

Father of the Bride

SCENE 1

GEORGE

I used to think a wedding was a simple affair. A boy and girl meet, they fall in love, he buys a ring, she buys a dress, they say "I do." I was wrong. That's getting married. A wedding is an entirely different proposition. I know. I've just been through one. Not my own. My daughter's. Annie Banks-MacKenzie. That's her married name. MacKenzie. I'll be honest with you. When I bought this house seventeen years ago, it cost me less than this blessed event in which Annie Banks became Annie Banks-MacKenzie. I'm told that one day I'll look back on all this with great affection and nostalgia. I hope so. You fathers will understand. You have a little girl. An adorable little girl who looks up to you and adores you in a way you could never imagine. I remember how her little hand used to fit inside mine. How she used to sit in my lap and lean her head against my chest. She said that I was her hero. Then the day comes when she wants to get her ears pierced and she wants you to drop her off a block before the movie theater. Next thing you know she's wearing eye shadow and high heels. From that moment on, you're in a constant state of panic. You worry about her going out with the wrong kind of guys, the kind of guys who only want one thing--and you know exactly what that one thing is because it's the same thing you wanted when you were their age. Then she gets a little older and you quite worrying about her meeting the wrong guy and you worry about her meeting the right guy. And that's the biggest fear of all because then you lose her. And before you know it, you're sitting all alone in a big, empty house, wearing rice on your tux, wondering what happened to your life. It was just six months ago that it happened here. Just six months ago that the storm broke.

SCENE 2

GEORGE

(VO)

Annie had been studying for her Masters in Architecture for the past semester in Rome. I remember I was work walking through the factory. I own a company called "Sidekicks." We manufacture athletic shoes. Anyway, I remember how preoccupied I was that day.

WOMAN

Sorry, Mr. Banks.

GEORGE

My fault, Grace.

GEORGE

(VO)

Annie had never been that far away from home and she was due back any minute. I couldn't wait to see the kid.

OLIVIA

George, she landed!

GEORGE

My daughter. Been studying abroad. Been flying for eleven hours. I'm not wild about her being in the air. You got kids, Juan. You understand. It's better when they're on the ground.

GEORGE
(VO)

I've always been a concerned parent. I'm big on car seats, seat belts, bed times, curfews, calling when you get somewhere, never running with a sharp object. What can I say? I'm a father. Worrying comes with the territory.

OLIVIA
Is Nina picking her up at the airport?

GEORGE
Yeah.

OLIVIA
And you're going to meet them?

GEORGE
Yeah. I'm going home right now. Where are my keys?

OLIVIA
Here. And sign this.

GEORGE
Okay.

OLIVIA
Hat.

GEORGE
Okay, thanks...Oh, and this.

OLIVIA
Bring her by.

GEORGE
Okay. Bye.

SCENE 3

GEORGE
(VO)

I left work early because I had a little something to pick up for Annie's homecoming. We live in a small town in Southern California called San Marino. I love this town, and not just because it's the kind of place where people still smile at each other but because it hasn't changed much in the past twenty-five years. And since I'm not a guy who's big on change, this town fits me like a glove. I got Annie's ten-speed all cleaned up and polished. New seat, new tires...I couldn't wait to show it to her. This is our house. 24 Maple Drive. Annie was just in grammar school when we bought it. A few years later, we got a surprise package. Our son, Matt. I love this house. I love that I taught my kids to ride their bikes in the driveway. I love that I slept with them in tents in the backyard. I love that we carved our initials in the tree out front. This house is warm in the winter, cool

in the summer, and looks spectacular with Christmas lights. It's a great house. I never want to move. But the thing I think I like best about this house are the voices I hear when I walk through the door.

SCENE 4

NINA

Hey! Hi. You got out early.

GEORGE

Where is she?

NINA

Oh, uh, she's unpacking. She looks so fabulous. Just fabulous. Different. Anyway, she can't wait to see you.

GEORGE

Different?

MATT

Ciao, Papa!

GEORGE

Hey!

MATT

Annie brought me this candy bar all the way from Rome.

NINA

And let's not get it on our American furniture.

GEORGE

Matty! The hightops!

MATT

Hey, grazie.

GEORGE

Hey, you're welcome. (TO NINA): What do you mean, different?

NINA

Oh....

GEORGE

Annie.

ANNIE

Hi, Dad.

GEORGE

Hey!

ANNIE

God, I missed you!

GEORGE

You look...all lit up inside.

ANNIE

I feel all lit up inside.

NINA

Maybe we should go to Rome for a few months, honey.

ANNIE

Oh, you two would love it. It's the most romantic place on earth.

GEORGE

You smell pretty good, too.

ANNIE

Oh, you like it? It was a present.

NINA

Doesn't she look incredible? I almost didn't recognize her. Come on, dinner's on the stove. (TO GEORGE): Honey, you want to come?

GEORGE

Oh.

SCENE 5

GEORGE

All right, now that we're all back under one roof, we have some very important items to discuss. First on list, who wants to go to the Lakers game on Thursday?

MATT

Me! Definitely, yes!

GEORGE

Okay, and with your busy schedule, too.

NINA

Honey, I can't. I have inventory to do that night.

GEORGE

Oh...

ANNIE

Uh, Thursday? Sure. Absolutely.

GEORGE

Okay.

NINA

Matty, use your other fork.

GEORGE

Number two. Paul Simon's coming to the Forum and I think I can get us great seats.

ANNIE

Um...yeah...sure.

GEORGE

All right, Paul Simon is an "um...yeah...sure," which I believe translates to a "yes."

NINA

Oh, um, honey? Could you please get that bottle of wine in the fridge for me?

GEORGE

Sure.

ANNIE

Dad, wait...um...I don't know.

GEORGE

You don't want to see Paul Simon?

ANNIE

No...I do...It's just, um...

NINA

What is it?

ANNIE

Well...

NINA

Is something going on?

ANNIE

Yes, it is, Mom...uh...God, this is a hard thing to tell parents...especially when you're my parents...Oh, God!

GEORGE

Honey, just say it. What's the big deal?

MATT

Yeah.

ANNIE

Okay! I met somebody in Rome. Um, he's an American. Uh, he's from L.A., actually. And um, his name's Brian MacKenzie. And he's this completely wonderful, wonderful, amazing man, and...well, we starting seeing each other, a lot...and, um...we fell in love. Ha! Ha! It actually happened! And, uh, we've decided to get married...which means that, I'm engaged! Ha! I'm engaged! I'm getting married! HA!

MATT

Congratulations!

ANNIE

Thank you.

NINA

Oh! My! My! Oh, so, oh my...and that's your engagement ring, huh?

ANNIE

Yes! Yes! We got it at a flea market outside of Rome. The guy we bought it from said that it's at least a hundred years old...So, Dad.

Stop it. Say something.

GEORGE

I'm sorry. What did you say?

LITTLE

ANNIE

Dad, I met a man in Rome. And he's wonderful and brilliant, and we're getting married.

ANNIE

Mom, what's he doing?

NINA

George? George? George? What is it?

GEORGE

Well...this is...this is ridiculous! You're too young to get married!

ANNIE

Too young? Dad, I'm twenty-two. If I'm not mistaken, that's a year older than Mom was when you guys got married.

GEORGE

That is absolutely not true!

NINA

Oh, no...you're absolutely wrong.

GEORGE

You were this age when I married you?

NINA

No. I was younger. I was this age when she was born.

GEORGE

That...that doesn't matter. Times have changed. Your mother was mature...and twenty-two isn't what it used to be...Matt, would you turn on the air conditioner? It's hot in here. I thought...I thought you didn't believe in marriage. I thought it meant a woman lost her identity. I thought you wanted to get a job before you settled down so you could earn money and be your own person.

ANNIE

All right, hold on. I didn't think I believed in marriage until I met Brian. Brian's not like any other guy I've ever known. I want to be married to him. And I'm not going to lose my identity with him because he's not some overpowering, macho guy. He's like you, Dad! Except he's brilliant. He happens to love that I'm going to be an architect. He wants me to design a house for us to live in. He said he'd move anywhere I got a job. Give me a little credit, George. I'm not going to marry some ape who wants me to wear go-go boots and an apron. I'm telling you, you'll love him. He's a genius. And sweet. And I love him more than anything in the world.

NINA

What does Brian do?

GEORGE
Who's Brian?

NINA
Oh!

