

"YOU WISH"

"Bride And Prejudice"

SCENE A

(COLD OPENING 1)

FADE IN:

INT. KITCHEN - DAY (D-1)

MICKEY, dressed for a date, takes a sunflower from a vase and dreamily plucks the petals:

MICKEY

He loves me. He loves me not. He loves
me...

She looks closer at the flower. It's GENIE, his hands as leaves, with a "bald spot" on top from the 3 missing petals.

GENIE SUNFLOWER

Great, now I'll have to comb these petals
up from the side and swirl 'em 'round on
top, like that ever fooled anyone.

He pops large, reclining on the counter, examining the real sunflower.

GENIE

Y'know, we Genies have a tradition much
like this, only we pull the whiskers off
tigers. Usually, it turns out they don't
love ya.

Genie slides down and follows Mickey around.

GENIE (CONT'D)

So what's this hunky dreamboat's name?
No, don't tell me! The great ones all
end in "O." Romeo. Valentino. Baio.

MICKEY

Chad West. Chad, like the country.
West, like the direction. He is hot.

GENIE
Like the soup?

MICKEY
One hour to my first ever real date!
(TWIRL) How do I look?

GENIE
(SINCERE) Honey, you look beautiful.

TRAVIS enters from outside carrying 2 dresses on hangers and some earrings in a display box.

TRAVIS
Okay, I did a little shopping on approval. These earrings go better with that dress, but this dress goes better with your eyes. We've gotta change the dress or lose the eyes.

MICKEY
Travis, it's my date. Go find someone to beat you up.

GENIE
Awwww, he wants big sister's date to go well. That is so cute.

TRAVIS
Cute don't enter into it. Chad's the big cheese at school and I'm prime bully bait. With him in the family I'm a made man. But if this date washes out, it's back to purple nurples and big kids playing keepaway with my underwear.

MICKEY
Travis, I'm dating Chad for me, because I like him, not to keep your Speed Racer underwear off the flagpole.

TRAVIS
I'm just saying during the Goodnights, don't be stingy with the lips.

GRAMPA MAX POPS IN, dressed for a wedding, holding a three-foot-long fish wrapped in tinfoil, with a bow around it.

GRAMPA MAX

So you're finally getting married! I just heard, and the only place open was the Deli, I hope ya both like sturgeon.

MICKEY

Grampa, it's just a date, I'm not marrying Chad tonight. In fact, there's a good chance we won't ever marry.

TRAVIS

Hey, don't even kid about that. These accessories are all wrong.

Travis runs back outside.

GRAMPA MAX

Not marry? I don't get it. You're fourteen, aren't ya? Your mom received some cash or livestock and tonight you're leaving with a guy who you'll see for the first time when he carries you, crying and screaming, back to his village in a sack. Where'm I going wrong here?

Genie takes Grampa Max aside.

GENIE

Grampa, mortals don't actually do that any more.

GRAMPA MAX

You're kiddin'. Have they gone back to throwing a rock into a mob of brides and marryin' the one with the lump?

GENIE

No. When they reach Mickey's age they do something called dating. It's adorable. They change their clothes three or four times really fast...

He acts like a pre-date teen girl, snapping himself through 3 or 4 outfit changes:

GENIE (CONT'D)

(SNAP: PREP SCHOOL) Too young. (SNAP: TINSELLY) Ick! Too bright. (SNAP: VIVIAN LEIGH) Hel-lo! Trying too hard. (SNAP: BIG POLKA DOTS) Oh God, it'll have to do. (SNAP: BACK TO HIMSELF) Then they leave the house.

GRAMPA MAX

Then what?

GENIE

I don't know. I've never been invited.
(TO MICKEY) Hint hint.

MICKEY

Then we eat, have a few laughs, maybe catch a movie. That's it.

GRAMPA MAX

Young lady, marriage is too important to trust to a cockamamie system like that. For a long-term relationship, nothing can replace a contract signed by your parents in blood before you were born.

MICKEY

You mean you didn't love Grandma Genie when you married her?

GRAMPA MAX

Love her? I'd never even met her. Boy, was that the right decision. I was bonded to Isabella for twenty thousand years by something far bigger than love. Her mother.

