

ellen

"The Toast"

Written by
Suzanne Martin

Directed by
Tom Cherones

FINAL DRAFT
October 5, 1994

October 5, 1994

"The Toast"
(#C321)

CAST LIST

ELLEN	ELLEN DeGENERES
ADAM	ARYE GROSS
PAIGE	JOELY FISHER
JOE	DAVE HIGGINS
LOIS	ALICE HIRSON
HAROLD	STEVEN GILBORN
STEVEN	MATTHEW LETSCHER
CINDY	REBECCA STAAB
JACK	SCOTT LaROSE
CHARLES	MARK L. TAYLOR
MRS. THOMPSON	GILL BAKER
REVENEND ENGLER	J. PATRICK McCORMACK
BILLY	RYAN HOLIHAN
DEBBIE	NICKI VANNICE

October 5, 1994

"The Toast"
(#C321)

SET LIST

COLD OPENING (1) - INT. APARTMENT - DAY (DAY 1)

ACT ONE

SCENE A (3) - INT. APARTMENT - A FEW MOMENTS LATER (DAY 1)

SCENE B (9) - INT. RESTAURANT - LATER THAT EVENING (DAY 1)

SCENE C (17) - INT. RESTAURANT - LATER THAT EVENING (DAY 1)

ACT TWO

SCENE D (22) - INT. RESTAURANT - TEN MINUTES LATER (DAY 1)

SCENE E (25) - INT. CHAPEL DRESSING ROOM - MORNING (DAY 2)

SCENE H (29) - INT. CHAPEL VESTIBULE - MOMENTS LATER (DAY 2)

SCENE J (33) - INT. CHAPEL VESTIBULE - FIFTEEN MINUTES LATER
(DAY 2)

SCENE K (35) - INT. CHAPEL DRESSING ROOM - CONTINUOUS (DAY 2)

SCENE M (37) - INT. CHAPEL VESTIBULE - MOMENTS LATER (DAY 2)

TAG (44) - PHOTO MONTAGE

SFX

PHONE RINGS (4)
CONGREGATION BOOS (32)

MUSIC CUES

BASEBALL ORGAN FILL (26)
ORGAN PLAYS "CHARGE" THEME (28)
ORGAN PLAYS "MEXICAN HAT DANCE" (30)
ORGAN SIGNALS THE START OF THE CEREMONY (42)

"The Toast"
 (#C321)

SHORT RUNDOWN

COLD OPENING (1) INT. APARTMENT - DAY (DAY 1) (Ellen, Adam, Paige)			
<u>ACT ONE</u> SCENE A (3) INT. APARTMENT - A FEW MOMENTS LATER (DAY 1) (Ellen, Adam, Paige) :			
SCENE B (9) INT. RESTAURANT - LATER THAT EVENING (DAY 1) (Ellen, Adam, Paige, Joe, Lois, Harold, Steven, Cindy, Jack, Extras)			
SCENE C (17) INT. RESTAURANT - LATER THAT EVENING (DAY 1) (Ellen, Adam, Paige, Joe, Lois, Harold, Steven, Cindy, Jack, Extras)			
<u>ACT TWO</u> SCENE D (22) INT. RESTAURANT - TEN MINUTES LATER (DAY 1) (Ellen, Adam, Paige, Joe, Lois, Harold, Steven, Jack, Extras)			
SCENE E (25) INT. CHAPEL DRESSING ROOM - MORNING (DAY 2) (Ellen, Adam, Paige, Lois, Harold, Charles)			
SCENE H (29) INT. CHAPEL VESTIBULE - MOMENTS LATER (DAY 2) (Ellen, Steven, Cindy, Charles)			
SCENE J (33) INT. CHAPEL VESTIBULE - FIFTEEN MINUTES LATER (DAY 2) (Ellen, Adam, Paige, Lois, Harold, Charles, Extras)			
SCENE K (35) INT. CHAPEL DRESSING ROOM - CONTINUOUS (DAY 2) (Ellen, Cindy)			
SCENE M (37) INT. CHAPEL VESTIBULE - MOMENTS LATER (DAY 2) (Ellen, Adam, Paige, Lois, Harold, Steven, Cindy, Charles, Reverend Engler, Mrs. Thompson, Billy, Debbie, Extras)			
TAG (44) PHOTO MONTAGE			

October 5, 1994

"The Toast"
(#C321)

THIS IS A TENTATIVE SCHEDULE FOR THE WEEK OF OCTOBER 3-7. ALL DATES AND TIMES ARE SUBJECT TO CHANGE AND DO NOT CONSTITUTE A "WORK CALL."

