

THE FYRE WEDDING

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**LOGLINE:** Two friends fake a wedding to get a honeymoon fund, but their scheme escalates when they are chosen to be the couple on a TV Reality Series sponsoring the wedding. Now they have to make it down the aisle before their plan (and their friendship) falls apart.

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FADE IN:

MUSIC CUE: "PERFECT DAY" BY HOKU

EXT. CITY STREETS - EARLY MORNING

OPEN ON: A city street filled with commuter traffic.

MAY (late 20's, female) runs on the sidewalk, her strides hitting the pavement like it's spring-loaded. She sees the CROSSWALK change to the WALK symbol.

MAY  
(singing)  
This perfect daaaay -

She's halfway through the crosswalk when a CAR turns into the lane nearly hitting her. She startles.

MAY (CONT'D)  
Jesus!

MUSIC STOPS.

The car <HONKS> and slams on the breaks just missing her.

MAY (CONT'D)  
Sorry!

The DRIVER waves her on, but May stops and waves him forward.

MAY (CONT'D)  
No you go!

Then they both start moving again and the Driver <HONKS>.

MAY (CONT'D)  
Sorry! Go, you go!

The DRIVER speeds off down the road.

May looks up and sees the crosswalk counter is still ticking down.

MAY (CONT'D)  
I had the right away!

Another car pulls into the turn lane and <BEEPS> at her.

MAY (CONT'D)  
I'm going!

She jogs off, not noticing there's still time left on the crosswalk ticker.

CUT TO:

EXT. MAY AND SARAH'S APARTMENT - DAY

She slows to a walk outside of a dated apartment building. Unlocking the front door, she heads inside.

INT. MAY AND SARAH'S APARTMENT, HALLWAY STAIRS - CONTINUOUS

INSIDE she climbs a few flights of stairs then stops <PANTING> beside an APARTMENT FRONT DOOR.

She fishes a key out of her leggings then presses it into the lock while pushing her bodyweight into the door to open it.

INT. MAY AND SARAH'S APARTMENT - CONTINUOUS

The door gives way and May stumbles inside tripping over a PAIR OF BOOTS by the front door.

She drops her PHONE and grabs the wall to catch herself.

MAY  
(whispered)  
Shit! Sarah, really?

She tucks the boots into a SHOE RACK by the door, but the rack's end falls off and the entire thing deconstructs <SMACKING> the floor.

MAY freezes looking at the nearest open bedroom door.

A BEAT. Nothing.

May continues into the apartment, passing the bedroom door. It's cracked open revealing SARAH (20's, female) sleeping under sheets piled high with laundry. The entire room is a mess.

In the living room, May plops onto the floor. She stretches over letting out a deep <SIGH> then -

<SFX: A DUCK QUACK FILLS THE ROOM>

MAY (CONT'D)  
(whispered)  
No, no, no.

May scrambles to the front door where her phone is quacking.

SARAH (O.C.)  
Maaayyyy!

MAY  
Sorry! I'm sorry!

May grabs the phone and answers.

MAY (CONT'D)  
Good morning Mrs. Huff.

SARAH (O.S.)  
May!

INTERCUT TO:

INT. MAY AND SARAH'S APARTMENT, SARAH'S ROOM - CONTINUOUS

SARAH, eyes still shut, juts a hand out from the bedcovers and wildly reaches around for something.

MAY (O.S.)  
No, don't apologize. What's going on?

BACK TO:

INT. MAY AND SARAH'S APARTMENT, HALLWAY - CONTINUOUS

A HIGH HEEL flies out of the bedroom smacking May in the back. Her legs buckle, but she grabs the wall to steady herself.

Then she grabs Sarah's bedroom door and pulls it shut.

MAY  
I can be there at eight thirty,  
sure. See you then.

May hangs up and leans against Sarah's door. She folds herself forward to touch her toes.

MAY (CONT'D)  
<DEEP SIGH>

JUST THEN Sarah opens the door and May falls into her so they both land in a pile on the floor.

MAY/SARAH  
<FALLING WALLA>

SARAH  
(groaning)  
Very graceful.

MAY  
It felt graceful.

SARAH  
EW! You're all sweaty!

May leans back wiggling her shoulders.

MAY  
You like it?

Sarah pushes May away and rolls out from under her.

SARAH  
You nasty, gross human!

MAY  
Good morning to you too.

They pull each other up and head into the kitchen. Sarah slouches onto a barstool and rests her head on the island.

MAY (CONT'D)  
Long night?

SARAH  
There was a pickleball team and they kept ordering pickle-back shots until like two. If I smell another pickle this year, it'd be too soon.

May promptly goes to the refridgerator and pulls a jar of pickles out. She pulls one and eats it with a loud CRUNCH.

SARAH (CONT'D)  
You're a Sadist.

MAY  
Listen to that crunch.

Sarah flips her off then rests her head back on the counter.

SARAH  
May, sweet, sweet beautiful May.

MAY  
I'm not making you pancakes.

SARAH

I didn't ask you to, but now that you mention it, I'd love some.

MAY

No.

SARAH

I hate to use this card, but as my best friend and non-sexual life partner, you have to make me recovery pancakes. It's your duty.

May adds water to the coffee pot.

MAY

You used that yesterday to get me to switch your laundry and Friday when you wanted me to change the channel because you "were too comfortable to move".

May plugs in the coffee maker. It SPARKS and starts SMOKING.

She grabs a dish towel batting away smoke. Sarah's unfazed.

SARAH

One day I'm going to come out and find you electrocuted on the floor.

May presses a button on the coffee pot and it starts brewing.

MAY

When that happens, promise to pour a last cup right into my mouth?

May pours herself a cup then hesitantly unplugs the pot.

SARAH

So pancakes?

MAY

Can't. That was my first patient's mom. She asked to start earlier so I'm already late.

SARAH

Why didn't you just say no?

MAY

If I said no, she'd cancel and that's not fair to her kid so...

SARAH

You know what's also not fair? How tired I am. Please May, I need sustenance.

May looks at the clock.

MAY

Fine. But no chocolate chips.

SARAH

A few chocolate chips.

As May starts grabbing ingredients, Sarah pulls herself off the barstool (feigning enormous effort) and takes an ENERGY DRINK from the fridge. She take a big gulp and <SHUDDERS>.

MAY

Don't drink that, just go back to bed.

Sarah holds up a finger and chugs the rest of the can.

SARAH

I'm opening the bar early for some soccer game.

Sarah goes to the hall bathroom and leaves the door open as she sits. May doesn't acknowledge as she makes the pancakes.

MAY

But you closed last night?

SARAH

Yes, but I told Tim his skin reminds me of a wet bagel, so now he's giving me the shit shifts.

May finally looks up and meets Sarah's gaze.

MAY

Can you please not make eye contact with me while you're peeing.

SARAH

It focuses me.

MAY

I don't like that.

May sets the bowl of batter down and heads to the bathroom.

MAY (CONT'D)

Batter's ready, you got it from here. I need to shower.

SARAH

I guess I can pour my own batter.

MAY

You hero.

Sarah stands and flushes the toilet.

MAY (CONT'D)

Oh my god, Sarah! See a doctor. That smell's not normal.

SARAH

Love ya lady!

MAY

<GAGS>

SARAH (O.S.)

Thanks for the pancakes!

She pulls the door shut on her way out.

CUT TO:

EXT. HUFF HOUSE - DAY

ESTABLISHING SHOT: the HUFF HOME is a classic middle-class house on a quiet residential street.

INT. HUFF HOUSE - CONTINUOUS

May (now in scrubs) is in a playroom with DELPHINE (7, has Cerebral Palsy). Delphine is in a SPECIAL CHAIR to help her sit unassisted. She's drawing as May looks on.

MAY

That's beautiful, Delphine!

Delphine smiles and continues to color.

DELPHINE

Ms. May, I got a new doctor.

MAY

You did?

DELPHINE  
Mom says he's really handsome.

MAY  
(suspicious)  
Does she now?

Delphine puts down her crayon and takes a long, intentional sip from her juice box like it's a nice whiskey.

DELPHINE  
<Satisfied sip> Yup. Dr. Tony...I think you should marry him.

MAY  
You do?

DELPHINE  
Mmhmm, you're not getting any younger.

MAY  
Del!

DELPHINE  
That's what my mom says when she's talking to Auntie Lydia.

May smiles.

MAY  
Okay, well Del that's very nice of you to look out for me, but I don't think I'm gonna marry Dr. Tony

DELPHINE  
Why not!

MAY  
I have a fear of anybody who wears draw-string pants to work.

Delphine spots May's own DRAW-STRING SCRUBS.

DELPHINE  
But you -

There's a <KNOCK> on the door and MRS. HUFF enters.

GABBY HUFF  
Hey you two. How's it going in here?

DELPHINE  
(whispered to May)  
Think about it.

MAY  
(to Del conspiratorially)  
Okay, I will.

Then she straightens and smiles at Mrs. Huff.

MAY (CONT'D)  
Great. We're just doing a little  
coloring. Today's focus was mainly  
on grip strength and fine motor.

Then JASON HUFF appears in the doorway behind his wife.

JASON HUFF  
Hey May. Good to see you.

MAY  
You too, Mr. Huff.

He comes into the room and scoops up his daughter.

JASON HUFF  
(to daughter)  
Who's ready for a snack!

DELPHINE  
Oreos!

JASON HUFF  
Oreos! No, how about apples!

DELPHINE  
Oreos and apples!

JASON HUFF  
Deal. Say goodbye to Ms. May!

Jason pauses so Delphine and May can fist bump.

MAY  
Bye sweet girl.

As May turns to grab her bag, Jason locks eyes with his wife and gives her a subtle thumbs up, then he carries Del out.

JASON HUFF (O.C.)  
Oreoooooos!

May follows Mrs. Huff towards the front door.

GABBY HUFF

So we switched neurologists.

MAY

To Dr. Tony, I heard!

GABBY HUFF

He's supposed to be like the doctor for Cerebral Palsy.

MAY

That's great!

GABBY HUFF

It is...but he works with a hospital-based occupational therapist and he really wants us to switch to the hospital team so all of Del's providers are in one place.

May's face falls.

MAY

Oh, (swallows twice) Hospital teams definitely have a lot of resources. I do think though that we've been doing pretty well just the two of us.

GABBY HUFF

Jason and I have been really happy with you, May, but we just want to make sure we're doing all we can and Dr. Tony's really adamant about switching.

MAY

I get that, it's definitely easier to have it all together. So when, uhm, when were you thinking our last session would be?

GABBY HUFF

Well, the hospital team had an opening on their schedule starting next week and I didn't want to lose the spot so...today.

MAY

Today! Oh wow, okay, uhm, that's fast. I guess I'll just say goodbye to Del and -

She turns to head back inside, but Mrs. Huff stops her.

GABBY HUFF

Actually, we'd rather you didn't.

MAY

What?

GABBY HUFF

Del doesn't know about the switch yet. We thought we'd try out the new team and if it's a good fit, then we'll explain to her.

MAY

Normally when I stop seeing a patient, I like to talk to them about what's happening so they don't think I'm giving up on them. And especially with patients like Del, I mean I've been her occupational therapist for years -

GABBY HUFF

- Jason and I will explain to her. Don't worry. She'll understand, she won't think you're just giving up. More like handing off.

May scans Gabby's unwavering face.

MAY

(Fighting tears)

Okay, well, I'd love to hear how it goes and how she's doing.

GABBY HUFF

We'll stay in touch. For sure.

MAY

Okay...

May turns for her car, fighting to keep back the tears.

INT. MAY'S CAR - CONTINUOUS

May slides into her car and puts it in drive as fast as she can. As she pulls away, the tears fall.

As soon as she gets out of sight, she pulls over and stops the car.

She grabs her phone and calls Sarah.



SARAH (CONT'D)  
(distracted)  
- hot...

MAY (VIA PHONE)  
Can't Tim bring you one?

SARAH  
He's not answering! And I'm asking  
you.

INT. MAY'S CAR - CONTINUOUS

May sucks in a long breath and stares up at the ceiling.

MAY  
I'll be right there.

SARAH (VIA PHONE)  
Hurry!

They hang up and May pulls away.

BACK TO:

INT. HONEYBEE'S BAR - CONTINUOUS

Sarah leans back against the bar and watches Gabriel.

SARAH  
Hot, hot, ho-

ANOTHER MAN near her <BURPS> loudly without shame. She glares at him.

SARAH (CONT'D)  
Ew.

He just shrugs and she turns back to the bar.

SARAH (SOTTO) (CONT'D)  
What a disgusting use of -

She looks up to find Gabriel leaning on the bar.

SARAH (CONT'D)  
- Man.

GABRIEL  
I am. Very good.

He gestures to her.

GABRIEL (CONT'D)

Woman?

SARAH

Far as I know.

GABRIEL

If anyone knew, it'd be you.

SARAH

So true.

GABRIEL

Are we rhyming? Out of the blue?

SARAH

Only you.

GABRIEL

You could too.

SARAH

(flat)

No.

Gabriel leans back and puts his hands up.

GABRIEL

Heineken please.

SARAH

Got it. I'll bring your  
beer...right here.

GABRIEL

(smirking)

I've always hated rhymes.

Sarah shakes her head and walks away with a smile.

WIPE TO:

LATER:

INT. HONEY BEE'S BAR - DAY

May enters Honeybees carrying a plunger. Gabriel is sitting at the bar chatting with Sarah. Sarah sees May and runs out from behind the bar.

SARAH

May, May, May! You angel!

May hands her the plunger.

MAY  
Here, see you at home.

SARAH  
Wait, no! You just got here.

Sarah scans May's post-cry face.

SARAH (CONT'D)  
What happened? What's wrong?

MAY  
I don't want to talk about it.

SARAH  
That's fine, that's fine! I just  
need one more thing before you go.

MAY  
Sarah, I really want to go home.

SARAH  
You're already here. Please?

MAY  
(deep breath in)  
What is it?

SARAH  
I need you to talk to that guy at  
the bar. And watch the bar, but  
mostly talk to that guy.

MAY  
Why?

SARAH  
Because I have to plunge.

She holds up the plunger for emphasis

SARAH (CONT'D)  
You distract him while I'm gone so  
nobody else can woo him.

MAY  
Woo him? We're in a sports bar.

SARAH  
Yeah a sports bar May, a sports  
bar. The men are distracted here,  
their guards are down.

(MORE)

SARAH (CONT'D)

Women use that to their advantage.  
It's tactical seduction!

MAY

Isn't that what you're doing?

SARAH

I work here, it's different. Just  
talk about the weather or crypto.  
Flirt with him!

MAY

What if he flirts back -

SARAH

Then he's gross because I told him  
we're roommates. And if he doesn't  
then -

She makes a random hand gesture as if to signal something.

