

JENNY'S WEDDING

Written by

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March 19, 2012

TITLE SEQUENCE

TITLES RUN OVER A SERIES OF SLOW PANS FADING INTO EACH OTHER:

A department store window display of a wedding party

Bridal gowns and veils

Bridal shoes

Trouseau lingerie

Wedding invitations

Wedding bouquets

Wedding cakes

Plastic figurines of brides and grooms

TITLES END on a close-up of the most idealized plastic bride and groom figurine.

1 INT. LOCAL CATHOLIC CHURCH - DAY 1

The baptism of three BABIES is underway. A scattering of FRIENDS and RELATIVES sit in the nearby pews and the GODPARENTS and PARENTS stand with the PRIEST at the baptismal font, light from the stained-glass windows pouring down on them. JENNY FARRELL, a pretty, fresh-faced woman in her twenties stands next to a man in his early thirties, a baby in her arms. Her brother MICHAEL and his wife LORRAINE, a preppy couple also in their twenties, stand behind them. As the priest speaks, Jenny gazes down at the baby in her arms with tender longing.

PRIEST

We pray for these children: set
them free from original sin, make
them a temple of your glory, and
send your Holy Spirit to dwell with
them. We ask this through Christ
our Lord.

EVERYONE

Amen.

2 ANGLE ON ROSE FARRELL AND EDDIE FARRELL, SITTING IN A PEW 2

A middle-class couple in their early fifties, Rose and Eddie are nicely rather than fashionably dressed.

A pretty woman, Rose is aging gracefully rather than struggling to look young and Eddie is a strong, easy-going man whose good heart is imprinted on his face. They talk in whispers as the ceremony continues in the background.

ROSE
(emotional)
Look at Jenny with that baby.

EDDIE
Don't start, Rose.

ROSE
Start what?

EDDIE
You know.

ROSE
Well, look at her. She loves kids.
What's she waiting for?

EDDIE
A husband.

ROSE
I know that, Eddie. I just don't
understand why she hasn't met
anybody yet.

EDDIE
Maybe she has. She doesn't tell us
everything.

ROSE
Well, that's true. I don't know
what she's hiding.

BACK TO SCENE

The priest's voice is a dull drone and no one is listening.

PRIEST
(reading the service)
Reject sin; profess your faith in
Jesus Christ. This is the faith of
the Church. This is the faith in
which these children are about to
be baptized.

The Priest suddenly looks at the godparents with an intense, accusatory expression.

PRIEST (CONT'D)
Do you reject Satan?

Jenny's head snaps up, then she looks at him coldly as if she's being unfairly accused of something. Her responses, are delivered at the same time as the others.

GODPARENTS
I do.

JENNY
(belligerent)
Yes.

The priest gives her a look and continues.

PRIEST
And all his works?

GODPARENTS
I do.

JENNY
(flippant)
Yes, sir.

Her attitude is getting to the priest.

PRIEST
(stern, to Jenny)
And all his empty promises?

PARENTS/GODPARENTS
I do.

Jenny is looking at him hard in the eyes.

JENNY
Yes siree, Bob.

ANGLE ON EDDIE AND ROSE

ROSE
(taken aback)
What was that all about?

Eddie hesitates, then:

EDDIE
Guilt.

ROSE
Guilt...?

EDDIE
Yeah. Guilt.

3 INT. FARRELL HOUSE - KITCHEN - SAME DAY

3

A well-kept house in a solid, middle-class neighborhood in Queens, the living and dining rooms are packed with PEOPLE celebrating the Christening. As Rose picks up a tray of cold cuts and heads for the dining room she talks over her shoulder to her other daughter, ANNE, who is putting food on platters at the counter. A pretty woman who is slightly older than Jenny, Anne wears a wedding ring and in repose looks as if she has known more than her share of disappointment. Lorraine sits at the table feeding the baby.

ROSE
The bread's in the box next to the microwave and it goes in the blue basket on the top shelf.

ANNE
I know where the bread is, Mom, I used to live here, remember? And I already put it in the red basket.

ROSE
(turning back)
But I always serve it in the blue basket.

Anne looks at her.

ANNE
They're exactly the same.

ROSE
(flustered)
But...they aren't...they're two different colors...

Anne stares at her, then finally turns away.

ANNE
Okay, I'll put the bread in the blue basket.

At that moment, Michael sticks his head in from the dining room.

MICHAEL
Where's Jenny?

ANNE

Who knows? Mom and I are doing all this ourselves.

LORRAINE

I offered to help.

ROSE

We don't want you to help, this is your day and it's almost done anyway.

At that moment, the door to the basement opens and Jenny appears. She freezes when she sees Michael.

MICHAEL

At last. There's somebody I want you to meet.

JENNY

(trapped)

I don't have time. I have to help Mom and Anne with the food.

Rose is on her way out of the room with the platter.

ROSE

No, you don't, you can help clean up.

LORRAINE

(kind)

All you have to do is say hello.

Jenny reluctantly follows Michael into the dining room.

4

INT. LIVING ROOM - DAY

4

CAMERA FOLLOWS MICHAEL as he leads Jenny through the crowd to a handsome man in his early thirties, TOMMY, who is standing near the door, jacket on, texting on his cell phone.

MICHAEL

Tommy. I want you to meet my sister, Jenny.

Tommy slips his phone into his pocket.

TOMMY

(pleased)

It's nice to meet you, Jenny. Your brother's told me a lot about you.

MICHAEL

Tommy just transferred to New York
from our Boston office.

JENNY

(awkward)

That's quite a change, but I'm sure
you'll like it. New York's a great
city.

(to Michael)

And now I have to go back in and
help Anne.

(to Tommy, edging away)

Talk to you later, Tommy.

TOMMY

I have to leave, but would it be
all right if I gave you a call
sometime?

Jenny gives him a forced smile as she starts backing away
toward the kitchen.

JENNY

Yeah. Sure.

As she disappears into the crowd Michael looks at Tommy.

MICHAEL

Don't bother calling.

TOMMY

(startled)

Why not?

MICHAEL

She won't call back.

5

INT. KITCHEN - DAY

5

Anne is alone in the room loading the dishwasher when Jenny
walks in. Anne glances at her.

ANNE

Strike forty-three.

JENNY

(putting things on tray)

Shut-up, Anne.

ANNE

I don't know why we keep trying.
That guy's cute.

(MORE)

ANNE (CONT'D)
 Why are you so picky? Got your eye
 on somebody else?

Jenny suddenly looks at her.

JENNY
 (snapping)
 Did it ever occur to you I might
 already be involved with somebody?

Anne looks at her in surprise.

ANNE
 No. Are you?

Jenny stares at her, then suddenly turns away and
 concentrates on the food, regretting her outburst.

JENNY
 It doesn't matter if I am or I'm
 not, why does everybody assume I'm
 not.

ANNE
 Because you never mention it and
 you never bring anybody home. The
 only people we ever meet are your
 roommate and that pack of friends
 you do everything with. If there
 is somebody what's wrong with him?

Jenny continues to work without answering.

ANNE (CONT'D)
 (soft gasp)
 He's married, isn't he...?

Jenny picks up a platter and walks out.

6

INT. LIVING ROOM - LATE AFTERNOON

6

Anne and Rose are standing in the front of the crowded room
 next to an open window talking in low voices.

ROSE
 (shocked)
 I don't believe it.

ANNE
 It's true.

ROSE
 She said it?

ANNE

No, but she didn't deny it and I could tell from her face.

ROSE

(soft, upset)

I can't believe she'd do something like that. I just hope he doesn't have kids. Do you know how long it's been going on?

Anne doesn't answer. She is staring out the window at her husband, FRANKIE, a handsome, shifty-looking man in his early thirties. He is sitting on the front stoop having a furtive, seductive conversation on his cell phone. She suddenly leans out the window.

ANNE

(shrill)

What are you doing out there, Frankie?

He spins around guiltily, then gives her a weak smile.

FRANKIE

Nothing. Just making some calls.

She stares at him, then turns back to her mother.

ANNE

She's not going to tell me anything. I have everything she wants, two kids and a happy marriage.

Rose stares at her, then tucks a loose lock of hair behind her daughter's ear.

ROSE

(soft)

I know.

7 INT. GARAGE - NIGHT

7

Eddie sits in a folding chair smoking, and Jenny is slumped in a chair next to him. His tools are arranged along the wall and on shelves, the door is open to the drive and the car is in it.

JENNY

(disgusted)

I am not involved with a married man!

EDDIE

Good, not that you have to defend yourself to me at your age, even if it's dumb what you do is your own business...

(warning)

Like me sitting out here having a smoke which nobody has to know about.

JENNY

Have I ever told on you?

EDDIE

No. And I only brought up the married man stuff because it's what your mother thinks.

JENNY

Well, it isn't true. That Anne has a big mouth. If she wants to gossip she should at least get her story straight.

EDDIE

You leave Anne alone. She's got her own problems. You don't know what it's like to be married to a guy like Frankie.

They sit in silence for a moment, then:

JENNY

(soft, lost)

I don't know what it's like to be married at all.

EDDIE

Do you want to?

Jenny hesitates, then:

JENNY

(cautious)

Maybe.

EDDIE

If you do, you will. Just be sure you do it for the right reason.

JENNY

What's that? Somebody's got your back?

EDDIE

What are you? A Marine? No.
Because you found the right person.
A lot of people get married for bad
reasons, I know that, but if you're
lucky enough to find the right
person why not go the distance?
I'll tell you something about the
distance, everybody changes, but
when you're with the right person
if you stick it out when things
change you get to meet the right
person all over again.

She stares at him.

JENNY

Anne got one thing right. I am
involved with somebody.

EDDIE

(happy surprise)
Oh, yeah? Who?

JENNY

(uncomfortable)
Just somebody.
(sudden, daring)
But it is the right person.

EDDIE

(delighted)
Then when's the wedding?

Jenny stares at him, struggling hard with something, then she
suddenly gets up.

JENNY

(panicky)
I don't know and I'm cold. I'm
going back inside, okay?

He watches her walk away.

8

INT. DINING ROOM - NIGHT

8

Rose, who is carefully putting her best china back into a
china cabinet, glances up when she hears someone come in the
back door. She quickly turns, a tense look on her face.

ROSE

Jenny?

JENNY
(guarded v.o.)
Yeah...?

ROSE
Come here. I want to talk to you.

Jenny appears in the doorway.

JENNY
(disgusted)
Anne got it totally wrong. I said she didn't know anything about my private life, not that I was having an affair with a married man.

Rose is swept by relief.

ROSE
Well, I'm glad to hear that.

Jenny stares at her.

JENNY
You believe me, just like that?

ROSE
Of course. You've never lied to me.

Jenny looks away as Rose turns back to arranging things in the china cabinet.

ROSE (CONT'D)
(sudden)
You know, it's time for you to start thinking about what you want.

Jenny looks back at her.

JENNY
What?

ROSE
The china or the crystal. I'm giving the silver to Michael and Lorraine, so you and Anne have to decide who wants the china and who wants the crystal.

Jenny stares at her.

JENNY

(soft)

You mean when you're dead...?

ROSE

Yes.

JENNY

(horrified)

I don't want to have this conversation.

Rose glances at her, then looks back inside the china cabinet with a worried expression as she continues putting the plates away.

ROSE

Maybe not, but this isn't something you can just leave until the last minute, you know?

Jenny, who has been watching her, suddenly walks over and hugs her from behind, like a small child.

ROSE (CONT'D)

(laughing)

What are you doing? I'll drop the plates.

JENNY

(emotional)

I love you, Mom.

ROSE

I love you too, but if you don't let go there won't be any china left to give away.

Jenny lets go and Rose starts putting the plates away again, her back to Jenny.

ROSE (CONT'D)

The truth is, I'm hoping you take the crystal.

JENNY

Why?

ROSE

Anne's careless, like your father and it'll all be broken in a month. But you're like me, you take care of your things.

(soft, pleased)

(MORE)

ROSE (CONT'D)

You're the one who's the most like me.

Jenny stares at her, then turns away, a haunted expression on her face.

9

INT. FARRELL BEDROOM - NIGHT

9

Eddie and Rose are in bed, under the covers, the bedside lights still on.

ROSE

What makes you think he guy isn't serious about her?

EDDIE

She didn't want to talk about it. I'm a fireman. I know men. I hear these guys on the phone, stringing these girls along. I'm telling you, even if she's ready, he hasn't come up to the plate and she doesn't think he will.

ROSE

(hurt)

I wonder why she didn't tell me...

EDDIE

She didn't tell me either. It just came out, then she was sorry it did.

They sink into silence, thinking about Jenny.

ROSE

She's always been so secretive...

Eddie is staring off into space.

EDDIE

Not when she was little. She was wide open when she was little.

Rose thinks about this.

ROSE

Yeah...she was...I wonder what happened..?

EDDIE

(soft, lost)

Who knows...

10 INT. LIVING ROOM - WILLIAMSBURG, BROOKLYN - CONDO - NIGHT 10

It is small and thoughtfully but inexpensively furnished. Wearing sweats and eating masses of potato chips from a large bowl she carries in one arm, Jenny paces up and down the room, indifferent to the blaring t.v. A moment passes, we hear a key in the lock and Jenny turns as KITTY FRIEDMAN comes in. The same age as Jenny, she is a slender girl with a striking face surrounded by dark wild hair. She looks at Jenny as she shuts the door.

KITTY

Uh-oh. Potato chips. Bad time at the old homestead?