WEDNESDAY, OCTOBER 5

10:00A - 2:45P	REHEARSE
2:45P -	NETWORK RUN-THROUGH

THURSDAY, OCTOBER 6

8:30A - 2:00P	BLOCK
2:00P - 3:00P	LUNCH
3:00P - TBD	COMPLETE BLOCKING
*** TBD ***	RUN-THROUGH

FRIDAY, OCTOBER 7

12:00N - 2:00P	BLOCK/MU & WARDROBE
	AVAILABLE CAST
2:00P - 3:00P	WEDDING STILLS OF AVAILABLE
	CAST; MU REMAINING CAST
3:00P - 5:00P	PRE-SHOOT SCENE K
5:00P - 5:30P	WEDDING STILLS WITH ALL CAST
5:30P - 6:30P	MEAL BREAK - AUDIENCE ARRIVES
6:45P - 7:00P	WARM-UP
7:00P -	SHOOT SHOW

COLD OPENING

FADE IN:

INT. APARTMENT - DAY (DAY 1)
(Ellen, Adam, Paige)

PAIGE AND ADAM ARE BY THE DOORWAY TO THE BEDROOMS. ELLEN IS OFFSTAGE.

ADAM

Come on out, Ellen. It's just a bridesmaid's dress. How bad can it be?

ELLEN (O.S.)

Oh, it's bad. It's hellishly bad. In fact, when I die, that's how I'll know I'm in hell, because everyone there will look this bad.

PAIGE

(TO ADAM) I went to this wedding once where the bridal party was supposed to be the colors of the rainbow. The best man was this short guy in a green tux. He looked like a leprechaun.

ADAM

That was my sister's wedding. That best man was me.

PAIGE

I know. (THEN, TO ELLEN) Come on, Ellen, get your butt out here. I'm sure you look fine.

ELLEN (O.S.)

Oh, no I don't. But I'm coming out
anyway.

SHE WALKS OUT. IT'S VERY BAD. IT'S A SOUTHERN BELLE-STYLE DRESS
WITH A HOOP SKIRT. ADAM AND PAIGE DO NOT CRACK A SMILE.

ADAM

It looks fine.

PAIGE

That's a great color on you.

ELLEN

Oh, come on. I look awful.

PAIGE

Not at all. Oh, Adam, do you have
those photos you took of me last
week?

ADAM

They're in the darkroom. You want
to see them?

PAIGE

Sure.

THEY GET UP AND EXIT TO THE BEDROOM. AFTER A BEAT OR TWO, THEY
BEGIN SCREAMING WITH LAUGHTER. ELLEN REACTS.

FADE OUT.

END OF COLD OPENING

ACT ONE

A

FADE IN:

INT. APARTMENT - A FEW MOMENTS LATER (DAY 1)
(Ellen, Adam, Paige)

ADAM AND PAIGE COME BACK INTO THE LIVING ROOM WHERE ELLEN STANDS.
THEY CAN'T STOP LAUGHING.

PAIGE

You know what the funniest thing
is? It's your brother's wedding,
so pictures of you in that dress
will be in your family forever.

ADAM

(INDICATES SKIRT) Does this part
break away when you reach orbit?

THEY LAUGH AGAIN.

ELLEN

That's enough. That's enough now.

THEY DON'T STOP.

ELLEN (CONT'D)

No more laughing at Ellen. The
good news is when the wedding's
over, I can have it taken in,
shorten the sleeves a little, and
we can all go camping. Oh, why did
I wait until the last minute to try
this on? I have a million things
to do.

PAIGE

Ellen, why don't you let me help
you with some of this?

ELLEN

Oh, no. No, this is my gift to
Steven and Cindy. I'm handling the
arrangements for the rehearsal
dinner.

PAIGE

So, you finally get to meet Cindy.
Do you know anything about her?

ELLEN

Well, I know that she loves my
brother and apparently...
(INDICATES DRESS) has a very cruel
sense of humor.

SFX: PHONE RINGS

ADAM ANSWERS THE PHONE.

ADAM

Hello... (HANDING PHONE TO ELLEN)
It's your aunt Helen.

ELLEN

(INTO PHONE) Hi, Aunt Helen...
Oh, okay, the restaurant is on
Burton Way, just east of
Robertson... No, no, Burton Way...
East of Robertson...

(MORE)

ELLEN (CONT'D)

No, no, east... of Robertson...
Burton Way, just east of
Robertson... Right... Burton
Way... Right... see you there.
(SHE HANGS UP) She'll never find
it. (THEN) Paige, will you get me
my clipboard over there and tell me
what's next?

