I can't really claim it myself. I heard it on National Public Radio. My Aunt always said to look for a man with big hands. You know, big hands. But that doesn't help you, does it?

ROBBIE

No, but I liked the first thing you told me.

ROSIE

Very odd woman my Aunt. Used to make odd frog like sounds when she made whoope. Made the neighbors awfully nervous, I must say. Good cook though.

INT. HOLLY AND JULIA'S HOUSE - NIGHT

Julia and Holly are in the living room discussing the perfect wedding kiss.

JULIA

(continuing)

No, you can't kiss with your mouth all open and everything. All your relatives are there.

HOLLY

Well, what do you want to do? Thin, tight mouth and it's over?

JULIA

No, split the difference. Thin, partly open, no tongues, over.

HOLLY

No tongues? I'm not talking porno tongues. I'm talking discreet stuff like a third lip type thing.

(CONTINUED)

CONTINUED:

There is a knock at the door.

JULIA

Ooh, there's Robbie. He'll settle this.

HOLLY

Robbie's comming over to discuss the wedding kiss?

JULIA

No. The wedding music. But I'm sure he'll have a point of view on the kiss.

Julia opens the door. Robbie stands there sheepish.

ROBBIE

Sorry I'm late, I was helping....

JULIA

(interrupts)

You're just in time. We were talking about the wedding kiss. You don't think there should be tongues, do you?

ROBBIE

(taken aback)

Well...

HOLLY

Not porno tongues....

JULIA

(interrupts)

Soft mouth, right?

ROBBIE

What is soft mouth?

HOLLY

Yeah, what is soft mouth? Show me?

JULIA

How?

HOLLY

On him. You mind?

ROBBIE

Well, I...

(CONTINUED)

CONTINUED:

HOLLY

Just hold still. Go on Julia.

Julia hesitates, then leans in and kisses him gently. A kiss that's soft and soulful that rocks their world. It goes on longer than they plan. As the kiss breaks, Glen comes through the door.

GLEN

Well, what have we here? My fiancée double dealing with the Wedding Singer?

JULIA

No honey, I was just showing Holly what the wedding kiss should be like and you weren't here. It was totally innocent.

GLEN

Well, I'll believe you because I don't want to turn my night into a bummer and no offense, but I can't exactly picture you as a romantic rival type of guy.

JULIA

And there were no tongues. That was my point. There really shouldn't be tongues. At the ceremony.

GLEN

I think I should decide on whether there are tongues or no tongues. And I'm basically a pro tongue guy.

JULIA

But not porno tongues, right?

ROBBIE

I better get going. Good to see you guys.

GLEN

Yeah, hit the road Wedding Singer. I wanna practice porno kissing with my plump little fiancée here. Show her what a real kiss is like.

ROBBIE

Bye...

JULIA

(to Robbie)

Anytime... I mean... Bye...

(CONTINUED)

CONTINUED:

GLEN
Yeah, se ya later stud.

ROBBIE
Sorry... Okay, bye.

He kicks the door shut behind him.

GLEN
(continuing)
No more practicing kissing with anyone
but me. I don't care how big of a geek he
is.

HOLLY
He's not a geek, Glen. He just got dumped
on real bad and he's convalescing kind
of.

GLEN
Well, why don't you go out with the poor
guy Hol. Help him get over it as it were,
you know? Wink, wink. Nudge, nudge.

HOLLY
I'd go out with him but he hasn't asked
me.

GLEN
Julia will ask him out for you.

JULIA
I will?

GLEN
(to Julia)
Sure. Just say we're all goin' to dinner
and then you and I will make up something
and leave early. I'm just trying to get
the poor dork laid so he doesn't have a
crush on my lady anymore.

JULIA
He doesn't have a crush on me, he's still
banged up about being dumped at the
alter.

HOLLY
And it's not like he's guaranteed to get
laid if...

Julia and Glen stare at Holly.

(CONTINUED)

CONTINUED:

HOLLY
(continuing, smiling)
All right, he's probably gonna get laid.

GLEN
Good. Case closed. Lets go.

Glen heads upstairs.

JULIA
You want me to do this?

HOLLY
Sure, if it's okay with you.

JULIA
Why wouldn't it be okay with me?

HOLLY
Gosh, okay then sure...

JULIA
Of course it's okay with me.

HOLLY
You'll do it tomorrow?

JULIA
Yeah, I'll drop by and ask him at
Rosie's.

HOLLY
Great.

GLEN O.S.
Julia!

JULIA
I gotta go.

EXT. ROSIE'S HOUSE - THE FOLLOWING DAY

Robbie is helping Rosie place her bird bath in the back yard.

ROSIE
No, no... place it more over there.
That's where the birds will come. They'll
see it from the tree and they'll be so
hot it'll beckon to them. "Come here
little birdie, have a dip."

(CONTINUED)

CONTINUED:

Julia appears at the gate looking nervous.

ROSIE

(continuing)

Well, look what we have here Robert. An angel at the bottom of my garden. Have you come to use my bird bath dear? I'm afraid there's no water in it yet.

ROBBIE

Rosie... Mrs. Rosenberg, this is Julia... Julia Sullivan... Julia this is Rosie.

JULIA

I've heard so much about you.

ROSIE

Well, no wonder you've been in a good mood lately.

ROBBIE

No, no...

ROSIE

She's an angel. Why she's exactly what I envisioned for you. Two souls, not two people... two souls.

ROBBIE

Rosie, Julia's just a friend of mine. She's marrying someone else in August.

JULIA

I'm trying to get Robbie to sing at my wedding.

ROSIE

No, no that's not right. I'm old enough to know the real thing when I see it. I've forgotten alot of other things, but there's no mistaking this.

JULIA

Rosie, could I talk to Robbie for a minute? Just for one minute and then he's all yours.

ROSIE

He's yours sweetheart. Talk to him all you want. I'll go think about other things that birds might say upon seeing this lovely bath.

(CONTINUED)

CONTINUED:

She goes.

ROBBIE

Sorry. Never know what she's going to say. You should've heard her go on about her Aunt the other day.

JULIA

(interrupts)

Robbie, I just wanted to apologize for the other evening. It was my fault really. It shouldn't have happened.

ROBBIE

It wasn't your... I mean, we didn't do anything. Just forget it, okay? You're getting married, life is great.

JULIA

Yeah, great.

They look at each other.

JULIA

(continuing)

Do you want to go out with Holly?

ROBBIE

What?

JULIA

Well, it wouldn't be just you guys. It would be me and Glen too.

Beat.

ROBBIE

Well, Holly's nice...

