

The King of Queens

"A Bridge Too Far"

written by

Mark Suffanti

Copyright/WGA Reg.

marksuffanti@msn.com

ACT ONE

A

FADE IN:

INT. EXPENSIVE MANHATTAN BOUTIQUE - DAY (DAY 1)
(Carrie, Susan, Store Extras)

CARRIE IS ADMIRING A DRESS UNTIL SHE CHECKS THE PRICE, GASPS AND QUICKLY PUTS IT BACK ON THE RACK. SUSAN, A WELL DRESSED WOMAN WITH A HAUGHTY AIR, APPROACHES.

SUSAN

Carrie Spooner, is that you?

CARRIE

That was my maiden name. You
look very familiar.

SUSAN

High school, PS 419, back in
dumpy Queens.

CARRIE

(REMEMBERING) Sue Roache! You
stole my boyfriend junior year
and dumped a bottle of Boone's
Farm Strawberry on my senior
prom dress.

SUSAN

It's Susan Blair now, and I
don't think I've ever apologized
for that little accident, have I?

CARRIE

(HOT) No, you haven't.

CARRIE STANDS THERE WAITING EXPECTANTLY FOR A BEAT.

SUSAN

Gosh, it's been a long time!
Harold and I just got back from
Switzerland. They have the best
spas, I mean, look at me.

CARRIE

Between the fur and the hair
you look like a million bucks.

SUSAN

Thanks, but a million doesn't go
very far, ask Harold, he's an
investment banker. What does your
husband do?

CARRIE

He's in (SEARCHES) transportation.

SUSAN

Airline? Railroad? Shipping?

CARRIE

Trucking, actually.

SUSAN

Well, at least you're out of
Queens. What part of Manhattan
do you live?

CARRIE

Ah, ah, I guess you'd call it
the east side. Yes ... east.

SUSAN

Oh, the Upper East Side. Nice.

CARRIE

(UNCOMFORTABLE) We're sort of
lower Upper East Side, if you
know what I mean. (LAUGHS NERVOUSLY)

SUSAN

Harold and I live on Park Avenue,
near the Frick. Say, I'm having a
little soiree Saturday, why don't

(MORE)

SUSAN (CONT'T)

you and your husband come?

I'll introduce you to my
friends and we can have a
laugh about the old days
back in dreadful Queens.

CARRIE

I may be busy.

SUSAN

Here's my address, the dress
will be formal, eight o'clock.

See you then, Carrie.

SUSAN HANDS CARRIE HER CARD AND GIVES HER AN AIR KISS THEN
EXITS OUT THE BOUTIQUE DOOR. AS CARRIE LOOKS AT THE CARD
WE:

DISSOLVE TO:

B

INT. LIVING ROOM - LATER THAT DAY - DAY (DAY 1)
(Doug, Carrie)

CARRIE ENTERS WITH PACKAGES AND DOUG IS WATCHING TV AND
EATING STRAY CHIPS THAT HAVE FALLEN ON HIS CHEST.

CARRIE

I'm back.

DOUG

(BELCHING) Heeey. That felt good.

CARRIE

A simple hello would've been nice.

DOUG

What's for dinner?

CARRIE

How about if we eat out?

DOUG

Drive through, take out or
delivery?

CARRIE

I was thinking take me out to
Bistro Francais.

DOUG

Never heard of it, but I'm
guessing they don't have pizza.

CARRIE

They have French food and
they're on the Upper East Side.

DOUG

Upper East Side? Forget it, I'm
not going to fight bridge traffic
to eat at some hoity - toity
restaurant. How about Bluto's?

CARRIE

I don't want to build my own
submarine sandwich. I want foreign
food in a nice, elegant setting.

DOUG

Pepe's Casa de Taco?

CARRIE

I don't want to eat in Queens,
Doug.

DOUG

What's the matter with Queens?

CARRIE

Don't you want to expand your
cultural horizons?

DOUG

Not as much as I want to expand
my stomach with food whose name
I can pronounce and that doesn't
cost a week's pay and wouldn't
fill up a humming bird!

CARRIE

I'm making reservations at
Bistro Francais.

DOUG

Better make it for one because
I don't need fancy -- I need
quantity.

CARRIE

(ANGRY) We're not talking about
what you need, we're talking
about what I need, Doug!

CARRIE ANGRILY GRABS HER PACKAGES AND CROSSES OUT AND
DOUG STARTS DIALING THE PHONE.

