MY BIG FAT GREEK WEDDING 2

Written by

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FADE IN:

EXT. CHICAGO STREETS - DAWN

Ah, it’s Fall. Not in a cozy, peaceful way. In that slushy miserable Midwest way. Strong winds bend the trees of Lakeshore Drive. Grey rain drips from the Magnificent Mile storefronts to the street signs of the suburbs.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE - EARLY MORNING

The lights turn on at the Portokalos house.

CUT TO:

EXT. PORTOKALOS HOUSE - DAY, CONTINUOUS


The car drives ten feet and stops at the very next home.

SFX: HONKING.

That house door opens.

CUT TO:

I/E. CAR/MILLER HOUSE - DAY, CONTINUOUS

CLOSE-UP: A smudged “HAPPINESS IS BEING GREEK” Greek flag cover on an OPA! license plate.

PAN UP....

INT. GUS’S CADILLAC/MILLER HOUSE - DAY, CONTINUOUS

SFX: Car door closing.

Through the windshield, in the passenger seat, TOULA PORTOKALOS, 40’s, is burrowed in a scarf, her glasses fog with every breath.
CONTINUED:

GUS PORTOKALOS, 70’s, looks to his right, concerned. He is about to put the car in gear, but then:

GUS
You better get married, you’re starting to look old.

Startled, Toula looks up, realizes her dad is not talking to her. In fact, he is looking in the rear-view mirror, at the back seat. At Toula’s daughter.

TOULA
Dad!! You can’t say that to her!

PARIS, Gus’s 17 year old granddaughter, pops forward, looks at him with horror and dismay.

PARIS
Pappou!!

Gus shrugs, puts the car in gear. Toula, not looking together this morning, or ever, shakes her head.

TOULA (V.O.)
Well, that’s a family tradition. My dad used to say that to me and now he just said it to my daughter. She’s 17.

CUT TO:

EXT. MILLER HOUSE - DAY, CONTINUOUS

WIDE SHOT: The car, in front of the modest Miller home, which is beside the Portokalos home, now drives....

TOULA (V.O.)
My family worries about each other. We’re close. Extremely close.

.... ten feet, stops at the very next house. This house is decorated with all things Greek, complete with a Parthenon Marbles door frame.

Toula’s brother, NICK PORTOKALOS, 40, waves from the window.

TOULA (V.O.)
We see no difference between hugging and suffocation.

(CONTINUED)
CONTINUED:

Gus honks. (Annoyed every morning, NEIGHBORS glare out windows.)

CUT TO:

I/E. GUS’S CADILLAC/NICK’S HOUSE - DAY, CONTINUOUS

Gus wags a finger.

GUS
Toula, find your daughter a Greek boyfriend before she does what you did.

TOULA
What the --

GUS
Married a Xeno --

TOULA
My husband --

GUS
Not Greek, a Xeno --

TOULA
How can you say that--

Paris leans forward, angry at her mother.

PARIS
Stop.

Chagrined, Toula turns and looks out the windshield.

TOULA (V.O.)
Do I speak for all mothers of teens when I ask, does it ever get better?

Gus lowers Toula’s window, cold wind and leaves hit her in the face.

CUT TO:

EXT. NICK’S HOUSE - DAY, CONTINUOUS

Nick’s wife, ILARIA, 30’s, pregnant, waves as her TWIN BOYS, 4, pull MARIA PORTOKALOS, 70’s, holding the “leashes” of their harness backpacks.

(Continued)
CONTINUED:

M aria
(yells)
Gus, I put your pills by your coffee.

G us (O.C.)
Yeah, yeah...

Nick, a parka over a robe, runs out with Costa, 9.

C UT TO:

I/E. GUS’S CADILLAC/NICK’S HOUSE – CONTINUOUS

Gus is always thrilled at the sight of his son.

G us
Nicko!

Nick leans in the passenger window, holds up Costa’s project on, of course, Greece.

N ick
Hey, hey. Dad, pop the trunk, I’m freezing my ‘nads off.

Costa climbs over Paris, squishes too close, wags a finger like an old Greek man.

C ost a
Too much makeup.

T oula sees Paris is annoyed being schooled by a ‘tween.

G us
Costa, did you finish drawing Alexander the Great?

C ost a
(proudly)
Uh huh. And I sculpted a Parthenon out of soap.

C ost a holds up a crudely carved blob. And a typed page.

C ost a (CONT’D)
Oh no, spell-check corrected Spanakopita to Spina Bifida.

G us lowers the back window, Nick leans in to kiss Costa, who giggles and kisses him back.

( CONTINUED )
TOULA (V.O.)
Ah, kisses from your child. That’s over.

Impatient to go, Gus points to a house, and drives off.

CUT TO:

EXT. ATHENA’S HOUSE/STREET – DAY, CONTINUOUS

A Greek flag waves from a post, and a la the islands, the house is whitewashed with a bright blue dome roof. Holding her BABY SON, ATHENA, late 40’s, and her husband YIANNI, late 40’s, appear.

TOULA (V.O.)
My sister did it right. Just as her sons became possessed by the teen wolf hormones, she’d just pop out another one.

Gus honks hello. Athena yells back into the house.

ATHENA
Move it, Aristotle!!

Athena hands the baby to Yianni, steps out on a Mykonos-shaped welcome mat -- it plays the Greek National Anthem. ARISTOTLE, 9, runs out and by Athena.

YIANNI
(yells)
Put on your hat!

