

2000

Barroom 101

Dona Gail Hodge Nichols
San Jose State University

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BARROOM 101

A Project

Presented to

The Faculty of the Interdisciplinary Studies Program

San Jose State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts

by

Dona Gail Hodge Nichols

May 2000

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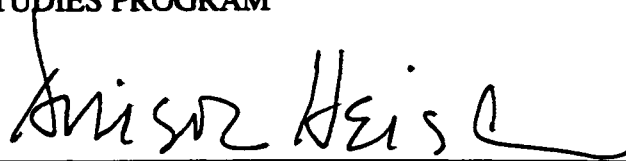
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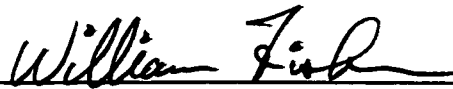


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ABSTRACT

BARROOM 101 A SCREENPLAY

by Dona G. Nichols

This dramatic comedy follows the life of Abby Harper as she tries to consume all that life has to give. The backdrop for this screenplay is San Jose State University where Abby attends school, and Screaming Jacks, a local bar where she works as a bartender.

Following the advice of her best friend, Abby enrolls in school in an attempt to get an education and put her life back on track. The barroom is both her friend and foe as she deals with the popular culture associated with this lifestyle.

Throughout the screenplay, Abby gets herself into trouble, but ultimately manages to realize a few of her dreams.

ACKNOWLEDGMENTS

Dedicated to Ralph Nichols

I thank my husband, Ralph, whose devotion, support and encouragement sustained me throughout my graduate work. Through three years of undergraduate study and two years as a graduate student, Ralph took on all the responsibilities of home and of our children, Cody, Dylan and Alexis. I also thank my readers, Dr. Allison Heisch, Anne Simonson and Scott Sublett. I owe a special debt of gratitude to Dr. Heisch, my committee chair, who was always there for me and never lost faith. She pushed me in the water and made me swim, and on many occasions, jumped right in with me. Dr. Heisch is one of those rare professors whose dedication to teaching goes beyond the boundaries of the classroom. She's a mentor and a friend.

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Finally, I would like to express my appreciation to my good friend, Linda Frayer, who was the first to hear my ideas for this screenplay. Her encouragement got me started on this project and her advice helped me complete it.

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Preface

"Life is more like the movies than you'd ever dream."

Quentin Crisp (writer)

The most lasting example of film's social impact can be seen in the Production Code era movies of the 1930s and '40s. The raucous, rowdy films of the 1920s and the headline-grabbing scandals involving movie stars and directors stirred outrage against the film industry. Religious leaders demanded that the films reflect high morals and decency and not contribute to what the Catholic Church called the moral decay of society. When the film industry ignored the church's demands, it threatened to boycott movies and forced the industry to adopt a Production Code to ensure that movies would not reflect overt sex or violence.

This Production Code handcuffed the film industry for more than 20 years. When films dealt with violent themes, the perpetrator of violence had to be arrested or killed before the end of the movie to send the message that crime does not pay. Films were restricted from portraying homosexuals other than to discreetly allude to a

character's sexuality. The Code essentially forbade films from showing anything sexual. Films had to restrict themselves to the stereotypes of heroism, virtue, and reward that they themselves had imported from the Victorian stage and reworked into their native language (Kolker 101).

The Production Code was a proactive response to the Catholic Church and other religious organizations that were fearful about film's negative influence on society. During the period of the Cold War, it was the federal government that targeted the film industry. Films that showed soldiers suffering from postwar depression and psychological problems, such as The Best Years of Our Lives, were regarded as anti-American. Even the classic film It's a Wonderful Life was labeled subversive because it portrayed bankers as evil and made the common man (represented by James Stewart's George Bailey character) their noble victim (The Century).

The federal government was so concerned about the power of the movie industry to shape public opinion that the House un-American Activities Committee conducted hearings nearly nonstop for 10 years. HUAC subjected screenwriters, actors, producers and directors to accusations about their loyalty to the United States

resulting in jail for some persons and many more being blacklisted. HUAC eviscerated the film industry, forcing it to avoid issues of social relevance through the 1950s. Instead, Americans watched banal romantic comedies with non-controversial movie stars such as Doris Day.

Yet, when it has been able to set its own agenda, film has had a unique ability to focus attention on an issue or event and thus bring it to national consciousness. An excellent case in point is the Barbara Graham murder trial of the 1950s. Graham was a prostitute who was convicted of participating in one of Southern California's most grisly murders. She was put to death in San Quentin's gas chamber for the murder of Mabel Monohan.

Graham's trial and execution garnered extensive contemporary media attention because she would become only the third woman in California history to be executed. Producer Walter Wanger saw an opportunity in the Graham case to make a film that espoused his strong opposition to the death penalty. Three years following Graham's 1955 execution, Wanger produced I Want to Live, a biased, flawed film that fictionalized the Graham case in order to evoke sympathy from the audience. The movie, for which actress Susan Hayward won an Academy Award, was a powerful argument

against capital punishment. It was so powerful, in fact, that then California Gov. Edmund Brown used the movie and the publicity it generated to launch a legislative assault on the death penalty (Nichols 152).

Quite probably, the most powerful impact of film in the 20th century was its social impact on racism in America. For nearly 50 years, African Americans were stereotyped in movies as slaves, servants or tap dancers. Black women played sassy "mammy" characters or maids. Hattie McDaniel, who was the first African American to win an Academy Award, was criticized for playing maids in more than 300 movies. She often responded to this criticism by saying, "I'd rather play a maid in a movie than be one." After 50 years of negative stereotypes, films began to change in the 1950s.

Important films such as Raisin in the Sun addressed the social imperative of race in America in its story of a black family trying to buy a home in the Chicago suburbs during the 1950s. The film industry then took on the most socially charged issue of the era when it showed interracial romance on screen. Sidney Poitier broke the barrier by kissing a white woman in the landmark film Guess Who's Coming to Dinner. The kissing scene, a brief shot of

the couple kissing seen only in a rear-view mirror, caused the movie to be banned in many theaters in the South so as not to offend white Southern audiences.

The significance of films such as Guess Who's Coming to Dinner and To Kill a Mockingbird was that they were the first movies to tackle what Jack Valenti, president of the Motion Picture Association of America, called the social imperative of race in America. In addition, they were released during the 1960s, in the midst of the civil rights era, when racial tension in the country was at an all-time high. These films sent a positive message to society that people of different races could have relationships with each other, even fall in love (Hollywood Censored).

Film has often portrayed an optimistic view of the world. It serves as a conduit for a screenwriter's vision of how things could, and possibly, should be. Through film, a screenwriter can project a utopian impression of how society should be or a fatalistic vision of the world. This was the case of Frank Capra's classic film It's a Wonderful Life in which the central character, George Bailey, questions whether he wasted his life by not leaving his hometown, Bedford Falls.

Thus, however one views the consequences, film has become the most important medium in America for promoting, and often accelerating, social transformation. The social history of 20th century America has, in a sense, been "illustrated" by films that have reflected the public's attitudes and either challenged or changed them. Films have dealt with the full spectrum of social issues during the last century: a very partial list of serious topics would include racism, anti-Semitism, sexuality, interracial dating/marriage, violence (in all of its manifestations), social and sexual stereotyping, alcoholism, drug addiction, psychological problems and psychotic behavior, capital punishment and AIDS. Of course, all these subjects have been discussed in print, but film has most broadly disseminated the ideas that have changed America in the 20th century and it will almost certainly play a vital role in shaping the way we understand and find a way to live in the new millennium.

Our culture has had an uneasy and ambivalent relationship with film ever since the medium was born more than a century ago. Film has created tremendous wealth and power, and in its early days that power was concentrated in a few corporate hands. Although film may have created and

perpetuated tenacious stereotypes, it has also accelerated cultural assimilation. It is widely known that new immigrants use the movies to learn English and help them become "American." Thus, the ability of film (and now television) to manipulate, weaken and sometimes tear the fabric of society is balanced by its power to mend and strengthen it. When this powerful medium is used by socially-conscious artists, the possibility of positive transformation grows. The success of independent, alternative writers and filmmakers has forced the mainstream media (even giant conglomerates such as Disney/Time Warner/ABC) to improve their "product" in order to maintain audience share. In this process, tedious and damaging stereotypes are inevitably "retired," often supplanted by fresh subjects and genuinely current social topics, so that diverse viewpoints, presented in memorable stories, add to the public discourse.

In Barroom 101, Abby Harper, like George Bailey, has doubts about the choices she has made in her life. She wants more than the bar scene. She wants an education and to be something more than a bartender who trades quips with drunken patrons and sleeps with the men who are sober enough to perform in bed.

Abby Harper is the classic character in a "coming of age" genre film. Her character grows up in Barroom 101 and outgrows what for her is the safe, comfortable atmosphere of the bar. She enrolls in a university to develop her mind and use her brain so that she can do better in life than being a bartender.

Film has grappled with social issues of gender, particularly those of a woman's place in society, ever since "film noir" of the '40s challenged the traditional role of women as wives and homemakers living for their men. One of the key issues in Barroom 101 is the way that Abby Harper deals with men, many of whom view her only as a sex object, particularly when they are drunk, and others such as the journalism professor, who respects Abby's intelligence. Barroom 101 is particularly unusual because it is a portrait of a woman written by a woman, which is not the norm in the film industry. Traditionally, a character like Abby would wind up with her face on the barroom floor. "Typically, women in films are fixed by the process of the narrative itself, hurt, kept down, offered a possibility of release, and then returned to the domestic fold, wiser but still kept down" (Kolker 139).

As a writer, I find myself more aligned with women filmmakers of today who have attempted to empower women.

Many women filmmakers have attempted to disrupt this mechanism, to see if the gaze can be altered and women given another place in the visual field of cinema. In the United States, filmmakers as diverse as Susan Seidelman and others try to alter the direction of the male gaze and resituate the way women are seen in film. They don't move too far from melodrama, but their attempts demonstrate that there are other directions for the genre to take (Kolker 139-40).

The defining elements in film that appeal to a particular person at a particular time are those they identify with. These defining elements are what make the movies seem real. By accepting film as reality, the medium becomes even more powerful and influential on its audience. We find films realistic because we have learned certain kinds of responses, gestures, attitudes from them, and when we see these gestures or feel these responses in a film or television show, we assume they are authentic because we've felt them and seen them before. This is reality as an infinite loop, a recursion through various emotional and visual constructs, culturally approved, indeed culturally mandated, that we assume to be real because we see them repeatedly, absorb them, and, for better or worse, live by them (Kolker 60). The myriad ways in which a movie finds

its audience is dependent upon the screenwriter's ability to weave the appropriate defining elements into the characters and the situations that surround them. Animal House was a huge success with its 18- to 25-year-old audience because the movie's defining elements included college students pledging for a fraternity while facing academic probation.

A screenwriter's attitude toward society may also be reflected in film. When the film successfully treats an issue of social relevance such as homosexuality, racism or capital punishment, social change often follows. The movie Philadelphia was written by a gay screenwriter who had become accustomed to seeing gays portrayed as homicidal killers, hapless victims or social deviants in movies. He had once been beaten along with his boyfriend by a group of teenagers who had just seen Cruising, a movie that focused on gay bars as a breeding ground for psychopathic killers (Celluloid Closet). The screenwriter turned his feelings of isolation and frustration over being gay into a screenplay which challenged those stereotypes and gave the AIDS epidemic a human face.

Tom Hanks, whose screen persona is amiable and non-threatening, portrayed an AIDS victim in the movie

Philadelphia. Hanks won an Academy Award for this role and the movie delivered a message to mainstream America whose only knowledge about AIDS came from the stereotype that over-sexed "fags" got AIDS from being bad boys.

Western societies have grown more tolerant of homosexuality, allowing gay characters to have pivotal roles even though they and the situations they end up in may be stereotypical, amusing, and thus less threatening to heterosexual audiences (Phillips 377).

According to film historian, Richard Dyer, your ideas about who you are don't just come from inside you. They come from the culture and in this culture they come especially from the movies, so we learn from the movies what it means to be a man or woman and what it means to have sexuality (Celluloid Closet).

When using film as a medium, what works for one side may be a failure for the other. Screenwriter Quentin Crisp said "When a man dresses as a woman everyone laughs. When women dress as men no one thinks it is funny" (Celluloid Closet). Audiences have been quite willing to watch their favorite leading male actors succeed in a variety of romantic conquests, but when the tables are turned, as in

Basic Instinct, it is implied that a woman who takes on that many lovers must be a sociopath.

