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Bridesmaids

by
Annie Mumolo & Kristen Wiig

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FADE IN:

EXT. UPSCALE MODERN HOME - NIGHT

The ultimate bachelor pad. A Porsche is parked in front of it.

ANNIE (O.S.)
I'm so glad you called.

TED (O.S.)
I'm so glad you were free.

ANNIE (O.S.)
I love your eyes.

TED (O.S.)
Cup my balls.

ANNIE (O.S.)
Ok, yes, alright, I can do that.

TED (O.S.)
Oh, there it is!

INT. BEDROOM - CONTINUOUS

ANNIE WALKER, mid 30's, is having sweaty sex with TED, handsome, 40. In a series of close-ups and jump cuts, we see Annie in the middle of a very long, vigorous session.

ANNIE
Oh, that feels good.

TED
You know what to do!

ANNIE
I'm so glad I got to see you again.

JUMP CUT to see she's now bouncing on top of him.

ANNIE (CONT'D)
Oh yes!
(then, looking concerned)
Uh, okay, wait, hold on. You and I
are on different rhythms I think.

TED
I want to go fast!

ANNIE
Oh, Okay. Sure--

He bounces Annie SUPER FAST.

INT. CLEAN, UPSCALE MODERN BATHROOM - MORNING

Annie stands in front of a mirror in nice lingerie. She puts on lotion, make-up, brushes her hair, mascara, etc. She getting ready to...

Creep back into the bed, where Ted is still sleeping. She gets in and begins to position herself to show her good parts. Coughs and nudges Ted to wake him up. Annie quickly pretends she's still asleep. He taps her.

ANNIE
(gasps/ pretending)
Oh! I was having a nightmare, I was so scared. Good Morning.

TED
Good morning. You look beautiful.

ANNIE
(acting embarrassed)
What? No. I'm sure I look terrible. I just woke up. I'm sure I'm a mess.

TED
You slept over.

ANNIE
I did.

TED
I thought we had a rule against that.

ANNIE
...oh.

TED
I'm kidding.

ANNIE
Oh, that's funny. You're funny in the morning.

TED
I like hanging out with you.

ANNIE

I love hanging out with you. I think we get along really well. And you're so sexy...

TED

I know. Look, I just have a lot coming up at work. And I don't want to make promises I can't keep.

ANNIE

We're on the same page. I'm not looking for a relationship right now either, let's just say that. Whatever you want, I can do. I like "simple", I'm not like the other girls who would be like "be my boyfriend!" Unless you were like, "yeah!", then I'd be like "maybe".

They hug tightly and he kisses her deeply. Then he lets her go. Stares at her...

TED

Wow, this is awkward. I really want you to leave but I don't know how to say it without sounding like a dick.

ANNIE

(speechless)

Oh.

Annie stares. Awkward moment leading into ...

EXT. UPSCALE MODERN HOME DRIVEWAY- MORNING

Annie does the walk of shame out of the house. She attempts to exit through the driveway gate but it won't open. Tries to pull it open to fit through the crack but can't.

She sighs, then starts to climb over the gate. As she's straddling the top, it starts to OPEN. The HOUSEKEEPER in her car with her clicker. Annie WAVES to her from the top of the opening gate. Mortified.

Annie jumps down and runs to her car. A old neighbor getting his paper, stares at this sad spectacle. His dog stares too.

EXT. PARK - DAY

A BOOT-CAMP workout session is going on, men and women are painfully following along. The instructor is yelling angrily at the class. WAY IN THE BACKGROUND we see two women peaking out from behind a tree. It is Annie and her best friend, LILLIAN, mid 30's. They are taking his class without him knowing.

LILLIAN
He scares me.

ANNIE
Me too.

LILLIAN
But he's an excellent motivator.

ANNIE
That's true. Oh shit, he sees us.

From the distance we hear the BOOT CAMP INSTRUCTOR yelling.

BOOT CAMP INSTRUCTOR
Hey! If you want to take this class, you're going to have to pay for it like the rest of these bitches!

Caught, Annie and Lillian pretend to randomly dance.

BOOT CAMP INSTRUCTOR (CONT'D)
Oh, dancing? In the park?! You are not dancing in the park. Freeloaders! I'm comin' over there.

The women run off. Lillian yells back.

LILLIAN
Sorry, Rodney, we're on a budget!

INT. JONI'S RESTAURANT - DAY

Annie and Lillian continue laughing, as they sit in their workout clothes, casually picking food off each other's plates as they talk.

ANNIE
I'm so glad we got to do this, I feel like I haven't seen you in forever.

LILLIAN

I know, I've been in Chicago a lot.

ANNIE

I know, sleeping at Dougie's house.

LILLIAN

It's just closer to work.

ANNIE

How's it going with him anyway?

LILLIAN

I don't know. It's fine, but I feel like he's been a bit distant lately. He calls me "dude" a lot.

ANNIE

That doesn't mean anything. I think everything's fine.

LILLIAN

I don't know. Anyway, what did you do last night?

ANNIE

Umm...

LILLIAN

What did you do last night? You are not telling me something.

ANNIE

I hung out with Ted for a little bit.

LILLIAN

I knew it!

ANNIE

We had fun. It was fun.

LILLIAN

Here's what I don't like about it. You hate yourself after you see him, every time. And then we go through this and you feel like shit, and it's almost like you're doing it because you feel bad about yourself.

ANNIE

He called me late and we hung out.
It wasn't a big deal. And it was
fun.

LILLIAN

Ew, you had sex with him.

ANNIE

We had...an adult sleep over.

LILLIAN

Oh, did you let him sleep over IN
YOUR MOUTH? ...Annie!

ANNIE

I'm sorry. He kept putting it near
my face.

LILLIAN

They do that.

ANNIE

Let us offer. If we don't offer--

LILLIAN

You're supposed to slap it away.

ANNIE

I couldn't! You don't want to look
right at it. It's too aggressive.
It's like...

Annie imitates a penis.

ANNIE (CONT'D)

That's my impression.

Annie sticks out her elbows.

LILLIAN

Those are the balls?

ANNIE

I'm trying to make it round, but I
can't cause I have elbows. He's so
hot though!

LILLIAN

Look, I know you say he's cute and
all that stuff, but it makes you
feel like shit. You're a total
catch and any guy would be psyched
to be your man.

(MORE)

LILLIAN (CONT'D)

You should just make room for somebody who is nice to you.

ANNIE

You know what, he's honest. He told me we are what we are, and we're just having fun. And I like that!

LILLIAN

He also told you you need dental work. He's an asshole!

Annie has food covering a tooth.

ANNIE

I don't need dental work.

LILLIAN

You're right.

ANNIE

There's nothing wrong with my teeth.

Lillian has food on her teeth too.

LILLIAN

You're so beautiful. Will you marry me?

ANNIE

Yes.

LILLIAN

I love you.

ANNIE

I love you.

EXT. MILWAUKEE STREET - DAY

Annie and Lillian are walking in downtown Milwaukee.

LILLIAN

I don't want to go to work today!

Lillian fishes in her purse for her phone and checks it.

LILLIAN (CONT'D)

Let's see how many times Teri has called me. Oh, only 15. Ya know what Teri? I don't want to pick up your monkey lamps. Sorry.

ANNIE

Monkey lamps?

LILLIAN

I cannot wait to never work for a psychopath again.

Lillian notices Annie has stopped to stare at a CLOSED DOWN BAKERY across the street. It's cool and unique, like the CBGB's of baked goods. Some of the letters have been removed, but we can see that it used to say "Cake Baby." Between the two words is a cool drawing of 1950's RETRO PIN-UP style woman with a cake tucked under her arm.

LILLIAN (CONT'D)

I'm sorry. I should have gone down Mason.

ANNIE

Well, I'm the genius that opened up a bakery during a recession.

LILLIAN

They were good cakes Annie.

ANNIE

Thank you.

LILLIAN

Come on. Look away, look away.

INT. CHOLODECKI'S JEWELRY STORE - DAY

A family owned, outdated jewelry store in downtown Milwaukee. Annie stands at a counter talking to an excited ASIAN COUPLE.

ANNIE

Do you have any ideas of what style?

ASIAN WIFE

Oh, I don't know, what do you think honey?

ASIAN HUSBAND

Whatever you want.

ANNIE

Look at how you guys are making this decision together, that's sweet. You guys love each other huh? Oh that's sweet. That will go away.

ANGLE ON: Annie's boss, DON, is glaring at her from his desk, horrified.

ANNIE (CONT'D)

You can not trust anybody. Ever. Especially someone you're in a relationship with, you know? Cause they're living with ya. You don't know who you're sleeping next to. It is scary. I mean look at him, he might not even be Asian. It's scary. So, did you guys want to look at these engagement rings?

ASIAN HUSBAND

We're gonna browse.

The couple turn and leave.

DON

What was that about?

ANNIE

(searching)

Nothing. They had to run. They had to go somewhere.

DON

No wonder. You're selling life long happiness. You're not telling everyone your problems and how your boyfriend left you and maybe marriage will work out. Annie, when you're selling an engagement ring, you have to represent lifelong happiness. Show me your "love-is-eternal" face.

Annie tries to make a pleasant face.

DON (CONT'D)

No, that's two years. Four years, tops. That's not eternal. Kahlua, come over here please.

KAHLUA, a very pretty African-American woman, walks over.

KAHLUA

Sup, Don-Don?

DON

You're so good at nicknames. You don't need a nickname because Kahlua is so delicious.

(MORE)

DON (CONT'D)

Don't sue me for touching you. Show Annie your love-is-eternal face.

Kahlua beams in a sensual, ridiculous way. Don turns to Annie, who is trying to mimic Kahlua's face.

DON (CONT'D)

(to Annie) That looks like you have menstrual cramps. Thank you so much, Kahlua.

Kahlua smiles and leaves.

DON (CONT'D)

Why can't you be more like Kahlua?

ANNIE

I'm trying really hard here.

DON

You've just got to try harder.
(stepping closer to Annie)
The whole reason you got this job was because your mom was my sponsor in AA and I'm doing her a favor.

ANNIE

I understand.

In the background, a SECURITY GUARD is lounging against the displays behind the counter. Don turns to the guard before leaving to a back office.

DON

Oscar, get back to work.

ANNIE

(to Oscar)
You shouldn't be behind the counter.

INT. ANNIE'S APARTMENT - DUSK

Annie walks into her crappy two bedroom apartment. A woman in her 20's, BRYNN, sits on the couch, watching TV.

ANNIE

Hey, Brynn.

BRYNN

Oh hey roomie. Guess what happened to me today? I got a free tattoo.

ANNIE

You did what?

BRYNN

I couldn't believe it. The guy said, 'do you want a tattoo?'

ANNIE

Just a random guy?

BRYNN

Yeah, he opened up the side of his van and said 'it's fo' free!' And I said, 'sure.'

ANNIE

You said yes?

BRYNN

Yeah! Look.

Brynn stands and lifts her shirt and pulls half of her pants down to reveal an enormous tattoo of a giant Mexican worm that extends from her stomach around to her lower back. The back half is completely infected and scabbed, with disgusting discharge leaking out.

ANNIE

Oh god, Brynn, it looks awful.

BRYNN

It's a Mexican drinking worm. It's like a Native American symbol meaning 'wasted.'

GIL enters from the bedroom smiling. He's wearing a short-sleeved dress shirt and tie.

GIL

(uncomfortably nice)
Annie!

ANNIE

Hi! Have you seen your sister's tattoo? It's really infected.

GIL

Maybe we'll get a bit of ice on it.

ANNIE

Yeah, maybe get some frozen peas on there.

GIL
Sure, can't hurt.

Brynn moves to the kitchen to get ice.

GIL (CONT'D)
Um, just wanted a quick word. You know that tomorrow the rent is due? I was getting my check and I wondered if I could get your check too?

ANNIE
Yes, I'm getting the money. Its been a little...

Behind Gil, Brynn has taken a bag of frozen peas out of the freezer and openly pours them down her back. They clatter onto the ground, going everywhere.

ANNIE (CONT'D)
(to Brynn)
You're supposed to keep them in the bag, put the bag on it.

Brynn gives her a thumbs up and goes back into the freezer.

GIL
So, the check?

ANNIE
Yes..

GIL
Because it's kind of like, needing-it-today type sort of situation.

Annie stares at the smiling Gil. She doesn't have the check.

ANNIE
Yes. Ok. It's coming.

Annie escapes to her room. Gil turns and sees Brynn. He smiles warmly and chuckles.

CUT TO:

INT. LILLIAN'S APARTMENT - NIGHT

DING DONG. An excited Lillian opens the door to reveal Annie, posing with bottles of wine and a stack of magazines.

ANNIE

Hurry up, let me in. Your creepy neighbor invited me in to his place to watch the news again.

LILLIAN

Ew. Let me help you with those. Come in, let me take your magazines. Welcome to the magazine and wine party!!

Lillian excitedly takes the wine. Annie walks in confused by this. Lillian is practically skipping.

LILLIAN (CONT'D)

Have a seat. I'm very happy you're here, because I want to eat an apple. Would you like some apple?

Lillian splays her hand, showing off a sparkling DIAMOND ENGAGEMENT RING.

ANNIE

(seeing ring)

Lillian... what is that?

LILLIAN

I got engaged.

ANNIE

What? WHAT?!

LILLIAN

He asked me last night! That's why he's been acting so weird. I guess he's been planning it for like two months and he's not a good liar and so if he felt like he was gonna blow it, he would just stay away from me.

ANNIE

(in shock)

Oh my god. Lillian...

LILLIAN

I know. I'm shocked, but I'm happy.

ANNIE

Oh my god. Oh my god, I just got hot.

LILLIAN

Are you OK?

ANNIE

My pits are sweating. My stomach hurts. I don't know, I'm hot. Oh my god. Ah! What is happening?!

LILLIAN

I cant believe it.

ANNIE

Lill, you're getting married.

Annie hugs Lillian tightly. Lillian hugs her back but it's a decidedly awkward moment as Annie hugs her way too long and hard, like Lillian's going off to war. They finally separate.

LILLIAN

So you'll be my Maid of Honor...

ANNIE

Oh god, of course I will.

LILLIAN

We'll have so much fun. We can plan everything together.

ANNIE

...planning a wedding.

LILLIAN

Are you sure you're up for it? I know it's a lot to ask and put on on your plate. You're going through a tricky time, it's a lot to ask...

ANNIE

Stop. It's fine and I'm more than happy to do it. It's not too much.