CUT TO:

I/E. GUS’S CADILLAC/ATHENA’S HOUSE – CONTINUOUS

Aristotle puts on his hat, crawls over Paris, squishes between her and Costa.

ATHENA
Paris, come by the restaurant some time.

ARISTOTLE
You should butter the garlic bread.

PARIS
Can’t wait.

(CONTINUED)
ATHENA
(not getting it)
Yeah, it’s fun.

Athena licks her thumb, wipes food off Aristotle’s cheek. Then tries to do the same to Paris’s mascara.

ATHENA (CONT’D)
Toula, you seen these eyes? You and Ian better fix that.

TOULA
(nope)
Yep.

GUS
Okay bye!

Gus drives as Athena yells out.

ATHENA
After school you have hockey! Your brothers are coming so make sure you score!

Gus drives off as Aristotle blows kisses to his mom.

GUS
You’ll score, the Greeks invented hockey.

Paris eye rolls in the back, Toula eye rolls in the front.

But Costa and Aristotle vehemently nod.

COSTA
Yes, because what do you play hockey on? Ice.

ARISTOTLE
What is the Greek word for ice. Payo.

COSTA
Payo, puck, there you go.

ARISTOTLE
There you go.

GUS
There you go....

Paris and Toula scowl out the windows of the car.

(CONTINUED)
CONTINUED: (2)

The NOSY/CRANKY NEIGHBOR, MRS. WHITE, 60's, walks her dog and grimaces as the Cadillac passes her. Gus good-naturedly honks hello. Mrs. White jumps, then swears under her breath.

CUT TO:

EXT. CHICAGO SUBURBS - DAY

Gus’s Cadillac drives.

GUS (O.C.)
Now give me a word, any word and I will show you how the root of that word is Greek--

ARISTOTLE (O.C.)
Facebook!

CUT TO:

EXT. HIGH SCHOOL STREET/STEPS - DAY

GUS (V.O.)
The Greeks invented Facebook. We called it the telephone.

Gus’s car pulls up. The boys head to the lower school. Toula watches Paris get out. Of course, Gus has one more nugget of wisdom:

GUS
Paris, keep your eyeballs open now for a nice Greek boy. Make babies, don’t waste your eggs.

Toula winces. Paris can barely contain her revulsion.

PARIS
Outstanding.

Paris turns to the high school.

Suddenly, Toula leaps from the car, grabs Paris.
TOULA
(blurts, loud and fast)
Paris, Pappou didn’t mean to say
anything hurtful, you’re beautiful,
so beautiful, of course you don’t
look old, he just says stuff like
that, to, well, to me too, you
don’t need a boyfriend, you don’t
have to get married or have babies-

Paris side-eyes the ever-present school loudmouth TOMMY, and
the COOL STUDENTS, including TIAHN, CLIFFORD, all 17.

And, BENNETT, 17. Bennett.

Toula doesn’t see the effect he has on Paris.

Paris turns to glare at Toula.

PARIS
(teeth gritted, sotto)
Mother.

Toula stops talking, stares at her daughter.

TOULA (V.O.)
When did my name change from--

CUT TO:

EXT. MILLER DRIVEWAY - SUMMER DAY (FLASHBACK)

PARIS, 4, runs TO CAMERA:

PARIS (AT FOUR)
Mommy!!!

CUT TO:

EXT. HIGH SCHOOL PARKING LOT - DAY (THE PRESENT)

TOULA (V.O.)
... to--

PARIS
(furious)
Mother!!

Toula realizes she is holding Paris’s face. She drops her
hands.

(CONTINUED)
CONTINUED:

Paris turns, walks past GROUPS OF TEENS. She is alone.

   TOMMY
     Ooh, drama.

Toula blinks, looks up at:

A banner hangs: COLLEGE FAIR TONIGHT.

CUT TO:

EXT. CHICAGO STREETS - DAY

The downtown Loop in the distance, the Cadillac drives through Greek Town.

CUT TO:

I/E. GUS’S CADILLAC/CHICAGO STREETS (THE PRESENT)

Gus drives, as Toula thinks.

   TOULA (V.O.)
     I guess when my daughter started to pull away, I should have stepped back.

CUT TO:

INT. SCHOOL GYM - DAY (FLASHBACK)

PACKED volleyball game. Paris is a Line Judge. Wearing a PARENT VOLUNTEER sticker, Toula works the SNACKS TABLE on the side.

   TOULA (V.O.)
     But I stayed too close. I kept volunteering at her school. I wanted her to think I was cool again.

Toula keeps waving to Paris, who wishes she would go away.

Then, a volleyball smacks Toula in the head. She drops. The GYM of PEOPLE sucks in air. Paris cringes at the attention.

Toula is on the ground.

(CONTINUED)
TOULA (V.O.)
Then I remembered I’ve never been cool.

MARGE and EDIE, 40’s, the overbearing Volunteer Moms, smirk into their hands. STUDENTS, including Tommy, are quietly giggling. Then-

TOMMY (O.C.)
Here comes the principal.

The principal is backlit. It’s IAN MILLER, 40’s, and even though he looks worn down by the teen years, he is handsome.

TOULA (V.O.)
My husband has always been cool.
He just has it. And he always knows what to say.

Ian leans in.

IAN
You okay, babe?

Toula sits up, nods, sees: Paris looks at her with disdain.