GEORGE
I forgot his name!

ANNIE
He's an independent communications consultant.

GEORGE
Independent?

ANNIE
Yes.

GEORGE
That's code for unemployed! This is perfect! You meet an unemployed, amazingly brilliant non-ape that I'm going to have to support! I suppose I'm going to have to hire him and fire some hard working guy with three kids because my son-in-law, the "independent communications consultant," can't get a job anywhere else! No wonder he'll move anywhere you get a job! You're not getting married and that's it and that's final! And I don't like you calling me George! I mean, when did this start?

ANNIE
Daddy, what is wrong with you?

GEORGE
What? Are you telling me you're happy about this?

NINA
George, please. Would you stop acting like a lunatic father and go out and talk to her before she runs out that door, marries this kid and we never see her again!

GEORGE
All right. Kid? How do you know he's a kid? He could be forty-five years old.

SCENE 6

ANNIE
An independent communications consultant does mean he's an unemployable non-ape. Brian happens to be a computer genius. Companies send him all over the world hooking up these complex systems. Major banks and corporations send him to Tokyo and Brazil and Geneva. He's a genius.

GEORGE
You mentioned that. How old is this genius?

ANNIE
Twenty-six, not forty-five. You guys still think I can't hear you when you're one room away.

GEORGE
If you love him so much, I know I'll love him, too. Brian?

ANNIE
MacKenzie.

GEORGE
Brian MacKenzie.

ANNIE
Yeah.

GEORGE
Can't wait to meet him.

ANNIE
Good, 'cause he'll be here in an hour to meet you.

GEORGE
I suppose you're not in the mood for a little one-on-one?

ANNIE
Daddy, I'm wearing heals.

GEORGE
Come to the right place.

*Annie and George play basketball.

GEORGE
You're not really getting married, are you?

ANNIE
Dad, stop it!

SCENE 7

NINA
So can you see him? What does he look like?

GEORGE
He just drove up?

NINA
And?

GEORGE
He drove too fast.

NINA
Oh wait. So George, do you want to meet him?

GEORGE
Do I want to meet him?

SCENE 8

NINA

Oh, hello. Hi!

BRIAN
Hi. I'm Brian MacKenzie.

NINA
Good. I'm Nina Banks.

BRIAN
Yes, I recognize you from your picture.

NINA
Yes, come on in.

BRIAN
The one Annie had with her in Rome.

NINA
Yes. Oh, good. Come in.

BRIAN
Okay. (TO GEORGE): Hello, Mr. Banks.

GEORGE
(VO)
It was the first time I ever hated the sound of my own name.

GEORGE
Hi.

BRIAN
I've heard so much about you. It's great to finally meet you, sir!

GEORGE
(VO)
"Sir." Two words now crossed my mind: "brown" and "nose."

BRIAN
Annie talks about you so much, I feel like I already know you.

ANNIE
Brian?

BRIAN
Oh, Annie.

ANNIE
So, this is him!

NINA
Oh, he's just, just a...

BRIAN
A little nervous. This is one of those situations you read about. You know, meeting the in-laws. You two seem great. I'm sure I have nothing to be nervous about. But, uh...still...

GEORGE

Let's...Let's, uh...go to the uh...uh...

BRIAN
Great!

NINA
I think he's adorable.

GEORGE
I don't like him.

NINA
Oh, George!

GEORGE
He's wearing Nikes!

ANNIE
Mom, where's Matty?

NINA
Oh, he fell asleep watching TV.

ANNIE
Oh well, you'll meet him tomorrow.

NINA
So...uh...How did you two...uh...meet?

ANNIE
Oh, we were the only two people at this revival house in Rome for a midnight show of "Bringing Up Baby." We kept hearing each other laugh.

BRIAN
And at all the same places.

ANNIE
Yeah. And when it was over, I picked him up.

BRIAN
Oh, no, no, no. I went over to your to ask directions and one thing led to another and...

ANNIE
And that was it. For the next three months we never left each other's sight. We went to all these museums, all these great concerts, the opera. We traveled to the country. Remember that place we stayed in Tuscany?

BRIAN
The one with the uh...? Suffice it to stay it wasn't a four star hotel. You have a very brave daughter!

GEORGE
Uh, Brian...What is it exactly that you do? Annie was saying something about computers?

BRIAN
Oh yeah, um...I'm an independent communications consultant.

GEORGE

Yeah, yeah...that part I heard.

BRIAN

It sounds fake, right? Like I don't have a real job?

NINA

No...no...We wouldn't say that.

BRIAN

That's what my Dad said when he first heard what I was doing. But, uh...what it is, in this case, Pacific International Bank sent me to Rome to hook up an X-dot connection to their European subsidiary. Uh, all European computers communicate on the Dot 25 network. And uh, since Pacific International is an L.A.-based firm, they wanted to interface with standard European protocol. So, I set 'em up.

NINA

Mm!

GEORGE

And uh, why are you "independent"? What was that?

ANNIE

Because no one can afford to keep him on staff.

BRIAN

Well, uh...that's true, basically. You know, driving down here, I tried to put myself in your place. Your daughter comes home after spending four months in Rome, and uh, I'm sure you couldn't wait to see her...and she shocks you with the news that she's getting married. And to somebody you've never met before. I'm sure that was pretty..."heavy"...to use a word from your generation. I just want to say that I'm an upstanding citizen, and I've never been engaged before...I've never really been in love before. And, uh...I think Annie is the greatest person I've ever met. And I can't wait to marry her and one day...have children...and grandchildren. And I'm going to do my best to be supportive of her dreams...and she's a very gifted architect...and um...I'm just thrilled that I met her! I love your daughter. The feelings I have for her are never going to change. And I'm here to stay.

NINA

Oh, honey!

ANNIE

Mom!

BRIAN

That's okay Mr. Banks, we don't have to hug.

GEORGE

Well...um...maybe later.

NINA

Well that was just a...that was just about the best thing I ever heard anybody say!

BRIAN

Well, I meant it.

NINA

Good.

ANNIE

Listen, I want to take Brian out for a drive and show him around San Marino.

NINA

Okay, honey. Good.

GEORGE

Annie, it's a little nippy out. You might want to put on a sweater.

ANNIE

Oh, Dad, it's okay. I'm kind of warm.

GEORGE

Still, there's a chill in the air and you've been on a plane.

ANNIE

Dad, I'm fine.

BRIAN

Annie, it is kinda cold out.

ANNIE

It is?

BRIAN

Yeah.

ANNIE

All right. Thanks. I'll get my jacket.

GEORGE

(VO)

Right then I realized, my day had passed. She'll always love me, of course, but not in the same way. I was no longer the man in my little girl's life. I was like an old shoe. The kind we manufacture and get all excited about, then after a few years discontinue. That was me now. Mr. Discontinued.

ANNIE

Mom? Don't wait up, okay? We might stop for a capuccino.

NINA

Oh, okay fine. Well, good night, Brian.

BRIAN

Good night. Good night, Mr. Banks.

ANNIE

Oh, you can call him George. Or Dad!

GEORGE

George will be fine.

BRIAN

Okay. I'll say it next time I see you.

GEORGE

Drive carefully. And don't forget to fasten your condom.

ANNIE

Dad!

GEORGE

Seat belt! I meant...I meant seat belt.

NINA

Honey, I'm putting your father to bed. This has been a very big night for him.

GEORGE

Bye.

NINA

Good night. Have fun.

GEORGE

Bye.

NINA

Bye-bye! Have fun!

SCENE 9

NINA

This is a great kid.

GEORGE

It'll never last.

NINA

Wanna bet?

GEORGE

Nina. Annie's much too spirited for this kid. He's totally wrong for her. I give it two months, tops. One month.

NINA

This is the right guy for Annie, George. I'm tellin' you, I feel it in my bones. I mean, we're two lucky parents, George.

GEORGE

Lucky? Oh! What about his laugh? It was such a give away. It was so phony with his "Ha! Ha! Ha! Hee! Hee! Hee!"

NINA

I thought it was totally sincere.

GEORGE

Oh, please. What about that little rehearsed speech he gave that was

right out of a book. "How to Grease Your Future Mother-In-Law."

NINA

You're off here, George, really. I thought it was completely from his heart. Why do you think I cried?

GEORGE

Good question. I don't know why either of you cried. I'm losing my voice. Are my glands swollen?

NINA

Let me see. No. No, honey. No.