Quentin Crisp believes that it's more effective to deal with serious topics through comedy than drama. Stanley Kubrick's dark comedy, Dr. Strangelove, is a classic example of film's ability to communicate a pointed social statement through comedy. In Barroom 101 I use comedy to make Abby a likable character. Comedic qualities prevail in the story of Stephen and Woofy, the screenplay's gay couple who want to adopt a child. The controversy that surrounds the issue of homosexual adoption could make these characters unsympathetic without the presence of comedy.

With Barroom 101 I intend to make a socially significant statement that determining one's qualifications for parenthood should include the elements that pertain to the job and certainly not one's sexuality.

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BARROOM 101

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FADE IN:

INT. OFFICE - DAY

ABBY HARPER, 32, sits at her desk talking on the telephone.

ABBY
(into phone)
Tell Wolfy it's Abby.

INTERCUT PHONE CONVERSATION

Abby's best friend, WOLFY, 34, talks to Abby from his beauty salon in the Fairmont Hotel in San Jose. Wolfy checks the foil on one lady and blow dries another.

WOLFY
Make it quick honey, I'm in the middle of a blow job.

ABBY
I've got two broken nails, can you work me in today?

WOLFY
I'm booked solid all day. What time do you get off?

ABBY
Probably six.

WOLFY
Go ahead and grab a bite first. Seven is the best I can do.

ABBY
You're a doll, see ya.

Click.

DICK SWANSON, 55, comes flying through the office yelling and waving his arms.

DICK
(yelling)
You idiot!

ABBY

Is there something wrong
Mr. Swanson?

DICK

I'll tell you what's wrong, my wife
just received the flowers you
were supposed to send to Jennifer.

ABBY

The florist must have messed up.

DICK

Jennifer thought I was leaving my
wife. What's she going to think when
she gets flowers addressed to "my
loving wife of 29 years?"

ABBY

Give me a second and I'll call the
florist. They must have switched the
orders.

DICK

Fuck it Abby, fuck you, fuck the florist.
That's it, I've had it. You're fired!

ABBY

I'm sure I can straighten this out.

DICK

Pack it up, Abby, you're out of here.

INT. APARTMENT - DAY

Abby goes home to the apartment she shares with her
boyfriend, KEVIN, 35, who walks into the living room
nervously zipping up his pants as he is surprised to see Abby
home early.

KEVIN

What are you doing home so early?

ABBY

I got fired. I just can't believe it.
Kevin, do you realize how much I've done
for that asshole? Were you sleeping?

KEVIN
(very nervous)
I was, um, lying down.

ABBY
Are you OK?

Abby starts to rub Kevin's neck, then starts sniffing.
Kevin nervously embraces Abby.

KEVIN
I'm fine, it's you I'm worried about.

ABBY
What's that smell?

Kevin jerks away. Abby runs toward the bedroom where she
sees the bimbo Kevin's been cheating with.

KEVIN
It's not what you think, Abby.

ABBY
Oh, no? Well I'm not even sure what
to think at this point, Kevin. Why don't
you help me out here?

KEVIN
Now calm down, you're embarrassing both
of us.

ABBY
Calm down, you want me to calm down?
I just got fired and came home to find
my boyfriend doing the horizontal bop
with some bimette and you tell me to
calm down?

KEVIN
Abby you're out of control here, now
calm down.

ABBY
I can't believe this is happening
to me. First I get fired and now
this. I thought you loved me.

KEVIN

(whispering)

I do love you, Abby, please,
sweetheart, this is embarrassing.
I'm sorry.

ABBY

(sobbing)

Yeah, I'm sorry too. Sorry that
I ever met you.

KEVIN

Abby, this was nothing, really.

ABBY

How could you do this? I thought
we were so good together.

Abby goes into the bedroom and grabs her clothes from the closet. She takes the pillowcases off the pillows on the bed and starts filling them with shoes, stuff from her drawers and make-up. The naked bimbo wraps a sheet around herself.

ABBY

(to the bimbo)

That's my sheet.

Abby jerks the sheet away and stuffs it into one of the pillow cases and rushes out of the apartment.

EXT. PHONE BOOTH - DAY

ABBY

(crying into phone)

Wolfy I've got to see you now.

INTERCUT PHONE CONVERSATION

WOLFY

Abby, it's a broken nail, it can wait.

ABBY

I just got fired.

WOLFY

That dickhead.

ABBY

So, I go home and there's Kevin in bed with someone.

WOLFY

Abby, you know I'll help you out in any way I can but I'm right in the middle of a bleach job.

ABBY

I'm sorry, I just don't have any place to turn.

WOLFY

OK, give me an hour and a half then meet me in the lobby.

ABBY

Thanks, Wolfy. I don't know what I'd do without you.

WOLFY

Kiss kiss.

Click.

INT. HOTEL ROOM - DAY

Abby drinks straight from the miniature liquor bottles in the hotel room honor bar and then lines them up. She looks at her watch and rushes out to meet Wolfy.

INT. HOTEL LOBBY - DAY

Trying to maintain her composure, Abby takes a seat on one of the couches in the Fairmont's lounge.

Wolfy rushes over to her and gives her a hug.

WOLFY

I don't want you to stress over this another minute. I talked it over with Stephen and you're staying with us.

ABBY

I appreciate it but I already got a room here.

WOLFY

Are you crazy? The rooms here cost a fortune.

ABBY

On Kevin's credit card.

WOLFY

You're good! Still, you can only use that credit card for so long before it either maxs out or you get arrested.

ABBY

I know. I'm just so confused right now. I don't know what I'm going to do. I need a job, I know that. And, you know what else I need?

WOLFY

What's that?

ABBY

Another drink. Come on, I'll show you the lovely parting gifts Kevin bought for me.

WOLFY

You're also going to need an attorney if you keep this up. Stephen's idea of helping you out doesn't extend to the courtroom.

ABBY

If I need Stephen's help I'll be happy to pay for it. Besides, isn't he a criminal attorney?

WOLFY

I think credit card fraud would be considered a crime.

INT. HOTEL ROOM - NIGHT

Abby and Wolfy are just finishing up the steak and lobster dinner in the room when room service knocks at the door with cherries jubilee. The WAITER opens the

silver tray and sets it on fire. He hands the bill to Wolfy. Abby motions that she'll take it. She signs the ticket.

ABBY

Thank you. I'm sure that Kevin would agree that you deserve a handsome tip.

Waiter leaves. Abby does a quick inventory of the miniature liquor bottles.

ABBY

How about another little drink? I just love these little bottles.

WOLFY

(sarcastically)

One more small one couldn't hurt. What's left?

ABBY

Well, let's see, there's a dainty little Crown Royal here and three of the cutest little Barbie bourbons you ever did see.

WOLFY

A Barbie bourbon it is.

Abby mixes them both a drink and is obviously drunk.

ABBY

I think we should have the masseuse sent up here to rub us all over.

WOLFY

You've got to think about getting your life back on track at some point.

ABBY

But Barbie likes the Fairmont.

WOLFY

Ken likes it too but Ken doesn't want to have to bail Barbie out of jail. Now let me help you.

ABBY

I don't know. What about Stephen?

WOLFY

It's OK, really. Mi casa es su casa.

ABBY

What am I going to do for work?
It was a shitty job but at least
it was a job.

WOLFY

You've got options here, Abby.
I can help you get a job. Shitty
jobs aren't that hard to find.

ABBY

Maybe I could work with you.
I could learn how to do hair.

WOLFY

Not without a license. What exactly
did you do for Dick Swanson, I mean
besides ordering flowers for his wife
and mistress?

ABBY

I answered the phone, did some filing,
you know, just routine office work.

WOLFY

With skills like that someone's sure
to snatch you up.

ABBY

I thought you were on my side.

WOLFY

I am. I guess I just always thought
you'd aspire to more, that's
all. Have you thought about going
back to school?

ABBY

I'm 32, Wolfy. I'd be middle-aged by
the time I finished.

WOLFY

You'll be middle-aged anyway, with or without a degree. I'm serious, Abby.

ABBY

I always wanted to do something important.

WOLFY

I remember a time when being a writer was all you ever talked about. You were going to be another Lois Lane. Remember?

ABBY

That was a long time ago, before I realized Superman wasn't real. Besides, I'd still need to get a job.

WOLFY

Don't worry about the shitty job. What happened to the Abby who once thrived out on the skinny branches of life?

ABBY

I'd have to take a chemistry class.

WOLFY

You'd have to take a human sexuality class too. Just think of the possibilities.

ABBY

I dropped out when I was 20, for some other shitty job.

WOLFY

How many shitty little jobs will you accept before taking a different route?

ABBY

Night school is such a grind, though.

WOLFY

Go in the day.

ABBY

When would I work?

WOLFY

When you're not in school. Just get a job that's compatible with your school schedule, like waitressing.

Wolfy looks at the line of empty bottles.

WOLFY (cont.)

Or, hey I know, how about bartending?

ABBY

I don't know the first thing about bartending.

WOLFY

Could've fooled me, you've been mixing us drinks all night. It can't be that hard. You've definitely got the gift of gab.

ABBY

Where would I start?

WOLFY

I could introduce you to a friend of mine who manages Screaming Jacks.

ABBY

That doesn't exactly sound like the kind of place you'd frequent.

WOLFY

That's part of the appeal. You'll love this place Abby.

ABBY

Where is it?

WOLFY

It's across the street from The Silver Bullet and The Elbow Room.

ABBY

Are they all bars?

WOLFY

Yep, you can be 86'd from one and be within walking distance of two more. Locals call the three bars the Bermuda Triangle. We'll go there for lunch tomorrow. I'll introduce you to Dick LaBelle.

ABBY

It's a date. How about a drink to celebrate?

WOLFY

Just a small one.

ABBY

You're in luck, that's all I've got. One Barbie bourbon coming right up. Will that be straight up or on the rocks?

WOLFY

Straight up is fine.

ABBY

What does "straight up" mean?

WOLFY

You'll be a great bartender.

Abby and Wolfy toast.

CUT TO:

The next morning Wolfy helps Abby gather her stuff up in the room.

WOLFY

I brought you a suitcase.

ABBY

No wonder I love your guts.

WOLFY

Can't have you traipsing
through the Fairmont carrying
all your worldly belongings in
pillowcases.

Abby puts both hands on her head.

ABBY

Oh, man, I feel like the back of
a New York bus.

WOLFY

Most of your mascara's on
your cheeks. Take a shower.
Abby's new life starts today.

ABBY

Shhhhh! My head hurts.

WOLFY

I'll get coffee while you're in
the shower.

ABBY

Do you always wake up this happy?

WOLFY

That's why some folks call
me gay.

ABBY

My head hurts.

WOLFY

Brush the fur off your tongue.

ABBY

Maybe I'll just shave it.

CUT TO:

Wolfy is back with coffee and pastries. Abby has a towel
wrapped around her head and another one wrapped around
her body.

ABBY

Ahhh, that's better.

WOLFY

What will you wear?

ABBY

I don't know, what does one wear
to a neighborhood bar?

WOLFY

You can never go wrong with
pure polyester.

ABBY

How does this look?

Abby holds up a top.

WOLFY

This'll be better. Trust me.

ABBY

Don't you think shorts are a
little casual?

WOLFY

Not if the air conditioner
is still broken and if
I know Dick LaBelle it is.

ABBY

Why do you say that?

WOLFY

He's a businessman. He knows
that he'll sell more drinks
when the bar's hot.

ABBY

I've got to put my face on.
Will you try to do something
with my hair?

WOLFY

That I can do.

INT. SCREAMING JACKS BAR - DAY

Abby and Wolfy eat lunch in one of the booths. The TV

over the bar shows a baseball game but the sound is turned off. Wolfy waves to DICK LABELLE, 55.

DICK

Hey, Wolfman, what's going on?

ABBY

(under her breath)

Wolfman?

WOLFY

Hey, Dick, come on over when you get a chance.

DICK

Hey, Wolfy, who's your friend?

WOLFY

Dick, I'd like you to meet Abby. Abby, this is Dick LaBelle.

ABBY

Nice to meet you.

Abby and Dick shake hands.

DICK

Any friend of the Wolfman's a friend of mine.

WOLFY

Abby here's thinking about going back to school and I was telling her that bartending might be an option 'til she finishes school.

DICK

What are you majoring in?

ABBY

I'm not really sure yet. Maybe journalism or economics.

DICK

Wow! You must have a big ole brain for that!

ABBY

So, do you have any openings?

DICK

I do, but I have a rule about hiring college students.

WOLFY

Abby's very responsible.

DICK

It's not that, but the last time I had a college student in here she got real cerebral.

ABBY

What do you mean?

DICK

Always talking about high brow, thought-provoking stuff. Scared off the customers.

WOLFY

I don't think that would be a problem with Abby.

DICK

A good bartender knows the fine art of making each and every customer feel like he's the most brilliant thing since Einstein.