DISSOLVE TO:

I/E. GUS’S CADILLAC/CHICAGO STREETS – DAY (THE PRESENT)

Remembering this, Toula winces.

TOULA (V.O.)
Just when my daughter doesn’t want me around anymore, my parents need me more than ever.

Gus, driving, nods off. Toula nudges his chin, he wakes up.

Toula sees they pass the SENIORS’ REHAB CENTER.

DISSOLVE TO:

INT. REHAB CENTER WAITING ROOM – ANOTHER DAY (FLASHBACK)

TOULA (V.O.)
So I take them to get groceries, to their doctors, and to Physical Therapy.

Toula waits: through the glass, Gus does hip therapy.

(CONTINUED)
CONTINUED:

Toula blows off dust from a peanuts bowl. Eats some.

The receptionist, DOMINIQUE, looks up.

    DOMINIQUE
    The old guys suck the chocolate off those nuts.

Toula spits nuts.

CUT TO:

I/E. GUS’S CADILLAC/OLYMPIC TRAVEL - DAY (THE PRESENT)

Gus drives past closed-down buildings, one with two tattered signs: OLYMPIC DRY CLEANING, and OLYMPIC TRAVEL AGENCY.

Toula sees the sign.

    TOULA (V.O.)
    I used to love being a travel agent. But in a tight economy the first things to go are luxuries like travel and dry cleaning.

CUT TO:

I/E. GUS’S CADILLAC/DANCING ZORBA’S - DAY

The car pulls up to the family restaurant, DANCING ZORBA’S.

    TOULA (V.O.)
    Luckily, people still eat.

Toula gets out, then helps her dad as he slowly gets himself out. Toula pulls a walking cane from the car. Gus looks around to be sure no one sees this, reluctantly takes it.

Toula holds his arm as they walk. Gus slips, bumps into Toula, knocking off her glasses. Gus steps, accidentally crunching them to bits.

CUT TO:

INT. DANCING ZORBA’S - DAY

Toula now squints, flips on the lights, hangs up their coats. Gus, exhausted already, limps to the corner booth.

Toula hangs a worn sign in the window: WE NOW CATER, TOO!

(CONTINUED)
TOULA (V.O.)
My sister and brother have small children, so I help at the restaurant. It’s what nice Greek girls do.

Toula puts on a mud-brown Seating Hostess jacket.

Toula walks past a pie case filled with mini-bundt cakes, each with a Fall-colored orange or cranberry gerbera in its center.

TOULA (V.O.)
Families that are close like mine, we make it through bad economies, wars and sickness because we stick together...

Toula goes to a drawer, finds a strip of empty disposable contact lenses. She remembers something, and rummages to find a pair of glasses. They’re ugly and they were once hers. She puts them on.

Toula looks as downcast and frumpy as she once did.

TOULA (V.O.)
... but some of us just get stuck.

Toula looks out the window. Cars and PEOPLE pass her by. The day is as bleak as her mood.

DISSOLVE TO:

INT. HIGH SCHOOL HALLWAY - DAY
In the exact same stance as her mother Toula, Paris stands, looking out the window.

SMALL GROUPS OF STUDENTS huddle at lockers. Paris is alone. She turns and heads into:

CUT TO:

INT. HIGH SCHOOL LIBRARY - DAY
Paris takes a book from a bookshelf -- Ian walks up.

IAN
Hey Paris --

(CONTINUED)
PARIS
Do not talk to me. People think
I’m a narc.

IAN
I -- shouldn’t you be in class?

PARIS
You track me all day! Mom is
needy, Pappou wants to marry me
off, Yiayia constantly tells me to
never, ever let a boy touch my
poulaki because once he feels it,
he wants it. Ugh, this family!

STUDENTS look over at the voices from the bookshelf.

TOMMY
Save it for the therapist’s couch.
Riiiiiight?

He goes for a high five which no one returns.

IAN
Paris, your mom once felt the same
way about being Greek--

PARIS
Dad, that’s obtuse, why would I
have an issue being Greek?

Paris points behind her to 5 cheerful posters declaring
upcoming meetings: Syrian Club!, Korean Club, Greek Club!,
Gay & Lesbian Club!, Handi-Capable Club!

PARIS (CONT’D)
I can’t take that everyone is
always in my business! Give me
some air. I’m not a kid, I can be
late to a class, there won’t be a
spasmodic catastrophic ripple in
the space-time continuum. And yes,
four of those words are Greek.

Paris storms away, Ian looks worn out.

DISSOLVE TO:

EXT. HIGH SCHOOL - NIGHT

BANNER: COLLEGE FAIR TONIGHT

(CONTINUED)
CONTINUED:

PARENTS and STUDENTS enter the gym.

DISSOLVE TO:

INT. HIGH SCHOOL GYM - NIGHT

BOOTHS line the walls. Fresh-faced REPS, from colleges from Harvard to Phoenix University, talk to STUDENTS and PARENTS. Slapping on a PARENT VOLUNTEER sticker, Toula looks for Ian, sees those overbearing moms, Marge and Edie, and ducks back. They intercept her.

TOULA
Hey, hi!

Marge and Edie click their pens, tap their clipboards.

MARGE
Where were you when we set up?

TOULA
Sorry, my pipes froze --

EDIE
And decorated the gym --

TOULA
I had to plunge the sink --

They stare her down, clicking their pens.

MARGE
You're on Clean-Up.

Marge hands Toula a garbage can, they leave as Ian walks up.

IAN
Hi.