Lillian's cell phone rings. She smiles.

LILLIAN

(goofing)

Can you hold that thought? It's my *fiancee* calling.

(they both laugh)

Hey, honey! Yeah, yeah.

ANNIE

(into the phone)

Yay!!

LILLIAN

I just told Annie. Yeah, she's excited! Yeah, um, let me check.

(then)

Annie, hold on, I'll be right back.
I know baby, I miss you too.

Lillian makes a goofy face at Annie and they both laugh joyously as Lillian runs out of the room. Annie is left laughing too hard by herself, freaking out inside.

INT. ANNIE'S APARTMENT - NIGHT

Annie lays in bed looking at a photo of her and Lillian as kids.

INT. WALKER HOUSE - DAY

Close-up of JUDY, Annie's mom, putting the finishing touches on a painting of Wynonna Judd.

ANNIE

Wow.

JUDY

It's Wynonna Judd. Painting those giant bangs was a royal pain in my can. And the teeth nearly killed me. I should have painted her mouth shut.

ANNIE

Mom, you should hurry up. We're gonna be late for the engagement party.

JUDY

Oh. I forgot to tell you, I signed up to speak at AA tonight. I have to go, I forgot.

ANNIE

Mom! I keep telling you, you're not supposed to go to those things. You're not an alcoholic.

JUDY

Only cause I've never had a drink! But they are inspiring. There is this one amazing story I have to tell you.

(MORE)

JUDY (CONT'D)

This gentleman who started blow jobbing to get crack. His name is Marvin Johnson.

ANNIE

It's supposed to be anonymous.

JUDY

OK, Marvin J., whatever. He turned into a gay prostitute and he realized he hit his bottom. Maybe this is your bottom. But I'm telling you, hitting bottom is good. Cause it's only up from there. Positive message.

ANNIE

Thanks for the pep talk Mom.

JUDY

Oh honey, anytime.

ANNIE

Well, I guess I'm going to Lill's party all by myself.

JUDY

Oh honey, don't talk to me about being by yourself. I go everywhere by myself. Thanks to that new whore Barb.

ANNIE

Mom, come on. They've been married twelve years.

JUDY

Ok, but she's still a whore. I'm sure she greets him in the evening beaver first.

ANNIE

I don't want to think about that.

JUDY

Are you sure you don't want to move in with me?

ANNIE

Thanks mom but no way. No way in hell.

JUDY

Think about it. You don't need your own place.

ANNIE

I kind of do. Alright, I'm gonna go.

EXT. THE HUNT CLUB - CHICAGO SUBURB - DAY

Annie pulls up a tree-lined driveway of a BEAUTIFUL COUNTRY CLUB. People entering in fancy clothes getting out of luxury cars. Annie, surprised at how extravagant it all is. She hands her keys to the valet, self-conscious about her car.

ANNIE

Sorry, it needs a wash.

The valet can't get it started.

ANNIE (CONT'D)

You have to punch it a few times.

INT. HUNT CLUB - DAY

Annie's eyes go wide as she walks into the elegant dining room. FANCY. A lively cocktail party's underway. Live music. Happy upper-class people, dressed expensively.

Annie smooths her dress, self-conscious, then sees Lillian.

LILLIAN

Annie!

ANNIE

Oh my gosh Lillian, this is your engagement party.

LILLIAN

Isn't that crazy?

ANNIE

It's so beautiful. I can't believe Dougie's boss is a member here.

LILLIAN

I know, and his parents too. And Dougie I guess. Oh gosh, and me I guess too now. C'mon, let's go say hi to the rest of the bridal party.

They head over to RITA, 30's, a voluptuous, tired housewife.

LILLIAN (CONT'D)

Do you remember my cousin Rita?

ANNIE

Rita!

RITA

Annie! I haven't seen you since you graduated high school.

LILLIAN

She has three kids now.

RITA

Three boys.

ANNIE

So cute.

RITA

They are cute, but when they reach that age they're disgusting. They smell, they're sticky, they say things that are horrible and there is semen all over everything. They're disgusting. I cracked a blanket in half. Do you get where I'm going with that?

ANNIE

I do, yeah.

RITA

I cracked it in half.

BY THE PATIO BAR

LILLIAN

Annie, this is Becca. The one from work. We're in the trenches together.

BECCA, 30, cute and perky. She stands very close to her husband KEVIN.

BECCA

Hi, Annie! This is my husband Kevin. I love saying that. We're newlyweds.

ANNIE

Congratulations.

BECCA

Thank you. We went on a sweetheart honeymoon.

ANNIE

Where'd you guys go?

BECCA AND KEVIN

Disneyworld.

BECCA

We finish each others sentences.

They do a dumb, lovey gesture.

BECCA (CONT'D)

So, is this your husband?

Annie looks confused, then turns to see a BALD MAN with a neck brace, late 40's, standing behind her. He looks like a strict math teacher.

ANNIE

No, I don't know him, I'm sorry.

BALD MAN

Do you want to go for a walk later?

ANNIE

I can't, sorry.

BECCA

I'm so sorry.

ANNIE

I'm not with anybody. I'm solo.

BECCA

I'm so sorry! Let's start it again.

KEVIN

Rewind!

BECCA

I'm Becca. This is my husband. You don't have a husband. Sorry.

BY THE BANDSTAND

Annie and Lillian stand with MEGAN, 30's, tomboyish, looking a bit odd in her floral dress.

LILLIAN

And this is Dougie's sister Megan.
 (sees something)
 Oh, wait, my grandma's not supposed
 to have wine. I'll be right back.

Lillian rushes off.

ANNIE

How's it going?

MEGAN

It's going *great*. I'm on the mend.
 Just got pins in my legs. Believe
 it or not, I fell off a cruise
 ship.

ANNIE

Oh shit!

MEGAN

Yeah, 'oh shit.' Took a hard,
 violent fall. Kind of pin-balled
 down, hit a lot of railings, broke
 a lot of shit. I'm not gonna say I
 survived, I'm gonna say I thrived.
 I met a dolphin down there. I swear
 to god that dolphin looked not at
 me, but into my soul, into my
 goddamn soul Annie, and said 'I'm
 saving you Megan.' Not with his
 mouth, but he said it...I'm
 assuming telepathically. We had a
 connection that I don't even know
 if I can--

(sees something behind
 Annie)

Oh man, what an asshole I am.
 Where's my manners? You must be
 Annie's husband. I'm Megan.

Annie looks and sees a very smart looking African-American
 MAN in his 60's who is wearing an ascot and smoking a pipe
 standing next to her. Megan holds her hand out to shake his.

ANNIE

No, Megan, I'm not with him.

MEGAN

(excited)
 Alright, I'm glad he's single
 'cause I'm gonna climb that like a
 tree.

Lillian re-appears, grabs Annie and pulls her away.

LILLIAN
 Okay, now I have to introduce you
 to Helen.
 (looking around)
 There she is. Helen! C'mere.

In slow motion, like a goddess, the gorgeous HELEN turns and looks right at Annie. Smiling. She's BEAUTIFUL. She walks toward them, wearing a much-too-fancy, floor-length GOWN. Everything about her is perfect. Annie swallows, straightens her plastic beads.

LILLIAN (CONT'D)
 Helen, this is Annie.

HELEN
 Maid of honor! There she is! It's
 so lovely to meet Lillian's
 childhood friend!

ANNIE
 You're so pretty.

HELEN
 You're so cute! Oh, you're so
 sweet.

LILLIAN
 Helen is married to Dougie's boss.
 Mr. Harris. Perry.

HELEN
 And they're so close now they're
 literally joined at the hip. Which
 is good, because so are we.

Helen hugs Lillian. Lillian hugs her back tightly. Annie seems thrown by their intimacy.

LILLIAN
 I'm so glad you guys are finally
 meeting.

ANNIE
 I know, me too.

HELEN
 Oh, if you'll excuse me I'd better
 go check on the (in perfect French)
 hors d'oeuvres. So great meeting
 you, Annie!

ANNIE

It's a great party.

Helen turns and glides off into the crowd, a vision. Annie watches after her, stunned.

LILLIAN

She's great isn't she?

ANNIE

She's awesome.

INT. CLUB - LATER - NIGHT

Lillian's father, ED, finishes a speech.

ED

... and I really do look forward to having Doug as part of the family. So much that I think you two should just get married now. Save me a shitload of money.

(everyone LAUGHS)

People always laugh when I say that but I'm not joking. Anyway, thanks to all of you for coming. Here's to Doug and Lillian.

(everyone toasts)

All right, enough of me. Maid of honor, you're up. Annie.

Everyone claps, some whistles, as Annie nervously takes the mic from Ed, who sits down.

ANNIE

Um, hi everyone. I'm Annie Walker.

LILLIAN

Yay, Annie!

ANNIE

(laughs)

I actually don't want to go on with a long speech, so I'll just say this. I'm so happy to be a part of this celebration. You two deserve each other as well as a lifetime of happiness. So, cheers!

She raises her glass, people clap. Helen stands clapping and takes the mic from her. Annie looks a bit surprised. Helen gives her a smile motioning Annie to sit.

HELEN

Thanks Annie, that was so sweet. Lill, remember when the four of us spent that weekend in Miami, and the boys ended up working the whole time? You and I sat by the pool the whole time, drinking wine and eating that peanut brittle.

(laughs)

We got such a tummy ache! I will never forget all that we shared on that trip. I told you things I've never told anyone before. You made me realize I can trust people again. So let me just say, Lillian, you are my best friend.

Annie's mouth drops. People, including Lillian, are moved, sniffing. Helen wipes away a tear.

HELEN (CONT'D)

(composing herself)

And I'm so proud of you. Now, 'Dougly', sorry inside joke, you'd better not keep my Lill on a leash. I still need my drunken Saturday nights at Rockin' Sushi!

Helen winks. People applaud and LAUGH. She gets emotional again.

HELEN (CONT'D)

Everybody, raise your glasses to the couple of the decade: DOUG AND LILLIAN! Have a great night, dessert wine is out.

Everyone "Ahh's" and claps a little bit LOUDER. Without thinking, Annie stands up and takes the mic from Helen.

ANNIE

I just wanted to say really quick that you're SO special to me. One of the reasons is because I've known you my entire life and you've really helped shape who I am. I just want to thank you for carefully selecting me as your Maid of Honor. I know you had some other choices. You're like my sister and I love you. Well, that concludes the speeches for the night.

Annie sits down, keeping the mic. Helen reappears with her own WIRELESS MIC.

HELEN

Thank you, one last thing. It's rare to meet an adult you really connect with. That's you Lill. I went to Thailand recently with my husband Perry and there was a beautiful saying that I learned there. So, let me say ...

(speaks in Thai)

It means, "You are a part of me, a part that I could never live without. And I hope and I pray that I never have to."

(bowing)

Kap-hoon-kow.

The crowd quiets. Annie looks around the room and sees everyone is in awe.

HELEN (CONT'D)

That's it for tonight. Thank you all for coming, dessert wine is out. Consuelo?

People are crying and hugging. Annie pops back up.

ANNIE

Speaking of Consuelo, Lillian and I took Spanish together in school. And so I want to say to you and to everyone here...gracias para vivir en la casa. En la escuelas and el azul marcada. Tienes con vivir en las...forstuatsa, and gracias.

Helen instantly appears again with her mic.

HELEN

I feel so close to you and can trust you. You're my angel and soulmate. I feel I can communicate with you with simply a look.

Helen "looks" at Lillian.

HELEN (CONT'D)

Thank you for coming.

Helen has concluded the speeches, but Annie's back.

ANNIE

Lillian...

She stares at Lillian for a long, awkward beat.

ANNIE (CONT'D)

(suddenly singing)

*"Keep smilin'. Keep shinin'.
Knowin' you can always count on me,
for sure, that's what friends are
for."*

Helen steps forward with her now louder mic and in a very loud R & B voice sings with Annie.

HELEN AND ANNIE

*"In good times, in bad times, I'll
be on your side for ever moooooore.
That's what friends are foor!!!"*

EXT. HUNT CLUB - NIGHT

Annie is waiting for her car with Lillian.

LILLIAN

(sarcastic)

Engagement parties rule. Made me feel awesome, like I could go out and catch another dude to marry.

ANNIE

So what's up with her anyway?
Helen.

LILLIAN

What?

ANNIE

She's in your wedding and you've only know her eight months, right?

LILLIAN

Come on, get it out. Get it all out.

ANNIE

The whole...gown thing. It's just weird, right?

Annie laughs. Lillian smiles and shrugs.

LILLIAN

You know what, she's actually really cool Annie. She's a good one, I'm telling you.

ANNIE

I'm sure if you like her, I'll like her.

LILLIAN

You have to get to know her, which I think you really should. Will you just do me a favor and hang out with her once, just the two of you? As a favor to me?

ANNIE

Ok. I will.

LILLIAN

I love you Annie.

She hugs her and leaves.

INT. ANNIE'S CAR - NIGHT

ANGRY ROCK MUSIC BLARES. Annie drives fast, angrily swerving all over the place like a drunk person, but she is only drunk with indignation.

ANNIE

(mocking) My name is Helen. You live in Milwaukee? Oh, I'm sorry. Have you met Lillian? She's my best friend. I know we've only known each other for five minutes.

Annie starts doing mocking gibberish like a five year old, which turns into more fake Thai impressions as she gets madder and madder. Just then...

A POLICE CAR sounds its siren behind her.

ANNIE (CONT'D)

No, no. Come on.

EXT. ROAD - NIGHT

Annie is walking the line as part of a drunk test. A policeman, OFFICER RHODES, 30's, watches her walk. He's all business and is not having it.

ANNIE

See. I'm not drunk.

OFFICER RHODES

So you're just a terrible driver.

ANNIE

Ha ha. Can I stop walking now?

OFFICER RHODES

I'll tell you when to stop walking, Miss.

ANNIE

I told you I'm not drunk. Hey if I was, could I do this?

Annie starts to dance on the "line" she's supposed to be walking, then starts to dance. Not well.

RHODES

I would hope so.

(then)

Okay, you can stop walking. I believe you. But I'm still going to have to write you a ticket.

ANNIE

What? Why?

OFFICER RHODES

Funny thing about brake lights. You're supposed to have them.

ANNIE

I knew it. Those have been out for like a year, I'm so stupid. Look, I promise I'll get them fixed this week. I promise.

(then; fake smiling)

Do you still have to give me a ticket?

