



"Run Away, Little Boy"

CAST

LORELAI GILMORE LAUREN GRAHAM
RORY GILMORE ALEXIS BLEDEL
SOOKIE ST. JAMES MELISSA MCCARTHY
LUKE DANES SCOTT PATTERSON
MICHEL GERARD YANIC TRUESDALE
LANE KIM KEIKO AGENA
DEAN JARED PADALECKI
PARIS GELLER LIZA WEIL

GUEST CAST

MISS PATTY LIZ TORRES
MRS. KIM EMILY KURODA
TRISTIN DUGRAY CHAD MICHAEL MURRAY
MADELINE LYNN SHELLY COLE
LOUISE GRANT TEAL REDMANN
HENRY EDDIE SHIN
BOOTSY BRIAN TARANTINA
PROFESSOR ANDRESEN LORNA RAVER
PAUL

GUEST CAST (CONT'D)

BRAD

DORRIE

SID

CAVEMAN ROMEO

COUNTRY WESTERN JULIET

PUNK COUNTY PARIS

TRISTIN'S FATHER



"Run Away, Little Boy"

SETS

INTERIORS:

DAY:

LORELAI'S HOUSE
/ENTRYWAY
/KITCHEN
CHILTON
/CLASSROOM
/HALLWAY
/CAFETERIA
INDEPENDENCE INN
/KITCHEN
LUKE'S DINER

NIGHT:

LORELAI'S HOUSE
/LIVING ROOM
HENRY'S BEDROOM
KIM'S ANTIQUES
SNACK AREA AT BUSINESS CLASS
CHILTON
/HALLWAY
/GRAND HALL
/NEW HALLWAY
/CLASSROOM
MISS PATTY'S
DOOSE'S MARKET
LUKE'S DINER

EXTERIORS:

NIGHT:

DOOSE'S MARKET
CHILTON
/IVY COVERED WALL

TEASER

FADE IN:

1 INT. LORELAI'S HOUSE - ENTRYWAY - DAY (DAY 1) 1

LORELAI enters the house, carrying four videos.

LORELAI
I'm back!

RORY (O.S.)
Kitchen.

Lorelai walks towards the kitchen.

LORELAI
I couldn't make up my mind so I
got "The Shining" and "Bringing up
Baby." Now, I know you're thinking
one's a movie about a homicidal
parent --

2 INT. LORELAI'S HOUSE - KITCHEN - CONTINUOUS - DAY (DAY 1) 2

Lorelai enters. SOOKIE and RORY stand in front of the table,
waiting for her, smiling.

LORELAI
-- and one's --
(she stops)
Hello.

SOOKIE
Hi.

RORY
Hi, Mom.

LORELAI
What'd you break?

SOOKIE
Nothing. Well, the broiler, but
this came for you.

They move aside, revealing a large box on the kitchen table.

SOOKIE (cont'd)
And Max.

Lorelai goes over to the box.

2 CONTINUED:

2

RORY

We're thinking it's a wedding
present.

LORELAI

(reading)

"Lorelai Gilmore and Max Medina."
Wow, guess news doesn't always
travel fast.

SOOKIE

Are you going to open it?

LORELAI

Nope.

SOOKIE

But -- aren't you curious?

LORELAI

Just leave it there, I'll return
it tomorrow.

RORY

There's no return address.

LORELAI

Is there a card?

SOOKIE

Nope.

RORY

Maybe there's one inside.

SOOKIE

With the return address on it.

RORY

'Course that means you'd have to
open it to find out.

Lorelai looks at them on either side of her.

LORELAI

Fine, gimme a knife.

Rory hands her one. She starts opening the box.

SOOKIE

Oh, it's so exciting.
(off Lorelai's look)
I mean, not.

Lorelai takes out a boxed ice cream maker.

2 CONTINUED: (2)

2

RORY

An ice cream maker!

SOOKIE

A Musso Lussino 4080!

LORELAI

Someone sent me a fascist ice cream
maker?

SOOKIE

Italian design. Stainless steel
body with a chrome finish. I didn't
know these were even available in
the States.

LORELAI

And no card. Perfect.

SOOKIE

It has its own freezing unit so
you don't have to pre-chill.

LORELAI

Sookie --

SOOKIE

And Jackson just got his apple
cider in. We can make cider ice
cream!

LORELAI

Yes, we can, using his ice cream
maker, but Il Duce here is going
back.

RORY

To where? Maybe it's an orphan.

SOOKIE

That's right. We'd be giving it a
home.

LORELAI

Okay, once again, I bring up the
fact that this is a wedding present,
and as I am not getting married,
neither God's law nor Emily Post's
allows me to keep this.

RORY

But isn't there some rule about
late presents?

*

2 CONTINUED: (3)

2

SOOKIE

Like if they arrive after a certain date, the giver forfeits all rights of return?

RORY

Exactly.

LORELAI

Nice try.

SOOKIE

It's true. I saw it on Martha Stewart. She was doing one of those double programs. The first half was about massaging your dog, she had this chow, and she was rubbing it --

LORELAI

Sookie --

SOOKIE

But the second half was about gifts, and she said if it arrives more than ten --

RORY

Eight.

SOOKIE

Eight weeks late you don't have to return it.

LORELAI

Okay.

Lorelai puts it back in the box and picks it up.

LORELAI (cont'd)

Clearly, this threatens to be one of those moments that St. Peter is going to show on a big video screen when I die, and I for one don't want to see the three of us staggering around with cider ice cream slathered all over our faces while my soul hangs in the balance. So, until I find out who sent this, no one goes near it. And we're watching "The Shining."

Lorelai exits into the living room. Rory and Sookie stand there, a little let down.

SOOKIE

I bet Max would've let us keep it.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. CHILTON - CLASSROOM - DAY (DAY 2)

3

Rory, MADELINE, PARIS and LOUISE all sit near one another. HENRY sits a couple rows away. The entire class takes notes as Professor ANDRESEN talks.

ANDRESEN

Believe it or not, Shakespeare probably never intended his plays to be read by students sitting at a desk, more concerned with getting "A"s, than with the fate of "Macbeth." His plays were meant to be experienced, lived.

As she speaks, Professor Andresen begins passing out papers.

ANDRESEN (cont'd)

So with that in mind, together with my third period Shakespeare, you'll be split into five groups, and each group will assume responsibility for one act of "Romeo and Juliet" which will be performed a week from Sunday. You will nominate a director, you will cast the scene, rehearse the scene, and interpret the scene in your own individual manner. Last year we did "Richard III." One group did their scene as the Mafiosi, another set it during the Roman empire, and my favorite, was the climatic last scene set during the last days of "The Sonny and Cher Show." Just remember, whatever interpretation you choose should highlight the themes you see in the scene.

The bell rings. Everyone starts getting up.

ANDRESEN (cont'd)

And if the love of the Bard's language still doesn't inspire you, remember, this will be fifty percent of your final grade.

The class empties out. Rory, Paris, Madeline and Louise sit for a beat. They look at their papers.

3 CONTINUED:

3

MADÉLINE

(cheery)

Act five.

LOUISE

(indifferent)

Act five.

PARIS

(to Rory)

Act five?

RORY

(resigned)

Act five.

PARIS

(sighs)

Why don't they just sew our sides
together and re-name us Chang and
Ang.

The girls get up and head out of the classroom.

4

INT. CHILTON - HALLWAY - CONTINUOUS - DAY (DAY 2)

4

The class spill out into the hallway. Rory comes out and runs
right into Henry.

HENRY

Rory.

RORY

Hi, Henry.

He holds up his paper.

HENRY

Act Three. Swordfight. You?

RORY

Act five. Death scene.

HENRY

Nice. So, tonight, eight o'clock?

RORY

I'll tell Lane.

Paris comes over.

*
*

*

4 CONTINUED:

4

PARIS

(sweetly)

Rory, sorry to interrupt, hi Henry, but see, we're all standing over there trying to map out a game plan and a rehearsal schedule, and I'm sure whatever the two of you are talking about over here is so much more fascinating and important and well, gosh, let's just say it, fun. But I'd like to get an "A" on this assignment and to do that I'm afraid you're going to have to discuss your sock hops and your clam bakes some other time. Okay? Thanks.

Paris smiles at them and walks away.

HENRY

Well, that was scary.

RORY

It's going to get scarier when she gets a megaphone in her hand.

Henry exits. Rory walks over to the trio.

PARIS

So, I say we meet in the cafeteria. The acoustics are very similar to the Grand Hall and... oh, well, look who showed up.

RORY

Sorry.

PARIS

Save it.

LOUISE

(looking down the hall)

Well, well, well, look who's back from suspension.

They look down the hall to where TRISTIN stands with two older boys, DUNCAN and BOWMAN. Paris begins walking the opposite direction. Rory, Madeline and Louise follow.

RORY

Tristin got suspended again?

PARIS

Oh, like you hadn't noticed he'd been gone.

4 CONTINUED: (2)

4

RORY

What did he do?

MADELINE

He took apart Mr. Macafee's car
and put it back together in the
science building hallway.

RORY

You're kidding.

LOUISE

Well, he didn't do it by himself.
Duncan and Bowman were there, too.

MADELINE

Plus the mechanics that they paid
to do the actual work.

PARIS

Hey, anyone stupid enough to hang out
with Butch Cassidy and the Sundance
Kid deserves whatever they get.

*
*

RORY

When did he fall in with those guys?

MADELINE

I don't know. The new year started
and there they were. All three of
them, side by side.

LOUISE

Practically dressing the same.

MADELINE

It's very "On The Town."