PAIGE

(READS) Practice toast.

ELLEN

Done. It's got laughs, it's got
heart. It's even got a car chase.

PAIGE

Next, (READS) tell Adam about
photographer.

ELLEN

Oops.

ADAM

I thought I was the photographer.

ELLEN

I recommended you to Cindy, but she
chose someone with more wedding
experience. I'm really sorry.

ADAM

More experience? Who'd they hire?

ELLEN

His name's Jack Sanders. Do you know him?

ADAM

He was in school with us. What a hack. His wedding photos have no depth or meaning. They're just beautiful, glossy pictures of happy people smiling and looking good.

ELLEN

That is appalling. Somebody call "60 Minutes."

ADAM

No, you don't understand. In his pictures you never see who the people really are.

ELLEN

This is my family, Adam. You don't want to see who they really are.

PAIGE

You know, I haven't seen your brother since he was seventeen. He had thick glasses, braces, greasy hair, and he asked me to his prom. (SMILING) Ooh, did I shoot him down.

ELLEN

Well, it was your loss. Steven and I had a very good time. And now he's all grown up and very successful, too, which my parents will mention many, many times this evening.

PAIGE

You're successful.

ELLEN

Oh no. The Morgan family wisdom is that Steven has the business head. I'm just the clown.

ADAM

In a circus family, you'd be the favorite.

ELLEN REACTS.

ADAM (CONT'D)

I'm sure your parents are proud of you.

ELLEN

Well, just once, I'd like to hear them say it. Because, believe me, if anything goes wrong tonight, I'll never hear the end of it.

ADAM

They can't be as bad as mine.

PAIGE

(TO ELLEN) Tell him the barbecue story.

ELLEN

Okay, on their thirtieth anniversary, I threw my parents a barbecue. My Dad picks up a chicken leg with barbecue tongs, it falls to the ground -- totally his fault -- and he looks at me and says "Nice tongs, Ellen." Can you believe that?

ADAM

(BEAT) So, who had to eat the chicken leg?

ELLEN AND PAIGE SHARE A LOOK.

DISSOLVE TO:

B

INT. RESTAURANT - LATER THAT EVENING (DAY 1)

(Ellen, Adam, Paige, Joe, Lois, Harold, Steven, Cindy, Jack, Extras)

A PRIVATE ROOM IN A NICE RESTAURANT. THERE IS A LARGE TABLE WITH SEATING FOR ABOUT FIFTEEN, A BAR AND A COCKTAIL AREA. JOE IS TENDING BAR. ELLEN IS GIVING INSTRUCTIONS TO A WAITER. SHE IS WEARING A STYLISH SUIT. LOIS APPROACHES.

LOIS

Oh, Ellen, is that what you're wearing?

ELLEN

Just for the cocktail party, Mom. Naturally I'll need to change for the swimsuit competition.

LOIS

No need to be flip, dear. You look very nice. I just thought you might wear a dress tonight. Cindy's cousin Bobby will be here. (THEN, A TEMPTING OFFER) He just went through a messy divorce.

ELLEN

Oh, great. Maybe for our first date we can go to an ugly custody hearing. Anyway, my goal tonight is to make sure everything goes well, not to catch a man.

LOIS

Tick-tock. Tick-tock.

ELLEN FORCES A SMILE AS HAROLD APPROACHES.

ELLEN

Hi, Dad.

HAROLD

(GIVING HER A KISS) Hi, Ellen.

LOIS

Now, don't say anything about her outfit, Harold. She's not trying to be attractive tonight.

HAROLD

Oh, I think she looks just fine.

ELLEN

Thank you, Dad. Have you been practicing your toast? I'm giving one, too. I think you'll like it.

HAROLD

That's nice. Don't get too nervous, though. Remember Swan Lake.

ELLEN

Dad, that was one time when I was five. I was under a lot of pressure. I was head swan.

HAROLD

You got up on your toes and whoosh. Right on the stage.

HAROLD AND LOIS GIGGLE.

ELLEN

Yeah, someday I'll look back on
that story and laugh. *

LOIS

We're going to go mingle.

THEY LEAVE.

ELLEN

You didn't hear any of that, did
you?

JOE

No.

ELLEN

Good.

JOE

Thanks again for hiring me tonight.
Everything looks great. Your
parents must be thrilled.

ELLEN

They didn't say. Isn't it strange
how you can love your parents and
want to strangle them at the same
time?

JOE

Oh, not me.

ELLEN

Come on, really?

JOE

I just figure these are the people who gave me life, raised me, made sacrifices for me. The least I can do is forgive their tiny foibles and idiosyncrasies.