GENIE

(TO MICKEY) Great-Grandma was a large woman. Especially from the knees up. I remember her arm flab used to swing like a polar bear in a hammock.

GRAMPA MAX

The first time I laid eyes on my betrothed was when her mother released me from the headlock in front of the altar. You talk about love all you want, it's

traditions like that that keep society moving forward.

Travis re-enters with a selection of snack food items.

TRAVIS

Here. Eat these two jumbo bags of kettle chips and a Power Bar so you can nibble like a bird during dinner.

GENIE

Hey, you wanna be slim? I can give you a nine-inch waist.

GRAMPA MAX

And I can give you a beak.

MICKEY

Thank you everybody, but I think I'll go the way I am.

Travis grabs Mickey's hand, looking at her nails.

TRAVIS

Look at these! Have you been chewing these again?

MICKEY

Trav-is!

Mickey pulls her hand away.

TRAVIS

Mom was supposed to take you to the beauty parlor after school to have these buffed and lacquered in Ravishing Red.

MICKEY

She didn't show up, 'kay? It's no biggie.

TRAVIS

No biggie?? This date is my one-way ticket outa Dorkville. Where is she?

GENIE

I'm sure she has a perfectly good excuse.

SFX: TRAIN NOISES, OFF.

Genie leads them into the living room...

RESET TO:

SCENE B

(COLD OPENING 2)

INT. LIVING ROOM - DAY (D-1)

Genie, Grampa and the kids enter the living room. GILLIAN is on her back, gagged and tied, snidely whiplash-style to train tracks that run through the room into a dark tunnel on the wall. a train headlight appears in the tunnel.

SFX: APPROACHING TRAIN.

The kids are aghast. Gillian squirms in her bonds.

GILLIAN

Mmmmf! Mfmfmmm!

GENIE

(ARMS CROSSED) Young lady, this had better be good.

FADE OUT.

END OF COLD OPENING

ACT ONE

SCENE C

FADE IN:

INT. APPLE LIVING ROOM - MOMENTS LATER (D-1)

Gillian still tied up, the train headlight now larger in the tunnel.

GENIE

This is the work of a very powerful

sorceror. Either that, or the Blue Line
took a wrong turn in Tarzana.

GILLIAN
Mmmnn! Ffffmmmeee!

Grampa bends to hear Gillian.

GRAMPA MAX
She's saying "I'll be fine, just go about
your business." Or wait, is it "untie
me, I'm gonna die"?

Mickey and Travis RUN to help their mother, but Genie warns them
back:

GENIE
No! Don't touch her! She could be wired
to a deadly incantation. Grampa, are you
sure you didn't do this accidentally?

GRAMPA MAX
Hey, at my age everything I do's
accidentally. But I don't think so. (TO
GILLIAN) D'ya have any enemies who own
trains?

GILLIAN
Mmmmm-ffmmmm!

GRAMPA MAX
Anyone besides Manfred Mann?

The train headlight is larger now. Steam starts drifting out of
the tunnel mouth.

TRAVIS
(TO GENIE) Do something!

GENIE
A dastardly evil spell on my Master...
this could only be the work of one
person. Malevola!

MICKEY
Who's Malevola?

GENIE

But that's impossible, she thinks I'm still in the rug. Even if she knew I was out, she'd have to search the four corners of the Earth to find me -- five, counting Pooh Corner -- going house to house looking in closets, basements, those antiqued chests that a lot of people use for coffee tables...

GRAMPA MAX

Or else she read the Change of Address card I sent her.

GENIE

You what??

GRAMPA MAX

If you lose touch with people, the next time a really good chain letter comes along you get left right outa the loop. Then you can kiss that 26-grand a day goodbye.

GENIE

You told Malevola where I am?!

GRAMPA MAX

One General in the Phillipines broke the chain, and three months later he was horribly eaten by frogs.

GENIE

What am I going to do??

GRAMPA MAX

Well, ya put your name at the bottom and ya send it to six friends...

GENIE

Not about that! About Malevola!

GRAMPA MAX

Kid, she is your fiancée.

MICKEY & TRAVIS

Fiancée?

GILLIAN
Fmmmmnncce??