He searches for words. She's cute and he wants to keep her there. He keeps smiling. Awkward silence.

OFFICER RHODES

Yes, I do. That's what happens when you break the law. License and registration, if you please.

ANNIE

Ugh. Here.

Starts looking in her purse. Awkward silence. She hands him her license.

OFFICER RHODES

Oh, Wynnewood Drive. We're practically neighbors. I live on Ashley.

ANNIE

Oh. I used to work on that street.

OFFICER RHODES

No kidding, where?

ANNIE

I owned a bakery there for a little bit.

RHODES

Oh, Cake Baby! You're Cake Baby. You had your sign, it was your face, that was you.

ANNIE

That was me.

RHODES

You made good cakes.

ANNIE

Thanks.

RHODES

You used to make these little pastries, you'd put something in them like a cream or a custard?

ANNIE

Cream puffs.

RHODES

Cream puffs, that's what you called them. Delicious. I used to get served by a tall broad guy, with a wormy face.

ANNIE

My boyfriend.

RHODES

Sorry.

ANNIE

No, he was my boyfriend. But then he left when the business went under.

RHODES

You're kidding. What a dick. I'm glad I never tipped him.

Rhodes stares at her. He thinks, then rips the ticket up.

OFFICER RHODES

Let's forget about this. Under one condition. Get those lights fixed tomorrow so you don't kill anyone.

He hands her a business card.

OFFICER RHODES (CONT'D)

Here. It's a buddy of mine. His body shop's in Milwaukee.

ANNIE

(reading)

Bill... Cozbi's?

RHODES

With a "z". Different guy. Don't mention the whole Bill Cosby thing to him, it drives him nuts. I mean it.

ANNIE

Ok, I get it. Thanks.

RHODES

You know what, if you mention my name that I referred you, he'll give you a particularly good deal.

ANNIE

Oh, thank you. I really appreciate it, thanks.

RHODES

Well I appreciated your cakes, so we're even.

He takes back the card and writes on it.

OFFICER RHODES

That's my name right there. Rhodes. Officer Rhodes.

ANNIE

That's really nice of you, thank you.

OFFICER RHODES

We're not all bad. Actually, the rest of them are, but not me. Haha. I'm the best of them.

ANNIE

Thank you.

She waves and drives off. He watches her go.

INT. ANNIE'S APARTMENT - NIGHT

Annie is in her small kitchen, surrounded by baking supplies. She is meticulously putting the finishing touches on the most elaborate cupcake ever. It's a work of art, the frosting sculpted into a realistic looking 3D orchid. It's beautiful.

Annie finishes, looks at the cupcake, SIGHS sadly and eats it in two bites, then heads off to bed. All the work and mess was for one cupcake.

EXT. TENNIS CLUB - DAY

Annie and Helen are walking through the tennis club on their way to the courts, chatting before their big game.

HELEN

I didn't know you played tennis.

ANNIE

I played a little in high school.

HELEN

I'm so glad we were able to do this.

ANNIE

I'm glad we're doing this too. It's good we're finally getting a chance to hang out.

HELEN

I know right?

Neither of them means it.

HELEN (CONT'D)

It's too bad Lillian couldn't play with us. Poor thing is so busy.

ANNIE

She's not really that into sports. Even when we were little, she didn't like anything too competitive.

HELEN

Well she certainly enjoys tennis now. It's funny how people change, isn't it?

ANNIE

I don't know, do people really change?

HELEN

I think they do.

ANNIE

But they still stay who they are, pretty much.

HELEN

I think we change all the time.

ANNIE

I think we stay the same, but grow a little bit.

HELEN

I think if you're growing, then you're changing.

ANNIE

But we're changing from who we are, which we always stay as.

HELEN

Not really, I don't think so.

RYAN, 16, and ALYSSA, 13, pass by. Helen stops them.

HELEN (CONT'D)

Oh, Annie, these are my kids.

ALYSSA

Step kids. Step.

HELEN
 (trying to joke)
 Aren't they hilarious? Excuse me,
 my husband's kids, Ryan and Alyssa.
 What are you guys up to?

ALYSSA
 (lots of attitude)
 We're going to the snack bar.

HELEN
 Do you need a ride home later?

RYAN
 Fuck off, Helen.

They walk off. Helen calls after them cheerily.

HELEN
 Okay, put a quarter in the swear
 jar!
 (to Annie)
 So cute.

ANNIE
 Sweet kids.

They both smile warmly at each other.

EXT. TENNIS COURT - DAY

Helen and Annie stare intensely at each other across the net. Helen is with her partner BARBARA, a rich, fit woman in her 40's. Annie is teamed with CAROL, also rich but in less great shape. Helen smashes a serve to Annie, who returns it ferociously.

IN A SERIES OF SHOTS as cinematic and violent as the pool scene in Scorsese's "The Color of Money," we see Helen and Annie have an intense showdown. Annie unloads on the ball, hitting Helen in the left breast as hard as humanly possible.

WHACK! WHACK! WHACK! Annie and Helen smash the ball into each other's breast, chest, neck, and "other female parts", with insane intensity. It is super violent.

Annie's partner, Carol, misses a shot.

ANNIE
 (to her partner)
 Come on! Get your shit together!

ALL ANNIE'S POV: She serves hard and runs Helen around the court.

Annie accidentally serves very hard directly into Carol's back, knocking her down.

Helen's step kids are watching and laugh.

RYAN

I've seen better tennis playing in a tampon commercial.

INT. ANNIE'S APARTMENT - DAY

Annie, Gil, and Brynn sit on the couch.

ANNIE

I've been thinking. Brynn needs to start paying rent. That's it. She's been here long enough. The three of us live here, it's not fair for me to be paying half. We split it three ways, what do you say?

GIL

Well she can't work, she's on a tourist Visa.

BRYNN

Yeah. So technically I'm only allowed to tour. I have no way of earning money unless I go prostitute down on the street.

ANNIE

I don't want you to do that.

BRYNN

"Hello fellas, here I am. Put your American sausage in my English McMuffin."

ANNIE

I don't even know what you're talking about anymore. There are three people living here. If she doesn't start paying, she has to leave.

GIL

Is this about the diary again?

ANNIE

What diary?

BRYNN

Your diary proved very interesting to read.

ANNIE

You read my journal??

BRYNN

At first I did not know that it was your diary. I thought it was a very sad, hand-written book. But then because of the personal details and the bits that mentioned Gil and Brynn...

ANNIE

No, no, no. Don't read my journal. Don't go in my room.

GIL

Well, hello, I think before you make those sort of demands you need to think about putting a note on your door that says "Don't come into my room, read my diary, and wear my clothes."

EXT. CHURRA-CHI BRAZILIAN RESTAURANT - DAY

Annie and the bridesmaids stand in a parking lot of a stand-alone Brazilian steak-house in a not-great part of town. Lillian looks shocked.

BECCA

Wow, I've never been to this part of town.

HELEN

Look, you can get your checks cashed next door.

ANNIE

I know it looks a little scary from the outside, but the food is really good. Authentic Brazilian. This is where Brazilian's come to eat.

We're not quite sure if she thinks so.

LILLIAN

Annie's really good at this. She always drags me to the weirdest places and the food is always incredible.

ANNIE

Plus, you get a lot for your money too, so that's good.

Annie grabs Lillian and pulls her toward the restaurant as the other girls follow. As Helen stares at the place like she just smelt dog shit...

INT. CHURRA-CHI BRAZILIAN RESTAURANT - DAY

The girls walk into the Brazilian-themed restaurant, which looks more like a rundown English steakhouse. Several OUT OF SHAPE WAITERS walk around, each holding a sword with huge hunks of meat on it. Only a few customers are there.

LILLIAN

To my bridesmaids...this is such a stone cold pack of weirdos and I'm so proud.

The girls all laugh and click glasses.

ANNIE

I just want to toast all of you ladies. So happy to get to know you guys and happy to say I have four new friends.

Just then, five waiters all holding HUGE SWORDS with different types of MEAT skewered on them surround the table.

WAITER

Senoritas bonitas, I hope you're all hungry for Churrasco Brazil.

The girls all look excited and start pointing at different meats as the waiters start to carve large hunks onto their plates. Helen wrinkles her nose and flags the waiter.

LILLIAN

This is crazy good.

BECCA

Helen, aren't you eating any meat?

The girls are scarfing down tons of food. Helen picks away at her salad. Everyone's having a great time.

HELEN

It's not good to eat a big meal before a fitting, I'll feel a bit bloated.

MEGAN

Not me, nope. Physically, I don't bloat.

LILLIAN

You're lucky.

MEGAN

It's a gift.

Becca leans over to Rita.

BECCA

I can't wait to be married for as long as you've been married. And to have kids. To be a mom.

RITA

Oh, Becca. The other night I'm slaving away to make a beautiful dinner for my family. My youngest boy comes in and says he wants to order pizza. I say 'no we aren't ordering pizza tonight.' He says, 'Mom, why don't you go fuck yourself.' He's nine.

INT. CHURRA-CHI BRAZILIAN RESTAURANT - A LITTLE LATER

The girls continue to eat. Lillian's seat is empty.

ANNIE

Okay, while Lillian's in the bathroom, let's talk about the shower. I was thinking it could have a French theme, since Lillian's always wanted to go to Paris her whole life. So I figured we could bring Paris here. Have champagne and little cookies, they'd say "Lillian and Dougie" on them, we can dip them in chocolate fondue. Get cheese from the nice part of the store.

MEGAN

I love that.

BECCA

Good idea Annie.

ANNIE

We can have French invitations, the whole thing. Don't you think that would be nice?

The women like that idea.

HELEN

Mmm, I don't know. That's sweet, Annie, but a Paris theme feels a bit ... I don't know, "been there, done that". You know? I just think we can top it. We should throw some ideas around. See if anyone else has a theme they had in mind.

BECCA

What about a Pixar themed shower? We all come dressed as our favorite Pixar character.

MEGAN

I'll just snowball on top of that. Also, Fightclub. Female fightclub. We grease up, we pull in, Lillian doesn't know, so it's 'Surprise! Were gonna fight.' We beat the shit out her. She's not gonna forget that.

RITA

Look, can I be honest? I'm stuck with three teenage boys all day every day. What about the bachelorette party? I got a tube top I've been waiting to cut the tags off of and I really want to take advantage of this opportunity.

MEGAN

I'm gonna second her. We better blow this shit out. That poor girl Lillian who we're all here for is probably in the bathroom balling her eyes out because she's realizing 'holy shit, I've got to spend the rest of my life with Doug.' He's my brother, I love him, but he's a fucking asshole. I think we can all agree on that, right?

ANNIE

We'll figure it out. I'll think of stuff. It'll be great.

HELEN

We just have to make sure it's really, really special.

EXT. 'BELLE EN BLANC' BRIDAL SHOP - DAY

The bridesmaids walk up to an imposing building.

BECCA

Belle En Blanc! This is the best place. Great work, Annie.

Annie looks proud. She grabs the door which says "OPEN" but it's locked. She notices a buzzer and presses it.

VOICE FROM INSIDE

Belle En Blanc. Reservation name?

ANNIE

Oh, I don't have one. We're just here to shop, try on some dresses.

VOICE FROM INSIDE

The next available appointment for bridesmaids fittings is in seven weeks. Absolutely no walk-ins.

Helen leans into the intercom.

HELEN

Whitney, it's Helen.

WHITNEY

Helen Harris?! Hiiii!

HELEN

Hiiii!

WHITNEY

Hiiii!

WHITNEY (CONT'D)

Oh my god, I'll buzz you right in.

INT. 'BELLE EN BLANC' BRIDAL SHOP - CONTINUOUS

They are led into a PRISTINE, ALL-WHITE WONDERLAND of dresses and bridal bliss by WHITNEY, a glamorous woman.

WHITNEY

Welcome to Belle En Blanc ladies,
welcome to heaven.

ANNIE

Oh my god ...

MEGAN

This is some classy shit in here--

A burp escapes Megan's mouth!

RITA

Jesus Christ, Megan.

MEGAN

I want to apologize. I'm not even
confident on which end that came
out of. Whitney, back to you, I'm
sorry.

WHITNEY

Anyway, take a look around and get
to know the dresses. If you need
anything I'll be in my office.

Whitney just gives Megan a tense smile and exits. Helen
GASPS and walks over to a beautiful ball gown. It looks very
expensive. She checks the tag.

HELEN

Oh. My. Gosh. It's a Fritz
Bernaise. Ladies, I just don't
think we can do any better. This is
beautiful.

The girls all gather around it and "OOO" and "AAH".

ANNIE

(only to Helen)
Whoa, this dress is \$800.

HELEN

You're kidding. It's on sale!

Annie's eyes quickly scan the room and see a simpler,
cheaper dress. She heads over to it. The tag says \$250.

ANNIE

Lillian. Lillian. What about this
one? It's really pretty and sweet.
We don't want to upstage Lillian
with a fancy dress.

(MORE)

ANNIE (CONT'D)

Maybe we should get something kind of simple?

LILLIAN

Don't worry about that. Because, guess who Helen is friends and who is designing my wedding dress? Lady St. Petsois JuJu. I just sent my measurements to France!

The girls all chatter excitedly about this as Annie looks stung. She looks at Helen, who smiles at her.

HELEN

Ladies, let's not decide on this bridesmaids dress straight away. Let's let our bodies decide. Try some things on and have some fun. Ladies, start your engines.

The ladies all head off excitedly to different dresses as Annie looks concerned. A drip of sweat comes down her forehead. Embarrassed, she wipes it away and grabs a dress.

INT. BELLE EN BLANC - MAIN FITTING AREA - LATER

The girls are in different dresses. Lillian is not there. They look great, although Megan's face is beet red.

WHITNEY

Well you all look fantastic. Sadly, you need to agree on one.

HELEN

Ladies, you all look beautiful. But personally, the Fritz Bernaise, it's one of a kind. I don't think there's a question.

ANNIE

There might be a question. I might have one. I think this dress would look great on everybody. It's a great color, it's a great length, it's fun, you can twirl, you can move in it, you can...spread your legs apart. And it's a great price.

MEGAN

(sweating, red)
Is anybody else hot?

RITA

It's like an oven in here.

WHITNEY

Maybe this will help you decide. I happened to have a two year old Lady JuJu dress in storage in the back and figured it might help you see what you'll be standing next to. Lillian?

Lillian walks out in a very ornate COUTURE wedding dress. She looks crazy gorgeous. The girls GASP.