WOLFY

That could be a challenge.

ABBY

I really need this job. I wouldn't do anything to make waves.

DICK

Do you have any experience?

ABBY

No.

DICK

Perfect. I don't like hiring anybody who's done it before, I'll train you myself.

ABBY

Would you like a copy of my resumé?

DICK

Hell no, honey, just write your name and number on this napkin.

Abby obliges and Dick puts it in his breast pocket.

DICK

How does 8 to 2 on Tuesdays and Thursdays sound?

ABBY

That sounds great.

DICK

OK, we'll try that for starters and if it works out I'll give you more hours. You'll be great.

ABBY

Thank you. I'll see you Tuesday.

WOLFY

Thanks Dick. Come on by the shop and I'll touch up that perm for you.

Dick heads off behind the bar.

ABBY

I guess I'm a bar wench now.

WOLFY

Whenever you need a shitty little job, I'm your man.

INT. BEDROOM - DAY

Abby is moving into the spare room with Wolfy and his partner. There's a multi-colored high-tech looking baby crib and assorted new age baby furniture around the room. The room looks as if it's been decorated by Ralph Lauren after a shopping spree at the Knowledge Store.

WOLFY

You can have this half of the closet.

ABBY

Are you sure this is OK with Stephen?

WOLFY

Abso-fucking-lutely positive.

ABBY

I don't want to put you guys out.

WOLFY

Too late, we're already out!

Abby looks around the room.

ABBY

Wolfy, are you pregnant?

WOLFY

We decided it was time to have children.

ABBY

How will that work?

WOLFY

We're hoping to adopt.

ABBY

Are you going through an agency?

WOLFY

Actually we're signed up with several. It's going to be a long process. Stephen's handling the legal stuff.

WOLFY (cont.)

I cleared out the big drawer on the bottom left hand side for you in the bathroom. That's all I had time for.

ABBY

Thanks, this should be a temporary arrangement, just 'til I get back on my feet.

WOLFY

Whatever, it'll be fun, with just us girls.

ABBY

Did you do all this?

WOLFY

Bristow, my decorator friend, did it. Isn't it fabulous?

ABBY

It's really different.

WOLFY

It looked a lot better before Stephen left his mark on it, but what am I going to do? He's the father too.

Abby picks up the mobile that has physics equations hanging from up.

ABBY

Don't you think the theory of relativity is a little advanced for a baby?

WOLFY

Are you kidding? It's too advanced for me! Stephen insists that early exposure and stimulation will help improve the baby's SAT scores.

INT. PROFESSOR'S OFFICE AT SJSU - DAY

Abby sticks her head in the office of professor MACK

GOODMAN, 48, who is dressed in plaid shorts, a Hawaiian shirt, black socks and worn out red tennis shoes. His long hair is tied back in a ponytail. His office is a mess and there are several piles of newspapers stacked four feet high. Mack is engrossed in reading the newspaper.

ABBY

Do you know where I might find Professor Goodman?

MACK

I'm Mack Goodman.

ABBY

Hi, I'm Abby Harper. I'm trying to get back into school and the people over at admissions said I'd need to get your signature.

MACK

You're a little late. Classes start on Monday.

ABBY

Yes, I know, that's why I need to get your signature to add this class.

MACK

Which class?

ABBY

Newswriting 101.

MACK

It's full.

ABBY

Is there any chance at all that you might squeeze me in?

Mack tries to locate his roll sheets. Abby points to something sticking out from one of his piles.

ABBY

Is this it?

MACK

Yes, thanks.

Mack scans the roll sheet.

MACK

I'm sorry, but this class
is completely full.

ABBY

One more thing, do you know
where Professor Staff's
office is?

MACK

Who?

Abby points to a class on the course schedule and shows
it to Mack.

ABBY

Right here, it says that
Staff teaches a class in
critical thinking.

MACK

That means a member of the
staff teaches the class, it's
not a teacher's name.

ABBY

Oh. I thought this person was
teaching an awful lot of classes.
What is critical thinking anyway?

MACK

That's the skill you would
have used to figure out that
one person named staff couldn't
possibly be teaching so many
classes.

ABBY

I really need this class. Do you
know if any other sections
of this class are open?

MACK

I wouldn't know. Why don't you do what most students do and show up on the first day? If there are any no-shows you can add then.

ABBY

Great! Hopefully, we'll be seeing a lot of each other. I'm looking forward to it.

Abby extends her hand but Mack has already started reading his paper again.

ABBY

OK, thanks again. I'll see you Monday morning.

MACK

OK.

INT. KITCHEN - NIGHT

Abby overfills a boiling pot with pasta, puts a lid on the sauce and brings a bottle of wine and a corkscrew to the dining nook to serve Wolfy and STEPHEN, 29, who is meticulously dressed. The kitchen looks like something out of "Architectural Digest" and is spotlessly clean. The table is set.

ABBY

Wait 'til you taste this. I've been saving it for a special occasion.

Abby struggles with the corkscrew and knocks a wine glass onto a plate in the process, breaking both.

ABBY

I am so sorry.

Abby starts picking up the pieces and the smoke alarm goes off in the kitchen.

ABBY

What's that?

STEPHEN

Dinner must be ready. The
smoke alarm is going off.

Abby rushes to the stove where both pots have boiled over
and she removes them.

CUT TO:

A few minutes later back at the table where the mess has
been cleaned and Abby serves dinner.

ABBY

Just a minor set back.

WOLFY

Sure smells good, what do
you call it?

ABBY

Pasta with sauce.

Abby opens the wine but shatters the cork. She pours
wine with floating cork bits into everyone's glass.
Everyone takes a bite of their dinner.

WOLFY

It's good.

ABBY

It's awful.

STEPHEN

It gives new meaning to
al dente.

Wolfy takes a sip of wine.

WOLFY

Has this bottle of wine
been in the trunk of your
car?

ABBY

How did you know?

STEPHEN

It's turned.

ABBY
I'll fix something else.

STEPHEN
Maybe you should disable the
smoke alarm before you start
cooking.

Abby heads to the kitchen.

ABBY
How about a salad, at least
I can't fuck that up.

STEPHEN
(to Wolfy)
Oh, she'll manage.

WOLFY
(to Stephen)
Abby got a job at Screaming
Jacks.

STEPHEN
Tell me she's not the new cook.

WOLFY
No, she'll be bartending.

STEPHEN
Just as bad.

WOLFY
Not really, I think most of
their wine comes from a box.

STEPHEN
She'll fit right in.

Abby returns with the salad.

STEPHEN (cont.)
Isn't that the bar Dick
LaBelle owns?

ABBY
Working for Dicks seems to be
my destiny.

WOLFY

(to Stephen)

He's the manager. Donna Moore owns it. You remember her, the big blonde? Big hair, 50-ish?

STEPHEN

That could be any of the women you coif.

INT. CLASSROOM - DAY

Class has ended and students rush out of the classroom. In one hand Abby has a half-eaten jelly doughnut balanced on top of her books; she holds a cup of coffee and her add slip in the other. She hands her add slip to Mack and he signs it. Mack is dressed in his standard uniform of plaid shorts, Hawaiian shirt and red tennis shoes.

MACK

It looks like you're in luck, Ms. Harper.

Mack hands the add slip back to Abby. As she reaches for it, her books fall on his feet and the doughnut sticks to his shirt.

ABBY

I am so sorry.

MACK

This is my best shirt.

ABBY

Here, I can fix this.

Abby pulls the doughnut off Mack's shirt and spills her coffee on him in the process.

ABBY

I am so sorry.

MACK

It's OK.

ABBY

Let me clean this up.

MACK

You've already done enough,
really.

ABBY

At least let me have your
shirt cleaned for you, please.

MACK

It's OK, really.

INT. BAR - DAY

Abby enters Screaming Jacks and spots Dick LaBelle.

DICK

What are you doing here now?

ABBY

I thought I'd come in early
to watch the other bartender
for a while.

DICK

Early? You're about nine hours
late!

ABBY

You said my hours were from
8 to 2 on Tuesdays and Thursdays.

DICK

Exactly! Where were you?

ABBY

It's only 5 o'clock! I'm
three hours early.

DICK

You were supposed to be here
at 8 this morning!

ABBY

I am so sorry. I just assumed
it was 8 p.m. I didn't know
bars were even open in the
morning.

DICK

Hell, the Elbow Room opens at 6. We have happy hour from 9 to 10 on weekdays.

ABBY

I'm really sorry, I just misunderstood. Can't we start over?

DICK

I had to work behind the bar this morning. The regulars don't like looking at me.

ABBY

If you could just give me a chance to prove myself.

DICK

This was a real bad start.

ABBY

It was an honest mistake.

DICK

OK.

ABBY

Thanks.

DICK

Come on, I'll buy you a drink.

Abby follows Dick to the packed bar. SUGAR, 29, wears a tube top and pair of shorts. She laughs it up with the customers at the end of the bar.

DICK

(to Sugar)

Order!

(to Abby)

What do you want?

ABBY

I'll have a brandy Alexander.

DICK

(whispers to Abby)

I wouldn't order a cream
drink, you might get cottage
cheese.

ABBY

A glass of white wine will
be OK.

DICK

(to Sugar)

Sugar get me a glass of
white wine.

SUGAR

Do you want ice in it?

ABBY

No.

DICK

Sugar, this is Abby, our
new bartender.

SUGAR

Hey. You'll love it here.
Dick is the greatest. He
practically saved my life.

DICK

I wouldn't say that giving
you a job was lifesaving.

SUGAR

I had no other place to turn
after my divorce.

ABBY

How long were you married?

SUGAR

Six months.

ABBY

That's not very long.

SUGAR

It was an eternity!

ABBY

I'm fresh out of a relationship
myself.

DICK

This is the best place I know
of to mend an aching heart.

Two guys, GARY BENJAMIN 42, and BOB HOWARD, 40, are
within earshot of Dick and raise their glasses.

GARY

Here, here.

BOB

Aren't you going to introduce
us to your friend?

DICK

This is our new bartender,
Abby. This is Gary and
Bob, don't go out with
either one of them.

ABBY

Nice to meet you.

GARY

My pleasure.

BOB

Let me buy you another drink.

BOB

(to Sugar)

Can I get a couple of
drinks here for Bill,
Bill and Bill?

DICK

(to Abby)

He says he can't remember
names so he just calls
everybody Bill.

Sugar brings Abby another wine and two large bucket glasses of beer on the rocks for Gary and Bob.

ABBY

Thanks. I've never seen beer on the rocks.

GARY

Get used to it, you're going to see lots of things here you've never seen before.

ABBY

Doesn't the ice make your beer watery?

GARY

Not if you drink it fast enough.

BOB

The owner is such a tight wad she won't fix the P.O.S. refrigerator but the regulars like Dick so much that they're willing to drink their beer tepid or on the rocks.

ABBY

P.O.S.?

BOB

Piece of shit, pardon my French.

SUGAR

Dick, could you bring me out another carton of white wine?

DICK

I'll be right back.

GARY

How long have you been tending bar?

ABBY

I start day after tomorrow.

GARY

You're going to love being trained by this crowd. I'd better come by at lunch to check on you.

BOB

Watch out for him, Abby, that Bill's a slick one.

ABBY

I can take care of myself.

BOB

But it's usually better with a partner!

ABBY

Sometimes if you want something done right, you do it yourself.

BOB

(to Gary)

I think I'm in love with Bill.

GARY

I saw her first.

Dick LaBelle returns.

DICK

Watch out for Gary, he's a heartbreaker.

BOB

(to Dick)

Don't you worry about Bill, Bill, cause she can take care of herself.

GARY

(yelling out to Sugar)

Can we get another round?

INT. LIVING ROOM - NIGHT

Wolfy and Stephen play cribbage as Abby comes through the door drunk.

WOLFY

You got bombed on your first day of work?

ABBY

I didn't work.

WOLFY

Kevin called looking for you.

ABBY

What did you tell him?

WOLFY

That you weren't here.

ABBY

If he calls again you can tell him he's been replaced.

STEPHEN

By whom?

ABBY

The ultra-vibe 2000.

WOLFY

That was fast. Any particular color?

ABBY

I couldn't decide so I thought Kevin should buy me one in every color, to match my sexual mood. I call the purple one Tinky Winky.

STEPHEN

Isn't that the homosexual Teletubby?

ABBY

Yes, and it lights up. I call the black one Big Al.

WOLFY

What prompted this?

ABBY

I thought I was starting to miss Kevin when I realized what I really missed was the sex.

STEPHEN

You must've gotten a decent severance package. You've been on quite a buying spree.

ABBY

I like to think of it as retail therapy sponsored by Kevin.

STEPHEN

The gift that keeps on giving.