JULIA

It's Glen's idea.

ROBBIE

Oh... And you want me to do it too?

Beat.

JULIA

(soft)

Yes.

(CONTINUED)

CONTINUED:

ROBBIE
Sounds great.

INT. DANTE'S ITALIAN RESTAURANT - EVENING

Julia and Robbie sit across from one another. Glen and Holly sit across from one another putting Glen next to Julia and Holly next to Robbie. No one is speaking. People have moved their foods around in their plates, picking. Julia takes a jolt of tequila at the top of the scene and signals the waiter.

JULIA
(calls)
Innkeeper!

He arrives.

WAITER
Yes, Signoria?

JULIA
Another tequila.

He goes.

GLEN
Don't you think you've had enough?

JULIA
How about this? I'll tell you when I've had enough.

Glen looks at her.

JULIA
(continuing)
Just kidding. I've had enough.

The waiter brings her drink. She downs it.

ROBBIE
Wow.

JULIA
Yeh, wow. Now I've had more enough.

The waiter bows and goes.

JULIA
I know what I'm doing Glen.

(CONTINUED)

CONTINUED:

GLEN
(disgusted)
I guess.

ROBBIE
(clears his throat)
Hey, you know CATS is coming to town and I have a friend with the company. I can probably get good tickets.

JULIA
Could you? I love T.S. Elliot.

HOLLY
Me too.

ROBBIE
"I grow old, I grow old I shall wear the bottoms of my trousers rolled."

JULIA
"Do I dare eat a peach?"

ROBBIE
(to Julia)
"I have heard the mermaids singing each to each."

JULIA
(to Robbie)
"I do not think they sing to me."

GLEN
Well great, that sounds like a real uplifting show. Can you get tickets? Anything my baby wants.

ROBBIE
Sure. That wasn't CATS though, it was Prufrok CATS that has the line about alumnus of heaven and hell.

Holly puts her arm around Robbie, loving his soul. Julia sees this.

GLEN
Whatever. Can you?

JULIA
(looking green)
Holly?

(CONTINUED)

CONTINUED:

HOLLY

Yeh, baby?

JULIA

I think I have to go to the ladies. Could you come with me please?

She bolts from the table.

HOLLY

Scuze us. We'll be right back.

GLEN

So you can get those tickets for like July 6th?

ROBBIE

Yeah, I think so, why July 6th?

GLEN

That's the night of the annual booze cruise.

ROBBIE

You're gonna get drunk before you go.

GLEN

The tickets aren't for me and Julia, hunch head. They're for Julia and Holly. That way I can go on the booze cruise without the old ball and chain.

Holly returns from the bathroom

HOLLY

Julia's feeling a little under the weather. Why don't you guys pay the bill and get the cars and we'll meet you out front.

GLEN

Way ahead of you. I knew she was gonna barf.

ROBBIE

She okay?

HOLLY

She'll be fine.

EXT. DANTE'S ITALIAN RESTAURANT - NIGHT - A SHORT TIME LATER

Glen is in his car. Robbie's piece of junk idles behind him. Robbie waits at the door. Holly comes out with a wasted Julia.

HOLLY

Oh my God, I forgot my purse. Put her in with Glen, will ya...

Robbie looks panicked underneath fine.

ROBBIE

No problem...

Holly goes back inside the restaurant. Robbie takes Julia's arm. Their eyes lock. Julia looks desperate. They walk to the car.

JULIA

That was hard. I couldn't do it... I'm sorry.

ROBBIE

Don't be sorry.

JULIA

I'll get over it, right?

Holly returns.

HOLLY

Okay, almost there. I'll get the door.

She opens the door and Julia flops inside. She looks at Robbie.

JULIA

Good night

ROBBIE

I'll see you.

JULIA

Thanks Holly.

Holly slams the door.

GLEN

Bye, bye guys.

Robbie looks stunned.

(CONTINUED)

CONTINUED:

HOLLY

Whew. That's over. Now what do you want to do?

EXT. HOLLY AND JULIA'S HOUSE - NIGHT - A SHORT TIME LATER

Robbie parks his car and he and Holly get out.

ROBBIE

(continuing)

I'm telling you I don't trust that guy. I don't know why Julia would ever want to deal with that.

HOLLY

Simple. The guy's gorgeous and he's loaded. What I don't get is why you're so bummed out about it? Do you like her or something?

ROBBIE

No, it just seems like a girl like her should be with someone more... like her. Not a piece of self centered dog shit.

HOLLY

Look, who knows what chemistry happens between people when they're alone, you know?

ROBBIE

I guess.

HOLLY

You know what I keep thinking about?

ROBBIE

What?

HOLLY

The soft kiss from the other night. It looked really nice. Did it feel good?

ROBBIE

Well... I don't remember really. I think so.

HOLLY

Could I refresh your memory?

(CONTINUED)

CONTINUED:

ROBBIE

Look, Holly I don't think this is such a...

She kisses him a long soft kiss. It breaks.

HOLLY

Mmm... That was good. I'd like to try it once without clothes on.

ROBBIE

Well, yeah, but... look, Holly you're really an attractive girl but I'm just...

HOLLY

Look. Let me make this easy on you. If you come upstairs, you're gonna get laid.

ROBBIE

Wow. Getting laid. Wow... It's just I guess I'm not in that space yet where you're ready, you know?

HOLLY

I guess I know. I mean, I've heard. Just promise me you'll let me know when you're out of that space.

ROBBIE

I'll alert you right away, okay... Well thanks for the practice kiss. I'm gonna take off, but I had fun, okay.

HOLLY

Okay, good night.

ROBBIE

Good night.

Holly looks frustrated and heads into the house.

INT. HOLLY AND JULIA'S HOUSE - MORNING AFTER

Holly is cooking up a storm. Sausage, fried eggs. Everything that represents someone with a bad hangovers nightmare. Julia finds her way in looking brutalized. She finds her way to a chair.

HOLLY

Morning, sunshine.

(CONTINUED)

CONTINUED:

JULIA
Shhhh... You're my friend, remember.
Dulcet tones.

HOLLY
(whispers)
Can I fix you some breakfast?

JULIA
You can not mention food at all until I
give you the high sign, which is this.

Julia, with difficulty, winks and gives the thumbs up.

HOLLY
Got it.

JULIA
You're looking awfully cheerful this
morning.

HOLLY
I didn't drink a bottle of tequila last
night.

Julia covers her face, humiliated.

JULIA
Ugh. Did I do anything too awful?

HOLLY
Just the usual. Recited a little T. S.
Elliot and vomited.