As Jenny turns off the t.v. and flops down into a chair, a small terrier, MICKEY, rushes into the room. As Kitty bends down to pet her:

JENNY

No.

KITTY

You didn't fight with your sister?

JENNY

No. We came close, but we didn't. She told everybody I was having an affair with a married man.

Kitty laughs slightly.

KITTY

And your brother didn't try to fix you up again?

JENNY

He did, but with a really cute guy this time.

(sudden)

There's something I have to talk to you about.

KITTY

Let me walk Mickey first.

JENNY

I already walked him.

KITTY

(pulling off her coat)

I hope you want to talk about getting another roommate in here.

(MORE)

KITTY (CONT'D)

If we don't, I won't be able to afford this place much longer.

Jenny is staring at her.

JENNY

It's not about that.

(sudden)

I've decided I want to get married.

Kitty stares at her, then drops her coat to a chair and slowly sits down.

KITTY

(soft)

Wow. I never thought I'd hear you say that.

JENNY

I know. I've always said it wasn't important to me, but I was talking to my father about it tonight and what he said was so powerful it made me realize I do want to get married.

Kitty stares at her.

KITTY

And you told him who you want to marry...?

Jenny looks away.

JENNY

(soft)

No.

Kitty stares at her.

KITTY

Don't you think they should know you're marrying me before the ceremony?

It is heavily decorated for Christmas, carols are playing and it is packed with SHOPPERS. Rose and ELLEN O'LEARY, a plump woman Rose's age, talk as they move past shelves in the make-up section, their arms loaded down with shopping bags.

ELLEN

(gossipy)

You didn't hear? Marion's daughter is back in rehab, the son-in-law disappeared and they have the grandchildren.

ROSE

Poor Marion.

ELLEN

It's her own fault. She never put the time in.

ROSE

(picking up lipstick)

What do you think of this?

ELLEN

Too much blue. I've been telling you since high school, no blue. It makes you look dead.

As Rose puts the lipstick back and studies other colors:

ROSE

We've been lucky with our kids, Ellen.

ELLEN

It wasn't luck, it was hard work.

Ellen pulls another sample out and hands it to her.

ELLEN (CONT'D)

Try this. It's your color.

ROSE

(putting on lipstick)

It was hard work, but if the parents don't teach them right from wrong, who will?

(studying results)

You've always had a great color sense. Anne's got my coloring, I'll get her one too.

As they move toward a busy SALESGIRL:

ELLEN

Is she coming this Christmas?

ROSE

Yeah, they did Frankie's family last year and you know what that's like.

ELLEN

That girl's got her crosses to bear.

ROSE

What about Karen?

ELLEN

Oh, she's coming. It wouldn't be Christmas without her and Bobby and the kids.

ROSE

We're having the whole gang this year too, including Jenny's roommate.

ELLEN

The dark-haired Jewish girl?

ROSE

Yeah. Kitty.

ELLEN

I've always felt sorry for her.

ROSE

Why?

ELLEN

She's always following Jenny around. Obviously men don't like her.

Ellen suddenly nudges Rose with a slight laugh as her eyes stop on something.

ELLEN (CONT'D)

Oh, my God, look at that.

Rose looks.

ROSE'S P.O.V.

A very camp GAY MAN is spraying himself with scent. Sensing he is being watched, he quickly looks TOWARD CAMERA, registers the two women looking at him, then turns away with a look of tired disgust in his eyes.

BACK TO SCENE

Rose quickly turns away, takes Ellen by the arm and starts leading her off.

ROSE
You shouldn't have done that! He
saw us looking at him!

ELLEN
He did not and so what if he did.

ROSE
It's not nice.

ELLEN
(rueful)
Thank God we didn't have to deal
with that!

Rose glances back at the Gay Man.

ROSE
I can't argue with you there.
Those poor parents. But like you
said, we did put the time in.

12 EXT. HIGHWAY - NIGHT 12

Traffic is heavy and snow is falling. A car is pulled over to the side of the road. Breathing deeply, Jenny paces up and down along the side of the car.

13 INT. CAR - NIGHT 13

A look of tired patience on her face, Kitty sits behind the wheel. The back seat is filled with luggage, Christmas presents, Mickey curled up in her bed and carols are playing on the radio. After a moment, the passenger door opens and Jenny gets in. Ashen-faced and looking miserable, she pulls the car door shut.

JENNY
Okay, I'm okay now.

KITTY
Did you get sick?

JENNY
No. But I still might. Once I
feel car sick it doesn't stop.

KITTY

You aren't car sick, you're just afraid to go home.

Jenny glances at her, then looks away.

JENNY

So what if I am?

KITTY

So you won't be able to do this if you go in ashamed of who you are.

JENNY

I'm not ashamed of who I am.

KITTY

Then why did you leave telling your family for so long?

Jenny stares out the windshield at the falling snow.

JENNY

I never found the right time to hurt them.

KITTY

That's not it. You know why you did it?

Jenny slowly looks at her.

KITTY (CONT'D)

Even if it's a lie, you like the way they see you and you don't want that to change.

Kitty suddenly turns away to study oncoming traffic as she starts the engine.

KITTY (CONT'D)

You have to do this on your own, Jenny.

JENNY

(panicky)
What?

KITTY

I don't care about Christmas and this is between you and your parents. I'll just be in the way. I'm dropping you off and going home with Mickey.

As she calmly pulls back on to the road, Jenny turns and stares out the window in silence, panic in her eyes.

14

INT. FIREHOUSE - NIGHT

14

Eddie and DENNY O'LEARY, a man Eddie's age, are at their lockers packing up to go home. Through the doorway, we can see a group of FIREMEN gathered at a table having a meal in the next room.

EDDIE

He's a bum, that's all I know.

DENNY

How do you know that?

EDDIE

Because we haven't met him. What kind of man doesn't want to meet his girlfriend's family?

DENNY

A bum. What does he do?

EDDIE

I don't know. She never talks about him. We don't even know his name.

(getting up)

But she did say she has something important to tell us.

DENNY

Sounds like this is it. He popped the question.

EDDIE

Maybe...

(melancholy)

I always hoped she'd end up with one of our guys. They're a little wild when they're single, but once they settle down they're solid.

DENNY

He might turn out to be okay, Eddie. Jenny's a good girl.

EDDIE

Yeah, but that doesn't mean she's smart.

(disgusted)

(MORE)

EDDIE (CONT'D)

Four years of college and they come out not knowing any more about life than they did going in. You coming over Christmas morning?

DENNY

We wouldn't miss it.

EDDIE

(grabbing bag)

Well, I'll see you then. Merry Christmas, Denny.

DENNY

Yeah. Merry Christmas to you, Eddie.

CAMERA TRACKS WITH EDDIE as he heads for the exit. As he passes the younger men at the table:

EDDIE

Merry Christmas, you sorry bums. I feel guilty about going home when you have to work, but that's the price you pay for being too selfish to have a wife and kids.

FIREMAN

Relax, Eddie. This is a vacation for us. When we have guys your age on a shift we have to take the risks.

Eddie glances back at them as he walks away.

EDDIE

Give me a break. I've spent more time in the burn center than any of you have spent on the fire floor.

The others laugh with affection as he walks out.

15

EXT. FARRELL HOUSE - NIGHT

15

Identical to the neighboring houses, it is heavily decorated with Christmas lights, has fake snow on the windows and through the front windows we can see a big, brightly decorated Christmas tree. The snow is still falling and the ground is now covered. As Kitty's car disappears into the distance, Jenny stares after it, her suitcase and a bag of presents on the ground at her feet. A moment passes, then the front door suddenly opens and Eddie looks out.

Inside we can hear the sound of PEOPLE talking, Christmas carols playing on a c.d. etc.

EDDIE

Jenny?

Jenny turns to look at her father.

JENNY

Yeah. It's me.

EDDIE

(puzzled)

What are you doing out there?

Jenny hesitates, then finally picks up her things and starts trudging toward the front door, CAMERA TRACKING WITH HER.

JENNY

Nothing.

As she climbs the steps:

EDDIE

Where's Kitty?

JENNY

(flustered)

She couldn't stay. An emergency at work.

EDDIE

She teaches in a pre-school.

JENNY

(flustered)

Something about the building, a flood maybe, I don't know.

He stares at her, decides not to pursue it, then takes her bags and as he starts back inside:

EDDIE

Come on inside before you freeze to death!

(bright, to people inside house)

Jenny's here!

16 INT. FARRELL LIVING ROOM - NIGHT

16

It is the perfect family Christmas setting - house decorated with cards strung around door frames, a manger under the tree, gifts beginning to pile up and the family, minus Frankie, decorating the tree, drinking egg-nog, etc. As Jenny enters behind Eddie, and Rose rushes over to greet her:

GROUP

Merry Christmas...it's about time...why are you so late?...Did you bring me something, Aunt Jenny?

ROSE

Are you hungry? There's food in the kitchen.

EDDIE

You go eat and I'll take your bags upstairs.

JENNY

(sudden, shaky)

No!

They all fall silent and stare at her, confused by her tone.

JENNY (CONT'D)

(to Rose)

Can we go upstairs? There's something I have to tell you.

Without waiting for a response, Jenny quickly turns and goes up the stairs. Eddie and Rose exchange a glance, then Rose goes after her. The others watch.

17 INT. JENNY'S CHILDHOOD BEDROOM - NIGHT

17

Rose sits on the edge of the single bed watching Jenny pace up and down.

ROSE

Please say something, Jenny.

Struggling for control, Jenny shakes her head. Rose hesitates, then:

ROSE (CONT'D)

I know you're involved with someone, your father told me.

Jenny lowers her hands and looks at her.

ROSE (CONT'D)
(compassionate)
We thought you were going to tell us you're getting married but it doesn't look like that now. What happened? Did you break up?

JENNY
No.

ROSE
(baffled)
Then what is it? What do you want to tell me?

As Jenny stares at her, anxious tears fill her eyes.

JENNY
(soft, agonized)
This isn't going to be easy for you.

ROSE
(frightened)
You're not sick are you?

JENNY
No.

ROSE
Then what is it? What could possibly be so hard for me?

Jenny stares at her, takes a few deep breaths, then:

JENNY
(soft gasp)
I'm gay.

Rose stares at her.

ROSE
(confused)
What...?

JENNY
(soft sob)
I'm gay, Mom.

Rose stares at her, frozen.

ROSE
(stunned)
You're what...?

JENNY
I'm a lesbian. I'm gay.

Rose stares at her, stunned.

ROSE
(dazed, faltering)
But...but what about the guy...

JENNY
What guy...?

ROSE
(reeling)
The one you're involved with...

JENNY
(remorseful)
There is no guy. There never has
been a guy. All these years you
made them up and I went along with
it.

Rose is desperately trying to take it all in.

ROSE
(reeling)
But I don't understand...how long
have you known this...?

JENNY
(choked)
Always.

ROSE
(stunned, reeling)
And I missed it..? How could I
have missed something like this!

JENNY
You wanted to. You didn't want to
know. I knew that. Didn't you
ever wonder why you never met any
of my boyfriends?

ROSE
(floundering)
You always broke up with them
before I could.

JENNY

No, I didn't. I just let you think what you wanted to think.

ROSE

(in tears)

I thought you were waiting...

JENNY

(desperate cry)

For what? I'm not heartless, I'm not conceited, I have feelings, I care about other people and other people care about me. What do you think I was waiting for? Why would I want to be alone all this time?

ROSE

(desperate, reeling)

I thought...I just thought you were waiting to meet the right person...

JENNY

My whole adult life...?!

Tears spilling over, Rose looks at Jenny, sick with guilt.

ROSE

What did we do to you? What did we do wrong?

JENNY

(angry cry)

You didn't do anything wrong! This is how I am!

ROSE

But you were the good one. Anne was always in trouble, but not you...

(soft sob)

We even liked the same things, I always thought you were the most like me...

Jenny is choking back her tears.

JENNY

That hasn't changed. I'm still the most like you and I haven't stopped liking those things just because I'm gay! I'm still the same person!

ROSE
(shattered)
No, you're not. You've been lying
to me for years.

Jenny turns away with guilt.

ROSE (CONT'D)
(low sob)
Your father will have to know. It
won't be easy for him either, but
he has to know and I think you
should tell him yourself.

JENNY
(confused)
I know that. I was going to tell
you both at the same time, but
everybody was staring at me. He
has to know before I tell everybody
else.

Rose goes very still and stares at her.

ROSE
(soft)
You're telling other people...?

Jenny looks slightly thrown by her tone.

JENNY
Well, yeah...I have to tell Anne
and Michael...I'm going to tell
everybody.

ROSE
(soft gasp)
Why...?

Jenny hesitates, then:

JENNY
(emotional)
I want to get married, Mom.

Rose stares at her, then slowly stands up.

ROSE
(stunned)
What...?

JENNY
To Kitty.

ROSE
 (low, stunned)
 Your roommate...

JENNY
 She isn't my roommate. We've been
 partners for five years now.

Rose stares at her.

JENNY (CONT'D)
 (emotional)
 And I don't mean just sign some
 legal thing, we don't care about
 that. We want a ceremony, a real
 wedding like Anne and Michael had.
 I want you and Dad to give me away.

Rose freezes.

ROSE
 (soft gasp)
 But I can't...we can't do
 that...that's not what we do...
 (in desperate tears)
 And I'm asking you, for my sake,
 not to tell anybody else.

JENNY
 (thrown)
 Why not...?

ROSE
 (desperate)
 Because if you do nothing will ever
 be the same again.