Having been married 17 years, they barely look at each other.

TOULA
Hi.

Ian takes the garbage can from Toula, shakes his head.

IAN
You can say no to them.

Toula laughs ruefully.

(CONTINUED)
TOULA

Sure.

IAN

Babe, it’s been a long time since those two made fun of your lunch --

Toula winces, remembering.

TOULA

They called it moose-caca.

Ian nods, he’s heard it before.

Toula sees and points to Paris:

IAN

There’s Paris ....

Paris moves to the next booth: NORTHWESTERN UNIVERSITY.

IAN (CONT’D)

Hey, if she goes to Northwestern, she’ll stay in Chicago!

TOULA

Please, oh please. Should we go over there?

IAN

Nuh uh.

Ian gently pulls Toula back.

TOULA

Right.

MARIA (O.C.)

There she is!

Toula’s face freezes. Did she just hear her mother?

TOULA

No no.

THE PORTOKALOS FAMILY (Gus, Maria, UNCLE TAKI, ANGELO, NIKKI, her HUSBAND and TWO SONS, 20’s, Nick, Costa, Athena, Aristotle in a pee-ween hockey jersey carried on the shoulders of FOUR BROTHERS, ages 18 to 27, plus SEVERAL MALE COUSINS) comes thundering down the aisle.

IAN

Did you invite the family?!
Toula gasps, realizes she made a mistake.

TOULA
I told my mom.

Maria pounces on horrified Paris.

MARIA
Be a dental hygienist! A mother working two days a week, perfect.

Nikki pulls a COMB from her Hairdressers’s work smock.

NIKKI
Paris, be a hairdresser like me.

As the family gives their opinions to Paris, Gus nudges Ian, points to all the BOYS in the family.

GUS
Ian, look, everyone has boys. You, one girl. Vegetarian. Slow sperms.

Maria’s cell rings.

MARIA
It’s Thea Voula on The Facetimes.

AUNT VOULA, 60’s, appears on Maria’s iPhone.

AUNT VOULA (ON MARIA’S CELL)
I’m on my way, I was at Zumba.

Now Gus and Uncle Taki are on a bench.

GUS
We need to find Paris a boyfriend.

UNCLE TAKI
How about Ariana Skoufis’s boy?

GUS
Everyone from that island has six toes.

UNCLE TAKI
Let’s wait until summer, we’ll check his feet.

AT THE BOOTH:

Aunt Voula comes in still talking into her iPad.

(Continued)
AUNT VOULA
I don’t see you, I don’t see you. I see you.

She hangs up, greets Maria, shows her iPad.

AUNT VOULA (CONT’D)
Look at this App, 10,000 steps, I met my goal. Where’s Taki? He never answers his phone.

MARIA
(wryly)
Why stand when you can sit?

Maria points to Gus and Uncle Taki on the bench.

Gus and Uncle Taki see their wives looking over at them.

GUS
Look tired so they’ll leave us alone.

Gus and Uncle Taki slump.

AT THE BOOTH:

NICK
Hey Angelo, you get my flatscreen TV?

ANGELO
Oh, I got it right here.

Angelo raps Nick in the groin, they laugh and wrestle.

Costa grabs his cousin Aristotle and they do the same.

MIKE (O.C.)
Alright, alright, break it up.

They ALL turn to see Ian’s long time friend, MIKE, 40’s.

IAN
Mike! Hey buddy! You miss working at this place?

Mike indicates the school and STUDENTS, shudders to Ian.

MIKE
No. Too scary for me.

Mike wears a CHICAGO POLICE OFFICER uniform.

(CONTINUED)
MIKE (CONT’D)

Sorry we’re late --

Mike and his wife, cousin MARIANTHI, 40’s...

MARIANTHI

-- we picked up Mana-Yiayia. Wait, where is she?

They all look around for Mana-Yiayia.

Mike lifts a table covering to find: Gus’s mother, MANA-YIAYIA, 90’s. She holds a Tupperware of:

MANA-YIAYIA

Spanakopita!

The family descends on Mana-Yiayia and eats.


AUNT VOULA

Take a picture.

Nikki moves beside Athena.

NIKKI

Pull my neck back.

ATHENA

Yeah, do mine.

The women put their hands on the back of each other’s necks, pulling back each other’s neck skin so their faces look younger.

Paris is horrified.

Toula sees Paris watch STUDENTS walk around her giant family.

CLIFFORD

Hey, Bennett.

Bennett. Paris turns. There he is. And he saw her family.

Toula sees this, turns to the family.

TOULA

We should go.

NIKKI

Why?

(CONTINUED)
Ian impatiently indicates the waiting Northwestern Rep.

    TOULA
    So Paris can go to Northwestern.

    IAN
    That’s right, she’s going to Northwestern.

Paris scowls at that decision being made for her.

    NORTHWESTERN REP
    If she gets in.

The family gasps. Gus and Taki stand.

    GUS
    If?!

The family murmurs. Nick and Angelo quickly step to the Rep, pull him aside:

    NICK
    (sotto)
    If my niece wants to come to your school, you’re going to say “welcome,” got it?

    ANGELO
    (sotto)
    And tuition discount means a box of steaks for you.

The Rep looks uncomfortable.

    NORTHWESTERN REP
    None of this is actually up to me.

No one sees Paris slip away. Gus steps up.

    GUS
    She’s only coming there if you teach Greek history.

Toula grimaces.