RITA

(fanning herself)

Holy shit, you look amazing.

MEGAN

That dress is so beautiful it makes my stomach hurt.

ANNIE

Lill, I don't know what to say. You are--

Megan lurches forward as the contents of her stomach come up into her mouth. She claps her hand over her mouth to stop from throwing up. After a beat, she swallows and pushes it back down. Looks nauseous.

ANNIE (CONT'D)

Megan, are you okay?

MEGAN

I think my dress is too tight.

HELEN

Oh my god. You got food poisoning from that restaurant.

ANNIE

(sweating)

No. No. She had the same thing I had and I feel fine.

Annie is really sweaty now, a mark between her boobs. Suddenly, Becca politely cups her hand over her mouth to stifle herself from getting sick.

BECCA

(muffled, through her hands)

I'm so sorry. Is there a bathroom?

Rita grabs her stomach and hunches over a bit.

RITA

I don't care what dress we get, I
just need to get off this white
carpet.

We hear a noise.

They all stand in horrified silence, Becca still holding her hands against her face. There are faint (and loud) stomach CHURNING sounds.

Rita bolts down a hallway, followed by Becca and Megan.

WHITNEY

Not the bathroom! Everybody go
outside! Seriously!

Whitney and Lillian chase after them as Annie stands her ground with Helen, facing off, Annie unwilling to admit she's sick.

ANNIE

I think everyone has the flu.

INT. BATHROOM - CONTINUOUS

The single toilet bathroom is as PRISTINE and WHITE as the fitting area. Everything is just right. Calm and quiet. Classical music plays softly.

BLAM! The door bursts open as Rita runs in. She projectile vomits into the toilet...but the seat is down. Everything sprays onto the back wall.

RITA

Shit!

Rita slams the top open and heaves again into the bowl as Megan runs in holding her backside.

MEGAN

I need the toilet! I need the
toilet!

Rita ignores her as her head is in it and she grips the sides, barfing. In desperation, Megan hikes up her dress, hops up onto the counter, and SITS in the SINK. Rita looks back at Megan.

RITA

No, Megan! Megan, no!!!

MEGAN

Look away! Look away!

INT. BELLE EN BLANC - MAIN FITTING AREA - CONTINUOUS

Helen and Annie are faced off. Annie is sweating profusely.

HELEN

You don't look very well Annie.

ANNIE

I feel fine.

HELEN

Are you sure? It wasn't that grey kind of lamb? You ate a lot of that weird chicken. Was it that?

ANNIE

No. I feel fine.

HELEN

I think you'd just feel better if you threw up.

ANNIE

I don't have to throw up.

INT. BATHROOM - CONTINUOUS

Becca runs in blindly over the toilet that Rita is still barfing in. Vomit rains down on the back of Rita's head.

BECCA

I'm so sorry.

RITA

Get away from me!

INT. BELLE EN BLANC - MAIN FITTING AREA - CONTINUOUS

The stand-off continues. Annie is soaked and woozy.

HELEN

You're not sick.

ANNIE

No. In fact, I'm feeling hungry. I wish I had a snack.

HELEN
You're hungry?

ANNIE
I'm starving.

INT. BATHROOM - CONTINUOUS

MEGAN
What did we eat??! This sink's a
goner.

BECCA
(noticing her on the sink)
What are you doing?

MEGAN
It's comin' out of me like lava!
Don't fucking look at me!!

INT. BELLE EN BLANC - MAIN FITTING AREA - CONTINUOUS

Helen picks up a bowl off a table next to her.

ANNIE
Jordan almonds. These are great,
thank you.

Annie takes a handful and painfully puts them in her mouth,
chewing them slowly. She forces it and swallows the almonds
down with a slow gulp.

HELEN
Better?

ANNIE
I was just hungry.

A sweaty Lillian runs up to Annie, who is still faced off
with Helen.

LILLIAN
Annie, everyone's really sick from
that restaurant.

Lillian gets a look on her face. She grabs her stomach as it
GURGLES loudly.

ANNIE
It wasn't the restaurant.

LILLIAN

Oh no. I. Am. In trouble. I need a bathroom.

She turns and bolts away. Annie runs after her.

ANNIE

Lillian, where are you going?

EXT. BELLE EN BLANC - CONTINUOUS

Lillian bursts out of the building and runs across the street toward a 7-11. Cars SCREECH to a halt to avoid the fleeing bride. Annie runs out and watches in horror.

ANNIE

Lillian! What are you doing? Be careful!

LILLIAN

It's happening, it's happening.

Suddenly Lillian stops running and slowly sinks down onto the ground, embarrassed and unable to move. She throws a helpless look back at Annie.

LILLIAN (CONT'D)

Oh, it's happening...it happened.

In the doorway, Whitney and Annie watch it all in horror.

WHITNEY

Oh no, don't you dare ruin that dress!

ANNIE

Oh, you're really doing it aren't ya? You're shittin' in the street.

After a beat, Helen walks up behind Whitney.

HELEN

(re: the expensive dress)
We'll just take five of the Fritz Bernaise Whitney, thank you.

INT. ANNIE'S CAR - DAY

A green looking Annie drives a green looking Lillian, who is back in her regular clothes.

ANNIE

You okay?

LILLIAN

I just took a shit in the middle of the street. I just shit.

ANNIE

People do that.

LILLIAN

I shit in my shorts. I shit myself.

INT. TED'S BEDROOM - NIGHT

Annie and Ted lay in bed, post-coital. Still panting.

TED

That was fun.

ANNIE

Oh my gosh. You know what I was thinking? You should come with me to Lillian's wedding maybe. Nothing serious, just a fun time. We can get dressed up, go dancing, drink. It will be fun right?

TED

(chuckling warmly)

I don't want to put you in a position of having to explain to everyone who I am and what our relationship is. You know? That would suck for you. Right?

ANNIE

Yeah, I guess so.

TED

I'm just thinking of you.

ANNIE

That's okay.

(lying)

I have someone else to bring anyways.

TED

Really? Who? Who are you gonna bring?

Annie struggles to think of a name.

ANNIE
 (lying)
 This guy George.

Ted grabs a glass of water from the night-stand and takes a sip. Idea!

ANNIE (CONT'D)
 George Glass.

TED
 Ok? Who is this George?

ANNIE
 He is a very hot, nice guy who likes me a lot and would probably love to be my date.

TED
 Really? Well let me ask you this, can George Glass do this to you?

Ted intensely cups her breast and just rubs it in a circle.

ANNIE
 Probably?

41

TED
 You know what, it's getting really late. You should probably go. I'm gonna miss you so much.

41

INT. MINI MART - NIGHT

Annie is looking at the herbal drinks. "Calm," "Focus," "Sex Appeal." She finally picks "Calm."

OFFICER RHODES (O.S.)
 Annie Walker. What brings you here so early?

ANNIE
 Oh, hey. Just had a bad night. Boy stuff.

OFFICER RHODES
 You want me to arrest anybody? I could do that.

ANNIE
 Actually...

OFFICER RHODES

Do you want to talk to a cop about it? We're just like priests, except we can tell everybody about it afterwards. I won't though.

ANNIE

That doesn't sound very inviting.

He approaches her, holding a bag of carrots.

OFFICER RHODES

You want a carrot?

Annie stares at him, considering.

ANNIE

Right now?

OFFICER RHODES

Yea, I'll share. I've got plenty.

ANNIE

Sure, I'll have a carrot.

EXT. MINI MART - NIGHT

Annie and Rhodes sit on the hood of his cop car in front of the mini mart, sharing a bag of carrots.

RHODES

That sounds rough.

ANNIE

It's gonna get better, right?

RHODES

I'm sure it will get better. My sister was the maid of honor at our cousin's wedding and she found it so stressful, her hair started falling out.

ANNIE

That's terrible.

RHODES

It grew back. But it was pretty gross. Planning a wedding should be fun. If I ever had a wedding, I'd want everyone to be stress free. I'd like it to be like a carnival.

(MORE)

RHODES (CONT'D)
 People win prizes for guessing the
 brides weight, dunk tanks...

ANNIE
 You could have elephants, the bride
 and groom could walk on a tight
 rope...

RHODES
 What you're talking about there is
 a circus wedding. That is a totally
 different thing. You missed it.

ANNIE
 (smiles)
 Sorry.

RHODES
 You know, instead of spending your
 money and time on all this wedding
 business, you should really be
 figuring out how to open your next
 bakery.

ANNIE
 I'm done with all that.

RHODES
 What?

ANNIE
 I don't do it anymore.

Rhodes studies Annie a beat. She takes another carrot. It's a
 small dried-out carrot.

ANNIE (CONT'D)
 Ew, this one's weird.

RHODES
 Oh, you got the ugly carrot.
 There's one in every bag. You have
 to eat it, it's good luck.

ANNIE
 I'm not eating this.

RHODES
 Yeah. I'll eat it.

He goes to eat it. She grabs it out of his hands.

ANNIE
 No, no! Don't eat it! EW!!!

She throws it on the ground.

RHODES

Hey hey, don't litter, I'll fine you. Haha (then) Seriously, that really bothers me.

He picks it up. Annie watches him, a bit intrigued.

ANNIE

I didn't know you could be a cop here if you weren't a citizen.

RHODES

You can't. But they made a special dispensation because I'm so tough and strong...and handsome.

ANNIE

Right. You're a tough cop.

RHODES

You're saying that but you're laughing.

Annie feels his bicep.

RHODES (CONT'D)

You didn't let me flex that time, that was unfair. I'm really tough.

ANNIE

So am I. I could be a cop.

RHODES

You think you could be a cop?

ANNIE

Yeah.

RHODES

Okay, let's see. Sun is nearly up, let's see if you've got what it takes.

EXT. ROAD - MORNING

Annie is standing in front of Rhodes' cop car on the side of the road, holding up the speed gun, aiming it. Rhodes sits on the hood and continues to eat his food.

RHODES

That's right. Arms straight.
Plant your feet. Now, what you
want to do is aim it right at the
license plate. That gives you the
most accurate reading.

A car zooms by.

ANNIE

Fifty-eight. What's the speed
limit here?

RHODES

Fifty-five.

ANNIE

Okay, we'll let them go.

RHODES

You were born to do this, look at
you.

Another car zooms by.

ANNIE

Sixty-three. You're missing some
good ones here.

RHODES

Ah, they're probably going to work.
Why ruin their day?

Another car is approaching. Rhodes looks at it.

RHODES (CONT'D)

Watch this. Forty-eight.

The car zooms past.

ANNIE

Forty-eight! How'd you do that?

RHODES

It wasn't! That has never happened
before. It was forty-eight?

ANNIE

Yeah, forty-eight. I'm pretty
impressed.

RHODES

I'm pretty impressive.

Annie gives him an impressed look, then goes back to pointing a fun as Rhodes watches her. He smiles. A car roars by.

ANNIE

Oh, that one was ninety-three! Can we go?

RHODES

Okay, hot shot. Let's go get the fucker.

Annie whoops, delighted. They jump in the car and drive off.

INT. ANNIE'S BEDROOM

A fired-up Annie goes to the computer and starts typing feverishly

We see words she types: "Bachelorette party!," "LILLIAN'S LAKE HOUSE," "campfires," "Beer and s'mores," etc.

She presses send, and is very pleased. The phone immediately rings. Annie picks it up. INTERCUT BETWEEN CALLS.

ANNIE

Hello?

Helen sits in her BEAUTIFUL home, looking at her laptop.

HELEN

I just got your e-mail. Um...lake house?

ANNIE

(polite but firm)

It's Lillian's parents' house, we used to go there all the time in the summers.

HELEN

A bachelorette party at a cabin?

Annie's call waiting BEEPS again. She deflates.

ANNIE

Oh, just a sec, Helen.

(she clicks over)

Hello?

Rita in her "new money" kitchen, straight out of the Soprano's. Her three boys are fighting and playing.

RITA

Annie, it's Rita. I need a trip that I can fantasize about forever so that I'm able to have sex with my husband. That's why I'm thinking Vegas.

Annie glances down at her \$350 PAYCHECK.

ANNIE

Vegas? Really?

RITA

Hang on.
 (to boys)
 Shut your filthy mouths!
 (to Annie)
 I'm sorry, I'm surrounded by savages.

Annie's call waiting BEEPS again.

ANNIE

You know I should probably run, my other line is ringing.

RITA

I can get cocaine from my hair dresser.

ANNIE

Bye!

Becca, in her shabby-chic home office, paints a front porch sign that says "The Whitman's."

BECCA

Annie, I'm so excited. Helen just called, she said we could go to Vegas.

ANNIE

But we'd have to fly there.

BECCA

Annie, I know you're afraid of flying but I want to see Criss Angel! But I'm scared, which I sort of love.

Annie's call waiting BEEPS again. She clicks over.

Megan is in front of a wall of computer and television screens. It is a TECHNICAL HAVEN that looks like NASA.

MEGAN

Annie, it's Megan. Just had some thoughts about the bachelorette party. Here we go, easy-peasy, Vegas it is.

ANNIE

Helen called you, didn't she.

MEGAN

Yeah, she got the jump on you.

RITA

I want balls in my face.

HELEN

Honestly, I think it's Vegas.

BECCA

I love puppets!

RITA

Balls!

ANNIE

I guess were undecided?

INT - JETWAY - DAY

The women are dressed to the NINES, heading to the plane, excited. Annie tails the group, looking very afraid. She takes a breath and gets on board.

INT. COACH SECTION - DAY

Annie settles into her seat next to a PREGNANT WOMAN who's reading. Annie forces a smile at her. The woman gives her a dismissive smile. This is not going to be a fun flight.

INT. FIRST CLASS - DAY

The bridesmaids settle in. Lillian sits next to Helen.

LILLIAN

I feel so bad that Annie's stuck back in coach.

HELEN

I tried to buy her a first class ticket but she wouldn't let me. She's too proud.

LILLIAN

That was really nice of you.

Behind them, Megan sits next to an middle-aged man, JON. She looks down at his feet.

MEGAN

No carry on? I noticed you didn't put anything in the overhead bin. I get it. Protect and serve ...
(leaning in)
... Air Marshal style.

MAN

What?

MEGAN

Listen, I don't want to infringe on your privacy, but I want you to know I appreciate your service to this country and I respect the hell out of you.

She mimes a key locking her lips shut.

JON

Huh? No, I'm not an Air Marshal. I'm gonna take a nap.

MEGAN

Awesome, I'll take the first watch.