GEORGE

And what about the way he kept touching her?

NINA

What do you mean?

GEORGE

What do you mean, what do I mean? He couldn't keep his hands off of her.

NINA

Oh, yes...kind of like when we were engaged, except that wasn't all you couldn't keep off me.

GEORGE

That was different. And we certainly never acted that way in your parent's house.

NINA

Oh! You want me to name all the rooms we did it in at my parent's house?

GEORGE

That was different. We were like two imbeciles. This is our child we're talking about.

NINA

Our child? Oh, George. You know, I still think you see Annie as a seven year-old girl in pigtails!

GEORGE

Well, you know? That just shows how you much you know about me because that is not at all how I see her. Right...a seven year-old with pigtails. I mean, here's the thing. We have no idea who this Brian really is.

NINA

Oh?

GEORGE

And if that's his real name. I mean, who knows? You know, maybe he already has a wife. You read about these cases everyday. Men who have wives and families stashed all across the country. He could be a professional con artist who meets innocents abroad, and gives them this song and dance about being an independent...whatever that was...and

then skips out after bilking them for all they're worth. What are you doing?

NINA
I'm getting ready for bed.

GEORGE
Then I suppose that you're not interested that I believe I remember seeing someone who looked like Brian's twin on "America's Most Wanted"?

NINA
You're right. I'm not. George? George, I thought he was great. I liked him a lot. And I'm really happy...George...Would you please stop making that face? And I'm very happy for Annie. And I'm excited for her. This is a big deal and I think that we should at least hug. This is great news. Oh! A wedding! Father of the Bride. Can you believe it?

SCENE 10

GEORGE
(VO)
Forty-eight hours later, the wedding was still on. We were on our way to Bel-Air to meet Brian's folks.

GEORGE
I don't know why we have to have brunch with total strangers.

NINA
Because their son is marrying our daughter and it's not an unusual custom meeting the in-laws.

GEORGE
You know, that's another thing. I hate that expression, "in-laws." What does it mean, anyway? We're legally bound to these people? I don't want to be "in-lawed." Especially to people who live in Bel-Air. I mean, what kind of people have brunch and live in Bel-Air?

NINA
Rich people.

GEORGE
They probably live in the one shack in the middle of all these mansions.

NINA
Nice mood, George.

GEORGE
What? I'm in a good mood.

NINA
Okay, I think this is it. Yeah...Nice shack, babe.

GEORGE
Worse. It's the biggest house on the street. Now we're related to pretentious snobs. Just what we need.

NINA

You look very handsome, George. Way too young to be "in-lawed."

GEORGE

Well, it really shouldn't matter how I look. We're not here to win their approval. Just because you changed your outfit five times.

NINA

Oh, and you didn't try on nine different shirts?

GEORGE

Two.

NINA

Two? I see.

GEORGE

Two long sleeve and two short sleeve.

JOHN &

JOANNA

Hi! Nice to meet you. I'm John...I'm Joanna. Welcome to our house. Come on in, please.

SCENE 11

GEORGE

(VO)

All I could think about was the size of this place. We could have parked our whole house in the foyer.

JOHN

Oh, what a nerve-wracking thing, meeting your future in-laws. What a relief. You two look perfectly normal.

NINA

Oh, well, I am.

JOANNA

I have to tell you, we got so nervous about today, about meeting the two of you, I must have tried on three different outfits.

NINA

Oh?

JOHN

I changed my shirt four times. Can you imagine anyone being that jerky?

JOANNA

So come on in. I thought we could have lunch in here.

JOHN

Marta, estas son nuestras in-laws. George and Nina Banks.

MARTA

Mucho gusto.

NINA
Hello.

JOANNA
Oh, and here's the rest of our family.

JOHN
Oh, don't worry. They look like killers but they're actually quite friendly. As long as you're relaxed, why, they're relaxed.

GEORGE
Hi, puppy, puppy, puppy!

JOHN
All right, fellas. That's enough. Come on. Release!

JOANNA
Well, why don't we all sit down?

JOHN
Please.

NINA
Oh, thank you.

JOHN
All right, here we go. George. Honey.

JOANNA
Sweet heart. (TO GEORGE AND NINA): I don't know if the kids told you, but we were over in Europe on business and we stopped in Rome to see Brian. So we got to spend a few days with Annie. Oh, boy. We just fell in love with her immediately.

GEORGE
Isn't she great?

JOANNA
Yes. We just couldn't be happier about this.

JOHN
How did you...uh...take the news, George?

GEORGE
Me? Uh, truthfully, I was a little surprised.

JOHN
I was shocked.

GEORGE
So was I.

JOHN
After all, they'd only known each other a few months.

GEORGE
Exactly. And Annie is just finishing up school.

JOHN

Absolutely. Oh, believe me, I tossed and turned over this one, but...the bottom line is, they're in love. They over twenty-one, and whether they're rushing into this or not is maybe not for us to say.

GEORGE

(VO)

Right. Not for us to say. We're only their parents. I was just about to say these very words out loud when he hit me with...

JOHN

Yes, sooner or later you just have to let your kids go and hope you brought 'em up right. George...Nina...Darling.

GEORGE

(VO)

This guy was making a little too much sense for me. Suddenly, my shirt collar felt like it was starting to strangle me.

JOHN

To George and Nina. And a future of wonderful memories. First, the wedding of our children. And the happiness we'll share watching their lives. Then, sharing the joy of our grandchildren together. Birthday parties...graduation...

GEORGE

(VO)

Now I knew where they got the expression, "Like father, like son." I also knew I needed some air.

GEORGE

Can you tell me where the restroom is?

JOANNA

Oh, actually the one down here is a mess. We're remodeling. Why don't you try the one at the top of the stairs. It's the seventh door on the left.

GEORGE

Second?

JOANNA

Seventh.

JOHN

Seventh.

GEORGE

Seventh.

SCENE 12

GEORGE

(TO DOG): I'm leaving. I'm relaxed and I'm leaving. (TO DOGS): Relent! Recoil. Reverse!

SCENE 13

JOHN
Well, I hope George hasn't gotten lost up there.

NINA
Oh no, he's gonna be fine.

JOHN
Okay.

NINA
That's such a lovely sculpture.

JOHN
Oh. Doesn't it have such a wonderful sense of motion?

JOANNA
We got it in Denmark. Quite a lot of my family is from Copenhagen.

NINA
Is that right?

JOHN
Oh, yeah. Doesn't it have a wonderful sense of balance?

NINA
Oh, it's amazing.

JOHN
I was going to put it in the garden...Actually, Brian spent quite a few summers in Denmark. He now speaks better Danish than Joanna.

NINA
Is that a fact?

JOHN
And we're planning a trip back this summer.

NINA
Um...I think this is a very beautiful spread here.

JOANNA
Oh, thank you.

JOHN
Well, should we wait for George? ...Maybe I should check on George?

NINA
No.

GEORGE
(TO DOGS): Release!

NINA
Oh, man.

SCENE 14

ANNIE
Wow! No kidding? Really? It went great?

GEORGE

Better than great. I mean, it just...just...couldn't have gone better!

ANNIE

God, I'm so relieved. I mean, who knows what can happen at these things, you know? Now I feel like the wedding's officially on. Dad, that looks so good. This is great.

NINA

Oh, Brian's mom called with the names of her immediate family.

GEORGE

Is this is a joke?

NINA

Not only is this not a joke, but eight of them are from Copenhagen and it's the bride's family's responsibility to...

GEORGE

Do you have any idea what a round-trip ticket from Denmark costs?

MATT

Try eight round-trip tickets.

NINA

Well, actually it's nine. You see, Joanna's cousin Gitte is apparently a rather large woman, so she needs two seats.

GEORGE

She can lop into the aisle for all I care because there's no way I'm paying for...

BRIAN

Hello everyone. Sorry I'm late.

NINA

Hi!

ANNIE

Hey, Sweetie.

GEORGE

Hello.

MATT

Hey, dude.

BRIAN

Oh, here you are.

NINA

Oh. Well, thank you!

BRIAN

Slev tak. That's "You're welcome" in Danish.

NINA

Oh, thanks.

BRIAN

This looks great. Hear you're a whiz at the barbecue, Dad.

NINA

Well. So have you two given any thought to what kind of wedding you want?

ANNIE

Well, we've talked about it.

NINA

Yes? And what do you think? Big? Small?