The headlight in the tunnel is now huge. Genie snaps, and the train tracks become tiny, running over top of Gillian's body. a toy train choo-choos over Gillian and down the other side.

TRAIN
(CLIMBING) I think I can, I think I
can... woo woo!

GENIE
Okay, I want everyone to stay calm, then
when I say Panic, run around and do this:
(PANIC) Hoo boy! Oh no! Waaaa!

Gillian jumps up, brushing train track parts off her clothes. The kids run to her.

MICKEY
Mom! We were so worried! Are you all
right?

TRAVIS
- and can I keep the train set?

Gillian collars genie.

GILLIAN
You never said a word to us about having
a fiancée.

GRAMPA MAX
Izzat true? You never told 'em?

GENIE
It was on my Things To Do List...

He pulls a "things to do" list out of mid-air.

GENIE (CONT'D)
"Buy Toilet Paper"...

He snaps and a huge pyramid of toilet paper appears. Checks list
again:

GENIE (CONT'D)
"Scratch Hard-To-Reach Place Inside
Brain."

He puts one finger inside his ear and scratches, his leg vibrating like a dog's.

GENIE (CONT'D)
Oh yeah, yeah, higher! Right there, next
to the olfactory cortex! (SNIFFS)
Mmmmm, Pine Tar!

He wrenches his finger out and checks the list.

GENIE
And... "Tell Gillian About Fiancee."
(BEAT) Gillian, I have a fiancee.

GILLIAN
Who is she? Why would she tie me to
railroad tracks in my own living room?

GENIE
Women are such mysterious magical
creatures, who knows why they do
anything? I mean, two of you married
Sonny Bono...

GRAMPA MAX
I told ya leaving her at the altar since
300 A.D. was a bad idea.

GILLIAN
You have left a woman standing in a
church for seventeen hundred years??

GENIE
Oh, like you were never late for
anything.

Genie starts to answer, but he's interrupted by a low rumbling. the floor shakes. with smoke and lightning, a ten-foot wedding card with an idealized bride and groom drawing rises in the middle of the room, like the "2001" monolith.

GRAMPA MAX
Here comes the bride...

The card creaks open and Malevola steps out of the smoke. She's wearing a ragged wedding dress and carrying a rotted bouquet. She faces genie, a model of sarcastic fury.

MALEVOLA

Hi honey. (REMOVES VEIL) Forget something? Something in white? (RATTY DRESS) Well, originally in white.

Genie backs around the room to get away from her.

GENIE

Sweetheart! Don'tcha know it's bad luck for the groom to see the bride before the wedding?

MALEVOLA

Funny you should mention the wedding. Some of the guests were beginning to wonder if you were reconsidering. I told them nobody's that brave. Then I turned them into screaming dirt.

GENIE

Of course I wasn't reconsidering! I just got outa the rug, and I had to find us a job and a house. (POINTS TO HOUSE ON MANTLE) You like it?

GRAMPA MAX

You'll probably wanna add a front wall before the honeymoon.

Malevola snaps her bouquet like a riding crop and backs him against a wall.

MALEVOLA

Why didn't you call?

GENIE

I was going to, but it took humans forever to invent the phone. Then, I had to pick a long distance company. They all sound good, but do they really have savings during my peak calling hours?

Wanting to believe, Malevola softens a little.

MALEVOLA

Really? All this time you were just making things... nice for me?

Genie nods furiously. Malevola spots Gillian, who's guarding the children.

MALEVOLA (CONT'D)

Who is she, and why isn't she in three pieces?

GRAMPA MAX

Actually, wouldn't it be four pieces? Cause the legs'd be a piece each...

GILLIAN

Hi. We haven't met. I'm Gillian. I'm the one who opened Genie's rug.

MALEVOLA

Really? (TO GENIE) You have a Master already?

GENIE

She made a wish. Pffft! Good old Genie Rule Number One. I'm hers.

Malevola gets in Gillian's face.

MALEVOLA

Exactly what kind of wishes does she make?

SFX: THUNDER

A dark rain cloud forms over Gillian's head. Genie blows the cloud away and steps between his master and fiancée.

GENIE

Oh, y'know, Stop Time so she can sleep in, Toy Revealing so she knows which box of Crackerjack to buy, normal stuff, strictly a business relationship.