JON

I'm not an Air Marshal. You don't need to take a watch.

MEGAN

Ok. I've got the first watch.

She raises her eyebrows at Jon, who doesn't notice.

INT. COACH SECTION - MOMENTS LATER

The plane is taking off. Annie grips the armrest, trying to maintain her composure but SHEER TERROR takes over.

ANNIE

Woooooo Oh god. I'm really hoping this flight is quick and we get there on the ground safely. I'm sorry, I'm not a good flier.

The pregnant woman is even more freaked out than Annie.

PREGNANT WOMAN

I had a dream last night that we went down. It was terrible. You were in it.

The plane is ascending now. It jolts a bit.

PREGNANT WOMAN (CONT'D)

Oh god, it sounds like something's happening.

Annie is officially terrified.

INT. FIRST CLASS - MOMENTS LATER

The plane is still ascending, everyone strapped in. Annie comes through the curtain and approaches, struggling to walk uphill as the plane ascends.

LILLIAN

Annie, what are you doing? You're supposed to be in your seat.

ANNIE

I know but I'm freaking out.

FEMALE FLIGHT ATTENDANT

(yelling from jump seat)
Ma'am, we are still ascending!
Please return to your seat.

ANNIE

Okay. Yeah, I was just --

HELEN

Annie, I have something. Take two, you'll fall asleep. When you wake up and we'll be there.

Annie looks at the pill in Helen's palm. Considers. The plane hits a bump of turbulence. Annie looks at Lillian who shrugs like "What the hell, do it."

FEMALE FLIGHT ATTENDANT

Ma'am, you're going to have to return to your seat please.

ANNIE

Thank you, Helen.

Annie goes back to coach.

LILLIAN

God I feel terrible. I should be sitting back there with her, I shouldn't be in first class. I feel like such a jerk.

HELEN

Lill, this is your weekend. You are treating yourself, relax. She will make friends. There's much more of a sense of community in coach, I promise you. She'll be fine.

INT. FIRST CLASS - A LITTLE LATER

Rita has a cocktail.

RITA

You've never been with anyone else?!

BECCA

Nope. Just Kevin.

RITA

I'm sorry Becca. I just can't help but feel bad for you. You don't even know what you want.

Becca looks perplexed. In front of them, Megan is flirting with Jon.

MEGAN

I gotta know where you keep the gun man. Ankle, hip, lower back? You don't...between the cheeks?

JON

No, I don't stick a gun up my butt. That's stupid.

MEGAN

I didn't say "up". I just know of a guy that did a lot of undercover work...all I know is that he had tape marks all up and down his cheeks.

JON

That can't be true. People don't keep guns up their asses because if you needed to use it, how are you gonna get it?

MEGAN

He cut a hole in his back pocket.
You've gotta get something out of
your ass and you cut a hole in the
back of your jeans, you want to
tell me you can't get to something?

JON

I don't have a gun for you to put
up my ass to make your point.

MEGAN

I can put my Nano. I will show you.
If you get me scissors, I will cut
a hole in my pocket...
(holding up her ipod)
And you'll never find this again.
Until I want you to find it.

Behind them, Rita and Becca are talking.

BECCA

(thrown)
Kevin can only have sex in the bed.
In the dark. Under the covers.
After we shower. Separately.
Sometimes by the time we're
finished cleaning ourselves he's
too tired. Then I pretend I'm
tired, but I'm not tired. I'm not
tired.

Rita gives her a look like "WHAT?"

RITA

See that's why every girl needs
those slutty college years to
experiment and get it out of their
system, find out what you like.

Becca's eye are wide. She signals the flight attendant.

BECCA

Excuse me, could I have a glass of
alcohol when you get a chance.

RITA

Two double Seven and Sevens.
(to Becca)
You'll like it, it's sweet.

INT. COACH CLASS - CONTINUOUS

Annie is FIDGETING. The pregnant lady is freaked.

PREGNANT WOMAN

I have to go to the bathroom, but I heard about a woman who went to the bathroom on a plane, and she got sucked into the toilet. Sucked right in.

This is not helping Annie. Helen comes back.

HELEN

Are you okay?

ANNIE

Yes. I think what you gave me didn't do anything. I have too much adrenaline or something.

Helen hands a cocktail to Annie.

HELEN

Here, take my Scotch. This'll just give that pill the kick it needs. I do it all the time. And I have a much smaller build than you.

ANNIE

Thanks.

Helen gives her a wink and heads up back to first class.

PREGNANT WOMAN

You should just toss it back. Don't waste anymore time.

Annie downs the glass.

ANNIE

Okay, that will do it.

INT. FIRST CLASS - DAY

Becca and Rita are drinking.

BECCA

So you don't even have sex anymore?

RITA

Oh no, I have sex constantly. The sex is constant. But he hasn't kissed me in five years.

BECCA

What are you doing when you're having sex then?

RITA

Thinking about other things and wishing it would stop. Sometimes I just want to watch The Daily Show without him entering me.

Helen and Lillian are drinking champagne. The curtain sweeps open and a drugged Annie comes sauntering in.

HELEN

And then we're going to the MGM Grand Wet Republic Ultra Pool. The people from the Real World go there all the time.

LILLIAN

I'm so excited!

Annie pops up next to them, rubs Lillian's head.

LILLIAN (CONT'D)

Hey buddy, how ya doin'?

Annie gives her a big druggy smile, then leans on the back of Lillian's chair.

ANNIE

I'm goooood. I'm so much more relaxed now. Thank you Helen. I just feel like I'm excited, I'm relaxed, I'm ready to paaaaarrtttyyyy...

(starts singing)

...with the best of them. And I'm gonna go down to the river!

LILLIAN

Wow, it looks like someone is really relaxing now.

ANNIE

What are you guys talking about up here?

HELEN

We're going to a restaurant tonight, I know the owner...

ANNIE

(mocking) You do? Oooh, Helen. Woo woo. Helen knows the owner. Big whoop.

LILLIAN

Hey Annie, let's go take a nap. What do you say?

STEVE, A MALE FLIGHT ATTENDANT appears.

MALE FLIGHT ATTENDANT

Miss, you cannot be up here.

ANNIE

Hello grandpa. I'm sorry, I just want to be up here with my friends. I'm with this group.

LILLIAN

Yeah, can she just stay up here for a while? The sign's off.

MALE FLIGHT ATTENDANT

No. Coach passengers aren't allowed up here in first class. It's policy. Sorry.

ANNIE

Gosh, this plane is very strict. Welcome to Germany. Okay, I'm gonna go take a nap.

LILLIAN

I think that's a good idea.

ANNIE

Catch you on the flip side muthafuckas!

LILLIAN

I'm sorry, she's --

ANNIE

I'm leaving.

Annie sweeps open the curtain and steps into coach.

ANNIE (CONT'D)

This should be open, it's civil rights. This is the 90's.

MALE FLIGHT ATTENDANT

Right, it's not. You're in the wrong decade.

ANNIE

You are.

MALE FLIGHT ATTENDANT

Okay right, I am.

LILLIAN

Holy shit, what did you give her?

She looks at Helen, who shrugs like "I don't know what's wrong with her."

INT. FIRST CLASS - MOMENTS LATER

Annie comes back into first class wearing SUNGLASSES and sits down next to a man who looks like Enrique Iglesias.

MALE FLIGHT ATTENDANT

Miss.

ANNIE

No, it's not me.

MALE FLIGHT ATTENDANT

Yes, it's you. Please go back to your seat.

ANNIE

I'm with him. I'm Mrs. Iglesias.

MALE FLIGHT ATTENDANT

No you're not. You were just up here and you put sunglasses on. Out.

ANNIE

I don't want to.

Lillian and Helen get up from their seats.

HELEN

She can have my seat. Everyone should experience first class in their lives and I don't want Annie to miss out just because she couldn't afford a ticket.

FEMALE FLIGHT ATTENDANT

I'm afraid it's not allowed, ma'am.

ANNIE

Help me, I'm poor.

LILLIAN

(to flight attendant)

Please. We're a whole wedding party, I'm the bride. I'm getting married. The seat is empty. She's obviously nervous. We'll calm her down.

MALE FLIGHT ATTENDANT

I understand, but Claire is right --

ANNIE

Everyone get back to your seats.

MALE FLIGHT ATTENDANT

You especially. You have three seconds to get back to your seat.

ANNIE

You can't get anywhere in three seconds.

MALE FLIGHT ATTENDANT

Well, you've gotta try.

ANNIE

You're setting me up for a loss already. Whatever you say...
(reading his name tag)
Stove.

MALE FLIGHT ATTENDANT

It's Steve.

ANNIE

Stove, what kind of name is that.

MALE FLIGHT ATTENDANT

That's not a name. My name is Steve.

ANNIE

Are you an appliance?

MALE FLIGHT ATTENDANT

No, I'm a man and my name is Steve.

ANNIE

You're a flight attendant.

MALE FLIGHT ATTENDANT

That's absolutely accurate.

The flight attendant glares at her. Annie leaps back into coach.

AT THE FRONT OF THE PLANE

Jon walks out of the bathroom. Megan is right there, two inches from the door. Talks quietly to him.

MEGAN

Hey, "not-Air-Marshal Jon". Maybe we should go back into the restroom and not rest.

JON

I should get back to my seat.

MEGAN

Yeah, you've got to get back ... on my seat. You get it?

JON

I definitely get it.

Megan swings her leg up, blocking the door.

MEGAN

Uh oh, what's that? Somebody found a souvenir.

JON

I've got to get back to my seat. Could you move your leg please. I've got to go.

Jon tries to move Megan's leg out of the way.

MEGAN

You feel that steam heat coming? That's from my undercarriage. That can go up and higher.

Megan lets him pass and opens the bathroom door.

MEGAN (CONT'D)

Jon, get us a blanket. I've gotta take a whiz and then I'll be right back. Cool.

As Jon escapes, he walks past a drunk Rita and Becca.

RITA

I don't want you to be a big fuck up like me.

BECCA

How do you think I feel?

RITA

You can still turn it around.

BECCA

Stop it! You're more beautiful than Cinderella. You smell like pine needles and you have a face like like sunshine.

INT. COACH SECTION - DAY

Annie is seated. The plane shakes a little. She looks past the pregnant woman and out the window. Her eyes go WIDE.

INT. FIRST CLASS - CONTINUOUS

The flight attendant gets on the microphone.

FEMALE FLIGHT ATTENDANT

Ladies and gentlemen...As you can see, the captain has turned on the fasten-your-seat belt sign. It seems we've found rough patch of weather here--

ANNIE (O.S.)

(over intercom)

I have an announcement too. There is a colonial woman on the wing.

Lillian recognizes Annie's voice.

LILLIAN

Oh, shit.

Lillian jumps up and runs back to help Annie. Jon jumps up and draws his gun and a taser.

JON
ALL RIGHT, PEOPLE. EVERYONE REMAIN
CALM! I'M AN AIR MARSHAL.

He runs to the back of the plane. Megan jumps up.

MEGAN
Yes! I knew it!! Holy shit, I knew
it! I got your back, Jon!

In the back of plane, all three flight attendants are battling with Annie, who is still trying to yell into the mic.

ANNIE
There is a colonial woman on the
wing. There is a woman on the wing,
I saw her. She is churning butter.
There's something they're not
telling us! She is out there right
now!

PREGNANT WOMAN
LET'S GET OUT! LET'S OPEN THE DOORS
AND GET OUT. SAY GOODBYE! WE'RE
GOING DOWN!

Lillian and the flight attendant grapple. Annie DUCKS away, RUNS up the aisle, FAKES the Air Marshal out and climbs over people to get to the other aisle and heads for first class, passing the pregnant woman, who reaches for her.

PREGNANT WOMAN (CONT'D)
Where is this woman? Who is she?!
What does she want?!

Passengers get HYSTERICAL. Annie runs past Rita and Becca who are now MAKING OUT, towards the bathroom.

Megan APPEARS from the galley and tackles her.

CUT TO:

INT. WYOMING TERMINAL - DAY

Annie and Lillian are being escorted off the plane in handcuffs by the police and Air Marshal Jon. The unhappy bridesmaids follow.

INT. BUS - DAY

The bridesmaids are BUMMED. Annie sits next to Lillian.

ANNIE

Let me make it up to you please.
I'm telling you, your shower is
going to be amazing. I have so many
ideas...

LILLIAN

I wanted to talk to you about
something. This has been very
overwhelming for you. It's starting
to make you crazy.

ANNIE

Lill, I'm fine.

LILLIAN

No, you're not fine Annie. We need
things to just flow smoothly from
now on and Helen knows how to do
this kind of stuff. She does it all
the time. She's good at it and she
likes doing it. This way you don't
have to plan any more lunches or
trips. You don't have to do
anything you don't want to do.

ANNIE

I get it.

LILLIAN

I think that it would be best for
here on out. For the shower, for
everything.

ANNIE

Whatever you want. That's probably
best.

LILLIAN

I think so, right?

ANNIE

I just want you to be happy.

LILLIAN

I think that will make me happy.

Annie looks crushed.

INT. ANNIE'S CAR - NIGHT

Annie drives home depressed. Up ahead, she sees Rhodes' car sitting on the side of the road in his usual spot. Annie pulls up next to him.

ANNIE

Hi. Do you want to hang out?

INT. BAR - NIGHT

Rhodes and Annie are talking in the middle of a crowded bar.

ANNIE

It's not funny. Have you ever been kicked off a plane?

RHODES

I can't say I have.

ANNIE

All of the girls hate me right now.

RHODES

So you're like the maid of dishonor.

ANNIE

I hope Lillian won't be mad at me too long.

RHODES

She'll be alright.

ANNIE

I wish things were they way they used to be. I feel like her life is going off and getting perfect and mine is just...

RHODES

It will turn around.

ANNIE

I've been hearing that for a long time.

RHODES

It's gonna turn around, I just know it. You gotta bake...

ANNIE

I don't really do that anymore, I told you.

RHODES

Why?

ANNIE

After it went under, I stopped. It doesn't make me happy anymore.

RHODES

Just because you didn't make any money doesn't mean you failed at it.

ANNIE

I lost a lot of money. All my money.

RHODES

You're so good at it.

ANNIE

Oh well, let's change the subject. No more baking, I'm done.

RHODES

I just don't know how you can not do it anymore. If I wasn't a cop, I would still go out with a gun and shoot people.

(beat)

I probably wouldn't do that.