ANNIE

Well, it can't be too big. We don't have that many friends.

GEORGE

So we're talking in the small vicinity range?

NINA

Well, she didn't say small. She said not too big.

GEORGE

Yeah, but nothing fancy or overblown, right?

ANNIE

Right.

GEORGE

Right. So, kind of the less is more theory, huh, Annie?

ANNIE

Basically.

GEORGE

Well, the reason I'm asking all these questions is I have a great idea where we can have this lovely, not small, but not too big wedding.

NINA

You do? Where?

GEORGE

At our favorite restaurant. The place we've been eating at for fifteen years. The best. The Steak Pit!

ANNIE

Dad, get serious.

MATT

I don't think you want the word "Pit" on a wedding invitation, George.

ANNIE

Really, Dad. A rib joint with sawdust on the floor isn't exactly what I had in mind for my wedding. No offense.

GEORGE

Well, excuse me. What did you have in mind? The Beverly Hills Hotel?

ANNIE

No. Actually, what I'd like to have is my wedding in a church and have the reception here. That's what I was hoping for.

GEORGE

Here? (GEORGE VISUALIZES RECEPTION BARBECUE IN THE BACKYARD--VO: Here's the bride burger and groom burger, and uh, go on over and see the juggler! ANNIE: A dream wedding! A barbecue wedding!) This is a better idea than The Steak Pit!

ANNIE

Yeah.

GEORGE

We'll get some picnic tables and crepe paper and balloons...You know, and invite all our best pals...I'll make my famous guacamole...A wedding at home...This is a great idea.

SCENE 15

NINA

Great idea. Picnic tables, crepe paper, balloons...You at the barbecue...Oh, George...

GEORGE

What don't you like about that?

NINA

Why have you been acting so crazy since the moment Annie told you she was getting married?

GEORGE

I haven't been acting crazy. I've simply been acting like any normal, red-blooded, American dad.

NINA

Normal? Uh-huh. Okay. Falling into the MacKenzie's pool. Suggesting The Steak Pit as a wedding reception. Oh, watching "America's Most Wanted" every night looking for Brian's face, and now this picnic scenario? George, a wedding is a big deal. Everybody seems to understand this but you. And as a matter of fact, now don't go nuts when I tell you this, but when Brian's Mom called with their list, she suggested that they might just want to pitch in and help with the cost of the wedding.

GEORGE

No. Hey! We may not have a house the size of Rhode Island but we're not poverty stricken. We can certainly afford to give our daughter a proper wedding.

NINA

Proper? Not you in a chef's hat, right George?

GEORGE

Who said anything about a chef's hat? When did this come up?

NINA

Yeah, but I know you. I'm close. Oh look, I just really saw this whole thing differently. I wanted to call a wedding coordinator to make the whole thing really, really beautiful and you want to call Gabe at The Steak Pit!

GEORGE

Wait a minute. A wedding coordinator? What's a wedding coordinator?

NINA

A person who coordinates weddings.

GEORGE

What's to coordinate?

NINA

Well, there's the invitations, and the flowers, the food, the band, the photographer, George, why are you giving me that look again? A lot of people hire wedding coordinators.

GEORGE

Nina, you and I run two successful businesses. We can certainly pull together one smallish wedding. Now we don't need some fancy wedding coordinator.

NINA

Okay, George. Let's just forget it, okay? Because I just really can't take this. I'm not used to all this arguing.

GEORGE

I'm not arguing.

NINA

So just...do me a favor, okay George? Just go on upstairs and I'll finish up down here.

GEORGE

All right. Fine. Fine. I'll go upstairs. However, I would like to remind you what happened to what's his name down the street. His daughter got married and the thing practically broke him. Remember?

NINA

I remember.

GEORGE

You and I could end up shuffling along the sidewalk in our bathrobes...That was a joke.

NINA

Hilarious!

GEORGE

Oh, all right. I'll go. I'll meet the wedding coordinator. You know I don't want to, but I'll go. If you still want me to go, all right?

NINA

Mm hm.

GEORGE

Okay?

NINA
Okay.

SCENE 16

GEORGE
Now let me do the talking, girls, okay?

ANNIE
Huh?

GEORGE
Well, I negotiate better than you. Now what's this guy's name?

NINA
Franck.

GEORGE
Frank.

ANNIE
Franck.

GEORGE
Franck?

ANNIE
Franck. Oh, this is it.

NINA
Okay. Here we go.

ANNIE
Mom!

NINA
Oh! This is just amazing. Oh my, Annie. Look. Look at this trim.
Isn't this beautiful? Pearls.

ANNIE
Oh, Mom. Look at this one.

NINA
Annie?

ANNIE
Yeah?

NINA
Do you like this plate set?

ANNIE
Oh, it's beautiful.

HOWARD
That china also comes in a wonderful Sarah Lee!

NINA

Hi. You must be Franck?

HOWARD

I wish. I'm Franck's assistant. Howard Weinstein.

NINA

Well, I'm Nina Banks and this is Annie.

ANNIE

Hi.

NINA

The bride. And George, my husband.

GEORGE

How do you do?

HOWARD

May I offer anyone any refreshments? Pelagrino? Espresso? Champagne?

NINA

Oh, uh....

GEORGE

No.

NINA

No.

HOWARD

I'll alert the boss that you're here. Look around. Have fun.

NINA

Oh! Oh, this is so great! Annie?

ANNIE

Yeah.

NINA

Wouldn't this be perfect for you?

ANNIE

Oh, it's gorgeous. Look how it goes with the crystal.

FRANCK

Mr. and Mrs. Banks and the lovely bride! Hello! Hello! It's a pleasure to meet you. Howard has offered you something to drink, I hope?

NINA &

ANNIE

Oh yeah.

FRANCK

Oh! The bride! The bride! The bride!

GEORGE

(VO)

Right away I realized this was a mistake of gargantuan proportions. This guy was going to coordinate our wedding? How? With subtitles?

FRANCK

Oh, please. Come with me and we'll talk about your big day! The big day for the bride! Papa-la, come on! Oh, sit down...on my own design. I designed that, it's very nice, I think. Now, so you have not made up your list yet, but you know that you want the wedding at home on January 6th, right?

ANNIE

Uh-huh.

NINA

Yes.

GEORGE

Excuse me?

NINA

Yes. We would. We'd like a wedding at home on January the 6th.

FRANCK

Mm. I love the weddings at the homes. They're very personable. Very warm and very comfortable. So, January 6th, give us seven months. Oh-oh, hello! That's five months! Five months not much, but...that don't bother me so much because it's a little bit tight but we can do it and it will be spectacular! So now, let's see. This is what I suggest. I suggest that we select a cake first.

NINA

Okay.

FRANCK

Because the cake more often determines what kind of wedding that you end up having. So let's just choose a cake, okay?

NINA

Okay.

GEORGE

Choose...Choose...Choose the what?

ANNIE

The cake, Dad.

FRANCK

Thank you dear assistant. This one. So this is a very popular cake with many of the fashionable weddings, you know? And this...I just don't do anymore. And this is fabulous.

NINA

Oh. Oh, that is incredible! Annie, that's just like the one we saw in the magazine.

ANNIE

Do you like it Dad?

GEORGE

Well, what is that? Is that dollars? \$1,200?

FRANCK

Well, Mr. Banks. This is a very reasonable price for a cake of this magnitude.

GEORGE

A cake, Franck, is made of flour and water. My first car didn't cost \$1,200.

FRANCK

Well, welcome to the nineties, Mr. Banks!

GEORGE

(VO)

Not only did I not understand a syllable this guy was saying, now I had the feeling he was putting me down.

NINA

Excuse me, but um...Franck, could we please have a second?

FRANCK

Of course. Take some seconds. Howard, let's return calls.

SCENE 17

NINA

All right, George. What's the problem? Do you want to leave?

GEORGE

Do you?

NINA

No, I like him. I think he's going to make this a beautiful wedding.

ANNIE

Don't look at me. You guys decide.

NINA

Give the man a chance, George. Please? Annie, do you like this cake?

ANNIE

It is incredible, Dad.

GEORGE

Well, all right. But let's just...

NINA

We're going to, George. We're going to hold things down.

ANNIE

We just...We won't go nuts.

GEORGE

Thank you. Franck?

FRANCK

Coming!

GEORGE

We'll take the cake.