MAY

I don't know what this -

She makes the same gesture back.

MAY (CONT'D)

- means, but I'm going home.

SARAH

May.

MAY

Sarah.

SARAH

May.

MAY

Sarah.

Sarah chews her lower lip in desperation.

SARAH

I'll do the dishes for a month.

MAY

But you won't.

SARAH

A week. A week is realistic.

May looks over at Gabriel then to the front door.

SARAH (CONT'D)

Ten days of dishes AND I swear no more shoes in the hallway.

MAY

Deal.

SARAH

Ah, thank you!

Sarah grabs May's forehead in her hands and kisses it before hurrying off to the bathroom.

May takes the stool next to Gabriel.

MAY

Hi. I'm May.

GABRIEL

Gabriel. Nice to meet ya.

MAY

So you like soccer huh?

GABRIEL

Love it. You?

MAY

I've always felt it was kinda dumb to care about something that will just happen again next season. Like does it matter who wins, there'll be another game next season.

GABRIEL

You do know this is a sports bar?

MAY

I've heard that rumor.

A DUDE from Gabriel's friend group comes over and slings an arm over his shoulder:

DUDE

Gabe, you want in on wings?

The guy nods at May eyeing her scrubs.

DUDE (CONT'D)

You a nurse?

MAY

Occupational Therapist.

DUDE

Too bad. I love nurses.

MAY

And I'm sure they love you too.

Gabriel stands.

GABRIEL

Let's get you back to the table.

He grabs his buddy's elbow.

GABRIEL (CONT'D)

Nice meeting you, May.

MAY

You too.

As the guys head away hear:

DUDE

What? What'd I do?

May pulls out her phone and calls Sarah.

INTERCUT TO:

INT. HONEYBEE'S BAR, BATHROOM - CONTINUOUS

Sarah has one foot up on the TOILET SEAT and is aggressively plunging. Her shirt is pulled up over her nose.

As her phone <RINGS>, the MOP slides down the wall and lands on the floor. Sarah doesn't notice, but stops plunging to answer her phone.

SARAH

What? What's wrong?

CUT BACK TO:

INT. BAR COUNTER - CONTINUOUS

MAY

Nothing. He's back with his friends.

SARAH

So did he ask about me?

MAY  
Sarah, I really want to go home.

INT. HONEYBEES BAR, BATHROOM - CONTINUOUS

SARAH  
I know, but just wait -

Sarah twists to the door and trips on the mop. Her ankle gives out and she falls hard into a PUDDLE of mystery liquid.

SARAH (CONT'D)  
<FALLING WALLA>

INT. BAR COUNTER - CONTINUOUS

May jumps up at the sound of Sarah falling.

MAY  
Sarah?

SARAH (ON PHONE)  
<GROANS>

MAY  
I'm coming!

She rushes to the bathroom and jiggles the HANDLE.

MAY (CONT'D)  
Sarah? The door is locked.

INT. HONEYBEES BAR, BATHROOM - CONTINUOUS

Sarah tries to stand but <WHIMPERS>. She grabs the mop and uses it to slide the door handle down.

May BURSTS inside. The smell hits her. She grabs her shirt.

MAY  
<GAGGING> Oh god.

She rushes to her friend.

MAY (CONT'D)  
What happened?

SARAH  
I tripped on the freakin' mop.

MAY  
Can you stand?

Sarah tries standing. She <CRIES OUT> and drops back down.

MAY (CONT'D)  
Hospital, now.

SARAH  
But the bar.

MAY  
Call Tim. I'll watch the bar till  
he gets here. We can kick someone  
out of a booth so you can elevate  
that foot.

SARAH  
No! Gabriel is not seeing me in pee-  
soaked clothes.

May studies her friend.

MAY  
You'd rather stay in here? The room  
with the source of the smells.

SARAH  
They're the source of the smells.

Sarah moves to adjust her foot and <WHIMPERS>.

MAY  
I'm getting you ice.

As May slips out, Sarah grimaces down at her wet shirt.

INT. HONEYBEE'S BAR - CONTINUOUS

May heads behind the bar towards the ice. Gabriel approaches.

GABRIEL  
Sorry 'bout my friend. He's a good  
guy, just kinda an idiot.

MAY  
No problem.

She puts together a baggie of ice.

GABRIEL  
Any idea when Sarah's coming back?

Not paying too much attention:

MAY  
Something came up, she left.

Gabriel's face falls.

GABRIEL  
Oh...

May senses her mistake.

MAY  
Wait, no! She wanted to say  
goodbye. Let me give you her  
number. Or give her yours.

GABRIEL  
I don't want to be that guy.

MAY  
No seriously, she really liked you.

She reaches for a pen, but Gabriel waves her off.

GABRIEL  
If she wanted me to have it, I  
would.

He slides cash onto the bar and turns to leave. May's starts  
to stop him when the bar's manager, TIM (40's) arrives.

TIM  
May! Out from behind my bar.

She sees Gabriel head out the front door as Tim comes over.

TIM (CONT'D)  
You're not supposed to be back  
there.

MAY  
And by that, I'm sure you mean,  
"Thank you for helping, May. You  
really covered our asses."

TIM  
Yeah that.

He starts taking orders from people waiting.

MAY  
I'm taking Sarah to the hospital.

Tim doesn't respond so May heads to the bathroom.

EXT. HOSPITAL - DAY

ESTABLISHING SHOT.

INT. HOSPITAL - DAY

Sarah is lying on a stretcher in a hospital wing scrolling on her phone. May is braiding her hair.

SARAH

I can't believe you just let him  
leave. How -

Sarah is cut off as DOCTOR EDMUNDS (female resident) walks up carrying CASTING MATERIALS and CRUTCHES.

MAY

Ah great timing, Doctor Edmunds.

Sarah sits up. The braid May did in her hair looks horrible.

DOCTOR EDMUNDS

Right, well Sarah, looks like you  
have a small fracture in your  
ankle. You'll need a cast and  
you'll have to stay off it for  
eight weeks.

SARAH

That's two months!

DOCTOR EDMUNDS

It is, but at least it's not  
surgery AND it looks like you have  
a very good caretaker here.

Sarah smiles and leans her head into May's shoulder.

SARAH

Oh yeah, she takes really good care  
of me. If you know what I mean.

Sarah dramatically WINKS.

SARAH (CONT'D)

Sometimes she even dresses up like  
a nurse.

May pushes Sarah off and blushes.

MAY

No part of that happens.

SARAH

Right. It's really a doctor's outfit, but I didn't want to make the doctor feel weird, May.

DOCTOR EDMUNDS

Okay! Let's get that cast on.

She props Sarah's leg up and begins to cast it.

MAY

Pleeease don't listen to her. We're just friends.

The doctor starts putting on the cast.

SARAH

More like non-sexual life partners, but that's fine.

MAY

No medical-themed kinkiness involved.

DOCTOR EDMUNDS

I don't judge.

The doctor finishes the cast.

DOCTOR EDMUNDS (CONT'D)

Follow-up in eight weeks. Try to stay off the foot, Tylenol when you need it. It's all in your paperwork. Stop by check-out before you leave.

SARAH

Thank you.

DOCTOR EDMUNDS

Sure. Nice to meet you both.

Dr. Edmunds heads out.

MAY

Sarah! You can't imply we have a doctor kink to a doctor.

SARAH

She started it.

MAY

She definitely did not start it.

Sarah makes a face then with a <GROAN> she hobbles out.

CUT TO:

EXT. HOSPITAL CHECK OUT - LATER

In the hospital check-out area, a TV hanging from the ceiling plays a commercial for *SURPRISE WEDDING*.

TV COMMERCIAL (IN BACKGROUND)

Do you and your special someone  
want an all expenses paid wedding?

SARAH (O.C.)

Are you kidding me!

CUT TO:

SARAH, red faced and near tears, as she talks to the CHECK OUT LADY behind a little glass counter.

SARAH (CONT'D)

I can't pay that!

CHECK-OUT RECEPTIONIST

Like I said before, we can set up a  
payment plan.

SARAH

They didn't cut off my foot!

CHECK-OUT RECEPTIONIST

Be grateful. That would have cost  
you a lot more.

SARAH

Do you think this is funny!

May jumps in before Sarah leaps across the counter.

MAY

I'm sure she doesn't. I'll cover  
today's total and we can figure out  
the rest when the bill comes.

CHECK-OUT RECEPTIONIST

We take Amex and Visa.

SARAH

What about my kidney? Or maybe my first born.

MAY

Nobody wants your first born Sarah. Adult you is enough to handle.

May hands over her credit card.

INT. MAY AND SARAH'S APARTMENT - NIGHT

Sarah hobbles through the door with her boot and crutches. May trails in behind her.

SARAH

What a sucky, sucky, suck suck day.

MAY

Yup.

May shifts through the mail finding one large, formal envelope. She <INHALES SHARPLY>. Sarah whirls around awkwardly on the crutches.

SARAH

Is it my bill, already? Vultures.

May stares at the envelope's embossed print.

SARAH (CONT'D)

What? What is it?

May rips the seal open and reads.

MAY

Robert's wedding invitation.

Sarah hobbles over and snatches the card.

SARAH

Shut up, he invited you!

May grabs for it but Sarah shoves it into her pants.

MAY

Give it back!

Sarah crutches into the kitchen and grabs a BOTTLE OF WINE. She unscrews the cork and extends the bottle to May.

SARAH

Not giving it back until you drink.

May pauses, then grabs the bottle and takes a long <SIP>.

SARAH (CONT'D)  
'Atta girl. Keep going.

May wipes her mouth.

SARAH (CONT'D)  
Very nice.

Sarah hands over the envelope then opens another bottle. She takes a long sip too as May stares at the invite.

SARAH (CONT'D)  
Want to get drunk and make fun of  
their wedding website?

MAY  
No.

Sarah hobbles over and pushes the bottle to May's mouth.

SARAH  
A few more sips and you will.

Sarah clinks her bottle against May's. Both drink.

LATER:

INT. MAY AND SARAH'S APARTMENT - NIGHT

The girls are snuggled on the couch with their wine bottles as Sarah scrolls through Robert's wedding website. The TV plays quietly in the background.

MAY  
(wistful, drunk)  
He looks happy.

SARAH  
Well screw them both for inviting  
you. Why they'd think his ex-  
girlfriend would ever want to go to  
his wedding, I don't know.

MAY  
We're friends, ish, I guess?

SARAH  
They still suck.

MAY  
(wistful)  
But they're 'gonna be haaaappy and  
married and go to Bora Bora!

May clicks the wedding website's registry and sees a toaster.

MAY (CONT'D)  
And LOOK! They're gonna have five-  
hundred dollar toast.

SARAH  
I hate toast.

MAY  
Then I'll get them steak knives.

She gestures to a picture of knives on the website registry.

SARAH  
So if she murders him, she can use  
the knives you bought to do it?

MAY  
And for steak.

Sarah pauses and studies her friend.

SARAH  
No, May, you can't actually get  
them a gift.

MAY  
I have to!

SARAH  
Like hell you do. You're not even  
going.

MAY  
Still gotta send a gift. That's the  
rules.

SARAH  
May. Come on -

MAY  
Shhh, shhh, sh - I'll just send  
some money to Bora (hiccup) Bora.

She points to a box on registry that says "Honeymoon Fund".

SARAH  
Wait, they can just ask for money?

MAY

But in a classy way. On a website.

SARAH

I need a honeymoon fund. Use it to pay for my freaking foot bills.

May leans on Sarah's shoulder, her eyes fluttering shut.

MAY

I'd go to Bora Bora with you.

As May drifts off to sleep, Sarah eyes the honeymoon donation fund. A spark creeps into her eyes.

SARAH

MAY! I'm a genius!

May groans and peels her eyes open again.

MAY

Why?

SARAH

We get married!

MAY

Huh?

SARAH

For the honeymoon fund! We make a website, send out an e-vite. Boom.

MAY

You're being so loud right -

SARAH

- You said it yourself: you get invited, you send a gift. Well we invite a bunch of people, say we're having the ceremony somewhere super inconvenient, nobody will want to go, but they'll give to the honeymoon fund anyway!

MAY

How much did you drink?

SARAH

We don't actually have to get married, but we would get to keep the money. People already think we're lesbians. Why not lean in if it helps us out!

MAY

Us?

SARAH

Well me, but as my best friend and non-sexual life partner, you should want to help me out.

MAY

Why wouldn't people want to go? We're fun.

SARAH

Not fun enough to travel for.

May gets up from the couch.

MAY

I'm going to sleep.

SARAH

Dream of our wedding!

NEXT MORNING.

INT. MAY AND SARAH'S APARTMENT - DAY

The bright sunshine streams through the apartment windows. May shifts awake and grimaces.

MAY

Augggh, nooo.

The <SOUNDS OF COOKING> draw her attention to the kitchen. May peaks out of her room to find SARAH whisking pancake mix.

MAY (CONT'D)

You're cooking?

SARAH

Good morning you beautiful love muffin! The world says hello.

MAY

You're cooking?

SARAH

I am.

MAY

Am I dead?

SARAH  
Funny. Come on, get your little  
booty up here.

Sarah gestures to an plate on the counter.

May slides onto the barstool as Sarah plates PANCAKES for  
her. May starts to get up.

SARAH (CONT'D)  
Whatcha looking for?

MAY  
Coffee.

Sarah turns with a flourish to reveal the coffee pot.

MAY (CONT'D)  
You touched Sparky?

SARAH  
I did. There was a small shock, but  
worth it for that smile.

She slides a cup of coffee over to May.

MAY  
What's going on?

SARAH  
Eat up.

MAY  
No.

May leans back in the chair and crosses her arms.

MAY (CONT'D)  
You're literally cooking up a  
scheme.

SARAH  
I am not.

MAY  
You haven't made breakfast in the  
entire time we've lived here.

SARAH  
I've been meaning to.

MAY  
I don't believe you.

SARAH  
That's fine. Eat up.

May reaches for the syrup. Sarah watches her take a bite.

SARAH (CONT'D)  
(sotto)  
Fiancé.

May stops chewing and <SPITS> the half-eaten pancake back onto the plate.

SARAH (CONT'D)  
Unnecessary.

MAY  
These are manipulation pancakes.

May pushes back from the counter. Sarah hobbles after her.

SARAH  
May, do you know how much debt I'm in? I can barely afford my student loans, my car, and the rent as is. Now I have an terrifying foot bill.

MAY  
You'll get a second job.

SARAH  
I have no skills and I'm broken!  
I'm useless!

MAY  
You're dramatic, not useless.

SARAH  
May!

MAY  
I have to get ready. For my second job.

May heads into her room and shuts the door.