ELLEN

Wow. So you're really close to your parents?

JOE

Haven't spoken to them in ten years.

ELLEN

But--

JOE

Forgive, yes. (BITTER) Forget, never.

HE CROSSES AWAY. ADAM COMES OVER.

ELLEN

(NERVOUS) Well, so far so good.

ADAM

You still nervous?

ELLEN

Feel my hands.

ADAM

Ooh, clammy. So where's the hotshot photographer?

ELLEN

Over there. He's very charming.

ADAM

I can be charming, too.

ELLEN SEES STEVEN AND CINDY. STEVEN IS A GREAT-LOOKING GUY IN HIS LATE TWENTIES AND CINDY IS A PRETTY WOMAN ABOUT THE SAME AGE. STEVEN HUGS ELLEN.

STEVEN

Ellen!

ELLEN

Steven! You look great.

STEVEN

You too! I've missed you.

ELLEN

Yeah, it's been too long. (TURNING TO CINDY) And let me take a wild guess here: Cindy.

CINDY

It's so great to finally meet you. By the way, I'm really sorry about your bridesmaid's dress.

ELLEN

(FORCING) Sorry? Why? I love it!

CINDY

That style is a family tradition. It's pretty tacky.

ELLEN

It's wonderful. I wore it to the movies last night. Thank God I've got a good dry cleaner. (INDICATES LAP AREA) Nachos everywhere.

STEVEN

We can't thank you enough for everything you've done.

ELLEN

Oh, please.

PAIGE ENTERS AND SEES STEVEN.

PAIGE

Steven!?

ELLEN

Steven, you remember Paige.

STEVEN

Sure. Great to see you again.

This is my fiancée, Cindy Waterman.

THEY SAY HI AND SHAKE HANDS.

STEVEN (CONT'D)

You haven't changed a bit.

PAIGE

You've changed a lot. I mean, who knew this was hiding under all that metal and glass and grease?

CINDY

Lucky for me I know how to spot a diamond in the rough.

PAIGE

How do you do that exactly?

CINDY

Hey, there's my cousin. Steven, I want to introduce you.

ELLEN

Oh, he's talking to my parents. I'm guessing my mom is trying to explain why I'm in my thirties and still without a husband.

ANGLE ON: LOIS, AS SHE SHRUGS HOPELESSLY.

CINDY

See you guys later.

STEVEN AND CINDY CROSS AWAY. PAIGE IS DISTRAUGHT.

ELLEN

I told you Steven grew up.

PAIGE

I don't get it. Dweebie guys I rejected in high school are successful and wonderful now. And all the football players I slept with -- I mean dated -- don't add up to one Steven.

ANGLE ON: ADAM APPROACHING JACK WHO IS LOADING HIS CAMERA.

JACK

Well, if it isn't Adam Green. Whatever happened to him?

ADAM

Hello, Jack. As you well know, I too am a photographer. I do more gallery-type work. Art photography.

JACK

Didn't I see you down at the pier at that "Get Your Picture Taken With Barney" booth?

ADAM

I just do that occasionally to finance my more serious work.

JACK

What, "Get Your Picture Taken With Big Bird?" What are you doing here anyway? *

ADAM

I'm a very close friend of the family.

JACK

They chose me over a very close friend? Oh, you must be good.

ON ADAM'S REACTION, WE:

DISSOLVE TO:

C

INT. RESTAURANT - LATER THAT EVENING (DAY 1)

(Ellen, Adam, Paige, Joe, Lois, Harold, Steven, Cindy, Jack, Extras)

EVERYONE IS FINISHING UP DESSERT. JOE IS POURING CHAMPAGNE.

HAROLD

It was our thirtieth anniversary,
and we get this call from Steven.
He says he forgot something in our
garage. We go in. And there, with
a giant bow around it, is a brand
new Lexus.

STEVEN

Stop it, you're embarrassing me.

ELLEN

Yeah, stop it. You're embarrassing
Steven.

STEVEN

Hey, don't forget that great
barbecue Ellen threw for you guys.

LOIS

Yes, I remember, but wasn't there
some problem with utensils?

ELLEN

The tongs.

HAROLD

Yes, that was it. Ellen's bad tongs.

ANGLE ON: JACK TAKING A PICTURE NEAR WHERE ADAM SITS.

HE'S TRYING TO SHOOT STEVEN AND CINDY.

JACK

Adam, excuse me. I'm having a
little problem composing this shot.
Could you come over here and help
me?

ADAM

Oh. Well... all right.

ADAM RISES AND CROSSES TO JACK.

JACK

Thanks, buddy. That's much better.