8.
(I/B)

DOUG

(RESIGNED) Guess it's pizza
after all.

ON DOUG'S LOOK WE:

DISSOLVE TO:

C

INT. SENIOR CITIZENS CENTER - LATER - NIGHT (DAY 1)
(Arthur, Spence, Diana, Mixer Extras)

ARTHUR AND SPENCE ARE STANDING BY THE ENTRANCE AS DIANA, AN ATTRACTIVE MIDDLE-AGED WOMAN, ENTERS THE SENIOR'S MIXER.

ARTHUR

(THUNDERSTRUCK) Good night
nurse, the woman of my dreams
just walked in!

SPENCE

You got the dream part right,
you'd be lucky to get a date
with her grandmother.

ARTHUR

(DEEPLY OFFENDED) Are you
suggesting I'm too old for her?

SPENCE

I'm not suggesting it, I'm
telling you! She's got to be
twenty years younger than you.

ARTHUR

(VERY DEFENSIVE) So what!

SPENCE

So what? She could have any
guy in here and she's going
to pick you?

ARTHUR

(HOT) What's wrong with me?!

SPENCE

You've got no money, a tricky
heart and you live in a moldy
basement.

ARTHUR

(HOTTER) We got rid of the mold!

SPENCE

Besides, every guy knows that
when you don't have a girlfriend
it's twice as hard to attract a
woman as when you do.

ARTHUR

Yes, what I don't need standing
next to me is you, I need an
attractive, younger woman so my

(MORE)

ARTHUR (CONT'D)

dream baby can see I'm a hip

daddy worthy of her affection!

SPENCE GIVES HIM A "DREAM ON" LOOK AND SMELLS HIS PUNCH CUP
SUSPICIOUSLY. ARTHUR IS LOST IN PLOTTING THOUGHT.

ARTHUR (CONT'D)

The question is, where can I

find a younger woman to act

as bait?

ON ARTHUR'S THOUGHTFUL LOOK WE:

DISSOLVE TO:

D

INT. LIVING ROOM - LATER THAT NIGHT (DAY 1)
(Doug, Carrie)

CARRIE ENTERS DRESSED FROM HER BIG NIGHT OUT ALONE AND FINDS DOUG SLEEPING. DOUG, SAVE FOR THE BIG PIZZA BOX RESTING ON HIS CHEST, APPEARS NOT TO HAVE MOVED FROM EARLIER. SHE TURNS OFF THE TV AND DOUG AWAKENS.

DOUG

You missed a great pizza.

CARRIE

And you missed a great dining
experience.

DOUG

(EYEING CRUST IN BOX) Don't
be too sure about that.

CARRIE

Why can't we go out and enjoy
a nice meal occasionally?
Someplace out of Queens?

DOUG

What's with this Queens thing?

CARRIE

I ran into an old high school

(MORE)

CARRIE (CONT'D)

rival today at an expensive boutique in Manhattan. She always thought she was better than everyone else and now she lives on Park Avenue.

DOUG

Big deal.

DOUG TAKES A BITE OF CRUST FROM THE BOX.

CARRIE

Don't you ever dream about more than just this?

DOUG

(RE: PIZZA) I don't know, you finish eating one of these things by yourself and about the only dreaming you do is in a food coma.

CARRIE

She invited us to a party next weekend.

DOUG

You think I want to go hang out with a bunch of Park Avenue snobs?

CARRIE

(TENTATIVE) It could be fun.

DOUG

They're all doctors and lawyers
and Wall Street types and I drive
a truck for a living, Carrie!

CARRIE

Nobody has to know that. I told
Sue you were in transportation.

DOUG

(HOT) You lied about what I do
for a living?

CARRIE

Kind of yes, kind of no.

DOUG

I'm going to bed.

CARRIE

What should I tell Sue?

DOUG

You could start with the truth!

AS DOUG ANGRILY CROSSES TOWARD THE STEPS WE:

DISSOLVE TO:

E

INT. KITCHEN - THE NEXT DAY - DAY (DAY 2)
(Arthur, Holly, Two Dogs)

HOLLY ENTERS READY FOR HER WALK WITH ARTHUR, WHO CLEARLY HAS ANOTHER AGENDA ON HIS MIND.

ARTHUR

Don't you look lovely today.