FRANCK

Oh, good. Good. Don't worry, Mr. Banks. I'm going to bring the crew over to the house and give it every thing that we have in the once over department and in the end you'll be very, very happy. Trust me. You just smile away. Now, interesting idea.

NINA

Yes?

FRANCK

We've got to determine the theme and color of the wedding. This is how I see it. I think we go very elegant inside the church, you know?

GEORGE

(VO)

With one swift move, I'd been cut out of the deal. Annie, Nina, and Franck were in charge now.

FRANCK

And beautiful china...Spode! And crystal to drop over dead for!

GEORGE

(VO)

Old Dad was history.

SCENE 18

GEORGE

(VO)

A few days later I was at work, relieved for once not to be talking about the wedding.

GEORGE

I wore those 750 trainers over the weekend.

DAVID

Are they still stiff?

GEORGE

Uh, I think they need a softer midsole.

SALESMAN

Just back from the Orient, ladies, and I've got a new shipment, beautiful merchandise. Gucci, Cartier, Louis Vuitton.

WOMAN

I've never heard of Louis Vuitton.

SALESMAN

He's big, darling, believe me...or they wouldn't be knocking 'em off. Don't worry, Mr. Banks. They're on a break.

OLIVIA

George? It's Franck's office. Line two.

GEORGE

Uh, maybe I could see those mock ups by Friday, David? Thanks.

GEORGE

(VO)

This was the call I'd been dreading since I heard the words, "wedding coordinator."

GEORGE

Hello?

HOWARD

Mr. Banks, this is Howard Weinstein. Franck's Executive Assistant. I...ave...your estimate for you.

GEORGE

I can barely hear you.

HOWARD

I'm in my car...going through...Water...Canyon...Call you back?

GEORGE

No. No. No. I want the estimate. How much? What's the damage?

HOWARD

Well, everything from the flowers to the honeymoon limo...

GEORGE

Okay, everything. How much?

HOWARD

...dred and...ifty...a...ead...

GEORGE

You're breaking up. It sounded like you said a hundred and fifty a head.

HOWARD

No...no...

GEORGE

Good. I was about to kill myself.

HOWARD

It's two hundred and fifty a head.

SCENE 19

GEORGE

Get me Nina at work.

OLIVIA

She just called.

GEORGE

I need the final head count.

OLIVIA

She just gave it to me.

GEORGE

What is it? One-fifty?

OLIVIA

Five hundred and seventy-two.

SCENE 20

GEORGE

Two hundred and fifty dollars a head means that for the four of us to attend this wedding in our own home will cost one thousand dollars. Therefore, we are not getting up from this table until we cut this list down to the bare minimum. Now, invite as many people as you want to the church. Pack 'em in. Build a grandstand if you want, but we are not having more than one hundred and fifty people in this house on the day of the wedding. All right, let's start eliminating.

NINA

Okay. Jim Pepper and wife.

GEORGE

Oh, great. Start with one of my guys.

NINA

Fine! Will start with one of mine. I'll cut Steve and Stephanie Turell. They're very good clients of mine...

GEORGE

Say no more, they're history.

NINA

All right. Jim Pepper and wife.

GEORGE

I've known the guy for twenty years.

NINA

You haven't seen him in fifteen, George.

GEORGE

All right. I'll say I lost his address. Now here's somebody. Your cousin Betsy. The poet/waitress/picture framer.

NINA

We can't cut family. They know about the wedding.

MATT

I only invited one person: Cameron. Mom said I could have a friend there.

GEORGE

For two hundred and fifty bucks you can see Cameron after the wedding. All right, very good. Five down. We're rolling.

NINA

All right, what about Harry Kirby? We haven't seen him in ages.

GEORGE
I don't know.

ANNIE
Didn't Harry Kirby die last year?

GEORGE
Yes! Good! Oh, well...sorry.

MATT
Who's Frank Eglehoffer?

GEORGE
What?

NINA
He's coordinating the wedding and then we're not going to invite him?

GEORGE
Exactly! Do you think I'm going to pay a guy fifteen-percent, plus an hourly, plus an additional five hundred dollars to feed him and that assistant of his? Have you lost your mind?

MATT
Can I put Cameron back on the list if he promises not to eat?

GEORGE
You know, that's not a bad idea. Who else can we ask not to eat? My parents...your mother.

ANNIE
Why don't we just charge people? That way we can make money on the wedding!

NINA
Annie? Annie...

GEORGE
I was kidding.

SCENE 21

GEORGE
"How to Give a Beautiful Wedding on a Small Budget." "Bake your own wedding Cake." "Find a good tailor and copy a designer dress." "Have a friend take the pictures."

GEORGE
(VO)
From that moment on, I decided to shut my mouth and go with the flow.

SCENE 22

GEORGE
(VO)
My first move was to get the old tuxedo out of mothballs.

GEORGE

Hey, lookin' good, my man! Git down! Hey! What's new pussycat...whoa-a-whoa-whoa...What's new pussycat...whoa-a-whoa-whoa...

NINA

George? Annie, he's up here!

GEORGE

Hey...Pussycat, pussycat, I love you...Indeed I do...Yes I do! Hey, what do you think? Bought it in '75 and it still fits.

ANNIE

Like a glove.

NINA

Yeah...it's just a...way to go. Maybe...maybe you could get a new tux. We're all wearing new clothes and...

GEORGE

What? Don't you think I look cute? I mean, there will be a lot of single gals there.

ANNIE

Oh...I'll get it.

NINA

Oh...Oh...By the way. Good news. The church is free.

GEORGE

Oh, finally something is free.

NINA

I meant available.

SCENE 23

FRANCK

Oh, it's adorable...Oh, it's very nice...Very romantic. We change it all, though. Let's go.

GEORGE

(VO)

Franck and his crew had arrived to finalize all the details of the wedding. First was an audition for a band singer. Just as I was about to say, "Don't call us, we'll call you," I heard...

FRANCK

Howard, we'll have to move out all of the furniture if we'll have any sort of room in here...Ooh. This is a nice statement. It's...lots of fun. Mrs. Banks, one question...

GEORGE

Howard. Franck was saying something about moving out the furniture?

HOWARD

We have to move it out if we're going to fit more than two hundred bodies in here.

GEORGE

But what if someone wants to sit down?

HOWARD

We bring in chairs.

GEORGE

Well, if you're bringing in chairs, then why are you moving the furniture out?

FRANCK

Mr. Banks, I do this for a living, you know? Trust me. A moving van must take everything out. Yes, it's another expensive...oh sure, yeah...but it's what we need. Annie? Mrs. Banks?

NINA

Uh-huh?

FRANCK

Come this way, please. So, what do you think of tailor? We do have other tuxes.

GEORGE

Well, I'd like to see him.

FRANCK

Good. That should be no problem. Gather around, everyone. My best friend in the whole world, Hank Burnewsky.

ANTHONY

Greetings.

ANNIE

Hi.

NINA &

GEORGE

Hi.

FRANCK

I need to take a minute of your time to discuss the menu.

GEORGE

The man-yu? The man-yu? Remind me.

NINA

The menu.

GEORGE

The menu! Yes!

FRANCK

Unfortunately, Hank doesn't speak English, so I'll translate.

GEORGE

Franck, that'll be a big help.

*Franck and Hank discuss the menu.

FRANCK

This is what Hank suggests. For the main course he wants to serve veal.

ANNIE

Oh, really? I have a problem with that.

GEORGE

With what?

ANNIE

With veal. I keep reading there's a lot of inhumane treatment in the way they treat the calves.

FRANCK

I read that, too. Very chic. No problem. *Franck translates to Hank. So then there's seafood which is also chic, or fowl which is not chic but cheap.

GEORGE

(VO)

Cheap. Finally a word I understood. My first and last piece of good news.

WOMAN

Mrs. Banks?

NINA

Yes?

WOMAN

One last thing.

GEORGE

What is he doing?

HOWARD

We need more amps to light the house and the tent. It's cheaper than bringing in a new line.

WOMAN

In terms of the florals out front. We're going to color coordinate with the swans, right?

GEORGE

Swans?

NINA

Well, yes. I think it'd be wonderful.

WOMAN

Perfect.

GEORGE

We're having swans?

ANNIE

Franck thought it would be great to have swans waddling around the

tulip border, you know, as the guest enter. It would be really romantic...

GEORGE
Nina, we don't have a tulip border.

WOMAN
You will.