WOLFY

Give me the credit card, now.

INT. BAR - DAY

Dick LaBelle pours a giant bucket of ice into the well as Abby walks in.

DICK

I've got everything set up for you. You want some coffee?

ABBY

Sure, thanks.

DICK

Everything you need to know is right here next to the cash register. It's all color coded. For domestic beer you press the blue key, for well drinks, the green key, and so on. See?

ABBY

Is there a book on how to make all the different drinks?

DICK

No. We hardly ever get orders for foo-foo drinks here. It's mostly beer or something easy like Scotch and water or screwdrivers.

ABBY

I can handle that much.

DICK

Here's the Bud, Bud-lite, Coors, Miller Genuine Draft and Miller lite.

ABBY

OK.

DICK

All the imports are at this end next to the well and this is the soda gun, Coke, 7-Up, soda and water.

ABBY

Should I take notes?

DICK

You'll do fine, besides, if you have any questions I'll be right here.

ABBY

What if someone orders something I don't know how to make?

DICK

Then you ask them what's in it. If they don't know then they have to order something else. I've got to unlock the door. It'll probably be a slow day, you'll be just fine.

Dick unlocks the door and Gary Benjamin enters with Bob Howard, JIM TERRY, 66, an overweight and jolly looking character and GYPSY, 50, who looks like an old biker.

BOB
Mornin' Bill.

GARY
Thought we'd come in to help
you through your first day.

ABBY
Must be my lucky day.

DICK
Abby, this is Jim Terry, he drinks
Miller Lite.

JIM
I've got to watch my girlish figure.

DICK
And this is Gypsy. He usually drinks
anything that anyone else is buying.

GYPSY
My pleasure.

Dick sets them all up with drinks.

DICK
(to Abby)
See how easy this is?
Ring them up after each drink.

ABBY
(to the guys)
Are these together or separate?

GARY
I'll get this round. Could
I get a bucket of ice too?

JIM
Make that two.

DICK
(to Abby)
Here's the key to the stock
room. Come on and I'll show
you the ice machine too.

Abby follows Dick away from the bar.

BOB
(whispering to Gypsy)
Quick, unplug the TV set and
get me the remote.

CUT TO:

A few minutes later, Dick and Abby come back into bar.

BOB
(to Abby)
Hey Bill, could you turn the
TV on, we can't find the remote?

ABBY
How do I get up there?

GYPSY
You just climb up on top
of the counter.

ABBY
(to Dick)
Is that OK?

DICK
You're the bartender.

Abby climbs up to turn on the TV and as she does, all the
guys are copping a look up her short skirt.

ABBY
It's not going on.

GARY
Did you check the plug?

ABBY
Where's that?

DICK
It's down below.

Abby gets down and because of where the outlet is located
she is forced to bend way over to get to it.

Again, the guys are looking up her skirt. She plugs it in then climbs back up on the bar to turn the TV on.

ABBY

There.

GYPSY

Thanks darlin'.

JIM

(to Dick)

Isn't this top shelf day?

DICK

Either that or mirror day.

ABBY

What does that mean?

DICK

The bartenders are supposed to clean something different behind the bar each day on a rotating basis. I do believe Thursday's mirror day.

Abby looks way up at the mirror behind the bar.

ABBY

Do I just climb up there?

DICK

Yep.

Abby grabs two bar towels, one wet and one dry and climbs up on the back bar just as the bar owner, DONNA MOORE, 52, walks in.

DONNA

You must be the new bartender?

ABBY

Oh hi, I'm Abby. Can I get you something?

DONNA

Don't come down on my
account, I'd hate to bust
up the show.

Donna goes behind the bar and pours herself a cup of
coffee.

DICK

(to Donna)

Abby is Wolfy's friend.

(to Abby)

Abby, this is Donna.

ABBY

Nice to meet you.

The guys at the bar place their empty bottles in the
counter well. Dick gestures to the empty bottles.

DICK

(to Abby)

That means they're ready
for another one.

Abby climbs down again. Donna takes a seat at the bar.

ABBY

Oh, I'm sorry. I haven't
learned the secret codes yet.

She brings them all more beer.

DONNA

(to Bob)

Hand me the remote.

(to Abby)

You're new at this aren't you?

ABBY

How'd you know?

DONNA

Lucky guess.

ABBY

Did I do something wrong?

DONNA

No, no. You'll do fine.
So, how do you know Wolfy?

ABBY

We went to the same parochial
school. We've been best
friends ever since.

DONNA

I didn't know he was a
Catholic.

ABBY

We're more like recovering
Catholics now.

DONNA

He sure does magic with my hair.
In fact, I see him today.

ABBY

Can I get you some more coffee?

DONNA

Sure.

Abby pours more coffee.

ABBY

You don't see many women
in the bar business. How
long have you owned this
place?

DONNA

This was my husband's baby.
He died three years ago. He
was my very first dick.

ABBY

Oh, I'm sorry. What was his
name?

DONNA

Dick. He was my first Dick.
My favorite one too.

Donna points to Dick LaBelle.

DONNA

But this is my smartest Dick.

DICK

Sometimes known as your
personal Dick.

ABBY

(to Donna)

I used to work for a Dick who
was a real Dick. But now I work for
a nice one.

DONNA

The bad ones are dick heads!

BOB

(ebonics style)

That be known as a dee-hay.

GYPSY

(to Abby)

Oh, nurse, we're getting
parched here.

Abby brings more beer.

ABBY

(to Jim)

Would you like a fresh
bucket of ice?

JIM

No, this here is seasoned
ice now.

BOB

Here Bill, I've got this
round.

GARY

(to Abby)

You want to roll for the jukebox?

ABBY

What does that mean?

DICK

You roll the dice and
if you win he gives you the
money for the jukebox.

ABBY

What if I lose?

DICK

Then you ring up a refund
under the red key and take
out a dollar's worth of
quarters.

ABBY

"Yatzee" is the only dice game
I know.

DICK

You play "horses" or "ship,
captain, crew."

Dick hands the dice cup to Gary.

GARY

Here, I'll show you how.

While Gary shows Abby how to play "ship, captain, crew,"
Donna gets up to leave.

DONNA

You're in good hands, Abby,
Dick will take care of you.
I've got to get something
done with my hair.

ABBY

Thanks, tell Wolfy I said hi.

DONNA

See you guys later, don't
be too tough on her.

BOB

(to Donna)

Bye bye Bill.

GARY

(to Abby)

See, the six is your ship, the five is your captain, then you total the four and the rest of them for your crew.

ABBY

Oh, does that mean I won?

GARY

Yep, and you get to pick the songs.

BOB

(to Abby)

Hey Bill, would you play B-19?

GARY, JIM, DICK

No!

BOB

(to Dick)

Oh, come on Bill, better now than later.

DICK

I'm tired of you guys scaring off my new bartenders.

BOB

Bill wouldn't leave us. We've bonded.

DICK

OK.

Puzzled, Abby walks toward the jukebox.

ABBY

Anything else you want to hear?

BOB

Just B-19, you pick the rest Bill.

Abby punches in numbers on the jukebox. As the jazzy instrumental version of "The Stripper" starts to play Gypsy gets up on the bar and starts taking his clothes off, gyrating and rotating his hips. As he dances down the bar he twirls his clothes until he's down to his boxers. He grabs a bar towel with his hands at either end of the towel and starts buffing his butt with it, then straddles it as if to give himself a wedgie. The guys at the bar cheer him on.

DICK

(to Abby)

That's why I didn't want B-19.
Gypsy does this every time
this song plays.

ABBY

I can handle it.

GARY

We've seen new bartenders
run crying away from this
place on their first day.

JIM

Remember that one who only
lasted two hours?

DICK

That's because Snake was here.

ABBY

Snake?

GARY

He's all that the name implies.

DICK

There's 112 bars in this town
and he's a permanent 86 in 99
of them and marginal at seven,
including this one.

ABBY

What's a permanent 86?

DICK

That means he's not allowed back
in, ever. He's on thin ice here.

BOB

(to Dick)

Why do you put up with him
Bill?

DICK

Apparently he was good friends
with Donna's husband.

ABBY

What's he like?

GARY

He's rude and crude.

ABBY

Worse than Gypsy?

DICK

Snake makes Gypsy look
like Billy Graham.

ABBY

What's he look like?

JIM

Oh, you can't mistake him.
He's clean-shaven down to
about his Adam's apple.

BOB

It looks like he's wearing
a white fur collar, Bill.

ABBY

So, what's so terrible about
that?

DICK

That's just for starters.

GARY

Yeah, it's everything else.
The way he talks, the things
he does.

JIM

Oh, and his first line for
every new bartender.

BOB

If the fur collar doesn't
tip you off the trash that
pours out of his mouth will.

Gypsy finishes his strip tease and sits down at the bar
in his boxers.

DICK

What you need to know Abby is
that the bartender is boss
around here and you can 86
him, or anybody else you want.

GARY

As soon as the word gets out
that Dick's hired a new
bartender, Snake will be in.

DICK

Looks pretty slow today.
Think I'll go run some errands.
Can you stay 'til Sugar gets here?

ABBY

OK.

DICK

If you have any questions
just ask Gary.

BOB

(to Dick)
Bye bye, Bill.

GARY

I'll take care of her.

GYPSY

No, let me.

DICK

Gypsy, put your clothes on.

ABBY

(to Gary)

Can I get you another?

GARY

Sure.

Gary puts his money on the bar.

ABBY

What about the rest of you?

GYPSY

Is Gary buying?

GARY

No!

GYPSY

I'm fine thanks.

Abby gives Gary his beer.

ABBY

That'll be two dollars.

Gary points to his money on the bar. Abby doesn't react.

GARY

You're supposed to just
take it out of the pile.

ABBY

Oh.

GARY

So what are you doing for lunch?

ABBY

Working.

GARY

Great, we'll have lunch together.

ABBY

Don't you work?

GARY

Yes, I couldn't maintain
this fabulous lifestyle otherwise.

ABBY

What do you do?

GARY

I own a radio station.

BOB

(singing the station slogan)
Little bit of heaven, 91-point-7
K-M-E-Z, tweedle dee!

ABBY

Oh, that's the one with the
Mighty Quinn. I love that station.

GARY

Yeah, he's got a huge following.

ABBY

(to Bob)

What about you, what do you do?

BOB

I'm a freelance gynecologist, Bill.

GARY

He's my sales manager. And Jim
here is retired. He and Maxine
have nine kids.

JIM

Yep, she was pregnant 81 months
total.

GARY

And Gypsy is your resident leech.

ABBY
Everybody needs at least one.

JIM
Grandma swore by them.

Several customers walk in at once, including JOHNNY RICH, 36, and his wife, CAROL RICH, 33.

GARY
Incoming!

The phone rings and everyone motions they're not there.

ABBY
(into phone)
I think so.

ABBY
(to Bob)
Is your last name Howard?

Bob gets up reluctantly and goes to the phone.

GARY
You're supposed to say,
"hold on and I'll check."
Then you say, "is there a
Bob Howard here?"

ABBY
But I already knew he was here.

GARY
In bars, no one is here when
the phone rings.

JOHNNY
Order!

ABBY
Just a sec.

CAROL
What does it take to get a
drink around here?

Abby walks over to take their order as Bob hangs up the phone and sits back down at the bar.

JOHNNY

I'll have a Bud and a tub
of ice, she'll have a California
split.

ABBY

What's that?

JOHNNY

It's a bottle of Budweiser beer
and a large glass of ice.

ABBY

No, I mean the California split?

CAROL

(to Abby)

It's vodka with half orange juice
and half cranberry.

CAROL

(to Johnny)

Who the fuck is she?

BOB

She's Bill, the new bartender.
Can I get another drink, Bill?

ABBY

I'll be right there.

GYPSY

Oh, nurse!

GARY

Looks like the regular lunch
bunch is a bit early today.

ABBY

Where's the cranberry juice?

GARY

Should be in the well next to
The O.J. with a red lid on it.

Abby adds the cranberry juice to the California split and as she does, she realizes it's tomato juice.

ABBY

(to Carol)

I'm so sorry, it'll just take me a minute to fix another one.

JOHNNY

What time is it?

ABBY

It's twelve thirty.

JOHNNY

Is that real time?

Abby looks at the clock on the back bar.

ABBY

Yeah, it's really twelve thirty.

JOHNNY

So it's bar time?

ABBY

Huh?

CAROL

Where'd Dick find her?

JIM

You want to roll for the jukebox?

ABBY

Are you kidding?

JIM

Just checking.

GYPSY

Oh nurse, we need alcohol over here.

ABBY

I'm coming, just hang on.

About 30 frat guys invade the bar.

GYPSY

If this is turning into
a college bar I'm going
somewhere else.