JACK CROUCHES DOWN AND TAKES A PICTURE OF STEVEN AND CINDY
WITHOUT ADAM.

ANGLE ON: ELLEN AND PAIGE. JOE BRINGS OVER A CORDLESS PHONE. *

JOE *

For you, Ellen. *

ELLEN *

(INTO PHONE) Hello... East of
Robertson... See ya!

JOE POURS PAIGE MORE CHAMPAGNE. *

ELLEN (CONT'D)

I'll take some more also, Joe.

JOE

Are you sure? Remember Swan Lake.

JOE SMILES AND MOVES OFF.

PAIGE

Steven proposed to Cindy at sunset,
on bended knee, in Rome. That
could have been me. But no... I
just go for pretty boys who break
my heart. I'm so superficial.
When I saw Beauty and the Beast I
rooted for Gaston.

ELLEN

You rooted for Gaston?

PAIGE

He had a really good body. And even when the beast changed into a man I didn't think he was so hot.

ELLEN

Boy, the point of that movie was really lost on you, wasn't it?

PAIGE

This is a fantastic dinner, Ellen. I think you did a great job.

ELLEN TAKES HER SPOON AND CLANKS THE RIM OF HER GLASS. SHE STANDS, HOLDING HER GLASS.

ELLEN

I hope you've all had a nice evening.

EVERYONE MURMURS YES. STEVEN RAISES A GLASS.

STEVEN

I'd like to say thanks to my big sister for making tonight possible.

EVERYONE APPLAUDS. ELLEN IS VERY PLEASED.

ELLEN

Thank you. You know, I was three when Steven was born. It was two days before Christmas and I had asked for a pony.

(MORE)

ELLEN (CONT'D)

My parents came home from the hospital and said they had something better than a pony. So they show me this red, wrinkly, screaming, very ugly baby. And I said, "Mom, Dad, take that thing back and get me my pony."

HAROLD

That's the truth. She did.

ELLEN

After a while he smoothed out and over the years he grew to be one of the most wonderful people I've ever known. Steven, you're no pony, but as brothers go, I couldn't have done any better.

EVERYONE CLAPS. ELLEN MOVES FROM PLEASED TO ALMOST COCKY.

ELLEN (CONT'D)

Steven's gone through some changes over the years, hasn't he? Remember the summer he wore Spock ears? Or his brief stint as a punk rocker? And who can forget Rachel? Having met Cindy tonight, I'm doubly glad that wedding never took place. And then--

CINDY

Wait a second. You were engaged to
someone before me? *

STEVEN *

Honey, I--

CINDY *

How could you not tell me something
like that?

STEVEN *

I just didn't think--

CINDY *

(TEARING UP) I can't believe...

It's just so... I'm sorry.

SHE GETS UP AND STORMS OUT. STEVEN RUNS AFTER HER, BUT STOPS.

STEVEN

Just a little pre-wedding jitters. *

Please continue.

HAROLD

Nice toast, Ellen.

ON ELLEN'S CRESTFALLEN REACTION, WE:

FADE OUT.

END OF ACT ONE

ACT TWO

D

FADE IN:

INT. RESTAURANT - TEN MINUTES LATER (DAY 1)

(Ellen, Adam, Paige, Joe, Lois, Harold, Steven, Jack, Extras)

ELLEN IS BY HERSELF AS THE REST OF THE GUESTS CONVERSE IN THE BACKGROUND. JOE COMES OVER WITH THE PHONE. *

JOE *

Ellen, your Aunt Helen called.

She's fine. She was in an accident
on Burton Way, just west of
Robertson.

JOE CROSSES OFF. STEVEN COMES IN. *

STEVEN

I don't know where she went.

ELLEN

I'm so sorry. Any chance she was
so moved by my toast she just
needed some time to collect
herself?

STEVEN

I doubt it. But it's my fault, not
yours. I should have told her
about Rachel. It's good she knows.

ELLEN

So you're glad I did it?

STEVEN

Don't push it, Ellen. I better go.

ELLEN

Let me come with you. When we find her, we'll tell her about all the idiot things I've said in the past. Like the time I told Mr. Korsh he was so lucky because when the mailman came to his house he stayed for hours.

STEVEN

Oh, yeah, I remember that.

ELLEN

See, I have a history of breaking up marriages. I'll get my coat.

STEVEN

No. She's my fiancée. It's my problem. Here's what you can do, though. Don't cancel anything. Just get everyone to the chapel on time. I'll find Cindy. I'm sure she'll be fine once I explain it to her.

ELLEN

Hey, you've got it easy. You've only got to convince someone to marry you. I've got to deal with Mom and Dad.