FRANCK
Mr. Banks, we have a problem. Hank does not want to do the chicken.

GEORGE
He doesn't what?

MAN
Franck, is the tent back through here?

GEORGE
I've been meaning to fix that. You have to push, then pull.

MAN
Oh.

FRANCK
Oh, now let's not panic about anything, let's see. Oh, that's only a scratch, we can fix that. Now, Mr. Banks, please, about the seafood. Hank wants to know if it's okay or not to cook.

GEORGE
No Franck. Tell Hank it's not okay. If I have to move out all the furniture and add amps and repaint the walls and get a new tux and pay for swans, then I'd like the cheaper chicken. Is that clear?

FRANCK
I understood the "cheaper" part. (Franck talks to Hank). Well, that's it. Hank says he will think about this. Now, we do not want to lose him. He is a genius and we need his mind, okay? So, I'll see what I can do. Hank? Hank?

HOWARD
I see you're starting to lose it, but I have one more question, very simple, about the parking attendants. Four is comfortable, three is acceptable, anything less absolutely terrifies me.

GEORGE
Two.

HOWARD
Two.

NINA
George?

GEORGE
Two.

FRANCK

Hank says if you want the fowl, he isn't interested. He passes.

ANNIE
He passes?

BRIAN
Hey Dad! How's it going? I came to get my sneakers. I left them in Annie's room last night.

GEORGE
(VO)
I was beginning to feel like I was having an out of body experience. I had to get out of the house, and fast. Nina said as long as I was escaping would I mind escaping to the market and picking up something for dinner. Sure. That was all I needed. A busy supermarket. I needed to drive, mellow out, get my mind off the wedding.
SCENE 24

GEORGE
(VO)
But mellowing out was not in the cards.

STOCK
BOY
Excuse me, sir, but what are you doing?

GEORGE
I'll tell you what I'm doing. I want to buy eight hot dogs and eight hot dog buns to go with them. But no one sells eight hot dog buns. They only sell twelve hot dog buns. So I end up paying for four buns I don't need. So I am removing the superfluous buns.

STOCK
BOY
I'm sorry, sir. But you're going to have to pay for all twelve buns. They're not marked individually.

GEORGE
Yeah. And you want to know why? Because some big-shot over at the wiener company got together with some big-shot over at the bun company and decided to rip off the American public. Because they think the American public is a bunch of trusting nit-wits who will pay for everything they don't need rather than make a stink!

MANAGER
Get me security.

GEORGE
Well, they're not ripping off this nit-wit anymore because I'm not paying for one more thing I don't need! George Banks is saying no!

STOCK
BOY
Who's George Banks?

GEORGE
Me!

MANAGER

Why don't we just calm down now, sir.

GEORGE

I'll tell you why "we" don't calm down, because you're not excited! It takes two people for a "we" to calm down, doesn't it?

MANAGER

Uh, that I don't know, sir. I'm just the assistant manager of a supermarket. But I'll tell you this. If you don't pipe down and pay for those buns, I'm going to call the police.

GEORGE

Oh...right! Yeah! Uh-huh. Yeah. Right!

MANAGER

That's right.

GEORGE

Right!

MANAGER

Hey!

GEORGE

Right!

MANAGER

Hey! Come here! Come here! Come here!

SCENE 25

GEORGE

(VO)

That was the low point. Flipping out over four hot dog buns. I couldn't figure out why I'd gotten so nuts. Why the wedding had me so unglued.

OFFICER

Banks. Your wife is here.

GEORGE

Aren't you going to let me out?

OFFICER

She wants to talk to you first.

GEORGE

She wants to talk to me first?

NINA

Hello George.

GEORGE

Why do you look happy to see me in here, Nina?

NINA

Happy? No. No. No. I'm not happy, George. You think I was happy to tell everyone that I had to come down to the city jail and bail you out for stealing hot dog buns?

GEORGE

I wasn't stealing them!

NINA

Ah!

GEORGE

I was just...

NINA

Ah! I'm going to have to ask you not to talk or I'll have to call Officer whatshisname over there. You've been more than I can handle, George. Annie's wedding is not a conspiracy against you. It's just a wedding. People have them every day in every country in the world. I know it's going to be expensive. But, we don't go to Europe. We don't own fancy cars. I don't own expensive jewelry, so we can afford to have a big wedding.

GEORGE

Nina...

NINA

I'll get you out of here on one condition, Banks. That you'll agree to the following. Now repeat after me. "I, George Stanley Banks..."

GEORGE

I, George Stanley Banks...

NINA

"...promise to pull it together and act my age."

GEORGE

...promise to pull it together and act my age.

NINA

"I will stop hyperventilating, rolling my eyes, unbuttoning my top collar button..."

GEORGE

I don't unbutton my top collar...

NINA

Oh, yeah? No...You mean, like this bit?

GEORGE

...stop hyperventilating, rolling my eyes, and unbuttoning my top collar button.

NINA

"I will stop making faces in general and I will definitely stop telling everybody how much this wedding is costing."

GEORGE

I don't tell everyone how much it costs!

NINA

He told you, right?

OFFICER

Two hundred and fifty a head?

GEORGE

Oh, well, thanks!

NINA

"I will try to remember my daughter's feelings and how with every roll of my eyes, I am taking away a piece of her happiness."

GEORGE

I love you, Nina.

NINA

Just repeat the last part for me, George.

GEORGE

I will try to remember my daughter's feelings and how with every roll of my eyes, I am taking away a piece of her happiness.

NINA

I love you, too. Let's go home.

SCENE 26

NINA

Annie! Brian! Look! It's a present! It's your first present!

ANNIE

Our first present. I can't believe it.

BRIAN

Our second one should be here any minute.

ANNIE

Wow! How do you know?

BRIAN

Well, I asked them to bring it over.

GEORGE

Oh, so this is when we give the presents? Great. Uh, good...I'll be right back.

BRIAN

Where's he going?

NINA

Maybe he got a present for you.

ANNIE

You know about this?

NINA
I haven't got a clue.

SCENE 27

JOHN
Look at this!

ANNIE
This is for us? Thank you so much!

GEORGE
Yikes. A whole car.

ANNIE
Dad? Dad, did you see what the MacKenzies got us?

GEORGE
It's unbelievable. And you thought you'd never have a new car.

ANNIE
I know! What's that?

GEORGE
It's...nothing. It's just a gift I was thinking of giving you guys.
It's something you said you didn't have but you want.

ANNIE
Can I see it?

GEORGE
Yeah. Well...it's not a big, big gift, of course.

ANNIE
It's a cappuccino maker!

GEORGE
It's supposed to be a good one. That's what they said at the store.
It's...uh...top of the line. It makes great foam.

ANNIE
I couldn't love anything more.

GEORGE
(VO)
My feelings exactly.

SCENE 28

MAN
All right, Mr. Banks. Here you go. A forty long. It's gorgeous even
on the hanger! Now this is an actual Georgio Armani. The real McCoy.
Don't ask how I got it. But here it is.

SCENE 29

GEORGE

Nina, we have great friends, you know that. I mean, these are not your run of the mill salad bowls, these are primo gifts. (Copying Franck): As a matter of fact, I am so happy we have decided to serve the very chic but expensive seefoot at our very fushnaboil wadding. (To Annie): Ah! De bootiful broide. Good news! You have received another very loovely, too good to be true, silver tea set. What's the matter?

ANNIE
Send it back.

GEORGE
Come on. Whad'yoo mean?

ANNIE
Daddy, I'm not kidding. Send them all back. The wedding's off!

SCENE 30

GEORGE
Ann? Annie?

ANNIE
I'm sorry, Dad. But I'm not going to marry Brian.

GEORGE
Okay. Okay. Whatever you want is okay with us.

ANNIE
I feel so awful after everything you guys have done. Now I have to undo it all.

GEORGE
Don't worry about it. These things get canceled all the time. Your mother and I can take care of everything. What happened? Another girl?

ANNIE
Oh, look at your shirt.

GEORGE
Don't worry.

ANNIE
No, it wasn't anything like that. It started out as nothing really. He gave me a present. It's our eight month anniversary today and he gave me...just look! He said it was for me. For our apartment. Just look.

GEORGE
It's a blender.