CUT TO:

Abby's shift is almost over. The bar is packed with
people and the entire place is a mess. She's trying to
get caught up. Bob, Jim and Gypsy are drunk.

BOB

(to Abby)

You know, Bill, my wife doesn't
understand me. Hell, she's
mad at me most of the time.
Are you listening to me, Bill?

Abby is trying to listen to Bob and keep up with the rest
of the bar at the same time.

ABBY

Why is she mad at you?

FRAT GUY #1

Can we get some beer here?

BOB

She gets pissed when I come
down to the bar with Bill here.

ABBY

I'm not a psychologist or anything
but it seems to me that if you
just went home to your wife instead
of coming here and drinking all day
she wouldn't be mad at you.

GARY

What kind of bartender gives that
kind of advice?

FRAT GUY #2

I hate to bust up the therapy
but we need some beer.

BOB

Hang on to your jock strap.

FRAT GUY #3
I need two pitchers of Bud.

ABBY
How many glasses?

FRAT GUY #3
We don't need glasses.

The nighttime bartender, Sugar, walks in.

SUGAR
(to Abby)
Was your first day all you
expected?

ABBY
And so much more.

SUGAR
You can take off, I've got it
from here.

ABBY
But the place is a mess. Let
me at least clean it up.

SUGAR
Go ahead, maybe you can cover
for me another time.

GARY
Thanks Sugar, come on Abby, I'll
walk you out.

EXT. PARKING LOT - NIGHT

Gary puts his arm around Abby as they walk to Abby's car.

ABBY
I never would've thought there
was so much to bartending.
I couldn't keep up.

GARY
If you can't keep up, you
need to hide and take notes.
You'll get the hang of it.

ABBY

I appreciate you sticking around today, thanks.

GARY

Barroom culture takes a while.

ABBY

It's like I've been operating in this pie known as reality for a lifetime and now there's suddenly this piece of the pie I never realized existed.

GARY

Yep, that's neighborhood barroom culture.

ABBY

What's this "real time" and "bar time" thing all about?

GARY

Bar time is fast by 15 to 30 minutes. You can't really appreciate it until you've tried to get the drunks out before 2 a.m.

ABBY

I thought I was a good student but this bar seems to be a place where book sense and common sense don't matter.

GARY

Don't let today's experience drag you down. If someone like Sugar who's got an IQ equal to her bra size can do it, so can you. First lesson in "barroom 101" is you don't tell your customers the truth, you tell them what they want to hear.

ABBY

Such as?

Gary faces Abby and puts both arms around her and kisses her.

GARY

Such as, you'd like to have dinner with me tonight.

ABBY

(kiddingly)

You think I should have dinner with my customers?

GARY

What do you say Abby?

ABBY

I can't.

GARY

Why not?

ABBY

I've got homework.

GARY

I've got computer.

ABBY

I've got an early class.

GARY

You'll be on the road by 10.
I promise.

ABBY

Let's go.

INT. DEN - NIGHT

Gary brings dinner and a glass of wine to Abby as she does her homework on his computer.

GARY

About done?

ABBY

Yep. I love this computer.

GARY

Wait 'til you see my hard drive.

ABBY

I've never done my homework
bombed on wine.

GARY

Aesthetic appreciation takes
a little time.

ABBY

What's this?

GARY

Just a little something I whipped up.

ABBY

You're spoiling me.

GARY

That's the plan.

ABBY

Spell check and print. I'm done.

Gary kisses Abby.

CUT TO:

INT. LIVING ROOM - NIGHT

Gary and Abby have hot and heavy sex on the couch.

INT. LIVING ROOM - NIGHT

Abby tries sneaking through the front door without waking
Wolfy and Stephen. She knocks over a lamp and stubs her
toe. Wolfy walks in and turns on the light.

ABBY

I'm sorry, I didn't want to
wake you and Stephen.

WOLFY

Looks like you woke the neighbors
too. What time is it?

ABBY

About 2:30.

WOLFY

You look awful.

ABBY

I'll just tip-toe to bed.
Good night.

INT. BEDROOM - DAY

Stephen walks into Abby's room and opens the curtains.

STEPHEN

Rise and shine.

ABBY

God, I feel awful.

STEPHEN

You look awful.

ABBY

I think I'm going to be
sick.

STEPHEN

Not in the baby's room.

Abby rushes out of the room gagging.

INT. KITCHEN - DAY

That same morning Wolfy and Stephen are eating breakfast
at the kitchen table as Abby enters and pours herself a
cup of coffee.

WOLFY

Can I toast you a bagel?

ABBY

I'm kind of hung over, but
thanks.

STEPHEN

Which side of the bar are
you working on?

ABBY

Learn by doing I guess.

WOLFY

We've got a lead on a birth mother who's receptive to us adopting.

ABBY

Oh, that is so great! I am so happy for you guys.

STEPHEN

We don't want to jinx it but it does look good so far.

WOLFY

It's the first time I've actually been optimistic.

STEPHEN

This would be an open adoption which basically means that we'd be OK with letting the biological mother play some kind of role in the child's life.

ABBY

Sounds kind of risky. What if she changes her mind a year later?

WOLFY

That's a chance we have to take.

STEPHEN

There aren't many options for a couple of queers who want to be parents.

WOLFY

(to Stephen)

That reminds me, I need to get Bristow back over to put the finishing touches on the room.

(to Abby)

Some social worker's coming to look the place over.

ABBY

I gotta run. I'm working
tonight so I'll see you mañana.

INT. CLASSROOM - DAY

Mack lectures near the door as Abby rushes in carrying her books and a coffee. Mack sees the coffee and backs up.

MACK

So, for this first assignment
I wanted you to write a column
about someone or something that
has changed your life.

Mack points to a STUDENT, 21.

MACK

What did you write about?

STUDENT

I wrote about the golden retriever
I had as a kid and I wrote it
from his perspective.

MACK

That's good, I like that.

Mack points to Abby.

MACK

How about you Abby?

ABBY

I wrote about Tinky Winky and
Big Al, my new best friends,
sort of. I wrote it from my
perspective, but I like his
method of writing from a
subjective point of view.

INT. BAR - DAY

Abby's on top of the bar changing the channel for the regulars. The bar is packed. Sugar waits tables for the lunch crowd and approaches the bar with drink orders.

ABBY

Isn't there a remote control
for this thing?

DICK

I'm sure it's around here
somewhere.

SUGAR

Order! I need a Screaming Orgasm.

ABBY

Me too.

DICK

It's a designer drink. Here
I'll show you how to make it.

BOB

(to Dick)

Hey Bill, what band did you
get for Halloween?

DICK

We got "The Third Degree."

BOB

(to Abby)

You'll love it, Bill. The
Halloween party here is just
about the best around.

DICK

(to Abby)

I've been meaning to talk to
you about that. Can you waitress
that night?

CAROL

(to Dick)

Can't be any worse than she
tends bar.

ABBY

(to Dick)

Sure, I've never done it before
but I'll try. Do I get to dress up?

DICK

Absolutely. That's the best part.

GYPSY

I'm coming as a stripper.

ABBY

What a concept.

DICK

(to Abby)

The only thing better than
Halloween at Screaming Jacks
is next month when we celebrate
Donica.

ABBY

I thought Chanukah always fell
in December.

BOB

Not Chanukah, Donica. That's
what we call Donna's birthday,
Bill.

DICK

Her first Dick started celebrating
her birthday for an entire week.

GYPSY

Now it's evolved into an annual
high holy day at Screaming Jacks.

ABBY

Like you guys need a reason to party.

SNAKE, 50, comes in. He appears to be all the name
implies. Things quiet down a bit.

SNAKE

Give me a whiskey and soda and
put some whiskey in it.

ABBY

So, is that a whiskey and soda
with a whiskey on the side or
do you want a double?

BOB

There you go getting technical
again Bill.

Gary walks in and presents Abby with a heart-shaped
pizza.

GARY

I figured this was the only way
I could have lunch with you.

ABBY

Thank you. I've never seen a
heart-shaped pizza before.

GYPSY

Nothing says love quite like
Italian sausage on a thick
crust.

Abby leans over the bar and gives Gary a kiss.

SNAKE

(to Gary)

Get a room.

BOB

(to Snake)

Pipe down, Bill.

SNAKE

(to Bob)

Suck my dick.

BOB

Reel it out Bill.

SNAKE

(to Abby)

Come here, I want to ask you
a question. How old were you
when you first sucked cock?

ABBY

(so that everyone can hear)

Daddy says I was nine but I
swear I was eight.

GYPSY

Go girl!

CAROL

(to Johnny)

I like her.

DICK

I'm not trying to be a party pooper here but we're running out of clean glasses.

ABBY

Oh, sorry.

DICK

(to Gary)

Come on and help me get the Halloween decorations from the back.

GARY

OK.

Abby pulls out a pair of bright pink rubber gloves and puts them on. She pretends to model them.

ABBY

Barbie goes to proctology school.

SNAKE

You want me to bend over and cough?

ABBY

Suit yourself.

GYPSY

Oh nurse, pick me!

Donna walks in.

SNAKE

(to Donna)

What happened to your face?

DONNA
 (to Abby)
 86 this asshole.

Snake leaves as Donna takes his seat.

DONNA
 So, how did your first encounter
 with Snake go?

GYPSY
 Snake's met his match.

DONNA
 Where's my Dick? Did they get
 the decorations out?

ABBY
 They're back there getting them now.

A PROCESS SERVER, 23, walks up to the bar.

PROCCES SERVER
 Abby Harper?

ABBY
 That's me.

The process server hands Abby an envelope.

ABBY
 What's this?

PROCESS SERVER
 You have been served.

Abby opens the envelope. She immediately goes to the
 phone and calls Kevin.

INTERCUT PHONE CONVERSATION

ABBY
 Kevin, will you please
 explain what's going on?

KEVIN
 I think you're the one who's
 got some explainin to do.

ABBY

Me? I'm not the one who had
the naked bimchette in my bed.

KEVIN

You care to tell me why you
ordered eleven different dildos?

ABBY

They aren't dildos, they're
vibrators.

KEVIN

OK, you want to tell me
why you ordered eleven
different vibrators?

ABBY

They reminded me of you.

KEVIN

So you needed eleven
of them?

ABBY

They're different colors. I
like diversity.

KEVIN

And this charge at the
Fairmont, is that where
the dildo party took place?

ABBY

OK, I'll return them.

KEVIN

I don't know what the
return policy is but
I'm pretty fucking sure
you can't return a dildo!

ABBY

This is the least of my worries.
I'll pay you back, OK?

Click.

DONNA
Something wrong?

ABBY
Oh, that was my ex-boyfriend.
He wants to repossess my
vibrators.

DONNA
Well don't let him.

CUT TO:

Abby and Sugar stand on the bar and decorate for the Halloween bash. The guys at the bar sneak a peak up their skirts.

ABBY
I need to clean the real cobwebs
here before I can get the tape
to stick on the fake ones.

Mack walks in and sits down at the end of the bar.

DONNA
Hey Mack, what's shaking?

Abby hops down off the bar.

ABBY
Oh, hi. What can I get for you?

MACK
I'll have a Wild Turkey.

ABBY
What's in it?

MACK
Bourbon. I'll have it straight up.

Mack points to the Wild Turkey.

MACK (cont.)
It's right behind you.

Gary takes a seat next to Mack while Abby makes the drink.

GARY

How do you know Abby?

MACK

She's one of my students.

Abby grabs the bottle but still looks lost.

MACK

Is there a problem?

ABBY

I am so sorry. I'm new at this. How do you do straight up?

DONNA

It means neat. Without ice.

Donna goes behind the bar and helps Abby.

BOB

(to Mack)

Hey, Bill, you want to roll for the jukebox?

MACK

No thanks.

GARY

She's not much of a bartender but she sure has nice tits.

MACK

I wouldn't know.

Abby gives Mack a shot glass. Mack drinks it down in one gulp. He gets up and lays a ten dollar bill down and sets the empty glass on it then leaves. Gary grabs it without Abby seeing.

GARY

Here, this'll cover your professor's drink. Put the change in your tip jar.

ABBY

Thanks.

GARY

What time are you off?

ABBY

Now.

GARY

How about a nightcap?

ABBY

I've got homework.

GARY

I've got computer.

ABBY

OK, let's go.

Abby and Gary walk out together.

BOB

Who would've thought that
pizza and a Pentium processor
was the way to Bill's heart?

INT. DEN - NIGHT

Abby does her homework on Gary's computer.

GARY

About done?

ABBY

No. I can't think of anything
to write.

GARY

Maybe this will help.

Gary opens a drawer and pulls out a mirror that contains
a small mountain of cocaine, a razor and half of a straw.

ABBY

What's this?