Paris, Madeline and Louise move off down the hall. Rory glances
back at Tristin and then follows them off.

5 INT. LORELAI'S HOUSE - LIVING ROOM - EVENING (NIGHT 2)

5

Lorelai sits on the couch on the phone, a pen in hand. A list
and boxed ice cream maker on the coffee table.

LORELAI

(into phone)

Hi, Aunt Bobbi, it's Lorelai...
Richard and Emily's girl, the one...
that's right. Wow, you don't hear
the word "wedlock" much anymore.

5 CONTINUED:

5

RORY (O.S.)

I'm home!

LORELAI

(into phone)

Uh huh. Uh huh. Really, the bible said all that, huh? Did it mention me by name or... no, I'm sorry. I was kidding. Okay, so judging by your Billy Graham impression, I'm guessing you didn't send me the ice cream maker.

Rory enters in uniform, backpack, carrying two coffees.

LORELAI (cont'd)

You know, maybe you can just give me Aunt Clarissa's phone number?

Lorelai takes a coffee, mouths "thank you." Rory drops her backpack and falls on the couch.

LORELAI (cont'd)

...Oh, no, I hadn't heard. That's terrible.

Lorelai crosses a name off her list.

LORELAI (cont'd)

Uh huh. Oh, well then she had it coming, right? Listen, I'd love to chat about who else in the family is either currently or soon to be heading to hell, but I've gotta run. I promise to call again in twenty years. Okay? Bye.

She hangs up and drops the phone, sighing in frustration.

LORELAI (cont'd)

Okay, how scary is it that my parents are turning out to be the normal ones in the family?

RORY

No luck?

LORELAI

Well, I've still got the Pennsylvania Gilmores to go through. How was your day?

5 CONTINUED: (2)

5

RORY

I have to perform act five of "Romeo and Juliet" with Paris, Madeline and Louise.

LORELAI

Really.

RORY

Paris has appointed herself director.

LORELAI

German accent? Riding crop?

RORY

Ya volt herr commadant.

LORELAI

Nice. What part are you playing?

RORY

I'm not sure yet. She's mulling over our screen tests and she'll let us know tomorrow.

LORELAI

Screen test.

RORY

Twenty four takes.

LORELAI

No.

RORY

On a digital camera.

LORELAI

I so want a copy.

RORY

Forget it.

LORELAI

I'll sell it on the internet.
Make a fortune.

(a la commercial announcer)

"First it was Pamela and Tommy Lee. Now prepare yourself for the crazy antics of Rory and the Bard."

Lorelai heads off to the kitchen.

5

CONTINUED: (3)

5

RORY

Oh, by the way, I said you'd make
all the costumes for our scene.
So Paris said she'd like to have a
concept meeting with you tomorrow
at three.

Lorelai appears in the doorway holding a container of cool
whip and a spoon.

LORELAI

A what?

RORY

She'd like to see a resume, and
some samples of your previous work,
a list of references...

LORELAI

And my bare butt to kiss?

RORY

If you think that'll help set you
apart from the other applicants,
sure.

Lorelai takes a spoonful of the cool whip and disappears back
into the kitchen. Rory glances down at the list.

RORY (cont'd)

There's someone in our family named
Bunny?

LORELAI (O.S.)

Oh, wait, cross her off.

She reaches over and crosses off the name.

RORY

Poor Bunny.

The phone rings. Rory picks it up.

RORY (cont'd)

Hello?

6

INT. HENRY'S BEDROOM - SAME TIME - EVENING (NIGHT 2)

6

Henry sits in his room on the phone. We will intercut for the
remainder of the phone call.

HENRY

Hey.

6 CONTINUED:

6

RORY

Henry, hi.

HENRY

Am I late?

RORY

Right on time. Hold on.

Rory pushes a button on the phone. She starts dialing. Lorelai enters and starts gathering up her books.

LORELAI

I'm going to class. There's pizza slash Luke's money on the table for dinner.

RORY

(to Lorelai)

Thank you.

7 INT. KIM'S ANTIQUES - SAME TIME - EVENING (NIGHT 2)

7

Intercut as necessary. Mrs. Kim answers the phone.

MRS. KIM

Kim's Antiques.

RORY

Mrs. Kim, hi. Is Lane there?

MRS. KIM

Lane is studying.

Lane comes running downstairs.

LANE

Mama? Is that for me?

MRS. KIM

Why?

LANE

Well, I was just expecting a call from Rory and...

MRS. KIM

You do your math?

LANE

Yes.

MRS. KIM

History?

7 CONTINUED:

7

LANE
Yes.

MRS. KIM
Biology?

LANE
No.

MRS. KIM
Why?

LANE
I'm not taking biology.

MRS. KIM
Why?

LANE
I took it last year.

MRS. KIM
And that's it? One year and you
know all there is to know?

LANE
Well, I...

MRS. KIM
Tomorrow we look into private school.

LANE
Mama, please, the phone.

MRS. KIM
Five minutes. I'm counting.

She hands the phone to Lane.

LANE
Hello?

RORY
Lane, hold on.

Rory pushes a button. She patches in Henry.

RORY (cont'd)
Henry?

HENRY
Here.

Rory pushes another button. She patches in Lane.

7 CONTINUED: (2)

7

RORY

Lane?

LANE

Here.

RORY

Okay, you guys. Talk to you later.

Rory hangs up. Lane smiles, while her mom looks on in the background, dusting.

LANE

So... Rory, how are you?

8 INT. LORELAI'S HOUSE - LIVING ROOM - CONTINUOUS - EVENING
(NIGHT 2)

8

Lorelai has her books and coat. She hands the list of family members to Rory.

LORELAI

Okay. I'm gone. Do me a favor and make some of these calls for me?

RORY

Are you sure you're not maybe taking this a bit too far?

LORELAI

What do you mean?

RORY

I mean, I understand you wanting to return the ice cream maker, but you made an honest effort to find out who sent it and...

LORELAI

This is called closure, hon. I need it. Okay?

Rory nods, then takes the list, all business.

RORY

All right. Uncle Randolph.

Rory picks up the phone.

RORY (cont'd)

(on phone)

Oh, sorry, guys.

She hangs it up.

8 CONTINUED:

8

RORY (cont'd)
They'll be off soon.

LORELAI
Well, don't wait too long. I think
Randolf was Bunny's older brother.

RORY
Got it.

Lorelai leaves.

9 INT. SNACK AREA AT BUSINESS CLASS - NIGHT (NIGHT 2)

9

There're vending machines and some tables outside the business class. A few students in jackets and hats are eating and studying. Lorelai, in her jacket, holding her books and a cup of coffee, gets a burrito out of a machine. PAUL, a good-looking guy in his late twenties, unshaven, backpack, approaches.

PAUL
Once again, ladies and gentlemen,
she takes the last burrito.

LORELAI
And hello to you, too.

PAUL
Week after week. How do you do it?

Lorelai goes and sits at a table. Paul follows.

LORELAI
I told you, correct change. You
go in for that dollar bill nonsense
and you'll be there for ten minutes
watching it. Eh... eh... eh...eh.

PAUL
And here I thought you had a special
relationship with the vending machine.

LORELAI
Only in the sense that it keeps me
alive.

PAUL
Yeah, see, I have a theory.

LORELAI
(mouthful of burrito)
Uh-uh.

9 CONTINUED:

9

PAUL

When we were children we got our
nourishment from our mothers.

LORELAI

Okay, are you trying to gross me
out so I can't eat my burrito?

PAUL

Now we get it from machines.

LORELAI

We've evolved. You point being?

PAUL

I think it's a conspiracy getting
us ready for the day we're all
going to be raised by machines.
No human contact whatsoever.

LORELAI

You know my mother, don't you?

PAUL

The "Twilight Zone" marathon was
on all week.

LORELAI

So all this is a way of saying you
want to look at my notes on the
reading.

PAUL

Such perception.

LORELAI

And in one so young and beautiful.
Frightening, isn't it?

She pulls some pages out of a folder and hands them to Paul.

PAUL

You know, I feel bad doing this
every week.

LORELAI

Really? I thought you would've
gotten used to it by now.

PAUL

Come on, Lorelai. You've gotta
let me pay you back somehow. How
about I take you out to dinner one
night?

*
*

9 CONTINUED: (2)

9

LORELAI
(surprised)
Dinner?

PAUL
Yeah. Maybe even somewhere that
doesn't require correct change.
Unless you're firmly into the whole
coin thing 'cause I know a good
automat.

LORELAI
Oh, I don't know.

PAUL
I was kidding about the automat.

LORELAI
No, an automat's fine. It's just,
my schedule is kind of crazy for
the next couple weeks.

PAUL
Okay, well, it was just a thought.
But if you suddenly get an opening
give me a call.

He hands her a card.

LORELAI
Yeah, sure. Okay. Enjoy the notes.

PAUL
Thanks. Enjoy the burrito.

He walks off. Lorelai stares at the card, wondering why she
was so thrown.

10 INT. CHILTON - CAFETERIA - DAY (DAY 3)

10

It's after school. Rory enters the cafeteria where Louise
sits filing her nails, Madeline flips through a copy of Jane
magazine, and a somewhat nebbishy-looking boy, BRAD, sits
looking completely uncomfortable and out of place.

RORY
Hey.

MADELINE
Hey.

LOUISE
We're the Monkees.

10 CONTINUED:

10

RORY

Where's Paris?

MADELINE

She'll be here in a minute. She
said she had to get some things.

Rory sits, looks at Brad.

RORY

Hi, I'm Rory.

BRAD

I'm Brad. I'm from the third period
Shakespeare.