STEVEN

Oh, Ellen, they're not so bad. They saw what happened. They can't totally blame you.

CUT TO:

E

INT. CHAPEL DRESSING ROOM - MORNING (DAY 2)
(Ellen, Adam, Paige, Lois, Harold, Charles)

ELLEN, IN HER BRIDESMAID DRESS, IS WITH HER PARENTS.

LOIS

We totally blame you, dear.

ELLEN

But it's not all my fault. Steven
said so himself.

HAROLD

(WARMLY) Oh, that's Steven for
you. Always offering to take the
blame for your mistakes.

ELLEN

But it was his mistake, too. He
wasn't completely open with her.

LOIS

Open? (WITH CONCERN) Is it this
obsession with openness that's
driving the men away, Ellen?

PAIGE KNOCKS AND ENTERS.

ELLEN

Hey, how's it going out there?
How's the crowd?

PAIGE

Not bad. It turns out the organist
you hired also plays at Dodger
Stadium.

THE DOOR OPENS AND ADAM ENTERS.

MUSIC CUE: BASEBALL ORGAN FILL

ADAM APPROACHES ELLEN'S PARENTS.

ADAM

Mrs. Morgan, that's a lovely dress
you have on.

LOIS

Thank you, Adam. And isn't it nice
to see Ellen in a dress? Puts
ideas in a young man's head,
doesn't it?

ADAM

(TAKING IN DRESS) Just looking at
her makes me smile.

PAIGE

(TO LOIS) I want you to know that
if Cindy doesn't come back, I'd
like to give Steven another chance.

LOIS

Oh, we would be thrilled to entrust
our son to the girl who taught
Ellen to smoke.

PAIGE

That was twenty years ago. It was
one cigarette.

LOIS

That's true. (TO HAROLD, SOTTO)
Hussy.

THERE IS A KNOCK AT THE DOOR.

CHARLES (O.S.)

Knock knock. Everybody decent?

ELLEN

Yes, come in.

CHARLES, THE CHAPEL DIRECTOR, COMES IN. *

CHARLES *

Hi. I'm Charles Vogle. I'm the chapel director. Where is the groom?

ELLEN

He's not here yet.

CHARLES *

(LOOKING AT WATCH) Well, this is not a part of the job I enjoy, but I'm afraid you've been stood up.

ELLEN

No, no. The groom is my brother.

CHARLES *

Then it's just as well, isn't it? Now if you'll all clear out of here, we have another wedding to do.

ELLEN *

No, please, wait just a few more minutes. I'll find Steven and Cindy -- I know I will.

ELLEN CHARGES TO THE DOOR. SHE OPENS THE DOOR TO LEAVE AND WE
HEAR: *

MUSIC CUE: ORGAN PLAYS "CHARGE" THEME

ELLEN REACTS AND WE:

CUT TO:

H

INT. CHAPEL VESTIBULE - MOMENTS LATER (DAY 2)
(Ellen, Steven, Cindy, Charles)

ELLEN ENTERS HURRIEDLY. STEVEN AND CINDY, IN STREET CLOTHES,
ENTER FROM THE OPPOSITE DOOR.

ELLEN

(SPOTTING THEM) Oh, my God, you're
here. This is great. We can have
a wedding. You've just got time to
change.

ELLEN BEGINS TO DRAG THEM OFF. STEVEN STOPS HER.

STEVEN

Ellen, wait.

CINDY

We're not getting married.

ELLEN

Oh, God.

STEVEN

No, we are.

ELLEN

Oh, good.

STEVEN

Just not today.

ELLEN

Oh, God.

STEVEN

And I want you to tell Mom and Dad.

ELLEN

Oh, good God!! Wait a second. I don't understand.

STEVEN

It's been an unbelievably long twelve hours. Neither of us has the strength to get through a wedding today.

CINDY

I'm just so embarrassed. I don't think I can face everyone. We thought maybe we'd go back home and have a small ceremony there.

ELLEN

But we have such a beautiful ceremony planned here.

MUSIC CUE: ORGAN PLAYS "MEXICAN HAT DANCE"

CINDY

I don't know. I'm exhausted, my eyes are bloodshot, I look awful.

ELLEN

You look great. (LOOKING CLOSER)
You have a veil, right?

STEVEN

We just think a private ceremony would be better for us.

ELLEN

(SHAKING HER HEAD) Steven, Cindy,
you've got it all wrong. This
wedding is not about you. This
wedding is about something much
much bigger. This wedding is about
me.

STEVEN

What?

