

JACK & DIANE  
"Ten Year  
Reunion"

by

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JACK & DIANE  
"TEN YEAR REUNION"  
ACT ONE  
TEASER

INT. JIMMY DEAN'S DINER - NIGHT (NIGHT 1)  
(Jack, Carl, Mary Ellen, Sissy, Carl Jr., Bobby, J.J., Bo)

JACK, A RUGGEDLY HANDSOME 28 YEAR-OLD FARMER IN FLANNEL, AND CARL, A 28 YEAR-OLD PAUL BUNYAN, SIT AT THE COUNTER AT JIMMY DEAN'S DINER, A MIDWESTERN GREASY SPOON, GULPING COFFEE AND EATING APPLE PIE. JACK FLIPS THROUGH THE FAIRMOUNT DAILY NEWS WHICH IS ONLY FOUR PAGES.

JACK  
Hey, the Olson's had their baby.

CARL  
Geez. How many does that make?

JACK  
Three.

CARL  
Three kids? Are they crazy? When do they sleep?

JACK SHRUGS.

CARL (CONT'D)  
They're like a baby factory.

MARY ELLEN, AN ATTRACTIVE 28 YEAR-OLD PREGNANT WOMAN, ENTERS FROM THE BACK OF THE DINER TAKING OFF HER SIMPLE WHITE APRON.

MARY ELLEN  
Honey, we're gonna head home. Can you  
finish closing up?

CARL  
Oh, yeah, sure. You bet.

MARY ELLEN KISSES CARL.

MARY ELLEN  
(CALLING TO THE BACK) Let's go guys.

MARY ELLEN HOLDS OPEN THE FRONT DOOR AS SISSY, 8, CARL JR., 6, BOBBY, 5, J.J., 4, AND BO, 2, ENTER FROM THE BACK OF THE DINER. EACH IN A ROW GO TO CARL AND GIVE HIM A KISS.

SISSY  
Night, Daddy.

CARL  
Go to bed nicely.

CARL JR.  
Good night.

CARL  
Be good.

BOBBY  
Night, Daddy.

CARL  
Obey your mother.

J.J.  
Night.

CARL  
Night.

BO  
I love you.

CARL  
Love you too.

EACH KID EXITS THE FRONT OF THE DINER.

MARY ELLEN  
Bye, Jack.

JACK  
See ya, Mary Ellen.

MARY ELLEN  
Carl, don't be late.

CARL  
You got it.

MARY ELLEN EXITS. CARL SHEEPISHLY LOOKS AT JACK.

CARL (CONT'D)  
Sometimes I forget what I've gotten  
myself into.

ON JACK'S REACTION, WE...

CUT TO:  
OPENING CREDITS

**ACT ONE**

**SCENE A**

INT. JACK'S LIVING ROOM - DAY (DAY 2)  
(Jack, Crash, Carl, Millie)

CRASH, AN UNKEMPT 20 YEAR-OLD, LAYS ACROSS A STACK OF BOXES PRETENDING TO FLY. JACK ENTERS THE COUNTRY STYLED LIVING ROOM THROUGH THE FRONT DOOR CARRYING A COUPLE OF BOXES.

JACK  
What are you doing?

CRASH  
Flying.

JACK NODS AND WATCHES WITH CURIOSITY. CARL ENTERS WITH A COUPLE OF BOXES AND SETS THEM DOWN. HE ALSO WATCHES CRASH.

CARL  
Flying?

JACK  
Yep.

THEY CONTINUE TO WATCH.

CARL  
And this is the guy who flies one of  
your crop dusters?

JACK  
Yep.

CARL  
Got insurance?

THE BOXES COLLAPSE UNDER CRASH AND HE FALLS TO THE FLOOR BEHIND THE COUCH.

JACK  
Yep.

CRASH HOPS UP.

CRASH  
Hey watch. A grain elevator.

CRASH LOWERS HIMSELF BEHIND THE COUCH LIKE HE'S ON AN ELEVATOR. CRASH COMES UP LIKE HE'S ON AN ESCALATOR THEN TURNS AROUND AND DOES STAIRS BACK DOWN.

CARL  
Why can't I stop watching?

CRASH COMES BACK UP LIKE AN ELEVATOR, AND JACK GRABS HIS ARM, SLINGING CRASH OUT THE FRONT DOOR.

CARL (CONT'D)  
Thank you. (THEN) So it's official.  
You've moved back in with your mommy.  
How's it feel?

JACK  
Fine... until you put it that way.  
But if it helps get the farm back on  
it's feet, it'll be worth it.

CARL  
Denial. You'd make a good alcoholic.

MILLIE, JACK'S 60 YEAR-OLD MOTHER, ENTERS WITH A TRAY OF GLASSES FILLED WITH LEMONADE.

MILLIE  
Who wants lemonade?

CARL HAS A LOOK OF FEAR AS JACK TAKES A GLASS.

CARL  
Oh, no thanks, Mrs. Shepard.

MILLIE  
Why I'd almost think you didn't like  
my lemonade.

CARL  
Of course not. I love your... well,  
it's just that I'm not... Oh, I guess  
I'm a little thirsty.

CARL TAKES A GLASS AND SIPS AND SWALLOWS TRYING TO SMILE.

MILLIE  
I've got some cookies in the oven.

MILLIE EXITS TO THE KITCHEN. CARL DUMPS THE REST OF THE  
GLASS OUT THE WINDOW.