GARY

Just a little creativity helper.

Gary makes several long lines of coke then immediately whiffs one up his nose. He hands the straw to Abby and she does the same.

ABBY

(sniffling)

I've got a funny taste in my throat.

GARY

A fresh drink will take care of that.

ABBY

You're a bad influence.

GARY

I believe you were warned.

Gary kisses Abby.

INT. BEDROOM - NIGHT

Gary and Abby have sex.

CUT TO:

INT. BEDROOM - DAY

Abby wakes up frantic that she's late for class.

ABBY

Oh man, I am so late.

She throws her clothes on, grabs her homework from Gary's computer and snorts a line of cocaine before gathering her clothes that are scattered around the room. Gary sleeps through it oblivious to the real world.

EXT. STREET - DAY

Abby's car runs out of gas. The car sputters as she coasts to the curb and parks. She gets out and runs the rest of the way.

INT. CLASSROOM - DAY

Abby walks into the classroom late. Class is almost over. She's out of breath and looks awful.

MACK

We'll finish the chapter on breaking news this week and move on to feature writing.

ABBY

(raising her hand)

Are we writing another column?

MACK

Yes Ms. Harper, we are. If you had arrived on time you would've known that. Class dismissed.

Abby walks up to Mack.

ABBY

Can I get details on the assignment?

MACK

It's on the board.

ABBY

Thanks.

INT. BAR - DAY

Abby tends bar. The jukebox guy, MIKE, 59, enters carrying a large case. He opens the jukebox and empties the money.

DONNA

Why don't you do the jukebox?

ABBY

Sure.

CUT TO:

Abby is standing in front of jukebox with Mike.

ABBY
(whispering)
What do I do?

MIKE
You pick out the songs you want
taken off and the new ones you
want put on.

GYPSY
(yelling from bar)
Don't let him take B-19.

BOB
Hey Bill, don't pull anything
by Waylon, Willie or Merle.

CUT TO:

Twenty minutes later the job is done and Mike closes the
jukebox.

MIKE
Go ahead and play some.

ABBY
Thanks.

GYPSY
Play B-19.

ABBY
I don't think so.

Abby punches in her selections of all the new rock songs
she's just had installed.

BOB
Hey Bill, we're starting to
get parched here.

Abby goes back to the bar.

GYPSY
If this is turning into a
rock 'n' roll bar I'm going
somewhere else.

Abby serves beer to Bob and Gypsy and takes the money out of Bob's pile of cash. Gary, Dick, and PATTY, 24, walk in, laughing. Patty is an airhead with big breasts.

DICK

This is Patty. She'll be doing some waitressing and a little bartending.

ABBY

Nice to meet you.

DICK

Set us up with some screwdrivers.

ABBY

Okie dokie.

Abby makes the drinks.

BOB

(to Patty)

Hi Bill, this here's Bill. This your first time bartending?

PATTY

Yeah, but I've been a waitress since I was 15.

GARY

(looking at Patty's cleavage)

You'll fit right in.

DICK

(to Patty)

Abby can train you behind the bar 'til Sugar comes in.

GARY

(to Dick)

That's a bit like the blind leading the blind isn't it?

CUT TO:

An hour later, Dick, Gary and Patty laugh at one of Dick's jokes as they finish their drinks. Sugar walks behind the bar.

ABBY

Is it that time already?

SUGAR

Yep.

ABBY

You're going to need some more vodka for the well and some ice. I'll get it before I leave.

GARY

Don't worry about it, I'll do it for you.

ABBY

OK, thanks. I've got to run.

PATTY

It was nice meeting you.
I guess we'll work together soon.

Abby leaves the bar.

GARY

(to Patty)

What are you doing for dinner?

PATTY

I think I'm working with Sugar.

DICK

(to Patty)

Watch out for him Patty, he's one smooth bastard.

PATTY

I'd better get on the other side of the bar while I still can.

CUT TO:

Patty is behind the bar with Sugar when a heart-shaped pizza arrives for Patty.

PATTY

Oh, that is so sweet.

GARY

I figured it was the only way we could have dinner together.

PATTY

Would you like a piece?

GARY

Oh yeah.

GYPSY

Oh nurse. Just one more little screwdriver here.

PATTY

I'm out of vodka.

GARY

Oh, I almost forgot. Come on I'll show you where to get more.

Gary and Patty walk to the back of the bar.

BOB

(to Gypsy)

You've got to admire him, Bill.

GYPSY

That guy gets more poon-tang from heart-shaped pizza.

BOB

You find something that's works and you stick with it Bill.

GYPSY

I guess that's what I'm missing is a good gimmick.

BOB
And several other things.

Abby enters the bar.

SUGAR
What are you doing back?

ABBY
Halfway home I realized
I'd left my notebook here.

SUGAR
I think I saw it in the back.

BOB
(to Abby)
Sit down Bill and I'll buy
you a drink.

ABBY
Thanks but I'm swamped with
homework.

Abby heads to the back of the bar.

INT. LIQUOR STOCK ROOM - NIGHT

Patty is bent over the desk and Gary is having sex with her from behind as Abby enters the room. When Abby realizes what's going on she quickly leaves. Gary and Patty never notice her.

INT. BAR - NIGHT

Moments later Abby sits down at the bar with Bob, Gypsy and CHARLIE GREGG, 51.

ABBY
I changed my mind. I'll take
you up on that drink offer
after all.

BOB
At least you got your priorities
straight, Bill. Order!

SUGAR

What can I get you?

ABBY

A screwdriver, make it a double.

SUGAR

They must be in demand today. I'll have to go to the back and get some more vodka.

ABBY

Would you mind grabbing my notebook while you're back there?

SUGAR

Sure, no prob.

ABBY

(to Charlie)

Wanna roll for the jukebox?

CHARLIE

Sure.

CUT TO:

Hours later Abby's slamming down a drink. She's clearly drunk. Gypsy is finishing his striptease as B-19 ends. Abby hangs on to Charlie Gregg at the bar.

CHARLIE

Can I get you another one?

ABBY

I thought you'd never ask. Order.

SUGAR

Yeah?

ABBY

I need another drinkie-poo.

SUGAR

OK. I don't know what
you're trying to prove
but I'm cutting you off
after this one.

ABBY

(to Charlie)

You're cute.

CHARLIE

Thanks.

ABBY

You want to fuck?

CHARLIE

Sure.

ABBY

Let's go.

(to Sugar)

I'll take that drink in a
go cup.

SUGAR

Right.

INT. CLASSROOM - DAY

MACK

Any more questions about
the exam? OK. See you next
week.

As students spill out of the classroom, Mack motions to
Abby.

MACK

Could I speak to you a moment?

ABBY

Sure.

MACK

Your work has taken a nosedive.

ABBY

I'm sorry. I haven't been feeling too good lately.

MACK

You've certainly looked better. What's wrong?

ABBY

This was a big mistake. I'm just not organized enough to work and go to school.

MACK

I don't think it's about organization. I'm a writer, not a psychologist, but the first thing you need to learn is that you have to meet deadlines.

ABBY

I think I'm going to be sick.

Abby just barely makes it to the trash can to throw up.

MACK

Are you OK?

ABBY

(into the trash can)

No.

MACK

Can I get you something?
Soda? Milk?

On hearing this, Abby throws up again.

ABBY

(into the trash can)

Maybe we could talk later.

MACK

Sure, anytime.

INT. BAR - NIGHT

It's Halloween at Screaming Jacks and there's a steady stream of costumed patrons starting to trickle in. Sugar briefs Patty and Abby on waitressing and sets them up with a tray and portable cash box. Abby displays a frigid attitude toward Patty. Abby, Patty and Sugar are in costume.

SUGAR

Abby, you'll take tables one through nine.

ABBY

How do I know which is which?

SUGAR

Table number one is the first table on the right. Just keep counting 'til you get to number nine, the big booth in the corner. Oh, I almost forgot, table nine is always reserved for Dick and Donna's friends from the Treehouse.

PATTY

You mean that nudist colony?

ABBY

Nudist camp, they're not ants.

PATTY

I can't wait to see their bodies.

Patty takes a bar towel and starts wiping tables. She manages to bend way over, exposing lots of "T and A" in the process.

CUT TO:

It's an hour or so later and a steady stream of costumed patrons flow into the bar. The band plays and everyone exhibits great enthusiasm for the party. Wolfy and Stephen arrive in costume. Abby gives them both hugs.

ABBY

You guys look great!

WOLFY

This old thing?

ABBY

I'll seat you in my section.

Abby leads them to table number eight. She notices that four people are already sitting at table nine. PHIL, 74, is tall, dark, skinny and extremely wrinkled. JOEL, 65, weighs about 380 is shaped like a ball and appropriately dressed as a watermelon. There are two women, ALICE, 64, has really bad teeth and pocked complexion. JUANITA, 67, is obviously overweight and out of shape. Abby seats Wolfy and Stephen then turns to the people at table nine.

ABBY

I'm sorry but this table is reserved for nudists.

JOEL

That's us. Happy Halloweenie!

Dick and Donna walk in and immediately make eye contact with their friends at table nine. Phil waves to Dick.

DICK

Hey, Phil, Joel!

DONNA

(to Joel)

I could just eat you up.

JOEL

Works for me.

Alice points to the watermelon costume.

ALICE

Careful, he's got seeds.

DICK

Abby, put their drinks on my tab.

CUT TO:

A few minutes later, Abby waits at the bar for Sugar to fill her drink order. Gary walks in dressed in silk

pajamas and he immediately kisses Patty. Abby notices a drink order that's been filled for Patty and drinks them herself. Sugar brings Abby her drink order. What Abby didn't see was Patty giving Gary the brush off.

SUGAR

He's not worth it.

ABBY

(referring to Patty)

What does he see in her?

SUGAR

Same thing he saw in you.

ABBY

I'm nothing like her!

SUGAR

It's all about the conquest.

ABBY

And then what?

SUGAR

Sooner or later, everybody sleeps with everybody, and that's it. Looks like table nine wants more drinks.

ABBY

Can you believe they're all nudists? I don't even like looking at them with their clothes on.

CUT TO:

It's near closing time and the band play a fast song as costumed drunks crowd the dance floor. Dick and Donna are the only two who slow dance on the dance floor, ignoring the fast tempo of the song. Donna has her hand on Dick's butt. Gary takes a seat at the bar next to Mack who wears a safari shirt. Patty flirts with Gypsy, who sits with Bob on the other side of Mack. Abby, who's now tipsy, approaches the bar to pick up an order.

SUGAR
(loudly)
Last call for alcohol!

GARY
Aren't you the professor?

MACK
Yes.

ABBY
(slurring her words)
Oh, hi.

GARY
(to Abby)
Could I get another drink?

Abby ignores Gary.

ABBY
(to Mack)
Where's your costume?

MACK
This is it.

ABBY
What are you dressed as?

MACK
A foreign correspondent.

GYPSY
I don't get it.

BOB
That's cause you're an idiot,
Bill.

GARY
(to Abby)
Why are you giving me the
cold shoulder?

ABBY

(to Mack)

The bourbon really
completes the look.

MACK

Thanks.

The BOUNCER walks over to the bar and motions to Sugar.
Sugar looks over at Abby.

SUGAR

Abby, don't you have a red
Volkswagon?

ABBY

Yes.

BOUNCER

Someone just rear-ended it
and took off.

ABBY

I can't believe this.

Abby starts to cry. Wolfy and Stephen come up to Abby at
the bar.

WOLFY

We're taking off, you
can ride home with us?

ABBY

(to Wolfy)

I need to stick around
and clean up.

Gary gets up and puts his arm around Abby trying to
console her. Abby jabs her elbow into his stomach as
hard as she can which causes him to bend over in pain.

ABBY

(screaming)

Don't ever touch me again
you motherfucker.

GARY
(confused)
Abby, what's wrong?

Gary tries once again to put his arm around Abby.

MACK
(to Gary)
Get away from her.

GARY
Shut the fuck up, Clark Kent!

BOB
(to Gypsy)
You better do something,
Bill or we're going to have
ourselves an altercation!

GYPSY
(to Patty)
Hey punky-poo, would you
play B-19 on the jukebox?

PATTY
Sure.

The band stops playing and the lights come on. Patty plays B-19 on the jukebox.

GARY
(to Abby)
Are you fucking the professor?

MACK
(to Gary)
She said to leave her alone.

Gary's temper rises. Gypsy does his strip dance on the bar trying to create a diversion.

PATTY
(to Gypsy)
Take it home, big boy.

BOB
(to Gary)
Come on, Bill, calm down.

GARY

Shut up.

MACK

(to Abby)

I'll give you a ride.

GARY

(to Mack)

I don't fucking think so!
She's not your old lady and
she's riding home with me.