JENNY
 But I don't want things to be the
 same!

ROSE
 (harsh cry)
 That's easy for you to say! Your
 life isn't here anymore! If you
 don't like what happens you can go
 away, but I can't! This place,
 these people, they are my life and
 I have to stay here!

Jenny stares at her, frozen.

ROSE (CONT'D)
 (choked sob)
 I love you, Jenny. I'll always
 love you. But that doesn't give
 you the right to change that on me!

Wiping at her tears, Rose quickly turns, walks unsteadily to the door and goes out, shutting the door behind her.

18

EXT. GARAGE - NIGHT

18

Jenny is slumped in a chair while her father walks up and down, smoking, deeply upset.

EDDIE
 (floundering)
 It's not like I'm living in the
 past, I'm not, I know times have
 changed and anything goes these
 days....
 (rambling)
 I just don't personally know
 anybody in this neighborhood who
 has children who...you know...
 (helpless mutter)
 Maybe they all left...

JENNY
 (confused)
 What?

EDDIE
 (half to himself)
 The neighborhood...maybe they all
 left...

She stares at him.

JENNY
 Yeah. They probably did.

He stops pacing, stares into space in great turmoil, then finally turns to look at her.

EDDIE
 (upset)
 I'm not going to tell you how to
 live your life, Jenny...but I'm not
 going to pretend I like this
 either...especially the
 lying...all that lying...it's a
 hard pill to swallow...
 (horrified)
 (MORE)

EDDIE (CONT'D)

But what you're asking for! This wedding! It's too much! We're ordinary people, we aren't rebels!

JENNY

Neither am I! All I'm asking for is what you gave Anne and Michael!
(choked, fighting tears)
You're the reason I did this!

EDDIE

(stunned)
What...?

JENNY

(in tears)
You said if I met the right person I should go the distance! Well, Kitty's the right person! That's why I asked her to marry me! And now I'm supposed to hide it from my own family?!

EDDIE

(tormented)
You could at least give it some time, couldn't you?

She stares at him.

JENNY

(heartbroken)
You don't want me to tell them either.

He looks away.

EDDIE

If you tell them it will hurt your mother.

JENNY

And if I don't it will hurt me.
What would you do?

He hesitates, then looks back at her.

EDDIE

I guess I'd hurt the one who could take it.

She stares at him, then gets up and walks out, tears spilling over. He watches her go, hating himself for what he just said.

19 INT. KITCHEN - NIGHT

19

All is quiet except for the sound of two women talking softly in the living room. Jenny comes in the back door, stops when she hears the voices, stares toward the living room with dread, then she steels herself and walks toward it.

20 INT. LIVING ROOM - NIGHT

20

Rose and Anne are filling the children's stockings when Jenny walks in. Rose and Jenny avoid eye contact as Jenny heads for the stairs.

JENNY

I thought you'd all gone to
midnight mass.

ANNE

(bright, tense)
I decided to wait for Frankie. He
went out for some Christmas cheer
with a few guys after work and
still hasn't shown up.

(looking at her hard)
But Mom not going, now that's one
for the books, isn't it?

Rose is concentrating on the stockings.

ROSE

(remote)
I'm tired and it's a big day
tomorrow.

Anne looks at her hard, then looks back at Jenny, who has started up the stairs.

ANNE

(exasperated)
Will somebody please tell me what's
going on here?!

Jenny stops with her back to Anne. Rose goes still, staring down at the stocking in her hand. Jenny finally turns, looks at her mother, then at her sister.

JENNY

Do you really want to know?

ANNE

Why else would I ask?!

Jenny hesitates for a long moment, then:

JENNY

The married guy and I broke up.

Rose quickly turns to look at her.

ANNE

I knew I was right about that.
(compassionate)
How come?

JENNY

He decided to stay with his wife.

Rose's eyes have filled with tears of shame and gratitude.

ANNE

(sympathetic)
Well, I'm sorry, Jens, but he
sounds like a bastard to me. I
think you dodged a bullet. You
don't want to spend your life
living with a liar, do you?

Jenny stares at her.

JENNY

(soft)
No. I don't.

As Jenny continues on up the stairs and disappears, Anne looks at her mother.

ANNE

(vindicating)
I told you there was a married man.

Rose turns away.

21 INT. ROSE'S AND EDDIE'S BEDROOM - NIGHT

21

They are in bed, in the dark, emotionally in shock.

ROSE

All these years, living a secret
life. I thought I knew her, then I
find out I don't know her at all.

EDDIE

(dazed)
Yeah, well, she always played her
cards close to her chest.

ROSE

This is more than that. Being private isn't the same as lying and she's been lying for a long time.

(soft, stunned)

I wonder who proposed.

EDDIE

She did.

ROSE

(dazed)

She did. And now that she's ready to tell the whole world the truth we're supposed to go along with it, just like that. I don't think that's fair, do you?

Eddie turns away and closes his eyes.

EDDIE

Don't keep going on about this part of it, Rose. She did what you wanted and that's that.

ROSE

I didn't ask her to lie to Anne! All I asked her to do was not tell everybody!

(desperately seeking
reassurance)

We have just as much of a right to live our lives as she does to live hers, don't we?

EDDIE

(eyes closed)

Yes.

ROSE

So I can't be blamed for asking her to keep this quiet, can I?

EDDIE

No.

ROSE

(stunned, heartbroken)

What else could I have done?

EDDIE
 (eyes closed)
 Nothing. All you can do is what
 you do.

ROSE
 What?

EDDIE
 All you can do is what you do.

ROSE
 What does that mean?

EDDIE
 It means what it means.

She stares at him, not happy with this response, but his eyes remain shut. She finally turns away in defeat, not having gotten the reassurance she wanted. He opens his eyes and stares off into the dark, torn by guilt.

22 INT. JENNY AND KITTY'S LIVING ROOM - MORNING

22

Kitty is drinking coffee and staring out the window, deep in anxious thought, when the door opens and Jenny walks in. Kitty turns as Jenny shuts the door and drops her bags on the floor.

KITTY
 (tense)
 Well, you did it.

JENNY
 (dazed)
 I did.

KITTY
 Are you okay..?

Jenny hesitates, then nods slightly with faint surprise.

JENNY
 Yeah. I am.

KITTY
 (sudden, shaky)
 Listen, after what happened I know
 things have changed.

JENNY
 (soft, amazed)
 They have changed. I'm free.

KITTY

Oh, Jenny, what are you talking about? You're still lying to your brother and sister. What's free about that?

JENNY

I'm not lying for me. I used to lie for me.

(passionate)

I'm never going to lie for me again.

Kitty stares at her, afraid to trust what Jenny's saying.

KITTY

Look. I know how much your family means to you so if you've changed your mind about getting married, I'm okay with that.

JENNY

(emotional)

I have never been more certain about anything in my life than I am about wanting to marry you.

They move across the room and into each other's arms.

23

EXT. ALLEY POND PARK - WINTER DAY

23

The snow is gone. CAMERA TRACKS WITH ELLEN AND ROSE as they fast walk along a path in Alley Pond Park, dressed in winter sweats, headbands in place.

ROSE

(forced cheer)

Jenny? Jenny's fine.

ELLEN

She looked strange Christmas day.

ROSE

Did she?

ELLEN

Unhappy.

ROSE

(distant)

I didn't see it.

Ellen looks at her with compassion.

ELLEN

Anne told Karen about the married man.

Rose looks trapped.

ROSE

(tight)

Anne has a big mouth and Karen has a bigger one.

ELLEN

(reassuring)

They weren't gossiping, our girls are like sisters.

(curious)

Did you ever meet him?

Rose does not want to enter these treacherous, lie-infested waters.

ROSE

No.

ELLEN

Well, at least it's over. Anyway, that's what Karen said.

Silence.

ELLEN (CONT'D)

It is, isn't it?

ROSE

What?

ELLEN

Over.

Rose hesitates, then:

ROSE

Yes.

Ellen stops and looks at her with a slightly wounded expression.

ELLEN

Why are you acting so weird?

ROSE

(innocent)

How am I acting weird?

ELLEN

(upset)

All secretive, like I'm sticking my nose in your business. We've been talking to each other about everything for forty-five years and Jenny's like one of my own.

ROSE

(flustered)

I know that, Ellen.

ELLEN

Then why are you acting like I'm a busy-body.

Rose stares at her, then realizes there's no way out.

ROSE

I'm upset...
(pause, resigned)
About the married man.

They start walking again.

ELLEN

(comforting)

It's probably just a phase. Is it somebody she works with?

ROSE

I...yeah...it is.

ELLEN

Not her boss.

ROSE

No...no...not her boss...it's another...another social worker.

ELLEN

(tired warning)

Well, if it started in the office don't count on it staying over. They all go home for Christmas but once the holidays are finished they're right back at it. How old?

ROSE

Who?

ELLEN

Him.

ROSE
Thirties, he's in his thirties.

ELLEN
Young. Any kids?

Rose hesitates for a split second, then:

ROSE
No. No kids.

ELLEN
Well, that's a blessing.
(warm)
Don't worry too much, Rose. She's
going to be fine. She's got you.

Rose looks at her.

ROSE
Me...?

ELLEN
Yeah, you! The two of you are so
close, you'll get her through
anything!

Rose stares at her, then turns away, filled with self-loathing.

ROSE
(low)
Yeah.

24 EXT. APARTMENT COMPLEX - NIGHT

24

Fire engines are parked in front of the burned-out building and the FIREMEN are putting their equipment back on the truck. Denny and Eddie are working side by side.

DENNY
(deeply shaken)
Truthfully? I don't know how we
got our guys off the third floor.

EDDIE
We didn't get them off the third
floor. They jumped.

Denny laughs slightly as two YOUNGER FIREMAN come past, shedding their protective clothing.

FIREMAN ONE

I couldn't believe it. They're screaming my baby, my baby, so I crawl all the way up the stairs and all I find is a dead cat. Jesus.

EDDIE

Who was that?

FIREMAN TWO

The two bull dikes on the top floor.

Eddie's face tightens as he works on his equipment.

EDDIE

(low)

You don't have to call them that.

FIREMAN TWO

(confused)

What?

EDDIE

(tight)

Bull-dikes. You don't have to call them bull-dikes.

FIREMAN TWO

(taken aback)

Why not?

EDDIE

(snapping)

Because they're people, that's why! They're just people, like you and me!

FIREMAN TWO

Oh, I'm sorry. I should have said the two bull-people on the top floor.

As the others laugh, Eddie moves away and concentrates on his equipment, trying to control his anger.

FIREMAN ONE

What's eating him?

DENNY

You leave him alone.

He turns to look at Eddie with concern, then walks over to him, CAMERA FOLLOWING.

DENNY (CONT'D)
 (low, sympathetic)
 Listen, Eddie, Ellen told me what
 Jenny wanted to talk about over
 Christmas and I'm sorry.

Eddie slowly turns to look at him, stunned.

EDDIE
 (soft)
 How does Ellen know...?

DENNY
 I don't know. You know how stuff
 gets around.
 (angry)
 I just want you to know I'm there
 if you ever want to punch the
 asshole's lights out.

EDDIE
 (appalled)
 Punch Kitty....?

DENNY
 (startled)
 The married guy's name is Kitty?

Eddie falters for a moment, then concentrates on his
 equipment.

EDDIE
 (low, miserable)
 Yeah...Ted...Ted Kitty. Anyway,
 it's over now so nobody has to
 punch anybody's lights out.

25 EXT. BRIDAL SHOP - DAY

25

It is on a busy city street. Shopping bags in her arms, Rose
 stands staring at the window display.

ANGLE ON WINDOW DISPLAY

It is of a bridal party, fully dressed for the wedding. A
 moment passes, then:

BARBARA ELLEN
 (V.O.)
 Mrs. Farrell?

BACK TO SCENE

Heart almost stopping, Rose spins around as if caught doing something terrible, to see BARBARA ELLEN, a girl Jenny's age, standing next to her.

ROSE
(gasping)
Oh, my God, Barbara Ellen Donoghue.
You scared me.

BARBARA ELLEN
(quick laugh)
I'm sorry. I didn't mean to. You
remember me?

Rose is trying to recover.

ROSE
Of course I remember you. You went
to school with Jenny. And you
didn't scare me, not really, I was
just...I don't know what I was
doing..day-dreaming.

Barbara Ellen looks at the window display.

BARBARA ELLEN
Who wouldn't, looking at that.
It's a beautiful dress, isn't it?
I wish I could afford it.

ROSE
You're getting married?

BARBARA ELLEN
Yeah. I'm meeting my mother
inside. But this one's out of my
reach.
(sudden)
How's Jenny?

ROSE
(too bright)
Jenny is just great.

BARBARA ELLEN
I haven't seen her for a long time.
Not since high school. Is she
married?

Rose smiles brightly.

ROSE
No. She isn't. She's completely
caught up in her work.
(MORE)

ROSE (CONT'D)

She's a social worker, handles very disturbed children, complicated cases, the ones no one else can touch. She's just wonderful at it.

BARBARA ELLEN

Well, I'm not surprised. Romance was never Jenny's thing.

(warming to subject, quick laugh)

I can't tell you how many guys were crazy about her when we were in high school but she never gave them the time of day.

(quick shrug)

I guess some women are just like that.

Rose is beginning to resent her tone.

ROSE

(tight)

Like what?

BARBARA ELLEN

I don't know. More caught up in their work than their emotions. Born career gals.