LOUISE

He's the answer to our lack of
boys problem. Isn't that swell?

RORY

Well, maybe we should start.

MADELINE

Without Paris?

LOUISE

That could be lethal.

RORY

Well, we could at least talk about
what motif we want to do.

*

Paris enters carrying a large box of props.

PARIS

We're doing traditional Elizabethan.

RORY

Elizabethan? But I thought the
point was --

*

PARIS

The point is to get an "A," not to
make "Romeo and Juliet" into a
Vegas lounge act. Besides, we
have the death scene. It's classic.
It's famous. Who are you?

BRAD

(almost shaking)

I'm uh, Brad. I'm from third period
Shakespeare.

(beat)

Ma'am.

10 CONTINUED: (2)

10

Paris hands out a bunch of photocopied packets.

PARIS

Okay, now I want everyone to read the chapters on acting I've photocopied out of Houseman's memoirs tonight. Everyone will be off book by Friday, and if you plan on missing a rehearsal you'd better bring a coroner's note.

Paris pulls a sword out of the box.

RORY

Tell me you didn't just have those lying around.

PARIS

(to Brad)

We're short on boys. That makes you Romeo. Louise, you'll play the Friar.

LOUISE

Excuse me?

Suddenly, Tristin enters.

TRISTIN

Well, well. The gang's all here.

PARIS

This is a meeting.

TRISTIN

Yeah, sorry I'm late.

Tristin sits.

PARIS

What do you think you're doing? *

TRISTIN

Professor Andresen forgot to include me when she made up the groups. So she told me to pick one. *

PARIS

Fine, you have four other acts to choose from. Take your pick,

TRISTIN

Yeah, well, Summer's in Act One. Beth and Jessica are in Act Two. Kate's in Act Three. And Clare, Kathy and Mary are Act Four. This is the only one free of ex-girlfriends. *

10 CONTINUED: (3)

10

PARIS

So we're being punished for our
good taste?

TRISTIN

Paris, you hurt me. Do you no longer
have any need for me at all?

LOUISE

Yes, we have great need. You can
be our Romeo.

RORY

Brad is Romeo.

LOUISE

Put in your other contact, grandma.
Tristin is Romeo. Brad can be the
second guard on the left.

PARIS

No.

MADELINE

But she's kind of right, Paris.
Tristin was born to be Romeo.

PARIS

Hey, I'm the director and I'll
decide who's born to be what and
Brad is Romeo.

*
*

LOUISE

(only semi-quietly)

Hell hath no fury like a woman
scorned.

PARIS

What'd you say?

LOUISE

Just perhaps that someone is letting
her personal feelings interfere
with her leadership?

PARIS

My only feeling is that I don't
want to give the most important
part to someone who can't even
manage to stay in school.

LOUISE

I'm just going to say one thing.
Fifty percent of our final grade.

10 CONTINUED: (4)

10

Paris stands there fuming, torn. Beat.

TRISTIN

Is there going to be any scratching
involved or is this just a verbal
thing?

Paris turns to Rory.

PARIS

What do you think about this?

RORY

Well...

(to Brad)

How are you at speaking in front
of a lot of people?

BRAD

I tend to throw up.

Rory looks at Paris. Paris sighs and turns to Tristin.

PARIS

Fine! But I swear, you flake on
this, and you'll pray you get
suspended.

Tristin's pager goes off. He checks it.

TRISTIN

I gotta run. Are we done here?

He walks to the door.

PARIS

Rehearsal, tomorrow night.

Tristin exits.

LOUISE

Good. So now Brad can be Friar
Tuck, and I can be Juliet.

PARIS

Wrong.

LOUISE

Hey.

PARIS

Juliet is supposed to be chaste.

LOUISE

Oh.

*

*

10 CONTINUED: (5)

10

MADELINE

Then --

PARIS

And she has more than three lines.

MADELINE

Oh.

Paris looks at Rory.

RORY

Oh, no.

PARIS

Oh, yes.

RORY

No.

PARIS

Too late.

RORY

How is it too late? We haven't
done anything yet.

PARIS

You're Juliet. You're the best public
speaker here, you've definitely got
that waif thing down, and you'll
look great dead. Next order of
business. I did some location
scouting this morning and....

We go out on Rory's face, horrified at playing Juliet to
Tristin's Romeo.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. INDEPENDENCE INN - KITCHEN - DAY (DAY 3)

11

Sookie stands holding a plate of blueberry pancakes towards MICHEL.

SOOKIE

Okay, here you go, low fat whole wheat blueberry pancakes.

MICHEL

Are there twelve?

SOOKIE

Twelve what?

MICHEL

Blueberries. I can only have twelve blueberries for breakfast.

SOOKIE

Or what?

MICHEL

What do you mean or what?

SOOKIE

What happens if you have thirteen blueberries?

MICHEL

My diet says that I can not have thirteen blueberries.

SOOKIE

But say you do? Say by accident you actually swallowed the thirteenth blueberry, what would happen?

MICHEL

This is a silly conversation.

SOOKIE

Would you die?

MICHEL

Sookie...

SOOKIE

Would all of your vital organs just shut down on the final ingestion of that thirteenth blueberry?

11 CONTINUED:

11

MICHEL

No, but...

SOOKIE

Then the blueberry police would come rushing in with their blueberry helmets, throw you down on the ground, start the blueberry heimlich...

MICHEL

Fine. Just hand me the plate.

SOOKIE

Only if you don't count.

MICHEL

I won't count.

SOOKIE

Swear. Raise your right hand and say "May Destiny's Child break up if I count these blueberries."

Beat.

MICHEL

Pick another group.

SOOKIE

Nope.

Michel looks at her. He struggles a beat. Then.

MICHEL

I hate you! I hate you!!

Michel storms out of the kitchen without his pancakes. Lorelai enters and looks after him.

LORELAI

Okay, I have got to start coming in earlier.

Sookie puts the plate of pancakes down on the counter. She notices the ice cream maker in Lorelai's hands.

SOOKIE

Hey, I remember you.

Lorelai puts the ice cream maker on the counter.

LORELAI

I am donating it to the inn.

11 CONTINUED: (2)

11

SOOKIE

Really.

LORELAI

Yep. I failed in my quest to find the rightful giver to me-er so I figured we could put it to good use right here.

SOOKIE

Well, honey, that's very thoughtful of you...

LORELAI

Yes, it is.

SOOKIE

But see we already have an ice cream maker. A professional one. See? That means we can make enough ice cream for everyone in the inn. Where as this little guy...

LORELAI

Fernando.

SOOKIE

Fernando, try as he might, he can only make enough ice cream for well, you, so...

LORELAI

So we don't need him here.

SOOKIE

No, we don't.

LORELAI

Can't you find some use for him? I mean he's new and shiny and it's not his fault that he was part of the other life that I almost had but don't have now and kind of don't want to be reminded of.

SOOKIE

I guess I can keep my change in him.

LORELAI

Thank you.

SOOKIE

Honey, can I say something?

LORELAI

Shoot.

11 CONTINUED: (3)

11

SOOKIE

I'm a little concerned about you.

LORELAI

Why?

SOOKIE

You just seem very emotional about
the ice cream maker.

LORELAI

I am not.

SOOKIE

You named the ice cream maker.

LORELAI

I name everything.

SOOKIE

You didn't name the toaster.

LORELAI

Poppy.

SOOKIE

You just made that up.

LORELAI

I did not.

(beat)

All right, but admit it, Poppy's a
damn good name for a toaster.

SOOKIE

It's been quite a while since you
and Max have broken up and...

LORELAI

I'm fine, Sookie.

SOOKIE

Okay, you're fine, but are you
moving on?

LORELAI

Yes, I am moving on.

SOOKIE

Well, how many dates have you been
on post-Max?

LORELAI

What's that got to do with anything?

11 CONTINUED: (4)

11

SOOKIE

I just think you're hibernating.

LORELAI

No, I'm not.

SOOKIE

Yes, you are.

LORELAI

Sookie, look at this skirt. Do I look like I'm hibernating?

SOOKIE

Then tell me the last date you went on.

LORELAI

Please.

SOOKIE

Hibernating. In a cave with all the other bears.

LORELAI

I was engaged. You don't just get over that.

SOOKIE

But you went through your mourning period.

LORELAI

Yes.

SOOKIE

And you said it was over.

LORELAI

It was. Is.

SOOKIE

Well, are you at least putting out the vibe that you're available?

LORELAI

Look if it'll make you feel any better, I got asked out on a date the other night.

SOOKIE

What? You're kidding. Who is he?

LORELAI

A guy from business class.

11 CONTINUED: (5)

11

SOOKIE

Ooh. Business class.

LORELAI

He's a pretty cool guy actually. Cute, funny, a little younger but he's very sharp. And we have this kind of bit going about me stealing his burrito.

SOOKIE

(very nudge, nudge)
Stealing his burrito, you kids.

LORELAI

A real burrito, Sookie.

SOOKIE

Oh. You stole his burrito?

LORELAI

Okay, forget the burrito.

SOOKIE

Fine. So when are you going out?

LORELAI

Well, I didn't say yes.

SOOKIE

Why not? You've already got the skirt.

LORELAI

I don't know. I mean, what if it doesn't work out? Then it would be all weird in class and it would definitely screw up the burrito bit.

SOOKIE

Oh, honey, come on, every guy doesn't have to be the guy. Just go out on a few dates, have fun.

LORELAI

I don't know. It's not too soon for the transition guy?

SOOKIE

Don't even think of him as the transition guy. Think of him as the pre-transition guy.