(beat)

You're ok, you know.

ANNIE

You don't know me very well.

RHODES

I know you well enough to know that you're not so bad. You've got some stuff. You've got bits and pieces going on.

ANNIE

Thanks.

RHODES

I've been thinking about you a little bit.

ANNIE
About me? Really?

RHODES
There's something about you...that sticks.

INT. DARK APARTMENT - NIGHT

Annie and Rhodes fly through the door, making out.

ANNIE
Where's the bedroom?

RHODES
I am so glad this is happening.

ANNIE
So am I.

INT. RHODES DUPLEX - MORNING

Annie wakes up. She looks like a disaster. She reacts when she sees Rhodes sitting on the bed, staring at her.

He is in a t-shirt and shorts. Looks like a kid in love. Annie instantly seems a little freaked out. It is a role reversal of her relationship with Ted.

RHODES
Good morning.

ANNIE
Good morning.

RHODES
Sorry to freak you out. I haven't been sitting here that long.

ANNIE
Sorry, I guess I fell asleep, I didn't mean to sleep over.

RHODES
Don't be silly.
(still smiling)
I made you a cappuccino.

ANNIE
You made it?

RHODES
Last night was fun.

ANNIE
It was. Very fun.

Annie looks around the room. The place is modest, at best. It is clean and organized, but it's nothing like Ted's apartment. Rhodes stands up.

RHODES
Annie Walker, would you mind following me into the kitchen? The fun may continue...
(catching himself)
A different kind of fun. Why don't you get dressed though, I left your clothes over there.

ANNIE
(smiling) Ok.

INT. RHODES' KITCHEN - CONTINUOUS

Rhodes walks in with a big smile, then turns to Annie. She walks in and stops as Rhodes gestures grandly at something. Annie looks surprised.

RHODES
There she is. Your workshop awaits.

ANNIE'S POV: The kitchen counter is laid out with mixing bowls and baking pans and brand new ingredients like flour, sugar, eggs, vanilla, butter, etc.

RHODES (CONT'D)
I know it's a bit crazy, but I popped out and got a few little things. Bits and pieces--butter, milk. I thought it would be fun for us to bake together today. Obviously you will be doing the baking and I will be doing the eating, because you are the expert.

He chuckles. Annie stares at the ingredients in horror.

ANNIE
I know you went through all this trouble but I don't really want to--

RHODES

Come on. I know you haven't done it a while, but it will be great. Don't be silly, just get into it. You're so good at it.

Annie is uncomfortable. She stares at him.

RHODES (CONT'D)

Alright I get it, it was a bit of a curve ball.

ANNIE

I think I'm gonna go. Sorry.

Rhodes stares at her. It's obvious he really cares about her. She stares back at him, then heads for the door.

RHODES

Annie, I don't know what you're getting so upset about.

ANNIE

Because you don't know me. You don't know anything about me or my life. I don't know what you're trying to do here. I don't need you to fix me.

RHODES

To fix you?

ANNIE

I don't need any help. Who do you think you are?

RHODES

Jesus Annie, we had a really good time and now you're being all --

ANNIE

It's my fault. I shouldn't have come here last night. Last night was a mistake.

RHODES

Alright.

ANNIE

I'm sorry. This was all a mistake. It was all my fault.

She exits, slamming the door behind her. Rhodes stares after her, stunned.

INT. ANNIE'S CAR - MORNING

Annie gets in her car, depressed and confused. She finds Lillian's name on her phone and dials. She gets Lillian's voicemail.

ANNIE

Hey Lill, it's me. I'm sure you're still probably a bit mad at me. I hope not. Anyway, the excitement continues with me. I just slept with a cop that pulled me over and woke up today with him. He was really sweet, nice, and cute. So naturally, I ran off as fast as I could. What's wrong with me? I know you're busy with stuff, so just call me when yo get a chance. I'd love to talk this out with you when you can. Okay, bye.

INT. ANNIE'S APARTMENT - MORNING - A COUPLE OF WEEKS LATER

The clock reads 11 am. KNOCK at the door. Annie wakes up, surprised that she slept this late. Brynn pops her head in.

BRYNN

Annie wake up, it's 11 AM.

ANNIE

Oh, shit.

BRYNN

You got a package. I'd bring it to you but you said 'don't touch my things.'

She goes into the living room and sees a beautiful pink and white striped box with her name and address in calligraphy sitting on the table. When Annie opens the lid, "CANON IN D" PLAYS and a real butterfly flies out. Inside the lid, it reads, "A Shower for Lillian."

In the box, there is a chocolate sculpture of Lillian and Doug as Bride and Groom, a candle that has two wicks and says on the outside "*Lillian and Dougie. Twin Flames. An Atmospheria Special Addition.*" A stunned Annie takes a card out that reads "A SHOWER FOR LILLIAN." She opens it...

HELEN (V.O.)

Please join us for a Parisian
brunch at the home of Helen Harris
III to celebrate the marriage of
Lillian Donovan and Douglas Price.
Let us "shower" Lillian with gifts
and love. Responde S'il Vous
Plait. Yay!

The butterfly lands on her face.

INT. CHOLODECKI'S - DAY

Annie stares at wedding rings in the counter.

GIRL (O.S.)

Excuse me!!

Annie looks up. A snotty 13 year old rich GIRL stands at
Annie's counter with an iced coffee, chewing gum.

GIRL (CONT'D)

I'm looking for a birthday gift for
my best friend. I want to get her a
necklace that says 'Best Friends
Forever.'

ANNIE

Are you sure you want it to say
forever?

(off the girl's "duh"
face)

I don't think you guys will be
together forever. No offense, but
the friends you have when you're
younger, sometimes you grow apart.
You'll get older and maybe she'll
find a new best friend. And maybe
she'll be more successful than you
are, and prettier, and richer, and
skinnier, and they end up doing
everything together.

GIRL

You're weird.

ANNIE

I'm not weird.

GIRL

Yes you are.

ANNIE

No I'm not. You started it.

GIRL

You started it. Did you forget to take your Xanax this morning?

ANNIE

God, I feel bad for your parents.

GIRL

I feel bad for your face.

ANNIE

Call me when your boobs come in.

GIRL

You call me when *yours* come in.

ANNIE

What, do you have four boyfriends?

GIRL

Exactly.

ANNIE

Have fun having a baby at your prom.

GIRL

You look like an old mop.

ANNIE

You know, you aren't as popular as you think you are.

GIRL

I'm very popular.

ANNIE

(miming a blow job)

I'm sure you are. Very popular.

GIRL

You're an old single loser who is never going to have any friends.

ANNIE

You're a little cunt.

CUT TO:

INT. DON'S OFFICE - DAY

Don stands across from Annie who finishes cleaning out her locker. She sadly starts to leave.

ANNIE

Sorry. Let me tell my mom, okay?

DON

I already told her.

ANNIE

Was she mad?

DON

Mmm-hmm.

Don walks out, disappointed.

INT. ANNIE'S CAR - CONTINUOUS

She sits in her parked car listening to a message on her cell.

RHODES (O.S.)

(on phone)

Hey Annie, its Rhodes again. Since you aren't returning any of my calls I assume you aren't interested in spending any more time with me, which is fine. So don't worry, I won't be bothering you ever again.

(beat)

Get those tail lights fixed.

Rhodes hangs up. Annie looks confused and torn, unsure if she's made the right decision about him or not.

INT. ANNIE'S BEDROOM - DAY

Brynn and Gil sit at the edge of Annie's bed.

BRYNN

We'd like to invite you to no longer live with us anymore.

ANNIE

What do you mean? I don't get it.

GIL

(tries to soften it)
 We decided it's a bit immature for
 a grown up brother and sister to
 still be living together with a
 roommate at this age. We look a bit
 silly don't we?

BRYNN

Pathetic.

GIL

So we're actually going to live
 together alone. Without you.

BRYNN

You're moving out.

Annie absorbs this.

BRYNN (CONT'D)

She's not moving.

GIL

She will move, eventually.

BRYNN

(to Gil)
 She has to.
 (to Annie)
 You have to go.

Brynn touches Annie's leg to console her.

BRYNN (CONT'D)

Oh, that's prickly.

EXT. JUDY'S HOUSE - DAY

Annie gets out of her loaded car. Her mom meets her in the
 driveway.

ANNIE

Remember when you thought I hit
 bottom? That wasn't bottom.

MOM

Aw, come here. We're going to have
 fun. I, for one, am really glad
 you're here. And guess what just
 came in today on the Netflix?
 "Castaway." Tom Hanks.

(MORE)

MOM (CONT'D)
 It's like Forrest Gump, but on an
 island. You're going to love it.

EXT. MILWAUKEE STREET - DAY

Annie stands outside the closed Cake Baby storefront. The sign has been vandalized to read "Cock Baby."

INT./EXT. ANNIE'S CAR - DAY

She drives past a stone column inscribed "The Harris House - established 2006" and proceeds through two huge, wrought-iron gates that lead to a beautiful, plantation-style, tree-lined driveway. Her jaw drops.

AT THE NEXT STOP SIGN

A BUTLER appears with a tray.

BUTLER
 Are you a guest of Helen Harris
 III?

ANNIE
 Yeah, I guess so.

BUTLER
 The shower is over the second
 bridge. Pink lemonade?

He hands her a crystal glass of pink lemonade with a large orchid sticking out of it.

ANNIE
 I don't have a cup-holder.

But he has moved on to the next car. Annie struggles to drive while holding the too-full glass. She is annoyed.

ANNIE (CONT'D)
 (mumbling) Pink lemonade. Nice
 touch.

She takes a sip.

ANNIE (CONT'D)
 Goddamnit, that's good. Shit, that
 is fresh.

CUT TO:

EXT. HELEN'S ESTATE - DAY

Annie arrives at the main house straddling a WHITE HORSE, with a horseman leading her on foot. She struggles to dismount. The horseman looks annoyed.

The front door is swung open by two attendants. As Annie enters the mansion, groups of girls pass by her...

SHOWER GIRLS

This is the most beautiful shower
I've ever been to/Can you believe
this?/Did you see the party
favors?!/What a good friend ...

Helen's house is ALL cream and white with gold. Couches are puffy, art hangs everywhere. The house of a very rich person.

EXT. HELEN'S ESTATE - BACKYARD - DAY

Annie walks into the backyard and stops, her jaw dropping.

ANNIE'S POV: It's all of the Paris shower ideas she told Helen, but huge and over the top. Decorations to make it look like France are everywhere. A TRIO WITH AN ACCORDION PLAYER PLAYS FRENCH STANDARDS. LIVE SWANS and bunnies mill about. Attendants in full French outfits ready to serve.

A giant cake shaped like the Eiffel Tower.

In the middle of everything stands an eight foot tall HEART COOKIE that says "Lillian and Dougie!" in puffy pink cursive.

REVEAL a glorious four-tiered CHOCOLATE FOUNTAIN. Girls are around it dipping in strawberries and smaller cookies, laughing.

Annie takes it all in, shocked.

A waiter offers her champagne.

WAITER

(fake French accent)

Would you like some champagne?
It's French.

ANNIE

Yeah, no kidding.

LILLIAN

Hey Annie, you're here!

ANNIE
Yeah, I'm here. I was invited,
right?

LILLIAN
No yeah, I just meant... you're
here. Like you've arrived.

ANNIE
Well, here I am.

LILLIAN
Can you believe this? Isn't this
amazing?

ANNIE
Yep. Yeah, it's nice.

Awkward silence.

ANNIE (CONT'D)
Are we ok?

LILLIAN
Yes.

They both speak at the same time.

ANNIE
I didn't want to bug you, but
I just...have so much to tell
you.

LILLIAN
Sorry I haven't called back.
I've been... swamped. Forgive
me, there's just lots of
organizing and-

ANNIE
I totally understand.

LILLIAN
...you look great.

ANNIE
You too.

LILLIAN
So you're cool?

ANNIE
Yup.

LILLIAN
And we're cool?

ANNIE

Super cool. We'll talk later
though, right?

LILLIAN

For sure.

Awkward silence.

LILLIAN (CONT'D)

OK, great. I have to say hi to my
aunt or she'll get mad at my mom.

Lillian runs off. Annie watches her go, frustrated by the
brief encounter. She stands there alone.

INT. HELEN'S GREAT ROOM - LATER

Lillian is opening presents. She opens a box filled with
beautiful towels.

LILLIAN

Rita, you got all our towels?

RITA

Love you, kid.

Rita takes a picture. Lillian then grabs a gift, obviously
from Annie. It's quirky, homemade, tons of bows. Doesn't
look like the others.

LILLIAN

I know who this is from, I can tell
by the wrapping.

Lillian unwraps it, smiling. Inside is...

LILLIAN (CONT'D)

Awww. It's us, Annie. It's a box of
all my favorite things from stores
I love in Milwaukee. This is so
unbelievable.

(pulling out a CD, beams)
Wilson Phillips?

MEGAN

I love Wilson Phillips.

LILLIAN

We listened to "Hold On" probably
10,000 times when I got my driver's
license. This is such an amazing
gift, thank you.

They share a moment. Annie looks pleased, throwing a smug look at Helen. Shrugs like "it was nothing." Helen looks a bit self-conscious.

HELEN

Now I feel bad. I've been so busy putting the shower together that all I did was get you a card.

Helen hands her an envelope.

LILLIAN

Helen, you threw me this shower. That's more than enough.

Lillian opens the card and reads it. Helen exchanges a look with Annie. Then, in shock ...

LILLIAN (CONT'D)

Oh my god. Helen.

LAURIE

Honey, what is it?

LILLIAN

Helen's taking me to Paris.

HELEN

Ha ha! Got you!

(then)

Just a little pre-wedding vacation. And while we're there, we're going to meet your wedding dress designer and have a fitting!

LILLIAN

Paris? YOU GOT ME A TRIP TO PARIS?!!!

Lillian jumps up and down, then grabs Helen and hugs her tightly. Annie watches them, then something (finally) snaps.

ANNIE

Are you fucking kidding me?

JUDY

Annie?

ANNIE

MOTHERFUCKING PARIS?!

LILLIAN

Annie, what are you doing?

ANNIE

(to Helen)

I told you she wanted to go to Paris. I told you Paris! I told you about ALL this stuff!

LILLIAN

Annie, calm down.

ANNIE

No! What, you're going to go to Paris with Helen now?! Are you going to ride around on bikes with berets and fucking baguettes in the basket of the front of your bikes? How romantic! What woman gives another woman a trip to Paris? Am I right? Lesbian! We're all thinking it aren't we?