HOLLY WIPES HER RUNNY NOSE ON HER SLEEVE AND PULLS HER SWEAT PANTS FROM HER POSTERIOR. SHE THEN LOOKS BEHIND HER EXPECTING TO SEE SOMEBODY STANDING THERE.

HOLLY

(SURPRISED) Oh, you mean me?

Thank you, Arthur.

ARTHUR

Is that a new perfume I smell?

HOLLY

(SNIFFING) I don't think so. I just gave Mickey and Henry here a tick bath, maybe that's what you smell?

ARTHUR

We need to talk, Holly.

HOLLY

You look all serious, Arthur,
what's wrong?

ARTHUR

Nothing is wrong. In fact,
everything is right. You are
always taking me on these walks
and I would like to reciprocate
by inviting you to join me at
the next mixer at the senior's
center.

HOLLY

You mean like a date?

ARTHUR

Well, yes, you could call it a
date. I want to take you out and
enjoy your company but I also
have other motives. Motives which
maybe are better left undisclosed
right now.

HOLLY

(SUSPICIOUS) I see.

ARTHUR

The important thing is that my
heart is in the right place.

HOLLY

(RELIEVED) It is?

ARTHUR

Absolutely. You're a younger
woman and as my date you'll
help me look even more youthful
and attractive.

HOLLY

(EAGER) I see.

ARTHUR

The key here is not to expect
too much.

HOLLY

(UNDERSTANDING) Okay, I won't.

ARTHUR

So there'll be no flowers and
I'd appreciate it if you'd limit
yourself to two punches. If you

(MORE)

ARTHUR (CONT'D)

want more just slip me the cash
and I'll take care of the rest.

HOLLY

(SWOONING) I don't know what
to say, I mean, this is all so
unexpected, Arthur.

ARTHUR

Say yes and make an older ...
slightly older man happy.

HOLLY

(ENRAPTURED) Yes, Arthur, yes!

ON THEIR LOOKS OF MUTUAL EXUBERANCE WE:

DISSOLVE TO:

F

INT. KITCHEN - A LITTLE LATER - DAY (DAY 2)
(Doug, Carrie)

DOUG ENTERS AND CARRIE PUTS A PLATE IN FRONT OF HIM.

DOUG

What's this?

CARRIE

A croissant. It's filled with
brie and chives.

DOUG

(FACETIOUS) And here I had my
heart set on the Captain.

DOUG TAKES A BIG BITE OF THE TINY CROISSANT.

CARRIE

Nobody ever said just because
we live in Queens we can't enjoy
the finer things in life, Doug.

CARRIE SERVES DOUG A SHOT OF ESPRESSO.

DOUG

If by finer things you mean
shots for breakfast you'll
get no argument here!

CARRIE

That's your coffee, only it's
called espresso.

DOUG FINISHES THE TINY CROISSANT IN ONE BITE.

CARRIE (CONT'D)

Class isn't about lots of money,
Doug. It's about culture and
sophistication. Money is nothing.

DOUG

You have to have money to have
contempt for it. (DOWNS ESPRESSO)
What's for breakfast?

CARRIE

That was your breakfast.

DOUG

So what you're really saying is
that class is about starving to
death?!

CARRIE

Here, eat my croissant. See how
much you like the good things in
life?

DOUG

What bothers me is that you
felt like you had to lie about
me. Like you're embarrassed.

CARRIE

I only wanted to make the best
impression I could. I didn't
want Sue to think she's better
than me because she lives on
Park Avenue and I live in Queens.

DOUG

She's not. But my point is that
you lied about me.

CARRIE

It's not like that, Doug.

DOUG

It's exactly like that, Carrie.
I'm going to get some breakfast.
I'll see you later.

DOUG CROSSES OUT AND ON CARRIE'S CONCERNED LOOK WE:

FADE OUT.

END OF ACT ONE

ACT TWO

G

FADE IN:

INT. BEDROOM - THAT NIGHT (DAY 2)
(Doug, Carrie)

DOUG AND CARRIE GET READY FOR BED.

DOUG

I thought I knew you, Carrie.
It turns out you're a closet
snob.

CARRIE

I just didn't want Sue to think
she was better than me.

DOUG

I never thought of you as being
embarrassed by being married to
a blue collar guy and living in
working class Queens. Now, I'm
not so sure.

CARRIE

Doug, I'm sorry. Sue caught me
off guard. I should've told her

(MORE)

CARRIE (CONT'D)

the truth. I love my life, I
love you. I'm proud of what we
have because we worked for all
of it.