LORELAI

The pre-transition guy. Are you allowed that?

11 CONTINUED: (6)

11

SOOKIE

Absolutely.

LORELAI

Wow. I have got to read the rule
book more carefully.

SOOKIE

So?

Lorelai thinks a beat.

LORELAI

So... I guess I will call him tonight.

Michel sneaks back into the kitchen and over to the plate of
pancakes. He starts counting the blueberries.

SOOKIE

Great! That's so great!

Sookie cheers and hugs her.

SOOKIE (cont'd)

(without breaking the hug)

It's all or nothing, Sparky.

MICHEL

Damn you!

Michel stomps out. Lorelai and Sookie smile at each other.

12 INT. LORELAI'S HOUSE - LIVING ROOM - EVENING (NIGHT 3)

12

Rory is on the phone. Lorelai is visible in the kitchen, sewing
part of Rory's costume.

RORY

(into phone)

She's letting you come, that's
amazing! What changed her mind?

13 INT. KIM'S ANTIQUES - SAME TIME - EVENING (NIGHT 3)

13

Lane is in the kitchen area at the table. We will intercut
the rest of the phone call.

LANE

I let her watch the Romeo and Juliet
movie with Leo and Claire Danes.

13 CONTINUED:

13

RORY

Really? I would've thought she'd hate it.

LANE

Oh, she did. But trust my mom to turn one of the world's great love stories into a cautionary tale of what happens when children disobey their parents.

RORY

So, I'm guessing you're not any closer to actually telling your parents about Henry.

LANE

What are the options if I tell them? They hate him, and it's over. They love him, and he therefore becomes odious to me, it's over. Things are working fine the way they are.

RORY

You mean calling him "Rory" on the phone in case your mom is listening.

LANE

I've grown fond of my cage, Rory. Bye.

RORY

Bye.

Rory hangs up. Lorelai enters from the kitchen, wearing the elaborate headdress. She turns around, fashion-show like.

LORELAI

What dost my lady think?

RORY

That you're going to be late for the joust?

LORELAI

I meant of thy lovely headdress crafted by thy mother's artful hand.

RORY

It pleasth me much, but hath my beaoutous mother looketh at the time?

Rory holds out her watch.

*

*

*

*

*

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*

13 CONTINUED: (2)

13

LORELAI

Oh, crap!

Lorelai races upstairs. The phone rings. Rory answers.

RORY

Hello?

14 INT. CHILTON - HALLWAY - SAME TIME - EVENING (NIGHT 3)

14

Paris walks down the empty hallway, talking on her cell phone.
Intercut as necessary.

PARIS

Two other groups are rehearsing at school in the Grand Hall even though I specifically reserved it for us way in advance and confirmed the reservation twice but whatever. They're going to be there and I don't want them spying on us.

RORY

I don't think the ending of Romeo and Juliet is exactly a secret.

PARIS

Hello, our interpretation.

RORY

Oh. Right.

PARIS

I went on the web and found a site called MissPatty.net. It's in your town.

RORY

There's a MissPatty.net?

PARIS

Have you heard of it?

RORY

Well...

PARIS

Is it big enough? The site says it's 720 square feet.

RORY

You know, I'd just rather rehearse somewhere else.

14 CONTINUED:

14

PARIS

Look, I've got enough to worry
about without you being embarrassed
of where you live.

RORY

I'm not embarrassed. I just like
to keep my school life separate
from my home life. You know?

PARIS

Tough. Madeline and Louise are
already on their way. I'll see
you in half an hour.

Paris hangs up. Rory hangs up the phone, looking shell-shocked.
Lorelai hurries downstairs, putting in earrings, ready for her
date.

LORELAI

Have you seen my bag with the beads
and the fur, looks kind of like
Stalin's head? Ah-hah.

She picks it up off a desk.

RORY

We're rehearsing here.

LORELAI

What?

RORY

Our Shakespeare group. Paris didn't
want people spying on us so we're
rehearsing in Stars Hollow. I
can't believe this.

LORELAI

Well, now at least you don't have
to drive to Hartford.

Rory looks very concerned.

LORELAI (cont'd)

Hey, what's with the face?

RORY

I just... Tristin is in our group.

LORELAI

Yes. You told me.

14 CONTINUED: (2)

14

RORY

Well, so if Tristin is in my group
then he's... and... well Dean lives
here... so... God, this sucks.

LORELAI

Okay, you know what, Vanna, I'm going
need to need a few more vowels here.

RORY

I have to tell him.

LORELAI

Tell who?

RORY

Dean.

LORELAI

Tell Dean what?

RORY

That... Tristin... and I... that
we... kissed at that stupid party.

LORELAI

Oh.

RORY

I have no choice.

LORELAI

Well...

RORY

If Tristin sees Dean, then he'll
tell him, and then it'll be even
worse because it'll be like I was
keeping it from him.

LORELAI

Okay, let's just calm down.

RORY

Which I was. I was keeping it
from him! I can't believe this!
I have to tell him.

Beat.

LORELAI

You're right.

RORY

I am?

14 CONTINUED: (3)

14

LORELAI

I think you should tell him.

RORY

Right. Of course I should.

LORELAI

Uh huh. Then, at the play, right as Tristin enters to find you dead and pulls out the vial of poison to kill himself, Dean can leap out of the audience and rip his head off adding a level of reality that few productions have ever experienced before. You'll get an "A," The Actor's Studio will go nuts, you'll have James Lipton asking you what your favorite swear word is. It's a great plan.

Rory collapses on the couch.

RORY

You. Not helping.

LORELAI

To prevent a homicide, yes, I am.

RORY

I've got to tell him. I don't have a choice.

*
*

Lorelai sits down next to her.

LORELAI

Okay, fine. Try it out on me first.

RORY

What?

LORELAI

Pretend I'm Dean. If you're going to tell him this, you'd better have down what you're going to say.

RORY

Seriously?

LORELAI

Seriously.

Beat. Rory gathers herself. She turns towards Lorelai.

14 CONTINUED: (4)

14

RORY

All right. Dean.

LORELAI

(deep voice)

Rory.

Rory gives her a look of exasperation.

LORELAI (cont'd)

Sorry. Serious now.

RORY

(gathers herself)

Okay. Well, Dean. You remember last year, how we were broken up... you know, not going out anymore... because, you'd broken up with me.

LORELAI

That's good. Mention it three times. Keep going.

RORY

Well, there was this party and I went. And at this party, well Tristin was there and somehow, I'm not really sure exactly how, but we ended up in this room together and we... kissed.

LORELAI

You and Tristin.

RORY

Uh-huh.

LORELAI

On the hand?

RORY

No.

LORELAI

Cheek?

RORY

No.

LORELAI

He kissed you or you kissed him?

RORY

Kind of... both.

14 CONTINUED: (5)

14

LORELAI

So you kissed him?

RORY

Yes.

LORELAI

When?

RORY

(getting aggravated)
I already told you three times,
when we were broken up.

LORELAI

(as Lorelai)
Okay, not a good idea to yell at
him right now.

RORY

Sorry.

LORELAI

(back to Dean)
When during the break-up?

RORY

What do you mean?

LORELAI

I mean how long after we broke up
did you kiss Tristin?

RORY

Um... just... the night after we
broke up.

LORELAI

You mean the night after I told
you I loved you.

RORY

Yes.

LORELAI

So, the next night after I told
you that I loved you, you went out
and kissed Tristin?

RORY

I'm a terrible person!

LORELAI

Hold on...

14 CONTINUED: (6)

14

RORY

He's absolutely right! He told me he loved me and the next night I went out and kissed Tristin.

LORELAI

Okay, now that wasn't Dean who said that. That was me. I'm shorter and less tan.

RORY

I hate myself!

LORELAI

You didn't do anything wrong! - You were hurt and confused and you were broken up. You did nothing wrong.

RORY

Tell that to Dean.

LORELAI

No, because we're not telling Dean anything.

RORY

Mom...

LORELAI

No. Now listen to me. I know you are Miss Honesty, I've seen the banner in the closet, but this is the kind of honesty that is only going to make you feel less guilty and it's going to hurt Dean very much. And possibly it's going to screw up the really good thing you guys have going now. Do you want that?

RORY

No, I don't.

LORELAI

Then just relax. Be calm. Everything will be fine.

RORY

Okay.

LORELAI

Good. Now, I've gotta go. So, just one more question?
(putting on Dean voice)
Do you think my hair looks cool?

14 CONTINUED: (7)

14

RORY
(pulling her up)
Bye.

LORELAI
(Dean voice)
'Cause some days I look at it and
I think, cool, and some days I
think, could be cooler.

Rory steers her towards the door.

RORY
I won't wait up.

LORELAI
Like today I thought, left side
cool, right side, not so cool.

Lorelai leaves. Rory sighs and sits, still a little concerned.

15 INT. MISS PATTY'S - NIGHT (NIGHT 3)

15

MISS PATTY stands at the front of the room, cigarette in hand, her senior yoga class is winding down. The class is lying on the floor in corpse pose trying to breathe and relax. Paris stands in the doorway glancing at her watch, annoyed.

MISS PATTY
Just listen to your breathing.
Let the world melt away. In and
out. And in and out. And in and...

Paris marches over.

PARIS
Excuse me! We reserved this place
for eight sharp, and right now my
watch says eight-oh-four.

MISS PATTY
Then tell it to go outside and
have a smoke, sweetheart. You
can't rush a cool down.

PARIS
Look, I understand the whole Mystic
Pizza-small-town-we-don't-let-a-
clock-run-our-lives thing, but I
come from the big city where money
talks and I'm paying good money
for this place and I've got a
schedule to keep.