ABBY

(to Gary)

I'm not your old lady either
and I'll ride with whoever the
fuck I want!

WOLFY

(to Stephen)

This place has changed.

GARY

(to Mack)

You want to take it outside
asshole?

MACK

(calmly)

No, I just want you to leave
her alone.

Gypsy throws an article of clothing to Patty and she catches it.

PATTY

Yes!

Sugar comes over to Gary.

SUGAR

(to Gary)

You know the drill.
Either calm down or leave.

Gary takes a seat next to Bob, where Gypsy had been sitting. Gary quiets down. Gypsy finishes his dance.

ABBY
(to Wolfy)
I'll be OK, really.

Abby hugs Wolfy and Stephen goodbye.

ABBY
(to Wolfy)
Good night, your Wolfiness.

Abby walks away from the bar with a full tray to serve. Patty flirts with Gypsy.

BOB
(to Gary)
Looks like you had two
chairs to sit on and you
wound up on the floor,
Bill.

INT. CAR - NIGHT

Mack drives Abby home.

MACK
Has your life always been
this exciting?

ABBY
Interesting choice of words.
The only thing I'm successful
at anymore is picking the wrong
man. I've never been in a
professor's car before.

MACK
Oh?

ABBY
It feels kind of funny. How
did you come by Screaming
Jacks?

MACK

It's the only bar Sandy liked.
In fact, it's the only bar
that let Sandy come in.

ABBY

Is that your girlfriend?

MACK

Not really, but we do share
a house.

ABBY

Is she a writer too?

MACK

No, she's completely illiterate.

ABBY

I'm so sorry, I didn't mean
to pry.

MACK

Sandy's my dog.

ABBY

You bring your dog to the bar?

MACK

Oh yeah. She doesn't drink though,
but she does enjoy the social
aspects of the bar.

ABBY

What kind of dog is she?

MACK

A terrier.

ABBY

Scottish or Yorkie?

MACK

Heinz terrier.

ABBY

Make a right at the light.
I'd like to meet her sometime.

MACK

I'll have to check her calendar
of course.

ABBY

Turn left here.

MACK

So, you live in the Rose Garden?

ABBY

For now anyway, I'm staying
with friends until I get
back on my feet.

MACK

How long will that be?

ABBY

Oops, slow down, this is it.

Mack stops the car in front of Wolfy and Stephen's house.

ABBY

Thanks again for the ride.

MACK

My pleasure.

ABBY

Well, good night Professor
Goodman.

MACK

You can call me Mack.

ABBY

Good night, Mack.

MACK

Good night, Abby.

INT. KITCHEN - DAY

Wolfy and Stephen drink coffee and read the newspaper as
Abby enters the kitchen holding her head.

ABBY

Oh, help me Rhonda.

WOLFY

I see you made it home in
one piece.

ABBY

Just barely.

STEPHEN

How about a poached egg?

Abby holds her mouth and rushes to the kitchen sink with
the dry heaves.

WOLFY

What's wrong?

ABBY

I guess I had too much to
drink.

STEPHEN

You've been getting sick
a lot lately.

WOLFY

Yeah, and it seems to always
be in the morning.

ABBY

It's too much partying and
not enough sleep.

STEPHEN

Or too much of a good thing
and not enough protection.

ABBY

Huh?

WOLFY

When's the last time you had
a visit from your monthly friend?

ABBY

Huh?

STEPHEN

When was your last period?

ABBY

I don't remember.

WOLFY

You are using some sort
of protection though, right?

ABBY

Yeah, pretty much.

WOLFY

What does that mean?

ABBY

I don't know, I mean, I guess
I do but sometimes I forget.

STEPHEN

What?

WOLFY

Seriously Abby, do you think
there's a chance you could be
pregnant?

ABBY

Oh, shit.

WOLFY

Now think really hard Abby.
When is the last time you
had a period?

Abby holds her head in her hands for a few seconds.

ABBY

I'm not sure, but I think
it was some time before
I left Kevin.

STEPHEN

Abby, that was more than
three months ago.

ABBY

I can't believe this.
That can't be right.
What am I going to do?

STEPHEN

You're going to start by
peeing in a cup.

WOLFY

I'll go over to Zanotto's
and buy one of those home
pregnancy kits.

STEPHEN

Have you peed since you
got up?

ABBY

No, why?

STEPHEN

Good, just hold it 10 minutes
'til Wolfy gets back.

(to Wolfy)

Hurry!

ABBY

What's going on?

STEPHEN

These home tests are always
more accurate with the first
morning urine.

Wolfy hurries out of the house.

CUT TO:

Fifteen minutes later, Wolfy, Stephen and Abby stare at
the home pregnancy test contraption.

STEPHEN

It's a plus sign for sure.

WOLFY

Oh, Abby.

ABBY

This is definitely not good.

WOLFY

Are you going to tell Kevin?

ABBY

I'm not sure it's his.

WOLFY

Whose else could it be?

ABBY

Gary Benjamin's or Charlie Gregg's.

STEPHEN

Oh, Abby, that's so anonymous! It's like a guy. Like a guy in the Castro. Like, I'm sorry, I'll shut up.

WOLFY

You slept with those guys?

ABBY

And possibly Tommy John but I really don't remember.

WOLFY

Apparently you're really attracted to guys with two first names.

STEPHEN

Was that the only prerequisite? You know Abby, there are limits to keeping the customer satisfied.

ABBY

I know it sounds awful but it seemed like the right thing to do at the moment.

STEPHEN

No one will ever say you're stingy.

WOLFY

You're like the welcome wagon.

The three of them hug.

INT. OFFICE - DAY

Abby cries in Mack's office confiding in him. Sandy, Mack's dog, is at his side. Mack hands her a tissue.

MACK

It sounds as if you've got some serious thinking to do.

ABBY

Where are those critical thinking skills when you need them?

MACK

Some of it you're born with and some of it you learn.

ABBY

What does that mean?

MACK

That you're smarter than you give yourself credit for.

ABBY

What do you think I should do?

MACK

Only you can answer that one.

ABBY

I'm definitely not ready to be a mother. Christ, I can't even take care of myself.

MACK

You might be on to something.

Abby chuckles a little bit in between the tears and blowing her nose.

ABBY

My life started like this.

MACK

What do you mean?

ABBY

My mom was pregnant and single.
My dad was sort of a sperm donor.

MACK

Abby, you don't need my permission
or my blessing to do what's right
for you.

ABBY

I think an abortion is really the
only way.

MACK

You have to do what's best for you.

Abby cries into her tissue, which is now falling apart.
Mack hands her a fresh tissue.

INT. BAR - NIGHT

Donna's annual birthday bash, Donica, which starts with a barroom birthday party, is well under way. There's a giant birthday cake with 53 candles outlining the pink penis-shaped frosting in the middle. A variety of wrapping paper litters the bar along with a pile of gag gifts. Donna opens the present from Abby: seven vibrators, all different shapes, sizes and colors. The barroom regulars are there, including Mack and Sandy.

DONNA

I've had a lot of dicks in
my day but never one that
was purple.

ABBY

It's better if you name them.

BOB
Call 'em Bill.

ABBY
I like Elvis better.

DONNA
Elvis it is.

DICK
Good thing you've got a
Costco card. You'll need
it to put batteries in all
these things.

DONNA
Who-all wants cake?

JIM
Just a small piece. I'm
counting calories.

Abby lines up vibrators along side the other gifts. Dick
picks up the last gift and hands it to Donna.

DICK
This is the last one.

DONNA
The last one today, you mean?

It's a diamond ring.

BOB
I thought we were supposed to
bring gag gifts.

DICK
(to Donna)
It's not a joke.

DONNA
Is it real?

DICK
Of course it's real.

ABBY
It's beautiful.

GYPSY
It's huge.

DONNA
I don't know what to say.

DICK
Say yes. I want to be your
Dick 'til death do us part.

DONNA
You romantic motherfucker.

Donna throws her arms around Dick's neck and does a
standing leg wrap around his pelvis. They kiss.

DONNA
Champagne for the house.

DICK
We don't have champagne.

DONNA
Cold Duck for the house!

CUT TO:

Hours later, the bar's a mess and empty Cold Duck bottles
cover the bar. Dick and Donna are leaving. Donna holds
her purple vibrator waving it in the air.

BOB
Good night, Bill.

DONNA
Elvis has left the building!

DICK
Say good night, Dick.

ALL
Good night, Dick!

INT. LIVING ROOM - MORNING

The answering machine comes on just before Abby enters the house. She's been drinking all night.

WOLFY

Abby, if you're there, pick up.
We wanted to touch base with you
before the lady from the baby
agency comes today.

Abby unlocks the front door and walks in at the end of the message.

WOLFY

Kiss, kiss.

Click.

Abby rushes over to pick up the phone before Wolfy hangs up but doesn't make it in time. She attempts to play back the messages but accidentally erases them instead.

INT. GROCERY STORE - DAY

Wolfy and Stephen shop for cookie dough. They argue over which one to buy.

STEPHEN

It's got to be the toll house
cookies. Nothing says "happy
secure family life" more than
this.

WOLFY

What we're going for is the
cookie smell. I don't think
the inspector will actually
distinguish the type of cookies
we're baking.

STEPHEN

If it doesn't matter, then why
not make chocolate chip?

WOLFY

Because some of them will of course already be baked and on a plate. I can decorate sugar cookies. It would send the message that we'll be cultivating our child's artistic side, as well as the domestic side.

STEPHEN

Are you saying that toll house cookies aren't creative?

WOLFY

Yes.

STEPHEN

I think that sugar cookies send the message that we don't care about our child's intake of refined sugars.

WOLFY

Oh, I see, unlike those healthy chocolate chip cookies?

STEPHEN

We're standing in the aisles arguing about cookie dough.

WOLFY

I'm sorry. Let's just buy both.

STEPHEN

We're really going to be great fathers.

WOLFY

I know.

STEPHEN

We better hustle if we're stopping for flowers too.

INT. KITCHEN - DAY

Abby enters the kitchen, partly drunk and partly hung over holding her head. She makes a pot of coffee. She

obviously has no clue that this is the big day for Wolfy and Stephen to meet the inspector from the adoption agency. She manages to make a mess of the kitchen in very little time.

ABBY
Help me Rhonda.

Abby eats a soda cracker and drinks coffee as she sits at the kitchen table looking through the phone book.

ABBY
(into phone)
What's the procedure for terminating
an unwanted pregnancy?

INTERCUT PHONE CONVERSATION

RECEPTIONIST
How far along are you?

ABBY
I don't know.

RECEPTIONIST
When was your last period?

ABBY
I'm not sure.

RECEPTIONIST
You should probably start by
coming in. We've got an opening
today at 12:45 and another at
3:30.

ABBY
I'll take the 12:45.

RECEPTIONIST
Could I have your name?

ABBY
Abigail Harper. Thanks.

Click.

Abby pours herself more coffee. She adds sugar to it and takes a sip then takes a brandy bottle from the cupboard and pours some into her cup.

INT. CAR - DAY

Wolfy and Stephen have lots of fresh cut flowers and cookie dough as they head home. A tire goes flat.

STEPHEN

It feels like we've got a flat.

WOLFY

I don't believe this.

EXT. ROADSIDE - DAY

Stephen pulls the car over and he and Wolfy get out and examine the tire.

STEPHEN

Yep, it's a flat tire all right.

WOLFY

Hand me the cell phone. I'll call the auto club.

Wolfy dials the auto club and looks at his watch.

CUT TO:

WOLFY

(into phone)

Yes, I called about half an hour ago and we still haven't seen your truck.

STEPHEN

You tell them I'm going to sue.

WOLFY

You are so litigious.

(into phone)

OK, thank you.

STEPHEN

It's 11:15, what's the problem?

WOLFY

The truck broke down so they're sending another one.

STEPHEN

This is insane.

WOLFY

Let's fix it ourselves.

Stephen removes his jacket and tie.

CUT TO:

Ten minutes later Wolfy and Stephen are still trying to figure out how the jack works.

STEPHEN

Try calling Abby again.

Stephen removes his shirt.

INT. KITCHEN - DAY

An hour later, Abby is still in her pajamas at the kitchen table. She's finished off the pot of coffee and the bottle of brandy and she's toasted. The phone rings.

ABBY

(into phone)

Hello.

INTERCUT PHONE CONVERSATION

WOLFY

Abby?

ABBY

Wolfy?

WOLFY

Abby?

ABBY

Woooo-lfy?

The phone goes dead.

EXT. ROADSIDE - DAY

The cell phone battery has just died. Wolfy and Stephen begin to panic.

STEPHEN

If we run, we might make it home
by noon.

WOLFY

Are you kidding?

STEPHEN

I don't think we have any other
choice.