JULIA
I didn't vomit on anyone did I?

HOLLY
A little on my shoe. But luckily, I was
wearing your shoes.

Silence while Holly cooks and Julia muses. Finally.

JULIA
So, did anything happen with Robbie?

HOLLY
Not much. A kiss. A longer version of
that practice soft kiss he gave you. He's
a really good kisser.

(CONTINUED)

CONTINUED:

JULIA

Who kisses who? Did you kiss him or did he kiss you?

HOLLY

I kissed him.

JULIA

And it didn't go any further?

HOLLY

Naw. I don't want to push it. The guy's been through alot. He's not really ready for anyone yet. But he's promised me I'm the first one he's going to call.

JULIA

Really. That's great.

HOLLY

Yeah. I could really dig him.

JULIA

He's a great guy.

HOLLY

He does not like your guy, I'll say that.

JULIA

What do you mean? What did he say?

HOLLY

I can't remember. He said alot of stuff. One thing was that you should be with someone more like you. Oh and that Glen is a a piece of self centered dog shit.

JULIA

He said that?

HOLLY

Yeah. Anyway, no biggie. This guy is not going to like any couple right about now.

JULIA

I guess so.

HOLLY

So you think I should play it really cool, right? No showing up in his bed uninvited?

(CONTINUED)

CONTINUED:

JULIA

What? Oh, yeah. Really cool. I'll be back in a little, okay buddy. The smell of this food is really getting to my... Well, somewhere in charge of the queasy. Be back soon. Thanks again for letting me throw up on your feet.

HOLLY

That's what they're there for.

EXT. STREET - DAY - CONT. ACTION

Julia is walking along alone, lost in thought. Trying to decide whether or not to go to Robbie's. She stops at a street sign and looks up. Which direction do I take? Do I dare?

INT. ROBBIE'S APARTMENT - DAY

Robbie is at his piano singing. The song he sings is the Beatles song, "Julia".

ROBBIE

(sings)

HALF OF WHAT I SAY IS MEANINGLESS BUT I
 SAY IT JUST TO REACH YOU... JULIA

EXT. STREET/CROSSROADS - DAY

As though Julia can hear Robbie's song she decides to go to his house and turns up the block. The sunshine on her face, his voice pulling her.

ROBBIE (O.S.)

(sings)

JULIA, JULIA, OCEAN CHILD CALLS ME... SO
 I SING THE SONG OF LOVE... JULIA...

Julia stops on the street to fix her make-up. She shakes out her hair and starts re-doing her eye make-up and her lips.

ROBBIE (O.S.)

(continuing)

JULIA... SEASHELL EYES, WINDY SMILE CALLS
 ME... SO I SING A SONG OF LOVE...
 JULIA...

Julia stands, checks her overall look in the mirror, her face, her hair. She is nervous.

(CONTINUED)

CONTINUED:

ROBBIE (O.S.)
 (continuing)
 HER HAIR OF FLOATING SKY IS SHIMMERING,
 GLIMMERING IN THE SUN...

EXT. JULIA ON THE STREET - DAY - CONT. ACTION

She is now almost directly in front of Robbie's house. She slows her pace hearing music from inside. She creeps across his lawn to his basement window to hear the lyrics.

ROBBIE (O.S.)
 MARRY ME INTO ALERT... FIND MY SOUL,
 LOOSE MY SHIRT... I WANT TO GROW OLD WITH
 YOU... YOU LOOK SO NEW, SO YOUNG TO ME...
 HAVE SO MUCH FUN WITH ME... NOW AS THEN
 AS ALWAYS... FOREVER AND ALWAYS...
 WEARING MY RING... THE MERMAIDS WOULD
 SING...

Julia is moved and about to knock on the door when the phone rings she pauses.

INT. ROBBIE'S APARTMENT - DAY - CONT. ACTION

He quickly answers the phone.

ROBBIE
 (irritated)
 Yeh, oh yeah, Rich how're you?... Good,
 good... Saturday? No, I'm not doing
 anything... the 119... Isn't that over on
 Powis Terrace?... Yeah, yeah, I'll do it.
 What kind of music?... fast and slow.
 Well that's easy to remember... All
 right, see you then.

He hangs the phone up.

EXT. ROBBIE'S APARTMENT - DAY - CONT. ACTION

Julia is still there but we can see that now that the music has stopped she's lost her nerve. She does however open her purse and write down the address of 119 on a receipt with her lip pencil. And then goes half running down the street.

EXT. CLUB 119 - SATURDAY NIGHT

The place is really rocking, we can hear the music from inside. Robbie's singing "Just Can't Get Enough" by Depeche Mode, but not with his usual band.

(CONTINUED)

CONTINUED:

ROBBIE (O.S.)

(singing)

AND WHEN IT RAINS, I'M WALKING DOWN THE
STREET, I JUST CAN'T GET ENOUGH, I JUST
CAN'T GET ENOUGH...

We see Julia and Glen pull up outside and get out of the car. The attendant takes the car away. The couple makes their way into the club towards Robbie's voice.

INT. CLUB 119 - NIGHT - CONT. ACTION

Robbie is on stage singing his guts out until he sees Glen and Julia, which causes him to make a little glitch in his performance, but he recovers quickly. Julia waves lamely, Glen heads for the bar ogling chicks subtly as he makes his way. Robbie finishes singing his up-beat song to a huge response from the crowd.

ROBBIE

All right, we're gonna slow things down
with Spandau Ballet's "True".

The band starts in.

ROBBIE

(continuing, singing)

I KNOW THIS MUCH IS TRUE...

Everybody begins slow dancing. One DANCING GUY is mouthing the words along with Robbie. Glen begins to slow dance with Julia. His hand on her ass. Robbie can't bear to see this, he shifts gears.

ROBBIE

(continuing)

Hey, you know all the words right?

The Dancing Guy nods.

ROBBIE

Come up here and sing it.

The Dancing Guy comes up on stage. Robbie hands him the mic. The Guy starts singing, it's way off.

Robbie comes down off the stage.

JULIA

Could you get me a drink, honey?

(CONTINUED)

CONTINUED:

GLEN
Sure. Tequila?

JULIA
Perfect.

Robbie makes his way through the crowd toward Julia, as Glen heads back to the bar. He arrives at her side. There is tension in the air big time.

ROBBIE
Hey.

JULIA
Hey.

ROBBIE
Feeling better?

JULIA
What? Oh, oh that, yeah, I... yeah, I'm better. You?

ROBBIE
I'm fine.

Beat.

ROBBIE
(continuing)
I didn't know you knew about this place.