At this good news, Malevola gets almost girly.

MALEVOLA

So the wedding's still on?

GRAMPA MAX

Of course it is, honey. Your daddy and I signed a contract in our own blood. It's actually not that bad, cause they give ya free coffee and cookies afterwards...

MALEVOLA

I'm so happy! (HUGS AND KISSES GENIE)
I'll go tell the guests. They're getting soooo sick of hearing that SONG.
(WEDDING SONG) Dah dah-dah-dahhhh, dah-dah-dah-dahhhh! As soon as the ceremony's over, I'm killing the organist.

She gathers up her ratty bridal train and snaps herself out with a grand flourish. Genie feels weak, wavers, and falls backwards into Gillian's arms. she looks down at him:

GILLIAN

Congratulations.

CUT TO:

ACT ONE

SCENE D

INT. LIVING ROOM - NIGHT (N-1)

That night. Genie is in a tux, looking worried as Grampa Max straightens his bow tie for him.

GRAMPA MAX

Now you're finally getting married, it's time we had The Big Genie Talk.

GENIE

Grampa, I have some questions.

GRAMPA MAX

Of course ya do, and I'm gonna answer 'em

all, without embarrassment or snickering.
Y'see, men are a certain way.

GENIE

Grampa...

GRAMPA MAX

And women are a certain other way. And
then there's ducks...

GENIE

Grampa...

GRAMPA MAX

Now, in the first few years you won't
need the duck much...

GENIE

Grampa, I don't love her. Are you sure
mortals don't have the right idea?

Gillian enters to overhear:

GENIE (CONT'D)

They believe if you look long enough, you
find the person who's right for you.

GRAMPA MAX

Kid, look inside your average County Fair
beer tent around noon. A lot of folks in
there ain't never gonna find someone to
weigh down the other side of that bed.
Their way, the good looking and the rich
marry-up everything in sight, and the
poor, the ugly and the sanitarily unshy
have gotta scramble for what's left.
With our system, even I got a wife.

Gillian steps forward.

GILLIAN

Grampa, have you ever been on a date?

GRAMPA MAX

What's that go to do with anything?

GILLIAN

I was just wondering if you've ever seen
two people in love.

SFX: DOORBELL.

Mickey crosses through, heading for the front door with Travis in
tow.

MICKEY
Comiiiiing!

TRAVIS
I'm so nervous. I hope we've made the
right blush decision.

Mickey opens the door. CHAD WEST, a good-looking kid, steps
inside.

CHAD
Hey. Y'ready?

TRAVIS
For a guy like you, who wouldn't be
ready? She's just hoping you're secure
enough in your masculinity to let her go
fifty-fifty on the check.

MICKEY
Tra-vis!

GILLIAN
Hi, Chad, I'm Mickey's Mom. We've heard
a lot about you. Have a great time
tonight and be back by ten.

Mickey goes out the door with Chad. Travis calls after them,
holding up a pair of shoes:

TRAVIS
Wait! Would you like her in these shoes
better?

Travis runs out. Gillian turns to Grampa Max:

GILLIAN
You've missed something pretty special.
And you're making your grandson miss it

too. I wish you'd try and see the other side.

Gillian exits.

GENIE

Y'hear that? She wished you to follow them and witness young love in bloom, and maybe change your mind and reconsider the marriage contract!

GRAMPA MAX

Where'd you get that? What mouth on her were you listening to?

GENIE

It's what she meant.

GRAMPA MAX

A human has no say in our traditions. Anyway, she can't wish me. She's your Master.

Genie gives Grampa Max a begging look.

GRAMPA MAX (CONT'D)

All right, I'll follow 'em and watch just to show I'm completely fair and unbiased. But I'm not changing my mind.

GENIE

Be discreet.

Grampa snaps but only moves three feet. He snaps again. Three feet.

GRAMPA MAX

Oh, foey.

He double-snaps. A taxicab with a driver appears in the living room, with Grampa in the back seat.

GRAMPA MAX (CONT'D)

Follow that young guy. (TO GENIE) They won't even know I'm there.

As the cab pulls out, we;

DISSOLVE TO:

ACT ONE

SCENE E

INT. RESTAURANT - NIGHT (N-1)

Mickey and Chad at a restaurant corner table.