SARAH  
Are you saying no because you think you're too pale to wear white? You can wear cream! Or ivory!

EXT. PAPA'S PLACE - DAY

ESTABLISHING SHOT: Papa's Place. It's a cute, casual restaurant with tables and chairs crammed in the cozy space.

INT. PAPA'S PLACE - CONTINUOUS

Inside the restaurant, FAMILIES fill every table. May (now in an apron) bustles between them pouring coffee and taking away dirty plates.

Behind the counter PAPA (60's, overweight and begrudgingly good-natured) is working the griddle. Another waitress, INA (early teens, Papa's granddaughter) seats customers.

In the background, a RADIO plays that same ADVERTISEMENT.

RADIO

Hurry, the search for our *Surprise*  
*Wedding* couple ends soon! It could  
be you!

<SFX: ORDER'S READY BELL>

May heads the counter to get a plate. Papa turns to her.

PAPA

(southern accent)  
How we doin' out there?

MAY

Not crazy yet, but getting there.

May pulls out her phone. She looks at her texts checking in on Sarah, but Sarah hasn't responded.

May grimaces then and heads back out to the restaurant.

LATER:

INT. MAY AND SARAH'S APARTMENT - NIGHT

May opens the apartment door. It's silent. The lights are off. Sarah's shoes are strewn in the hallway.

MAY

Sarah?

She bends down to move the shoes.

MAY (CONT'D)

Sarah?

May peaks in Sarah's room. There's a <SNIFFLE> from the closed closet. May crouches beside it and opens the door.

INSIDE: find Sarah curled in a ball on the floor crying.

MAY (CONT'D)

Oh honey.

May pulls Sarah into a big hug. Sarah begins to sob, her breaths come in rushed, panicked inhales.

SARAH

I <GASP> got <GASP> fired.

MAY

Nooo, what happened?

SARAH

Tim's an asshole that's what. <SOB>  
I'm maxed out on my credit cards. I  
don't have savings. I can't work.

MAY

What about your mom?

SARAH

She wouldn't even if she could. I  
don't know what I'm going to do -

She breaks off into a <SOB> that turns into fast hyperventilating breathes. May scrunches her eyes together.

MAY

Until we think of a better  
solution...I'll marry you.

Sarah's sobs slow to a manageable pace.

SARAH

You will?

MAY

Well not if you cry about it.

Sarah smiles but a big, crying <HICCUP> escapes.

MAY (CONT'D)

But WHEN we find a better solution -

SARAH

- We'll call it off. Our first  
failed engagement.

As Sarah clings to her, May's smile wavers.

**END OF ACT ONE**

ACT TWO

EXT. PAPA'S PLACE - DAY

ESTABLISHING SHOT.

INT. PAPA'S PLACE - DAY

Sarah and May sit at a table rolling silverware before the restaurant opens. Sarah has a paper and pen by her side.

SARAH  
Mary-Katherine Gould?

MAY  
(whispered)  
My cousin's ex-girlfriend's sister?  
Are you crazy? No!

SARAH  
May, we have to invite somebody!

MAY  
Can you not shout that please.

SARAH  
Ok fine, Rose Block?

MAY  
Went to kindergarten with my mom's  
dentist!

Sarah <GROANS> and leans back in her chair as Papa walks by.

PAPA  
Sarah, you okay hun?

SARAH  
Just adjusting.

She shifts her hurt leg onto a nearby chair.

PAPA  
Alright, well let me know if that  
one works you too hard.  
(he motions to May)  
Can't have her driving away my new  
social media supervisor.

The door chimes and INA (Papa's teenage granddaughter) comes in and heads for the kitchen.

MAY

Hey Ina!

INA

Morning! Papa, mom wants you to call her.

PAPA

Got it baby! Thank you.

He turns back to the girls.

SARAH

Papa, does anybody ever call you Daddy?

MAY

Sarah!

Papa doesn't get the innuendo and thinks seriously.

PAPA

Just my kids when they were little. Why do 'ya ask?

SARAH

Just wondering.

PAPA

Well alright then.

Papa heads back to the kitchen, but stops at the counter.

PAPA (CONT'D)

Oh and sometimes when Nancy's had some of her pink wine...

SARAH

Get it Nancy!

MAY

Papa!

Ina bustles out of the kitchen.

INA

Whatever it is, I don't want to hear it about my grandma.

Papa <LAUGHS>.

PAPA

She was my wife before she was your grandma, kid. Your mom wouldn't be here without that pink wine.

INA  
I'll leave I swear.

Papa just <LAUGHS> as he heads to the kitchen. Ina starts making coffee and the girls go back to rolling silverware.

MAY  
Behave.

SARAH  
You behave.  
(whispered)  
If we aren't inviting family, we have to invite friends.

MAY  
(whispered)  
It feels wrong to take money from our friends.

SARAH  
They're giving it freely. Plus buyer beware.

MAY  
Buyer be scammed.

SARAH  
Tomato, tomato. Now let's see...oh! Mary Katherine?

MAY  
Still no.

Ina floats by the table.

INA  
Whatcha doing?

SARAH  
None'ya of your business.

Ina snatches the list. Sarah reaches for it, but can't move fast enough with her cast.

INA  
Sarah and May's Very Real Wedding Extravaganza Invite List? You're getting married?!

May gives Sarah an incredulous look.

MAY  
You really labeled it that?

Ina holds out the paper to show May.

INA  
With glitter pends.

Sarah pauses to shrug.

SARAH  
I stand by my choices.

She snatches back the list as Papa bursts out of the kitchen.

PAPA  
May sugar! Did I hear you're  
getting married!

He wraps her in a bear-hug.

PAPA (CONT'D)  
Who's the lucky guy?

The three girls share an awkward look. May gives Sarah a *don't you dare* glare which she sees and ignores.

INA  
Papa, it's 2024. You can't assume  
it's a guy.

PAPA  
I'm sorry, you're right, but who is  
it?!

May throws death-eye glares at Sarah. Sarah looks from Papa to May and hesitates.

INA  
It's Sarah!

May's nostrils flare. Papa looks at the two women then erupts with joy.

PAPA  
Sarah!

He rushes around to give Sarah a hug too.

PAPA (CONT'D)  
I'm making you girls some  
celebratory pancakes! Wow, May's  
getting married...to Sarah. Wow.

He heads back for the kitchen. Ina is still standing there.

INA

I can't believe you two are together! I mean May talks about you all the time, but I had no idea! I thought you were like, just really good friends.

SARAH

Well we are. But we also have huge lesbian boners for each other.

MAY

Sarah!

SARAH

What! Come here baby.

Sarah moves to grab May's face across the table, but she can't get up without the crutches. May bats her hands away.

MAY

Get outta here.

Sarah falls back into her chair with a devilish grin.

INA

I'm really happy for you both.

She pulls May into a hug. There are tears in May's eyes, but she hides them behind Ina's hair.

MAY

Thanks Ina.

Ina heads back to the kitchen.

INA

I better be invited to the wedding!

May and Sarah's faces freeze. Panic hits May.

MAY

(whispered)  
Shit! Sarah. Shit!

SARAH

What?

MAY

I work here. They know me. We can't just fake being married for a little and hope they forget about it.

SARAH

We'll figure that out later. But hey, we ripped off the lesbo-bandaid and it wasn't so bad. Right?

MAY

We are talking about this at home.

SARAH

You sound so married right now.

May chucks a napkin at her.

WIPE TO:

LATER:

EXT. PAPA'S PLACE - EVENING

Sarah and May are leaving the restaurant. Sarah spots something across the street in a nearby green space.

SARAH

Holy shit, come on.

She hobbles toward the green space. May hurries after her.

MAY

How are you this fast on crutches?

MAY (CONT'D)

Sarah, no.

REVEAL: Sarah's standing in front of a FLOWER ARCH, BALLOONS, and a BLANKET covered in rose petals.

MAY (CONT'D)

This is someone's real proposal.

SARAH

We're not gonna hurt it! Hey -

She stops a MAN WALKING and holds out her phone.

SARAH (CONT'D)

Do you mind just recording us for like a minute?

PEDESTRIAN

Uhm, sure.

SARAH

Thanks.

Sarah hobbles to the center of the blanket and waves May over. May looks between Sarah and the guy.

SARAH (CONT'D)

May, get over here.

She drops (not gracefully) to her knees. May trudges over.

SARAH (CONT'D)

(to Pedestrian)

Ok start filming!

(whispered to May)

For our wedding website. Robert's website can suck eggs.

She takes May's hands, composes her face and grins at May.

SARAH (CONT'D)

(whispered)

Annnnd, action.

May rolls her eyes and rocks on her heels.

MAY

Will you get up?

SARAH

Shhhh.

(breath)

May, you're my best friend. For the longest time, we've joked that we are non-sexual life partners. But I think we both realize that we want it to be really, really sexual.

MAY

I'm leaving.

SARAH

No I'm kidding, but I am serious when I say that I love you and you're my forever best friend. Will you marry me?

PEDESTRIAN

Awww.

MAY

(whispered)

I hate you so much right now.

SARAH  
(whispered)  
We can see a couples counselor.

MAY  
Yes, I'll marry you. Get up.

Sarah throws her arms up in celebration.

SARAH  
Ah! Yes! She said -

May pulls Sarah up by her armpits. They hug.

SARAH (CONT'D)  
Yes!

The man videoing starts circling them.

PEDESTRIAN  
What no kiss?

Sarah leans in to kiss May, but May marches away.

Sarah takes the phone back.

SARAH  
We're good, thank you! It's a great  
day for gay love!

Sarah hobbles after May just as the REAL COUPLE approaches.

CUT TO:

INT. GROCERY STORE - LATER SAME NIGHT

Sarah drives a MOBILE GROCERY CART down the grocery aisles. She steers with her elbows while scrolling through photos on her phone. May walks next to her.

MAY  
We need olive oil and chicken -

Sarah holds up a picture to May.

SARAH  
Do you like this one?

May studies it.

MAY  
I look like I'm mid-fart.

SARAH

Were you?

MAY

Olive oil and chicken sausage.

SARAH

Ok, then this one? That's a smile.

She holds up another photo.

MAY

It's better.

SARAH

(mumbling)

Great, annnnd posting.

May walks a few more steps scanning the aisle. Then she stops. Sarah keeps motoring away from her.

MAY

Posting where?

May's phone <DINGS>.

She pulls it out and sees the INSTAGRAM POST: the image Sarah just showed her with the words *WE'RE ENGAGED* written over it.

MAY (CONT'D)

Sarah!

SARAH

What? You ok'ed it!

MAY

I said I didn't look like I was farting! That's not an okay for an announcement!

SARAH

What did you think I was going to do with the video?

MAY

Well - wait! You posted the video!?

SARAH

....It's on my story. I tagged you!

MAY

Take it down.

SARAH

If I take it down, people will wonder why. We'll lose credibility!

Both of their phones <DING> a few more times.

May leans on a shelf and fans herself with a box of pasta.

SARAH (CONT'D)

We ripped off the lesbian bandaid this morning, right? I thought we'd just do the same thing, but a little bigger.

MAY

I may actually puke.

SARAH

People were going to find out. And I blocked your family, so they won't see!

MAY

Oh God, my family!

SARAH

They'll never know.

May closes her eyes and continues to fan herself.

SARAH (CONT'D)

Do you want to sit in my basket?

May nods and sitting backwards into the cart's basket.

As Sarah drives away she <HUMS> the "Wedding March".

MAY

Not funny! Not even close to funny!

LATER:

INT. MAY AND SARAH'S APARTMENT - NIGHT

May hauls in groceries while Sarah hobbles in behind her.

SARAH

Okay now that we've announced -

MAY

We?

SARAH

Now that it's announced, let's make our wedding website!

May <GROANS>.

MAY

How about you look for a job?

SARAH

Well that's way less fun.

MAY

I'm just saying, you seem to be spending a lot of time on our fake wedding and no time on finding a job.

SARAH

Hey, planning a fake wedding takes work.

Sarah grabs her laptop from the couch and slides onto a barstool by the kitchen counter.

SARAH (CONT'D)

And jobs are scary. Sooooo back to the wedding.

May starts pulling groceries out of the bags.

SARAH (CONT'D)

I was thinking our colors could be fuchsia and lime green?

MAY

Horrendous.

SARAH

Exactly. I want them to say, "Our wedding will be an affront to your senses. Don't come, just send money."

MAY

That's a lot to put on colors.

SARAH

Horrible colors. Oh and I've been working on a video for the site.

May turns to face Sarah.

MAY

Really?

SARAH

To better manipulate people's emotions.

MAY

You're evil.

She goes to watch.

SARAH

Evil freaking genius maybe. Ok, watch.

ON THE COMPUTER SCREEN: Sarah sits on their apartment couch. Her hair and makeup is done, her outfit crisp.

SARAH (IN VIDEO) (CONT'D)

How do I even describe May and I's relationship? Soulmates feels cheesy, but I mean, yeah. We were made for each other.

The video feed fades to photos of the girls together through the years, laughing and hugging. They look like a couple.

SARAH (V.O.)

May and I have been best friends since we met, but I didn't realize how much she meant to me until the darkest time in my life.

CUT back to Sarah on the couch.

SARAH (IN VIDEO)

My dad loved May. He used to call her his second daughter. When he passed away, May was the only person who made me feel less broken.

May steps closer to Sarah and wraps her arms around her.

SARAH (IN VIDEO) (CONT'D)

I knew then that I would always want her by my side. And my dad would be so happy to have her as a daughter-in-law.

The video ENDS and May blinks back her tears.

MAY

Sarah, that's so sweet. When did you...?

SARAH

(stone faced)

I'm unemployed and home all day. We'll need some footage from you too and then I'll add the proposal!

May wipes away a tear and goes to fill a POT for pasta.

SARAH (CONT'D)

But I can add that later. Let's hit the people with this now! Good to upload?

MAY

I guess.

SARAH

See, I asked this time. I'm learning.

MAY

Miracles.

SARAH

Marriage is going to be so easy.  
<HUMMING the "WEDDING MARCH">

May rolls her eyes, but lingers on Sarah smiling.

CUT TO:

EXT. TARGET - DAY

ESTABLISHING SHOT: TARGET STORE.

INT. TARGET - DAY

Sarah and May walk through Target. May pushes a cart this time as Sarah crutches beside her when she suddenly stops.

SARAH

May!

Sarah hurriedly limps over to a display of COFFEE MAKERS.

SARAH (CONT'D)

We should add it to the registry.

MAY

There is no registry.

SARAH

No, but picture, just cash and a coffee maker! It'd be funny.

MAY

Would it though?

SARAH

Or, even better, we can pay for it OUT of the honeymoon fund.

MAY

Have you looked at that fund recently?