DOUG

Except now it's not good enough.
What did Sue say when you told
her you live in Queens?

CARRIE

I kind of let her think we live
on the Upper East Side.

DOUG

Like I thought -- closet snob.

CARRIE

Sue and I were always competing.
Junior year she stole my boyfriend.
Senior year Sue "accidentally,"
she maintains, dumped a bottle of
Boone's Farm Strawberry on my prom
dress. She always thought she was
too good for Queens.

DOUG

(SARCASTIC) She may not be the
only one who thinks they're too
good for Queens. (BEAT) Why
didn't you tell Sue the truth
if you're not ashamed?

CARRIE

How about if I tell her in person
Saturday night at her party with
my handsome husband at my side?

DOUG

It might be worth it just to
watch you squirm.

CARRIE

I won't squirm. So you'll go?

DOUG

I'll think about it.

AS CARRIE BREAKS INTO A KNOWING SMILE WE:

DISSOLVE TO:

H

INT. SENIOR CITIZENS CENTER - THAT NIGHT (DAY 3)
(Arthur, Holly, Diana, Mixer Extras)

HOLLY LOOKS ADORINGLY AT ARTHUR WHILE HE CLOSELY TRACKS
DIANA'S EVERY MOVE ON THE DANCE FLOOR OF THE MIXER.

MUSIC: "THE GIRL FROM IPANEMA."

HOLLY

I'm seeing a whole new side to
you, Arthur.

ARTHUR

(PREOCCUPIED) What's that,
more punch? Don't forget you've
already had two so I'll need
you to force some cash on me.

HOLLY

No, I already feel tingly and
light headed.

ARTHUR CATCHES DIANA'S EYE AS SHE DANCES NEARBY AND SMILES
COYLY.

ARTHUR

Forgive me, Holly.

ARTHUR GRABS HOLLY AND KISSES HER, ALL THE WHILE KEEPING AN
EYE ON DIANA, WHO MISSES HIS PLOY ENTIRELY.

ARTHUR (CONT'D)

I'm sorry, Holly.

HOLLY

(FLUSTERED) Don't be, Arthur.

ARTHUR

My timing was completely off.

HOLLY

No it wasn't. It was perfect.

ARTHUR

You're a great friend for humoring
me like this.

ARTHUR LOOKS ASKANCE AT HOLLY'S SMEARED LIPSTICK AND WIPES
HIS OWN LIPS WITH A HANDKERCHIEF.

HOLLY

Think of me as more than a friend.

Excuse me while I fix my face.

ARTHUR

Take all the time you need.

HOLLY EXITS TO THE BATHROOM AND ARTHUR GIVES HIMSELF A
QUICK BLAST OF BREATH SPRAY AND APPROACHES DIANA.

ARTHUR (CONT'D)

(TO DIANA) May I cut in?

DIANA

Are you sure your date won't
mind?

ARTHUR

She's a mere child, an appetizer
on the buffet of life. You, my
dear, are the entrée.

ARTHUR CUTS IN ON DIANA AND HER DANCING PARTNER.

DIANA

Don't you have the smooth tongue.

ARTHUR

Tip of the iceberg. I'm Arthur, I've
been admiring your form all night.

DIANA

Is that so, Arthur? I'm Diana.

ARTHUR

A pleasure to make your acquaintance.

ARTHUR PULLS DIANA CLOSE. HOLLY RE-ENTERS AND SEES THEM
DANCING TOGETHER. AFTER A BEAT HOLLY TEARS UP AND RUNS
OUT AND WE:

DISSOLVE TO:

J

INT. LIVING ROOM - THE NEXT DAY - DAY (DAY 4)
(Doug, Carrie)

DOUG IS WATCHING TV AS CARRIE ENTERS WITH A HANGING BAG.

CARRIE

I know you feel bad because you
think I'm not happy living in
Queens married to a guy who
drives a truck so I bought you
something special today.

DOUG

Can I eat it?

CARRIE

No, but you can wear it.

CARRIE PULLS OUT A TUXEDO FROM THE HANGING BAG.

CARRIE (CONT'D)

Ta-da!

DOUG

Who's getting married?

CARRIE

Nobody, I just thought if you

(MORE)

CARRIE (CONT'D)

had a nice designer tux maybe
you'd want to wear it out
occasionally.