JULIA
I didn't really. Someone told me about it. I didn't know you played here.

ROBBIE
I don't usually, I'm filling in for a friend.

JULIA
Oh...

ROBBIE JULIA
So are you... How is your...

ROBBIE
(continuing)
You go.

(CONTINUED)

CONTINUED:

JULIA
No, you.

ROBBIE
Are all your plans pretty much settled?

JULIA
What plans?

ROBBIE
The wedding.

JULIA
Oh that. I guess so.

Beat.

JULIA
(continuing)
Holly said you had fun the other night.

ROBBIE
We did? I guess we did.

They fall silent. Lawrence joins them.

LAWRENCE
Well, look who's here. What a surprise!
Where's Glen?

JULIA
At the bar.

LAWRENCE
Good place to be.

The Guy on stage is singing terribly.

LAWRENCE
Robbie why don't you go rescue the
audience from this guy.?

ROBBIE
Oh yeah, I will. Well... good to see you.

JULIA
You too.

Robbie heads back to the stage. Lawrence is left with Julia.

(CONTINUED)

CONTINUED:

LAWRENCE

Can I ask you a really weird favor before your fiancée gets back?

JULIA

Sure.

LAWRENCE

Don't take this the wrong way, but get out of here. He can't see you with Glen. It's killing him. Robbie...

JULIA

Why is it killing...?

LAWRENCE

He doesn't like to see anybody in love. Especially, you know, maybe you. This is not a great conversation for us to have. Just take my word for it and go. You're a nice person.

The Dancing Guy is now singing Foreigner's "Head games," and is totally into it. He won't give the mic back to Robbie. Robbie stands there, shaking his head.

Glen arrives with the drinks.

GLEN

Here you go babe.

Julia downs it.

JULIA

Thanks sweetie. You've met Lawrence, haven't you?

GLEN

Hey.

LAWRENCE

Hi..

JULIA

Glenie, this place is a little loud for me, could we split? Maybe go to the Front and Center?

GLEN

Sure, hamhock. I'll get the car.

(to Lawrence)

See ya.

(CONTINUED)

CONTINUED:

He goes.

JULIA

Thanks Lawrence. This whole thing is an accident. I didn't mean for it to happen. I'm supposed to love Glen.

LAWRENCE

I totally understand.

JULIA

Don't tell anybody, okay?

LAWRENCE

Rely on me. I'm the vault.

She kisses him quickly.

JULIA

Thanks. Tell him good-bye. I couldn't stay, whatever... Tell him...

LAWRENCE

(interrupts)

I'll handle it.

JULIA

Nite.

LAWRENCE

(to himself)

She does smell good.

She goes, Lawrence watches her. Robbie is on stage, still without the mic, watching Glen and Julia go.

INT. ROBBIE'S APARTMENT - DAY - CONT. ACTION

Robbie struggles to write his love song.

ROBBIE

(sings)

JULIA, JULIA MORNING NOON TOUCH ME... SO
I SING THE SONG OF LOVE... JULIA... WHEN
I CANNOT SING MY HEART I CAN ONLY SPEAK
MY MIND...

From O.S. we hear Robbie's brother-in-law, Andy, getting orally pleased by his sister interrupting his song.

(CONTINUED)

CONTINUED:

ANDY (O.S.)

Oh yeh, don't stop please, right like that...

Robbie looks up at his wall calendar. The date is circled and it says, "ANDY'S BIRTHDAY."

ANDY (O.S.)

Oh Jesus, my nipples, my nipples, do my nipples...

Robbie goes mad from the noise and grabs his earphones to stop the familial sex.

INT. LAWRENCE'S LIMO - DAY - EN ROUTE TO THE BIG CITY

Robbie is wearing a suit. He looks pre-occupied.

LAWRENCE

Robbie Hart writing commercial jingles. I'm sorry, I just don't see it.

ROBBIE

You don't have to see it, I just have to do it.

LAWRENCE

You have yet to give me a comprehensible reason as to why.

ROBBIE

What am I going to do, be a wedding singer all my life? I have to make a living, an income that enables me to move out of my sisters basement where I listen to blow jobs and nipple twisting and... Oh God, is it any wonder no decent woman would marry me? I've got to get one of those upwardly mobile income making jobs. Don't you see?

LAWRENCE

I see. I see. And writing jingles guarantees some fabulous life-style?

ROBBIE

Well, it's a start. It's all I can think of at the moment. It's better than being a wedding singer. I mean, what am I going to do, be a third baseman for the Red Sox> I have to start somewhere.

(CONTINUED)

CONTINUED:

LAWRENCE

I thought you were going to write songs.

ROBBIE

I did too. But I got stuck. So, in the meantime I have to do something else. Okay?

LAWRENCE

Okay. Okay. Settle down killer.

Beat.

LAWRENCE

(continuing)

This wouldn't by any chance have something to do with wanting a girl like Julia whose engaged to a guy whose loaded would it?

ROBBIE

No! And I totally resent your line of questioning. If you weren't my friend I'd...

Pause.

ROBBIE

(continuing)

I'm sorry man, I'm a little on edge.

Pause.

ROBBIE

And it does have a little to do with that. Her. But I don't want to talk about it. The jingles are bad enough.

LAWRENCE

Okay.

ROBBIE

If I talk about it it will be more real or something. Now I just think about her eyes and her hair and her soft mouth...

LAWRENCE

Geeze, I might have to pull over and start jerking off.

Robbie's not listening.

(CONTINUED)

CONTINUED:

ROBBIE
(continuing)
Could you turn up the radio. I'm tired.

LAWRENCE
Sure.

Pause. He turns it up.

LAWRENCE
(continuing)
Hey, whose nipples are getting twisted,
your sister's or your brother's?

Robbie shoots him a look.

EXT. ROSIE'S HOUSE - AFTERNOON

Julia comes up the walk carrying music paper. She hears Rosie's singing an improved wobbly rendition of "If I Loved You".

ROSIE
(continuing, singing)
SOON YOU'D LEAVE ME, OFF YOU WOULD GO IN
THE MIST OF DAY... NEVER, NEVER TO KNOW
HOW I LOVED YOU IF I LOVED YOU...

Julia climbs the stairs and knocks at the door nervously. Rosie answers the door.

JULIA
Hello Rosie. I don't know if you remember
me I'm...

ROSIE
(interrupts)
Surely I remember you. Surely my dear.
You're lovely Roberts friend. His true
love.

JULIA
Yes, well I was wondering if Robbie was
here? I brought him something and...

ROSIE
Oh no, angel. Robert has given up
teaching. He's gone to try his hand as
writing jingles in the big city.