ROSE

(brittle, defensive)

I don't know what makes you think 'career gals' don't have emotions. Jenny's picky, even about food, but she has strong feelings and not throwing yourself at the first person who comes along but waiting for the right one is a sign of character, not a lack of feeling!

BARBARA ELLEN

(uneasy)

I'm sure. I didn't mean to sound critical.

ROSE

(desperately recovering)

No, of course you didn't! And you didn't!

(sudden, reckless)

The truth is she is very involved with someone.

(MORE)

ROSE (CONT'D)

A highly respected man in her field
and I wouldn't be surprised if it
led to a wedding so you don't have
to worry about Jenny!

BARBARA ELLEN

(at a loss)

I wasn't worried about Jenny.

ROSE

(too effusive)

No, of course you weren't! Why
would you be?!

BARBARA ELLEN

(anxious to escape)

I'd love to talk more, Mrs.
Farrell, but my mother's waiting
for me inside so I'd better go.

ROSE

(too warm)

Well, it was very nice to see you,
Barbara Ellen. And all the best.

BARBARA ELLEN

Thank you, Mrs. Farrell.

As Barbara Ellen quickly escapes into the store, Rose looks
at the window display, then turns away, full of shame.

26

INT. KITCHEN - NIGHT

26

Looking unhappy, Rose and Eddie eat dinner in silence for a
moment, then Rose looks at him.

ROSE

It's my fault, isn't it?

EDDIE

What is?

ROSE

Jenny. I know they say now that
it's how you're born, but I wonder
and I was her role model, I'm what
she's rejecting.

EDDIE

Don't hog all the glory, Rose. I'm
the man she grew up around. If
anybody's being rejected, it's me.

They go back to eating in silence for a moment, then she looks at him again.

ROSE
I know you.

He looks at her.

EDDIE
Excuse me?

ROSE
I know you and I know what you're thinking.

EDDIE
What's that?

ROSE
You're blaming me.

EDDIE
For what?

ROSE
The lying.

EDDIE
I'm not blaming you for anything,
I'm just doing what you want to do.

ROSE
Why do you keep saying that?!

EDDIE
Because it's true.

ROSE
(growing anger)
Then let's make it about what you want to do, Eddie! You never say what you want to do! What is it? What do you want to do?

EDDIE
I want to eat my dinner in peace and quiet, that's what I want to do!

She suddenly gets to her feet.

ROSE
No, it isn't! You want me to be the bad guy, that's what you want!
(MORE)

ROSE (CONT'D)

It's always been that way! I always look like the bad guy when all I'm doing is the same thing you want to do, but I always end up getting blamed for it!

She throws her napkin down and storms out of the room. He stares after her, then pushes his plate away in defeat.

27

INT. JENNY'S OFFICE - DAY

27

It is cheaply furnished with the basics - metal desk, a couple of wooden chairs, rows of battered filing cabinets - in an older municipal office building in Brooklyn. Neatly maintained files are piled on every surface. A row of large, unwashed windows behind her, Jenny sits at her paper and file strewn desk working at a cheap computer when she hears a knock at the door. She turns to see her father standing there and her face lights up with delight.

JENNY

(surprised)

Dad! What are you doing here?

EDDIE

(forced casual)

I was in the neighborhood.

JENNY

(puzzled frown)

You never come to Brooklyn. To do what?

He wasn't prepared for the question.

EDDIE

(awkward)

I don't know...things...

(changing subject)

Want to get some lunch or is this a bad time?

As Jenny gathers up her things, gets up and walks to the door:

JENNY

No, I'm starving and it's always a bad time here. The last stop for kids nobody wants and I'm supposed to find homes for them.

As he steps aside and she precedes him out the door:

EDDIE

You will. You always do.

She glances at him.

JENNY

(quick laugh)

You have too high an opinion of me.

He stares at her, certain his opinion couldn't be high enough, but she has already turned away and doesn't see it as he follows her out the door.

28

EXT. DOWNTOWN STREET - DAY

28

CAMERA TRACKS WITH THEM as they walk through the lunchtime crowd.

JENNY

So how are you? Are you okay?

EDDIE

I'm fine. Working extra shifts to bump up my pension. How about you?

JENNY

I'm good.

EDDIE

We saw Michael and Lorraine last week.

JENNY

The baby's getting big.

EDDIE

Michael's going to help me rebuild the shed next weekend.

JENNY

I know. He mentioned it.

EDDIE

How about Anne and Frankie, have you seen them lately?

JENNY

Not in a couple of weeks.

EDDIE

They're going away next weekend and wanted us to take the kids but we have our bowling tournament.

(MORE)

EDDIE (CONT'D)
I guess they'll ask Michael and
Lorraine.

JENNY
No. They asked me.

EDDIE
Well, those kids are crazy about
you.

JENNY
(tense smile)
Actually, it's Kitty they love. She
teaches preschool, remember? She's
fantastic with kids.

EDDIE
(awkward)
Oh, yeah. Right.

They walk for a moment in silence, then he suddenly stops and
looks at her.

EDDIE (CONT'D)
What do you want, Jenny?

She slowly turns to look at him, her heart in her mouth.

JENNY
(emotional)
What do I want...? Don't you
know...?

EDDIE
Yes. Ribs.

JENNY
What...?

EDDIE
Ribs. I know how much you love
ribs. I was thinking Chinese, but
if you want ribs I'm happy with
that.

She stares at him, then slowly exhales.

JENNY
(soft)
Good. Let's have ribs.

They continue walking.

29 INT. ROSE AND EDDIE'S BEDROOM - NIGHT

29

The lights are out and they are under the covers, backs to each other, their eyes open.

ROSE
I'm just not sure what you mean,
that's all.

EDDIE
I mean she looks happy. What else
does happy mean? It means happy.

ROSE
(emotional)
How can she be happy with
everything that's going on?

He turns to look at her.

EDDIE
This is bad, Rose.

ROSE
What's bad?

EDDIE
Wanting her to be unhappy.

Rose turns to look at him, appalled.

ROSE
I don't want her to be unhappy!
Why would I want that?

Eddie stares at her.

EDDIE
Because we are.

She stares at him, then turns away.

30 INT. CRATE AND BARREL - CHINA SECTION - MORNING

30

Jenny and Kitty are examining the china displays.

JENNY
This is nice.

Kitty studies the pattern.

KITTY
 (half-hearted)
 It's okay.

Kitty moves to another display.

KITTY (CONT'D)
 What do you think of this?

Jenny turns to look at it, then walks up next to her.

JENNY
 Oh, wow. I like that a lot.

HOUSEWARES SECTION

Pushing the baby in his stroller, Anne moves slowly along a shelf, examining automatic coffee makers. She finally picks one up, checks the price, then as she starts walking toward the cash register with it she spots Jenny and Kitty looking at the china on the far side of the next room.

ANNE
 (calling out)
 Jenny!

They don't hear her. She puts the coffee maker down and starts walking toward them, slowed because she has to maneuver the stroller around things.

CHINA SECTION

Kitty and Jenny study the china.

KITTY
 It's very expensive.

Jenny slips her arm through Kitty's.

JENNY
 I know, but if we register then
 people can buy a plate, or a cup,
 and we can fill in what we don't
 get over time.

As they gaze at the china, they move closer to each other.

HOUSEWARES SECTION

Her eyes on Jenny and Kitty, as Anne walks toward them her step unconsciously begins to slow and she frowns slightly, as if she is just starting to register that there is something wrong with the picture.

CHINA SECTION

Jenny turns to look at Kitty.

JENNY (CONT'D)
(emotional)
Did you ever think we'd be doing
this?

Kitty turns to her.

KITTY
(emotional)
No.

JENNY
(emotional)
I'm so happy, Kitty.

KITTY
(emotional)
Yeah. Me too.

They gaze into each other's eyes, glance furtively around, assume they can't be seen and their lips meet in a tender kiss, an ordinary couple deeply in love.

HOUSEWARES SECTION

Anne stands frozen, staring at them in complete shock.

31 INT. ROSE'S KITCHEN - MORNING 31

She is ironing and watching a soap opera on a small t.v. which sits on the counter when the doorbell rings. She pauses, unable to tear herself away from the t.v., then finally puts down the iron and reluctantly heads for the door.

32 INT. LIVING ROOM - DAY 32

Rose walks to the door and opens it to find Anne standing there, the baby in her arms.

ROSE
(surprised)
Anne. What are you doing here?
Where's Lily?

ANNE
Birthday party. Are you busy?

ROSE
 (taking baby)
 No, I'm just ironing.
 (to baby)
 How's Nana's favorite boy? I think
 I have a treat for you.

Anne follows her toward the kitchen with dread.

33

INT. KITCHEN - DAY

33

As they talk, Rose enters, puts the baby on the floor and hands him a cookie while Anne anxiously sits down at the kitchen table. The sound but not the picture on the t.v. is turned off.

ROSE
 Camilla told Bryce if she doesn't
 get Worthington Manor in the
 divorce settlement she'll expose
 his past.

ANNE
 (sudden, tense)
 I saw Jenny this morning.

Rose glances at her with a too-bright smile, then goes back to ironing.

ROSE
 Oh, yeah? Where?

ANNE
 Crate and Barrel. I was buying a
 new automatic coffee maker

ROSE
 (changing subject)
 I have got to get a new one too.
 Ours is on its last legs. Did you
 find a good one?

ANNE
 No.
 (sudden)
 Something happened...

She falls silent, not certain if she should go on. Rose continues ironing in silence, but manages to turn her back to Anne. Anne is in torment.

ANNE (CONT'D)

I don't know if I should tell you
this...

She lapses into silence again. Rose keeps ironing.

ANNE (CONT'D)

But if I don't somebody else will
sooner or later so it's better if
it comes from me...

(pause, upset)

I saw Jenny and Kitty in the china
department...

(pause, soft)

They're a couple, Mom. They were
kissing each other in public.

Rose stops ironing and remains silent, her back turned. Anne
attributes the lack of response to shock.

ANNE (CONT'D)

(emotional)

I didn't go up to them, I should
have, but I was so blown away I
couldn't and then I wasn't sure
what I should do, if I should tell
you or not tell you, then I thought
you should know before anybody else
does...

(soft, stunned)

How could we have missed it all
these years?! Now everything makes
sense, no boyfriends, hanging out
with all those girls...

(dazed)

The funny part is they looked
ordinary. Like a couple. They
were picking out china just like a
normal couple. What would they
want with an expensive set of
china?

Rose takes a deep breath, then turns to look at her.

ROSE

(low)

They're getting married.

Anne goes still and stares at her.

ANNE

What...?

ROSE
They're getting married.

Anne stares at her, then:

ANNE
(soft, accusing)
You already know about them...?

Rose hesitates, then nods.

ROSE
(soft, ashamed)
Yeah.

ANNE
(stunned)
Since when?

ROSE
Since Christmas.

Anne stares at her, then slowly stands up, a deep sense of betrayal and outrage beginning to grow in her.

ANNE
So all that stuff about the married
man was a pack of lies?

The baby has stopped eating his cookie and is watching them anxiously.

ROSE
It wasn't the truth.

Anne stares at her, then suddenly turns and starts gathering up the baby's toys and putting them in a bag, eyes filling with tears.

ANNE
(bitter)
You two and your conspiracies.

ROSE
What...?

ANNE
(in angry tears)
When we were growing up you and
Miss Perfect belonged to a little
club I couldn't join.
(MORE)

ANNE (CONT'D)

It didn't bother Michael, he was the boy, but I was always the outsider, and even now I still am! You have never loved me as much as you love Jenny!

ROSE

(shattered)

Anne, that isn't true! I love all my children the same!

The baby begins to cry as she snatches him up off the floor.

ANNE

(betrayed)

If you did, how could you lie to me like that?! I can't believe you and Jenny got together and lied to me like that!

She storms out of the room, the crying baby in her arms, then a second later we hear the back door slam.

34

EXT. COFFEE SHOP - CITY STREET - MID-DAY

34

Rose stands in front of the window, anxiously scanning the crowded street. Jenny finally appears out of the crowd, rushing toward her, out of breath and briefcase in hand.

JENNY

I'm sorry I'm late but this is a bad day for last minute plans.

(reaching her)

I have to be in court in an hour which is why I couldn't come to the house.

(disgusted)

A couple left their five-year-old son in a locked apartment while they went on vacation and now they want him back. The sad thing is, he wants to go, but I don't think we should....

ROSE

(cutting in, upset)

Anne knows.

Jenny stares at her.

JENNY

(puzzled)

Knows what...?

ROSE

About you and Kitty. She saw you this morning in Crate and Barrel. She's very angry about being lied to.

Jenny stares at her, then looks away. Rose's eyes fill with tears.

ROSE (CONT'D)

(choked)

I know I got it wrong, but ever since you were a little girl I've thought about your wedding...I imagined helping you pick out your silver and flatware, your china, helping you pick out your dress...now I don't even know if you'll wear a dress...maybe you'll wear a suit, or maybe you'll wear a dress and Kitty will wear a suit...

JENNY

(tight)

We're both wearing dresses.

Rose is so caught up in her emotions she doesn't notice the tension building in Jenny.

ROSE

(tears spilling over)

And where will you get married? Not in the church, you turned your back on it.

JENNY

(grim mutter)

No, I didn't, it turned its back on me, but that doesn't mean God did.

Rose stares at her, in helpless tears.

ROSE

(through sobs)

The thing is, I'm not good at making things up. When I cook I use a cookbook. And the way you dance, I don't like dancing that way, I like steps, I like dances with steps, like...that one...you know the one I like....