DOUG

(KNOWING) You mean like to your
ritzy so-called friend's party?

CARRIE

Not necessarily, you could wear
it lots of places.

DOUG GIVES CARRIE A KNOWING LOOK.

DOUG

Like to a Jets game?

CARRIE

Or to an opera.

DOUG

Don't push your luck!

CARRIE

Or just look smart smoking one
of these.

CARRIE PULLS A CIGAR CASE FROM THE TUXEDO JACKET AND HANDS
IT TO DOUG, WHO IS IMMEDIATELY TRANSFIXED BY THE CONTENTS.

DOUG

Do you realize what's in here?
David Letterman smokes these
cigars!

CARRIE

So they're the kind of cigars
you could smoke at a swell
party on Park Avenue?

DOUG LIGHTS UP A CIGAR.

DOUG

Hell, yeah. (CATCHING HIMSELF)
Or a Jets game.

CARRIE

Try the jacket on, humor me.

CARRIE HELPS DOUG ON WITH THE JACKET WHILE HE PUFFS
CONTENTLY ON HIS CIGAR.

CARRIE (CONT'D)

Pretty spiffy, Doug. You know,
of course, these society parties
are usually catered.

DOUG

(INTERESTED) Really?

CARRIE

Shrimp; oysters on the half
shell; (BEAT) lobster.

DOUG

(EXCITED) Lobster?

CARRIE

With drawn butter.

DOUG

That's hitting below the belt.

(BEAT) This party means that
much to you?

CARRIE

All you can eat, Doug. What
do you say?

DOUG

You had me at lobster.

CARRIE

Make sure the pants fit, it's
hard as hell to find a designer
tux in extra husky!

ON CARRIE'S EXTREMELY PLEASED LOOK WE:

CUT TO:

K

INT. KITCHEN - CONTINUOUS - DAY (DAY 4)
(Arthur, Holly)

HOLLY ENTERS THE KITCHEN FROM THE BACK DOOR AND ARTHUR IS ON THE PHONE AND DOESN'T SEE HER.

ARTHUR

(ON PHONE) And I'd like a quiet table in the back, Sinatra on the jukebox, a bottle of bubbly on the table and keep the lighting low and generous. Ciao.

ARTHUR HANGS UP AND REACTS TO SEEING HOLLY THERE.

HOLLY

Hi, Arthur.

ARTHUR

Holly, what happened to you the other night?

HOLLY

I came back from the bathroom and saw you dancing with that other woman and got confused.

ARTHUR

And here I thought it was a permanent state of mind. I meant to talk to you about that.

HOLLY

(RELIEVED) I knew there had to be an explanation.

ARTHUR

I'm in love, Holly.

HOLLY

(SMITTEN) Oh, Arthur, I had no idea your feelings were so strong. And love can make you do crazy things like dance closely with strangers and ignore the one you really care about!

ARTHUR

I'm going to propose we go steady to Diana this Saturday.

HOLLY

(STUNNED) Diana who?

ARTHUR

Diana, the woman I was tripping
the light fantastic with.

HOLLY

But I thought ...

ARTHUR

It was love at first sight.

HOLLY

(TEARY) Love at first sight?

ARTHUR

I'm taking her to Vito's, a high
class joint for a high class lady.

HOLLY

(CRYING) Oh, Arthur.

HOLLY BURSTS INTO SOBS AND RUNS OUT OF THE KITCHEN.

ARTHUR

That girl is nuttier than a
pecan log!

ON ARTHUR'S BEMUSED LOOK WE:

FADE OUT.

END OF ACT TWO

ACT THREE

L

FADE IN:

INT. SUSAN'S PARK AVENUE APARTMENT - NIGHT (DAY 5)
(Doug, Carrie, Susan, Dida, Bunny, Cornelia, Party Extras)

DOUG AND CARRIE ENTER THE IMPRESSIVE LIVING ROOM AND ARE
AWESTRUCK BY THE SPLENDOR OF THE PLACE.

DOUG

Let's go, we don't belong here!

CARRIE

(OFFENDED) What do you mean we
don't belong here?!

DOUG

Look at these people. Look at
this place. (BEAT) Oh, my god,
look at that buffet table!

DOUG WALKS LIKE A MAN POSSESSED TOWARDS THE GROANING BUFFET
TABLE AS SUSAN COMES OVER TO CARRIE AND GIVES HER AN AIR
KISS.