(CONTINUED)

CONTINUED:

JULIA

What?

ROSIE

Oh, now dear it's completely understandable isn't it? He wants to make a living, hit it big as they say. You know, live in a big house with wide windows and... lamps. You can't expect him to live forever with his sister and the deviant sex that goes on there.

JULIA

I've got to go find him.

ROSIE

You do. He's the one for you. You can't fool an old woman. You can trip her and make faces behind her back, but you can't fool her. So stop fooling yourself and move quickly. Bye bye.

JULIA

Bye bye Rosie, thanks.

Julia runs down the stairs.

EXT. ROBBIE'S APARTMENT - EVENING

Julia is sitting on the stoop waiting for Robbie, her gift to him the composition paper is still in her hand. Lawrence's limo drives up and Robbie, still in a suit, gets out of the car, not seeing Julia at first. He starts up the walk, fumbling for his keys. Julia stands defiantly (for her).

ROBBIE

Julia, what are you doing...

JULIA

(interrupts)

I went by Rosie's looking for you and she said you quit teaching and went to the city to make it big writing commercial jingles. How could you abandon that nice old lady just to make money?

ROBBIE

What are you so upset about? Yeh, I went to make a living all right? Like the rest of the world. I'm tired of living like a rat in a hole, singing at weddings watching peoples lives work out and doing favors for everybody, okay? Favors don't exactly pay the rent, you know?

(CONTINUED)

CONTINUED:

JULIA

You are one of the kindest most generous people I know. That's what everybody loves about you. You're going to throw that away writing songs about gum?

ROBBIE

What's wrong with wanting to make money?

JULIA

It's just that I thought you were different, that's all. I thought you were above all that material bullshit.

ROBBIE

Like you, you mean? What exactly are you marrying Mr. Guglia there for... Money, security, luxury? Cause from where I sit it's certainly not his soul.

JULIA

Fuck you.

She starts off.

ROBBIE

(to her back)

Look, I'm sorry, I didn't mean to say that. I'm sure Glen has alot of fine qualities when you're alone with him.

Julia turns angrily and throws the sheet music. It flies everywhere.

JULIA

Here. I got this music paper for you to write your fucking songs on.

He tries to collect the floating papers.

ROBBIE

Julia...

She pulls away in her car. Robbie helplessly watches her go, haplessly dealing with the runaway paper.

He looks at one of the sheets. Inscribed at the top is,

"Words and Music, Robert J. Hart".

He picks up another and another. They all say the same thing.

INT. ELBOW ROOM BAR - NIGHT

Robbie is at the bar getting drunk. The juke box is playing "That's How Strong My Love Is" by Otis Redding.

ROBBIE
Innkeeper!

BARTENDER
The same?

ROBBIE
Keep em' coming til' I resemble someone
who doesn't give a shit.

The bartender pours Robbie a shot of tequila. A man next to Robbie leans over to him.

STRANGER
Having a little woman trouble, chum?

ROBBIE
Well, I don't have my period if that's
what you mean.
(beat)
At least I think I don't.
(beat)
God, that would be awful.

STRANGER
Well see, there is a bright side to
whatever's ailing you.
(beat)
Don't mean to pry, but what'd the bitch
do to you? Screw your best buddy? Walk
out on you?

ROBBIE
Worse. She never walked in on me. And
she's marrying some handsome, rich
bastard in like a week.

STRANGER
That is rough.
(beat)
Never even got a shot at her, you say?

ROBBIE
Not even close.
(beat)
Well, there was this kiss... You know the
kind.

(CONTINUED)

CONTINUED:

STRANGER
(nodding)
The kind your whole family feels.

ROBBIE
Yeah.
(beat)
Only hopefully not my sister.

STRANGER
Those kisses aren't usually one sided,
you know. Electricity flows both ways. I
mean, the lady's not married yet, is she?

ROBBIE
No, but...

STRANGER
But nothing. A lot can happen in a week.
Shit, my friend Ken lost his leg in Nam
in about four minutes.

ROBBIE
So you're saying...

STRANGER
I'm saying make your move. You got
nothin' to lose and all that electricity
to gain. I'm saying if you don't do it
you'll spend half your life wonderin'
what woulda happened if you did.

Robbie fishes for money in his pocket and slaps it on the
counter.

ROBBIE
You're right. I'm going over there now
and telling her how I feel.

STRANGER
That's my man.

ROBBIE
What's the worst thing that could happen?
That I'll look like a fool?

STRANGER
Aren't you that already?

ROBBIE
Yes! Thanks man. You're my type of
person.

(CONTINUED)

CONTINUED:

STRANGER

Luck to you.

ROBBIE

Sorry about your friend Ken.

He goes. The stranger sits alone.

INT. JULIA'S BEDROOM - NIGHT - CONT. ACTION

Holly is helping Julia try on her wedding dress. Julia is distracted, almost in tears.

JULIA

Holly, do you like Glen?

HOLLY

Sure, honey. What's not to like. He's rich, he's handsome, he's charming. He's got it all. And now he's really got it all cause he's got you.

They hug. Julia cries.

HOLLY

(continuing)

Look sweetie... It's natural to have these doubts and stuff before you take the plunge, believe me.

JULIA

Is it?

HOLLY

Sure it is. Marriage is a big deal. I mean, you'd be a robot if you just waltzed through it breezily.

JULIA

Some people I seem to do that. I mean they seem so sure.

HOLLY

Cuz, everybody looks swell from the outside. And the next thing you know they kill all their co-workers.

JULIA

Robbie doesn't think that Glen has a soul.

(CONTINUED)

CONTINUED:

HOLLY

Well, a man can't have everything.

JULIA

Be serious.

HOLLY

What's the deal with you taking Robbie Hart's observations so seriously?

JULIA

I don't know.

HOLLY

Well, don't you think you should figure it out before you get married?

JULIA

How do I figure it out?

HOLLY

Do what people do in same moments. Talk to him about it.

JULIA

You think?

HOLLY

Look, the guy's a real cute guy, okay? He stopped my clock a little.

JULIA

Oh, Hol, I'm sorry.

HOLLY

Oh please, I've got a pretty sensitive timepiece, what's one more or less. Just do yourself a favor and have it out with this soul king before you ride into the sunset with charm boat, okay?

JULIA

(smiling)

Okay.

They both smile and hug.

EXT. JULIA'S HOUSE - NIGHT - CONT. ACTION

Robbie's POV from the street. He sees the two women smiling and happy, Julia in her wedding dress. He is so defeated by the image of joy he cannot go through with his mission. He walks away, head down, hands in pocket.