CARL  
How do you do it? This is awful.

JACK  
So she's not good a making lemonade.

CARL  
How do you mess up Country Time?

CRASH ENTERS CARRYING ANOTHER BOX. HE'S DRIPPING WET.

CRASH  
I think a bird just peed on me.

JACK  
Musta been a big bird.

CRASH  
Probably. I didn't see it. But it  
was just as I suspected.

CARL  
What was?

CRASH  
It tasted salty.

MILLIE ENTERS.

MILLIE  
Who wants a cookie?

CRASH  
Hot diggity! I love your cookies.

CRASH GRABS A COUPLE COOKIES AND TAKES A BITE.

MILLIE  
Oh my, you're all sweaty. Have some  
lemonade.

CRASH  
Hot diggity dog! I love your lemonade.

GRABBING THE GLASS, CRASH GULPS IT AS CARL AND JACK WATCH.

CRASH (CONT'D)  
You know what this tastes like?

CARL  
Yeah.

JACK  
No.

CRASH  
Country Time. I love Country Time.

MILLIE  
That's right, but I added my own  
special ingredient.

CARL  
(SOTTO) Crisco?

JACK  
So was that the last of the boxes?



CRASH  
Yeah, now I'm gonna go put my box in  
the loft. Thanks, Mrs. Shepard.

CRASH EXITS.

MILLIE  
This will be so nice having a man  
around the house again. I just hope  
that people don't start talking.

JACK  
About what?

MILLIE  
You know. A 28 year-old man living  
with his mother.

CARL  
Don't worry. They're already talking.

MILLIE  
I just don't see why you can't find a  
nice girl like Carl's, Mary Ellen.

JACK  
Mary Ellen's not nice. Ask Carl.

CARL  
I'd have to agree since she's not here.  
Of course I also have five kids and one  
on the way, so I like abuse.

MILLIE  
All I'm saying is that if you don't  
hurry there won't be many left to  
choose from.

JACK  
There never were many to choose from.  
And you know how surrounding towns  
are. They don't like outsiders  
poaching their girls.

CARL  
Ain't that the truth. I was pitch  
forked once by a guy in Gas City.

JACK  
You were trying to go eight seconds on  
cow. (OFF MILLIE'S REACTION) I'm  
talking rodeo, Mom.

MILLIE  
I would hope so, seeing how the  
pastor's in the room. (TO CARL)  
Sorry, Pastor.

JACK ROLLS HIS EYES AS HE LOOKS AT A REVERENT CARL.

JACK  
Pastor. After raising hell as a kid,  
what was he left to do but spend the  
rest of his life pushing it back down?

MILLIE  
Forgive him, Pastor.

CARL  
Mrs. Shepard, you don't have to call  
me Pastor.

JACK  
It's better than what she used to call  
you.

MILLIE HITS JACK PLAYFULLY.

MILLIE  
That was before he had God's ear.

CARL  
Well, I better go. I got a marriage  
counseling appointment.

JACK  
I didn't know you provided counseling  
at the church.

CARL  
We don't. That's why Mary Ellen and I  
have to go to Marion. I'll see you at  
the diner tonight?

JACK  
Yeah.

CARL EXITS.

JACK (CONT'D)  
Why do you have to always bring up the  
girlfriend thing?

MILLIE  
All I was saying was that with just  
the two of us in this big house, we'll  
be rattling around like an old couple.

JACK  
Let's not refer to ourselves as an old  
couple, okay? Besides, I've got way  
too much to do with the farm and my  
crop dusting to be chasing girls.

MILLIE  
What about your biological clock?  
Tick tock.

JACK  
Mom, guys don't have biological  
clocks. Look at Larry King.

MILLIE  
He's handsome. But dear, remember  
that with all the fertilizers you work  
with, you could mess up the "factory".

JACK  
Yeah, but that doesn't mean you can't  
have kids. It just means that they  
may have an extra arm. And who  
doesn't complain at one time or  
another that they could use an extra  
arm?

JACK PICKS UP A COUPLE BOXES SO THAT HIS HANDS ARE  
OVERLOADED.

JACK (CONT'D)  
See?

AND WE...

DISSOLVE TO:

**ACT ONE****SCENE B**

INT. JIMMY DEAN'S DINER - EVENING (DAY 2)  
(Jack, Carl, Ida, Diane, Mary Ellen, Atmosphere)

JACK SITS AT THE COUNTER AS CARL RUNS AROUND THE DINER SERVING PATRONS. IDA, CARL'S 60-SOMETHING MOTHER-IN-LAW WHO LOOKS LIKE WALKING DEATH, IS IN THE KITCHEN AND OCCASIONALLY POKES HER HEAD OUT THE ORDER WINDOW.

JACK  
Now, why are you waiting on tables?

CARL  
I'll get to that in a minute. First,  
I've got a plan to save your farm.

IDA  
Let's go, Beefy. Order up for table  
six.

CARL  
I'm on it, Mom.

IDA  
What's that?

CARL  
Ida. I'm on it, Ida. (TO JACK)  
I've got to check the Bible on loving  
Mother-in-laws.

CARL GRABS THE PLATES FROM THE WINDOW AND DELIVERS THEM.

JACK  
So what's your plan?

CARL  
Okay, you know how Mr. Beaumont's bank  
owns the mortgage on your farm?