Rita and Becca are uncomfortable.

BECCA

I'm not.

MEGAN

I was.

ANNIE

Yes, we're all thinking it. Right?

LILLIAN

Annie.

ANNIE

Lillian this is not the 'you' I know. The 'you' that I know, would have walked in here and rolled your eyes and thought this was completely over the top, ridiculous, and stupid. Look at this shower! LOOK at that fucking COOKIE!! Did you really think this group of women would finish that cookie? Hey, you know what!? That reminds me, I don't think I ever got a piece!

Annie storms outside. She takes swings at the cookie, punching it.

ANNIE (CONT'D)

Stupid fucking cookie!

She rips off a large hunk, shoves it in her mouth.

ANNIE (CONT'D)
Oooh, delicious! Ooo! Maybe it's
better if I dip it in the
CHOCOLATE!!

She tries to take the cookie off its stand to carry it. It's too huge. She falls backwards and the cookie falls on top of her. Annie punches her fist up through the cookie and struggles awkwardly to get out from under it.

She storms over to the chocolate fountain and tries to tip it over. It's way too heavy. She starts to empty the HOT chocolate with her hands onto the ground.

ANNIE (CONT'D)
(as she scoops)
Is this what you want Lillian!?
Nothing says friendship like 1,000
gallons of unsanitary chocolate!
(still scooping)
Ow, ow, ow! Oh, god, it's so hot.

Everyone is watching Annie. She is fighting and punching the air like a crazy person, chasing a swan. A little girl starts crying. Lillian storms outside seething.

LILLIAN
Annie, what are you doing? What is
going on?!

ANNIE
What am I doing? You wouldn't know.
Where have you been?! You would
have no idea. Well, let me fill you
in. Ever since you got engaged,
everything has turned to shit.

LILLIAN
This is supposed to be *my* time. You
have managed to ruin every event in
my wedding, thank you very much.

ANNIE
Thank you very much.
(pointing to Helen)
It's all her fault. It's not mine.
You would know that if you got your
beautiful-haired-head out of your
asshole. In fact, out of her
asshole! WHICH I'M SURE IS
PERFECTLY BLEACHED!

LILLIAN

IT IS! You know how I know? Because I went to the fucking salon with her and I GOT MY ASSHOLE BLEACHED TOO! And I LOVE my new asshole! Why can't you just be happy for me and then go home and talk behind my back like a normal person!

ANNIE

I am happy for you, Lillian. I am very happy for you. I wish you well and I won't bother you anymore.

LILLIAN

Are you kidding me? Annie!

Annie storms off back through the house, her hands and forearms completely covered in chocolate. Lillian soon follows.

Annie walks fast through the lobby. On her way out the door, the DOORMAN offers her the party favor. A PUPPY.

DOORMAN

Party favor?

LILLIAN

No, no! She does not get a party favor. She does not get a dog!

Annie walks out. Lillian follows her, upset.

LILLIAN (CONT'D)

And if you're going to act like this, don't even bother coming to my wedding.

Annie looks at her, and then is gone. This hangs in the air. Lillian turns to see all the women standing behind Helen.

HELEN

I'm proud of you, Lill.

LILLIAN

Shut up, Helen. Anyone else have anything they want to share today?

No one says anything, then ... Megan's hand shoots up.

MEGAN

I took two dogs already! They're in the back of my van.

INT. ANNIE'S CAR - DAY

Annie is pissed, driving down the highway. She looks over as MEGAN'S VAN SPEEDS PAST HER, PACKED WITH DOGS who are looking out the windows, sitting on her lap, laying on the dashboard.

As she stares at the van, a PORCUPINE crosses the road in front of her. She slams on her brakes to avoid hitting it and BOOM! Annie is rear-ended, hard. The driver behind her then backs up, peels out and drives away.

ANNIE
(yelling after car)
Hit and run, CLASSY! This is
perfect!

WHIR-WHIR-WHIR. Her car won't start. She puts her forehead on the steering wheel, at her wit's end.

EXT. HIGHWAY - DAY

Rhodes is looking at the damage. He's distant but dutiful.

RHODES
Well, I can't say I'm surprised. I
did tell you to get your lights
fixed.

ANNIE
(sheepish)
I know.

RHODES
And now here we are.

ANNIE
Look I've had a horrible day, I
don't need a lecture from you right
now. Helen just --

RHODES
This didn't happen because of
Helen. This happened because you
didn't get your tail lights fixed.
Pretty simple.
(suddenly losing it)
DO YOU KNOW HOW CRAZY THAT MAKES
ME?! SEEING YOU DRIVING PAST NIGHT
AFTER NIGHT AND YOU STILL HAVEN'T
GOTTEN THOSE FUCKING LIGHTS FIXED?!
DO YOU KNOW HOW FRUSTRATING THAT
IS?! THERE WAS A SIMPLE SOLUTION
AND YOU DIDN'T DO IT!!

(MORE)

RHODES (CONT'D)

Your problem Annie, is that you just don't understand that you could hurt people...with these broken lights. Don't you see how irresponsible that is?

ANNIE

Yes, I should have gotten my taillights fixed, but I didn't.

RHODES

Don't worry about it. Seriously, your message was received.

Annie is speechless.

ANNIE

Please, I don't know what's going on with me right now --

RHODES

It's fine, don't bother. What is done is done.

ANNIE

Look, I'm just in a weird place right now. You were so nice and I feel like you--

RHODES

Like I said, don't bother. What's done is done.

He turns and starts walking toward his car. Annie is stunned.

ANNIE

So, what, that's it?

RHODES

Yes, that's how it works.

ANNIE

Come on --

RHODES

For the record Annie, you flirted with me. You made me feel like you really liked me. Which is really unfair. Then you came home with me and we did stuff, fun stuff, and then you left like it was nothing.

ANNIE

Oh please, I know how guys do this thing, how they act. One minute it means something the next minute it doesn't.

RHODES

Right, you got it all figured out. How's that working out for you, pretty good?

Rhodes stops and turns to look at her, unsure. Just then, TED screeches up in his Porsche.

TED

Boom. What's up fuck buddy? You called for some roadside assistance?

Rhodes' face drops.

TED (CONT'D)

Thanks officer, I can take it from here.

RHODES

Come on!

ANNIE

I didn't have anyone else to call! I didn't know you were going to show up.

RHODES

That's the problem with cops Annie, we're never there when you need us.

Rhodes gets into his car, drives off.

TED

That cop talks weird.

Annie looks defeated, then SIGHS.

TED (CONT'D)

Come on Dingus. Tic-tock, I have shit to do.

She sadly gets into Ted's car.

INT. TED'S CAR - MOMENTS LATER

ANNIE

Thanks for picking me up.

TED

Not a problem.

ANNIE

Were you busy?

TED

Well, it *is* Friday. You look tired. If you're tired you can totally lay down in my lap, if you want.

ANNIE

What?

TED

Just take a little lap nap. If you want.

(pointing)

Open for biz.

Annie looks at him, thinking. Then ...

ANNIE

Can you please pull over?

TED

That's an even better idea.

ANNIE

No, just please stop the car. I want to get out.

TED

No, it's super gravelly.

ANNIE

Please pull over!

TED

Why?

ANNIE

(looking at him)

I just realized I would rather get murdered out here than spend the next half hour with you. Now, please stop the car.

TED

Annie, it's called humor, learn about it. Besides, I would never last a half hour.

Ted pulls over. Annie gets out, grabbing her purse.

She closes the door, straightens her sweater, and heads off down the shoulder of the road. He drives beside her.

TED (CONT'D)

You used me!

(As she walks away)

Fine, you're no longer my number three!

INT. JUDY'S HOUSE - LIVING ROOM - NIGHT

Annie sits on the couch waiting Castaway. It's the tear-jerking scene when Wilson the volleyball is floating away from Tom Hanks. He's losing his friend. Annie is sobbing.

The DOORBELL rings. Annie opens the door. MEGAN is standing there with 7 PUPPIES from Helen's shower on leashes.

MEGAN

I'm coming in.

Megan barges into the house with the dogs leading the way.

MEGAN (CONT'D)

Heel. Heel. Heel. Heel. Heel. Heel.

INT. ANNIE'S MOM'S LIVING ROOM - MOMENTS LATER.

Megan puts the dogs on the porch then closes the door. Then she sits on the couch with Annie.

MEGAN

Heel. Heel.

ANNIE

How many did you take?

MEGAN

Oh. Uh, I took nine. I overcommitted with this whole dog thing. I'd probably be more comfortable with six. It's a lot of energy to deal with. But you wouldn't know that because you haven't been returning my calls.

ANNIE

And say what? Hi, I can't get off the couch. I got fired from my job, I got kicked out of my apartment, I can't pay any of my bills, my car is a piece of shit, I don't have any friends --

Megan stands up and starts pacing then gets in Annie's face.

MEGAN

You know what I find interesting about that Annie? It's interesting to me that you have absolutely no friends. Do you know why that's interesting? Here's a friend standing directly in front of you trying to talk to you and you choose to talk about having no friends.

ANNIE

You know what I mean.

MEGAN

You know what I think?

She pokes Annie. Then continues to prod and push her as she talks.

MEGAN (CONT'D)

You don't want help. You want a pity party.

ANNIE

No, I don't. Stop it.

MEGAN

You're an asshole Annie.

Megan shoves Annie.

ANNIE

Ow. What are you doing?

MEGAN

What? Am I bothering you? I'm life. Life bothering you? Life's hard, huh? Life can push you around. I'm your life. You're gonna let life bite you on the ass?

Then Megan sits on top of Annie and holds her arms.

MEGAN (CONT'D)

I'm trying to get you to fight for your shitty life and you won't do it. I'm your shitty life Annie.

Annie SMACKS Megan hard in the face.

ANNIE

Oh my god, I'm sorry.

Megan looks like she might get mad, but then she smiles.

MEGAN

I'm not. Nice hit. I'm glad to see you've got a little bit of spark in you. I knew that Annie was in there somewhere.

(then)

I think you're ready to hear a little story about a girl named Megan who didn't have a very good time in high school. I'm referring to myself when I say Megan, it's me Megan. I know you look at me now and think, boy she must have breezed through high school. Not the case Annie. This was not easy going up and down the halls with. They used to try to blow me up. People used to throw firecrackers on my head in high school. Firecrackers, literally, not figuratively. They called me a freak. Do you think I let that stop me? Do you think I went home crying to my mommy, "Oh, I don't have any friends." I did not. You know what I did? I pulled myself up, I studied hard, I read every book in the library and now I work for the government and have the highest possible security clearance. Don't repeat that. I cannot protect you. I know where all the nukes are and I know the codes.

ANNIE

I won't say anything.

MEGAN

You would be amazed, a lot of shopping malls. Don't repeat that.

ANNIE

I won't.

MEGAN

I have six houses. I bought an eighteen wheeler just cause I could. You lost Lillian. You got another best friend sitting right in front of you if you'd notice. You need to stop feeling sorry for yourself. I do not associate with people that blame the world for their problems cause you're your problem Annie, and you're also your solution. You get that?

This hits Annie. Annie's speechless. Megan exhales, winded.

ANNIE

Yes. I just miss her I guess.

MEGAN

I know you do, I know you do. Come on, bring it in.

They hug.

MEGAN (CONT'D)

There's the Annie I knew was there.
(smelling her hair)
Oh Annie, wash your hair. You've got to wash your hair.

INT. JUDY'S HOUSE - KITCHEN - LATER

The kitchen is a mess as Annie bakes something, very focused.

INT. JUDY'S HOUSE - BEDROOM - MOMENTS LATER

Annie walks up and smiles at her mom.

JUDY

What's going on?

Annie hugs her mom.

ANNIE

Nothing. I love you.

INT. BILL COZBI'S BODY SHOP - DAY

Annie stands looking at her fixed and cleaned-up car as BILL COZBI, a big pleasant mechanic in his 50's, writes her bill. Judy sits reading an ancient magazine in the waiting area.

ANNIE

Wow, it looks fantastic.

BILL

Rhodes and I worked a deal out way back when so it's on the house.

ANNIE

Are you serious?

Annie sees something warm in him, sparks an idea. She walks over and grabs her mom. Drags her over.

ANNIE (CONT'D)

This is my mom, Judy.

Annie motions for her mom to talk to Bill, then leaves.

JUDY

(looks at Bill, then)

Wait, don't I know you from AA?

BILL

117

Oh my gosh, you made that artichoke dip didn't you. It was just delicious.

117

They smile at each other. Happy.

EXT. RHODES DUPLEX - DAY

Annie puts a cake box on the stoop in front of Rhodes' front door. She looks pleased, then rings the doorbell and runs back to her car. She ducks down.

Rhodes opens the front door and looks down. It's a cake shaped like a carrot that says "I'm Sorry." He stares at it as Annie watches. Then, he heads back into the house and closes the door, leaving the cake out there.

Annie deflated. Heartbroken, she drives away.

EXT. RHODES DUPLEX - NIGHT

Annie drives past Rhodes' place. She sees the cake still sitting on the stoop, then continues on sadly.

EXT. RHODES DUPLEX - DAY

Annie drives past the house AGAIN. The cake is being eaten by RACCOONS, still sitting in the same place on the stoop. It hits her...she's lost him.

INT. JUDY'S HOUSE - MORNING

Annie is sleeping. Judy enters in her bathrobe.

JUDY

Are you sure you're not gonna come with me today? It's Lillian's big day.

ANNIE

Mom, she doesn't want me there.

JUDY

Okay. I'll fix you a tuna fish sandwich.

ANNIE

It's eight in the morning.

JUDY

You can put syrup on it.

INT. JUDY'S HOUSE - SOME TIME LATER

DING DONG. Annie answers the door in her clothes. It's HELEN. She starts to close the door, Helen stops her.

HELEN

I know.

ANNIE

What do you want?

HELEN

(strangely calm)

I was wondering if you knew where Lillian was?

ANNIE

What do you mean?

HELEN

She disappeared after the Rehearsal dinner last night. I can't find her, we looked everywhere.

ANNIE

What?

HELEN

She's missing. Can you help?

ANNIE

(suddenly concerned)

A123

Wait here. I think I know someone
that could help. I'll get my keys.

A123

INT. ANNIE'S CAR - DAY

Helen and Annie are driving. It is beyond awkward.