ELLEN

If this wedding does not take
place, this day will be forever
referred to as "the day Ellen
ruined Steven's wedding." Which
will go along nicely with "the day
Ellen ruined Steven's Graduation,"
"the day Ellen ruined Steven's
twelfth birthday," and "the day
Ellen made Steven eat cat food."

STEVEN

(TO CINDY) She told me it was
candy.

ELLEN

Come on, you guys. You want to get
married. Everyone's here. Our
parents are here.

STEVEN

(TO CINDY) You know, she's right.
We can either hear about this for
the rest of our lives, or just
tough out the next fifteen minutes
and get it over with.

ELLEN

That is so beautiful. How can you
turn down a proposal like that?

CINDY

All right.

ELLEN

Yes!

CHARLES ENTERS FROM THE CHAPEL WITH A BEACH BALL.

SFX: CONGREGATION BOOS HIM

CHARLES

Rules are rules, people.

AS THE BOOING INTENSIFIES, WE:

DISSOLVE TO:

J

INT. CHAPEL VESTIBULE - FIFTEEN MINUTES LATER (DAY 2)
(Ellen, Adam, Paige, Lois, Harold, Charles, Extras)

ELLEN STANDS WITH HER PARENTS. PAIGE AND OTHER WEDDING GUESTS
MILL ABOUT. ADAM APPROACHES ELLEN.

ELLEN

Adam, what happened to Jack? No
one's taking pictures.

ADAM

He took off, said he had another
wedding to cover. If it makes you
feel any better, he packed up and
left in a very professional way.

ELLEN

How'd you like to take his place?

ADAM

Really? You won't be sorry. These
will be the most original wedding
pictures ever.

*
*

ELLEN

As long as you get a good one of
Steven and Cindy smiling by the
wedding cake.

ADAM

(SCOFFING) Smiling? Wedding cake?

Seen it. (THEN) Trust me.

ADAM HURRIES OFF. CHARLES APPROACHES, NERVOUSLY WRINGING HIS
HANDS.

CHARLES

Look, people. It's now or never.

ELLEN

It's now, it's now. I'll go get
Cindy.

ELLEN RACES OFF, PASSING ANOTHER BRIDESMAID IN THE SAME DRESS.

ELLEN (CONT'D)

You look fabulous.

CUT TO:

K

INT. CHAPEL DRESSING ROOM - CONTINUOUS (DAY 2)
(Ellen, Cindy)

ELLEN BURSTS IN. CINDY IS IN HER WEDDING DRESS BUT THE BACK IS UNBUTTONED.

ELLEN

Come on, Cindy. We're running out of time.

CINDY

Then help me with this zipper.

ELLEN STARTS ZIPPING UP THE BACK OF HER DRESS.

ELLEN

So where did you go last night?

CINDY

I drove and drove and ended up in some dive in the desert.

ELLEN

What made you come back?

CINDY

Well, I was just sitting there, crying into my glass of wine. I remembered the last time I cried that hard was when Steven proposed.

ELLEN

Yeah, they all cry when Steven proposes. (OFF CINDY'S LOOK) Just a little joke.

CINDY

Anyway, I realized how much I love
Steven, and that the past shouldn't
come between us. (SHE TURNS AROUND
AND STEPS BACK) So, how do I look? *

ELLEN STEPS BACK AND EXAMINES HER FOR A LONG BEAT, THEN MOVES IN
AND PULLS THE VEIL DOWN OVER HER FACE. *

ELLEN *

Perfect.

CUT TO:

M

INT. CHAPEL VESTIBULE - MOMENTS LATER (DAY 2)

(Ellen, Adam, Paige, Lois, Harold, Steven, Cindy, Charles,
Reverend Engler, Mrs. Thompson, Billy, Debbie, Extras)

ELLEN'S PARENTS ARE ARGUING WITH VARIOUS PEOPLE. CHARLES IS A
WRECK. ADAM IS TRYING TO ARRANGE A FEW MEMBERS OF THE WEDDING
PARTY, INCLUDING PAIGE AND AUNT HELEN, IN AN ARTSY TABLEAU.

ADAM

Aunt Helen, remember what I said
about the smiling.

AUNT HELEN STOPS SMILING.

ADAM (CONT'D)

Perfect. Paige, keep those fingers
interlocked. *

PAIGE

Adam! Take the picture!

ADAM SNAPS A PICTURE. ELLEN ENTERS AND CROSSES TO CHARLES.

ELLEN

(BRIGHTLY, TO CHARLES) So,
everything okay?

CHARLES

Reverend Engler and the organist
have to go and the next couple
can't wait any longer. (CALLING TO
THE ROOM) The Morgan wedding is
off!