SARAH

Only twelve times a day.

MAY

Then you know there's zero dollars in it so we definitely can't get a coffee maker.

SARAH

But -

She's cut off when May's PHONE RINGS. She answers.

MAY

Hey mom.

INTERCUT WITH:

INT. MAY'S PARENTS' HOUSE - CONTINUOUS

May's mother (JULES, 50's) paces through the living room of her cozy, family home.

JULES

Hi baby, what're you up to?

BACK TO:

INT. TARGET - CONTINUOUS

MAY

Sarah and I are wandering Target.

In the BG, Sarah sneaks the coffee maker into the cart. May turns and snaps her fingers in a "No". Sarah makes a face.

JULES (ON PHONE)  
Oh Sarah's with you?

MAY  
Yeah Mom, she's right here.

SARAH  
Hey Jules!

JULES  
Tell her I say hi.

MAY  
Mom says hi.

JULES  
So that's great you two are together. I was actually calling to see if you both wanted to come over for dinner tomorrow?

MAY  
Both of us, why?

JULES  
'Cause she's your friend and I feel like I haven't seen my baby in so long. I barely remember what you look like and -

MAY  
- Ok Mom, I get it.  
(to Sarah)  
Do you have dinner plans tomorrow?

SARAH  
Literally none.

MAY  
Then we're free.

JULES  
Great! Six?

MAY  
Perfect.

JULES  
And can you please look nice?

MAY

When do I not look nice?

JULES

You know what I mean.

MAY

I do. I'll pull out my finest Crocs for you. Don't worry.

JULES

If you own Crocs, let me die without seeing them please.

MAY

Love you too mom.

They hang up.

MAY (CONT'D)

So dinner tomorrow with my parents.

SARAH

Should we bring coffee?

She holds up the coffee maker.

MAY

No!

SARAH

Finnnnne.

EXT. MAY'S PARENTS' HOUSE - NIGHT

May's CAR pulls up to her PARENT'S HOME: a modest traditional house with a neat front-yard.

Sarah and May get out of the car and head to the front door.

MAY

Remember, I will actually murder you if you mention the wedding.

SARAH

Yeah, yeah, I know.

May reaches to push the bell, but Sarah swats her hand.

SARAH (CONT'D)

I want to ring the bell!



RAY  
(fatherly joking)  
Sarah, we heard you got into  
another street fight!

SARAH  
You should see the other guy.

Jules goes into the open kitchen island and starts chopping  
lettuce. She surveys the living room from there.

JULES  
How is that leg doing Sarah?

SARAH  
It looks worse than it feels.

JULES  
Oh well that's good.

She drops the lettuce in a bowl and grabs a tomato.

JULES (CONT'D)  
So what else is new?

MAY  
Not too much.

JULES  
That right?

MAY  
I mean other than Sarah breaking  
her leg.

SARAH  
And getting fired because of it.

MAY  
Oh yeah that too.

RAY  
They didn't!

JULES  
Ray -

RAY  
What?

JULES  
You sure there's nothing else you  
want to tell us?

She looks her daughter dead in the eye. May <SWALLOWS>.

MAY

My favorite patient switched therapists?

JULES

What?

SARAH

Delphine?

MAY

Yup, her family went to an OT affiliated with a hospital.

May tries to nonchalantly shrug, but doesn't pull off the casualness of it. She sits on the couch by Sarah.

SARAH

You didn't tell me?

MAY

It happened the same day as this.

She gestures to Sarah's leg.

JULES

Oh honey, well I know you love your kids, but sometimes these things happen. Their loss.

RAY

That's right. And maybe they'll realize and come back.

MAY

Maybe.

Jules takes a deep breath in.

JULES

So no other news?

MAY

Other than both of us getting fired and Sarah breaking her leg?

Jules STABS her chopping knife into the cutting board so it stands straight up. Everyone else flinches.

JULES

Yes -

SARAH

Shit.

RAY

Jules.

JULES  
How about you're getting married!

SARAH  
(whispered to May)  
They're not at neutral! Not at  
neutral!

May looks to Sarah for support.

MAY  
I, uh, well.

SARAH  
That can't be. I would have heard.

JULES  
Oh hush Sarah, we know it's to you.

SARAH  
(to May)  
I've got nothing.

May looks to her parents.

RAY  
May, baby, are you?

May steels herself and meets her dad's gaze.

MAY  
Yes, Sarah and I are getting  
married.

Her parents share a look.

JULES  
May! RAY  
My baby's getting married!

They rush May and both pull her into a big hug.

MAY  
You're...ok with this?

JULES  
Ok? We're thrilled! I mean we love  
Sarah, and we've always kinda  
suspect you two weren't "just  
friends".

MAY  
Wow, oh wow, okay.

Ray sits down and holds his daughter's hands.

RAY

May, if we ever made you think we  
wouldn't love you for who you are,  
no matter what -

He starts getting choked up. May pulls him into a hug.

RAY (CONT'D)

No matter what.

Jules goes to hug Sarah.

JULES

Come here Sarah! My new daughter!

They hug. Ray wipes a tear.

SARAH

Guess our big gay love is out there  
now! Give us a rainbow flag, we're  
waving it all the day down that  
aisle.

RAY

Well that's good...

MAY

What dad? Worried I was going to  
end up alone?

RAY

Well no. Jules?

JULES

We just have the best surprise for  
you two!

She <CLAPS> her hands, bursting with excitement.

MAY

Oh no.

She calls up the stairs.

JULES

Alex!

MAY

Alex?

FOOTSTEPS come down the stairs. A lot of them.

MAY (CONT'D)

Mom?



MAY

It's....

JULES

I know, it's a lot. But you've always dreamed of having a big elaborate wedding. And I know you two don't make that much money. So now you can have everything you want without having to worry about all that...

May's eyes soften.

MAY

Mom -

JULES

- You deserve the wedding of your dreams baby.

She reaches out and grabs May's hands.

RAY

I just can't believe you two were picked!

ALEX

Well, when we saw the video on your wedding website, how much love there is between you two, we knew we couldn't pick anyone else.

He turns to the couple.

ALEX (CONT'D)

So Sarah and May, what do you say? Will you be our "Surprise Wedding" couple?

MAY

We should probably -

SARAH

Yes! Of course!

MAY (CONT'D)

- Talk about it.

SARAH

Sorry, got excited there. We can talk about it. What's there to talk about?

Sarah turns to May. Alex pauses, drops his cheery expression and is all business. The Cameraman lowers the camera.

ALEX

You two can definitely take time to talk about it. No need to decide right now. But incase you do want to do it, let's just get both of you saying a big yes for camera?

May hesitates.

MAY

Okay...but we will have to talk about this.

SARAH

Totally.

The camera lifts back up and Alex re-animates.

ALEX

So Sarah and May, what do you say? Will you be our "Surprise Wedding" couple?

Sarah grabs May's hand and throws it into the air.

SARAH

Yes!

MAY

Yes...

ALEX

Great! Cut!

The camera lowers.

SARAH

Amazing! (GAS) Wait am I shiny?

She motions to her face. Alex scrunches his face in a no.

MAY

Not amazing, Sarah we have to talk about this.

ALEX

What's there to talk about? It's a free wedding.

SARAH

On TV! We love TV.

ALEX

Great point.

Jules steps between her daughter and Sarah/Alex.

JULES

Alright, pause, how about you girls  
do the stuff today; if you hate it,  
then you don't have to do the show.

Alex wiggles his eyebrows while May looks at Sarah.

SARAH

May?

MAY

Fine. A tentative yes.

Sarah and Alex high-five with a <WOOOOO>

MAY (CONT'D)

Tentative! On one condition -

Alex stops.

ALEX

Name it.

MAY

We never show my shoes on camera.

REVEAL: She's wearing Crocs. Alex nods in agreement.

ALEX

We would never. We want the  
audience to respect you.

He walks away to talk to the camera crew.

SARAH

(calls after him)  
But they're her nicest crocs!

MAY

I don't think he likes them.

JULES

Should'a listened to your mother.

Jules plops on the couch with satisfaction. Ray joins her.

CUT TO:

EXT. MAY AND SARAH'S APARTMENT - NIGHT

ESTABLISHING SHOT.

INT. MAY AND SARAH'S APARTMENT - NIGHT

Sarah and May trudge into their apartment exhausted. Sarah kicks off her shoes and leaves them in the middle of the hallway. May walks around them.

They both head to the living room and flop onto the couch. They stare at the walls in silence.

Sarah looks at May who is unnaturally still.

SARAH  
Okay say it!

MAY  
TV Sarah! National, global  
television.

SARAH  
Exciting!

May glares at her.

SARAH (CONT'D)  
May, we have to do it.

MAY  
We really don't.

SARAH  
Why not!

MAY  
It's a fake wedding!

SARAH  
They don't know that! Come on! It's  
our *Thelma and Louis* moment.

MAY  
I know you haven't seen that movie.

SARAH  
It's crazy, but maybe just crazy  
enough to be the perfect plan! The  
show will pay for everything and if  
we have it here, then people would  
actually come and they'd have to  
give money!

MAY

Or we'd be under constant scrutiny for weeks, we'd manipulate everyone we know and, oh yeah, we'd have to get married!

SARAH

- Manipulate sounds so harsh. How about LARPing with everyone we know.

MAY

It's not live action role playing, we're not playing some game, we're just lying.

SARAH

Unless we are all in a simulation.

MAY

Sarah.

Sarah bugs her eyes out and nods lost in thought.

SARAH

If none of this is real then it doesn't matter that this wedding isn't real. And maybe the fact that it's not real makes it the only real thing.

May jumps up.

MAY

Sarah! What if we get caught?

SARAH

What if we don't?

MAY

That's not an answer.

Sarah pulls her self off the couch and hops over to May.

SARAH

Doesn't this feel like fate? Before we would have been lucky to get a couple hundred bucks, but May, this could cover everything.

May chews on her lower lip.

SARAH (CONT'D)

It's my way out.

MAY

Sarah -

SARAH

- my only way out. Don't say no.

May nods "okay". Sarah throws her arms around May.

SARAH (CONT'D)

<SQUEAL> Thank you, thank you,  
thank you! I love you!

May begrudgingly wraps her arms around Sarah.

MAY

I love you too lady.

WIPE TO:

EXT. WEDDING PLANNER SITE - DAY

Sarah and May walk up the sidewalk of a cute city block and stop just outside of a store. Its sign reads, Holy Meatrimony: Brides by Karly. The logo is a hot dog in a bridal dress and a hamburger in a tux at a wedding alter.

MAY

Remember: the less we say, the less  
we lie, the better we are.

SARAH

Got it. Tell as many stories about  
our nights of passionate love  
making as possible.

MAY

Don't say love making.

SARAH

Fine, fu -

CUT as they enter the shop.

INT. HOLY MEATRIMONY STORE - CONTINUOUS

Sarah and May enter the store. One side is filled with an assortment of bridal things: bouquet samples, cake sizes, photos of couples at the alter. The other side is filled with grills, grilling tools, and pictures of cows depicting which part of their bodies corresponded to which meat cut.

MAY  
That's a lotta' meat.

SARAH  
Ironic for a wedding without any.

ALEX and several CREW MEMBERS are standing in a corner chatting. KARLY stands with them.

Alex approaches the brides.

ALEX  
There are my beautiful brides!

Karly beelines over towards them too.

MAY  
Hey Alex.

SARAH  
Morning.

ALEX  
Sarah, May, meet Karly Meet. Your  
wedding planner.

They all shake hands.

SARAH  
Ok, so that explains the meat  
theme? I guess.

KARLY  
(confused)  
What do you mean?

ALEX  
It really doesn't.

SARAH  
Nothing, I said nothing.

MAY  
Nice to meet you.

Karly doesn't hear the joke at all, smiling blissfully.

KARLY  
Nice to meet you too!

Sarah and May share a side glance.

ALEX  
We are so glad you agreed to be  
part of the show. Let's get your  
microphones on, a little makeup.  
(he eyes Sarah's hair)  
Lotta' hair, bada bing bada boom,  
we're in show business.

He walks away. Sarah reaches for her hair.

SARAH  
What's wrong with my hair?

MAY  
No, it's good.

Sarah isn't assured as they follow after Alex.

KARLY  
I'm here to make sure you two get  
the dream wedding you've always  
wanted and then some. We are a TV  
show after all.

A SOUND GUY walks up and starts attaching MICS to them.

SOUND GUY  
Microphone. Don't get it wet. Let  
me know if the tape itches.

Alex comes over with two stacks of papers, both marked with  
stickies indicating places to sign.

ALEX  
Ladies, your contracts.

May looks to Sarah who just gives her an overly enthusiastic  
smile and a little nudge with her crutch.

SARAH  
Our first marriage contract!

May rolls her eyes then both take pens and sign.

ALEX  
Great, where is that hairdresser?  
Patty!

From a different corner of a warehouse, PATTY (hair stylist),  
holding several brushes pops her head up.

PATTY  
Coming!

Alex walks away. Sarah makes a face to May.

SARAH  
Patty better not tease my hair.  
People always want to tease it.

May glances at Sarah's hair and scrunches her eyebrows.

SARAH (CONT'D)

What? What!

MAY

No it's fine.

A MAKEUP ARTIST comes and grabs May's hand.

MAKEUP ARTIST

May? Ready for makeup?

MAY

Yes! Sarah, you'll be fine.

May walks away with her. Sarah stays rooted in place.

SARAH

Mayyyy!

Patty walks up with her hair brushes and grins.

PATTY

What do you think about adding a little height.

SARAH

I'll shave your head.

CUT TO:

EXT. WEDDING PLANNER SITE - LATER

May and Sarah (who now has comically teased hair) are outside in new outfits and makeup. The crew flanks them.

ALEX

Alright ladies. This is just for some b-roll. Can we get you two holding hands, looking lovingly into each other's eyes?

SARAH

Can see them under all this hair?

The girls turn and hold hands. Sarah wedges a crutch under her armpit in a very undignified way.

ALEX

You're in love, you're getting married! You're graceful! And rolling!

The wind blows and a strand of hair falls in May's face. Sarah doesn't notice.

KARLY

Wait!

She rushes up and tenderly tucks the strand of hair behind May's ear. They lock eyes and smile.

KARLY (CONT'D)

(whispered)

So pretty.

Karly looks at Sarah and smiles.

KARLY (CONT'D)

Lot of height in that hair.

Then she rushes back behind the crew. Sarah fumes.

ALEX

Ok now walk towards us, loving glances, laughing.

The girls try walking in tandem, but Sarah's crutches make it awkward. May holds onto the crutch leg instead of Sarah's hand. They fumble trying to find the right rhythm.

The crew exchange glances.

ALEX (CONT'D)

Maybe we have May carry Sarah?