SUSAN

I'm so glad you made it,
Carrie.

CARRIE

Thanks, me too. I want you to
meet my husband, Doug, he's
right over (LOOKS AROUND)
there, by the lobster.

SUSAN

I'll meet him later, come meet
my dearest friends in Manhattan.

SUSAN DRAGS CARRIE BY THE ARM TOWARDS HER FRIENDS WHILE
CARRIE KEEPS A NERVOUS EYE ON DOUG OVER HER SHOULDER.

SUSAN (CONT'D)

This is Dida, Bunny, and
Cornelia. Everybody, this is
Carrie. Her husband is in the
trucking industry and we went
to the same high school back
in dumpy Queens. Thankfully,
we both made it out.

THE WOMEN ADLIB INDIFFERENT HELLOS AND CARRIE, SEEING DOUG
HAPPILY TUCK INTO A LOBSTER CLAW, SAYS HER HELLOS AND WE:

CUT TO:

M

INT. VITO'S RESTAURANT - CONTINUOUS - NIGHT (DAY 5)
(Arthur, Diana, Holly, Waiter, Restaurant Extras)

WAITER

(TO ARTHUR) Are you ready to
order, sir?

ARTHUR

I've got everything I need right
here, son.

ARTHUR LOOKS ADORINGLY AT DIANA AND PATS HER HAND.

DIANA

Aren't you sweet.

ARTHUR

Not as sweet as you, my dear.

ARTHUR KISSES DIANA'S HAND.

ARTHUR (CONT'D)

(TO WAITER) Give us a few
moments, but keep the bubbly
coming.

WAITER

Yes, of course, Dr. Spooner.

THE WAITER EXITS.

ARTHUR

Diana, there's something I'd
like to talk to you about.

ARTHUR IS DISTRACTED BY A MENU RISING UP LIKE A PERISCOPE
AT THE BOOTH NEXT TO THEIRS.

DIANA

Yes, Arthur.

ARTHUR

You're a special woman and
this is a special moment. I'd
like to propose a toast: to us
and to an unforgettable night.

THE MENU DROPS DOWN AND ARTHUR SEES HOLLY THERE AND IS SO
SHOCKED HE ACCIDENTALLY THROWS HIS CHAMPAGNE ON DIANA.

ARTHUR (CONT'D)

Diana, I'm sorry. Here let me.

HE STARTS TO PAT DRY HER DRESS THEN STOPS WHEN HE GETS TO
HER BREAST AREA.

DIANA

Excuse me while I go to the
ladies room.

ARTHUR GETS UP AND AS HE GLARES ANGRILY AT HOLLY WE:

CUT TO:

N

INT. SUSAN'S PARK AVENUE APT. - MOMENTS LATER (DAY 5)
(Carrie, Dida, Cornelia, Bunny, Party Extras)

CARRIE STANDS LISTENING TO SUSAN'S "FRIENDS" TALKING.

DIDA

(SNEAKY) Have you heard the latest? Susan and Harold just put their Hampton's estate on the market.

CORNELIA

No!

DIDA

Lizzy told me yesterday. And here's the clincher: they're asking below market to because they have to sell quickly!

CORNELIA

Harold must be in serious trouble with the SEC to force a distress sale.

BUNNY

Their finances aren't the only thing in distress. Harold was seen at Lutece kissing one of his litigation attorneys!

CARRIE

(CONCERNED) Poor Susan.

BUNNY

Poor Susan? This year it's her Pilates instructor. Last year it was her personal trainer. The year before that it was her private banker. She's no soccer mom, Corrine.

SUSAN'S FRIENDS LAUGH KNOWINGLY.

CARRIE

Why did she marry Harold then?

BUNNY

Because Harold was, and I do mean was, one of the most important men on Wall Street. Connections

(MORE)

BUNNY (CONT'D)

like that don't come along
every day, Corrine.

CARRIE

It's Carrie. I just assumed
they got married for the usual
reason.

CORNELIA

They did -- money!

SUSAN'S FRIENDS BURST OUT LAUGHING.

CARRIE

(UNDER BREATH) I meant love.

ON CARRIE'S UNCOMFORTABLE LOOK WE:

CUT TO:

P

INT. VITO'S RESTAURANT - MOMENTS LATER - NIGHT (DAY 5)
(Arthur, Holly, Diana, Restaurant Extras)

DIANA CROSSES OUT TO THE LADIES ROOM AS ARTHUR ANGRILY
CONFRONTS HOLLY.