WOLFY

You get the cookie dough and
I'll grab the flowers.

Wolfy and Stephen grab the flowers and the cookie dough and start running.

INT. LIVING ROOM - DAY

The doorbell rings. Abby answers the front door where, MARY, 44, a soft-spoken lady from the agency waits to inspect the house. Abby squints her eyes as the sun comes in through the open door.

ABBY

We don't want any.

MARY

Excuse me?

ABBY

I don't know what you're selling
but we don't want any.

MARY

Oh I'm not selling anything.
I came to look at the house.

ABBY

It's not for sale.

MARY

Maybe you don't understand.

ABBY

No, maybe you don't understand,
I'm depressed and I'm late for
an abortion.

Abby slams the door.

CUT TO:

Wolfy and Stephen enter after missing the inspection by
minutes.

STEPHEN

Did they come yet?

ABBY

Who?

WOLFY

The inspector from the adoption
agency.

ABBY

Shit.

STEPHEN

That doesn't sound good.

ABBY

This is the day, isn't it?

WOLFY

Yes.

ABBY

Fuck.

STEPHEN

That doesn't sound good.

ABBY

Sit down.

CUT TO:

A few minutes later.

STEPHEN

(screaming)

You what?

ABBY

I didn't know she was from
the agency.

STEPHEN

How could you?

WOLFY

This is the most important thing
in our life.

STEPHEN

Do you know how hard it is
to even find an agency that
would consider placing a child
with gay parents.

ABBY

I am so sorry. I've got to go.

Things get quiet and calm.

EXT. PARKING LOT - DAY

Abby pulls into the parking lot of the family planning
office. She gets out of her car and walks toward the
building. She stops, turns and runs back to her car.

INT. OFFICE - DAY

Abby walks into Mack's office crying.

ABBY

I can't do it.

MACK

Can't do what?

ABBY

I can't go through with
the abortion.

MACK

Did you change your mind
about wanting children?

ABBY

No, I still don't want kids,
ever. I'd be a terrible
mother.

MACK

You can't have it both ways.

ABBY

I went back to school and for
a while I thought I'd be the
perfect student. The closest
I've come to a 4.0 is my blood
alcohol level.

MACK

That's about right.

ABBY

I don't know. Wolfy and Stephen
are gay, but they'd be the best
parents in the world and look at
me. I've had a dozen lousy jobs,
two dozen lousy relationships, most
of them in the last three months,
and I've screwed them all up.

MACK

What are you saying?

ABBY

I can't take care of a child.
Hell, I can't even take care
of myself, but I could be the
holding tank.

MACK

What?

ABBY

Like a facilitator.

MACK

Yeah?

ABBY

Thanks, this really helped.

Abby rushes out.

INT. LIVING ROOM - DAY

Abby delivers the news to Wolfy and Stephen.

ABBY

I don't know. I'd probably be a real challenge to get along with toward the end.

STEPHEN

You're a challenge to get along with now!

ABBY

So you won't notice a difference!

WOLFY

Abby, you won't regret this.

Abby starts to cry. The three of them hug.

WOLFY (cont.)

We're going to have a baby.

STEPHEN

We're going to have a baby.

WOLFY

We're going to be fathers!

STEPHEN

We're going to be fathers!

(to Abby)

You better get off your feet.

INT. CLASSROOM - DAY

Wolfy, Stephen and Abby attend their first Lamaze class. Seven couples sit on the floor in a large circle. The husbands sit upright with legs crossed in a half-lotus position while each of the wives sit on large cushions reclining on their mate's lap.

Abby reclines on Stephen while Wolfy massages her legs. The Lamaze teacher, BETH, 35, reviews the breathing exercises.

BETH

Now breathe rapidly through the mouth. Like this.

All the women practice rapid breathing.

BETH

Husbands, this is where you come in. While this breathing technique helps with the pain management it also gives our little mothers-to-be a very dry mouth. This is where the ice chips come in.

Beth passes hand-outs around.

BETH

On page two is a list of hubby's responsibilities.

RUDY, 30, and JUDY, 27, are the couple next to Abby, Wolfy and Stephen. They are neatly groomed and obviously enthusiastic about natural childbirth.

JUDY

Is this your first?

ABBY

Yes.

JUDY

Us too. Hi, I'm Judy.

ABBY

I'm Abby, nice to meet you.

JUDY

Isn't it exciting?

ABBY

What?

JUDY

The wonders of nature, birth,
life, the magic of it all.

ABBY

Oh, yes.

JUDY

This is my husband, Rudy.

ABBY

Nice to meet you.

RUDY

My pleasure.

JUDY

Rudy and Judy, that's us.
Which one's your husband?

ABBY

Oh, I'm not married.

JUDY

We didn't get married 'til
we found out about our little
bun in the oven either.

RUDY

New-age romance.

JUDY

Which one of you is the father?

WOLFY AND STEPHEN

I am.

Wolfy and Stephen look at each other.

WOLFY AND STEPHEN (cont.)

We are.

INT. BARROOM - DAY

It's a few weeks before Christmas and cheap decorations
and lights hang behind the bar. Abby, now six and a half
months pregnant and showing it, tends to all the regulars
at the bar while Patty waits tables.

Gypsy has mistletoe taped to his fly and he snaps his fingers to the jukebox music. Patty approaches the bar with an order. She shows her butt as she leans over the bar to use the soda gun to fill water glasses. Snake enters and lights up a big cigar.

Abby lip syncs to the music pretending the soda gun is a microphone.

GYPSY

Put that thing out. Haven't you heard about the dangers of secondhand smoke?

Snake ignores Gypsy and continues to smoke.

SNAKE

(to Abby)

You're getting fat.

DONNA

Snake, you're 86'd.

SNAKE

For smoking?

GYPSY

That's right, it's bad for the baby.

ABBY

I'm thirsty, let's celebrate!

DONNA

OK, I'll buy you a drink. How about a screwdriver?

ABBY

I'll have a double. Hold the vodka, of course.

INT. MALL - NIGHT

Abby and Mack Christmas shop together. He carries several full bags of gifts.

ABBY

I appreciate you coming with me.
Wolfy and Stephen hardly let me
out of their sight these days.

MACK

You've bought presents for every
drunk in town. Let's take a break.

ABBY

Not every drunk, just the ones
who frequent my bar.

MACK

It just seems odd.

ABBY

I don't think so. Surely
your students have given you
Christmas gifts before.

MACK

Yes, but I've never reciprocated.

ABBY

I guess that's what makes this
different. Oh my god, what time
is it?

MACK

7:15. Why?

ABBY

My Lamaze class is at 7:30.
You've got to take me.

INT. CLASSROOM - NIGHT

Mack takes Wolfy and Stephen's place for the evening as
Rudy and Judy whisper and ultimately snub Abby.

JUDY

(whispering to Rudy)
How many fathers are there?

Mack

It takes a village.

BETH

Ladies, don't forget to exercise your kegel muscles. It'll make your delivery much easier and it'll make hubby happy too.

JUDY

Which method works best?

BETH

Think of your vagina as an elevator and your kegels are the shaft that will take that elevator to the top floor and back to the lobby again. OK ladies, close your eyes and focus on your elevators.

INT. CAR - NIGHT

Mack drives Abby home following the Lamaze class.

ABBY

You seem really uptight all of a sudden.

MACK

I was just a little uncomfortable in your Lamaze class.

ABBY

Why?

MACK

I don't know, maybe I was thinking about how things might have worked out differently.

ABBY

Like how?

MACK

Why are you asking so many questions?

ABBY

Why are you yelling at me?

MACK

Well you've got to admit
that this isn't exactly the
most conventional of pregnancies.

ABBY

So what?

MACK

You've got some serious thinking
to do.

ABBY

About what?

MACK

About your life Abby.
Your future and, what's next.

ABBY

What's next? I'm having a
baby in two months. That's
what's next.

MACK

And then what?

ABBY

I don't know.

MACK

Maybe you should give that
some serious thought.

ABBY

Maybe I'm not the only one
who has issues pending.

MACK

You're right.

Mack stops the car in front of Wolfy and Stephen's house.

INT. BEAUTY SALON - DAY

It's Valentine's Day and Wolfy's salon is teeming with
women getting coifed for a night of love. Abby, now
huge, sits in the chair with a blue plastic streaking cap

tightly pulled onto her head. Wolfy pulls thin strands of hair through the holes in the cap. CHANNEL, 19, gives Abby a pedicure. She's got a long strand of cotton woven between her toes as they get painted bright pink. Abby soaks her fingernails and chats with Wolfy.

ABBY

I've never felt so good for so long.

WOLFY

You've never been clean and sober for so long.

ABBY

Except for what it's done to my waistline it hasn't been that bad.

CHANNEL

When's your due date?

ABBY

Not for another week but I didn't want to take any chances, that's why I came in today.

CHANNEL

You'll have the best looking toe nails in the delivery room.

ABBY

Make them as bright as you can. That way I can use them as my focal point during labor.

CHANNEL

It doesn't get any brighter than this.

Abby's water breaks.

ABBY

What's happened?

WOLFY

Page Stephen, hurry.

CHANNEL
What's his number?

CUT TO:

Thirty minutes later, Abby grabs her back and screams in pain.

ABBY
Ahhhhhhh.

WOLFY
What is it?

ABBY
I'm dying!

Abby holds her side in pain and screams again.

ABBY
Ahhhh! I change my mind.

WOLFY
(to Channel)
Hand me the phone.

CHANNEL
It's in your pocket.

Wolfy quickly pages Stephen.

WOLFY
(into phone)
Stephen, it's time. Meet
us in the hotel lobby in
10 minutes.

ABBY
What about my hair?

WOLFY
I can't streak it now.

ABBY
I can't go into labor looking
like this.

WOLFY

I'll fix it when we get to the hospital.

ABBY

We've got 10 minutes. I heard you tell Stephen. You can do hair magic in 10 minutes.

Abby grabs her belly and screams in pain. Channel and Wolfy help Abby to her feet. She tries to walk on her heels so that she doesn't mess up her pedicure.

INT. HOSPITAL - DAY

Abby lies on a gurney as Wolfy and Stephen roll her into the labor room. LESLIE, 40, a maternity nurse walks along side filling in a hospital form on a clipboard.

LESLIE

Which one of you is the father?

WOLFY AND STEPHEN

We are.

STEPHEN

(to Abby)

Breathe.

WOLFY

(to Leslie)

Should we get some ice chips?

LESLIE

Sure.

STEPHEN

Focus, Abby.

ABBY

It hurts.

WOLFY

Don't push yet. Focus and breathe.

ABBY

I want drugs!

STEPHEN AND WOLFY

Focus and breathe.

ABBY

Fuck you, I want drugs.

WOLFY

Don't push.

ABBY

I can't help it.

CUT TO:

INT. HOSPITAL ROOM - DAY

The next morning Stephen holds the new baby and feeds it. Abby's holds a mirror watching Wolfy as he coifs her hair. Mack walks into the room with a bouquet of flowers.

MACK

You look great.

ABBY

Thanks. How did you know I was here?

MACK

Lucky guess. Besides, I had Valentine's Day in the baby pool Sugar started at the bar.

ABBY

They're making bets on when the baby would come?

MACK

Yep, that makes me the winner.

Mack gives Abby the flowers.

INT. NEWSROOM - DAY

About two years have passed. Abby types away at the computer. She's sporting a new hairdo and she looks like she's finally together. The EDITOR, 45, of the local paper looks over her shoulder.

EDITOR

Oh, that's good. Where do
you get this stuff?

ABBY

I used to be a bartender. I
learned it in barroom 101.

The phone rings.

ABBY

(into phone)
Newsroom, hello.

INTERCUT PHONE CONVERSATION

MACK

How about a picnic lunch
overlooking a fountain?

ABBY

Sounds great. Did you bring
the babies?

MACK

Would you still have lunch
with me if I didn't?

ABBY

Maybe.

MACK

Guess it's a good thing I
brought her then, huh?

ABBY

I'll be right down.

MACK

You're the greatest.

ABBY

No, you are.

Click.

EXT. CAMPUS FOUNTAIN - DAY

Mack's dog Sandy, and two of her puppies run to greet Abby as she approaches the bench where Mack has lunch waiting. Abby picks up the puppy and hugs it, then reaches out to Mack and gives him a kiss on the cheek.

ABBY

You even brought grapes.
You thought of everything.

MACK

Sorry they're not fermented.
I thought we'd have a little
post-graduation celebration.

ABBY

It's not as though I graduated
as an honor student.

MACK

But you did graduate. More
importantly, you landed a killer
job.

ABBY

I couldn't have done it without
you.

MACK

You could've but you were too
wasted to realize it.

Mack and Abby hug.

FADE OUT.