MICKEY

I hope you didn't mind my brother washing
your windshield in the driveway.

CHAD

Nah, it was dirty anyway.

Mickey laughs but Chad isn't kidding. Chad reaches for Mickey's hand. Grampa walks up, dressed as a waiter, with a bad fake mustache. His nametag says "SAM."

GRAMPA MAX

Hi, I'm your waiter... (LOOKS AT UPSIDE-
DOWN NAME TAG) ... WAS. You two kids
just go ahead and be as loving and
romantic in front of me as ya like. Our
special this evening is, uh...

He looks around. A couple nearby are eating. Grampa picks up one of their plates and shows it to Mickey and Chad.

GRAMPA MAX (CONT'D)

... is this. (ROOTING AROUND IN THE
PLATE) I think that's shrimp in there,
and linguine, and is that a pine-nut?

As the other couple nods vaguely, we;

CUT TO:

ACT ONE

SCENE H

INT. APPLES' LIVING ROOM - NIGHT (N-1)

ANGLE on Genie in the kitchen.

GENIE

It's very easy on first meeting to get the impression she's headstrong, vindictive and violent but that's only one side of her.

ANGLE: revealing Gillian, tied to a wooden stake in the middle of the room, with tinder and straw piled on the ground around her.

GILLIAN

Genie?

GENIE

(LOOKS) Oh. Right.

Genie snaps; Gillian is freed.

GILLIAN

I've only known her an hour, and correct me if I'm wrong, but she doesn't sound like your perfect soulmate. Isn't your marriage the most important thing in your life?

GENIE

Next to my Master's happiness.

GILLIAN

Then can't I order you not to marry her?

POOF! Gillian is in a large boiling cauldron in the middle of the room.

GENIE

It would be dangerous for you. Remember the little reptile problem that befell my erstwhile girlfriend, Cleopatra?

He snaps; Gillian is freed from the cauldron.

GILLIAN

Malevola sent the snake?

GENIE

Malevola was the snake. You might wanna beat your bed for a full hour tonight before turning in.

GILLIAN

But doesn't the Genie Oath come before the Marriage Oath?

POOF! Gillian is in medieval stocks.

GENIE

True. The only oath that comes before the Genie Oath is the Quaker Oath. Cause you have that for breakfast.

Gillian ahems. SNAP! The stocks are gone.

GILLIAN

Make jokes. This is a silly tradition and you shouldn't go through with it.

GENIE

But don't many human societies have this same tradition? Because your family doesn't practice it doesn't make it wrong.

GILLIAN

You're right. But you don't love her.

POOF. A silly nose and moustache appears on Gillian's face. She pulls it off.

GILLIAN (CONT'D)

And I know you're going to be unhappy.

GENIE

You're right.

GILLIAN

So we're both right. So now what?

GENIE

I shall marry Malevola because it's the gallant, noble thing to do. And you'll

refrain from eating any apples given you
by door-to-door fruit-selling hags.

GILLIAN

Fine, be noble. Ruin your life. At
least you have 48 hours to think about
it.

POOF! The entire room is re-dressed for a wedding, with bunting,
balloons, flowers and candles. An organist plays.

MUSIC: WEDDING MARCH.

POOF! The room is full of wedding GUESTS. And Malevola stands
front and center in her gown. She spritzes breath spray.

GILLIAN (CONT'D)

... give or take.

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

INT. APPLES' LIVING ROOM - NIGHT (N-1)

Continuous. Genie turns to Malevola.

GENIE

Honey! I thought we agreed on noon
Saturday!

Malevola pulls a clock off the wall and dials the hour hand
forward.

FX: it gets light out, then dark, then light, then dark. She
throws the clock aside.

MALEVOLA

It's noon Saturday.

GENIE
Shoot. I missed all of TGIF.

GILLIAN
Malevola, you and I need to have a woman-
to-woman talk.

Malevola snaps: A giant veg-O-matic appears beside Gillian.

GILLIAN (CONT'D)
Or -- why don't I go in the kitchen and
get your guests some peanuts?

Gillian goes into the kitchen. Genie follows.

GENIE (CONT'D)
Excuse me. I think I left a Wish on in
the other room.