JACK  
Yeah, I'm familiar with it since it is  
my farm.

CARL  
And how Diane, your best friend from  
high school, is his daughter?

JACK  
Yes.

CARL  
So you ask her if maybe she can pull a  
few strings.

JACK  
What?

CARL  
You know, have her talk to him.

JACK  
Yeah, I know what "pull a few strings"  
means. But I haven't even talked to  
Diane in five years.

CARL  
So what? You guys used to be best  
friends.

JACK  
Yeah, used to be. I don't think I  
could just call her up for this.

CARL  
I know, but...

IDA  
Come on, Porky. We got a Jack Benny  
and two looseners in the alley for  
table three.

CARL  
I'm on it.

CARL GRABS A COUPLE OF PLATES FROM THE WINDOW AND DELIVERS  
THEM. HE RETURNS TO BEHIND THE COUNTER.

JACK  
So get to the point before table one  
has to be burped.

CARL  
You don't have to call her because  
she's...

MARY ELLEN ENTERS FOLLOWED BY DIANE BEAUMONT, A 28 YEAR-OLD,  
BIG CITY BEAUTY.

DIANE  
Jack!

JACK  
Diane?

DIANE RUNS ACROSS THE DINER AND THEY HUG.

CARL  
(DISAPPOINTED) ...coming to town.

MARY ELLEN

This must be the first secret you've  
ever kept.

DIANE

Look at you. You haven't changed a  
bit.

JACK

And you. Wow. What are you doing  
here?

DIANE

What? Can't a girl come home and see  
her endearing family?

JACK

Of course. But why are you here?

DIANE

To see my friends?

JACK

That's a little more believable.

DIANE

Hey, you know what I want to do?

CARL

Say, hey to your old friend Carl too?

DIANE

Oh, hey, Carl. But that wasn't it.

JACK

I know what you're thinking.

DIANE

No, you don't.



CARL  
(TO MARY ELLEN) My money's on Jack.

MARY ELLEN  
You're on.

JACK  
The bridge. James Dean Bridge.

DIANE  
Nothing's changed. Is it still there?

JACK  
It's Fairmount, Indiana. Home of  
James Dean.

CARL  
And anything with his name on it ain't  
going nowhere. (TO JACK) Hey, maybe  
you should name your farm that.

JACK  
The Gibson's already did.

DIANE  
What do you say? Like old times.  
Let's all go to the bridge.

MARY ELLEN  
Sure. Why not? The diner seems  
pretty slow.

CARL  
Slow?

MARY ELLEN  
Ma, can you handle this?

IDA  
You run along, sweetie. I'll take the  
kids home.

DIANE  
Jack?

JACK  
How can I pass up a trip to the  
bridge? I haven't been there...

CARL  
Since yesterday morning when you went  
fishing?

JACK  
That's right.

THEY EXIT OUT THE FRONT DOOR AS WE:

FADE OUT:

END OF ACT ONE

**ACT TWO****SCENE C**

EXT. JAMES DEAN BRIDGE - NIGHT (DAY 2)  
(Diane, Carl, Jack, Mary Ellen)

JACK, DIANE, CARL AND MARY ELLEN WALK ACROSS A WOODEN TRESTLE BRIDGE. A SIGN READS, "JAMES DEAN BRIDGE". DIANE IS ALL A GLOW WITH EXCITEMENT.

DIANE  
I can't believe it. It's still here.

CARL  
Yeah, amazing. How did it survive all  
this industrial growth.

DIANE  
I'm talking about this. Remember our  
Sophomore year, Carl, when you carved  
our initials here?

DIANE POINTS TO A BEAM. JACK BEGINS TO LAUGH.

JACK  
I do. Carl bragged about it for a  
month.

CARL  
Okay, that's embarrassing.

MARY ELLEN  
You never told me that.

JACK  
I'm sure it's not the only public  
property that Carl defaced.

CARL  
I've paid my debt to society.

MARY ELLEN  
How?

CARL  
I married you.

MARY ELLEN  
Remember what the counselor said?

CARL  
Yeah, insult jokes aren't funny. (TO  
JACK) I still think they are.

DIANE  
Remember this Carl? Our first kiss?

CARL  
You know, Diane, you're really not  
helping things.

DIANE  
Oh, sorry. Don't worry Mary Ellen, he  
was a bad kisser then.

CARL  
What?

MARY ELLEN  
Still is.

CARL  
Hey, no insult jokes.

MARY ELLEN  
Who's joking?

DIANE CROSSES TO THE CENTER OF THE BRIDGE AND SITS, DANGLING HER LEGS OVER THE EDGE.

DIANE  
Wow. I'd forgotten all the things we did on this bridge until now. Jack, remember senior year. Sitting right here.

CARL  
I hope it makes him look stupid too.

MARY ELLEN  
Don't tell me. You guys kissed right there.

JACK  
No. We've never kissed.

MARY ELLEN  
Yeah? How is that? You guys were best friends since kindergarten, and as we all know, everybody in our class dated everybody else at some point. How was it you two never hooked up?

JACK  
That'd be like kissing my sister.

CARL  
Yeah, but in your case it'd be like kissing you brother in a dress since you don't have a sister.

MARY ELLEN  
So what? What happened right there?

DIANE  
It's like it was yesterday. We sat  
here and agreed...

JACK  
Oh, man. This is almost as bad.

DIANE  
We agreed to get married if we were  
still single in ten years.

