The Wedding Singer

Rewrite by:

Carrie Fisher

FILE COPY
BLUE

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

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

We hear polite applause.

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

INT. RECEPTION HALL - DAY - CONT. ACTION

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

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

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

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

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

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

(CONTINUED)
CONTINUED:

GUY (O.C.)

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

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

GUY

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

He grabs a glass of water and then his mic.

Robbie cuts off the GUY in mid-toast.

ROBBIE

(very up)

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

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

ROBBIE

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

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

ROBBIE

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

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

ROBBIE
Now, on behalf of Mr. and Mrs. Harold Fonda, I'd like to ask everyone to get on the dance floor and -- celebrate!
(singing)
CEL-E-BRATE GOOD TIMES -- COME ON!

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

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

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

PHIL
Maybe he should be taking psychology instead of you.

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

PHIL
She must be new.

LAWRENCE
Brand spanking new.

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

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

JULIA
Okay, who wanted the prime rib?

Everyone just stares at her.

(CONTINUED)
CONTINUED:

JULIA
Nobody wanted prime rib?

Everyone shakes their head.

JULIA
This table is all fish.

Everyone nods.

JULIA
Be right back.

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

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

Applause.

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

Applause and "awwwww's".

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

The band launches into "Everlasting Love".

INT. RECEPTION HALL KITCHEN - DAY

Julia yells over to the chef.

JULIA
Four fish!

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

HOLLY
How's your first night going, cuz?

(CONTINUED)
CONTINUED:

JULIA
You remember Mondale against Regan?

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

Holly notices that Julia is near tears.

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

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

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

JULIA
Not by dozens of men.

HOLLY
You haven't been dumped by dozens of men.

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

HOLLY
(ruefully)
Have you ever thought of trying out one of those computer dating services?

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

(CONTINUED)
CONTINUED:

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

CHEF

Four fish!

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

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

INT. RECEPTION HALL - DAY

Robbie finishes up "Everlasting Love". Applause.

ROBBIE

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

CUT TO the GROOM giving the BRIDE a suspicious look

ROBBIE

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

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

ERICA

(singing)

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

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

(CONTINUED)
ALEC
Hey, Robbie, remember me? I went to high school with you.

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

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

ROBBIE
(smiling at the memory)
Yeah, that night got a little outta hand.

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

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

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

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

ROBBIE
I'm marrying her next week.

ALEC
Congratulations, man! That's great.

ROBBIE
(meaning it)
Yeah. That is great.
CONTINUED:

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

Robbie looks around, kind of embarrassed.

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

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

ROBBIE
I didn't write this one.

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

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

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

ROBBIE
Excuse me for a second.

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

ROBBIE
You all right, man?

TEENAGER
(far gone)
Huh...?

ROBBIE
You have to throw up?

TEENAGER
Yes, please.?

INT. RECEPTION HALL KITCHEN - DAY

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

(CONTINUED)
CONTINUED:

ROBBIE
Code Red! Code Red!

Everyone gets out of their way.

EXT. BACK DOORWAY - DAY

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

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

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

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

JULIA
Friend of yours?

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

Julia smiles.

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

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

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

TEENAGER
No, man, never.

The Teenager staggers back inside.

(CONTINUED)
CONTINUED:

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

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

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

ROBBIE
Yep.

JULIA
I'm working your wedding next week.

ROBBIE
Oh, that's nice.

JULIA
You must be excited.

ROBBIE
Very excited definitely.

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

ROBBIE
Yeah, I guess it is.

JULIA
Could you do me a favor?

ROBBIE
What's that?

JULIA
Cut my head off.

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

(CONTINUED)
CONTINUED:

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

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

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

ROBBIE
Like the Incredible Hulk?

JULIA
Yeah. Only not helping people.

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

JULIA
(laughs)
And once you've got a head you need silverware, especially forks.

ROBBIE
(laughs)
What does that mean?

JULIA
(laughs)
I don't know, you lost me back at the "Hulk".

Suddenly, Erica is running down the hallway.

ERICA
Robbie! We're on!

Erica grabs Robbie and starts dragging him away.
CONTINUED:

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

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

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

Robbie's touched.

ROBBIE
It's a deal!

INT. RECEPTION HALL - DAY

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

GROOM
Why did Eddie Davis dedicate that song to you?

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

GROOM
All fantasies have a basis in reality!

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

ROBBIE
What's their song?

GUY
What?

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

(CONTINUED)
CONTINUED:

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

ROBBIE
"Wake Me Up Before You Go-Go"?

GUY
No, the other one.

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

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

The Bride and Groom stop arguing and look up.

ROBBIE
(singing)
TIME CAN NEVER MEND, THE CARELESS WHISPER, OF A GOOD FRIEND...

The Groom takes his Bride's hand in his.

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

The Groom whisks his Bride onto the dance floor.

The guests applaud.

ROBBIE
(singing)
...AND I'M NEVER GONNA DANCE AGAIN,...