ANNIE
Yeah. Exactly. I mean, I didn't want to act thrown or anything, but inside I was. I mean, I thought something for the apartment...maybe a new clock, or a cool phone, or a great art book, or something...but a blender? I mean, what is this? 1958? Give the little wife a blender? I mean, it scared me, you know? In terms of his expectations. I started to freak out and he asked me what was wrong and I asked him

what a gift like this is supposed to be telling me and he said nothing and I didn't believe him and we got into this big fight. And he said I was overreacting. And I said why would I overreact? Nobody in my family overreacts. And then, he came up with this totally absurd story, this completely outrageous lie and I'm looking at him and I'm thinking, this man's a liar!

GEORGE

What did he lie about?

ANNIE

Oh, actually it was something about you.

GEORGE

Me?

ANNIE

He said the day that you and Mom went to go visit his folks...this is so ridiculous! He said that you were snooping around his dad's desk and you somehow found his dad's bankbook...Oh no! First he said you broke some mirror in their bathroom. And then you found his dad's bankbook and you somehow threw it in their pool. I mean, it's too ridiculous. The man lies!

GEORGE

Come in.

NINA

Annie, Brian's downstairs.

ANNIE

I don't want to see him.

NINA

He looks awful.

ANNIE

Good.

GEORGE

Excuse me.

GEORGE

(VO)

I thought maybe I should help smooth things over. So I took Brian out for a drink. I thought we could have a talk...

SCENE 31

GEORGE

(VO)

...man to man. But as I sat there and listened to his side of the story, I realized this was a golden opportunity. If I ever wanted to get rid of Brian MacKenzie, this was my chance.

BRIAN

You know those banana shakes she likes to make, right? Well, that's why I thought she'd like a blender. I guess I can see her point. A

blender does suggest a certain 1950's reference to sexual politics. But I swear it never entered my consciousness at the time.

GEORGE
I believe you.

BRIAN
You do? Would you tell Annie that for me, Dad?

GEORGE
(VO)
This was where I was going to lower the boom. But instead, I found myself looking into his weepy eyes and found myself saying...
GEORGE
Sure, I'll tell her.

BRIAN
Oh good. 'Cause I know that whatever you say, she'll believe.

GEORGE
(VO)
Not only was I not getting rid of the kid, I now found myself talking him into staying.

GEORGE
You know, Brian...Annie is a very passionate person and passionate people tend to overreact at times. Annie comes from a long line of major overreactors. Me. I can definitely lose it. My mother...a nut. My grandfather...stories about him are legendary. The good news, however, is that this overreacting tends to get proportionately less by generation, so your kids could be normal.

GEORGE
(VO)
As if that wasn't enough, I went on!

GEORGE
But on the upside, with this passion comes great spirit and individuality which is probably one of the reasons you love Annie.

BRIAN
That's what I love most about her.

GEORGE
(VO)
That's when it hit me like a Mac truck. Annie was just like me, and Brian was just like Nina.

SCENE 32

GEORGE
(VO)
They were a perfect match.

ANNIE
Dad, I can't believe you took him out. What did he say? I mean, you don't have to tell me. What?

GEORGE

Honey, I just spent an hour with Brian and believe me when I tell you that this gift says nothing about how he feels about you. It's just a thing to put in the kitchen. He thought you might want to blend something one day and that's all.

ANNIE

And you believe that?

GEORGE

Completely. He's downstairs now. His heart is breaking. Please go see him. And also, that story he told you about me and the bankbook and the swimming pool...

ANNIE

Yeah? What?

GEORGE

It's true.

ANNIE

Oh Brian.

BRIAN

Oh Annie. I'm so sorry about the blender. I see your point. It was incredibly insensitive of me.

ANNIE

No...It's okay. I want it. It's my first anniversary present. I'm so sorry about calling you a worm. My Dad told me everything.

BRIAN

When I thought I was never going to see you again. If it wasn't for your father.

ANNIE

I know. I know. I love you.

BRIAN

Me, too.

GEORGE

Everything fine now? Good, I'll just go...

SCENE 33

BRIAN

Annie!

ANNIE

Hi Brian. Come on up.

GEORGE

(VO)

Well, we made it to January. It was the day before the big day. The Farmer's Almanac predicted this week was going to be the coldest L.A. had seen in over half a century. But we were so busy none of us had time to notice.

SCENE 34

MATT

Right, together. Left, together...Right, together. Left, together...Right, together. Left, together...

GEORGE

What's the matter? You're up pretty late, aren't ya?

MATT

Yeah. I know. I'm just practicing. I wish I didn't have to walk Mom down the aisle.

GEORGE

Don't worry, you'll be great.

MATT

Is it right together, left or left together, right?

GEORGE

Come on, let's try it. Let's see, we go right, together, left together. Right, together, left, together. Good. Matty. I'm sorry if I've been preoccupied lately with this wedding.

MATT

It's okay.

GEORGE

Yeah, but I have, haven't I?

MATT

It's all right. I understand.

GEORGE

Yeah, but ...

MATT

Yeah, you have. But I haven't felt ignored or anything. Don't worry, Dad. No permanent damage done.

GEORGE

Well, good.

ANNIE

(On the phone): It's really cute and cozy and in a great neighborhood. You'll see it. I'm really excited. But I've got all this packing to do and this room looks so different.

MATT

It's going to be weird, isn't it? Just you, me, and Mom here now.

GEORGE

Yeah. Come on. Goodnight, pal. Sleep tight.

MATT

Good luck tomorrow, Dad.

GEORGE
Yeah, you too.

MATT
Annie?

ANNIE
Yeah?

MATT
Goodnight.

ANNIE
Goodnight, Matty. I love you.

MATT
I love you, too.

SCENE 35

ANNIE
Did I wake you?

GEORGE
No, I was up. So what are you doing?

ANNIE
I couldn't sleep. I just kept thinking about how this was my last night in my bed...in my house...kinda like my last night as a kid. I mean, I've lived here since I was five and I feel like I'm supposed to turn in my key tomorrow. It was so strange packing up my room. You know how you have always trained me never to throw anything away. So like I have all these ratty stuffed animals and yearbooks...my old retainer...all my old magic tricks. And I actually packed it all. I just didn't want to let it go. I mean, I know I can't stay, but it's like I don't want to leave.

GEORGE
Well, that's the thing about life...is uh, the surprises. The little things that sneak up on you and grab hold of you. Still happens to me.

ANNIE
Yikes. What is this?

GEORGE
I don't believe it.

ANNIE
Oh my God. Talk about surprises.

GEORGE
It hasn't snowed in L.A. since I was nine.

ANNIE
Mom's gonna die. What? What is that face?

GEORGE
No. Nothing. I was just thinking.

ANNIE

Oh, this is going to end up costing you more money.

GEORGE

No. How I know I'll remember this moment for the rest of my life.

SCENE 36

GEORGE

(VO)

When you live in a city that hasn't seen snow in thirty-six years, it's bound to cause a few problems. First, we panicked and brought in extra heaters. But they were melting the ice sculptures so they had to go. The florist had to thaw out our newly planted tulips with a hair dryer. Franck and Howard shoveled our path themselves at no extra charge.

FRANCK

Just keep shoveling! Don't stop!

GEORGE

(VO)

And the swans spent the morning in a lukewarm bath. Other than that, we were almost running on schedule.

GEORGE

Nina! It's after three!

HOWARD

All I can say is, thank God snow is white. It works. Know what I mean?

GEORGE

Sure. Franck, do you have that needle and thread?

FRANCK

Here you go, George. We'll fix you right up. Howard, you have to go to the church.

HOWARD

I'm on my way.

FRANCK

Oh oh. I bring the wrong color thread. I assumed you'd be wearing a black tuxedo.

GEORGE

It is a block tuxado.

FRANCK

I don't think so, babe. This tux is navy blue!

GEORGE

What are you talking about? Armani doesn't make a blue tuxedo.

FRANCK

Armani don't also make polyester.

GEORGE

Franck, where are the cars? We're supposed to be there by now.

FRANCK

Where are those cars?

NINA

All right. Relax, honey. Everything is going to be just fine. At least we know they can't start without us.

GEORGE

(VO)

I knew I'd never be able to remember what Nina wore that day. But I also knew I'd never forget the way she looked.

GEORGE

Nina.

NINA

Thank you, George.

GEORGE

You shouldn't look this beautiful. It's not fair to the bride.

FRANCK

Cars is here! Matthew, front and center!

MATT

Just kidding.

NINA

What did you do to your hair, honey?

MATT

I gelled it. You don't like it?