ARTHUR

(MAD, SOTTO) What are you doing
here?!

HOLLY

I'm sorry, I couldn't help myself.

ARTHUR

(LOSING IT, SOTTO) Are you mad?!

HOLLY

Mad about you, Arthur, ever since
you kissed me the other night. I
think I'm falling in love with you!

ARTHUR

That wasn't even one of my better
lip locks!

HOLLY

I can't stop thinking about us.

ARTHUR

(LOSING IT) Us?! There is no us!

HOLLY

How can you say that? Didn't
you feel anything when you
kissed me?

ARTHUR

Of course I did, I'm a man.
But pity wasn't the name of
the game, sister!

HOLLY

I haven't been myself since.

ARTHUR

How could anyone tell?!

HOLLY

Kiss me again, Arthur, please.

HOLLY CLOSES HER EYES, PURSES HER LIPS AND THRUSTS HER
HEAD FORWARD EXPECTANTLY. ARTHUR LOOKS AROUND.

ARTHUR

The poor kid, who can blame her?

ARTHUR KISSES HOLLY AND HIS GROWING PASSION IS QUICKLY
EVIDENT AS DIANA RE-ENTERS TO FIND THEM FULLY EMBRACED.

DIANA

(FURIOUS) Arthur!

ON ARTHUR'S SHOCKED AND DAZED LOOK WE:

CUT TO:

Q

INT. SUSAN'S PARK AVENUE APARTMENT - CONTINUOUS (DAY 5)
(Doug, Guest, Party Extras)

DOUG SIZES UP THE LONG LINE OF GUESTS HE'LL NEED TO WAIT BEHIND AT THE BUFFET TABLE IN ORDER TO RESTOCK HIS PLATE. DOUG TAKES THE GUEST IN FRONT OF HIM INTO HIS CONFIDENCE.

DOUG

(SOTTO) I was talking to one of the caterers and several guests have been complaining of problems.

GUEST

(CONFUSED) Problems?

DOUG

You know, the kind of problems that come from eating food that's past its prime. (NODS AT BUFFET)

GUEST

Really?

DOUG

If you're lucky you'll just get diarrhea.

GUEST

Good heavens!

DOUG

Steer clear of the lobster
whatever you do.

THE GUEST TURNS TO THE PERSON IN FRONT OF HIM AND WHISPERS
AND HE THEN WHISPERS TO THE GUEST IN FRONT OF HIM AND SO ON
UP THE LINE.

GUEST

(TO DOUG) Thank you. I heard
Harold and Susan were having
financial problems.

DOUG

(GRINNING) Think nothing of it.

THE GUESTS PUT THEIR PLATES BACK ON THE TABLE AND EXIT EN
MASSE. DOUG GIVES A SATISFIED LOOK AND A THUMBS UP SIGN TO
CARRIE AND AS HE RESUMES HIS ASSAULT ON THE LOBSTER WE:

CUT TO:

R

INT. VITO'S RESTAURANT - MOMENTS LATER - NIGHT (DAY 5)
(Arthur, Holly, Diana, Waiter, Extras)

DIANA

(ANGRY) That's quite some bedside
manner you've got, Dr. Spooner!

DIANA THROWS HER DRINK ON ARTHUR AND STORMS OUT OF THE
RESTAURANT.

HOLLY

(CONFUSED) You're a doctor, Arthur?

ARTHUR

(DAZED) Wow!

HOLLY

Are you okay, Arthur?

ARTHUR

I think I need to sit down, I'm
weak at the knees.

HOLLY

I'm sorry about your date.

ARTHUR

Don't be, I think I was here
with the wrong woman!

HOLLY

Really?

ARTHUR

It was you all along, Holly.

HOLLY

I didn't feel anything this time,
Arthur.

ARTHUR

(INSULTED) That was my patented
French tonsil tickler!

HOLLY

Try it again.

ARTHUR KISSES HOLLY FOR A BEAT.

HOLLY (CONT'D)

Nothing, Arthur. Not a thing.

Maybe it was the alcohol I had?

ARTHUR

Have some champagne.

HOLLY

No thanks, I'm actually happy
things turned out this way. Now
we can go for our walks and I

(MORE)

HOLLY (CONT'D)

don't have to spend all that
money on a sniper rifle.

ARTHUR

(HURT) I thought you loved me?