HELEN

I just don't know what could have
possibly gone wrong. Everything was
going smoothly. The dress looked
fantastic, it had come in from
Paris. Dougie was being great and
very helpful. I had organized
everything to the last final
detail. I just don't know what
happened to her.

ANNIE

I don't know. You should know,
right? You're her best friend. It's
weird that you don't know, you guys
are so close.

HELEN

Annie I want to apologize to you,
personally, for all the things that
have gone down. I know I hurt you
and that I created a distance
between you and Lillian and I want
to apologize for that and
everything that happened at the
shower, with Las Vegas --

ANNIE

Okay, I don't want to hear anymore
honestly. I just don't want to talk
to you.

As Helen starts to talk, her face is starting to get red and
her eyes are welling up. She fights to remain completely
composed.

HELEN

Perry never wants to talk to me either. He travels a lot, like all year. I'm basically just by myself.

ANNIE

I don't feel sorry for you.

HELEN

You know I really liked that original dress you picked at the bridal store. I thought it was beautiful, you have really lovely taste.

ANNIE

Thanks. But it's a little too late for that.

Helen's hands and body contort and her face gets redder and sweatier.

HELEN

And I don't think that Brazilian food really gave us food poisoning.

ANNIE

No it did.

HELEN

No, I don't think it did.

ANNIE

It was the food. I shit my pants.

HELEN

I don't think that was your fault.

ANNIE

No, that was my fault.

HELEN

I think people only ask me to do their weddings because I'm good at organizing parties.

Helen is now beet red and looks almost like she's in pain as she fights with every muscle in her body to remain composed. Annie looks disturbed.

HELEN (CONT'D)

I don't have any female friends.

Helen is now crying, and not pretty. Annie cracks a smile.

HELEN (CONT'D)
Why are you smiling?

ANNIE
This is the first time I've seen
you look ugly. It makes me kind of
happy.

HELEN
I look ugly?
(laughing and crying)
No I don't. I don't really look
ugly.

ANNIE
You're an ugly crier, but that's
okay.

HELEN
Well, I'm not really an ugly crier.

ANNIE
Maybe just a little bit.

HELEN
I ruined my makeup. I still look
pretty right?

EXT. ROAD - DAY

Rhodes sits in his car at his post, reading a newspaper.
Annie's car pulls up next to him.

ANNIE
(yelling over Helen)
Rhodes! Rhodes.

Rhodes starts to roll up his window.

HELEN
He's ignoring you.
(to Rhodes)
Officer! Roll down your window!
Excuse me! Please!

ANNIE
Rhodes, I know you can hear me and
I know you're mad at me. But I need
your help, please.

Rhodes lifts a sandwich to his mouth and takes a casual bite.
Flips to the next page of the paper. Icing Annie.

HELEN

You know this guy?

Annie stares at him, thinking, then drives away.

EXT. ROAD - CONTINUOUS

Annie's car SPEEDS past Rhodes. He takes another bite of his sandwich, ignoring her. Helen is scared.

HELEN

WHAT ARE YOU DOING?!

ANNIE

Just trying to get his attention.

Annie looks back and turns the car around. She's gonna try again. This time she honks the horn and flashes her headlights, speeding past even faster. Rhodes folds his paper into a square and prepares to do the crossword. Annie turns around again. She screeches to a stop.

EXT. ROAD - CONTINUOUS

She speeds by Rhodes again, this time swerving all over the road. She yells to him...

ANNIE

I'm speeding! You better pull me over!!

Rhodes REALLY wants to, but instead takes out a pen and starts doing the crossword.

RHODES

Really.

Annie speeds by again and again, throwing a bunch of TRASH and DIET COKE CANS out of the window, blaring music, drinking a 40 oz., doing a donut in the middle of the road, burning rubber, sending up a cloud of smoke. He fights to continue ignoring her.

She finally pulls up behind him and taps the back of his car. Rhodes sets down his crossword and turns on his flashing lights. Makes the siren give one small sad BLOOP. Then quickly gets out of his car.

RHODES (CONT'D)

Are you crazy? All that stuff, that would have been dangerous for a good driver.

ANNIE

I'm sorry. I need your help. We can't find Lillian.

RHODES

How long has she been gone?

ANNIE

She's been missing for like twelve hours.

RHODES

Twelve hours? It's not a missing person until it's at least twenty four hours. Have you ever seen CSI? Twenty four hours. Let me get on with my job Annie.

ANNIE

(sincere)

Nathan...please. I really need your help.

HELEN

Please Nathan.

RHODES

Who's this one?

ANNIE

(hesitates)

This is Helen.

Rhodes is immediately speechless.

RHODES

Hello Helen, I've heard *wonderful* things.

EXT. RHODES' CAR - MOMENTS LATER

Rhodes is on his phone as he types on the car's computer. Annie and Helen stand, watching.

RHODES

(into phone)

Uh huh. Uh huh. Okay, thanks.

(then)

We've traced her cell phone to the corner of Craner and Rose. Do you know where that is?

The girls are quiet and perplexed, talking softly to each other.

ANNIE

(to Helen)

That's her apartment. I thought you said you looked there.

HELEN

We did. Last night.

RHODES

So you're saying she's at her apartment? That's what you're telling me?

ANNIE

She must have gone back after you left.

RHODES

God, that was crazy of her.

HELEN

Thank god, thank you. Let's go, Let's go.

ANNIE

(to Rhodes)

We found her! I'm so sorry, I didn't mean to waste your time. That's embarrassing. Thank you.

RHODES

(underwhelmed)

No, you're welcome. This is the kind of high-octane stuff that made me want to be a cop. Missing girl found at her apartment. It's adrenaline pinching.

ANNIE

...It's nice to see you.

RHODES

I'm glad that you got your tail lights fixed. Means I won't have to stop you again.

Annie reads between the lines. It's over.

HELEN

Annie, let's go!

RHODES

Anyway, go and save your friend
from her apartment.

He sits in his car. Annie looks like she wants to say more but can't. She gets in her car, then drives away. Helen looks at Annie, then out the back window at Rhodes.

HELEN'S POV: Rhodes stares after them, looking bummed.

EXT. LILLIAN'S APARTMENT BUILDING - DAY

Annie's car pulls up in front of Lillian's apartment building. Her car is there! They start to jump out.

ANNIE

Do you mind if I actually go by
myself?

Helen understands and nicely nods. She gets it.

INT. LILLIAN'S APARTMENT - DAY

Annie, with her own key, unlocks the door, and walks into the apartment. It's quiet.

ANNIE

Lillian? Lill?!

After a beat, she hears a small GROAN. Annie walks in and sees the outline of Lillian in bed. She's completely covered from head to toe by her comforter.

ANNIE (CONT'D)

Lill?

LILLIAN

Go away.

Annie sits on the bed and pulls the covers off of Lillian's face.

ANNIE

What happened?

Lillian has been crying, and continues to.

LILLIAN

This whole wedding is fucked up.
Helen took over everything.
Everything's gotten out of control.
My dad can't afford the wedding.

(MORE)

LILLIAN (CONT'D)

(beat)

This has been really hard to do
without you. It's been shitty.

ANNIE

I'm sorry.

LILLIAN

Nope, I'm sorry. I'm sorry I kicked
you out of my wedding. It's my
fault.

ANNIE

No it's my fault.

(beat)

I think I'm the one with the mental
problems.

LILLIAN

Yeah, wasn't it my turn to be
crazy? The bride is supposed to be
crazy.

ANNIE

Yes, technically.

LILLIAN

You kind of stole all the crazy.

ANNIE

I out-crazied you. Everything is
going to be okay.

LILLIAN

How do you know that? At the
rehearsal dinner last night I told
Dougie I had to get Q-Tips and all
of a sudden I was driving here. I
came here. I realize this is the
last time I'm going to be here.
With that couch and this bed.
Taking a bath in my bathtub. You
know how much I love my bathtub.

ANNIE

(humoring her kindly)

It's a good tub. I slept in there
on my 30th birthday.

LILLIAN

I remember. Everything is going to
change.

(tearfully)

(MORE)

LILLIAN (CONT'D)

I'm not going to get to live five minutes away from you. That makes me so sad.

Annie soaks this in, and although sad, sees this is her time to be there for Lillian.

ANNIE

Don't be sad. Things are going to change, but they'll be better. You're gonna take this huge, great, beautiful step. And Dougie loves you more than anything and so do I.

LILLIAN

But what about you? What's going to happen to you?

Annie realizes she's going to be okay.

ANNIE

I'll be fine. Don't worry. I *am* fine. Besides, you need to blaze the trail for me and then report back and tell me what's coming.

LILLIAN

Whatever you say, boss.

They smile and hug.

ANNIE

C'mon, put on your dress and let's go to your wedding.

LILLIAN

Mmm. That's the other problem.

CUT TO:

INT. LILLIAN'S APARTMENT - SAME

Lillian entering in THE MOST OVER-THE-TOP COUTURE WEDDING DRESS EVER IMAGINED. Annie IMMEDIATELY starts to laugh.

LILLIAN

Don't you dare laugh.

Annie cracks up. Lillian joins her. It's RIDICULOUS.

LILLIAN (CONT'D)

I cannot wear this dress.

ANNIE

Don't panic. Lill, we'll fix it.
We'll tweak it. I will not let you
walk down that aisle unless you
look perfect and beautiful, I
promise.

LILLIAN

Do you have a chain saw? And a blow
torch? I think this whole wedding
is going to be a disaster.

ANNIE

Don't say that. If Helen had
anything to do with this wedding it
is going to be perfect and
tasteful.

Lillian nods and gives Annie a grateful smile. They're both
happy to be friends again.

EXT. OUTDOOR WEDDING - NIGHT

DRAMATIC LIGHTING AND MUSIC. A minister is giving the vows
to Lillian and Dougie in front of a wall of fog.

MINISTER

Do you, Douglas Anthony Hastings,
take Lillian ...

As the minister continues, PULL BACK to see the bridesmaids
and groomsmen are standing on ornate platforms that are
sticking up out of a reflecting pool. Megan has one of her
dogs on a leash. It has a ring bearer's pillow on it's back
and wears a dog tuxedo.

DOUGIE

I do.

MINISTER

And do you, Lillian Grace Donovan,
take Douglas ...

LILLIAN

I do.

PULL BACK MORE to see that Lillian and Dougie are actually
standing ON THE WATER as a laser light show is spelling out
"THEY DO" inside a beating heart on the fog behind them.

MINISTER

By the powers invested in me, I now
declare you man and wife. You may
now kiss the bride.

Lillian and Dougie kiss. BOOM! FIREWORKS start to go off as
the LASER LIGHT SHOW goes into overdrive. It's nuts.
Lillian looks over at Annie. They exchange a smile that
says, "We were wrong. This is crazy."

Helen is looking around at it all, beaming. She couldn't be
happier. Once again she pulls a mic out of no where.

HELEN

And now ladies and gentlemen, here
with us tonight is Lillian's
favorite band, playing her favorite
song. Put it together for Wilson
Phillips!

WILSON PHILLIPS walks out singing. As fireworks continue and
MUSIC starts ... Annie is floored.

ANNIE

(to Helen)
Really?

HELEN

A133

This is the last one, I promise.

A133

Megan looks into the crowd, winking. JON the Air Marshal
winks back!

EXT. WEDDING RECEPTION - HUNT CLUB - NIGHT

The doors fly open. The bride and groom run down the stairs
everyone is throwing flower petals and cheering. They say
goodbye to people, hug etc. Lill hugs Helen and thanks her.
Before she gets in the car she looks for someone. It's Annie,
who couldn't get close to the front. They find each other,
share a smile, Lillian mouths "Thank You," and waves goodbye.

Annie watches as the car drives away. Lillian's gone.

Megan comes up next to Annie laughing.

ANNIE

What's so funny?

MEGAN

I put a loaded gun in Dougie's
carry on. TSA is gonna rip his ass
apart.

EXT. HUNT CLUB PARKING LOT - NIGHT

Annie and Helen are saying goodbye.

HELEN

Did you have a nice evening?

ANNIE

It was beautiful, yes.

HELEN

What did you think of the wedding?

ANNIE

It was great.

HELEN

It was great, right?

ANNIE

It was perfect.

Helen is relieved, followed by an awkward pause.

HELEN

It was really nice meeting you.

ANNIE

Helen, it was really nice meeting you too.

(beat)

Hey maybe one night the three of us can go to Rockin' Sushi together.

HELEN

Thank you Annie, I would love that.

Helen's eyes light up, touched. She then glances out to the parking lot, then smiles.

HELEN (CONT'D)

(then)

Annie, your ride is here.

Annie looks out, happiness comes over her. Reveal Officer Rhodes standing next to his squad car, like Jake Ryan in 'Sixteen Candles'. Annie gives Helen a look of "How?" Helen just smiles and nods for Annie to head over. She does.

RHODES

How did it all work out?

ANNIE

Strangely well.

RHODES

Good.

(beat)

I ate your cake that you left.

ANNIE

You did?

RHODES

Yup. I had to fight some raccoons off but that's okay. I'm pretty strong and tough so it wasn't much of a contest. I'm just gonna kiss you now rather than --

They kiss.

POLICE RADIO (O.S.)

Officer Rhodes, please report to North Brook Street --

RHODES

Whoops. I'm on duty. And I need to put my uniform on. If I drive like this, they're going to think I stole the car. Care to ride along?

ANNIE

Sure, alright.

Annie walks around the car and starts to get into the front passenger seat.

RHODES

Where you goin? You'll have to sit in the back seat. Yeah, it's against regulation for you to sit in the front.

ANNIE

What?!

Rhodes opens the car's BACK door for her.

ANNIE (CONT'D)

You're gonna make me sit in the back seat?

RHODES

Yes, c'mon.

She goes around to the other side and as she's getting in Rhodes pushes her head down like she's under arrest.

RHODES (CONT'D)
Sorry, force of habit.

He closes the door and jumps in the driver's seat. As the car pulls away we continue to hear their conversation.

ANNIE (O.S.)
Can I please get in the front seat?

RHODES (O.S.)
Actually I'm afraid there is a warrant out for your arrest.

ANNIE (O.S.)
What!? Why?

RHODES (O.S.)
Reckless driving, littering, texting, consuming alcohol while operating a vehicle. You didn't think I was gonna let you get away with that, did you?

ANNIE (O.S.)
Can you at least put the siren on?

Rhodes flips on the siren as they drive off.

ANNIE (O.S.) (CONT'D)
(smiling)
Thank you.

THE END