JENNY

(tight)
The Macarena.

ROSE

(through tears)
Yeah, that one, I love that one, I
know the steps to that one...
(helpless sob)
But I don't know the steps to this
one...!

JENNY

(furious cry)
What makes you think I do?!

Rose freezes and stares at her. Passersby are looking at them as are people inside the coffee shop.

JENNY (CONT'D)

And I don't like making it up as I
go along any more than you do, but
I don't have a choice!
(in tears)
You can pretend all you want that
nothing's changed, Mom, but I have
and I am not going to lie to
anybody ever again about who I am,
not even for you! If I do I'll
ruin everything good in me!
(choked, heartbroken)
You raised me to do the right thing
and to be proud of myself! Don't
you want me to be that person
anymore...?!

Hit hard by this, Rose stares at her, unable to respond.

JENNY (CONT'D)

(suddenly raging)
The lying is over! You and Dad are
going to have to make up your minds
about me because I'm getting
married with or without you and I'm
not hiding it from anybody anymore!
And if you can't handle it, that's
going to be your problem from now
on, not mine!

She quickly turns and walks off into the crowd.

35

INT. REAL ESTATE OFFICE - SAME DAY

35

Michael is at his desk, which is behind partitions in a busy office. Jenny sits across from him, eyes swollen from crying and a stunned expression on her face.

JENNY

You knew...?

MICHAEL

Not for sure, but yeah, I knew.

JENNY

(stunned)

Since when...?

MICHAEL

I don't know...high school?

She stares at him, not quite believing what she's hearing.

JENNY

What about Lorraine..?

MICHAEL

She knew before I did.

JENNY

Then why did you keep fixing me up with your friends...?!

MICHAEL

Mom and Dad asked me to.

She stares at him, then looks away.

MICHAEL (CONT'D)

Are they coming to the wedding?

She looks at him and shakes her head slightly.

JENNY

(low)

No.

(pause, shaky)

Are you...?

MICHAEL

I haven't been invited.

JENNY

Of course you're invited!

(defensive)

(MORE)

JENNY (CONT'D)
 You don't have to come if you don't
 want to...

Michael shakes his head with despair.

MICHAEL
 Why wouldn't I want to come?
 You're my sister!

As she stares at him, tears fill her eyes.

JENNY
 (soft, choked)
 It's funny. I was really dreading
 telling you.

MICHAEL
 (taken aback)
 Why?

JENNY
 I thought you'd be shocked. You're
 the most like Mom and Dad.

Michael stares at her.

MICHAEL
 (quiet)
 No, I'm not, Jenny. You are.

She stares at him, then overwhelmed by emotion, she suddenly
 gets up, gives him a quick kiss and walks out.

36 INT. JENNY'S CAR - SUNSET 36

A look of dread on her face, Jenny sits in her car, which is
 parked outside of a small bungalow in a development of small
 bungalows built on treeless farmland. The front yard is
 carpeted with burned-out grass and littered with toys.

37 EXT. ANNE'S FRONT DOOR - SUNSET 37

Jenny finally gets out of the car, walks to the front door
 and rings the bell. A television is on inside. She rings
 the bell again. Finally, footsteps approach, the door is
 pulled open by Anne. She stiffens.

ANNE
 So.

JENNY
(guilty)
I'm sorry.

ANNE
For what? Being the favorite?

JENNY
What...?

ANNE
(sullen)
Do you think you'd be getting away
with this if you weren't?

JENNY
Getting away with this...?! You
think I'm getting away with
something..?! First of all, this
isn't a stunt, Anne, this is my
life, it's who I am! And secondly
I'm not getting away with anything!
When they're around me Mom and Dad
act like everything's the same and
they lie to everybody else! And
I'm nobody's favorite, at least not
anymore, so why don't you just get
over it?!

ANNE
Feeling unloved is not something
you just get over!

JENNY
Yes, it is! All you have to do is
grow up!

Anne draws herself up, wounded.

ANNE
Why did you come here, Jenny? To
pick a fight?

Jenny takes a deep breath, trying to keep her reactions under
control, then shakes her head slightly.

JENNY
(lost)
No. I just wanted to say I'm sorry
for not telling you. I wanted to,
but Mom couldn't handle it.

Anne stares at her, deeply wounded.

ANNE

We're sisters. Why didn't you tell me before you told Mom? Why didn't you tell me years ago?

JENNY

Oh, come on, Anne. We've never told each other our secrets and for good reason. Instead of going up to me in Crate and Barrel you went straight to Mom.

Anne stares at her, then nods slightly.

ANNE

Fair enough.

JENNY

Can I come in?

Anne steps outside, shutting the door behind her.

ANNE

No. You'll over-excite the kids and Frankie's sleeping.

She extends her hand graciously to the front step as she sits down.

ANNE (CONT'D)

But have a seat.

Anne sits down and Jenny sits down next to her. They are silent for a moment, then:

JENNY

The wedding's in June.

She suddenly looks at Anne, very vulnerable.

JENNY (CONT'D)

There's something I want to ask you, Anne.

ANNE

(clipped)
My wedding gown won't fit you.

JENNY

I don't want to borrow your wedding gown....

(pause, emotional)
I want you to be my maid of honor.

(MORE)

JENNY (CONT'D)

If you say no, that's okay, but it would mean a lot to me.

Anne goes very still, then she slowly turns to look at Jenny, her anger slowly draining away.

ANNE

(vulnerable)

You want me...?

Jenny is surprised by her reaction.

JENNY

Well, yeah. I was yours.

ANNE

I know, but you always acted like ...I don't know...like I wasn't in your league...I always thought you'd ask somebody else.

JENNY

(emotional)

How could you not be in my league? You're my sister.

As they look at each other with deep affection for a moment, all resentment and defensiveness gone, we hear a man whistling happily inside the house. Anne quickly looks toward the sound with narrowed eyes, then stands up.

ANNE

I can't talk about this now, I have to go, but I'll call you later, okay?

Taken aback, Jenny slowly stands up.

JENNY

Okay.

As Anne moves to the door and starts to open it, she suddenly looks back.

ANNE

How long have you been with Kitty?

JENNY

Five years.

Anne stares at her.

ANNE
 (with longing)
 When I saw you kissing you looked
 happy.

Her gaze suddenly shifts past Jenny and she stares at the lawn with faint surprise, as if seeing it for the first time.

ANNE (CONT'D)
 Look at that grass. It's
 completely dead.

She stares at it a moment longer, then goes in and shuts the door.

38 INT. ANNE'S LIVING ROOM - SUNSET

38

Anne's five-year-old daughter is watching a video and the baby is playing in his playpen. Anne comes into the room.

ANNE
 (sharp)
 Frankie? Are you up?

FRANKIE
 (v.o.)
 I'm in the kitchen.

She heads for the kitchen.

39 INT. KITCHEN - SUNSET

39

Dressed up for a night on the town, Frankie is taking some money out of Anne's purse when she walks in.

ANNE
 What are you doing?

FRANKIE
 I don't have any cash.

ANNE
 Get it out of the bank like I do.
 I'm not a ready teller. And why
 are you all dressed up? Where are
 you going?

Frankie gives her a smooth smile as he puts the cash in his pocket.

FRANKIE

Didn't I tell you? Pete called me at work. He wants to talk to me about something. Business probably.

ANNE

Pete is a security guard.

He shrugs slightly as he gives her a kiss to which she is indifferent.

FRANKIE

Don't wait up for me. You know Pete.

As he turns and starts for the door she suddenly slams the dirty dishes down on the counter.

ANNE

Are you ever going to water the grass?!

He turns back with a puzzled expression.

FRANKIE

What?

ANNE

(shrill)

The grass, the grass! You never water it and it's dead!

Frankie looks at her with sad, patient eyes, as if he's dealing with a mad woman.

FRANKIE

If it bothers you so much, why don't you water it?

ANNE

Because it's not my job! I do everything else around here, you could at least do that!

He stares at her, then shakes his head slightly with patient despair and walks out. A second later, we hear the front door close. She turns and stares out at the dead grass.

Eddie and Rose are under the covers wrapped in each other's arms. Rose looks as if she's been crying for a long time.

ROSE
I don't understand why she hasn't
called. I left six messages and
you left four.

EDDIE
Five.

ROSE
Five.

EDDIE
Things went too far, that's all,
and she regrets it. She'll call
when she calms down.

ROSE
Do you think so?

EDDIE
Yes. I do. I think so. What is
she going to do? Never speak to us
again?

41 INT. STUTZMAN'S FUNERAL HOME - HALLWAY - NIGHT

41

Doors to several crowded viewing rooms are open into the hallway, PEOPLE are spilling out, talking in small groups. A moment passes, Jenny and Kitty enter. Jenny pauses, looking at something with trepidation.

JENNY'S P.O.V.

Gathered just outside one of the viewing rooms are Eddie, Rose, Anne, Michael, Lorraine, Ellen and Denny, talking to each other in low voices.

BACK TO SCENE

Kitty looks at her with a sick expression on her face.

KITTY
I don't want to be here.

JENNY
I want you to be here.

They hesitate, then start walking toward the others.

JENNY (CONT'D)
 (tense)
 Hi, everybody.

ANGLE ON GROUP

Through the door we can see an open casket surrounded by flowers. Rose and Eddie quickly turn with relief, then relief vanishes when they see Kitty.

ROSE
 Kitty.

KITTY
 (wan smile)
 Hello, Mrs. Farrell. Mr. Farrell.

As Eddie gives Kitty a tense smile:

ROSE
 (shaky, to Jenny)
 When you didn't call me back I
 thought you weren't coming.

JENNY
 Of course I was coming. Mrs.
 McCann was my favorite neighbor.

There is a momentary pause, then as the rest of the family greet Jenny and Kitty, Jenny turns to Ellen and Denny.

JENNY (CONT'D)
 You remember Mr. and Mrs. O'Leary,
 don't you, Kitty?

KITTY
 (miserable smile)
 I do. Nice to see you again.

ELLEN
 It's nice to see you again, Kitty.
 (to Denny)
 Kitty is Jenny's roommate.

Jenny hesitates, the moment of truth having arrived, then:

JENNY
 Kitty isn't my roommate, Mrs.
 O'Leary, she's my partner. We've
 been living together for five years
 and we're getting married in June.

Ellen and Denny stare at her, more confused than shocked. Anne, Michael and Lorraine turn away like spectators at an extreme sports event they regret attending, Rose freezes and Eddie turns to Jenny with a stern face.

EDDIE

Can I talk to you?

JENNY

I was just going up to see Mrs. McCann.

EDDIE

I want to talk first.

This is a tone Jenny remembers and fears from childhood, but she is not going to be intimidated. He steps slightly away from the others and she follows. They talk in low voices.

EDDIE (CONT'D)

What are you doing? Trying to hurt your mother?

JENNY

How am I hurting her?

EDDIE

You're making a scene at a funeral! Stutzman's is a place of grief! If you want to humiliate her do it someplace else!

Deeply wounded, Jenny begins to grow angry.

JENNY

I'm sorry if telling people who I am and how I live is humiliating, but I'm not going to pretend to be somebody else anymore just to make you feel all right!

He is suddenly swept by emotion he's finding hard to control.

EDDIE

(fierce)

What makes you think this is just about you?! It's about her too! We called you over and over! Why didn't you call back?! How do you think she felt when you walked away from her in the street the other day?!

JENNY

Why is everything always about her?! Isn't there a 'you'?! Why don't you stop hiding behind Mom and tell me how it's about you!

Eddie stares at her, then control is gone.

EDDIE

I'll tell you how it's about me! It's not how I live! I don't understand any of it and I don't understand you anymore!
(tortured)
You're getting married and I don't even know who's who...!

JENNY

(thrown)
Who's who...?

EDDIE

Yeah! You're both feminine girls so I don't...I don't know who's who...I don't know what you do...!

JENNY

(soft)
What we do...?!

EDDIE

(horrified)
And I don't want to! I don't want to think about it! You're my daughter! That's the kind of thing men who watch porno movies think about! If you were with a guy, I wouldn't think about it, I'd know what you do! I never think about Frankie and Anne or Michael and Lorraine!

Jenny stares at him, her eyes like coals.

JENNY

When I was a kid I hated thinking about you and Mom in bed. It gave me the creeps. So I know what you're feeling and I'll try to put your mind at rest.

She suddenly turns toward the others who are staring at them.

JENNY (CONT'D)

(very loud)

Hey, Kitty. My father wants to know if one of us straps it on in bed.

ANGLE ON OTHERS

Stunned and horrified, Kitty's jaw drops. Completely frozen with shock, Rose and the others stare and PEOPLE in the hallway have turned to stare. Ellen and Denny look desperate to escape.

BACK TO SCENE

Jenny turns back to her paralyzed father.

JENNY (CONT'D)

Sorry, Dad, but she's funny, she doesn't like telling people what she does or doesn't do in bed.

He stares at her, in a cold rage.

EDDIE

I don't even know who you are anymore and I don't know if I want to! What's happened to you?!

JENNY

(raging)

You want to know what happened?! I grew up! I used to care so much about what you two thought, but not anymore! Why would I?! You're nothing but a couple of liars and phonies! How dare you talk to me about meeting the right person. You know who you meet every time you and Mom change? The same couple of cowards and frauds!

(to both of them, in tears)

From now on all I care about is what I think and do and if you don't like it then you can get out of my life! Believe me, I won't miss you, I'll be relieved! If you can't accept who I am and how I live I don't want to be around you anymore! I mean that! If all you can do is tolerate me I'll be happier when you're gone!