15 CONTINUED:

15

MISS PATTY

Careful, darling, or your face is
going to freeze like that.

Rory walks up.

RORY

Hey.

Madeline, Louise and Brad walk in.

LOUISE

What's with the cast from "Cocoon"?

PARIS

Where's Tristin? You said he was
coming with you.

MADELINE

Oh, he's here. He just went over
to the market.

RORY

(alarmed)

What?!

LOUISE

He needed cigarettes. Just in
case we didn't already know that
he was bad.

RORY

Uh... I'll be right back.

Rory runs off toward Doose's.

PARIS

(yelling after her)

Where are you going?

RORY

(calling back as she runs)

I'll just be a sec.

Rory runs off. Paris turns back and marches over to Patty.

PARIS

Okay, now they're just sleeping!

16 INT. DOOSE'S MARKET - NIGHT (NIGHT 3)

16

DEAN, wearing his apron, is kneeling down, stacking cans of
beans on a shelf. Tristin enters and sees Dean. He walks
over to him and stands over him.

16 CONTINUED:

16

TRISTIN (O.S.)

Excuse me, Stock Boy, could you
tell me where I could find the
shortening?

Dean turns, sees Tristin, and slowly stands, somewhat
dumbfounded.

TRISTIN (cont'd)

Now that is a fine looking apron.
I mean that, really sensational.

DEAN

What are you doing here? *

TRISTIN

Well, to be honest, there was
something I wanted to ask you.

He takes two containers of flour off the shelf.

TRISTIN (cont'd)

In your professional opinion, which
of these would make my cakes fluffier?

DEAN

You drove all the way out here just
to be a jerk. There aren't enough
people who can't stand you in
Hartford?

TRISTIN

Oh no, I'm here for Rory.

DEAN

What?

TRISTIN

The play. Romeo and Juliet.

DEAN

What about it?

TRISTIN

I'm Romeo. She's Juliet. She
must've told you. She did tell
you, didn't she?

DEAN

I think you'd better leave.

Tristin very purposely drops the flour. It breaks open on the
floor.

16 CONTINUED: (2)

16

TRISTIN

Oops. I am so sorry. I'm such a klutz. Here, let me.

He pulls a couple of bills out of his pocket and drops them on the floor.

TRISTIN (cont'd)

This should cover it.

DEAN

You know what? For Rory's sake, I hope you have an understudy.

Suddenly Rory rushes in and grabs Dean by the arm.

RORY

Dean! Hi.

DEAN

Rory, what is...

RORY

I need to talk to you.

DEAN

But...

RORY

Outside. Please.

She pulls him outside.

*

17 EXT. DOOSE'S MARKET - CONTINUOUS - NIGHT (NIGHT 3)

17

Rory and Dean come outside.

*

*

DEAN

All right! I'm outside.

RORY

I'm really really sorry I didn't tell you this before, but...
Tristin...

DEAN

Is playing Romeo to your Juliet.
Yeah. I heard.

17 CONTINUED:

17

RORY

He wasn't even in our group at the beginning and then no one else wanted him and then Paris changed the rehearsal place to here and she just did it today and I didn't have time to tell you.

DEAN

You and Tristin wind up thrown together a lot at that school.

RORY

It's just a project. That's it. Nothing more.

DEAN

You and Tristin playing Romeo and Juliet. Amazing. Really perfect.

RORY

I know you hate it.

DEAN

Oh, yeah. I hate it. I really hate it.

RORY

But we do the scene on Sunday and then it's over. And I go back to "Tristin who? I'm sorry, I don't know a Tristin."

*
*

DEAN

"You must mean that young boy that got mysteriously strangled by a Doose's Market apron one night."

*
*

RORY

"I heard about that. Awful. They say drugs were involved."

*
*

Dean halfway smiles at her.

RORY (cont'd)

Please don't be mad. I'm sorry. I'm really, really sorry.

DEAN

Sorry about what? You didn't choose to do this with him, right?

RORY

No, I didn't.

17 CONTINUED: (2)

17

DEAN

So then what do you have to be
sorry for?

Rory looks at him a beat.

RORY

That... I didn't tell you about
rehearsal. And about No Doubt
touring with U2. I know you're
extremely disappointed in Bono.

DEAN

When's this over again?

RORY

Sunday.

DEAN

Okay.

He gives her a kiss.

DEAN (cont'd)

I'm going to walk around the block.
Get him out of the market.

RORY

Right away.

Dean walks away. Rory watches him a beat feeling a little
guilty and then heads back in the market.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18 INT. LUKE'S DINER - NIGHT (NIGHT 3)

18

Rory sits at a table reading "Democracy In America." A burger and chili fries sit in front of her. Lorelai enters looking very dolled up.

LORELAI

Oh, thank God, you ordered. I'm starving.

Lorelai sits down with her.

RORY

What are you doing here? You were supposed to go out to dinner.

LORELAI

I did go out to dinner.

RORY

Then why are you eating mine?

LORELAI

Well, because he took me to this darling little place call Minnie's. Very hip. Very chic. Very small portions.

RORY

So, how did it go?

LORELAI

Well...

RORY

Ah.

LORELAI

You know, we talked about all the things we had in common and then the salad came.

RORY

Not a soul mate.

LORELAI

He's never seen "Ab Fab."

RORY

Definitely not a soul mate.

18 CONTINUED:

18

LORELAI

Plus, he's outdoorsy. Remember that movie with Meryl Streep where she and her family go rafting and a psycho Kevin Bacon forces her to take him down the river?

RORY

Yeah.

LORELAI

That is his dream vacation minus Kevin Bacon.

RORY

Wow.

LORELAI

Where as mine would be Kevin Bacon minus the river so...

RORY

Moving on.

LORELAI

Yep. But I must say, I am glad I went tonight.

RORY

Yeah?

LORELAI

Yeah. I mean it was fun to get all dressed up and have a freshly laundered man open the door for me, and what's even better is it was totally no big deal. We laughed a little, we hugged good-bye, I'll never date him again but I do believe the burrito bit will live on. It was a totally casual date. I am now officially a casual dater.

RORY

That's great. And to celebrate, let's get you your own order of fries.

(she calls off to Luke)

Luke! Another round, please.

LUKE

Coming right up.

LORELAI

So, tell me about the big rehearsal.

18 CONTINUED: (2)

18

RORY

Well, we got off to a shaky start,
and Louise acts like she's the
priest in a Madonna video, but by
the end, we weren't half bad.

LORELAI

Good. Good.

RORY

Dean ran into Tristin.

LORELAI

Bad. Bad.

RORY

It's okay. I managed to pull them
apart without any bloodshed and I
explained it all to Dean...

LORELAI

You explained it all to Dean?

RORY

I explained that Tristin wasn't
supposed to be in our group and
then Paris moved the rehearsal to
Miss Patty's at the last minute and
that's why he didn't know about it.

LORELAI

Oh. That version of "all."

*

RORY

And now Dean is fine.

LORELAI

He's fine?

RORY

He's fine.

LORELAI

Good.

Luke comes over with another plate of chili fries.

LUKE

You want a burger, too?

LORELAI

No, I'll just have half of hers.

18 CONTINUED: (3)

18

RORY

(to Luke)

One burger, please.

LUKE

You look dressed up.

LORELAI

Do I? 'Cause I feel very casual.

She smiles at Rory who laughs a little. Luke shakes his head and crosses off. Dean comes in.

DEAN

Hey.

RORY

Hi. You just get off work?

DEAN

Yep.

LORELAI

Hey, Dean. Want some fries?

DEAN

No. I'm actually going home for dinner. My mom made fried chicken tonight and she saved me some.

*
*

LORELAI

Ooh, you've got one of those cooking moms.

RORY

That must be nice.

LORELAI

Hey, she may make chicken but is she a casual dater?

RORY

I hope not. She's married.

DEAN

Do I want to know what either one of you is talking about?

Luke crosses by.

LUKE

Nope.

He goes to re-fill a customer's coffee at the table behind them.

18 CONTINUED: (4)

18

RORY

My mother casually dated tonight.

Luke hears this. He stops pouring.

DEAN

Well, congratulations.

LORELAI

Thank you. Thank you very much.

Luke crosses away glancing back to Lorelai as he goes.

DEAN

I just wanted to know what time
your rehearsal is tomorrow?

RORY

Five. Why?

DEAN

Well, it's my night off and I
thought maybe I'd come by and watch.

RORY

Watch what?

DEAN

Watch you.

RORY

Watch me do what?

DEAN

Rehearse.

Lorelai and Rory look at each other.

RORY

Oh, Dean, I think you'd be really
bored watching rehearsal.

LORELAI

Yeah. I've dozed off twice just
listening to her talk about rehearsal.

DEAN

I won't be bored.

RORY

But we don't even know our lines yet.
Why don't you just see it on Sunday?

18 CONTINUED: (5)

18

LORELAI

You know, that is a good idea.
After all, Sunday is the day of
rest. And that's what you'll be
doing. Resting. 'Cause it's boring.

RORY

Mom...

LORELAI

Well, honey, it's not your fault.
You didn't write the damn thing.

DEAN

I'll see it on Sunday, too.

RORY

Okay, but if you're going to come
Sunday then you don't want to spoil
it for yourself.

DEAN

What? Like I don't know how it ends?

RORY

Dean, look...

DEAN

Rory, come on. I'll sit in the
back, you'll die and I'll walk you
home. No big deal, right?

RORY

Right.

DEAN

Good. So, I'll see you tomorrow.