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

FADE TO:

INT. QUAIN'T TWO STORY HOUSE - DAY

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

(CONTINUED)
CONTINUED:

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

ROBBIE
(stops playing)
Really good, really.

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

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

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

ROBBIE
That's it?

ROSIE
That's a big one Robert.

ROBBIE
Please, Robbie.

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

ROBBIE
(excited)
Really?

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

ROBBIE
You do remember I'm getting married
tomorrow.

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

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

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

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

ROBBIE
Oh no Rosie that isn't necessary really.

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

ROBBIE
Rosie, I really have to...

ROSIE (interrupting)
Open the hanger... In the mouth they go... Chewy airplanes, spicy, spicy meatballs.

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

Shoving the spoon at Robbie.

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

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

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

ROBBIE
Mmmm... terrific...

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

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

ROSIE
(crossing to door)
Who could that be?

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

LAWRENCE
Sorry to interrupt...

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

ROSIE
Would you young men care for some meatballs?

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

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

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

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

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

ROSIE
Bye! You groovy groomba!

ROBBIE
Bye!
EXT. ROSIE'S HOUSE - TWILIGHT

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

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

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

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

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

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

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

EXT. SEEDY BAR - NIGHT - LATER

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

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

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

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

LINDA
What are you doing here?

(CONTINUED)
ROBBIE
Hi. Man, you look unbelievable.

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

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

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

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

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

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

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

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

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

She closes the door on him.

(CONTINUED)
CONTINUED:

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

He looks at his watch.

ROBBIE (continuing)
Seventeen hours.

Beat.

ROBBIE (calls)
And you're certainly not old...
(pause)
You look great!

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

EXT. RECEPTION HALL - FOLLOWING DAY

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

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

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

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

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

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

(CONTINUED)
CONTINUED:

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

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

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

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

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

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

Julia leans over and kisses her.

JULIA
Talk to you later mom.

She gets out of the car.

ANGIE
(calls)
Call him, Julia. You'll see I'm right.

CUT TO:

INT. WEDDING HALL - DAY

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

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

(continued)
CONTINUED:

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

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

JUSTICE OF THE PEACE
Perhaps we should call the bride...

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

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

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

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

KATE
(interrupts)
Robbie?

ROBBIE
(still smiling)
Hi, Sis...

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

ROBBIE
Oh, a note. Great.

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

Slowly, Robbie stops smiling.
CONTINUED:

ROBBIE
That's not very good, is it?

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

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

Robbie crosses to the side door and goes through it.

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

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

INT. WEDDING HALL - DAY - CONT. ACTION

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

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

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

ROBBIE
You stupid fool. You stupid, stupid fool.

He takes hold of the mirror.

INT. WEDDING HALL - DAY - CONT. ACTION

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

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

ROBBIE
(from side door)
No, no, I'll talk.

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

(CONTINUED)
CONTINUED:

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

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

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

Rosie is sobbing.

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

Robbie indicates a kid in the crowd, TODD.

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

(singing)
HAPPY BIRTHDAY TO YOU, HAPPY BIRTHDAY TO YOU...

The crowd joins in.

ROBBIE/CROWD
HAPPY BIRTHDAY DEAR TODD, HAPPY BIRTHDAY TO...

INT. ROBBIE'S KITCHEN - EVENING

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

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

(CONTINUED)
CONTINUED:

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

ANDY
You have to let it out, Robbie.

ROBBIE
Let what out?

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

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

Petey hands Robbie a large photo.

PETEY
I made this for you, Uncle Robbie.

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

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

Robbie walks out.

ERICA
I've never seen Robbie like this.

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

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

ANDY
Thank you, Dr. Limo.

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

(CONTINUED)
CONTINUED:

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

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

ANDY
Hey, check out the cake!

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

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

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

ANDY
That's funny. Who did that?

EXT. ROBBIE'S HOUSE - EVENING

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

It's the tiny bride.

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

ROBBIE
You're late.

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

Robbie doesn't respond.

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

Robbie can't believe this.

(CONTINUED)
CONTINUED:

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

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

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

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

Robbie is stung.

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

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

ROBBIE
Eighty!

LINDA
Whatever.

Robbie, stung, thinks about this.

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

(Continued)
CONTINUED:

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

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

LINDA
(cutting him off)
Look, Robbie, I have to go. Sorry about all of this. Take care.

Linda walks off.

ROBBIE
I'm sorry too.

Robbie throws the little bride into the bushes.

CUT TO:

EXT. SUBURBAN STREET - LATE AFTERNOON

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

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

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

GLEN
Ta-da.

JULIA
Glen! You scared me.

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

(CONTINUED)
CLOSE UP ON the toothless old Carriage Driver turning around.

CARRIAGE DRIVER
(interrupting)
Do you know how much manure a horse generates in a single day?

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

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

CARRIAGE DRIVER
Twenty to thirty pounds. And that excludes urine.