Eddie stares at her, his face like stone, then he suddenly turns and walks away toward the back of the building. Looking as if she'd been stabbed through the heart, Rose stares at Jenny, then she turns and goes after Eddie. Tears spilling over, heartbroken and suddenly frightened by how far everything has gone, Jenny stares after them, then she finally turns and heads toward the front exit, oblivious to the people staring at her.

ANGLE ON Kitty

In a state of shock, she turns to the others, who are paralyzed.

KITTY

(polite, helpless)

Well...I...uh...it was nice seeing you all again, but I have to go.

She turns and goes after Jenny.

42

INT. EDDIE'S AND ROSE'S BEDROOM - NIGHT

42

Rose's bedside lamp is on and she is under the covers on her back, staring at the ceiling. She looks as if she's been crying for hours. We hear footsteps, then Eddie comes into the room, wearing his pajamas. Without looking at her, he goes to his side of the bed, climbs in, pulls the covers up to his neck and turns his back to Rose. They are silent for a long moment. She finally looks at him.

ROSE

(shattered)

We have to talk about this, Eddie.

EDDIE

(cold)

I already told you. I have nothing to say.

ROSE

(pleading, in tears)

I'm not trying to defend her, she said terrible things, unforgivable things...

He turns to look at her.

EDDIE

(cold)

Are you deaf, Rose?

She stares at him.

EDDIE (CONT'D)

I said I have nothing to say and I meant it so don't bring it up with me again! Ever.

He turns away. She stares at him, then stares up at the ceiling, tears running from her eyes.

43

INT. JENNY'S AND KITTY'S BEDROOM - NIGHT

43

They are under the covers. Jenny looks as if she has been crying for hours.

KITTY

Your mother will come around.

JENNY

(shattered)

No, she won't. They never say or do anything without the other one and he'll never come around. Not after the things I said.

KITTY

Give him time.

JENNY

(choked)

No. You don't know him. He lets a lot of stuff go, he almost never gets mad. But when he does he shuts the door and it stays closed. He never forgives.

(tears spilling over)

I know I shouldn't care, I'm not doing anything wrong, but we were so close.

They sink into silence, then:

KITTY

(amazed murmur)

That was unbelievable.

JENNY

(horrified sob)

I know. I've never done anything like that before in my life.

KITTY

I don't mean that. I meant Stutzman's Funeral Home. I'm a Jew.

(MORE)

KITTY (CONT'D)
 (impressed)
 So many dead bodies in plain view.

44 INT. FIREHOUSE - DAY 44

SEVERAL FIREMEN are sitting around the room, watching t.v., reading papers, when Eddie walks in, carrying his overnight bag. They offer casual greetings, then go back to what they're doing. He stares at them suspiciously, then heads for the locker room.

45 INT. FIREHOUSE LOCKER ROOMS - DAY 45

Denny is putting fresh clothes from his bag into his locker when Eddie walks in. As Eddie walks to his locker:

DENNY
 (pitying)
 Hey, Eddie, how are you doing?

Eddie keeps his eyes averted as he yanks his locker open and drops his bag on a bench.

EDDIE
 (abrupt)
 I'm fine.
 (looking at Denny with
 suspicion)
 Did you tell the guys what happened
 at Stutzman's?

DENNY
 No! I would never talk about your
 private business to anybody. You
 know that. They don't know
 anything.

Eddie goes back to unpacking his bag and putting things in his locker. Denny stares at him, struggling to find something to say.

DENNY (CONT'D)
 (pitying)
 Listen, Eddie, I think this whole
 thing stinks, you know? You and
 Rose have been nothing but good to
 Jenny and look how she pays you
 back.

EDDIE
 (abrupt)
 I don't want to talk about it.

Denny nods.

DENNY

Okay.

They both go back to their lockers.

DENNY (CONT'D)

(soft)

It's funny her name is Kitty.

Eddie looks at him.

EDDIE

What?

DENNY

The girl's name is Kitty. First she's with a married man named Kitty, now her. It's funny.

Eddie stares at him, then goes back to unpacking.

46

EXT. SMALL CORNER STRIP MALL - DAY

46

Looking depressed and carrying a bag, Rose exits the pharmacy and as she walks along the sidewalk toward the dry cleaners she passes a beauty salon. The door suddenly flies open and Ellen comes out, wearing a plastic cape, the foil in her hair only partly done.

ELLEN

Rose!

Rose stops, a look of dread on her face, then she turns.

ROSE

Hi, Ellen.

Ellen rushes up to her.

ELLEN

I've been so worried. I left messages all week, but you never called back. Are you okay?

ROSE

I'm fine.

ELLEN

How can you be fine after that disgraceful scene at Stutzman's!

(MORE)

ELLEN (CONT'D)

The things she said to you were unforgivable!

(pitying)

I just hope you're not blaming yourselves for any of this because you've both been great parents.

(nosy)

Did you know about them before or just find out that night?

ROSE

We knew before.

Ellen stares at her.

ELLEN

Of course. Christmas.

(kind)

I would have lied about the married man too.

(appalled)

Are they really getting married?

ROSE

Yes.

ELLEN

Well, you're doing the right thing.

ROSE

What am I doing...?

ELLEN

Turning your back on her.

Rose stares at her, then turns away.

ROSE

I can't talk now, Ellen, I have to go.

As Rose walks away Ellen stares after her with pity.

ELLEN

Anytime you need to talk, I'm here.

Rose keeps going without looking back.

47

EXT. ANNE'S HOUSE - SAME DAY

47

Anne pulls grocery bags from her car, which is parked in the driveway, then trudges toward her house, pushing the baby in his stroller, CAMERA TRACKING WITH HER.

Her step slows, then she stops and stares at something as if studying a formidable enemy, examining its weaknesses and strengths, assessing the possibility of success in combat.

CAMERA PULLS INTO A WIDE SHOT

Anne is staring at the dead lawn. Her cell phone rings, she puts the groceries down, pulls the phone from her purse and snaps it open.

ANNE

Hello?

48 INT. DRY CLEANERS - SAME DAY

48

A desperate look on her face, cell phone to ear, Rose is at the counter where a clerk is sorting through her cleaning.

ROSE

Hi, Anne. It's me.

ANNE

(v.o.)

Oh, hi, Mom. What's up?

ROSE

Nothing. Just calling to see how you are.

ANNE

(v.o.)

I'm fine. And you?

ROSE

I'm fine. How're the kids?

49 EXT. ANNE'S HOUSE - DAY

49

ANNE

They're fine. How's Dad?

ROSE

(v.o. On phone)

He's good. And Frankie?

ANNE

Frankie's fine.

Silence.

ANNE (CONT'D)

(confused)

Did you call for a reason, Mom?
Because I'm in the driveway with a
pile of groceries and a sleeping
baby.

50 INT. DRY CLEANERS - SAME DAY

50

Rose is silent a moment longer, then:

ROSE

(lost)

No, no reason. Just thought I'd
say hello.

ANNE

(V.O. on phone)

Then I'll call you back. I don't
want the baby to wake up.

ROSE

Okay. Bye, Anne.

ANNE

(V.O. on phone)

Bye.

Anne hangs up. Rose stares down at her phone, then slowly
hangs up, deeply upset.

51 EXT. ANNE'S HOUSE - DAY

51

Anne picks up the groceries, but as she starts pushing the
stroller toward the house she suddenly stops again and stares
hard at the dead grass, lost in thought.

ANGLE ON DEAD GRASS

It is very dead.

CLOSE-UP OF ANNE

Her eyes narrow with loathing as she stares at the dead
grass.

CLOSE-UP OF DEAD GRASS

Bugs crawl through the yellow stalks.

EXTREME CLOSE-UP - ANNE'S EYES

They fill with deep hostility.

52

INT. BRIDAL SHOP - DRESSING ROOMS - DAY

52

Anne sits in a chair, deep in thought. We hear rustling behind the doors of two try-on rooms. A SALESWOMAN walks up to the doors.

SALESWOMAN

Do either one of you need help?

KITTY

(v.o.)

I'm fine.

JENNY

(v.o.)

So am I.

A door finally opens and Jenny steps out. She is wearing the bridal gown Rose was looking at in the earlier scene with Barbara Ellen. She looks at Anne.

JENNY (CONT'D)

What do you think?

Anne looks up at her, as if she's coming out of a dream.

ANNE

It's perfect.

SALESWOMAN

Look at yourself in the mirror!
You look beautiful!

Jenny looks at herself in the mirror. She does look beautiful. Her eyes begin to glow with excitement.

JENNY

I've always dreamed of wearing a
dress like this.

Kitty's door opens and she steps out, wearing a gown.

SALESWOMAN

I don't know which one of you looks
more beautiful. Is it a double
wedding?

ANNE

Yes.

SALESWOMAN

Well, I'll leave you alone to think, but don't feel you have to make up your minds today.

(walking out)

I can hold the dresses if you want to come back with your mothers.

All the light goes out of Jenny's face as she stares after the woman, then she turns back to look at her reflection.

JENNY

(unhappy)

This dress isn't right. It's too traditional.

KITTY

What's wrong with traditional?

JENNY

(snapping)

Do you want to wear the tuxedo?

Jenny suddenly turns and goes back into the try-on room.

KITTY

My mother isn't here either, Jenny.

Jenny looks back at her.

JENNY

I know. She's in Portland. Mine's only forty-five minutes down the road in rush-hour traffic.

She shuts the door too hard. Kitty disappears back inside her dressing room. Lost in intense thought, Anne suddenly gets up, walks to Jenny's dressing room and knocks on the door. Jenny opens it.

JENNY (CONT'D)

If this is about Mom I don't want to hear it.

ANNE

It's not about Mom. I know you live in a condo but if you had grass would it be dead or alive.

JENNY

What?

ANNE

If you had grass would it be dead
or alive?

JENNY

It would be alive.

ANNE

Just as I thought. Happy people do
not have dead grass.

Jenny stares at her as if she's insane, then closes the door.

53 INT. ANNE'S KITCHEN - DAY

53

She is staring intently out the window at the dead grass when
the phone rings, causing her to jump. She answers it.

ANNE

Hello?

54 INT. ROSE'S LIVING ROOM - DAY

54

The vacuum cleaner is abandoned on the floor and dust rags
and spray wax are thrown down on a table. Rose is collapsed
in a chair, phone receiver in hand. Her clothes look as if
they were thrown on without care.

ROSE

Hi, Anne, it's me.

ANNE

(distracted V.O. on phone)
Oh, hi, Mom. How are you?

ROSE

I'm fine, doing a little housework.
How are you?

ANNE

(distracted V.O. on phone)
I'm fine.

ROSE

(tortured)
How about Frankie and the kids?
Are they okay?

ANNE

(distracted V.O. on phone)
They're fine.

ROSE

Have you seen Michael and Lorraine
at all?

55 INT. ANNE'S KITCHEN - DAY

55

ANNE

(exploding)

Oh, for God's sake, Mom, if you
want to know how Jenny is don't
call me, call her! I know that's
what all these calls are about!

Silence. Anne looks back out at the lawn.

ANNE (CONT'D)

(urgent)

Listen, I have to go, there's
something I have to do. I'll call
you later.

She hangs up.

56 INT. ROSE'S LIVING ROOM - DAY

56

Rose slowly puts the receiver down.

57 INT. ANNE'S KITCHEN - DAY

57

Anne stares at the dead grass for a moment longer, then heads
for the back door.

58 EXT. ANNE'S BACK YARD - DAY

58

She comes out of the house, walks to the faucet, rummages
through some broken lawn furniture, finds the hose, attaches
it to the faucet, turns it on, finds the spray end and begins
watering the lawn with an almost Zen-like concentration.

59 INT. ROSE'S AND EDDIE'S LIVING ROOM - NIGHT

59

Rose and Eddie are sitting on the sofa watching television.
She is in great turmoil. She finally looks at him.

ROSE

I've decided to quit the bowling
team.

He looks at her with surprise.

EDDIE

Why?

ROSE

They're always talking behind my back.

He looks back at the television.

EDDIE

Can you do that?

ROSE

Do what?

EDDIE

Quit the bowling team. You're the treasurer.

ROSE

Yes, I can do that.

(exploding)

Don't you want to know what they're saying behind my back?

EDDIE

No.

She suddenly gets up, in tears of desperation.

ROSE

You can't just not talk about this, Eddie. We've lost our daughter!

He continues to watch t.v. She walks out of the room. CAMERA CLOSES IN ON EDDIE'S FACE. He is struggling hard against his emotions.

60

EXT. SUPERMARKET - DAY

60

The place is packed with people. In a terrible state, Rose comes through the doors, grabs a cart, then CAMERA TRACKS WITH HER as she walks toward the meat department. As she turns a corner we suddenly hear:

ELLEN

(v.o.)

They never talk about it. Not a word.

Rose turns. A short distance away, unaware of Rose's presence, Ellen is talking to another woman her age, MARION. They are draped over their shopping carts.

MARION

Neither would I if it was my daughter. It's humiliating.

ELLEN

And they always seemed like such good parents. I don't know what they did wrong.

MARION

Something big. We've all made mistakes with our children, but at least ours are normal.

ELLEN

I really feel sorry for them. This wedding isn't just embarrassing, it's insulting to anyone who takes those vows seriously. If you ask me, it isn't morally right.

Rose is suddenly walking toward them.

ROSE

Since when are you two such big experts on what's normal and right!