SARAH

We aren't that kind of lesbians!

ALEX

Right, sorry. Just...keep going.

The girls hobble towards camera while trying to hold hands.

ALEX (CONT'D)

(soft to crew)

For fucks sake, cut!

He turns to the crew.

ALEX (CONT'D)

Was any of that romantic?

They all nod their heads "no".

MAY

Maybe we sit?

ALEX  
YES! Let's try sitting...

WIPE TO:

INT. WEDDING PLANNER SITE - LATER

The girls sit at a table staring into each other's eyes. They CLINK bubbling GLASSES OF CHAMPAGNE over and over again without breaking eye contact or taking a sip.

ALEX  
And cut! Karly you're up!

REVEAL: Alex and the crew have been filming this.

KARLY  
Coming!

As Karly squeezes out from behind the crew the girls stop. Sarah gulps the entire glass of champagne.

MAY  
Easy girl.

The Cameraman lifts the camera back up.

ALEX  
And action!

CAMERAMAN  
Rolling!

Karly comes over and sits. She's carrying several large POSTER BOARDS but keeps them face down for now.

KARLY  
I thought we could talk about your wishlist. I looked at the wedding website. I like the vibe.

SARAH  
Don't you looove the colors?

KARLY  
Oh uhm, yes so for the colors, I like the energy. Maybe we keep the intention and find something a bit more subtle? For camera?

Sarah gets doe eyed.

SARAH

But those were my father's favorite colors?

KARLY

Fuchsia and green?

SARAH

Very expressive man.

MAY

(whispered)  
You're evil.

KARLY

Alright then, Dad's colors it is! I thought there had to be a reason for such a...specific choice, so I made some mock-ups.

She stands and lifts up the poster boards. Each one is a different mock-up of wedding items featuring the color scheme: fuchsia and green plates, flowers, lights.

Sarah (mid-sip on May's champagne) <CHOKES> on a laugh.

SARAH

(choking)  
They're stunning.

MAY

Breathtaking...

SARAH

You really captured the vision.

KARLY

I'm glad you like them.

She eyes the images with some disgust then smiles. May leans and studies one of the mock-ups.

MAY

Is that a meat tower?

KARLY

Yeah!

She smiles at tower of sausage, hamburgers, and meatballs.

SARAH

Why?

KARLY

I just think it's a nice touch.

Sarah and May exchange a glance.

SARAH

Okay then, oooo, we get to try the food right?

KARLY

Yes! I have a great caterer too! But before that, what do you think about looking for your wedding dresses...tomorrow!

MAY

I have a few patients tomorrow.

SARAH

Can you cancel them?

May looks offended at the question.

MAY

No, you know I can't.

KARLY

The timeline is a little tight, but we can do a different day?

MAY

That'd be better.

SARAH

But May, dresses! Can you go after work?

MAY

I'll be in my scrubs...

From behind camera, Alex juts forward.

ALEX

Cut!

He hurries over to their table.

ALEX (CONT'D)

Yes to scrubs! The world loves a nurse! Scrubs are gold!

MAY

I'm an occupational therapist.

ALEX

Viewers won't know what that is.

Karly squares herself between May and Alex.

KARLY

They will after they watch.

Alex sees he's blocked.

ALEX

We'll just say you're a healthcare worker. People can Google you to figure it out. But wear the scrubs!

He walks away and May gives Karly a grateful glance, but beside her Sarah freezes.

MAY

Okay, so tomorrow it is I guess. If my mom can come.

KARLY

Oh yeah, Jules is already on board.

Sarah GRABS May's elbow.

MAY

Ow, what?

She leans into May.

SARAH

(whispered)  
The internet.

MAY

What?

SARAH

Outside!

Sarah pulls May up and the girls hobble to the front door.

MAY

We'll be right back!

The crew gives them a confused, but dismissive glance.

EXT. WEDDING PLANNER SITE - CONTINUOUS

Sarah marches out of the store and down the sidewalk.

MAY

Ow, Sarah.

Sarah stops and whirls around to face her friend.

SARAH

They're going to Google me!

MAY

Who?

SARAH

Everyone! This is going to be on TV  
and people google people on TV!

She twists trying to scratch an itch on her back.

MAY

How is this just occurring to you?

SARAH

I forgot about the internet!  
Everything's on there!

Sarah scratches at something on her back, twisting for it.

SARAH (CONT'D)

I have at least ten photos making  
out with random dudes. College me,  
May, remember her! She had no shame  
and very short clothes!

MAY

We can do a sweep when we get home.

SARAH

What is scratching me -

She finally rips the thing that's been scratching her off her  
back. She cringes in pain.

SARAH (CONT'D)

Ow!

She holds it up. It's the MICROPHONE. Both girls freeze.

SARAH (CONT'D)

Holy shit.

MAY

(whispered)  
Your microphone!

Sarah gestures to May's back.

SARAH  
(whispered)  
You have one too!

May covers hers. Then Sarah throws the mic on the ground and stomps on it.

MAY  
What'd you do that for!

SARAH  
I don't know I panicked!

MAY  
You do know that's not where the sound is stored right?

SARAH  
Now I do!

MAY  
Ok, ok, ok...we say a bee flew in your shirt and we had to get it out. Then we dropped the mic.

SARAH  
A bee.

MAY  
It was attracted to the hair. Thought it was the hive.

SARAH  
A bee.

They nod conspiratorially.

MAY  
We didn't say anything bad.

SARAH  
I don't remember? Did we?

MAY  
No. Let's just go back inside and pretend everything is fine.

SARAH  
Okay. I can do that.

They head back inside.

INT. WEDDING PLANNER SITE - CONTINUOUS

The Crew, Karly, and Alex all look at them with flat faces.

Karly comes over and whispers:

KARLY  
(purses her lips)  
Yeah, so, we heard...all of that.

MAY  
Great.

KARLY  
I was active in college too.

She squeezes Sarah's shoulder then walks away.

The Sound Guy comes over and holds out a hand for Sarah's mic. She sheepishly hands it over.

SARAH  
There was a bee.

MAY  
Big one.

SOUND GUY  
Bees are good for the planet.

He walks away.

Alex calls over from the crew area:

ALEX  
We did a background check. We've seen everything already! You're good...Funny how you had a straight phase in college.

SARAH  
Who didn't!

She gives May a half-hearted smile.

ALEX  
Alright, let's do some interviews!

CUT TO.

LATER:

EXT. MAY AND SARAH'S APARTMENT - NIGHT

ESTABLISHING SHOT.

INT. MAY AND SARAH'S APARTMENT - NIGHT

May and Sarah trudge through the front door. Sarah <GROANS> as she flops on the couch.

May pops a BAG OF POPCORN into the microwave.

Sarah opens her laptop to Facebook and goes to her PHOTOS. She starts deleting pictures of her.

SARAH

Goodbye Leonardo lookalike from  
Lollapalooza. Goodbye Cancun  
bartender. So long guy dressed as a  
firefighter Halloween 2017.

May brings the popcorn and a book over then plops on the couch too. Sarah looks at her.

SARAH (CONT'D)

Ironically, he lit my fire.

MAY

I remember him. He was tall!

SARAH

You're not deleting anything?

MAY

I don't have anything to delete.

Sarah throws a pillow at her.

SARAH

How is that possible!

MAY

I was with Robert and we didn't do  
that -

She gestures to a picture of Sarah making out with a guy on a frat house couch.

SARAH

I'm still not convinced you and  
that stale white bread of a man  
ever did anything.

MAY

Well sorry I don't look at public places as opportunities for foreplay.

SARAH

You should.

MAY

And we did stuff! Hot stuff.

SARAH

Suuuure.

MAY

You are sure.

May refocuses on her book.

SARAH

I bet you don't even do hot stuff on your own. You probably watch like monogamous, Quaker porn.

May stands and brings the popcorn bowl to the sink.

MAY

I'm reading in my room.

SARAH

Oh my god, am I right?

MAY

That is none of your business!

SARAH

Don't be embarrassed. We all do it.

May starts aggressively soaping the popcorn bowl.

SARAH (CONT'D)

Wait! No. You don't watch anything, do you!

MAY

I am going to bed.

She heads into her room. Sarah follows her.

INT. MAY AND SARAH'S APARTMENT, MAY'S ROOM - CONTINUOUS

Sarah leans on the doorway as May pulls out pajamas.

SARAH

I like girl on girl stuff. Dicks are fine in real life, but they're so aggressive in porn.

MAY

I'm not having this conversation.

SARAH

I'll send you my favorite links.

MAY

Please don't.

She shoos Sarah through the door way and shuts the door. Sarah yells through the closed door.

SARAH

If you can't talk to your wife about this, then who can you talk to?

INT. MAY AND SARAH'S APARTMENT, MAY'S ROOM - CONTINUOUS

May heads into her bathroom and starts brushing her teeth. On the counter, her phone DINGS.

She lifts it to see messages from Sarah with links titled various porn names: "Hot Step-Sisters Get Really Close", "Exchange Student and Her Host Mom Get Nasty", etc.

May drops the phone back on the counter and brushes with renewed vigor. She <SPITS> and heads into her bedroom.

She climbs into bed and stares at the ceiling for a bit. Then gets out of bed, grabs her phone off the bathroom counter and gets back under the covers.

She clicks a link and it starts playing LOUD SEX SOUNDS. May freaks and throws the phone.

SARAH (O.S.)

That's my girl!

May then throws a pillow at her closed door.

MAY

Stop sending me porn!

She shuts off the light and smashes a pillow over her head.

SARAH (O.S.)  
Gooooood night!

FADE OUT.

INT. MAY AND SARAH'S APARTMENT - MORNING

May comes out of her room dressed in scrubs. Sarah is asleep on the couch.

MAY  
Sarah-bear, my last patient's at two and Karly emailed saying the appointment's at three so I'll meet you at the dress shop.

Sarah <GRUMBLES> from under the covers.

MAY (CONT'D)  
Well isn't someone a pretty goblin in the mornings?

Sarah pulls a blanket over her head.

MAY (CONT'D)  
How late did you stay up?

She plugs in the coffee maker and jumps back as it sparks.

SARAH  
(mumbled)  
Four? I went down a rabbit hole. But it's all deleted now.

MAY  
Very nice. Maybe you could take a nap before our appointment? And please don't be late ok? Today is really important to my mom. We've literally talked about wedding dress shopping my whole life.

SARAH  
The only other thing I have to do today is pick up my last check. If I don't get arrested for killing Tim, I won't be late.

May pours coffee into a tumbler then leans on the couch.

MAY  
Maybe today could be a good day to look for some online jobs?

SARAH

Online jobs destroy your soul.

MAY

Well good thing you did that years ago. Alright, love ya!

SARAH

Love you more! 3 pm. Don't be late!

After May leaves, Sarah pulls the covers down from her face and reaches for her computer. She opens it to their wedding website and goes to the honeymoon fund: zero dollars.

SARAH (CONT'D)

Freakin' cheapskates.

She clicks over to a job posting website and scrolls through.

SARAH (CONT'D)

(reads outloud)

Must have two years experience,  
four years experience, senior  
managers only - really McDonalds!

She closes the computer and slumps over. She spots something under the coffee table and grabs it. It's a BLUNT.

SARAH (CONT'D)

Ooh ho ho. I thought I lost you!

She gives it a kiss then takes a long <PULL> from it.

SARAH (CONT'D)

(to the blunt)

Don't tell May.

She flips on the TV to a show with a WOMAN making lasagna.

SARAH (CONT'D)

I like lasagna.

She cocoons under the blanket.

CUT TO:

LATER:

EXT. PATIENT'S HOME - DAY

May walks out of her PATIENT'S HOME. A WOMAN and her CHILD with DOWN SYNDROME stand in the doorway waving as she leaves.

MAY  
Bye Ms. Mags, bye Olivia!

MS. MAGGIE  
See you next week!

OLIVIA  
Bye May!

May unlocks her car and slides in.

INT. MAY'S CAR - CONTINUOUS

She pulls out her phone and sends Sarah a voice memo:

MAY  
(into phone)  
Hey! Leaving my last patient's  
house now. Will be at the dress  
shop in about twenty minutes.

She waves to the family as she drives away.

CUT TO:

INT. MAY AND SARAH'S APARTMENT - DAY

Sarah is still under the blankets on the couch in her pajamas. Her phone <DINGS>. She listens to May's message.

SARAH  
Oh shit!

She pulls up the app and orders a car. It's two minutes away.

SARAH (CONT'D)  
Two minutes, plenty of time. Get  
the check, get the dress. Two  
things Sarah! You had two things!

She grabs the crutches and leaves.

CUT TO:

EXT. HONEYBEE'S BAR - DAY

Sarah's Uber stops outside of Honeybees.

SARAH  
(to driver)  
Thanks!

She hobbles out and through the front door.

INT. HONEYBEE'S BAR - CONTINUOUS

Behind the bar, TIM, sees her and grimaces. Sarah heads over. The bar is packed with people watching another soccer match.

TIM

Sarah, I was wondering when you'd come get this.

SARAH

You literally texted me about it yesterday.

TIM

Yeah well, never know.

He grabs an ENVELOPE from behind the bar and hands it to her.

SARAH

Great, bye.

She pulls out her phone to call another Uber.

GABRIEL (O.C.)

Sarah?

She looks up and sees Gabriel in a booth eating lunch.

SARAH

Gabriel, hey!

He stands and goes to her.

GABRIEL

What'd you do to your foot?

SARAH

Funny story, I broke it. Here actually, the day we met.

GABRIEL

No shit really?

SARAH

That's why I left.

GABRIEL

So the emergency was real.

SARAH

She tried to tell you.

GABRIEL  
If you're trying to make me feel  
guilty, it's working.

SARAH  
Good.

GABRIEL  
Let me make it up to you.

SARAH  
Oh yeah? How?

GABRIEL  
Depends, got time for a drink? Or  
nachos?

SARAH  
I like nachos.

They share a smile.

WIPE TO:

EXT. DRESS BOUTIQUE - DAY

May parks outside of the DRESS BOUTIQUE.

INT. MAY'S CAR - CONTINUOUS

She checks the clock on the dash: 3:05.

MAY  
(flustered) Late, late, late.

She jumps out of the car and rushes to the store. Just  
outside of the front door, she stops and smoothes her scrubs,  
then her hair, then opens it.

INT. DRESS BOUTIQUE - DAY

The whiteness of the dresses overwhelms the room. KARLY is in  
the center chatting with JULES and a SALES ASSOCIATE. ALEX  
and the CREW are on the side trying not to touch anything.

Lights and film equipment are set up everywhere.

MAY  
I'm so sorry I'm late!

She goes to hug her mom.

MAY (CONT'D)

There was massive traffic.