GLEN
Thanks for the info. Now, eyes front.

The Carriage Driver turns around, muttering.

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

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

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

Julia's starts to shine with pure hope.

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

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

JULIA
Yes, Glen.

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

(CONTINUED)
CONTINUED:

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

GLEN
Yeah, I thought you'd like it.

JULIA
Glen, I love you so much.

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

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

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

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

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

LAWRENCE (O.S.)
(calls)
Robbie!

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

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

ROBBIE
Please leave.

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

Lawrence climbs into bed right next to Robbie.

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

(CONTINUED)
CONTINUED:

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

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

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

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

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

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

ROBBIE
There's no way I'm going.

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

ROBBIE
Hey!

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

(CONTINUED)
CONTINUED:

ROBBIE
I hate you.

INT. RECEPTION HALL - THAT NIGHT

Robbie is reluctantly on stage singing to a receptive audience.

ROBBIE
(sings monotone)
...TONIGHT WE'RE GONNA PARTY LIKE IT'S 1999... TONIGHT WE'RE GONNA PARTY LIKE IT'S 1999...

The crowd applauds.

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

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

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

The Bride and Groom smile nervously.

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

The Bride and Groom, relieved, smile more genuinely.

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

SCOTT
Uh, I'm a dentist.

Robbie grimaces.

(CONTINUED)
CONTINUED:

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

Two GUYS yell out from the crowd at Robbie.

GUY #2
Hey, shut up and sing!

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

Robbie puts his mouth right up to the mic and bellows

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

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

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

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

ROBBIE
And that lady with sideburns.

Robbie points to a mortified young lady with sideburns.

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

Lawrence walks up to Phil.

LAWRENCE
Some days are better left spent in bed.

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

(CONTINUED)
CONTINUED:

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

Robbie backs off the stage as Erica steps up.

ERICA
One, two, three, four...

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

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

ROBBIE
Hey.

JULIA
Hey.

ROBBIE
Could you do me a favor?

JULIA
Sure.

ROBBIE
Cut off my head.

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

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

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

ROBBIE
No kidding...

JULIA
Glen proposed.
CONTINUED:

ROBBIE
Oh, wow... Congratulations.

JULIA
I'm sorry.

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

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

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

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

He starts to leave.

JULIA (continuing)
Robbie?

ROBBIE
Huh?

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

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

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

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

INT. MUSIC FACTORY - DAY - CONT. ACTION

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

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

WOMAN
May I help you sir?

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

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

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

JOSEPH
Come in!

Robbie opens the door skeptically.

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

JOSEPH
(continuing, into phone)
Look, I feel bad for the lady, but her husband signed the contract. It's not my fault...

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

(CONTINUED)
CONTINUED:

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

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

JOSEPH
(continuing, holding out his hand)
Joseph Brunk, what can I do you for?

ROBBIE
I'm Robbie Hart.

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

ROBBIE
I think so.

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

ROBBIE
Uh, how's the pay?.

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

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

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

ROBBIE
Yes sir.

Robbie starts to go.

JOSEPH
Oh and Rob?

ROBBIE
Sir?

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

ROBBIE
Okay.

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

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

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

INT. ROBBIE'S CAR - EVENING - CONTINUOUS ACTION

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

(CONTINUED)
CONTINUED:

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

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

LAWRENCE
I just brushed my teeth.

ROBBIE
Well get a new tongue or something.

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

LAWRENCE
(to valet guy)
Hey, is my breath bad?

VALET GUY
(bristling)
Yes.

LAWRENCE
(to himself, confused)
I just brushed my teeth. What the hell is going on.

ROBBIE
Here's some binaca. Eat the bottle.

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

EXT. GUGLIA HOME - NIGHT - CONT. ACTION

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

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

Julia holds out her ring hand.

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

JULIA
It's his grandmother's.

ANGIE
Reset.

GIRL #1
When is the wedding?

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

HOLLY
So where's the ceremony? Shea Stadium?

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

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

GIRL #2
Big reception?

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

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

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

(CONTINUED)
COHORT #2
What'ya think he's going to marry, a pig?

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

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

COHORT #3
Or even other people's liquor.

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

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

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

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

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

LAWRENCE
Get away from us.

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

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

(CONTINUED)
CONTINUED:

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

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

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

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

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

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

    LAWRENCE
Steady there fella. You wanna shot?

Lawrence hands Robbie a shot.

    ROBBIE
No, thanks.

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

    ROBBIE
    (continuing)
    No, here. I don't want it.

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

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

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

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

ROBBIE
(interrupts)
Appropriate behavior?

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

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

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

ROBBIE
By God, you're right.

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

ROBBIE
Stay here.

Julia arrives at Robbie and Lawrence.

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

ROBBIE
Thanks for inviting us. Great party.
CONTINUED:

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

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

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

Julia's eyes light up.

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

ROBBIE
I'd just bring everybody down.