CARL  
Almost? That's worse. Isn't it?  
Come on, back me up, Honey.

MARY ELLEN SHAKES HER HEAD.

CARL (CONT'D)  
Yeah it is. If they got married, Jack  
would be kissing the sister he never  
had for the rest of his life.

JACK  
What were we thinking? Could you  
imagine me living in New York?

DIANE  
Or me living here in Fairmount?

JACK  
That was the night we got that Cracker  
Jack ring, and then told everybody we  
were engaged.

DIANE  
(TO CARL AND MARY ELLEN) We had you  
guys going.

MARY ELLEN  
The best part was when Carl said the  
ring was beautiful.

CARL  
It was a finely crafted piece of  
plastic.

THEY ALL GET A GOOD LAUGH.

MARY ELLEN  
I don't know if I could even imagine  
you two married.

DIANE  
Why not? Isn't friendship important  
in marriage?

CARL AND MARY ELLEN LOOK AT EACH OTHER CONTEMPLATING THE  
IDEA.

CARL/MARY ELLEN  
No./Yes.

MARY ELLEN SCOWLS AT CARL.

CARL  
What ever she says.

DIANE  
Come on. You guys are friends.

JACK  
Especially when you stop acting like  
you're married.

CARL  
Who's side are you on?

JACK  
Oh that's right. You can get in  
enough trouble without my help.

CARL  
Exactly.

CARL LOOKS TO MARY ELLEN WITH A SAPPY SMILE.

CARL (CONT'D)  
Love you.

CARL AND MARY ELLEN KISS.

DIANE  
You guys are so cute.

JACK  
Yeah, like beauty and the beast.

CARL  
And I'm not really that much of a  
beauty. (OFF MARY ELLEN'S LOOK)  
Come on, that was funny.

MARY ELLEN TURNS HER BACK.

CARL (CONT'D)  
(TO JACK) You'd think marriage would  
be easy for a pastor.

JACK  
Maybe you should have become one of  
those monks who can't speak.

CARL  
But they can't get married, and then I  
wouldn't need to keep my mouth shut.

JACK  
Good point.

CARL  
So now's your chance to ask her.



JACK  
I don't know.

CARL  
You're right. Who cares if you lose the farm. Your mom can move to the retirement home and take the bus to work at the Woolworth in lingerie.

JACK  
Why did you have to link my mom with lingerie?

CARL  
I'm a pastor, not a saint. (THEN)  
Hey, Diane, Jack needs your help on something.

DIANE  
Oh yeah? What is it?

JACK  
Well, I hate to even bring it up. I mean I can't believe I'm asking you this, but since your dad owns the bank and the bank is threatening to foreclose on the farm, I thought maybe you could talk to him.

DIANE  
Foreclose on the farm? Why would he do that?

JACK  
The farm's had a rough year since my  
dad died and my mom's missed a few  
payments.

DIANE  
A few? Well, how many's a few?

JACK  
All? (THEN) You know my mom. She's  
not good with the books. Anyway, I've  
moved back in so I can give the farm  
my full attention. I just need a  
little time to straighten things out.

CARL  
Don't blame Jack. It was my idea. I  
mean, if you think it's a good one.

DIANE  
I'll see what I can do. You know my  
dad though.

CARL  
And how. You'd think after his heart  
transplant he'd actually have one.

JACK  
You're talking about Diane's dad.

CARL  
Oh, right. Don't tell him I said  
that. We're counting on his tithe for  
a new baptistry.

JACK  
So how long are you in town?

DIANE  
Only a few days. I hardly ever get a  
break.

JACK  
Maybe you can stop by tomorrow. I  
know my mom'd be excited to see you.

DIANE  
And by excited, you mean indifferent?

JACK  
If that nice.

JACK AND DIANE GET UP AND DISCOVER CARL AND MARY ELLEN  
KISSING.

DIANE  
They are so in love.

THEY STOP KISSING.

CARL  
How was that?

MARY ELLEN  
Okay. But you're good at other  
things.

CARL  
Like?

MARY ELLEN  
Number six is on the way.

CARL  
That's right, I'm the man.

CARL HIGH FIVES JACK AND STRUTS OFF.

MARY ELLEN  
At least he knows how it works.

JACK & DIANE

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27.  
I/A

JACK  
No, number six is a definite sign he  
doesn't know how it works.

AND WE...

DISSOLVE TO:

**ACT TWO****SCENE D**

INT. JACK'S KITCHEN - DAY (DAY 3)  
(Jack, Millie, Diane, Crash)

JACK SITS AT THE TABLE SCRATCHING HIS HEAD. PAPERS ARE SPREAD OUT. MILLIE SPOONS INSTANT COFFEE INTO TWO MUGS AND FILLS THEM WITH HOT WATER FROM THE TAP. MILLIE BRINGS THEM TO THE TABLE.

JACK  
Mom, you can't depreciate the farm  
equipment over one year.

MILLIE  
I don't know why not. This way we can  
write off more and get a new tractor  
each year.

DIANE APPEARS AT THE BACK SCREEN DOOR.

DIANE  
Knock, knock.

JACK  
Hey, come on in.

DIANE  
Hi, Mrs. Shepard.

MILLIE  
(COLD) Diane, dear. Jack said you  
were in town.

DIANE  
Yeah, good to see you too.

MILLIE  
I'm sorry. Did I sound pleasant?