    NORTHWESTERN REP
    Of course we have a Classics program, Greek, Italian-

Gus smirks.

(CONTINUED)
GUS
The Greeks invented Italy.

NORTHWESTERN REP
Actually, no.

Yes.

NORTHWESTERN REP
Nope.

GUS
You Greek?

NORTHWESTERN REP
No, sir. I’m a Sephardic Jew.

GUS
Then you Greek.

NORTHWESTERN REP
No, my family is Spanish--

GUS
Alexander the Great went through Spain spreading his seed. You Greek.

Some of the family nods. Some look doubtful. Toula cringes.

MARIA
Gus, it’s not the time.

NORTHWESTERN REP
And it’s ridiculous.

They all start arguing with the Rep and each other.

PARIS
Hey!

No one notices her.

PARIS (CONT’D)
Hey!!

Everyone turns around. Paris holds up four pamphlets.

PARIS (CONT’D)
Alabama, Florida, Texas, New York. These are the colleges I’m applying to!! Far, far away from here.
Everyone is stunned. Toula blurts:

TOULA
Why do you want to leave me?

Paris’s eyes bug at that. She stalks out.

The Family is devastated by the thought of losing Paris. Gus shakes his head to Toula.

GUS
Didn’t I say, get your daughter a Greek boyfriend?

Gus turns back to the Rep.

GUS (CONT’D)
And you, educate yourself! We are all descendants of Alexander the Great! I am for sure!

MARIA
No, you’re not!

The family argues. Toula and Ian look miserable.

Nick and Angelo threaten the Rep. Mike shows his gun.

The Rep turns away. To Mana-Yiayia, offering spanakopita.

DISSOLVE TO:

EXT. DANCING ZORBA’S - DAY

Late February Thaw.

COSTA (PRELAP)
Give me a word, any word and I will show you how the root of that word is Greek!

CUT TO:

INT. DANCING ZORBA’S - DAY

ARISTOTLE
Okay, Chimichanga!

In a booth, Costa and Aristotle drink tea and play backgammon.
COSTA
Sure. Chimi is from the Greek word keema which means spicy beef and changa is from the Greek word tsanta which means purse. So, meat that is shaped like a purse: chimichanga. There you go!

ARISTOTLE
There you go.

From the next booth, Gus doesn’t look up from his newspaper.

GUS
There you go.

At the counter, Toula watches Paris buttering garlic bread.

Nick and Angelo come in, mid-conversation.

NICK
Anyway, just meet her, she’s from Holland.

ANGELO
Nah, I don’t speak Hollandaise. Quit setting me up.

They see Athena and Nikki through the short order window, motion “hunger” at their mouths as they sit at the counter.

Nikki and Athena place a plate of sandwiches at the window. Toula passes sandwiches to the men, puts one on a plate, gives it to Paris.

TOULA
Hey...

Paris doesn’t look up. Toula indicates herself.

TOULA (CONT’D)
Um, just because you don’t want this to be your job when you’re my age, doesn’t mean you have to run off to college in another city. I hope you applied to some local colleges too.

Paris looks Toula straight on.

(CONTINUED)
PARIS
Why do parents always say, “dream big”, when they really mean, “but not too big.” Like, “fly little birdie, oh wait, let me hold your wings.”

Toula cannot deny this is true.

Gus walks by, coughs into his hand.

GUS
Payback.

TOULA
What?

Gus covers, jerks a thumb toward the back.

GUS
Office.

Gus passes Mana-Yiayia running a floor-waxer bigger than her.

CUT TO:

INT. DANCING ZORBA’S OFFICE - DAY, LATER

Toula comes in. As if he’s hiding something, Gus quickly closes a cupboard, limps to his seat.

TOULA
Dad, let me take you back to physical therapy.

GUS
I can fix it myself.

Gus waves her off, points to a chair, Toula sits.

TOULA
Please don’t lecture me about my daughter.

GUS
I’m going to find her a boyfriend, she’ll stay in Chicago. Relax, you’re getting wrinkles like the dried figs in my village.

Toula tries to relax her face. Gus motions to the computer.
GUS (CONT’D)
Show me how to work that.

TOULA
You want to learn how to use a computer?!

GUS
Yeah. What’s that called where people search for... DNA?

TOULA
Uh... a crime scene?

GUS
No, where they came from.

TOULA
Oh. The Find Your Ancestry site?

Gus nods. Toula types it in. Gus looks at the site.

GUS
Ha! I’m going to prove to your mother that I’m related to Alexander the Great. Don’t tell her.

He holds a finger to his lips, shhh, it’s a secret.

TOULA
No noooo. You’ll have to type in your relatives all the way back to 300 BC. You get frustrated just adding up checks.

GUS
Your mother talks to me and I lose count! Show me.

Toula exhales. Then, points to the cursor.

TOULA
Okay, this is called a mouse.

GUS
Why?

TOULA
I don’t know. Put your hand on it.

Gus covers it completely.
TOULA (CONT’D)

Less.

Gus does.

TOULA (CONT’D)

All right, now look on the screen.

GUS

Don’t make up words, you confuse me.

TOULA

Okay. See, on the screen -- uh, computer? That’s your mouse moving.

Gus stares. Moves the mouse. Then... sees it. His entire face lights up.

GUS

I got this.

A LITTLE LATER:

Gus pounds the table, Toula turns from the cabinet.

GUS (CONT’D)

Where did it go?!

TOULA

You have to press SAVE!