RORY

Yep. You sure will.

Dean kisses Rory and gets up to leave.

DEAN

Bye, Lorelai.

LORELAI

Bye, Dean.

Dean exits. Lorelai looks at Rory.

LORELAI (cont'd)

Oh, yeah. He's fine.

Rory sighs.

19 INT. CHILTON - HALLWAY - DAY (DAY 4)

19

Students mill about. Rory approaches Tristin, who stands with Bowman and Duncan.

RORY

Excuse me, Tristin? Can I talk to you for a second?

Tristin turns to the other boys.

TRISTIN

I'll meet you guys later, okay?

The boys take off. Tristin turns to Rory. *

TRISTIN (cont'd)

I'm all yours.

RORY

I need to talk to you about something serious.

TRISTIN

Serious. Huh. I'm intrigued.

Tristin opens his locker and takes out a couple of books. *

RORY

Dean is coming to rehearsal tonight.

TRISTIN

Wow. Are you sure the market can spare him? What if there's a run on baked beans?

RORY

Will you just shut up for five seconds? Please?

Tristin motions "I'm not saying anything."

RORY (cont'd)

Thank you. Look, like I said, Dean is coming to rehearsal tonight and I would like you to promise me that you won't say anything to him about what happened. *

TRISTIN

(playing dumb)
What happened... *

RORY

At the party.

19 CONTINUED:

19

TRISTIN

At the party...

RORY

Tristin! You and me -- Madeline's party -- you had just been kicked to the curb by Summer and I found you sulking on a piano bench and I sat down and we talked and then... we kissed!

Beat.

TRISTIN

That was you?

RORY

What?

TRISTIN

Were you a blonde back then 'cause...

RORY

You know what, forget it.

Rory takes off down the hall. Tristin chases after her.

RORY (cont'd)

There is no point in talking to you. I knew that and yet I tried. Won't happen again.

Tristin stops her.

TRISTIN

You don't want me to tell Dean that we kissed.

RORY

By George, I think he's got it.

TRISTIN

Okay. If that's what you want.

RORY

It is.

TRISTIN

Although he's going to find out anyway.

RORY

What?

19 CONTINUED: (2)

19

TRISTIN

Well come on, you know when we
kiss on stage it's gonna be pretty
obvious it's not the first time.
I mean I'm a good actor, but I
can't hide that kind of passion.

RORY

Look, things are going really good
for me and Dean right now and I
don't want anything to mess that
up. Especially not something that
meant nothing at all to me and I
wished had never happened in the
first place!

Tristin looks at her. The wind suddenly out of his sails.

TRISTIN

So, things are going good for you
two, huh?

RORY

Yes, they are.

TRISTIN

Good. That's good.

Tristin turns and starts back toward his locker. Rory,
realizing she may have hurt him, follows.

RORY

(softening)

So... what do you think?

Tristin reaches his locker. He puts the books in his hand
back in the locker.

RORY (cont'd)

You just took those out.

TRISTIN

Well, I changed my mind.

He closes his locker.

RORY

Are you all right?

TRISTIN

Yeah, I think somehow I'll recover
from the news of the great romance
between you and the Beav.

19 CONTINUED: (3)

19

RORY

A lot of stuff's been going on
with you lately, huh?

TRISTIN

Meaning?

RORY

Just, you know, the car thing and
the suspension thing... lots of
drama.

TRISTIN

Well, I get bored easily.

RORY

Just doesn't really seem like you.

TRISTIN

And you know me now, huh?

RORY

I know you don't get suspended for
stupid pranks.

TRISTIN

I pulled stuff like that before I
knew Duncan and Bowman, alright?

RORY

Well, if you did, then you never
got caught.

Tristin doesn't answer.

RORY (cont'd)

You're getting caught a lot.

TRISTIN

Your point being...

RORY

Maybe Bowman and Duncan aren't the
best people to be hanging out with.

TRISTIN

They don't have after school jobs
at the market if that's what you
mean.

RORY

They're not as smart as you are,
Tristin. They don't have as much
going for them as you do. They...

19 CONTINUED: (4)

19

Tristin closes his locker sharply.

TRISTIN

Okay, I'm going to have to bail
before we get to the hugging part.

He walks off.

TRISTIN (cont'd)

Ask your boyfriend to remind me
when it's coupon day.

Rory watches him go, dispirited.

20 INT. LUKE'S DINER - DAY (DAY 5)

20 *

Lorelai and Rory sit at the counter. The diner's fairly busy.
Lorelai's eating her burger, while Rory seems down, and has
hardly touched hers.

LORELAI

Taking pity on your burger?

RORY

Not hungry.

LORELAI

Honey, you've got to eat something.
You're going to kill yourself in a
couple of hours. You need your
strength.

RORY

Ha ha.

LORELAI

Maybe Dean won't even come tonight.

RORY

Oh, he'll come. There's not enough
monster truck rallies in the world
to keep him away from Miss Patty's
tonight.

The diner door opens. Paul, Lorelai's date from the previous
night, enters the diner with an OLDER MAN and WOMAN. He looks
a little different this morning. He's clean shaven, wearing a
baseball hat, a Family Guy t-shirt, he looks much much younger.

LORELAI

Okay, that's it. This afternoon
we are going to engage in some
intensive retail therapy to bring
you out of this funk.

20 CONTINUED:

20

RORY

That's okay.

LORELAI

No. I mean it. I believe today
is the day we finally spring for
those Powerpuff Girls shot glasses.

RORY

I can't. I promised Lane I'd help
her pick out an outfit for the
play tomorrow.

PAUL

Lorelai?

Lorelai turns and sees Paul and the older couple at the counter
next to her.

LORELAI

(not recognizing him immediately)

Yeah?

PAUL

Hey, it is you.

(to the couple with him)

This is Lorelai. She's the girl I
told you about.

LORELAI

Paul?

PAUL

Yep.

LORELAI

Wow. Paul. You look... I didn't
recognize you with the hat on.
What're you doing here?

PAUL

I'm getting coffee.

LORELAI

In Stars Hollow.

PAUL

Well, you talked about the town so
much the other night, and especially
Luke's coffee, and my mother's
crazy for coffee, so I thought I'd
bring them up here for breakfast.

RORY

The other night?

20 CONTINUED: (2)

20

LORELAI

Uh, yeah, Paul is the guy from...
the other night. You know, casual
Wednesday.

RORY

Oh.

LORELAI

Paul, this is my daughter Rory.

PAUL

Hi. These are my parents Dorrie
and Sid.

DORRIE

Nice to meet you.

SID

Pleasure. Really.

LORELAI

Oh, yeah. Me, too.

Luke is standing impatiently at the counter.

LUKE

You ordering?

PAUL

Luke? Are you Luke?

(to Lorelai)

Is this Luke?

LORELAI

Yes. That's Luke.

PAUL

Oh, man. Mom, Dad, that's Luke!

DORRIE

We have heard so much about you.

SID

Darn shame about that Rachel.

LUKE

Who the hell are these people?

LORELAI

Uh, Paul is a friend of mine.
From business school.

20 CONTINUED: (3)

20

PAUL

We went out the other night and she talked about a few people in this town, you being one of them. Nice to meet you.

LUKE

Yeah.

PAUL

Okay, well three coffees to go.

Luke goes to get the coffee. Lorelai looks over and sees Rory smiling.

LORELAI

Something funny?

RORY

Nope.

LORELAI

You're just smiling for no reason.

RORY

I'm a happy person.

Paul turns back to them, holding the coffees.

PAUL

Hey, I've gotta run. My mom wants to go antiquing. But it was nice meeting you. Lorelai, I'll see you in class?

LORELAI

Yeah. Bye.

Paul smiles and leaves. Lorelai turns to Rory.

LORELAI (cont'd)

What?

RORY

Nothing.

LORELAI

Say it.

RORY

I've always wanted a little brother.

LORELAI

He looked older the other night.

20 CONTINUED: (4)

20

RORY

How much older could he possibly
have looked?

LORELAI

A lot. He's usually a little
scruffy and the baseball cap hides
the funky hair thing.

RORY

He should've been holding a yo-yo
and a lollipop and wearing a beanie
with a propeller on it.

LORELAI

He's in his twenties.

RORY

He must've been a very good boy to
deserve a happy day like today. I
bet they let him ride a pony.

LORELAI

Okay, aren't you supposed to be
helping Lane?

Rory gets off her stool, kisses her mom on the cheek.

RORY

Thanks for cheering me up.

She grabs her burger and walks out eating it. Luke is wiping
down the counter, but also very much looking at Lorelai.

LORELAI

What? You wanna say something, too?

LUKE

Nope.

LORELAI

Please don't hold back on my account.

LUKE

I wouldn't.

LORELAI

Good.

Luke leans down to a pair of young boys who've sat on the stools
beside Lorelai.

LUKE

Would you kids mind moving down a couple
stools? Make me more comfortable.

20 CONTINUED: (5)

20

The boys move. Lorelai stands, drops money on the counter.

LORELAI
And this is me leaving.

LUKE
Hey, how do I know what the cut off
is?

LORELAI
And look, no tip. I wonder why?

LUKE
I mean, at least if you had one of
those height bars like at amusement
park rides --

LORELAI
Bye now.

Lorelai exits.

21 INT. MISS PATTY'S - NIGHT (NIGHT 5)

21 *

Rory lies seemingly unconscious. Tristin sits beside her,
holding a vial of poison. Paris stands holding the play.
Dean is sitting on a bench off to the side watching. Madeline,
Louise and Brad sit off to the side.