MILLIE EXITS TO THE LIVING ROOM WITH HER COFFEE.

DIANE  
Is it just me or does she like me even  
less?

JACK CROSSES TO THE COUNTER WITH HIS COFFEE.

JACK  
You are related to your dad.

DIANE  
Occupational hazard.

JACK BRINGS TWO GLASSES OF ICED TEA TO THE TABLE.

JACK  
You still take the pink stuff?

DIANE  
I do.

JACK SITS.

DIANE (CONT'D)  
(SCANNING THE PAPERS ON THE TABLE) Is  
this the "Save the Farm" campaign?

JACK  
You mean the "Lost Cause".

DIANE  
Shoot. I wish I had good news then.

JACK  
But you don't.

DIANE

It was the first time I'd seen my dad laugh in a long time, which just got kind of creepy after five minutes. Maybe I can take a look through this and help you out. I am an accountant.

JACK

This reminds me of how you'd always tutor me with my homework. We made a good team.

DIANE

But what did you do for me?

JACK

I made you look cool even though you were the Valedictorian.

DIANE

Right. We were a good team.

AS THEY HIGH FIVE EACH OTHER, CRASH ENTERS THROUGH THE SCREENED DOOR. HE SPOTS JACK'S COFFEE ON THE COUNTER.

CRASH

Awesome. Your mom made coffee.

JACK

I wouldn't drink that.

CRASH

Why? Oh, that's right. My ulcer.  
Hey, who's the pretty lady?

JACK

Against my better judgment. This is Diane. A friend of mine from when we were kids. Diane, Crash.

DIANE  
What a cute nickname. I had a  
nickname growing up, but I got Lasik.  
So, did people start calling you that  
because you were a destructive  
toddler?

CRASH  
No. I fly crop dusters and I put one  
into a silo.

DIANE HAS A LOOK OF SURPRISE.

CRASH (CONT'D)  
(STARTS LAUGHING) I'm just kidding.  
I've put two into a silo.

JACK  
Why are you so dressed up?

CRASH  
I've got a date.

JACK  
Really? With who?

MILLIE ENTERS CARRYING HER PURSE.

MILLIE  
I'll be back after the movie.

MILLIE EXITS.

CRASH  
Catch you later. Nice to meet you.

CRASH EXITS THE SCREENED DOOR.

DIANE  
Millie's a sugar mama.



JACK  
I'm blocking the unpleasant thoughts.

DIANE  
Jack, I've got a confession to make.

JACK  
Confession? Maybe you want to talk to  
Pastor Carl instead.

DIANE  
I'm not going back to New York.

JACK  
You're not?

DIANE  
My firm's being investigated for  
fraud. Not me specifically. I'm  
innocent and not the innocent like all  
the partners are claiming innocent. I  
really am innocent.

JACK  
You mean, you're moving back to  
Fairmount?

DIANE SMILES AND NODS.

JACK (CONT'D)  
No way.

DIANE  
You think it's a good thing, right?

JACK  
Yeah, that's great!

DIANE  
You're the first person I've told.  
You know it's almost like old times.

JACK  
Yeah, it is isn't it.

DIANE CONTINUES TO LOOK OVER THE PAPERS ON THE TABLE.

DIANE  
I've got it. I know how to stop my  
dad from foreclosing on the farm.

JACK  
You do? How?

JACK LEANS IN TO TAKE A CLOSER LOOK AT THE PAPER DIANE IS  
HOLDING. DIANE LOOKS AT JACK. THEY ARE NOSE TO NOSE. DIANE  
TAKES HIS HEAD INTO HER HANDS AND KISSES HIM. AS THEY  
SEPARATE, JACK IS IN SHOCK.

DIANE  
Will you marry me?

JACK JUST STARES WIDE-EYED.

JACK  
No way!

AND WE...

DISSOLVE TO:

END OF ACT TWO

**ACT THREE****SCENE E**

INT. JACK'S KITCHEN - CONTINUOUS (DAY 3)  
(Diane, Jack)

JACK IS STILL STUNNED. DIANE PULLS A RING FROM HER POCKET.

DIANE  
You won't believe this. I still have  
the ring. I figured it would work as  
a temporary substitute.

SHE HANDS IT TO JACK.

DIANE (CONT'D)  
Go ahead put it on my finger.

JACK BEGINS TO LOOK AROUND THE KITCHEN.

JACK  
Wait a minute. Is Carl in on this?  
Okay guys, come on out.

JACK OPENS THE CABINETS UNDER THE SINK.

DIANE  
I'm serious, Jack.

JACK  
I'm being X'ed aren't I. You're  
really Jamie Kennedy... with really  
nice legs.

DIANE  
So what do you say?

JACK  
You're not kidding?

DIANE SHAKES HER HEAD.

JACK (CONT'D)  
This is so like you. Impulsive.

DIANE  
What do you mean impulsive? We've had  
ten years to think about this.

JACK  
We were joking.

DIANE  
No, I was joking. You were serious.  
(THEN) Look at this town. Where else  
are you going to find somebody around  
here who's as good a match? You're  
not getting any younger.

JACK  
If I didn't know that you and my mom  
can't stand each other, I'd think you  
were working together.

DIANE  
Look, we're a great team. And if I'm  
part of the farm, how can my dad take  
it away? What do you say? And "no"  
is not an option.

JACK LAUGHS. DIANE THINKS SHE HAS HIM.