CUT TO:

ACT TWO

SCENE K

INT. KITCHEN - NIGHT (N-1)

Genie runs into the kitchen, holding his chest and throat,
breathing hard.

GILLIAN
What's wrong?

GENIE
I'm hysterical!

He snaps. Evander Holyfield appears in boxing trunks.

GENIE (CONT'D)
Slap me!

Evander punches him, hard. Genie flies over the couch. He snaps
and Evander disappears.

GENIE (CONT'D)

I always say, if you need something done right, get a professional.

He shakes it off and runs to where Gillian is emptying peanuts into serving bowls.

GENIE (CONT'D)

I've got some vacation time coming, I thought I'd take it now, along with my sick leave. I think it comes to about 200 years. Don't wait up, I'll take my key.

GILLIAN

What happened to being gallant and noble?

GENIE

Perhaps noble right off the bat was a little too ambitious. Maybe I'll start with craven and work my way up.

GILLIAN

No.

GENIE

No what?

GILLIAN

No, I don't give permission for you to run away again.

GENIE

But you didn't want me to marry her, you said so!

GILLIAN

You felt bound by tradition; you said so.

MALEVOLA (OFF)

Oh ho-ney!

Genie snaps. He's naked except for a huge diaper (with matching safety pin) and a pacifier.

GENIE

(CALLS) Just a second, I'm not decent!
(TO GILLIAN) You know, we could be

having this discussion in a cave in
Nepal.

MALEVOLA (OFF)
Ready or not, here I come!

GENIE snaps again. He and Gillian disappear.

CUT TO:

ACT TWO

SCENE L

INT. FRIDGE - NIGHT (N-1)

A corner of the fridge with a LARGE baking soda box and an old tub
of yogurt: "Use before 9/92."

GENIE
She'll never find us here in the back of
the fridge. If you get cold, wrap
yourself in old yogurt fur.

GILLIAN
Genie, this marriage won't go away just
because you do. One day, 500 years from
now you'll be sipping a cappuchino on
Mars and she'll pop out of your cinnamon
stick and you'll be right back where you
started. You've put this decision off
since before the Visigoths sacked Rome.
That's your problem, not Malevola.

GENIE
But I don't love her. I don't even know
how far I'd swerve to miss her with my
car.

GILLIAN
Then you have to tell her that.

GENIE
(THINKS) I'd rather marry her.

GILLIAN

You've got two choices. Number One, stand by your traditional beliefs and walk down that aisle -- which is fine by me. Or Number Two, stand with happiness and tell her no. But you can't choose Number Three and run away.

Malevola pops out of the baking soda, covered in white dust.

MALEVOLA

(TO GILLIAN) I think this stuff is what's stinking up your fridge. (TO GENIE) Honey, are we getting cold feet?

GENIE

Sweetie! We were just looking in the butter compartment for you!

MALEVOLA

You got a real committment problem, buddy.

She snaps, and we:

CUT TO:

ACT TWO

SCENE N

INT. LIVING ROOM - NIGHT (N-1)

Genie, Gillian and Malevola appear in front of the genie MINISTER at the top of the improvised aisle, with the organist still playing "here comes the bride." Malevola conducts the organist into a double-time musical wrapup and cues him out.

MALEVOLA

Showtime!

GILLIAN

(WHISPERS) Tell her.

GENIE

I can't break Genie tradition and violate Grampa's blood oath. My only hope is that Mickey's date is going well and he's seeing for himself the beauty of true love.

CUT TO:

ACT TWO

SCENE P

EXT. PIER ARCADE - NIGHT (N-1)

A series of carny booths on the pier, kids milling around, tossing balls, winning stuff. Chad and Mickey enter. Mickey has an armful of plush dolls. Chad has linguine and meatballs on his dress shirt and is limping.

CHAD

That was the worst waiter I ever saw.

MICKEY

Yeah.

CHAD

And he looked a lot like that valet parking guy who dented my fender and drove over my foot.

MICKEY

I'm sure we've seen the last of him. I mean them.

Chad stops at a ring-toss booth with boy plush toys as prizes.

CHAD

Hey look! I'll win ya one of these.

MICKEY

Chad, I already have plenty of dolls. Couldn't we just talk or something?