They quickly turn at the sound of her voice, horrified at being caught in the middle of a gossip session.

ELLEN

Rose. We didn't mean anything. We're just worried about you.

Rose practically smashes into their carts as she reaches them.

ROSE

Tell me, Marion, is it right and normal for your drug addict daughter to get pregnant by every passing stranger and leave you to raise the kids?!

(to Ellen)

Or for Karen and her bum of a husband to never get a job and rob you and Denny of every last penny you saved for your retirement?! That's all normal and right just because the men sleep with women and the women sleep with men?!

The women are frozen and people are turning to stare. Tears fill Rose's eyes.

ROSE (CONT'D)

(choked)

But Jenny, who's never hurt anybody, isn't normal and right because she wants to marry the woman she loves!

(quick sob)

Jenny is good and I love her and the only thing that isn't normal or right is me turning my back on that!

She hurls the shopping cart away and walks off.

61 INT. JENNY'S LIVING ROOM - SUNSET - SAME DAY

61

She is working at her computer when the doorbell goes. She gets up and pushes the intercom.

JENNY

Yes?

ROSE

(V.O. through intercom)

It's your mother. Can you come down?

Jenny goes very still, then opens the door and goes out.

62 EXT. JENNY'S BUILDING - SUNSET - SAME DAY

62

Rose stands outside the door of the two story townhouse, waiting. Behind her is a distant view of the river, the Williamsburg Bridge and the Manhattan skyline. We hear footsteps on the stairs, then Jenny pulls the door open. Rose stares at her.

ROSE

I saw a dress.

She stops, unable to continue.

JENNY

A dress...?

Rose nods, struggling to control her voice.

ROSE

Months ago I saw a wedding dress I knew would look good on you. You still might be able to get it.

She falls silent again, struggling to get control of her voice, then she looks at Jenny, tears in her eyes.

ROSE (CONT'D)

(choked)

If you'll let me, I'd like to help you pick out your dress. I'd like to be part of your wedding.

They stare at each other, then without any signal they move into each others arms and hold each other tightly.

LONG SHOT

Rose and Jenny cling to each other as the sun sets over Williamsburg.

63

INT. FARRELL GARAGE - NIGHT

63

The car is parked in the driveway, the light is on and Eddie is cleaning and arranging his tools when Rose appears in the doorway. He glances at her.

EDDIE

How come you're so late? Where have you been?

Rose hesitates anxiously, then:

ROSE

I was with Jenny.

He goes back to his tools.

ROSE (CONT'D)

(sudden)

I'm going to be part of the wedding.

He keeps working on arranging his tools.

ROSE (CONT'D)

(sudden, pleading)

We've always done everything together, Eddie, for as long as we've been married, but if I have to do this without you I will. I don't want to lose our daughter.

EDDIE

(remote)

It's your choice.

She stares at him.

ROSE
(soft, stunned)
Why won't you at least talk to me
about it...?

EDDIE
(exploding)
Because that's my choice! And I
don't have to explain why I made it
to anybody! Certainly not to you!
My God, Rose! Don't you know me by
now?!

He turns and walks off into the dark.

64 INT. FIREHOUSE - DAY

64

The doors are open to the street and A FEW YOUNGER FIREMEN are washing the trucks as Eddie comes in from the street, carrying his overnight bag, a grim look on his face. He walks past them as if they don't exist.

FIREMAN ONE
What are you so happy about, Eddie?

Eddie looks at him.

EDDIE
What?

FIREMAN ONE
Nothing. Just a joke.

Eddie continues toward the rear of the building. The firemen exchange glances.

65 INT. LOCKER ROOM - DAY

65

A COUPLE OF FIREMEN are at their lockers, changing to leave, and others are stowing their things inside. As Eddie walks in he glances around, then turns to one of the MEN.

EDDIE
Where's Denny O'Leary?

FIREMAN
He changed his shift yesterday.

Eddie stares at him.

EDDIE
He's not on with me anymore?

FIREMAN
No.

EDDIE
How come?

FIREMAN
I don't know. He said it was personal.

EDDIE
I've been on with him since we were probies together.

FIREMAN
The Lt. said he asked to change his shift and wouldn't take no for an answer.

Eddie stares at him, then sits down on the bench and drops his bag. He suddenly looks at the Fireman, who has gone back to stowing things in his locker.

EDDIE
(quiet)
I've known Denny O'Leary since we were in the first grade.

FIREMAN
(uninterested)
Oh, yeah? That's a long time.

Eddie looks away, deeply shaken.

EDDIE
(soft, lost)
Yeah. It is.

66 INT. ANNE'S BEDROOM - MORNING

66

Frankie is asleep in the bed when the door opens and Anne walks in. She stares at him, then turns on the bedside lamp, picks it up and sweeps the bulb back and forth rapidly across his eyes. He recoils, then his eyes flutter open.

FRANKIE
What is that...? What's happening...?

ANNE
 (pleased)
 Oh, look! You're awake!

She puts the lamp down. His eyes are slits as he looks at her.

FRANKIE
 What...?

ANNE
 Get up. I want to show you something.

FRANKIE
 (groggy)
 Are you crazy? Do you know what time I got in last night?

ANNE
 I said get up.

Taken aback by her tone of voice, he stares at her, then finally gets out of bed. She walks to the window and opens the curtains.

ANNE (CONT'D)
 Look outside.

He pulls on a pair of shorts, walks to the window and looks out.

FRANKIE
 At what?

ANNE
 The grass.

P.O.V. THROUGH WINDOW

The front lawn is green.

BACK TO SCENE

Frankie turns to look at her.

FRANKIE
 That's what you woke me up for...?

ANNE
 Yeah. The grass is green.

FRANKIE
 (exasperated)
 You think I care what color the
 grass is?!

She stares at him, then shakes her head slightly.

ANNE
 No. I don't.

She suddenly turns, walks to a closet, opens it and pulls out a suitcase.

FRANKIE
 What are you doing?

As Anne throws it down on the bed, unzips it and pulls open a dresser drawer:

ANNE
 Packing your clothes. You're
 moving out.

He stares at her, not quite taking it in.

FRANKIE
 What...?

ANNE
 (packing)
 I don't want to be married to you
 anymore. I'd leave but it wouldn't
 be good to move the kids so you
 have to go.

He thinks this is just a prelude to another argument about his bad habits.

FRANKIE
 (cajoling)
 C'mon, Anne, I know things haven't
 been great lately, but...

She turns and holds up her hand like a traffic cop.

ANNE
 Stop!
 (going back to packing)
 I'm not interested in anything you
 have to say.

Frankie is swept by a defensive anger.

FRANKIE

(angry)

You can't just kick me out without talking about it!

ANNE

We haven't talked in years, why start now?

FRANKIE

I have a right to know why you're doing this!

She looks at him.

ANNE

The grass.

FRANKIE

The grass...?

ANNE

Yeah. I was telling Jenny how happy she looked and then I saw the grass. I really saw it. And that's when I knew I was unhappy. Happy people don't have dead grass. But it was like the chicken and the egg. I couldn't figure out which came first, happiness or green grass. So I started watering it and the more I watered it the happier I felt...

(soft, astonished)

And then it came back to life.

67

INT. DINER - DAY

67

Eddie and Anne sit across from each other in a booth, lunch menus in hand. Eddie stares at her.

EDDIE

I don't blame you for kicking Frankie out, but grass is grass, Anne.

ANNE

No, it's not. Do you have dead grass, does Michael have dead grass?

EDDIE

No.

ANNE
 Happy people don't. If Jenny
 hadn't been so happy...

At the mention of Jenny he quickly stands up.

EDDIE
 (cutting in)
 We've been sitting here forever.
 I'll go get a waitress.

So excited by her metamorphosis she is oblivious to his reaction and continues talking.

ANNE
 ...I probably wouldn't have noticed
 it, but she was very happy and
 that's when I saw my dead grass.

He walks off as if he hasn't heard her.

68

INT. JENNY'S AND KITTY'S LIVING ROOM - EVENING

68

They are at the table pencilling in names for the wedding seating plan.

KITTY
 I don't know where to seat people!
 We're having twice as many as we
 planned on having!

JENNY
 It doesn't matter. People will be
 moving around no matter where we
 put them.

They write in names and erase others for a moment, then:

JENNY (CONT'D)
 (working on plan)
 It's my father's birthday today.

KITTY
 (careful)
 Oh, yeah?

JENNY
 (working on plan)
 Yeah. They're having a party at my
 parents' house.

Kitty stares at her with compassion, then goes back to writing and erasing. They work in silence for a moment, then Jenny suddenly drops her pencil.

JENNY (CONT'D)

I'm going to take a break, okay?

KITTY

Sure. Want a cup of tea?

JENNY

Yeah. Thanks.

As Kitty walks off to the kitchen Jenny goes to the sofa where Mickey is curled up, sinks down and curls up next to her, then stares off into space like a heartbroken child, her arms around the dog.

69

INT. ROSE'S AND EDDIE'S DINING ROOM - DAY

69

The remains of lunch are on the table, along with the birthday cake and open gifts. In the living room the grandchildren are watching t.v. Wearing a paper crown at a jaunty angle, Eddie is clearing the table. Through the open kitchen door we see Anne, Lorraine, Michael and Rose doing the dishes. They are talking to each other in low, intense voices. CAMERA TRACKS WITH EDDIE as he carries dishes into the kitchen. When he enters, they give him sheepish glances and fall silent. He puts the dishes down and looks at them.

EDDIE

Why did you stop talking?

ROSE

We didn't stop talking.

He stares at her, then CAMERA TRACKS WITH HIM as he goes back into the dining room and continues clearing the table. Their conversation starts up again. He is struggling to remain indifferent. Michael comes into the room.

MICHAEL

Listen, Dad, there's something I think you should know.

Eddie looks at him.

MICHAEL (CONT'D)

Jenny asked me to walk her down the aisle and I said yes.

Eddie stares at him, nods, then goes back to clearing the table. Michael hesitates, then returns to the kitchen.

As Eddie picks up a pile of plates he is suddenly overwhelmed by emotion and he puts them down. He stares down at the plates for a moment, takes off the paper crown, carefully folds it, puts it on the table, walks through the living room and disappears.

70 INT. ROSE'S AND EDDIE'S BEDROOM - NIGHT 70

The room is dark, they are in bed under the covers, far away from each other, backs turned, both awake. Pause, then:

ROSE
(soft, heartbroken)
How did we end up here...

He remains silent, staring off into the dark.

71 INT. ROSE'S AND EDDIE'S BEDROOM - EARLY MORNING 71

ANGLE ON WINDOW. The sun is coming up. CAMERA IS PULLING BACK. Fully dressed, Eddie takes his wallet from the bureau and walks out of the room, gently shutting the door behind him. Rose sits up and listens. After a moment, we hear a car start outside. She gets up and goes to the window.

ROSE'S P.O.V.

Eddie's car backs down the drive into the street, then turns and drives away.

BACK TO SCENE

Rose rests her forehead against the window with deep sorrow, then she takes a deep breath, goes to the closet and opens the door. She takes out a pretty dress, hangs it on the door, then takes a hat from the shelf.

72 INT. EDDIE'S CAR - EARLY MORNING 72

In deep emotional turmoil, Eddie drives through the streets.

73 EXT. WATERFRONT - MORNING 73

Staring at the ground, Eddie walks blindly along a path, oblivious to his surroundings and the people he passes. He's forced to step around a small girl. Barely able to walk, she scurries forward, arms outstretched, screeching with joy before being scooped up by her young father. Eddie quickly looks away.

74 EXT. FARRELL HOUSE - MID-DAY 74

A moment passes, then the front door opens and Rose, now dressed for the wedding, comes out with Michael, who is dressed in a tuxedo. Lorraine, Anne and Lily follow. Anne holds a bouquet and wears a bridesmaid's dress.

75 INT. O'LEARY SUN PORCH - MID-DAY 75

Denny is standing at the window looking out when Ellen appears behind him.

ELLEN

What are you looking at?

DENNY

Rose is leaving for the wedding.

ELLEN

(spiteful)

It's not a real wedding.

DENNY

Okay, she's leaving for the fake wedding. She looks pretty.

Ellen can't help herself. She draws closer to the window and looks out.

THE O'LEARYS' P.O.V. THROUGH WINDOW

Rose, Anne, Lily, Michael and Lorraine walk to Michael's car and pull the doors open.

76 BACK TO SCENE 76

DENNY

(looking out window)

No sign of Eddie.

ELLEN

At least he's got his head screwed on right.

Pause.

DENNY

(soft, lost)

We baby-sat the Farrells' kids the night Jenny was born. I always thought we'd be there when she got married.

ELLEN

(acid)

What makes you think two women
getting dressed up in wedding gowns
and prancing down some hotel aisle
is the same as getting married?!

He suddenly looks at her.

DENNY

Jenny does.

ELLEN

(snapping)

What?

DENNY

Jenny does. Jenny makes me think
it.

She stares at him, then angrily walks away. He watches her
go, then looks back out the window. The car is gone.

77 INT. DINER - DAY

77

Sitting at the counter in front of an untouched lunch, Eddie
pulls out his wallet, opens it, then as he takes out some
money a few snapshots fall out onto the counter. As he
gathers them up he suddenly pauses on Jenny's college
graduation photo, the pain in his eyes intense, then he
shoves the photographs back in his wallet and closes it.

78 EXT. FARRELL DRIVEWAY - DAY

78

Eddie's car turns in from the street, drives to the garage
and stops. He gets out, then as he starts for the house he
stops and stares. Denny is sitting in a chair on the deck.