JACK  
No.

DIANE  
What? Why?

JACK  
Because... Because I'm the guy. I'm  
the one who should propose.

DIANE  
Oh, how Indiana of you.

JACK  
You didn't expect New York, did you?

DIANE  
Okay, go ahead. Propose.

JACK  
Not like this. Not here.

DIANE  
So then where? When?

JACK  
You know I don't like this. I feel  
like I'm being forced.

DIANE  
You are. That's the only way you ever  
really do anything.

JACK  
That's not true.

DIANE  
Who's idea was it for you to move back  
to the farm.

JACK  
You're changing the subject. What  
this is really about is control.  
You've always had to have control.

DIANE  
No, I don't. (OFF JACK'S LOOK) Okay,  
fine. Yes. I like control, but I'm  
giving it to you now. Go ahead, propose.

JACK  
You haven't changed a bit.

DIANE  
What's that supposed to mean?

DIANE GETS UP FROM THE TABLE AND GOES TO THE DOOR.

JACK  
What? That's not a bad thing.

DIANE  
Yes it is.

JACK  
Explain it to me. I don't get it.

DIANE  
If I have to explain it, then you  
won't get it anyway.

JACK  
Try me.

DIANE  
Why don't you go ask Carl. He's  
married. He'll understand.

DIANE EXITS.

JACK  
Obviously she means a different Carl  
than the one I know.

AND WE...

DISSOLVE TO:

**ACT TWO**

**SCENE F**

INT. FRIENDS CHURCH - LATER (DAY 3)  
(Jack, Carl, Atmosphere)

JACK ENTERS THROUGH A SIDE DOOR OF A SMALL SANCTUARY. CARL STANDS BY A LARGE ARRANGEMENT OF FLOWERS.

JACK  
Carl, we gotta talk. I... Diane... I  
mean...

CARL IS CAUGHT OFF GUARD. HE HESITANTLY SMILES AS HE NODS HIS HEAD TOWARD THE CONGREGATION. JACK LOOKS OUT TO SEE A MODEST GATHERING OF MOURNERS IN BLACK. JACK THEN LOOKS BEHIND CARL TO SEE AN OPEN CASKET.

JACK (CONT'D)  
Oh. Uh... I'll wait outside.

CARL  
Thanks.

CARL WATCHES JACK BACK OUT AND EXIT, AS WE...

DISSOLVE TO:



**ACT THREE****SCENE G**

INT. JIMMY DEAN'S DINER - SAME TIME (DAY 3)  
(Diane, Mary Ellen)

DIANE SITS AT THE COUNTER PICKING AT A PLATE OF FRIES. MARY ELLEN SERVES MEALS AND REFILLS COFFEE.

DIANE  
In the past, I've always known what Jack was going to do. How could I have been wrong this time?

MARY ELLEN  
So you're a little rusty.

DIANE  
I thought he was serious about the ten year thing.

MARY ELLEN  
I don't know what you were thinking. Asking Jack to marry you?

DIANE  
I know I should have let him ask me.

MARY ELLEN  
No. Jack's an idiot. Not much unlike the idiot I married. But why would you want to be tied down here?

(MORE)

MARY ELLEN (CONT'D)  
You have so much potential. So much  
that you could accomplish.

DIANE  
I guess I hadn't really thought it  
through. Jack was right. I'm impulsive.

MARY ELLEN  
You'd think in New York where there  
are thousands of men to choose from,  
you could've found one better than  
Jack.

DIANE  
Try millions.

MARY ELLEN  
Millions?

DIANE  
There were more people in my apartment  
complex than in Fairmount.

MARY ELLEN  
And I chose Carl.

DIANE  
You know the timing just felt right.  
I realized that it would be nice to  
have someone to lean on.

MARY ELLEN  
That's why people get dogs. (THEN) I  
never thought you were someone to run  
away from your problems. So what if  
you lost your job...

(MORE)

MARY ELLEN (CONT'D.)  
and it taints your resume, making you  
a little less desirable than our  
tongue sandwich. Hey, at least you  
can fall back on your daddy's money.

DIANE'S EYES BRIGHTEN AT THE REMINDER. AND WE...

DISSOLVE TO:

**ACT THREE****SCENE H**

INT. FRIENDS CHURCH - LATER (DAY 3)  
(Jack, Carl)

JACK PEEKS HIS HEAD BACK IN THE SIDE DOOR TO SEE THE MOURNERS EXITING THE CHAPEL. CARL GIVES HIM A NOD. JACK ENTERS.

JACK  
I'm really sorry about that. It was  
just so quiet in here.

CARL  
Fortunately the guy's dead, so he  
can't complain. What's up? And it  
better be good.

JACK  
Diane, asked me to marry her.

CARL  
That is good. I mean, hey, that's  
great!

JACK DOESN'T LOOK HAPPY.

CARL (CONT'D)  
Isn't it?

JACK  
I said, "no."

CARL  
What? Mary Ellen's right you are an  
idiot. Why would you say no?

JACK  
Didn't we just compare this to  
marrying my sister?

CARL  
Yeah, if you had one, but really it's  
more like a third cousin. And I think  
that's legal. (THEN) Jack, how could  
this be wrong? You guys are the  
perfect compliment. She's smart and  
you're... you're... not so smart.  
She's cute and you're... you're... not  
so cute. She's charming and you're...  
you're...

JACK  
Not so amused.