LAWRENCE
Maybe it would bring you up.

Robbie shoots him a look.

ROBBIE
There go the teeth again.

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

ROBBIE
It's just that...

LAWRENCE
Let him think about it.

ANGIE
(calls)
Julia...!

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

(CONTINUED)
CONTINUED:

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

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

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

EXT. KATE'S HOUSE - NIGHT

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

KATE
Oh good, you're here.
(yelling behind her)
Robbie's here! Let's move it!
to Robbie)
Now the kids have been fed, but if they want snacks, there's ice pops in the freezer or you can make microwave popcorn. We'll only be a few hours.

ROBBIE
Gotcha.

KATE
So how you doing, kid?

ROBBIE
Very shitty.

KATE
(over her shoulder)
C'mon Andy! Get your ass in gear!
to Robbie)
You know, you're going to look back on this and be thankful. I know you were in kind of a hurry to have a family of your own. But marriage isn't all it's cracked up to be. It's a lot of sacrifice, a lot of conflict, a lot of needless pain. You dodged a bullet, little brother.

Kate walks toward her car. Robbie turns and enters the house.
INT. KATE'S HOUSE - NIGHT

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

   ANDY
   Hey! Kids! Take it easy on Uncle Robbie!

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

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

Andy leads Robbie into the living room.

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

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

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

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

   ANDY
   We never have relations anymore. If it's a special occasion, you know, she may, uh... pleasure me with her mouth... And you know when she does it she can also do this thing with my nipples, I have this thing about my nipples, I could be near coming and do a nipple thing to me and BAM!

Robbie hustles Andy towards the front door.

(CONTINUED)
CONTINUED:

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

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

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

PETEY
Ball and chain! Ball and chain!

ROBBIE
Hey, don't talk like that.

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

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

PETEY & TODD
Yeah! It's Uncle Lawrence...

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

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

TODD
Last one in's a ball and chain!

PETEY
Ball and chain, ball and chain!

INT. LIMO - NIGHT - CONT. ACTION

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

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

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

TODD
(screams)
Mommy pleasures daddy with her mouth.

PETEY
With her mouth! With her mouth!

ROBBIE
(turning)
Hey, keep it down back there.

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

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

INT. RECEPTION HALL - NIGHT

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

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

(MORE)
CONTINUED:

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

A drunken heckler from the crowd interrupts him.

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

Robbie and the band stop.

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

Julia listens, spellbound.

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

The heckler smiles.

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

(CONTINUED)
CONTINUED:

There are tears in Julia's eyes.

INT. KITCHEN - NIGHT - A SHORT TIME LATER

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

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

Robbie comes into the kitchen for a plate of food.

ROBBIE
Can I have some meat and potatoes, Helen?

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

JULIA
Hey.

ROBBIE
Hey.

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

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

JULIA
That wasn't pretentious, it was poetic.

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

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

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

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

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

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

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

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

Robbie starts to say something.

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

She kisses his cheek.

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

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

ROBBIE
Boy, she smells good.

INT. PRIEST'S OFFICE - DAY

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

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

PRIEST
"Love and Happiness?"

JULIA
"Let's Stay Together."

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

JULIA
You think Al Green is whiney?

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

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

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

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

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

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

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

Julia looks at Glen like she wants to kill him.

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

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

Beat.

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

FADE TO:
INT. MUSIC FACTORY - DAY

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

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

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

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

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

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

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

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

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

CUSTOMER
Really? That would be great. How much would that be?
CONTINUED:

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

CUSTOMER
(uncomfortable)
Okay...

ROBBIE
What's the matter?

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

He starts to get up.

CUSTOMER
(continuing)
Thanks for your time.

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

He punches his fat belly and laughs.

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

He writes something on a piece of paper.

CUSTOMER
(continuing)
Here's my address. How about Friday
afternoon?

ROBBIE
Yeah, sure, four o'clock.

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

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

(CONTINUED)
CONTINUED:

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

JOSEPH
I couldn't have put it better myself.

ROBBIE
No, you couldn't. God bless you.

He kisses him and leaves in a pretty lighthearted mood.

INT. DEPARTMENT STORE - DAY

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

JUMP CUT TO:

INT. FLORIST - DAY

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

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

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

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

The florist sees her whispering.

FLORIST
Excuse me. Am I boring you folks?

JUMP CUT TO:
INT. DEPARTMENT STORE - DAY

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

INT. COUNTRY CLUB - LATE AFTERNOON

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

CHEF
Very good madam...

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

EXT. THE ELBOW ROOM - BAR - NIGHT

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

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

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

JULIA
We did everything, right?

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

(CONTINUED)
CONTINUED:

JULIA
Night Mama...

JUMP CUT TO:

INT. DEPARTMENT STORE - DAY

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

EXT. PARKING LOT - DAY

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

INT. LIMO - DAY

Robbie is showing Julia some buttons.

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

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

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

Robbie lowers the window and yells out.