CHAD

But I'm really good at this. Don't you

want to see how good I am?

MICKEY

Sure, okay. But we're not getting to know each other.

CHAD

Hey, I'm the best-known guy in school, ask around.

Chad buys some rings off the carny and starts to pitch.

ANGLE INSIDE BOOTH: cola bottles. Chad tosses rings at the bottles and misses.

ANGLE: one of the cola bottles is Grampa Max, with a bottle-cap hat. He leans way over and catches a ring.

CHAD

All right! Chad West, ladies and gentlemen!

The carny hands a big stuffed PENGUIN to Chad, who in turn dumps it on Mickey.

CHAD (CONT'D)

Here. Now let's go to the shooting gallery.

ANGLE: the stuffed penguin on Mickey's shoulder has Grampa's face.

MICKEY

Chad, let's do something else.

CHAD

Hey, you're getting stuffed dolls out of this, what's your problem?

MICKEY

I don't care about these!

She drops the dolls. We hear Grampa yell as he hits the ground.

MICKEY (CONT'D)

This date wasn't to see if you could order in Italian -- which for your

information is probably why we got all the wrong food -- or to see if you could throw a football through a tire and win a monkey.

CHAD

You know, no one begged you to go out with me. And no one's begging you to stay. I see some friends over there at the Whack-A-Mole. If you wanna join me, fine.

Chad walks off. Mickey watches him go then sits dejectedly on a bench. Grampa, still a penguin, is beside her.

GRAMPA MAX

So. That's love, huh? I don't see it, myself.

MICKEY

No, Grampa. That was a bigheaded jerk. It just took me two hours of spilled food and boring carnival games to see it.

GRAMPA MAX

Sorry about the linguine, but that guy asked me the time, and... (TURNS HIS FLIPPER TO LOOK AT HIS WATCH)

MICKEY

It wasn't you, Grampa. But do me a favor, when I get my first job, don't follow me to work.

GRAMPA MAX

Bet you're never gonna go on another one of these things as long as ya live.

MICKEY

Sure I am. Just not with him. The tough part's gonna be breaking this to Travis...

GRAMPA MAX

You mean after this disaster you're gonna try this love thing again? Cause I don't see you've got any better chance of

finding love than that guy over there has
of getting the quarter in the milk jug.

SFX: LOUD PLINK.

GRAMPA MAX

... okay, two quarters in the milk jug.
I mean, the whole thing's stacked against
ya.

MICKEY

It is a bit like a game of chance. And
sometimes, maybe most of the time, we
lose. But that's what makes winning so
special. And in the end, love really is
the only prize that matters.

GRAMPA MAX

More'n a stuffed monkey? (HOLDS MONKEY)
Cos this guy's pretty cute.

MICKEY

I know there's somebody special for me.
He may not be on this pier right now. He
may not even be in this city. But
somewhere under those stars, my true
love's out there. I've just got to keep
tossing quarters.

Grampa Max thinks hard about this.

CUT TO:

ACT TWO

SCENE S

INT. APPLES' LIVING ROOM - NIGHT (N-1)

Malevola and Genie stand at the front of the makeshift aisle, with
the BRIDE'S FATHER, a doddering genie, hard-of-hearing.

MALEVOLA

We're ready, Daddy.

ANGLE: her father puts the magazine he's reading on top of a huge, dusty stack of magazines.

BRIDE'S FATHER

Finally.

Genie turns to Gillian.

GENIE

Master, will you be my Best Man?

GILLIAN

I'd be honored. How do you feel?

GENIE

How do I feel?

He snaps a large flower into his hand. It only has two petals. He plucks the first:

GENIE

"I love, her, I..." wuh-oh.

Malevola spins Genie around to face the minister.

MALEVOLA

Get on with it!

MINISTER

Do you, Genie, take her, Malevola, to be your supernatural wedded wife...

GENIE

(INSPIRATION) Hold it! We can't have the wedding. We have to wait till Grampa Max gets back!

MALEVOLA

Did I hear "wait"? Let me tell you a little something about waiting. When I got into this wedding dress, paper hadn't been invented. I'm through with waiting.

She snaps her fingers. Grampa Max, still in the penguin suit, and Mickey and Travis, appear in seats at the front.