TRISTIN
"Here's to my love."
(drinks poison)
"O true apothecary! Thy drugs are
quick."

Tristin pauses over Rory, then pulls back, breaking character.

TRISTIN (cont'd)
Line!

Everyone reacts, clearly frustrated.

PARIS
(angry)
"Thus with a kiss I die!" How
hard is that to remember!?

TRISTIN
"Thus with a kiss I die." Right.
And then I kiss her, right?

Dean squirms a little uncomfortably at hearing this.

21 CONTINUED:

21

PARIS

Yes! You say "thus with a kiss I die" then you kiss her and die!

Tristin smiles at Dean. Paris sees it.

PARIS (cont'd)

Why are you smiling? You think this is a joke?! The performance is tomorrow!

TRISTIN

Wait, tomorrow?! Oh, my God, I totally missed that the first forty-seven times you said it!

PARIS

I warned you, I am not going to fail this because of you. I will replace you with Brad in a second.

BRAD

Oh, dear God, no.

RORY

Can we just finish the scene?

MADELINE

Please.

PARIS

Fine.

(to Tristin)

But yell "line" once more and you're out.

(to Brad)

Start memorizing!

Tristin sits beside Rory again. She feigns death.

TRISTIN

"O true apothecary! Thy drugs are quick! Thus with a kiss, I die."

He leans down to kiss her, glances at Dean, then pulls back.

PARIS

What?!

TRISTIN

It's just, this being our last kiss and all, it makes me think of our first kiss, you know, at the party.

Rory sits up.

*

21 CONTINUED: (2)

21

RORY

What?!

PARIS

Lie down! You're dead!

LOUISE

We all are.

TRISTIN

(to Rory)

You remember the kiss... in Act I,
at the Capulet's masked party?

PARIS

What about it?

TRISTIN

I was just trying to think of
something that would make this
kiss as special as that one.

RORY

Tristin --

TRISTIN

I thought she could cry.

RORY

What?!

PARIS

She's dead! You're dead! Lie
down!

TRISTIN

But that's the beauty of it. No
one would expect her to cry.

DEAN

I would.

TRISTIN

Funny you should say that.

RORY

(standing up)

I need to take five.

PARIS

You know what? Let's all take
five. That way, you can all cancel
whatever plans you had tonight
because we're going to stay here
till we get this right!

21 CONTINUED: (3)

21

Paris stalks out, pulling out her cell phone. Brad, Louise and Madeline follow. Louise looks at Brad dialing.

LOUISE

Who could you possibly be calling?

Rory walks over to Dean. Tristin has moved off by himself, apparently studying his lines.

DEAN

He's unbelievable.

RORY

Dean, I really need you to leave.

DEAN

What?!

RORY

Look, the performance is tomorrow. This is fifty percent of my grade, and you sitting here staring at Tristin, it's like a challenge or something.

DEAN

I don't like the way he's messing with you.

RORY

Neither do I but we have to get through the scene and we can't get through the scene as long as you're sitting there. Please, Dean?

Beat. Dean nods.

DEAN

Fine. Call me later.

Rory nods and kisses him. Dean leaves, throwing a glance at Tristin who smiles falsely at him.

TRISTIN

I noticed you didn't cry when you kissed him. I'm starting to feel insecure.

RORY

(furious)

What is wrong with you?

TRISTIN

Woah! I think I liked you better comatose.

21 CONTINUED: (4)

21

RORY

I thought you weren't going to say anything!

TRISTIN

Did I say that?

RORY

You make it impossible for anyone to be nice to you! No wonder you had to join our group! Anyone who's actually suffered through the experience of going out with you would absolutely know better!

Tristin's pager buzzes. He looks at it.

TRISTIN

Gee, I really wish I could continue your analysis of how pathetic I am, unfortunately I have to meet some friends.

He walks out, passing Paris coming in.

PARIS

Where're you going?

(to Rory)

Where's he going?

(to Tristin)

We're not finished! Hey! I'm the director here! Tristin!

Paris storms off frustrated. Brad rushes up to the door.

BRAD

Tristin, come back! Please!

As Brad plaintively wails into the night, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

22 INT. LUKE'S DINER - DAY (DAY 6) 22 *

The diner's fairly full. Lorelai and Sookie eat breakfast at a table. Luke is serving. BOOTSY sits at the counter.

SOOKIE

Oh, I'm so excited. Shakespeare,
Romeo and Juliet. It's so romantic.
"Oh, Romeo -- blah blah on the
blah blah"... that's all the
Shakespeare I know.

*
*
*

Luke refills their coffee. Lorelai decides to make peace. *

LORELAI

Hey, Luke, you should come with us
to Chilton, watch Rory perform.

LUKE

Can't.

LORELAI

Come on. How often do you get to
see teenagers speak in iambic
pentameter and kill themselves?

LUKE

No, thanks. But you have a good
time. Bring plenty of baseball cards
to pass out your phone number on.

LORELAI

Okay, enough already. The horse is
dead. It's ashes have been sprinkled
over the land. Let it rest.

Suddenly, Miss Patty rushes up.

MISS PATTY

Lorelai, there you are, you naughty,
naughty girl.

Miss Patty moves off.

LORELAI

He was not that much younger than
me. And I met him at business school
not at his Bar Mitzvah. Business
school should symbolize some kind
of maturity, shouldn't it?

LUKE

Doogie Howser was a doctor at
sixteen.

22 CONTINUED:

22

LORELAI

Doogie Howser was not real.

LUKE

How sad for you.

LORELAI

Luke...

Luke walks off.

LORELAI (cont'd)

This is incredible. I go on one
stupid date and all of a sudden
I'm the female Jerry Lee Lewis.

SOOKIE

Oh, forget it, honey. The town
likes to tease. Plus, he did look
really young.

LORELAI

You didn't even see him.

SOOKIE

Kirk snapped pictures.

Frustrated Lorelai gets up and goes over to the counter, where
Bootsy is eating breakfast. Luke is getting muffins from the
toaster.

LORELAI

(to Luke)

Hey, what is up with you?

LUKE

Nothing's up with me.

LORELAI

We were having a perfectly nasty
verbal sparring match and suddenly
you just walk away.

BOOTSY

Lorelai, I hear you're dating a kid.

LORELAI

Oh, please, let something big fall
on my head.

BOOTSY

When I was eighteen I dated an
older lady. Broke my heart.

LORELAI

Bootsy, I am sorry you got dumped,
but I am not dating a kid.

22 CONTINUED: (2)

22

BOOTSY

I didn't get dumped. She died.
Heart attack. She was quite old.

Luke comes up with the muffins. He starts to walk away from her.

LORELAI

Hey!

LUKE

I'm working. Us older men do that.

LORELAI

Why are you being so mean?

LUKE

I'm not being mean.

LORELAI

Yes, you are. You're being mean.

LUKE

Sookie, am I being mean?

SOOKIE

Well, I wouldn't pay you to put on
a red nose and work a birthday
party right now.

LUKE

Thank God for that.

LORELAI

Why are you so mad at me?

LUKE

I just think it's embarrassing.

LORELAI

What's embarrassing?

LUKE

You running around with that kid...

LORELAI

He wasn't a kid and I wasn't running.
We had dinner. And I swear to God,
if you say Chuck E. Cheese I'm going
to break your nose.

LUKE

Hey, I'm not going to say anything.
You go live your life as you please.
I got work to do.

Luke walks off. Lorelai looks after him, a little bewildered.

23 INT. CHILTON - GRAND HALL - NIGHT (NIGHT 6) 23 *

Lorelai, Sookie, Dean and Lane stand at the back of a crowd of perhaps two dozen Chilton parents and students, watching the balcony scene from Act Two, performed by a CAVEMAN and Woman ROMEO and Juliet.

CAVEMAN ROMEO

(grunting)

"But soft what light through yonder window breaks? It is the East and Juliet is the Sun!"

He hits the ground with his club and grunts for emphasis. Angle on Lorelai, Sookie, Dean and Lane.

SOOKIE

Are you sure this is Shakespeare?

DEAN

What's with all the grunting?

LORELAI

Oh, if only Luke were here. He could translate for us.

Rory runs up to them in full Juliet regalia, elaborate headdress and all.

RORY

Hey.

SOOKIE

Oh, look at you, you look just like a princess. Doesn't she look just like a princess?

DEAN

She looks beautiful.

RORY

Mom made the dress.

LORELAI

Not to mention the girl inside it.

RORY

Hello, gross.

LORELAI

Just saying.

RORY

I'm getting a little nervous.

LANE

You're going to do great.

23 CONTINUED:

23

Behind them, the crowd has started to move.

RORY

I think they're starting Act Three.

LANE

Henry's act! How do I look?

RORY

You might want to hold a phone in
front of your face so he'll
recognize you.

LANE

Bye.

Lane runs off, pushing through the crowd. At the same time,
Paris runs up and grabs Rory by the arm.

PARIS

I need you!

She drags Rory off. Lorelai, Dean and Sookie move off after
the crowd.

SOOKIE

Break a leg, Rory, Paris!

LORELAI

Don't give her any ideas.

24 INT. CHILTON - HALLWAY - SAME TIME - NIGHT (NIGHT 6)

24 *

Paris pulls Rory into the hallway.

PARIS

He's not here!

RORY

Who's not?

PARIS

Tristin! I've looked everywhere! I
called his home! His cell! I called
three girls I know he's seeing!

RORY

Paris, calm down.

PARIS

Weren't you listening?! He's not
here! We're on in twenty minutes
and we don't have a Romeo! We are
going to fail!

24 CONTINUED:

24

RORY

We're not going to fail.