JULES

You're fine honey! We know you're coming from work.

May looks around.

MAY

Is Sarah trying something on already?

KARLY

She's not here yet.

MAY

She's wha-  
(breath)  
I'll call her.

She steps aside and pulls out her phone.

ALEX

May! Great. Let's get you mic-ed up.

The SOUND GUY comes over.

SOUND GUY

I made sure there are no bees in here. Maybe my mic can make it through the day?

May offers him a smile.

MAY

It was a really, big bee.

She dials Sarah. The RINGING phone ends in Sarah's Voicemail. May hangs up and dials again. Voicemail.

MAY (CONT'D)

Sarah, come on. Where are you?

CUT TO:

INT. HONEYBEE'S BAR - SAME TIME

Sarah and Gabriel are snuggled in a back booth making out. He has his arms around her. Her crutches are laid on the table. Her PHONE VIBRATES silently in her purse on the other bench.

TIM walks up, drops off a plate of nachos, and rolls his eyes.

BACK TO:

INT. DRESS BOUTIQUE - CONTINUOUS

May chews her lower lip.

MAY(INTO PHONE)

It's me. I'm at the dress shop.  
Everyone's waiting. Call me back.

She smiles at the Sound Guy. Expressionless, he leaves.

Jules comes over holding a GLASS OF CHAMPAGNE. She hands it to May. She takes a big sip.

JULES

Sarah is...?

MAY

Being Sarah.

JULES

- Sarah has a lot of good  
qualities, but punctuality isn't  
one.

MAY

I asked her for one thing. One. I  
told her today was important to us.

Tears well into May's eyes.

JULES

It still is. And a little tardiness  
isn't going to change that.

She slings an arm around her daughter.

JULES (CONT'D)

Karly?

Karly heads over.

JULES (CONT'D)

Sarah's running a bit behind. I  
think we should start with May and  
Sarah can catch up when she gets  
here.

Jules gently nods her head towards May. Karly gets it.

KARLY

Alex! We're starting with May.

Alex whirls around to them.

ALEX

Sarah's MIA?

JULES

She'll be here soon.

ALEX

Alright then, May -

The crew heads over to them and Alex puts on his camera personality. The lights flash on, they start filming. Alex counts down on his fingers: Three, two, one:

CAMERAMAN

Rolling!

ALEX

Action!

He freezes in a forced smile for a moment before continuing:

ALEX (CONT'D)

May, today's the iconic day:  
finding your wedding dress. You  
excited.

She leans into her mom's arm.

MAY

My mom and I have talked about  
picking out a dress together since  
I was little. I can't believe we're  
really doing it.

ALEX

And Mama Jules, how do you feel?

JULES

Ooo, I'm so excited. I can't  
believe my baby is getting married!

She squeezes May's shoulders.

JULES (CONT'D)

She's going to look beautiful in  
all of them. I don't know how we're  
going to pick!

ALEX

Well you better get started then!  
May, let's find your dream dress!  
(beat) And CUT! Ok, go have fun.

Alex plops down on a couch. The crew relaxes.

KARLY

Alright! Let's go shopping!

She links arms with May and they head into the sea of white.

WIPE TO:

LATER:

INT. DRESS BOUTIQUE, DRESSING ROOM - LATER

Karly ZIPS May into a large, poofy white WEDDING DRESS. She looks like a sparkly cupcake.

MAY

Wow.

KARLY

The first dress. How do you feel?

MAY

I...I don't know.

Tears well up in her eyes. Karly puts a hand on her shoulder.

MAY (CONT'D)

This is so stupid. Why am I crying?

KARLY

Hey, that's okay. Weddings bring up a lot of things. What's going through your head?

May looks at herself in the dress.

MAY

I don't know how much y'all know, but I was proposed to once before Sarah.

KARLY

Oh I didn't know that.

MAY

My college boyfriend, Robert.

KARLY  
Boyfriend huh?

MAY  
Yup.

Karly meets her gaze in the mirror and nods.

MAY (CONT'D)  
I was looking at this man who loved  
me so much, down on his knee,  
offering me the perfectly easy life  
I always thought I'd have.

She dabs at her eyes.

MAY (CONT'D)  
I knew it wasn't right, it was just  
what I felt like I should want. But  
I still almost said yes. Just to  
have it... 'cause I didn't think I'd  
ever get what I really wanted.

KARLY  
You wouldn't be the only one of us  
to make that same choice.

She shakes her head and then looks back up.

MAY  
Us?

KARLY  
(with a smile)  
Us.

MAY  
I didn't realize.

KARLY  
Yeah, I'm one of those sneaky quiet  
gays, except on the weekends.  
That's when I wear my rainbow bra  
and march through the streets  
throwing glitter.

May smiles and wipes a tear away.

MAY  
Of course.

Karly gets quiet.

KARLY

So you told him no.

MAY

I realized I couldn't say yes..  
More for him than for myself. So we  
broke up and I thought that was it  
for me.

KARLY

Until Sarah.

MAY

<LAUGHS> Yeah. Until Sarah. Who  
never seems to worry what anyone  
will think. She just does what she  
wants. All the time.

KARLY

Ha, I'm getting that sense.

MAY

And now, here I am having a big TV  
lesbian wedding because of her.

KARLY

Sometimes, you need someone like  
Sarah to pull you to where you're  
supposed to be.

MAY

Marrying a woman.

KARLY

On Tv...

MAY

On TV.

KARLY

So, all that being said, is this  
the dress you'll be wearing while  
you do it?

MAY

Oh God no.

She <LAUGHS>.

MAY (CONT'D)

This thing is so ugly.

KARLY

Okay good, I didn't want to say anything because I wasn't sure if those were tears of joy, but -

MAY

- Yeah, no, it's so bad.

KARLY

I'll let everyone know we'll be another minute.

Karly steps outside.

CUT TO:

INT. HONEYBEE'S BAR - SAME TIME

Sarah and Gabriel are still kissing in the booth.

Tim walks up and purposefully drops a BROOM. It <SMACKS> the floor and the couple jumps apart.

TIM

Oops.

He walks off. Sarah looks over at Gabriel.

SARAH

Woo, kinda forgot where we were.

GABRIEL

Me too. I don't think I've kissed a girl in a bar booth since college.

SARAH

Well consider me flattered.

She looks around and realizes it's late.

SARAH (CONT'D)

Oh shit!

She pulls out her phone and sees all the missed calls and messages. Gabriel sees it too.

GABRIEL

Someone's popular.

SARAH

No, just very late!

She opens the UBER app.

SARAH (CONT'D)  
No drivers? What the hell!

GABRIEL  
I'll take you.

Sarah looks up at him.

SARAH  
No.

GABRIEL  
I'm half of why you're late. It's  
only fair. You can even sit in the  
backseat if you want.

SARAH  
You won't murder me?

GABRIEL  
I'll try my best not to.

SARAH  
Can I get a firm no?

GABRIEL  
No, I won't murder you. Come on.

SARAH  
Ok, thank you!

They slide out of the booth and head for the door.

TIM  
Hey! You didn't pay!

Sarah doesn't stop. She pulls Gabriel forward by the hand.

SARAH  
Consider it a parting gift Tim!

They leave. As the door opens -

CUT TO:

INT. DRESS BOUTIQUE - DAY

The door of May's dressing room opening. She emerges in a  
beautiful dress. The CAMERA CREW is rolling.

MAY  
Mom?

She glides to a raised center area and twirls in front of the mirror. Jules is sitting on a couch facing the mirrors.

JULES  
Oh May, it's perfect.

MAY  
Yeah?

JULES  
You look beautiful honey.

As May turns to look at herself in the mirror, she sees Gabriel's car pull up with Sarah in the front seat.

MAY  
You've got to be kidding me.

JULES  
No, I'm -

She sees May's eye-line and twists to face the window.

JULES (CONT'D)  
Oh Sarah's here! (beat) Who's dropping her off?

Jules turns back to her daughter.

JULES (CONT'D)  
May?

CUT TO:

EXT. DRESS BOUTIQUE - DAY

Gabriel and Sarah sit in the car outside of the boutique. He nods a head to the store.

GABRIEL  
Something you need to tell me?

He holds up her ringless left hand?

SARAH  
My friend you met is getting married.

GABRIEL  
Ah good, because I'd like to see you again.

SARAH

I'd like that. Here -

She grabs a pen and a piece of mail from his side-door. She jots down her number.

SARAH (CONT'D)

That's my cell. Text me.

GABRIEL

I will. Have fun in dress land.

She gets out of the car and rushes through the front door.

INT. DRESS BOUTIQUE - CONTINUOUS

The bells on the shop's doors <JINGLE>. All eyes turn to SARAH. May crosses her arms.

SARAH

Hey everybody...I thought the appointment was four -

She glances down at her phone. It's 4:30.

SARAH (CONT'D)

- thirty. I'm so sorry.

Nobody moves.

SARAH (CONT'D)

May -

May whirls to face the mirror.

MAY

It was three. Just like I told you this morning and just like Karly's email and all my texts and voicemails said. But it's fine -

She steps off the platform, picking up the dress.

MAY (CONT'D)

Because I was here at three. And I found my dress and it's perfect. So you can look by yourself now 'cause Karly and I have a cake tasting to go to.

She storms off. The room freezes as Sarah hobbles after May.

SARAH  
May! May wait!

May slams the dressing room door, but Sarah sticks one of her crutches in it to stop it from closing.

SARAH (CONT'D)  
Ah HA!

INT. DRESS BOUTIQUE, DRESSING ROOM - CONTINUOUS

As Sarah comes in, May whips around to face her.

MAY  
Do you hate me? Is that it?

SARAH  
What, May? No! Why would you -

MAY  
Because I can't see in what world a friend treats another friend the way you treat me.

SARAH  
May, I was late, yes, but you know me! I'm a late person!

MAY  
I asked you for one thing. One.

SARAH  
I know.

MAY  
Where were you?

Sarah gestures to her mic.

SARAH  
Let's talk about this at home.

MAY  
Like hell we will. Where were you?

SARAH  
May. Calm down.

May freezes. Livid. She opens her mouth to speak then closes it. She faces Sarah, an eery calmness creeping over her.

MAY

You know what? Fine Sarah. I'll be as calm as you and I won't care about anyone other than myself!

She reaches behind herself wildly for the string of buttons going down the back of the dress. She can't get to them and struggles for a few moments by herself. Sarah steps forward.

SARAH

Here, let me -

MAY

Don't!

Sarah stops.

MAY (CONT'D)

Don't touch me.

May grabs her scrubs and storms out of the room still in the dress.

SARAH

May!

The crew is standing around the boutique when May storms in. The camera is rolling.

May heads to her mom.

MAY

Mama, thank you for coming. I appreciate your help. I'm sorry this is what it is. You deserved a nicer day than this.

She gives her a very short hug and a peck on the cheek.

JULES

May wait -

MAY

Alex, the show's covering this?

She gestures to the dress. Alex, with a hand over his mouth covering his shock and enjoyment, nods.

ALEX

Yup, we got it.

MAY

Great. Karly, we have a tasting. Let's go.

Karly freezes looking between May and Sarah (just hobbling into the room).

SARAH  
May, please -

MAY  
Come on Karly!

May storms out of the boutique. Karly looks between her brides.

KARLY  
I'll see if I can talk to her.

Karly follows out after May.

EXT. DRESS BOUTIQUE, PARKING LOT - CONTINUOUS

May makes it to her car in a huff. Karly trailing behind her.

KARLY  
Woah there speed racer.

MAY  
I can't find my keys.

Karly spots them still in the car ignition.

KARLY  
May -

She opens the door and grabs the keys.

MAY  
Of course. That just shows you how  
much of a rush I was in to get  
here, on time!

May slides into the front seat, shoving tulle and fabric under the steering wheel.

Karly doesn't move. Instead she stands blocking May's ability to shut the door. Karly stares her down.

KARLY  
May -

MAY  
We're going to be late.

KARLY

No matter how amazing the cake is,  
nothing is going to taste good when  
you're this angry.

MAY

I'm fine.

Karly gives her a long look.

KARLY

You're not fine.

MAY

Karly please, I just want to leave.

Karly walks around to the passenger side and slides in.

MAY (CONT'D)

Where are we going?

KARLY

I'll direct.

May starts the car, wipes a tear away, and pulls out of the spot.

CUT BACK TO:

INT. DRESS BOUTIQUE - SAME TIME

Everyone is still. Sarah turns to Jules with wide, pleading eyes.

SARAH

She knows I'm always late. What did  
she expect? I'm not perfect!

JULES

Sarah, honey, May doesn't expect  
you to be perfect. But it was  
shopping for your wedding dresses.  
What could be more important than  
being here with her?

Sarah slumps down onto a white couch.

JULES (CONT'D)

You two will figure all this  
partner stuff out. I just hope too  
many good memories don't get messed  
up before you do.

She gives Sarah a pat on the shoulder.

JULES (CONT'D)

Alex, crew.

She picks up her purse and heads out the front door.

Sarah SNIFFS and wipes her tears then looks around remembering the camera crew is there. They are still filming.

SARAH

I'm uh, not doing this today.

She gets off the couch and leaves as well.

**END OF ACT TWO.**

ACT THREE

EXT. STREET - DAY

May and Karly drive in silence. Tears stream down May's face. In the seat beside her, Karly is rapid-fire texting.

KARLY

The place is up ahead on the right.

MAY

Awesome.

She pulls into an open parking spot on side of the road and cranes her head looking for a bakery.

KARLY

Don't forget your keys.

MAY

Right.

They get out of the car and head down the sidewalk.

Karly stops outside of a BUTCHER SHOP, May doesn't notice and keeps walking.

Karly <WHISTLES>. May doubles back and looks up. The shop's sign says "MEET'S MEATS".

MAY (CONT'D)

Karly, I really don't feel like a meat tower right now?

Karly squares herself in front of May.

KARLY

Ok you can be mad, but don't be.

MAY

Karly...

KARLY

I canceled the cake tasting.

MAY

I said I was -

KARLY

Fine. I know. But if you eat carrot cake when you're this pissed off, then for the rest of your life, you're going to feel this feeling when you see a carrot cake. And I can't have that guilt on my hands.

MAY

I already don't like carrot cake.

KARLY

Ok then raspberry chocolate mousse. The point is: nothing wedding-y is going to be fun right now and that stuff is supposed to be only fun. So let's do something completely un-weddingy.

MAY

You want to buy meat?

KARLY

Better. Come on.

She pulls May through the front door.

INT. MEET'S MEATS - CONTINUOUS

The shop has the feel of a New York butcher with white subway tiles and black and white photos hanging everywhere.

May notices some of the pictures have Karly as a child holding up steaks and even one with her holding a lamb leg above her head.