HOLLY

So did I. It must have been
the punch. I'll see you tomorrow
for our walk. Night, Arthur.

HOLLY EXITS AND ARTHUR, HIS LIPS STILL SMEARED WITH HOLLY'S
LIPSTICK, SITS THERE STUNNED. AFTER A BEAT THE WAITER
APPROACHES .

WAITER

Can I bring you anything else,
Dr. Spooner?

ARTHUR

(DEPRESSED) I had two young,
attractive women in the palm of
my hand and now they're both
gone. Poof, just like that.

ARTHUR BLOWS INTO HIS OUTSTRETCHED HAND AND STARES
FORELORNLY AT HIS EMPTY PALM. AFTER A BEAT THE WAITER DROPS
THE CHECK INTO IT. ARTHUR LOOKS AT THE CHECK AND AS HE IS
SHOCKED BACK INTO COMEDIC REALITY WE:

DISSOLVE TO:

T

INT. SUSAN'S PARK AVENUE APT. - LATER - NIGHT (DAY 5)
(Doug, Carrie, Susan, Party Extras)

CARRIE STANDS TALKING WITH SUSAN.

SUSAN

So how do you like my friends?

CARRIE

I wouldn't turn my back, if
you know what I mean.

SUSAN

They're harmless. Vicious, but
harmless.

CARRIE

When I first came here I was
jealous. You seemed to have
everything and I never made it
out of Queens.

SUSAN

Don't be silly, you live on
the Upper East Side.

CARRIE

Actually, I live in Queens,
Sue. And that big guy over there
stuffing his face, (POINTS)
who I call my husband and love
to death, is not in trucking,
he drives a truck for a living.

SUSAN STANDS THERE STUNNED FOR A BEAT THEN BURSTS OUT
LAUGHING.

SUSAN

That is priceless! Tasteless,
but priceless!

CARRIE

I'm not kidding.

SUSAN

(SHOCKED) You live in Queens
with a truck driver?

CARRIE

Happily. My life isn't anything
like yours, but I suddenly feel
very lucky.

SUSAN

(SARCASTIC) Yes, you're quite
the lucky one, aren't you?

CARRIE

I think I am.

SUSAN

You know that bottle of Boone's
Farm I spilled on you at prom
was no accident. You were trash
then and you're trash now.

SUSAN URNS AND JOINS HER FRIENDS NEARBY AND CARRIE GOES
OVER TO DOUG AT THE BUFFET TABLE.

DOUG

(MOUTHFUL) You were right about
the lobster. And the drawn butter.

CARRIE

You were right about Susan and her
friends. Let's go back to Queens.

DOUG

With all this lobster left?!

CARRIE

I told Sue everything and I don't
think we're welcome here anymore.

DOUG

What did she say?

CARRIE

She said I was trash.

DOUG

What did you say?

CARRIE

Nothing.

DOUG

Nothing?! I once saw you deck
a guy for stealing your parking
space.

CARRIE

I feel sorry for her. Money
isn't everything.

SUSAN AND HER FRIENDS POINT AT DOUG AND CARRIE AND BURST
OUT LAUGHING.

DOUG

(INCREDULOUS) You're really going
to take that?

CARRIE

Beneath the furs and expensive
vacations they're all miserable.

DOUG

What happened to the prom and
Boone's Farm Strawberry?

CARRIE

I'm bigger than they are, Doug.
Let's go home.

DOUG AND CARRIE START TO EXIT AND SUSAN CALLS AFTER THEM
LOUDLY SO ALL IN ATTENDANCE CAN HEAR HER.

SUSAN

You're a bridge too far, Spooner.
Put the pedal to the metal back
to dumpy Queens, you truck -
driving white trash!

SUSAN AND HER FRIENDS LAUGH AS DOUG AND CARRIE EXIT. AFTER
A BEAT CARRIE RUNS BACK IN AND GRABS A HUGE BOWL OF PUNCH
FROM THE BUFFET AND DUMPS IT OVER SUSAN'S HEAD.

CARRIE

You can insult me, but don't
ever insult my husband! (BEAT)
Or Queens, either, bitch!

SUSAN STANDS THERE STUNNED, SPEECHLESS AND DRIPPING WITH
PUNCH. DOUG OFFERS CARRIE HIS ARM AND AS THEY PROUDLY EXIT
WE:

CUT TO BLACK:

THE END