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

Lawrence's angry face appears in the window.

LAWRENCE
(teeth clenched)
I just told you.

ROBBIE
(elbowing Julia)
I forgot...

(CONTINUED)
CONTINUED:

They share private laughter.

INT. DEPARTMENT STORE - DAY

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

EXT. THE ELBOW ROOM BAR - NIGHT

HOLLY /LAWRENCE/
ROBBIE
Night Mrs. Sullivan...

She drives off. The four approach the bar.

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

HOLLY
Shut up.

LAWRENCE
Just wondering.

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

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

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

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

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

Lawrence grumbles.
CONTINUED:

LAWRENCE
Who wants a refill?

JULIA / ROBBIE
Not yet. No thanks.

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

HOLLY
Need help with the reinforcements?

LAWRENCE
Join me, my queen.

HOLLY
To Oz?

LAWRENCE
Too drunkenville.

They go.

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

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

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

ROBBIE
You gotta be kidding. From where?

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

ROBBIE
Are you kidding? I come from a Jewish background that says Dutch flub is a delicacy. First matzoh ball soup, then Dutch flub.
They look at each other a little too long, then away, embarrassed.

JULIA
What do you think happened with Linda?

ROBBIE
She wasn't the right one I guess.

JULIA
But you didn't know that?

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

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

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

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

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

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

Pause.

JULIA
(continuing)
Glen is going to be a really good looking old man.
CONTINUED:

Lawrence and Holly return.

LAWRENCE
Help is on the way.

HOLLY
The cavalry has come.

They sit. Holly passes out shots and raises one.

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

Everyone clinks glasses.

LAWRENCE
Here here...

They down their drinks.

EXT. ROSIE'S BACKYARD - BEGINNING OF SUMMER

Robbie is helping by moving the lawn furniture outdoors.

ROBBIE
(with chair under tree)
Over here?

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

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

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

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

(CONTINUED)
CONTINUED:

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

ROBBIE
(moved)
That's awesome, Rosie. Just awesome.

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

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

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

INT. HOLLY AND JULIA'S HOUSE - NIGHT

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

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

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

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

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

There is a knock at the door.

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

HOLLY
Robbie's coming over to discuss the wedding kiss?

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

Julia opens the door. Robbie stands there sheepish.

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

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

ROBBIE
(taken aback)
Well...

HOLLY
Not porno tongues....

JULIA
(interrupts)
Soft mouth, right?

ROBBIE
What is soft mouth?

HOLLY
Yeah, what is soft mouth? Show me?

JULIA
How?

HOLLY
On him. You mind?

ROBBIE
Well, I...

(CONTINUED)
HOLLY
Just hold still. Go on Julia.

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

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

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

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

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

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

JULIA
But not porno tongues, right?

ROBBIE
I better get going. Good to see you guys.

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

ROBBIE
Bye...

JULIA
(to Robbie)
Anytime... I mean... Bye...

(CONTINUED)
CONTINUED:

GLEN
Yeah, se ya later stud.

ROBBIE
Sorry... Okay, bye.

He kicks the door shut behind him.

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

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

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

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

GLEN
Julia will ask him out for you.

JULIA
I will?

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

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

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

Julia and Glen stare at Holly.

(CONTINUED)
CONTINUED:

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

GLEN
Good. Case closed. Lets go.

Glen heads upstairs.

JULIA
You want me to do this?

HOLLY
Sure, if it's okay with you.

JULIA
Why wouldn't it be okay with me?

HOLLY
Gosh, okay then sure...

JULIA
Of course it's okay with me.

HOLLY
You'll do it tomorrow?

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

HOLLY
Great.

GLEN O.S.
Julia!

JULIA
I gotta go.

EXT. ROSIE'S HOUSE - THE FOLLOWING DAY

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

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

(CONTINUED)
CONTINUED:

Julia appears at the gate looking nervous.

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

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

JULIA
I've heard so much about you.

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

ROBBIE
No, no...

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

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

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

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

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

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

(CONTINUED)
CONTINUED:

She goes.

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

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

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

JULIA
Yeah, great.

They look at each other.

JULIA
(continuing)
Do you want to go out with Holly?

ROBBIE
What?

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

Beat.

ROBBIE
Well, Holly's nice...

JULIA
It's Glen's idea.

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

Beat.

JULIA
(soft)
Yes.

(CONTINUED)
CONTINUED:

ROBBIE
Sounds great.

INT. DANTE'S ITALIAN RESTAURANT - EVENING

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

JULIA
(calls)
Innkeeper!

He arrives.

WAITER
Yes, Signoria?

JULIA
Another tequila.

He goes.

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

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

Glen looks at her.

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

The waiter brings her drink. She downs it.

ROBBIE
Wow.

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

The waiter bows and goes.

JULIA
I know what I'm doing Glen.

(CONTINUED)
CONTINUED:

GLEN
(disgusted)
I guess.