MAY

Your family owns this place?

KARLY

Going on seventy years.

A BIG MAN (POP-POP, 80's) in an apron comes out from the back. His face lights up when he sees them (May still in the wedding dress).

POP-POP

Karly! And let me guess, this is one of your brides?

Karly gives the man a hug then steps back for introductions.

KARLY

Pop-Pop, this is May. Yes, she's one of my brides. May, this is my grandpa.

May and Pop-Pop shake hands.

POP-POP

Nice to meet you May.

MAY

(laughs)

Nice to meet you too. It's funny, I work at a breakfast spot and the owner's called Papa.

POP-POP

We old men just become these silly names after a point. I like it though.

KARLY

Good 'cause after this long, I'm not calling you anything else. We're going to go chop stuff. I'm borrowing merch!

Karly grabs an XXL "Meet's Meat" tee-shirt for sale off a table and throws it at May.

KARLY (CONT'D)

Go put this on.

She gestures to a rest room.

KARLY (CONT'D)

Not a great place for white.

May looks down and seems to notice she's still in the wedding dress.

MAY

Right.

She heads off towards the bathroom while Karly shakes her head and goes towards the back room of the store.

INT. MEET'S MEATS, KITCHEN - CONTINUOUS

May (now in the XXL tee-shirt that fits like a dress) peeks through the door into the butcher's backroom. It's filled with sterile metal tables, meat grinders, and knives.

Karly is leaning casually against one of the tables.

MAY

Are you going to kill me here?

KARLY

Not today. Too many witnesses.

She pulls a pair of GIANT KNIVES from the wall and lays them on one of the tables.

KARLY (CONT'D)

No, whenever I need to blow off steam, I come here. And chop shit.

She pulls a hair net, gloves, and an apron off the wall and hands lays them on the table in front of May. She washes her hands then grabs the same stuff for herself.

May pops the hair-net on.

MAY

Are you some kind of psychopath?

Karly <LAUGHS> as she heads into a walk-in freezer. She comes back out with a bucket of meat bits.

KARLY

You'll see. Once you get over the ick factor, it's pretty calming.

May eyes the meat.

MAY

What do you do with it after?

KARLY

Grind it up. Lotta of burgers made with my angry chunks. Pop-Pop says they are spicier than our regular cuts, but I think he's making it up. Go wash your hands.

May goes to the sink and washes. When she comes back, Karly hands her a knife and pops a CUT OF MEAT onto the table.

KARLY (CONT'D)

Hack away!

May looks from Karly to the meat then back to Karly.

KARLY (CONT'D)

Go for it.

May takes a big wind up then hacks the meat.

KARLY (CONT'D)

Fun right?

May swings at it a few more times.

MAY

Surprisingly fun.

Karly picks up another slab and starts hacking at it. The girls <GRUNT> and <LAUGH> as they chop the meat into bits.

MAY (CONT'D)

Is this why our wedding has a meat tower?

KARLY

Hey meatballs make everything better! And people need protein at weddings.

MAY

Fair enough.

Karly pauses to watch May.

KARLY

Feeling better?

May saws reflectively at a fatty strip.

MAY

I knew Sarah wouldn't be on time. She never is. I don't know why I got so upset.

KARLY

Sometimes when we hope people will surprise us, it's even more disappointing when they don't.

MAY

You speaking from experience?

KARLY

(laughs)

I've had more than my share of meat chopping days.

Karly carries a hand-crank meat grinder over to their table.

KARLY (CONT'D)

But bad days or not, I know you  
love Sarah. I can see it.

MAY

(wistful)

She's my best friend.

May calmly starts feeding meat into the grinder.

KARLY

I was so excited when the team  
picked you and Sarah. I think your  
episode is going to show a lot of  
people what's possible.

MAY

I didn't even think about that.

KARLY

Are you kidding! It's huge! Every  
time we gays show the world our  
love is just as worthy of  
celebration as everyone else's, we  
normalize it that much more.

MAY

Right...

They share a soft smile and hold it for a bit longer than  
platonic. Then -

The SOUND OF A <RINGING PHONE> breaks the moment.

May looks at her Apple Watch. It's Sarah calling.

MAY (CONT'D)

It's Sarah.

She ignores the call.

MAY (CONT'D)

Ignoring that.

KARLY

Okay so, question: you had the  
college boyfriend and from what  
your parents have said, it seems  
like Sarah's your first girlfriend.  
So what made you finally come out?

May <SCOFFS> lightly.

MAY

Sarah. Of course.

KARLY

What do you mean?

MAY

I don't know... I mean I guess coming out, felt like killing off the version of myself that I knew how to be.

She looks up.

MAY (CONT'D)

And...I was afraid of letting everyone down.

KARLY

It's scary telling the people you love you're not going to live the life they envisioned for you.

MAY

Exactly.

KARLY

Sometimes it's even scarier admitting it to yourself.

The women lock eyes for a BEAT. Then Karly seems to register.

KARLY (CONT'D)

And then Sarah? She was finally the one who made all the scary stuff worth it?

MAY

(swallows)

More like she forced me to go head first into the scary stuff. But she's my best friend. And she asked me to dive in with her. I couldn't say no.

May's phone <RINGS> again.

MAY (CONT'D)

Ok I'm putting this thing on silent.

She looks at the caller: it's Mrs. Huff. Her face falls and she grabs the phone immediately.

MAY(INTO PHONE) (CONT'D)  
Mrs. Huff? What's wrong?

CUT TO:

EXT. HOSPITAL - EVENING

ESTABLISHING SHOT.

INT. HOSPITAL, HALLWAY - CONTINUOUS

Elevator doors open to a lobby. May gets out and speed-walks down a hallway (still in the Meet's Meat shirt).

MAY  
Three-o-seven, three-o-seven.

She follows the signs to room 307 and heads into it.

INT. HOSPITAL, DELPHINE'S ROOM - CONTINUOUS

Inside the small room, DELPHINE is lying in a bed with an OXYGEN MASK. She's asleep and looks very small.

Mrs. Huff is sitting in a chair in the corner. She looks equally small. Her entire focus is channeled on her daughter.

As May comes into the room, Mrs. Huff greets her.

GABBY HUFF  
Hey May.

MAY  
What happened?

Gabby leads May out to the hall.

GABBY HUFF  
She was fine and then she got a little cold, nothing unusual. Next thing, she was having trouble breathing and -

Her eyes water.

GABBY HUFF (CONT'D)  
It's pneumonia.

She <SNIFFS>.

GABBY HUFF (CONT'D)

The doctors say she's stable and  
the meds will help, but -

She starts crying and loses her words. May rubs her arm.

MAY

She's in good hands. And Del's a  
tough cookie. She'll be fine.

Mrs. Huff nods.

GABBY HUFF

I'm sorry to call, but she kept  
asking for you. I don't know why.  
I'm here. I'm her mother.

Mrs. Huff wipes her tears, calming down.

GABBY HUFF (CONT'D)

Well, never mind. Can you stay with  
her for a minute, I haven't gone to  
the bathroom in a while.

MAY

Of course.

GABBY HUFF

I didn't want to leave her alone,  
and, her dad is on a boy's trip,  
but he's flying back now.

MAY

I'm here. Go.

GABBY HUFF

(hesitates)  
Thank you, May.

She heads out down the hall and May goes to a chair by the  
bed.

MAY

(whispered)  
You're going to be alright sweet  
girl. Please.

She sits back in the chair and watches Delphine sleep.

LATER:

INT. HOSPITAL ROOM - LATER

May wakes up to see Mrs. Huff sleeping in the corner chair. Delphine is still asleep.

May stands and silently heads for the door.

INT. HOSPITAL, HALLWAY - CONTINUOUS

She goes to a vending machine and pulls out her wallet. A Medical Worker (TANYA) in scrubs approaches behind her and waits as May picks her snack.

As she raises her finger, the woman cuts in -

TANYA

B5 never works. It just steals your money.

MAY

Oh good to know, thanks.

She turns to see the woman has "Occupational Therapist" stitched into her scrubs.

MAY (CONT'D)

Isn't it late for an OT to be here?

TANYA

I was just finishing up. Too many patients, too little time. Is your child a patient here?

May hesitates.

TANYA (CONT'D)

I only ask because it's usually just family members this late and I feel like I know most of them.

May grabs her snack from the machine.

MAY

Actually, I'm an OT too. One of my former patients is here so I came to see her....She was asking for me, I didn't just show up.

TANYA

Ha! I didn't think you did, but that's so sweet of you. What practice are you with?

MAY

I'm not. I do private patients.

Tanya steps up to the machine.

TANYA

Gotcha, well you must be a great therapist to be who she's asking for.

MAY

She's a great kid.

Tanya studies May.

TANYA

Well, if you ever get tired of private patients, we have a fun team. We aren't officially hiring, but you never know.

MAY

Really?

TANYA

Yeah! I'm Tanya Abbas. If you're interested, reach out. My email's on the hospital page.

MAY

Wow, thanks! I will.

TANYA

I hope your kiddo gets better soon.

MAY

Me too.

She heads back to Delphine's room.

INT. HOSPITAL ROOM - CONTINUOUS

May enters the room to find Delphine awake. She gives May a big smile.

DELPHINE

(whispered)

May!

MAY

(whispered)

Hey sunshine. How are you feeling?

DELPHINE

Sick.

MAY

I heard. They're gonna get you better soon.

A smiles creeps onto Delphine's face.

DELPHINE

Did you meet Dr. Tony?

MAY

(laughs)

No not yet, but maybe now I will.

May perches on Delphine's bed.

DELPHINE

I don't like my new OT. She's boring.

MAY

It hasn't been that long. You have to give her a shot.

Delphine purses her lips.

DELPHINE

That's what mom said too.

MAY

Well your mom's a smart lady.

DELPHINE

I knowww.

MAY

So, what's been going on at school? Catch me up on everything.

Delphine's face brightens.

DELPHINE

Oh my gosh, Peyton and Sarah-Ann were holding hands at recess and -

FADE OUT.

LATER:

INT. HOSPITAL, HALLWAY - NIGHT

Sarah runs out of the elevator and down a corridor. She scans inside each room until she reaches Delphines'. She recognizes the back of May's head and stops.

Sarah stares at her sleeping friend. May's holding Delphine's hand as she sleeps too. Mrs. Huff is in the corner.

Urgent <FOOTSTEPS> approach behind Sarah. She turns to see MR. HUFF carrying a traveling tote, looking disheveled.

He slows to a stop as he counts the rooms looking for his daughter's.

SARAH  
They're sleeping.

He stops outside of the room with Sarah and looks in too.

MR. HUFF  
You a friend of May's?

SARAH  
Fiancé.

She nods her head towards Delphine.

SARAH (CONT'D)  
You dad?

Mr. Huff nods as he looks at his family.

MR. HUFF  
My whole world's in that room.

SARAH  
I'm sorry she's sick.

MR. HUFF  
Me too. (BEAT) Fiancé huh?

SARAH  
It's new. And...I'm not sure I'm cut out for it.

He thinks for a moment.

MR. HUFF  
In theory, I knew what marriage was when I asked Gabby to marry me. But for it to work, you have to be one hundred percent for the other person.

(MORE)

MR. HUFF (CONT'D)

And she has to be the same for you.  
Or else, life will just... destroy  
whatever you two have.

Sarah meets his eyes.

MR. HUFF (CONT'D)

Good luck.

SARAH

You too.

He steps into the room and goes to his wife. Mrs. Huff wakes up - a relieved smile crosses her face. They hug silently.

May stirs and wakes too. She offers a sleepy wave to Mr. Huff then sees Sarah in the doorway.

Her face falls and she gathers her stuff and heads to the hall.

INT. HOSPITAL, HALLWAY - CONTINUOUS

Sarah and May step away from the door.

SARAH

May, I -

MAY

(angry whisper)  
What are you doing here?

SARAH

I, uh, you weren't answering my calls, which I get, but then I saw your location was the hospital and I panicked. So I got in an Uber, but then your mom called me back and explained it was a patient -

May holds up her arms. Sarah stops.

MAY

(whispered)  
It's so inappropriate for you to be here. If I wanted you, I would have called.

Her eyes are hard, but tearful.

SARAH

I know you're mad at me, but we have to talk.

(MORE)

SARAH (CONT'D)

You have to forgive me. Even if you don't want to get married -

MAY

I'm still marrying you.

SARAH

You are?

MAY

I know you need the money. I'm not going to just abandon you.

SARAH

You're amazing! Thank you!

Sarah goes to hug May, but she steps back.

MAY

You let me down Sarah. And you've been letting me down for a while.

SARAH

That's not fair.

MAY

It is and I don't know if I want to keep forgiving you.

SARAH

But we're best friends...

MAY

I just need some space okay? To think about everything.

SARAH

Space? No, we don't have space.

MAY

Starting now we do.

May turns and heads down the hall leaving Sarah alone.

Sarah looks back into Del's room and meets Mr. Huff's gaze. Then she turns and leaves too.

WIPE TO:

MONTAGE SEQUENCE:

Scenes of Sarah and May at a FLORIST with Karly, Alex, and the crew.

See Sarah hold out a FLOWER for May to smell, and May pretends not to see it, wandering away. Karly shares a worried look with Alex.

Sarah and May walking through a large BALLROOM. Karly gestures for where the aisle, the chairs, and the entrance will be. May looks around absently while Sarah slinks behind her. They don't acknowledge each other as the camera films.

In adjoining dressing rooms at the dress boutique, May and Sarah try on their fitted wedding dresses for Karly and Jules.

The SEAMSTRESSES pull back the curtains to reveal the girls (There's a curtain between them so they can't see each other).

May smiles, but the smile doesn't touch her eyes. Sarah just looks at the curtain between them. She starts to reach out a hand, but pulls it back and smooths her dress. Jules clocks the movement, but doesn't say anything.

INT. DOCTOR'S OFFICE - DAY

END MONTAGE with Sarah sitting alone in a doctor's office. DOCTOR EDMUNDS KNOCKS and enters.

DOCTOR EDMUNDS  
Alright Sarah - no friend today?

SARAH  
She's my fiancé actually. We're getting married next week.

DOCTOR EDMUNDS  
Ah so she's busy with wedding prep?

SARAH  
Yup. Lot's to do.

DOCTOR EDMUNDS  
Well then I'm sure you'll be happy to have this bad boy off! Nobody wants a cast going down the aisle.

SARAH  
I guess.

Dr. Edmunds starts pulling out medical supplies and props Sarah's foot up on the patient table.

DOCTOR EDMUNDS

You seems a little blue? You haven't bonded with the cast have you?

SARAH

Nope. Just lot, of stuff, leading up to the big day.