INT. ELBOW ROOM BAR - NIGHT - A SHORT TIME LATER

The stranger is still in the bar, drinking and watching football on T.V.. Robbie walks in, crestfallen, sits next to the Stranger

STRANGER

So?

ROBBIE

Leg blown off in four minutes.

STRANGER

Too bad. Sorry about that.

(calls to bartender)

Rudy!

RUDY

Yo!

STRANGER

Bring my friend here a double.

ROBBIE

You have been so great to me through all of this and I don't even know your name.

J.D.

J.D. Mc Guire attorney at law, gambler, womanizer and local drunk. You?

ROBBIE

Robbie Hart. Starving artist, failed hetro, relentless do-gooder and novice drunk.

J.D.

Welcome, Robbie. You've come to the right place. Well, you've come to the wrong place, but until things are put right it'll have to do.

They both down their drinks.

J.D.

Will you come outside for a stroll Mr. Hart? I have a great fear of dying from second hand smoke inhalation. If I die of anything I want to do it myself.

(CONTINUED)

CONTINUED:

ROBBIE
Right behind you.

EXT. ELBOW ROOM BAR - NIGHT - CONT. ACTION

As they exit the bar J.D. and Robbie run smack into Glen and some of his buddies from the engagement party. Also in their party are some pretty sleazy girls.

GLEN
Well, well, well... What do we have here?
It's little Robbie the wedding singer.

ROBBIE
Hey Glen, this is my friend J.D..

J.D.
How do?

GLEN
Doin' fine thanks. Havin' a little pre-bachelor, bachelor party here. And don't you go on snitchin' on me to Julia you little fruit, you here me?

J.D.
This is the guy?

ROBBIE
(to J.D.)
That's him.
(to Glen)
Look Glen, I'm cool about you guys gettin' married I guess, but you better treat her right. You know, no runnin' around. Cherish her and all that.

GLEN
Hey, just because your girl stood you up at the altar, don't take it out on me.

J.D. hauls off and punches Glen. Glen staggers back back and then flies at Robbie, socking him in the face.

GLEN
There's more where that came from punk if you open your apple pie mouth to my lady, you hear?

EXT. ROBBIE'S APARTMENT - NIGHT - SOME TIME LATER

We see Linda sitting looking very dolled up, waiting for Robbie no matter how long it takes. She checks her watch and

(CONTINUED)

CONTINUED:

sighs, but is determined. Finally we hear Robbie drunkenly singing from up the street.

ROBBIE
(continuing, singing)
LONGING TO TELL YOU, BUT AFRAID AND SHY,
I'D LET MY GOLDEN CHANCES PASS ME BY...

Linda checks her face in her compact. She pats her nose, takes one more look then snaps it shut with satisfaction.

Robbie stumbles up the walk still singing, slurring.

ROBBIE
(continuing, singing)
SOON YOU'D LEAVE ME, OFF YOU WOULD GO IN
THE MIST OF DAY, NEVER NEVER TO...

He sees Linda.

ROBBIE
Linda, what are you doing here? You're a
leaving person, not a showing up person.
This is all wrong. Be gone!

LINDA
And you're usually a sober person not a
drunk one. See? People can change. I want
to come back. We can have everything we
always wanted, but better.

ROBBIE
But see, drunk people pass out, wake up,
are hungover. Leaving people, on the
other hand... You were so good at
leaving, Linda. You'll never be as good
at coming back.

LINDA
I'm here to make things better Robbie.
Look, I know I've acted badly, but I was
afraid. And I know you, I know how good
you are. You'll forgive me.

She's touches his face gently. As soon as she does this he starts to purr, slowly passing out.

LINDA
You'll be all right baby, everything's
all right. Linda's back, Linda and Robbie
are back together again.

(CONTINUED)

CONTINUED:

He is out.

EXT. ROBBIE'S APARTMENT - THE FOLLOWING MORNING

A very nervous looking Julia comes up the walkway readying herself for her talk with Robbie. She heads down the flight of stairs.

INT. ROBBIE'S HALLWAY - MORNING - CONT. ACTION

Julia comes down the hall and finds herself in front of Robbie's door. The moment has arrived. She collects herself, takes a deep breath and knocks. After a minute Linda answers the door wearing Robbie's football jersey with almost nothing on underneath.

LINDA
May I help you?

JULIA
Uh... well, yeah I think so, I was...

She takes in Linda's attire and the ramifications of it.

LINDA
Yes?

JULIA
You're... You're Linda aren't you?

LINDA
Yes. As a matter of fact I am. Linda Lerner. And you are?

JULIA
Julia Sullivan. Is Robbie here by any chance?

LINDA
I'm afraid he's indisposed.
(smiles, whispers)
Shower.

JULIA
Oh. Well, God, I really wanted to...

LINDA
(interrupts)
Wanted to what?

The two women look at one another.

(CONTINUED)

CONTINUED:

JULIA
Nothing. Just maybe tell him I dropped
by. Okay?

LINDA
I surely will. Julia.

JULIA
Thanks.

She goes.

LINDA
(closing the door)
No problem.

INT. ROBBIE'S APARTMENT - MORNING - CONT. ACTION

Robbie is passed out on the bed in his shorts. There are
scrambled eggs over at the stove. Linda has obviously made
herself at home.

Robbie stirs hearing the sound of the door close.

ROBBIE
(mutters)
Huh? What's happening? Who was that?

LINDA
Wrong apartment. Looking for your sister
I think.

ROBBIE
Linda?

LINDA
That's me. I've scrambled your eggs just
the way you like them.

Robbie sits up in bed, struggling against the sunlight. he
has a slightly blackened eye. He does not look well.

ROBBIE
Linda, what are you doing here?

LINDA
I told you last night bunny, I realized
my mistake and I'm so so sorry and I know
I can figure out some way to make it up
to you cause I want to come back.

Robbie stares at her.

(CONTINUED)

CONTINUED:

ROBBIE
You want to come back?

She nods.

ROBBIE
(continuing)
You slaughtered me in front of thousands
of people and left me to die and now you
want to come back.

LINDA
Why don't we talk about this when you're
feeling better.

ROBBIE
I will never feel better than this
regarding this topic. Linda, thanks for
the eggs, thanks for the apology, thanks
for the memories, please go.

LINDA
But...

ROBBIE
(stops her)
Nope, that's it. Conversation over. Get
out of my jersey and go back to your
life. Bye.

LINDA
You don't mean it.

EXT. ROBBIE'S APARTMENT - DAY - A SHORT TIME LATER

Linda is shoved out of Robbie's apartment clothed, regaining
her balance.