CARL  
You've said it yourself. You're not  
going to find someone better here in  
Fairmount or any of the surrounding  
towns. And you already know that you  
like her.

JACK  
Yeah, but that's just it. I know I  
like her, but...

CARL  
Do you love her?

JACK  
I don't know. High school's a long  
time ago. Things have changed.

CARL  
Yeah, things have changed. You go to  
the same church, eat at the same  
diner, still live with your mother...  
Look, I gotta run. This guy was  
hillbilly embalmed, so we got to get  
him in the ground before he stinks.

CARL PICKS UP HIS BIBLE AS TWO WORKERS WHEEL OUT THE CASKET.

JACK  
One last thing, and I'd hate for this  
to be the reason, but the crazy thing  
is that if we got married, I could  
save the farm.

CARL  
Sounds like love to me.

AND WE...

DISSOLVE TO:

**ACT TWO**

**SCENE I**

INT. JIMMY DEAN'S DINER - LATER (DAY 3)  
(Jack, Mary Ellen, Diane, Carl)

DIANE GETS UP FROM THE COUNTER AS MARY ELLEN TAKES HER PLATE.  
JACK ENTERS.

JACK  
Diane, I've been thinking. And  
talking to Carl. And...

MARY ELLEN  
Aww, that could be bad.

JACK GETS ON ONE KNEE AND PULLS OUT THE FAKE RING.

JACK  
Will you marry me?

DIANE  
Oh, Jack. I... I... can't.

JACK, NOT LISTENING, STANDS UP AND HUGS HER THEN LETS GO.

JACK  
What?

DIANE  
I was being irrational. I can't just  
run away from my life because my  
company's under a Federal  
investigation and I'm the star  
witness. I just went a little crazy.

JACK  
No. No, you were right. We're  
perfect for each other. I love you.

DIANE'S HIT BY A TON OF BRICKS.

DIANE  
You what?

MARY ELLEN  
Yep. Carl blew it.

LOOKING AWAY FROM JACK, DIANE RUNS OUT OF THE DINER.  
CONFUSED, JACK LOOKS TO A SHEEPISH MARY ELLEN.

JACK  
What just happened? What could have  
changed her mind?

MARY ELLEN  
I think you mean who. Coffee?

MARY ELLEN SLIDES A CUP OVER TO JACK AS CARL ENTERS.

CARL  
Thank God it's hunting season or that  
could have been a long and drawn out  
funeral.

CARL SEES JACK IN THE DUMPS.

CARL (CONT'D)  
Who died in here? (HOPEFUL) Ida?



MARY ELLEN  
It's sort of my fault. I kind of  
convinced Diane to go back to New  
York.

CARL  
You told her that?

MARY ELLEN  
I was trying to build her confidence.  
I told her she could still make it  
and...

CARL  
And what?

MARY ELLEN  
And that Jack was an idiot?

JACK  
Great. Of all the times for her to  
finally believe you.

MARY ELLEN  
I know. I've been saying it forever.  
Of course you have to admit I'm right.

CARL  
You do realize that if Jack and Diane  
got married, your best girl friend  
would be here in Fairmount. Not to  
mention free baby sitting.

MARY ELLEN  
I'll talk to Diane.

CARL  
Maybe it would be better to leave it  
to a professional.

MARY ELLEN  
I doubt if Diane wants to drive to  
Marion.

JACK  
You know, it's all right guys. I'm  
okay with how things are.

MARY ELLEN  
How can you be fine with it? You just  
told her you loved her.

JACK  
Because I can't force her to love me.

MARY ELLEN  
You wouldn't be forcing her. She  
already does.

JACK GIVES BLANK STARES.

MARY ELLEN (CONT'D)  
Boy, you are an idiot.

CARL  
I think what Mary Ellen's saying is  
that Diane loves you. She just doesn't  
know how to say it. But look at what  
she does. All that screams love.

JACK  
So that's that non-talky thing.

MARY ELLEN  
Okay, chum for brains. Focus. Listen  
to her eyes, her hands, her heart.

JACK NODS WITH UNDERSTANDING. HE LOOKS TO CARL.

JACK  
She knows that none of those things  
make words right?

CARL NODS SYMPATHETICALLY AS WE...

DISSOLVE TO:

**ACT THREE****SCENE J**

INT. JACK'S KITCHEN - DAY (DAY 4)  
(Millie, Jack, Mary Ellen, Carl)

JACK SITS AT THE TABLE AGAIN GOING OVER PAPERS AND PUNCHING NUMBERS INTO THE CALCULATOR. MILLIE IS AT THE SINK MAKING A CUP OF COFFEE AS BEFORE. MILLIE COMES TO THE TABLE.

MILLIE  
What about the Cavanaugh girl?

JACK  
Buck tooth Betsy?

MILLIE  
So she has a bad profile.

JACK  
No, that's her good side. Look, Mom,  
I don't have time for dating. If I  
don't figure something out, I won't  
even be able to afford to go dutch.

MILLIE  
Well, if I were you, I'd stay away  
from those foreign girls. Besides, I  
know you'll come up with something.  
Your father always did.

GETTING UP FROM THE TABLE, MILLIE EXITS INTO THE LIVING ROOM.  
JACK BURIES HIS HEAD IN THE PAPERS AS MARY ELLEN AND CARL  
BURST IN THROUGH THE BACK DOOR.