Toula tries to help Gus input information.

ANOTHER DAY:

Gus and Ian scream at the computer screen.

IAN

Quit?

GUS

No quit!!

ANOTHER DAY:

Gus is inputting numbers Ian is reciting. Of course, Gus gets them all wrong.

ANOTHER DAY:

Gus is inputting a document’s numbers as Nick sleeps.
Toula comes in with snacks. Nick wakes up, tries to shove Toula into the chair. Gus never turns around as Nick and Toula wrestle to force each other to stay.

ANOTHER NIGHT:

The desk lamp glows as Gus works alone. He puts a document into a dusty tin which once held Greek cookies... sees his marriage certificate, picks it up.

CLOSE-UP: the signature line is empty.

Gus is confused.

CUT TO:

EXT. CHURCH - DAY

An OVERHEAD SHOT of the parking lot: Gus’s Cadillac is parked askew with its rear tire up on the curb.

The service is over, Gus and Maria walk out with Mana-Yiayia, Aunt Voula, Uncle Taki, Angelo, Athena, Yianni, Nick, Ilaria, their BABY BOY, Nikki, her husband, all the SONS.

Toula, Ian and Paris come out. Maria indicates the FAMILY.

MARIA
See Paris, you can’t move away, who would you go to church with?

This lands on Toula and Ian, Paris doesn’t have an answer. Gus points to a GROUP of GREEK BOYS.

GUS
Look Paris, husbands.

Paris quickly turns away.

PARIS
I’ll be in the car.

TOULA
I’ll go with you.

IAN
Me too.

(CONTINUED)
PARIS
  (dryly)
Of course.

Aunt Voula nudges Angelo toward a group of ATTRACTIVE WOMEN.

AUNT VOULA
  Angelo, go pick a wife.

ANGELO
  Let it go, Ma.

The PRIEST introduces ANNA, 40’s.

PRIEST
  Gus, Maria, we have a new family.

Maria shakes Anna’s hand.

MARIA
  How do you like Chicago?

ANNA
  We love it! Da Bears.

MARIA
  (not getting it)
  Okay.

ANNA
  We’re the Mikoses. I’m Anna, that’s my husband, George--

Gus sees the back of GEORGE, 40’s, chatting to a GROUP.

MARIA
  I am Maria Portokalos this is my husband, Costa. Do you have children?

GUS
  Do you have a son?

ANNA
  We do!

Gus grunts to Uncle Taki.

GUS
  Meat-eaters. Maria, invite them to the restaurant. Excuse me, I have to go talk to the Priest.
CONTINUED: (2)

Gus heads to the Priest who is heading back up the stairs.

    MARIA
    Go slow, your hip.

As Anna’s husband George gets closer to them... Nikki brightens.

    NIKKI
    I know you!

    ANNA
    (so proud)
    Ah, yes, you must recognize my husband George from the channel 7 news.

George flashes gorgeous white teeth.

    GEORGE
    Hello ladies.

Nikki gets excited.

    NIKKI
    Yeah, I know you! Do the thing.

    GEORGE
    “Good evening Chicagoland.”

George winks. Nikki unzips her top, grins.

Gus goes to the church entrance, holds out the certificate and a pen to the Priest.

    GUS
    Pater, look at this. Never signed. Will you--

When he sees the unsigned line, the Priest looks alarmed.

    SMASH CUT TO:

INT. DANCING ZORBA’S - DAY

In the corner booth, Aunt Voula and Uncle Taki lean to Gus.

    AUNT VOULA
    You’re not married?!

Gus shushes them, looks around.
UNCLE TAKI
How can this be?

GUS
You know, the war! The village priest didn’t finish seminary, there was no money for anything. I guess he just came back to town and performed the baptisms, funerals, the weddings, and no one knew!

Aunt Voula turns to Uncle Taki.

AUNT VOULA
Lucky we got married in Athens.

They cross themselves.

Uncle Taki picks up the paper -- no signature.

UNCLE TAKI
Our Priest just can’t sign it?

GUS
Not allowed.

UNCLE TAKI
What did Maria say?

GUS
I don’t know how to tell her, you know how upset she’ll be.

SMASH CUT TO:

INT. PORTOKALOS KITCHEN - DAY

Maria laughs.

MARIA
We’re not married?!

Maria holds the marriage certificate.

WIDEN: Uncle Taki and Aunt Voula see that Toula, Ian, Nick, Ilaria, Athena and Yianni are stunned.

GUS
No.

Maria laughs harder.

(CONTINUED)
MARIA
We were never married? And we had children?

GUS
Yes.

Maria loves it.

MARIA
I’m a hippie!

Gus and Uncle Taki frown.

GUS
Maria, this is serious, it’s not right.

MARIA
Who cares! We’re married now by what’s that called? Time served --

Maria is still laughing.

GUS
People will find out. We have to get married.

TOULA
(teasing)
Yeah Dad, you better get married, you’re starting to look old.

The room is quiet. Ian discreetly shakes his head.

TOULA (CONT’D)
Too soon?

Toula leans back.

GUS
The Priest says he can do it, we can go today.

Maria stops laughing.

MARIA
Today?

IAN
Sounds good. Let’s go.
MARIA
I’m not ready to get married --

Ian pivots back.

GUS
We’re married already!

MARIA
Then why do we need to see the Priest?!

Gus looks confused.

GUS
What’s going on?

Maria gets up, paces. Then... blurs:

MARIA
I want you to propose.