DOCTOR EDMUNDS

Well if it's any help, when we got stressed planning our wedding, my fiancé and I would remind ourselves the only thing that really mattered was getting each other for life. All the rest was just details.

She looks up at Sarah with a shrug.

DOCTOR EDMUNDS (CONT'D)

Just remember you're doing it for the other person, nobody else.

Doctor Edmunds offers her a smile and goes back to the cast.

DOCTOR EDMUNDS (CONT'D)

Now let's get this off you.

Sarah flops back on the table as the doc starts up her saw.

FADE OUT.

EXT. WEDDING VENUE - DAY

ESTABLISHING SHOT: the wedding venue as GUESTS stream in.

INT. SARAH'S BRIDAL SUITE - DAY

Sarah is in her wedding dress, hair and make up done. She's pacing. Then stops, grabs her phone and checks their wedding website. Two-hundred attendees have said yes. The Honeymoon Fund has raised seventeen-thousand dollars.

SARAH

Shit.

A TEXT MESSAGE from Gabriel slides across the phone: "Whatcha doing today?" Sarah clicks on it, thumbs poised to respond, but there's a <KNOCK> at the door.

SARAH (CONT'D)

Come in!

A WOMAN (Melody, mid-50's) enters. Sarah stops.

SARAH (CONT'D)

Mom?

MELODY

Well don't you look like a bride.

SARAH

And you look like the last person I expected to see today.

MELODY

Oh don't be dramatic Sarah. I wouldn't miss your wedding.

SARAH

Well, you didn't RSVP.

Melody waves a dismissive hand and circles Sarah, eyeing her.

MELODY

You know I'm not good with details.

SARAH

What are you doing back here?

MELODY

To ask why the hell you're marrying May?

SARAH

Why shouldn't I?

MELODY

Because you're not a lesbian!

SARAH

If I'm not a lesbian, then why would I be marrying a woman?

MELODY

Now that is a damn good question. Isn't it? Does May have something on you?

SARAH

Mom!

MELODY

What?

SARAH

(realizing as she says it)  
For you to even ask that shows how  
little you know the most important  
person in my entire life.

Melody pauses and eyes her daughter.

MELODY

Well baby girl, you're right about  
that. I don't know May.

She goes to stand eye to eye with Sarah.

MELODY (CONT'D)

But I know you. And you're not the  
marrying kind.

SARAH

What does that mean?

MELODY

It means you haven't ever thought  
about anyone beside yourself in  
your entire life. And that won't  
work in a marriage honey.

SARAH

You're one to talk! You're worse  
than me! I don't know how you ever  
tricked Dad into marrying you.

MELODY

Well I know what I did can't be  
what you're doing 'cause lesbians  
can't get themselves knocked up can  
they?

SARAH

And there it is.

MELODY

So, Sarah, what is this? A  
publicity stunt? If you wanted your  
five minutes of fame, you don't  
have to get married! Just make a  
sex tape like other girls!

SARAH

Thanks for the motherly advice.  
Time to go.

Melody purses her lips and moves for the door.

MELODY

For the sake of your marriage, I  
hope you're less like me than I  
think.

SARAH

You and me both.

Sarah holds the door open for her mother and the woman walks out. Sarah clenches her fists, punches them in the air, and <GROANS> before charging the opposite way down the hall.

CUT TO:

INT. MAY'S BRIDAL SUITE - CONTINUOUS

In her bridal dress and makeup, May is sitting in the room with her mom. They're silent, pensive.

Jules looks over at her daughter and starts to speak.

JULES

May -

There's a <KNOCK> on the door.

MAY

Come in!

Karly pops her head in.

KARLY

Jules, your husband is saying he  
can't find his cufflinks?

Jules rolls her eyes and stands.

JULES

He'd lose his head if it wasn't  
attached to him.

She stands and goes to her daughter.

JULES (CONT'D)

My baby -

Jules takes May's chin in her hand for a moment.

JULES (CONT'D)

I know you and Sarah are in a  
prickly patch at the moment, but I  
hope you can put that aside for  
today.

(MORE)

JULES (CONT'D)

I'd hate for anger to be the biggest emotion on your wedding day.

MAY

I know mom.

They share a hug.

JULES

Love you baby.

Jules leaves and May looks over her shoulder. REVEAL: the CAMERA CREW are filming.

KARLY

Hey guys, can you give us a minute?

They file out too. Karly comes in and shuts the door. She takes in May.

KARLY (CONT'D)

You look so beautiful.

May stands and begins pacing, fanning her armpits.

MAY

I've never been this nervous.

KARLY

Nerves are just excitement in ugly clothes.

MAY

Karly, I know this wedding is important to a lot of people, and Sarah needs me way more than you know, but -

Karly puts her hands on May's shoulder's. They lock eyes.

KARLY

May, you can't live your life for other people. And if you're getting married today because you feel like you should, like you'd be letting people down if you didn't go through with it, then you might as well have married to college guy.

MAY

(whispered)

I don't want to be alone forever.

KARLY

Oh, May -

Karly pulls her into a hug.

KARLY (CONT'D)

You won't be alone forever. If Sarah's not your person, I'm sure you'll find her one day. But rushing into this marriage because you are afraid isn't how you do it.

May pulls away from the hug and goes back to pacing.

MAY

It's not so much the marriage as...this!

She gestures to herself.

KARLY

The dress?

MAY

No! Me! I'm terrified of living this version of me. If I marry Sarah, then that's it!

KARLY

What's it?

MAY

I'm gay. People won't just forget that if I this doesn't work out. It's out there!

KARLY

<LAUGH> What? May -

Karly comes over and takes her hands.

KARLY (CONT'D)

Marry Sarah, don't marry Sarah. You're still gay.

May looks to the empty door.

KARLY (CONT'D)

Everyone is here because they support you. If you want to get married, great! And if you don't, that's ok too. But you know what?

Karly takes May's face in her hands carefully to avoid smudging her makeup.

KARLY (CONT'D)

Either way, you will be loved.

There's a pause. Then suddenly...May leans forward and KISSES Karly!

Karly freezes and jerks back.

MAY

Karly, I'm so sor-

Karly cuts her off by kissing her back, deepening the kiss, pulling May close to her body. <THE MUSIC SWELLS>.

SARAH (O.S.)

What the hell!

Karly and May jump apart and see Sarah in the doorway.

KARLY

Oh my God, Sarah, I'll just -

Karly looks between May and Sarah, then flees the room. Sarah marches in arms wide.

SARAH

Mind telling to me why you're making out with our wedding planner?

May turns away from her, silent.

SARAH (CONT'D)

May! What's has gotten into you?

MAY

I'm gay Sarah!

She spins around and throws out her arms in frustration.

MAY (CONT'D)

I'm gay! How do you not see that?

SARAH

What?

MAY

You are so focused on yourself that you don't even see me! You never do!

(MORE)

MAY (CONT'D)

And here I am pretending to be pretending to be gay because you asked me to even though I'm terrified of what being gay would mean for my life! And you don't even know it!

SARAH

That's not fair. How was I supposed to know if you never told me!

MAY

How could I have told you when you never made space for me to need you! It was always what you wanted and what you needed!

SARAH

Hey, if you had asked, I would have supported you!

MAY

I shouldn't have had to ask!

The girls take a few steps back then Sarah flops down in a chair and May flops onto a couch. Both breathing hard.

SARAH

Am I just like, a truly horrible friend?

MAY

You have your good moments.

Sarah nods.

SARAH

I'm so sorry May.

She stands up and goes to sit on the couch next to her friend. May looks over at her.

SARAH (CONT'D)

I didn't realize...how much I was taking.

MAY

Yeah, well, I never stopped you. Or said literally anything, ever.

SARAH

Still, I'm sorry.

May takes her hand.

MAY

I forgive you. You're my non-sexual life partner after all.

SARAH

Speaking of which, uhm hello! You're gay!? Damn, now I wish I really was a lesbian.

May LAUGHS.

MAY

Doesn't matter. You're not my type anyway.

SARAH

'Cause I'm not a wedding planner?

MAY

Karly's probably freaking out.

SARAH

She should be! She kissed my bride!

May looks over at Sarah with a grin.

MAY

She's like really great though.

SARAH

Yeah?

MAY

Too bad I'm getting married today.

Sarah sits up.

SARAH

We are definitely not getting married. You kissed the wedding planner!

MAY

Okay, yes, normally that would be a problem, but good thing this is all a fake wedding.

SARAH

May -

MAY

Sarah, you still need the money.  
And, honestly, I never dreamed I'd  
get to walk down the aisle to a  
woman. Annnnd I'm still not  
convinced I'll be brave enough to  
ever do it again, so at least I get  
the memory with you, right?

SARAH

But it's a fake wedding.

MAY

Yeah, but the love is real right?

SARAH

Right.

Sarah stands and hugs May.

SARAH (CONT'D)

I love you babe.

MAY

I love you too...no homo.

Sarah rolls her eyes.

SARAH

Oh my god you did not say that.

MAY

What? I'm gay! I can say it! Now  
let's go get married.

INT. OUTSIDE OF THE WEDDING VENUE - LATER

Sarah and May line up outside of their venue's door. May's  
Father gives both girls a kiss on the cheek. He beams at the  
sight of the brides.

RAY

My beautiful daughter and my  
beautiful daughter-in-law.

Karly comes over. Sarah gives her a stern look.

SARAH

You kissed my bride.

KARLY

And I'm so so sorry.

RAY  
What was that now?

SARAH  
It's fine Ray. May just had a few  
final wild oats to sew.

RAY  
That's my girl.

Karly comes to stand by May.

KARLY  
(hesitant/confused)  
So wedding's on? May?

May nods gently.

MAY  
Weddings on. And I'm sorry for  
kissing you.

KARLY  
It was nice. Haven't been kissed  
that way in a long time.

The women share a smile.

<SFX: "WEDDING MARCH"> comes on through the door.

KARLY (CONT'D)  
Well okay! It's show time. Sarah,  
you're up.

May and her dad step to the side. The door is opened,  
revealing Sarah to the GUESTS FILLING THE SEATS.

INT. WEDDING VENUE - CONTINUOUS

The room is decorated in soft shades of cream. Green flowers  
and ivy compliment pops of fuchsia.

Sarah looks to Karly.

SARAH  
Very tasteful.

Karly nods.

A CAMERAMAN steps right in front of Sarah. As she processes  
down the aisle, he walks backwards in front of her.

Sarah passes her MOTHER chewing gum in one of the rows. Then Mr. And Mrs. Huff with Delphine. Then PAPA, HIS WIFE, and INA.

Sarah reaches the alter and stops in front of the MICROPHONE and the OFFICIANT.

The Cameraman jogs back down the aisle to film May. But just before the music restarts, Sarah falters.

SARAH (CONT'D)  
(sotto)  
What am I doing?

She grabs the microphone.

SARAH (CONT'D)  
Wait! Stop the music!

There's a <MURMUR> in the crowd.

SARAH (CONT'D)  
Karly, can you pop those doors open  
so I can see my bride?

From the back, the doors open to reveal a very confused May and her dad. Karly pokes a head out too.

The Cameraman is still right in the middle of the aisle.

SARAH (CONT'D)  
Mike, move!

He steps aside.

SARAH (CONT'D)  
Thank you. (Beat) May, I want our  
entire group of friends and family  
to hear me say that you have been a  
better friend and fiancé to me than  
I have ever deserved.

She starts heading back down the aisle.

SARAH (CONT'D)  
But...what I didn't understand when  
we started this crazy thing is that  
marriage means thinking of your  
partner first and yourself second,  
trusting they'll do the same for  
you.

Sarah locks eyes with Mr. Huff who gives a begrudging smile.

SARAH (CONT'D)

I'm definitely still figuring out the thinking of others part, but I do know that if I let you walk down that aisle, it would be the most selfish thing I could ever do.

She reaches May and takes her hand.

SARAH (CONT'D)

I've stolen all of these memories from you already. I can't steal that one too.

MAY

Sarah, what are you doing?

Sarah puts down the mic.

SARAH

I love you so much. I can't let you marry me just because you're a good friend. And I know you're scared to be out, but you've dreamed of your wedding your whole life. You deserve to have it be to the real thing when you walk down that aisle.

MAY

Sarah -

SARAH

If you won't put yourself first, then I'll do it for you.

(whispered)

Even if it means having to like strip or something to pay off my debt.

MAY

(laugh crying)

You'd be a terrible stripper.

SARAH

I know. I really know.

MAY

Still my NSLP?

SARAH

Always.

May throws her arms around Sarah in a big hug. Tears stream out of both of their faces. May and Sarah press their foreheads together in a tearful giggle.

Sarah turns to the crowd

SARAH (CONT'D)

Thank you all for being here, but wedding's off people! Don't worry, we still love each other! Just not in the marrying way.

May looks over at Karly.

KARLY

Is this my fault?

SARAH

Yes.

May <LAUGHS>.

MAY

Are you doing anything after this? I really feel like chopping up super bloody pieces of meat.

KARLY

I think I know a place.

Sarah gives May suggestive "I see the chemistry there" eyes. And May just elbows her with an eye roll.

SARAH

(so just May can hear)  
Do we need to have another wedding today?

MAY

With these colors? Never!

Sarah eyes her bouquet.

SARAH

Hey! These are beautiful!

She turns to throw her bouquet up into the air. FOLLOW IT UP:

MATCH CUT TO:

INT. WEDDING CHAPEL - DOWN THE ROAD

A NEW BOUQUET FALLING.

May and Karly (both in wedding dresses) stand on the steps of their wedding chapel surrounded by FRIENDS and FAMILY. May has just thrown her bouquet. REVEAL:

SARAH has caught it. She elbows GABRIEL at her side. May gives them a look then kisses her bride.

FADE TO BLACK.

INT. MAY AND SARAH'S APARTMENT - LATER

Sarah is in her kitchen making a cocktail in front of a camera set up on a tripod.

CHYRON: Sarah used her editing skills to become an ONLY FANS personality, The Barefoot Bartender.

Sarah picks up a miniature bottle of rum with her toes and give it a shake for the camera.

CHYRON: She made enough to pay off all of her bills and send Karly and May on a honeymoon to Bora Bora.

CUT TO:

EXT. BEACH - SUNSET

Karly and May lying on beach chairs sipping cocktails out of coconuts. They cheers and give each other a kiss.

CHYRON: May starts her new job at the Children's Hospital as soon as she gets back from her honeymoon.

REVEAL: THE CAMERAMAN and BOOM OPERATOR filming them just a few feet away.

CHYRON: Karly and May agreed to film their wedding for "Surprise Wedding". It's the most watched episode of show to date.

The women share another kiss.

CHYRON: And their marriage is very real.

Smiling, they fade into the sunset.

FADE TO BLACK.

**THE END.**

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