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

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

HOLLY
Me too.

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

JULIA
"Do I dare eat a peach?"

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

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

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

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

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

GLEN
Whatever. Can you?

JULIA
(looking green)
Holly?
CONTINUED:

HOLLY
Yeh, baby?

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

She bolts from the table.

HOLLY
Scuze us. We'll be right back.

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

ROBBIE
Yeah, I think so, why July 6th?

GLEN
That's the night of the annual booze cruise.

ROBBIE
You're gonna get drunk before you go.

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

Holly returns from the bathroom

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

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

ROBBIE
She okay?

HOLLY
She'll be fine.
EXT. DANTE'S ITALIAN RESTAURANT - NIGHT - A SHORT TIME LATER

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

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

Robbie looks panicked underneath fine.

ROBBIE
No problem...

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

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

ROBBIE
Don't be sorry.

JULIA
I'll get over it, right?

Holly returns.

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

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

JULIA
Good night

ROBBIE
I'll see you.

JULIA
Thanks Holly.

Holly slams the door.

GLEN
Bye, bye guys.

Robbie looks stunned.

(CONTINUED)
CONTINUED:

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

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

Robbie parks his car and he and Holly get out.

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

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

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

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

ROBBIE
I guess.

HOLLY
You know what I keep thinking about?

ROBBIE
What?

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

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

HOLLY
Could I refresh your memory?

(CONTINUED)
CONTINUED:

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

She kisses him a long soft kiss. It breaks.

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

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

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

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

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

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

HOLLY
Okay, good night.

ROBBIE
Good night.

Holly looks frustrated and heads into the house.

INT. HOLLY AND JULIA'S HOUSE - MORNING AFTER

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

HOLLY
Morning, sunshine.
CONTINUED:

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

HOLLY
(whispers)
Can I fix you some breakfast?

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

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

HOLLY
Got it.

JULIA
You're looking awfully cheerful this morning.

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

Julia covers her face, humiliated.

JULIA
Ugh. Did I do anything too awful?

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

JULIA
I didn't vomit on anyone did I?

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

Silence while Holly cooks and Julia muses. Finally.

JULIA
So, did anything happen with Robbie?

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

(CONTINUED)
CONTINUED:

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

HOLLY
I kissed him.

JULIA
And it didn't go any further?

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

JULIA
Really. That's great.

HOLLY
Yeah. I could really dig him.

JULIA
He's a great guy.

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

JULIA
What do you mean? What did he say?

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

JULIA
He said that?

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

JULIA
I guess so.

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

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

HOLLY
That's what they're there for.

EXT. STREET - DAY - CONT. ACTION

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

INT. ROBBIE'S APARTMENT - DAY

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

ROBBIE
(sings)
HALF OF WHAT I SAY IS MEANINGLESS BUT I SAY IT JUST TO REACH YOU... JULIA

EXT. STREET/CROSSROADS - DAY

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

ROBBIE (O.S.)
(sings)
JULIA, JULIA, OCEAN CHILD CALLS ME... SO I SING THE SONG OF LOVE... JULIA...

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

ROBBIE (O.S.)
(continuing)
JULIA... SEASHELL EYES, WINDY SMILE CALLS ME... SO I SING A SONG OF LOVE...
JULIA...

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

(CONTINUED)
CONTINUED:

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

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

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

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

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

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

He quickly answers the phone.

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

He hangs the phone up.

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

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

EXT. CLUB 119 - SATURDAY NIGHT

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

(CONTINUED)
CONTINUED:

ROBBIE (O.S.)
(singing)
AND WHEN IT RAINS, I'M WALKING DOWN THE STREET, I JUST CAN'T GET ENOUGH, I JUST CAN'T GET ENOUGH...

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

INT. CLUB 119 - NIGHT - CONT. ACTION

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

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

The band starts in.

ROBBIE
(continuing, singing)
I KNOW THIS MUCH IS TRUE...

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

ROBBIE
(continuing)
Hey, you know all the words right?

The Dancing Guy nods.

ROBBIE
Come up here and sing it.

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

Robbie comes down off the stage.

JULIA
Could you get me a drink, honey?
CONTINUED:

GLEN
Sure. Tequila?

JULIA
Perfect.

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

ROBBIE
Hey.

JULIA
Hey.

ROBBIE
Feeling better?

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

ROBBIE
I'm fine.

Beat.

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

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

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

JULIA
Oh...

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

ROBBIE
(continuing)
You go.
CONTINUED:

JULIA
No, you.

ROBBIE
Are all your plans pretty much settled?

JULIA
What plans?

ROBBIE
The wedding.

JULIA
Oh that. I guess so.

Beat.

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

ROBBIE
We did? I guess we did.

They fall silent. Lawrence joins them.

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

JULIA
At the bar.

LAWRENCE
Good place to be.

The Guy on stage is singing terribly.

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

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

JULIA
You too.

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

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

JULIA
Sure.