GUS
What?! I did.

MARIA
No, not really. You didn’t say it right and it’s been bothering me for 50 years.

The family exchanges looks.

GUS
What did I say?

MARIA
You don’t remember?

GUS
It was a long time ago!

MARIA
You said, “I’m going to America, you coming or not?”

All the women wince. The men nod, sounds good.

UNCLE TAKI/YIANNI/NICK
It’s direct./What’s wrong with it?/
Better than me.

Ilaria swats Nick.

(CONTINUED)
ILARIA
Yeah, you said, “I want to put a baby in you.”

NICK
I thought it was romantic.

ILARIA
And that was the last time you tried to be romantic. Nobody warns you when you get married, the romance is gone, just like that!

That lands on Toula and Ian. They can’t look at each other. Aunt Voula sees this reaction between them, takes it in.

NICK
Can we focus on my parents here?

TOULA
Ma, what’s wrong?

Maria is upset, trying to decipher her feelings.

MARIA
I don’t know. I just don’t want to get married today.

Disconsolate, Maria goes upstairs.

ATHENA
Toula, do something.

Toula starts to follow Maria. Aunt Voula stops Toula.

AUNT VOULA
I’ll talk to her. Everybody out.

Everyone avoids eye contact with Gus and quickly disperses.

CUT TO:

INT. MILLER MASTER BEDROOM - EVENING

Toula hurriedly sorts laundry, knocks over a picture. It’s Paris, at four years old. Toula sits on the bed, sighs.

Holding a Marshalls bag, Aunt Voula walks in, lays a WHITE LACE DOILY over the back area of an arm chair.

TOULA
Um, hi Thea.

(CONTINUED)
CONTINUED:

AUNT VOULA
Just a present from me. I already did your living room.

TOULA
Ah. Thank you.

Now Aunt Voula pulls a small box from the bag, hands it to Toula.

TOULA (CONT’D)
I have tweezers, oh with a light! How’s my mom?

AUNT VOULA
She’s not talking to your dad until he proposes. Your dad said she’s always been bossy and he won’t do it.

TOULA
Okay, I’ll talk to them after I make dinner.

Toula gets up. Aunt Voula pulls her back down.

AUNT VOULA
You and your husband look terrible.

TOULA
Okay.

AUNT VOULA
Stop trying to fix everything. You baby your parents because you can’t parent your baby anymore. Your generation, you’re super mommy. Then one day you wake up, realize she doesn’t need you, and you forgot how to brush your own hair.

TOULA
I don’t have time to --

AUNT VOULA
Text your husband, you’re going on a date.

TOULA
Where?
AUNT VOULA
I don’t know, do I have to do everything?

Aunt Voula pulls a sexy red nightgown from the bag.

AUNT VOULA (CONT’D)
And for afterward, this will help you sleep better.

Toula looks at the nightgown, groans.

AUNT VOULA (CONT’D)
Satin is slippery, like an eel in --

TOULA
Thea, please! That’s the last thing I can think about. I need a shower and wrinkle cream --

Aunt Voula cups Toula’s face, looks her over.

AUNT VOULA
Wrinkles? No, no, wrinkles. Greek don’t creak.

Aunt Voula points to the nightgown.

AUNT VOULA (CONT’D)
Anyway, you know what Taki likes in bed?

Toula covers her ears, makes noises to drown out Aunt Voula.

AUNT VOULA (CONT’D)
Confidence! That’s sexy. Okay, I’m done.

Toula uncovers her ears.

AUNT VOULA (CONT’D)
And, dress up like a hotel maid, men love morning room service, sunny side up!

Toula claps her hands.

TOULA
Good talk!

AUNT VOULA
Go on your date, don’t worry about anything.

(MORE)
Mana-Yiayia and I will stay with Paris. I’ll talk to her, scare her out of moving away from her family.

(laughs)
I’m kidding. But not really.

Anyway, have fun. Laugh, flirt.

One rule: don’t fight, which means don’t talk about your daughter.
Remember, you were a girlfriend before you were a mother.

Toula smiles, doesn’t know what to say.

AUNT VOULA (CONT’D)
You’re welcome.

Aunt Voula waves her hand from Toula’s eyebrows to toes.

AUNT VOULA (CONT’D)
Shave everything.

INT. UPSCALE RESTAURANT - NIGHT

Ian sits in a booth, DRESSED AND GROOMED LIKE HE’S HAD A MAKEOVER, looking great, and a bit nervous. Toula, also dressed up, hair blown out, makeup on, walks up. They see each other.

A moment. It’s nice. Ian stands to pull her chair out.

IAN
Quick. Sit down before my wife gets here.

Toula laughs. They admiringly look at each other.

IAN (CONT’D)
You’re... clean.

TOULA
Thank you.

IAN
Your hair....

TOULA
I washed it.

IAN
You look pretty.

(CONTINUED)
TOULA
Four hours, five hundred dollars.

IAN
How much?!

TOULA
You look so handsome!

IAN
Yeah? Thanks. Aunt Voula called me and said, “you used to be handsome, get it together.” I got my nose hairs trimmed.

Toula wryly smiles at that.

TOULA
Ah, who says there’s no romance after marriage?

Ian leans in.

IAN
Me.

TOULA
Me, too.

Ian takes her hand.

IAN
Let’s work on it.

Toula smiles softly.

TOULA
Okay.

They open their menus.

IAN
Don’t have garlic. You might get lucky tonight.