LINDA
Thank God we didn't marry Robbie Hart.
Because you sir aren't who I thought you
were.

ROBBIE
Maybe not. But at least I'm not a putz
anymore. Besides, I realized I was never
really in love with you cause now I'm
really in love with someone else.

He slams the door. Linda looks around to see if anyone saw.
She straightens herself and goes.

INT. GLEN'S BEDROOM - LATER ON THAT MORNING

Glen is in bed still asleep and bearing the mark of a small bruise where J.D. hit him the night before. He is sleeping soundly, hungover, when Julia bursts in the room and jumps on the bed, shaking him awake.

JULIA

Glen! Glen! Wake up! C'mon it's me... You have to wake up honey it's important!

GLEN

Whoa, whoa baby... Where's the fire? Gimme a second to get my bearings.

He rubs his sore jaw.

JULIA

It's just that I've been thinking about it and I thought why spend all this money on some big ceremony. I don't need a ceremony. Married is married, right?

Through Glen's haze, the importance of what Julia just said hits him. He smiles big.

GLEN

That's what I always said. But why this energetic change of heart?

JULIA

This is how I change my mind. It's enthusiasm. You know women. Some women when they want to do something, they want to do it. And I'm like that, this, sometimes. I just realized I've never seen Vegas and all those lights and we could have a heart shaped bed and all. We're not marrying a bunch of people, we're marrying each other. So let's go, the two of us. Now. Right now.

GLEN

Right now? But honey, I haven't even brushed my teeth yet and... We've got to cancel things and...

JULIA

(interrupting)

Glen, do you love me?

(CONTINUED)

CONTINUED:

GLEN

I asked you to marry me didn't I?

JULIA

Then brush your teeth, cancel stuff and let's go.

GLEN

Fine with me. This is what I wanted to start with.

JULIA

You said that.

INT. RECEPTION HALL - NIGHT

It is Rosie and Frank's 50th wedding anniversary. All their geriatric friends, children and grandchildren smile and sway to Rosie's rendition of "If I Loved You". There are tears in many guests eyes, including Frank. Robbie watches proudly from one side.

Rosie stands center stage, Frank on her left, Robbie on her extreme right playing gently on the guitar. Rosie sings as well as we've heard her, with much warmth and confidence.

ROSIE

(continuing, singing)

LONGING TO TELL YOU, BUT AFRAID AND SHY
I'D LET MY GOLDEN CHANCES PASS ME BY,
SOON YOU'D LEAVE ME... OFF YOU WOULD GO
IN THE MIST OF DAY, NEVER, NEVER TO KNOW,
HOW I LOVED YOU, IF I LOVED YOU...

Everyone applauds wildly. Frank and Rosie embrace warmly. There is alot of emotion in the room. Rosie returns to the mic.

ROSIE

As alot of you know that song was playing when I met Frank, who was dating my cousin at the time. If I loved him? Oh, I was mad about the boy. Too bad for Maxine, but she turned out to be a lesbian anyway... I think she's here tonight...

(she waves)

Hi Maxine! Agnes! Anyway, not to hog the mic anymore, I wanted to ask my singing teacher Mr. Robert Hart, without whom none of this, my singing, would be possible.

(CONTINUED)

CONTINUED:

People applaud.

ROSIE

(continuing)

I wanted to see if he would play that special song he does so well by Mr. Al Green. Would you do it for us Robbie? Please?

Robbie looks reluctant, but Rosie and the audience cheer him on til' he arrives at the mic. Rosie embraces him.

ROSIE

Shake a tail feather, Mr. Hart.

The band begins to play, Robbie begins to sing.

ROBBIE

(singing)

I, I'M SO IN LOVE WITH YOU, WHATEVER YOU WANT TO DO...IS ALL RIGHT WITH ME CAUSE YOU MAKE ME FEEL SO BRAND NEW... I WANT TO SPEND MY WHOLE LIFE WITH YOU...

The old couples are dancing.

INT. GLEN'S CAR - EN ROUTE TO AIRPORT - NIGHT - CONT. ACTION

Glen is tapping on the dash board. Julia is looking very nervous.

GLEN

I can't wait to hit those casino's.

Julia doesn't know how to respond. She nods awkwardly and looks out the window terrified. She is marrying a stranger.

INT. RECEPTION HALL - NIGHT - CONT. ACTION

Robbie is still singing. Everyone is dancing. All the old couples are now making out. There is love in the air.

ROBBIE

(singing)

WE OUGHT TO STAY TOGETHER, LOVING YOU WHETHER, WHETHER TIMES ARE GOOD OR BAD OR HAPPY OR SAD... C'MON LET'S STAY TOGETHER... LOVING YOU WHETHER, WHETHER...

The audience cheers, Rosie comes over and takes his face in her hands. Suddenly, over the applause we hear J.D.'s voice come out of her mouth.

(CONTINUED)

CONTINUED:

J.D. / ROSIE

I'm saying if you don't do it you'll
spend half your life wonderin' what
woulda happened if you did.

Robbie looks at her in disbelief.

ROBBIE

What did you just say?

ROSIE

I said thank you dear boy, you're my
favorite human being.

ROBBIE

Rosie, would you excuse me, please? I
just remembered something of extreme
urgency I have to do.

ROSIE

(smiles)

Give her my love.

Robbie hugs her quickly.

ROBBIE

You're the best.

He turns to the band.

ROBBIE

(continuing)

Gotta go guys. Something I really gotta
do. You'll be fine without me.

BAND MEMBER #1

See you at Julia's deal tomorrow night.

BAND MEMBER #2

No, man, didn't you hear? That's been
cancelled.

ROBBIE

When did you hear that?

BAND MEMBER #2

Today, I guess.

ROBBIE

For sure?

(CONTINUED)

CONTINUED:

BAND MEMBER #2
For damn sure.

ROBBIE
Okay, bye. Thanks guys...

Robbie is smiling as he charges through the guests and out of the reception hall. Rosie smiles watching him go.

EXT. RECEPTION HALL - NIGHT - CONT. ACTION

Robbie runs out of the reception hall en route to his crappy car. Lawrence drives up in his limo.

LAWRENCE
(calls)
Hey buddy, wanna ride?

Robbie smiles at the sight of his friend. He runs to the car and jumps in.

ROBBIE
Take me to Julia's. She cancelled her wedding!

LAWRENCE
Well, she may have cancelled the ceremony, but I just took some folks out to the airport and I saw Glen and Julia checking in for a flight to Vegas.