MALEVOLA (CONT'D)

Everybody here? Good. Go.

MINISTER

Do you, Genie...

MALEVOLA

Yadda yadda yadda, till death do you
part, Yes or no?

Genie looks at Gillian. He swallows loud.

GENIE

I do.

MINISTER

Do you, Malevola -- and I'm guessing yes?

MALEVOLA

I do. Chugga chugga chugga, let's go!

MINISTER

(QUICKLY) If anyone here knows any
reason why these two should not be joined
together, let him speak now or forever
hold his peace.

Everyone in the place looks at Gillian. Malevola snaps.
Gillian's mouth disappears. She puts her hand up and feels for
it.

MINISTER (CONT'D)

Okay-doke. Then by the power vested in
me...

GRAMPA MAX

I object.

Everyone looks at Grampa. General hubbub. Grampa stands.

GRAMPA MAX (CONT'D)

You heard me. The fluffy penguin
objects.

GENIE

Grampa. Why?

GRAMPA MAX

Cause ya don't love her. I knew that in 300 A.D. but I learned something new tonight.

GENIE

You followed Mickey on her date and learned that love is enriching and eternal and beautiful?

GRAMPA MAX

No. The date was a complete washout.

TRAVIS

(SOBS, POUNDING A FIST) No, no, NO!!

GRAMPA MAX

I learned that love is awkward, messy and humiliating. Mickey didn't get love, she got an idiot. An idiot who could throw a football like a bullet, true, but an idiot nonetheless. Love is horrible. But the hope for love, now that's something special. If you marry Malevola, you've got no hope, son. And no tradition's worth that.

The bride's father staggers to his feet.

BRIDE'S FATHER

Max, are you CRAZY? Have you got any idea what it costs to have a wedding that lasts seventeen hundred years?

GRAMPA MAX

Now hear me out, Frank...

BRIDE'S FATHER

Don't Frank me! Outside!

The two old genies roll up their sleeves and head outside. Genie turns to Malevola.

GENIE

Malevola, I know how you must feel. Losing me is a savage blow, but in time -
- true, a lot of time...

Malevola tugs off her veil with a sigh of relief.

MALEVOLA

The Daddy pressure is off! Thank God.
Now I can marry Enrique.

Malevola snaps in ENRIQUE, a Latin Chippendales type, who gazes at her adoringly. Everyone stares, agog.

GILLIAN

You mean for your father you were willing to live a lifetime of misery with Genie instead of marrying that gorgeous Latin sex tank?

MALEVOLA

Nah. (RE: GENIE) I was gonna poison him on the honeymoon. But a promise is a promise.

SHE bends Enrique backwards in a steamy kiss, grabs the minister, and snaps all three of them out of there. Genie looks forlorn.

GENIE

Well! You think you know somebody!

Travis is on the phone in the corner.

TRAVIS

(DESPERATELY) Chad? Travis Apple. Did I mention when you were at the house that my mother's single?

Gillian grabs Chad and pulls him away.

TRAVIS (CONT'D)

Chad? Hello? Chad!!

and we;

FADE OUT

END OF ACT TWO

TAG

FADE IN:

EXT. APPLES' BACK YARD - NIGHT (N-1)

Grampa Max (no longer a penguin) and the Father Of The Bride have it out, genie-style.

BRIDE'S FATHER

You blundering idiot! Take that!

He snaps. A chicken falls at grampa's feet.

BRIDE'S FATHER (CONT'D)

That was supposed to be lightning.

GRAMPA MAX

It was a chicken.

BRIDE'S FATHER

I know, but it was supposed to be lightning.

GRAMPA MAX

Oh yeah? Take that!

He snaps. Something shiny appears in the bride's father's hand.

GRAMPA MAX (CONT'D)

Huh. The floor was supposed to open up and swallow ya.

BRIDE'S FATHER

It's a can of tuna.

GRAMPA MAX

I was thinking of dinner. It threw me off.

The bride's father snaps.

GRAMPA MAX (CONT'D)

What was that supposed to be?

BRIDE'S FATHER

I don't remember. Did it hurt?

GRAMPA MAX

No, it felt kinda good. Do it again.

As they snap futilely, we;

FADE OUT.

THE END