NINA

Oh no, I think it looks...cool.

GEORGE

Very debonair, old boy.

MATT

Thank you.

NINA

Okay. We'll go in the first car and you and Annie follow.

GEORGE

Right.

NINA

George.

GEORGE

Oh, I follow. Ann! Annie?

ANNIE

I'm ready. Come on in.

GEORGE
You look beautiful.

ANNIE
Thanks. Okay. Let's get this show on the road.

SCENE 37

GEORGE
We're here!

NINA
Oh!

ANNIE
Hi!

HOWARD
Come on, everyone. I need the ushers first.

NINA
George!

GEORGE
Left together, right together.

MATT
Got it, Dad.

GEORGE
Let me see that.

MATT
See?

NINA
Let's do this, okay? I love you.

ANNIE
I love you, too.

HOWARD
Mother of the bride...father of the bride...we've got to go.

NINA
George?

HOWARD
Let's go. Line up. Mother of the bride? Come on, mother of the bride. Here we go. I'm opening the doors. Natasha, haven't you peeked enough? Here we go. Come on, let's go. And...left...right...very nice...Right and left...Right and left...

GEORGE
(VO)
This was the moment I had been dreading for the past six months. Well,

actually for the past twenty-two years.

ANNIE
Hold on, Dad.

GEORGE
(VO)
Annie overwhelmed me. She was as calm and cool as I had ever seen her.
Very unBanks-like.

ANNIE
Okay.

REVEREND
Dearly beloved, we are gathered here together in the presence of
family, friends and loved ones, for the purpose of uniting in
matrimony...

GEORGE
(VO)
All I could think of was the part I had to play. Then suddenly I went
blank. I had one line and I couldn't remember it. When the Reverend
said, "Who presents this woman?" was I supposed to say, "That's me" or
was it "I do"? I couldn't think. I felt every eye in place boring
into the back of my neck, waiting for me to screw up, when suddenly, it
was upon me.

REVEREND
Who presents this woman in holy matrimony?

GEORGE
I do.

REVEREND
Annie and Brian, you have come here today to join your hands...

GEORGE
(VO)
Who presents this woman? This "woman." But she's not a woman, she's
just a kid. And she's leaving us.

REVEREND
...with the deep realization of it's obligations and responsibilities.

GEORGE
(VO)
I realized at that moment that I was never going to come again and see
Annie at the top of the stairs. Never going to see her again at our
breakfast table in her nightgown and socks. I suddenly realized what
was happening. Annie was all grown up and leaving us, and something
inside began to hurt.

REVEREND
"I, Brian MacKenzie..."

BRIAN
I, Brian MacKenzie...

REVEREND

"...take thee, Annie Banks..."

BRIAN

...take thee, Annie Banks...

REVEREND

"...to be my lawful wedded wife."

BRIAN

...to be my lawful wedded wife.

REVEREND

"To love and to comfort from this day forward."

BRIAN

To love and to comfort from this day forward.

REVEREND

"I, Annie Banks..."

ANNIE

I, Annie Banks...

REVEREND

"...take thee, Brian MacKenzie..."

ANNIE

...take thee, Brian MacKenzie..."

REVEREND

"...to be my lawful wedded husband."

ANNIE

...to be my lawful wedded husband.

REVEREND

"To love and to comfort from this day forward."

ANNIE

To love and to comfort from this day forward.

REVEREND

The ring, please. "With this ring, as a token of my love and affection, I thee wed."

BRIAN

With this ring, as a token of my love and affection, I thee wed.

REVEREND

"With this ring, as a token of my love and affection, I thee wed."

ANNIE

With this ring, as a token of my love and affection, I thee wed.

REVEREND

By virtue of the authority vested in me, I now pronounce you husband and wife. You may kiss the bride.

GEORGE
(VO)
Well, she did it.

SCENE 38

GEORGE
(VO)
And now as my son said, it's time to party.

SCENE 39

GEORGE
Hi. How are you?

MAN
Congratulations.

GEORGE
It's good to see you.

WOMAN
You look wonderful.

GEORGE
(VO)
The house was busting at the seams. Everywhere I looked there were faces. Most of which, I might add, I'd never seen before.

JOANNA
George, I'd like you to meet the Danish relatives.

GEORGE
Hello!

GEORGE
(VO)
I met Brian's Danish relatives who thanked me profusely for flying them over. Everyone was telling me what a great party it was. How beautiful the house looked. They loved the flowers, the hors d'oeuvres, the swans. We even seemed to be getting away with only two parking attendants. Everything was running smoothly except for one small detail. I still hadn't kissed the bride.

GEORGE
Where's Annie?

NINA
Annie? She's having her picture taken.

GEORGE
Hi Ben. How are you?

PHOTO-
GRAPHER
Okay kids, look at each other. Very nice. Now, turn towards me, please.

WAITER #1

Sorry, sir. All traffic has to go through the front door.

GEORGE

Oh, could I have one of those?

WAITER #2

Sorry, just sold my last one. Hey, a button. It's navy. This must be yours.

WAITER #3

We're moving into the tent now. Dinner is served. This way to the tent, please.

GEORGE

Annie!

GEORGE

(VO)

It was unbelievable. I had never seen a line form so fast. It was as if they knew what the food was costing me. Finally, I made it into the tent. I was ready to relax and taste the food I had been hearing about for the past five months when...

MATT

Dad! Dad! There's some cops out front and they want to talk to you.

GEORGE

Cops?

FRANCK

I heard. We'll handle this together. I've got George. We're on our way. Come on George, pick it up...pick it up.

SCENE 40

FRANCK

Let me handle this, George. Give me your wallet.

GEORGE

Stop! What is this?

MATT

See Cameron? I told you.

CAMERON

Wow!

OFFICER

Is this your house?

GEORGE

Me?

OFFICER

Yeah, you. In the blue tux.

GEORGE

Yes. Yes it is.

OFFICER

Do you have a permit for parking two hundred cars on this street?

FRANCK

You see, the problem is, Officer, we were supposed to have four parking attendants, but uh, two got the flu.

OFFICER

Well, you better get these cars off this street before the Fire Marshall gets here.

FRANCK

Fine. Fine. Any suggestions on what we do with them?

OFFICER

I don't care what you do with them. Just have them off this street within the next thirty minutes.

FRANCK

Will do, Sir. We'll take care of it. You're not to worry. Okay? Oh, uh George...they need me inside. The big moment. The cake is being wheeled out.

GEORGE

I'll...I'll handle it. Where are we going to get a couple of extra drivers?

CAMERON

By the way, great wedding, Mr. Banks. And don't worry. I didn't eat anything.

GEORGE

That makes two of us.

SCENE 41

ANNIE

Where is he?

NINA

I don't know.

SCENE 42

George realizes that he has to turn off all of the car's headlights.

SCENE 43

GEORGE

(VO)

Well, I had to admit it. The wedding appeared to be a complete success. Now all I needed to make me happy was a dance with the bride.

HOWARD

It's time.

BAND-
LEADER

Ladies and gentlemen. In a just a few moments, Mrs. Annie Banks-MacKenzie will be tossing her bouquet in the foyer, and then she's off to Hawaii.

GEORGE
(VO)

This I was not going to miss. The mob was headed through the living room, so I decided to take a shortcut.

SCENE 44

ANNIE
Where's my Dad?

BRIAN
I don't know. I haven't seen him.

ANNIE
Should I throw it?

NINA
He missed it.

GEORGE
(VO)
She was gone. My Annie was gone and I was too late to say good-bye.

SCENE 45

GEORGE
(VO)
When the last guest was gone and the last glass of champagne had been drunk, we surveyed the damage.

GEORGE
It's funny how empty a house can suddenly get, isn't it?

NINA
I'm sorry you didn't get a chance to say good-bye to her, George.

GEORGE
Oh, that's all right.

NINA
But you know, I think that she's going to be really happy.

GEORGE
Oh yeah. Sure. (On telephone): Hello?

ANNIE
Dad?

GEORGE
Hi! Where are you?

ANNIE

At the airport. Our plane's about to take off, but I couldn't leave without saying good-bye. Thank Mom for everything, okay? And Dad? I love you. I love you very much.

GEORGE

I love you, too, Sweetheart. Thanks for calling. And have a great honeymoon.

ANNIE

Thanks. I will. Bye.

GEORGE

That was Annie.

NINA

Oh.