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

JULIA
Why is it killing...?

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

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

Glen arrives with the drinks.

GLEN
Here you go babe.

Julia downs it.

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

GLEN
Hey.

LAWRENCE
Hi..

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

GLEN
Sure, hamhock. I'll get the car. (to Lawrence)

See ya.
CONTINUED:

He goes.

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

LAWRENCE
I totally understand.

JULIA
Don't tell anybody, okay?

LAWRENCE
Rely on me. I'm the vault.

She kisses him quickly.

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

LAWRENCE
(interrupts)
I'll handle it.

JULIA
Nite.

LAWRENCE
(to himself)
She does smell good.

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

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

Robbie struggles to write his love song.

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

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

(CONTINUED)
CONTINUED:

ANDY (O.S.)
Oh yeh, don't stop please, right like that...

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

ANDY (O.S.)
Oh Jesus, my nipples, my nipples, do my nipples...

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

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

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

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

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

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

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

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

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

LAWRENCE
I thought you were going to write songs.

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

LAWRENCE
Okay. Okay. Settle down killer.

Beat.

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

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

Pause.

ROBBIE
(continuing)
I'm sorry man, I'm a little on edge.

Pause.

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

LAWRENCE
Okay.

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

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

Robby's not listening.

(CONTINUED)
CONTINUED:

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

LAWRENCE
Sure.

Pause. He turns it up.

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

Robbie shoots him a look.

EXT. ROSIE'S HOUSE - AFTERNOON

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

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

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

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

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

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

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

(CONTINUED)
CONTINUED:

JULIA

What?

ROSIE

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

JULIA

I've got to go find him.

ROSIE

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

JULIA

Bye bye Rosie, thanks.

Julia runs down the stairs.

EXT. ROBBIE'S APARTMENT - EVENING

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

ROBBIE

Julia, what are you doing...

JULIA

(interrupts)

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

ROBBIE

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

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

ROBBIE
What's wrong with wanting to make money?

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

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

JULIA
Fuck you.

She starts off.

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

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

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

He tries to collect the floating papers.

ROBBIE
Julia...

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

He looks at one of the sheets. Inscribed at the top is, "Words and Music, Robert J. Hart".

He picks up another and another. They all say the same thing.
INT. ELBOW ROOM BAR - NIGHT

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

ROBBIE
Innkeeper!

BARTENDER
The same?

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

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

STRANGER
Having a little woman trouble, chum?

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

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

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

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

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

(CONTINUED)
CONTINUED:

STRANGER
(nodding)
The kind your whole family feels.

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

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

ROBBIE
No, but...

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

ROBBIE
So you're saying...

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

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

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

STRANGER
That's my man.

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

STRANGER
Aren't you that already?

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

(CONTINUED)
CONTINUED:

STRANGER
Luck to you.

ROBBIE
Sorry about your friend Ken.

He goes. The stranger sits alone.

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

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

JULIA
Holly, do you like Glen?

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

They hug. Julia cries.

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

JULIA
Is it?

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

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

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

JULIA
Robbie doesn't think that Glen has a soul.

(CONTINUED)
CONTINUED:

HOLLY
Well, a man can't have everything.

JULIA
Be serious.

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

JULIA
I don't know.

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

JULIA
How do I figure it out?

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

JULIA
You think?

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

JULIA
Oh, Hol, I'm sorry.

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

JULIA
(smiling)
Okay.

They both smile and hug.

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

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

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

STRANGER

So?

ROBBIE

Leg blown off in four minutes.

STRANGER

Too bad. Sorry about that.
(calls to bartender)
Rudy!

RUDY

Yo!

STRANGER

Bring my friend here a double.

ROBBIE

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

J.D.

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

ROBBIE

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

J.D.

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

They both down their drinks.

J.D.

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

ROBBIE
Right behind you.

EXT. ELBOW ROOM BAR - NIGHT - CONT. ACTION

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

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

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

J.D.
How do?

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

J.D.
This is the guy?

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

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

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

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

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

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

(CONTINUED)
CONTINUED:

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

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

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

Robbie stumbles up the walk still singing, slurring.

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

He sees Linda.

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

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

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

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

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

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

(CONTINUED)
CONTINUED:

He is out.

EXT. ROBBIE'S APARTMENT - THE FOLLOWING MORNING

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

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

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

LINDA
May I help you?

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

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

LINDA
Yes?

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

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

JULIA
Julia Sullivan. Is Robbie here by any chance?

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

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

LINDA
(interrupts)
Wanted to what?

The two women look at one another.

(CONTINUED)
CONTINUED:

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

LINDA
I surely will. Julia.

JULIA
Thanks.

She goes.

LINDA
(closing the door)
No problem.

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

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

Robbie stirs hearing the sound of the door close.

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

LINDA
Wrong apartment. Looking for your sister I think.

ROBBIE
Linda?

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

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

ROBBIE
Linda, what are you doing here?