MARY ELLEN

What are you doing? Why are you sitting here?

CARL

Mary Ellen, settle down. If Jack wants to go, it's up to him.

JACK

Go where? What are you talking about?

MARY ELLEN

Diane's leaving. She said she was stopping by the bridge first, so you can probably catch her there if you hurry.

CARL

Jack, if you want her, you should probably go after her.

JACK

I already told you. I'm not forcing her to stay. She has to want to do that on her own. Life doesn't always work out like all the fairy tales we're told growing up. Not everything ends happily ever after. In real life sometimes the guy loses the girl and the farm.

MARY ELLEN LOOKS TOUCHED.

MARY ELLEN

Wow... You're more stupid than I thought.

(MORE)

MARY ELLEN (CONT'D)  
Sure, life isn't a fairy tale. I mean  
look at my prince charming. But you  
have the chance to get one of the most  
special girls I know, and you're  
letting her go. What? You don't want  
to be happy? You don't want to make  
her happy?

CARL  
You don't want to save the farm?

JACK  
Yeah, I want her to be happy. That's  
why I'm letting her do what she wants.  
I love her so much I'm willing to let  
her go.

CARL NODS AS HE LOOKS AT MARY ELLEN WHO IS SCOWLING. CARL  
STOPS NODDING AND SMACKS JACK ACROSS THE BACK OF HIS HEAD.  
JACK GRABS HIS HEAD.

JACK (CONT'D)  
Ow! (THEN) You're right. I gotta  
stop her.

MARY ELLEN STEPS OVER TO JACK AND SMACKS HIM ACROSS THE BACK  
OF HIS HEAD.

JACK (CONT'D)  
Ow. What was that for?

MARY ELLEN  
Carl shouldn't get to have all the  
fun. Now, go.

RUBBING HIS HEAD, JACK RUNS OUT THE DOOR. AND WE...

DISSOLVE TO:

**ACT THREE****SCENE K**

EXT. JAMES DEAN BRIDGE - DAY (DAY 4)  
(Diane, Jack, Carl, Mary Ellen)

JACK RUNS OUT ONTO THE BRIDGE, BUT IT IS EMPTY. HIS SPIRITS DROP AS HE SITS, DANGLING HIS FEET OVER THE EDGE. DIANE APPROACHES BUT JACK IS UNAWARE. SHE WATCHES HIM FOR A MOMENT.

DIANE  
You're not thinking of jumping?

JACK IS STARTLED.

DIANE (CONT'D)  
You know it's only about six feet down, but even if it were further, I don't know that it would be worth jumping because of a silly girl.

JACK  
I thought you were on your way back to New York.

DIANE  
My plans changed. You know me. Impulsive.

DIANE SITS NEXT TO JACK.

DIANE (CONT'D)  
So what are you doing here?

JACK  
Uh... fishing.

DIANE  
I see. Catch anything?

JACK  
I may have one on the line.

DIANE  
You know what I think? I think you  
like me.

JACK  
And I think what I said was that I  
love you.

DIANE IS OBVIOUSLY UNCOMFORTABLE WITH THE WORD.

DIANE  
Uh, me too.

JACK  
You too, what?

DIANE  
You know.

JACK  
You've never said it, have you?

DIANE  
I have too. Listen. I love frozen  
yogurt. I love Prada handbags. I  
love those big pickles you get at the  
State Fair.

JACK LOOKS AT HER WITH SKEPTICISM.



DIANE (CONT'D)  
Oh, come on. You know my family.  
Love is a special word saved mainly  
for foreclosures.

JACK  
At least I can hear it in your eyes.

DIANE LOOKS AT JACK WITH SLIGHT CONFUSION.

JACK (CONT'D)  
Yeah, I don't get it either.

JACK PULLS OUT THE FAKE DIAMOND RING.

JACK (CONT'D)  
Will you marry me?

DIANE LOOKS INTO JACK'S EYES AND SMILES.

JACK (CONT'D)  
I heard that.

JACK SLIPS THE RING ON HER FINGER AND DIANE INSPECTS IT.

DIANE  
You'll get me a real ring, right?

JACK  
Yeah.

DIANE  
I love you.

DIANE LEANS OVER AND HUGS JACK.

JACK  
So, I guess we need to pick a date.

DIANE  
Done.

JACK  
Find a location.

DIANE  
Done.

JACK  
Make a guest list?

DIANE/JACK  
Done.

DIANE GRINS SHEEPISHLY. BEHIND THEM CARL AND MARY ELLEN  
APPROACH. JACK DOESN'T EVEN LOOK.

JACK  
Why do I have a feeling that the date  
is now, the place is here, and the  
guests have arrived?

DIANE  
Because you know me so well.

JACK TURNS TO SEE CARL HOLDING HIS BIBLE AND MARY ELLEN WITH  
A SIMPLE BOUQUET. JACK GETS UP AND GOES TO CARL AS MARY  
ELLEN HANDS DIANE THE BOUQUET AND PUTS A VEIL ON HER HEAD.

JACK  
You knew all about this?

CARL  
I have no control. I'm married.  
You'll understand in a minute.

JACK  
I guess I could have used a higher  
bridge.

CARL  
Don't worry. This will be the biggest  
plunge you'll ever take.

DIANE STEPS NEXT TO JACK AS CARL OPENS HIS BIBLE, AND WE...

FADE OUT.

**END OF ACT THREE**