ROBBIE
Shit! Damn! All right... All right... Change of plan. Go to the airport.

LAWRENCE
What are you gonna do? Hijack their plane?

ROBBIE
I'm going to do something. I'm formulating my plan, okay. Just... let's go!

INT. AIRPORT - NIGHT - CONT. ACTION

Glen and Julia are boarding their flight.

GLEN
Here we are 3A and 3B.

Glen heads for the window seat.

(CONTINUED)

CONTINUED:

JULIA

Honey, would you mind letting me sit in the window seat? I've never seen Vegas.

GLEN

Oh baby, no can really do. I hate the aisle. That drink mobile brushing my big shoulders, on top of every high roller. You're a dainty thing, they won't crush you as much. Tell you what, you can lean over me when we fly over the strip, okay?

JULIA

(faintly)

Sure.

Glen nestles into the window seat. Julia sits in a funny position at his side, not wanting to touch him with her body.

INT. LIMO - NIGHT - CONT. ACTION

Robbie is on the phone to Holly finding out the details of Julia's whereabouts.

ROBBIE

(continuing)

Where? The Treasure Island Wedding Chapel... Eight o'clock... got it. Thanks Holly, you're the best... I'll tell him.

He hangs up and turns to Lawrence.

ROBBIE

(continuing)

She said you left your underwear at her house.

Lawrence barely reacts.

ROBBIE

(continuing)

I assume she's kidding.

They arrive at the airport.

LAWRENCE

We did it pal. We did it all night.

ROBBIE

And she didn't mind your breath?

(CONTINUED)

CONTINUED:

LAWRENCE
(interrupts)
I had my tongue scraped. Worked like a
charm.

ROBBIE
Congratulations.

LAWRENCE
Good luck.

He smiles and drives off. Robbie runs into the airport.

EXT. LAS VEGAS AIRPORT - NIGHT - A SHORT TIME LATER

Glen and Julia get into a cab with their overnight bags.

INT. AIRPLANE - NIGHT - A SHORT TIME LATER

Robbie is now on the plane. He has piece of the paper Julia gave him and a pen. He is trying to write a love song for Julia and getting a little attention in the process.

ROBBIE
(singing)
ELECTRICITY FLOWS BOTH WAYS IN KISSES OF
THAT KIND...

EXT. TREASURE ISLAND HOTEL - NIGHT - A SHORT TIME LATER

All the glittering lights of Vegas fail to illuminate Julia's downcast demeanor. Glen is itching to get his fingers on some lucky cards.

EXT. AIRPLANE - NIGHT - A SHORT TIME LATER

Robbie is coming off the plane and moving fast. A man with a mission.

INT. TREASURE ISLAND HOTEL - NIGHT - CONT. ACTION

Julia and Glen head towards the Treasure Island Chapel. They arrive at the door. The sign reads, "Walk the Plank At Treasure Island".

GLEN
Well babe, here we are. Let's do what we
gotta do.

Julia looks at him in horror.

INT. CAB - LAS VEGAS STRIP - NIGHT - CONT. ACTION

Robbie strains forward as if to get to the hotel quicker.

ROBBIE

Can't you go any faster?

DRIVER

I have been informed by the state of Nevada that any further traffic infractions will result in the suspension of my license. Settle down kid. Whatever it is it'll wait.

ROBBIE

(sits back, to himself)

Not this...

The cab arrives at the Treasure Island Hotel and Robbie jumps out of the cab. He pays the driver and runs into the hotel clutching his pieces of paper.

INT. TREASURE ISLAND HOTEL - NIGHT - CONT. ACTION

Robbie tears into the hotel and locates the front desk.

ROBBIE

(breathless)

Can you tell me where the chapel is? I'm looking for the Guglia wedding... Glen and Julia Guglia.

RECEPTIONIST

Just one moment, sir.

ROBBIE

Julia Guglia... ugh, one more reason she can't marry this asshole.

She disappears and consults a computer. Robbie can't stand the waiting. He is bursting. In the background we hear a jackpot bell ring and a woman's voice screaming. The receptionist returns.

RECEPTIONIST

I'm sorry sir, that wedding has already taken place. It was scheduled for eight o'clock.

ROBBIE

(crestfallen)

Are you sure?

(CONTINUED)

CONTINUED:

RECEPTIONIST

I'm sorry, sir.

Robbie starts to walk away from the desk.

ROBBIE

(over his shoulder)

Thank you.

He looks around and finds the most convenient bar and crosses to it.

INT. TREASURE ISLAND BAR - NIGHT - CONT. ACTION

Robbie stands at the bar with what little enthusiasm he has left for life and he looks around. Suddenly he sees, he thinks he sees, someone that looks like Julia sitting alone at the bar.

He moves around to secure a better vantage point and sees that yes, it is Julia. His mind races, he spies the band and gets an idea. He sneaks up to the Guitarist and whispers in his ear for awhile. The Guitarist finally begins to nod when Robbie slips him some money. The Guitarist then has a quick word with the rest of the group who seem to reluctantly join the game. Particularly when more money is exchanged. Julia is oblivious to all this. The bands current song ends and there is a smattering of applause. The Guitarist steps up to the mic and makes an announcement.

GUITARIST

And now a friend of ours from out of town would like to dedicate a song he wrote for Julia.

The Guitarist hands Robbie the mic. Julia looks up, at first confused, then amazed, then delighted to see Robbie there.

ROBBIE

(into mic, clears his throat)

This song is tentatively entitled, "I Love You So Much That Nothing Else Matters In My Life But You, You're A Goddess, A Miracle, An Angel With Wings, And Holy Shit You Smell Good".

(looking sheepish)

I realize it's a long title, but I'm working on it.

The band starts to play as Robbie sings.

(CONTINUED)

CONTINUED:

ROBBIE

(continuing, singing)

I HAVE SOMETHING FOR YOU, I DON'T KNOW
WHAT IT IS, BUT IT KNOWS ITSELF AND IT
KNOWS YOU, IT IS YOURS I THINK, A BIG
CORNEY THING WITH ME, INSIDE IT'S STUNNED
WAITING FOR THE SHOE TO DROP, A THING FOR
YOU THAT HAS TAKEN ME HOSTAGE, AND ASKED
FOR YOU IN RANSOM, IT MADE ME WRITE THIS
SONG...

The audience applauds. People push her on stage She hugs him.

ROBBIE

(continuing)

Where's Glen?

JULIA

I couldn't marry him. He doesn't have a
soul.

They kiss, the softest longest best kiss a lounge in Vegas
has ever seen. The audience cheers and someone else hits the
jackpot and screams life is good.