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

Robbie stares at her.

(CONTINUED)
CONTINUED:

ROBBIE
You want to come back?

She nods.

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

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

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

LINDA
But...

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

LINDA
You don't mean it.

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

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

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

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

He slams the door. Linda looks around to see if anyone saw. She straightens herself and goes.
INT. GLEN'S BEDROOM - LATER ON THAT MORNING

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

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

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

He rubs his sore jaw.

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

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

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

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

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

JULIA
(interrupting)
Glen, do you love me?

(CONTINUED)
CONTINUED:

GLEN
I asked you to marry me didn't I?

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

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

JULIA
You said that.

INT. RECEPTION HALL - NIGHT

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

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

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

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

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

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

(continuing)
CONTINUED:

People applaud.

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

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

ROXIE
Shake a tail feather, Mr. Hart.

The band begins to play, Robbie begins to sing.

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

The old couples are dancing.

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

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

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

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

INT. RECEPTION HALL - NIGHT - CONT. ACTION

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

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

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

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

Robbie looks at her in disbelief.

ROBBIE
What did you just say?

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

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

ROSIE
(smiles)
Give her my love.

Robbie hugs her quickly.

ROBBIE
You're the best.

He turns to the band.

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

BAND MEMBER #1
See you at Julia's deal tomorrow night.

BAND MEMBER #2
No, man, didn't you hear? That's been cancelled.

ROBBIE
When did you hear that?

BAND MEMBER #2
Today, I guess.

ROBBIE
For sure?

(CONTINUED)
CONTINUED:

BAND MEMBER #2
For damn sure.

ROBBIE
Okay, bye. Thanks guys...

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

EXT. RECEPTION HALL - NIGHT - CONT. ACTION

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

LAWRENCE
(calls)
Hey buddy, wanna ride?

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

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

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

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

LAWRENCE
What are you gonna do? Hijack their plane?

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

INT. AIRPORT - NIGHT - CONT. ACTION

Glen and Julia are boarding their flight.

GLEN
Here we are 3A and 3B.

Glen heads for the window seat.
CONTINUED:

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

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

JULIA
(faintly)
Sure.

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

INT. LIMO - NIGHT - CONT. ACTION

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

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

He hangs up and turns to Lawrence.

ROBBIE
(continuing)
She said you left your underwear at her house.

Lawrence barely reacts.

ROBBIE
(continuing)
I assume she's kidding.

They arrive at the airport.

LAWRENCE
We did it pal. We did it all night.

ROBBIE
And she didn't mind your breath?
CONTINUED:

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

ROBBIE
Congratulations.

LAWRENCE
Good luck.

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

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

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

INT. AIRPLANE - NIGHT - A SHORT TIME LATER

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

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

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

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

EXT. AIRPLANE - NIGHT - A SHORT TIME LATER

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

INT. TREASURE ISLAND HOTEL - NIGHT - CONT. ACTION

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

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

Julia looks at him in horror.
INT. CAB - LAS VEGAS STRIP - NIGHT - CONT. ACTION

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

ROBBIE
Can't you go any faster?

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

ROBBIE
(sits back, to himself)
Not this...

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

INT. TREASURE ISLAND HOTEL - NIGHT - CONT. ACTION

Robbie tears into the hotel and locates the front desk.

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

RECEPTIONIST
Just one moment, sir.

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

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

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

ROBBIE
(crestfallen)
Are you sure?

(CONTINUED)
CONTINUED:

RECEPTIONIST
I'm sorry, sir.

Robbie starts to walk away from the desk.

ROBBIE
(over his shoulder)
Thank you.

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

INT. TREASURE ISLAND BAR - NIGHT - CONT. ACTION

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

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

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

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

ROBBIE
(into mic, clears his throat)
This song is tentatively entitled, "I Love You So Much That Nothing Else Matters In My Life But You, You're A Goddess, A Miracle, An Angel With Wings, And Holy Shit You Smell Good".
(looking sheepish)
I realize it's a long title, but I'm working on it.

The band starts to play as Robbie sings.

(CONTINUED)
CONTINUED:

ROBBIE
(continuing, singing)
I HAVE SOMETHING FOR YOU, I DON'T KNOW WHAT IT IS, BUT IT KNOWS ITSELF AND IT KNOWS YOU, IT IS YOURS I THINK, A BIG CORNEY THING WITH ME, INSIDE IT'S STUNNED WAITING FOR THE SHOE TO DROP, A THING FOR YOU THAT HAS TAKEN ME HOSTAGE, AND ASKED FOR YOU IN RANSOM, IT MADE ME WRITE THIS SONG...

The audience applauds. People push her on stage She hugs him.

ROBBIE
(continuing)
Where's Glen?

JULIA
I couldn't marry him. He doesn't have a soul.

They kiss, the softest longest best kiss a lounge in Vegas has ever seen. The audience cheers and someone else hits the jackpot and screams life is good.