EDDIE

What are you doing here?

Denny hesitates, then stands up.

DENNY

Look. I'm sure Ellen deserved it,
we both know how she can get, but
Rose said some bad things to her.

EDDIE

So?

DENNY

So I did what I always do when I
don't like something. I dig in.

(emotional)

But we've been friends too long, if
I do that with you I lose, so I'm
here to dig myself out.

Eddie stares at him.

EDDIE

(soft)

How do you do that...?

DENNY

(at a loss)

I don't know...

He hesitates, then shrugs.

DENNY (CONT'D)

I guess coming here's a start.

Eddie stares at him.

79 EXT. JENNY'S CONDO - DAY

79

A limo and Michael's car are parked out front. A moment passes, then the front door opens and Rose comes out, followed by Michael, Lorraine, Anne and Lily. As they gather on the street a PHOTOGRAPHER comes out, takes a photo of them, then positions himself to photograph the open door.

A moment passes, then Jenny comes out and stops on the steps. Wearing the wedding dress she tried on in the earlier scene, which has been shortened to look less bridal, she wears flowers in her hair rather than a veil and is holding a bouquet of pale pink roses. Her face is radiant with happiness. The photographer starts taking pictures.

80 EXT. SMALL HOTEL - DAY

80

A limo pulls up with Michael's car behind it. Lorraine is now driving and Anne is next to her, Lily in back in a car seat. As Anne, Lily and Lorraine get out of the car the limo door is pulled open by the UNIFORMED DRIVER and Michael, Rose and Jenny get out. They head for the hotel entrance.

81 INT. HOTEL LOBBY - SAME DAY

81

Now a mass of nerves, Jenny and Rose walk in, followed by Michael, Lorraine, Anne and Lily.

JENNY

This dress is over the top, isn't it.

Rose is distracted by smoothing the skirt of the dress as they walk.

ROSE

It's beautiful and you look...

She suddenly stops.

ROSE (CONT'D)

(soft gasp)

Eddie...

Jenny quickly turns, as do the others, to see Eddie standing off to the side of the entrance, dressed in a dark suit and tie. He hesitates, struggling for control, then:

EDDIE

I don't know if you still want me here but I decided to come.

As Jenny stares at him, her eyes fill with tears.

JENNY

(choked)

Oh, Dad. Why wouldn't I want you here?

EDDIE

(struggling for control)

Because I turned my back on you.

JENNY

(choked)

I said terrible things and I know it takes a lot, but when you're offended...

EDDIE

(exploding, fierce)

No!

She flinches back from his ferocity.

EDDIE (CONT'D)
 That's not why I did it!
 (emotional)
 I don't walk away from people
 because I'm offended! I walk away
 because...

He stops, fighting hard to control his voice, then:

EDDIE (CONT'D)
 (choked)
 I'm hurt...!

Rose covers her mouth with her hand as her eyes fill with tears.

EDDIE (CONT'D)
 (heartbroken)
 You hurt me! You said you wanted
 me out of your life! That you'd be
 relieved when I was gone! You said
 you wouldn't miss me!

Jenny stares at him, stricken, tears spilling over, as he is suddenly swept away by his emotions.

EDDIE (CONT'D)
 ME! You wouldn't miss ME! Nobody
 has ever loved you as much as I do
 and nobody ever will! How could
 you not miss ME?!

He is fighting back tears.

EDDIE (CONT'D)
 When people hurt me I don't talk
 about it, I walk away! I always
 walk away!
 (helpless)
 But how can I walk away from
 you...?

Jenny stares at him, then quickly walks to him, they wrap their arms around each other and hold each other tightly for a long moment. He finally drops his arms, stares at the ground as he struggles for control, then he looks at her.

EDDIE (CONT'D)
 If it's okay with you, you're my
 daughter and I'd like to walk you
 down the aisle.

She stares at him, then finally nods, unable to speak.

82 INT. CHAPEL - SAME DAY

82

A minister in vestments stands on a low stage which is decorated with flowers and the chapel is packed with PEOPLE. The crowd is made up of some couples, some single men but predominantly women, including MARGARET, a heavy-set girl in her twenties with a crew-cut, who is dressed in leathers and is heavily pierced and tatoood.

A moment passes, the music finally begins and everyone stands and faces the aisle. Anne's tiny daughter Lily starts down the aisle, sprinkling rose petals, Anne and Aaron follow, they are followed by the two girls Jenny's age, now wearing matching bridesmaid's dresses, then Michael follows them with Lorraine on his arm.

There is a pause, then Kitty appears and starts down the aisle with her PARENTS.

A moment later a radiantly happy Jenny appears, Eddie and Rose on either side of her. As they walk down the aisle, Eddie's eyes meet someone's.

EDDIE'S P.O.V.

Denny, who is standing at the back, gives him a small, embarrassed wave.

BACK TO SCENE

Eddie, Rose and Jenny continue on down the aisle.

83 INT. CHAPEL ALTAR - CLOSE ON THE GIRLS' HANDS - LATER

83

CAMERA IS PULLING INTO A WIDER SHOT as Jenny, who is already wearing a ring, slips a ring on Kitty's finger. Everyone watches from their seats as she stares down at it, then finally looks up at Kitty, still holding her hand. They are standing in front of the minister. Jenny stares at her, unable to speak for a moment, then:

JENNY

Living in a moment I would die for.
 These words best describe every
 minute of every day for the past
 five years. That's why I'm
 standing here today in front of my
 family, our friends, but most
 importantly in front of you....

She hesitates for a split second, then:

JENNY (CONT'D)
 (with certainty)
 And in the presence of God to vow
 to be your faithfully committed
 life-time companion.

ANGLE ON ROSE AND EDDIE

They stare at her, moved by and proud of who their hidden daughter has revealed herself to be.

84 INT. HALLWAY LEADING TO HOTEL BANQUET ROOM - SUNSET 84

It is on the top floor of the hotel and through the windows we can see the sun setting over Baltimore. The hall leads to a banquet room with a dance floor and an area where tables are set for a sit-down dinner. A D.J. is playing music and the room is filling up as GUESTS pour out of the elevators and head down the crowded hall toward the noisy bar. A set of elevator doors open and as Rose and Eddie step off with the crowd, Eddie glances at Rose.

EDDIE
 You know what I'm going to do
 tonight?

ROSE
 What?

EDDIE
 (thrilled)
 I'm going to dance with every girl
 at my daughter's wedding.

85 INT. BANQUET ROOM - EVENING 85

SERIES OF SCENES

DANCE FLOOR

The room is packed with people eating, drinking, wandering amongst the tables, gathered in groups at the bar and dancing to a classic, big-band fox trot being played by the D.J. Out of the crowd of dancers, Eddie suddenly dances by and in his arms is Margaret, the heavy-set, very butch, crew-cut, pierced girl in leathers. They are both great dancers and move fluidly, as if they have been dancing together forever. They pass:

Anne has a lethal cocktail in front of her as does Aaron, Kitty's brother.

ANNE

(intense)

Do you know what I mean about the grass, Aaron?

AARON

(intense)

Yes, I do.

They both take deep slurps of their cocktails.

ANNE

(intense)

When we sell the house and move away that grass will die. I know that. But my grass, the grass that is inside of me and the new grass that grows outside of where I live, that grass will always be green, do you know what I mean?

AARON

I do. Are you a lesbian?

ANNE

No.

AARON

Good.

DANCE FLOOR

PEOPLE dance by doing the mambo. Men with women, women with women. Eddie dances by with another girl. They are dancing up a storm.

BUFFET TABLE

Surrounded by family and friends, Kitty and Jenny cut their cake, eat a bite, then cheered on by their friends they turn to each other and kiss. Everyone applauds. Eddie flushes with embarrassment and looks down at the floor as if there is something down there that is riveting.

ANGLE ON BAR

As Eddie gets another glass of champagne, Roy Orbison's duet with K.D. Lange of Crying starts. He quickly puts down the glass and looks around.

VARIOUS SHOTS OF EDDIE AND ROSE

As the song plays both Rose and Eddie make their way through the crowd searching for each other. When they finally reach each other the song is almost over. Instead of dancing, they move into each other's arms and hold each other tightly. They are meeting the right person all over again.

DANCE FLOOR

It is packed with people and the D.J. is playing a samba. Eddie dances out of the crowd with the crew-cut, leather-clad Margaret in his arms once again. They dance together like a dream, as if they are professionals. She suddenly looks at him with wonder.

MARGARET

You're a great dancer, Mr. Farrell.

He looks down at her.

EDDIE

(delighted)

Thank you, Margaret, so are you.
But please, call me Eddie.

They dance away.

ANGLE ON JENNY AND KITTY DANCING

ANGLE ON MICHAEL AND ROSE DANCING.

ANGLE ON EDDIE AND JENNY DANCING

ANGLE ON D.J.

Music is playing. Jenny walks up to him and makes a request.

TABLE

Eddie and Rose are at a crowded table, just digging into their cake when we hear The Macarena start. Rose drops her fork.

ROSE

(thrilled cry)

Oh, my God, The Macarena! How did
he know I love the Macarena!

Without hesitation, she jumps up, rushes onto the dance floor and starts dancing, in absolute heaven. As she dances, Eddie joins her.

EXTREME CLOSE-UP - JENNY

As the music plays, she stands by herself near the windows, unobserved, watching her parents dance, swept by love, compassion and gratitude, deeply aware of how much courage it took for them to get to where they are that night.

ANGLE ON DANCE FLOOR

The whole room is dancing to the Macarena.

87

INT. ROSE'S AND EDDIE'S BEDROOM - NIGHT

87

They are in bed, curled up in each other's arms. The lights are out. Pause.

EDDIE

I'm worried about Anne.

Rose's eyes open.

ROSE

So am I.

EDDIE

She was drinking something with an umbrella in it.

ROSE

I don't mean that. I'm worried about her being on her own with those kids.

EDDIE

(sleepy murmur)

Oh, don't worry about that. She's better off without Frankie and she's strong. This is the start of something for her, not the end.

She turns her head back into the pillow.

ROSE

I had a wonderful time, didn't you, Eddie?

He smiles slightly, eyes still closed.

EDDIE

(murmuring)

Oh, yes....

(soft, thrilled)

My God, that Margaret could dance...!

Silence as they start drifting into sleep.

ROSE
(murmuring)
I can't imagine anything better
than today, can you?

EDDIE
(drifting into sleep)
No....

88 INT. JUDGE'S CHAMBERS - NEW YORK - DAY - FIVE YEARS LATER 88

Jenny and Kitty, more stylishly dressed now and deeply confident in their relationship, stand in front of a female JUDGE in robes as she opens a leather folder. Standing with them are JORDAN, a four-year-old girl, and JOSHUA, a two-year-old boy.

JUDGE
(looking through folder)
Your children have the rings?

JENNY
Yes.

JUDGE
Okay, why don't we put Joshua next
to you, Jenny, and Jordan next to
Kitty.

As Jenny moves Joshua into position and Jordan stands next to Kitty CAMERA BEGINS PULLING BACK to reveal the Farrell family sitting in folding chairs - Rose and Eddie, Anne, who is now married to Aaron, Michael and Lorraine and all their children, which includes in addition to Anne's children with Frankie, who are now eight and five, an infant for Anne and Aaron and a six year old and toddler for Michael and Lorraine.

JUDGE (CONT'D)
I think we're ready to start.

END TITLES BEGIN

JUDGE (CONT'D)
(looking around the room)
We are gathered here today in the
presence of witnesses and family
members for the purpose of uniting
in matrimony Jenny and Kitty.
(to Jenny and Kitty)
(MORE)

JUDGE (CONT'D)

The contract of marriage is a solemn one and not to be ventured into lightly but with a deep realization of its obligations and a deep realization of its responsibilities. Please remember that love, loyalty and understanding are the foundations of a happy and enduring home. No other ties are more tender and no other vows are more important than those you are about to pledge. Now may I ask you to face each other and join hands.

Jenny and Kitty face each other and join hands.

JUDGE (CONT'D)

Do you, Jenny, take Kitty to be your lawful wedded spouse?

JENNY

I do.

JUDGE

Do you promise to love her, comfort her, to honor her, to keep her in sickness and in health, for richer and for poorer, for better and for worse and be faithful to her for as long as you both shall live?

JENNY

I do.

JUDGE

Do you, Kitty, take Jenny to be your lawful wedded spouse?

KITTY

I do.

JUDGE

Do you promise to love her, comfort her, to honor her, to keep her in sickness and in health, for richer and for poorer, for better and for worse and be faithful to her for as long as you both shall live?

KITTY

I do.

JUDGE

You can exchange rings now.

The children hand the rings to Jenny and Kitty which they slip on each other's fingers. The Judge pauses, then smiles at them.

JUDGE (CONT'D)

By virtue of the authority vested
in me by the State of New York I
now pronounce you spouses for life.

Jenny and Kitty embrace and hold each other tightly, then CAMERA SLOWLY PULLS INTO A WIDER SHOT as everyone rushes up to embrace and congratulate them. Eddie hands a camera to the Judge.

EDDIE

Do you mind taking a picture?
(to family)
C'mon, everybody, c'mon, c'mon, we
don't have all day.

After a great deal of direction on the part of everyone in the family, the shifting of various children and positions, complaining, laughter, poses are finally struck, faces are lit by smiles, crying babies are calmed and the Judge snaps the picture.

TITLES END

FREEZE FRAME ON FAMILY PHOTO