ELLEN

Wait, everyone. Just stop!

SHE APPROACHES THE NEARBY MINISTER.

ELLEN (CONT'D)

Reverend Engler, where are you
going?

REVEREND ENGLER

(MEEKLY) I have another wedding.

ELLEN

Two weddings in one day? Reverend,
I'm shocked. What about, uh,
Corinthians 22:14? (DESPERATE) "Lo
that thou shalt not join together
man and woman twice on the
Sabbath." It's one of my favorite
passages.

REVEREND ENGLER

The Bible has no Corinthians 22:14.

ELLEN

Really? Did you get the '95
Update?

REVEREND ENGLER

Ellen--

ELLEN

Just stay a little longer. Please.

REVEREND ENGLER SHRUGS AND HEADS BACK TOWARD THE CHAPEL.

ELLEN (CONT'D)

God bless you. Like you need it.

THE ORGANIST IS WALKING OUT.

MRS. THOMPSON

That's it. I've been playing that
organ for five hours. I'm leaving.

ELLEN

Hold it right there, Mrs. Thompson.
See that guy over there? He's a
lawyer, and he doesn't like your
kind. His dad was killed by an
organ player. Now you either go
back in there and play that wedding
march, or we'll sue you. We'll sue
you fast, we'll sue you hard, and
we'll sue you long. And then, when
we're done... we'll sue you again.

MRS. THOMPSON TURNS AND GOES BACK INSIDE THE CHAPEL. *

ELLEN (CONT'D) *

(CALLING AFTER HER, BRIGHTLY)

Thank you!

CHARLES LEADS A 19-YEAR-OLD COUPLE DRESSED AS A BRIDE AND GROOM
TO THE CHAPEL. *

CHARLES

Billy, Debbie... right this way.

ELLEN STOPS THEM.

ELLEN

Hi, Billy, Debbie... I'm Ellen.

You're a beautiful couple, I know

how excited you both must be.

You're all dressed up, the

minister's waiting, but do you have

to do it right this minute? I

mean, really, can't you just wait a

bit?

BILLY

(TO DEBBIE) What do you think?

DEBBIE

We are awfully young.

BILLY

And I do want to go to college.

DEBBIE

I think our parents are right. We
can wait a couple of years.

ELLEN

I was thinking ten minutes, but two
years is good. Our minister might
run long.

BILLY SHAKES ELLEN'S HAND.

BILLY

Thanks, Ellen.

BILLY AND DEBBIE EXIT.

CHARLES GLARES AT HER.

ELLEN

Well, Charles, looks like things
have opened up.

CHARLES SHRUGS. STEVEN COMES IN.

ELLEN (CONT'D)

(CLAPPING HANDS) Okay, places
everyone!

EVERYONE CHATTERS, EXCEPT HER PARENTS.

HAROLD

Nice job, Ellen.

ELLEN

Yeah, I know, what a mess. (BEAT)

Wait, you really mean it?

LOIS

We're very proud of you, dear.

ELLEN

Thanks.

LOIS

And we can't wait till we do this
all again, for you. One day.

HAROLD

Don't give up hope, Ellen. My
sister didn't get married until she
was fifty-three.

ELLEN

That does give me hope, Dad.

MUSIC CUE: ORGAN SIGNALS THE START OF THE CEREMONY

ELLEN BEGINS ARRANGING THE WEDDING PARTY FOR THE PROCESSIONAL.

ELLEN (CONT'D)

Okay, everyone. Here we go.

Cindy's on her way, but since I
have a minute, I'd like to share a
lovely story she told me earlier.

(MORE)

ELLEN (CONT'D)

Last night, after the toast I made,
she was upset and drove to a place
where she could think things
through. She was sitting alone,
crying into her glass of wine --

CINDY HAS ENTERED. STEVEN LOOKS HORRIFIED.

STEVEN

Cindy! You're drinking again?!

STEVEN STORMS OUT. CINDY CHASES AFTER HIM.

HAROLD

Nice story, Ellen.

ON ELLEN'S REACTION, WE:

FADE OUT.

END OF ACT TWO

TAG

FADE IN:

PHOTO MONTAGE

WE SEE A MONTAGE OF PHOTOS FROM THE WEDDING SCORED WITH SOUPY "CARPENTERS" STYLE MUSIC. THERE ARE SOME BAD SHOTS, SOME GOOD SHOTS AND FINALLY A FAMILY WEDDING PORTRAIT. WE PAN ACROSS THE PHOTO TO ELLEN WHO HAS A BIG PIECE OF TAPE OVER HER MOUTH.

FADE OUT.

END OF SHOW