PARIS

Do you think Harvard accepts people who fail Shakespeare?! They don't! I don't have the numbers on it or anything, but I feel pretty secure in saying, you fail Shakespeare, you don't get into Harvard!

RORY

Maybe he's just, in the bathroom smoking.

Beat.

PARIS

Good idea.

(grabs her by the arm)

You check the east mens rooms!

I'll check the west ones!

Paris drags her off.

25 EXT. CHILTON - IVY COVERED WALL - NIGHT (NIGHT 6)

25 *

Lane stands at the front of the crowd. A BUSINESSMAN TYBALT duels with Henry, dressed as a Businessman Mercutio. They fight with cell phones and use their briefcases as shields. Henry is stabbed and falls back, caught by a BUSINESSMAN ROMEO.

HENRY

I am hurt. A plague on both your houses!

An excited Lane looks on.

26 INT. CHILTON - GRAND HALL - NIGHT (NIGHT 6)

26 *

A seventies English PUNK COUNTY PARIS greets a COUNTRY WESTERN JULIET. Punk County Paris speaks with a cockney, while Juliet has a country accent. The crowd is gathered near the door, spilling a little into the hall. The crowd includes some costumed students, hippies, Amish farmers, cavemen and women, people in business dress. Lorelai, Dean, Sookie and Lane are at the back of the crowd.

PUNK COUNTY PARIS

"Happily met, my lady and my wife!"

COUNTRY WESTERN JULIET

"That may be, sir, when I may be a wife."

Angle on Lorelai, Sookie, Dean and Lane.

26 CONTINUED:

26

LORELAI

Now this I like.

SOOKIE

It does have something, doesn't it?

27 OMITTED

27 *

28 INT. CHILTON - NEW HALLWAY - NIGHT (NIGHT 6)

28 *

Paris and Rory stride the hallway. Paris is even more worked up than before.

PARIS

I knew he was going to do this!
But no one wanted to listen to me!
It was all, "Let's make Tristin
Romeo, he's hot!"

RORY

What about Brad? Can't he --

PARIS

Brad transferred schools.

They round a corner, and suddenly Tristin is there. Down the hall, the audience for Act Four is visible. Dean can be seen at the back of the crowd, just in the hallway.

PARIS (cont'd)

Where've you been?! You have to
get dressed! We're on in ten
minutes!

TRISTIN

Can't.

PARIS

What?!

TRISTIN

Actually, my dad pulled me out of
school. He --

Paris doesn't wait to hear the rest. She just disappears back around the corner.

TRISTIN (cont'd)

And is she unhappy.

RORY

What do you mean he pulled you out
of school? What happened?

28 CONTINUED:

28

TRISTIN

Nothing. Just ticked the old man
off that's all.

RORY

By doing what? Tristin? Come on.
Tell me.

TRISTIN

I got into some trouble.

RORY

Trouble involving...

TRISTIN

Involving Duncan and Bowman. And...
Bowman's dad's safe.

RORY

Oh, no.

TRISTIN

Bowman had the key, it was supposed
to be no big deal, but then that
crazy silent alarm kicked in...

RORY

You broke into Bowman's dad's safe.

TRISTIN

Yes.

RORY

Stupid.

TRISTIN

Yes.

RORY

Well, okay, so you can apologize,
right? And put back the money and
you can explain that you were, I
don't know, going through something.

TRISTIN

I was. I was going through his safe.

RORY

Why would you do this?

TRISTIN

I don't know. I guess that's something
I can ponder at military school.

28 CONTINUED: (2)

28

RORY

Military school?

TRISTIN

The police are letting our parents handle it, and in my case, that means military school in North Carolina. My flight leaves tomorrow morning.

RORY

I don't know what to say.

TRISTIN

I imagine you're overwhelmed by the relief at knowing I'll soon be gone.

Beat.

RORY

I am so sorry.

Tristin sees she's sincere. He drops the attitude.

TRISTIN

I'm a big boy. I can handle it.

RORY

There's nothing you can...

TRISTIN

No. My dad actually came home from Fiji for this. He doesn't come home from Fiji for anything.

TRISTIN'S FATHER appears at the end of the hall.

TRISTIN'S FATHER

Tristin. Come on.

TRISTIN

I've gotta go.

He looks past her and into the doorway of the Grand Hall. Dean is lurking, watching Tristin's every move.

TRISTIN (cont'd)

So... you be good.

RORY

I will.

Tristin leans in slightly.

28 CONTINUED: (3)

28

TRISTIN

I'd kiss you good-bye, but your
boyfriend's watching.

(beat)

Take care of yourself, Mary.

He gives her a little smile and heads down the hall to his
father. Rory watches him go. Suddenly, Paris, dressed as Romeo,
comes tearing around the corner.

PARIS

What're you standing there for?!
Let's go! And you'd better start
sucking on an altoid!

Rory follows her out.

29 EXT. CHILTON - IVY COVERED WALL - NIGHT (NIGHT 6)

29 *

Rory lies on the platform while Paris, as Romeo, sits above
her, holding the vial of poison. The audience includes Lorelai,
Sookie, Lane, Dean and Henry.

PARIS

(holding poison)

"Come, bitter conduct! Come,
unsavory guide!"

Angle on Lorelai and Sookie and Dean and Henry and Lane watching
as Paris drinks the poison and collapses on top of Rory.

LORELAI

You know, every time I see this play
it just gets funnier and funnier.

Sookie smiles at her and they watch the rest of the play.

30 INT. CHILTON - CLASSROOM - NIGHT (NIGHT 6)

30 *

Lorelai and Sookie enter a classroom that's been turned into a
cloakroom to get their coats. Other parents and students are
getting their coats off of desks.

SOOKIE

Wasn't that great?! I mean, just
watching it made me feel smarter.
Don't you feel smarter?

LORELAI

Just the opposite, actually.

SOOKIE

We should do something else good for
us, go to a museum, or play chess.

30 CONTINUED:

30

LORELAI

I promised Rory we'd all go to Luke's afterward.

SOOKIE

Even better.

LORELAI

Although I gotta tell you, I'm still pretty peeved with the way he acted earlier. I swear that guy runs so hot and cold on me.

SOOKIE

What?

LORELAI

Yeah, like one minute he's being all sweet and making me chuppahs and the next he's being a total jerk for God knows what reason.

SOOKIE

God knows what reason? Oh, come on, Lorelai.

LORELAI

What?

SOOKIE

You know, you are so smart in so many ways and then... just dumb.

LORELAI

What are you talking about?

SOOKIE

Don't you understand that Luke is so into you...

LORELAI

Okay, stop.

SOOKIE

He has had to watch you go from one guy to another year after year after year... it's Christopher, no it's Max, no it's Christopher, no it's Max, and then the engagement, and then the engagement was off, and patiently he's waited and then now in walks this kid and he says to himself my God she will date anyone else in the world before she'll date me.

LORELAI

Are you serious?

30 CONTINUED: (2)

30

SOOKIE

I am totally serious.

LORELAI

Sookie, that's...

SOOKIE

Hey, maybe it's crazy, maybe it's irrational, but it's there. Just look in the guy's eyes. It's right there.

Lorelai stands there not quite knowing what to say. Rory rushes in, excited.

RORY

How was I?

SOOKIE

Oh honey, you were so good. For a moment, I really thought you were dead.

LORELAI

Yeah, I almost rented out your room.

RORY

Funny. Luke's?

SOOKIE

Uh... I don't know.
(turns to Lorelai)
Luke's?

LORELAI

Yeah. Sure. Luke's.

They all walk out.

31 INT. LUKE'S DINER - NIGHT (NIGHT 6)

31 *

Lorelai, Dean, Sookie, Lane and Rory, no longer dressed as Juliet, enter. The diner's quiet. Luke's at the counter.

LORELAI

You guys get a table. I'll be right there.

She walks towards the counter.

DEAN

So, did you and Paris actually kiss or was that like a stage thing?

31 CONTINUED:

31

RORY

A lady never kisses and tells.

Angle on Lorelai and Luke.

LORELAI

Hey.

LUKE

(still a little cold)
How'd it go?

LORELAI

Oh, you know, I think Shakespeare
will recover.

LUKE

That's good.

He makes coffee. Lorelai stares at him a beat.

LORELAI

Hey, are you good at dating?

LUKE

What?

LORELAI

Dating. Do you have it down?

LUKE

Okay, if this is about that kid...

LORELAI

No. It's not about anything.
It's just a question.

LUKE

Well, I don't know if I have it
down. Considering I live with my
nephew I'd say probably not.

LORELAI

I don't have it down either. I've
never been good at it really.
I've never even really liked it.
Too much "what if." I like things
I can count on. I actually thought
that with Max, it was like finally,
"hey, here it is. That one person
who will always be there for me."
And then I turn around and it's
suddenly "oops, wrong, keep moving."

31 CONTINUED: (2)

31

LUKE

Why are you telling me this?

LORELAI

I don't know. I just... don't have a lot of people in my life who are like in my life. Permanently forever. They will always be there for me. I will always be there for them. You know, I've got Rory, Sookie, this town... you.

Luke looks at her.

LORELAI (cont'd)

I mean... I think I've got...

LUKE

You do.

LORELAI

Okay. Just checking.

They look at each other a beat.

LUKE

So, tell me about Romeo and Juliet.

LORELAI

Well, first of all, everybody dies. So it's totally depressing but the clothes are so cute.

LUKE

Life can be funny that way.

Luke pours Lorelai coffee while she chatters on about Romeo and Juliet, as we:

FADE OUT.

END OF SHOW