Toula blushes and laughs. A WAITER comes by.

WAITER
Would you like something to drink?

TOULA AND IAN
Yes!!
Ian points to a wine on the list.
The Waiter goes. They look around. Turn back, smile shyly.

IAN
Do you think Paris will go to a college out of state?

Toula remembers what Aunt Voula said.

TOULA
Thea Voula suggested we don’t talk about Paris. How was your day?

IAN
Um, good. What’d you do?

TOULA
Worked, found out my parents aren’t married. You?

IAN
Your parents are swingers.

The Waiter pours their wine. They drink. Smile awkwardly.

IAN (CONT’D)
So wait, why can’t we talk about Paris?

TOULA
Right? I have to!

IAN
Okay, how do we keep her from moving away for college?

TOULA
We could act like it’s okay with us.

IAN

TOULA
Add in, “do you have a Student Lounge where she can sell pot?”

Toula laughs, Ian laughs. They lock eyes.
Toula gets emotional.

TOULA (CONT’D)
I don’t know what I’ll do if she goes...

Ian takes her hand.

IAN
C’mon, hon. It’s our one night out in forever.

Toula fights to not cry. Ian picks up a menu.

IAN (CONT’D)
It’ll be okay.

Toula sadly nods.

DISSOLVE TO:

I/E. MILLER CAR/PORTOKALOS STREET - LATER THAT NIGHT

The radio PLAYS. Ian drives as Toula looks out the window. It’s tense; their date didn’t go well. Ian sighs.

IAN
This is why Aunt Voula said don’t talk about Paris.

TOULA
But once you’re a parent, what else do you want to talk about?

IAN
I don’t know.

TOULA
Thea Voula said to remember I was a girlfriend before I was a mother.

Ian slowly smiles a bit at that.

IAN
Yeah, you were my girlfriend.

Now Toula slowly smiles a bit.

Ian turns the corner.

They’re on their street. Ian points to the Portokalos family home in the distance.

(CONTINUED)
IAN (CONT’D)
Remember when we were dating, how
you wouldn’t let me drop you off in
front in case your parents saw me?

TOULA
No, I didn’t want you to see the
house.

IAN
How could I miss it?

Ian pulls over and parks.

IAN (CONT’D)
We used to park right here.

It’s dark. And quiet. Ian looks out the windshield.

IAN (CONT’D)
I remember those good night kisses.

Toula looks at him.

TOULA
You do, huh?

Ian leans in.

IAN
Yes.

They kiss. It’s nice. It keeps going. And going.

Really going.

The MUSIC swells.

And then -- a LIGHT shines into the car.

GUS (O.C.)
What are you doing?

Toula and Ian cover themselves, shield their eyes.

Gus shines a flashlight into the car.

TOULA
Nothing, nothing, we’re going.

IAN
Everything’s okay.
Ian struggles to dress himself, Gus realizes what’s happening.

GUS
You don’t have a house to do that?!

Just then, Paris, Aunt Voula and Maria, walking the old Lab, Socrates, round the corner. They see Gus.

AUNT VOULA
Gus, what’s wrong?

Aunt Voula and Maria run up, realize it’s Toula and Ian, try to push Gus’s flashlight away.

AUNT VOULA (CONT’D)
Gus!

Paris realizes it’s her parents.

PARIS
(nuh-uh)
Perfect.

AUNT VOULA
Parents deserve a sex life.

PARIS
Said no one, ever.

IAN
We’re just talking. By the way Paris, we think you should go to college out of state.

Toula nods her head as hard as she can.

MARIA
What is that, reverse psychology?

AUNT VOULA
That never works.

MARIA
That never works.

PARIS
That never works.

The nosy/cranky neighbor Mrs. White, walking her dog, sees the commotion.
MRS. WHITE
What’s going on, I’m calling the cops.

MARIA
No, it’s okay, Mrs. White, everything is okay.

Socrates starts barking at Mrs. White.

MRS. WHITE
Stop that, quiet!

MARIA
He doesn’t speak English.
(in soothing Greek to the dog, subtitled)
Bite her tomorrow.

The Portokalos dog immediately sits.

Mrs. White suspiciously looks at them all as she leaves.

MARIA
What’s the problem? At least they’re married.

GUS
Ian Miller, in the street?! It’s not decent!!

Maria turns on Gus, furious.

MARIA
What’s the problem? At least they’re married.

GUS
Maria....

MARIA
Don’t Maria me. We’re not married.

Paris’s jaw drops.

MARIA (CONT’D)
You want decency? Tonight, you sleep in another room.

Maria takes the dog toward the house.
GUS
Fine!

MARIA
No fine!

Neighborhood lights go on. Gus follows Maria in.

Aunt Voula leads Paris to the Miller house.

PARIS
Uh, can I just ask....

AUNT VOULA
Yes dear, your grandparents are living in sin. Your Pappou won’t propose--

PARIS
I don’t get why Yiayia needs that--

AUNT VOULA
Because you’re not a woman who has lived with Pappou for 50 years.

SFX: A door slams inside the Portokalos house.

Inside the car, Ian and Toula look at each other.

TOULA
I have to fix this.

Smiling, Ian moves in.

IAN
Right, right. Anyway, where were we?

Toula pushes him away, laughs.

TOULA
We can’t....

They go back to making out.

From the dark Miller yard, Mana-Yiayia runs by, wearing the red nightgown.

DISSOLVE TO:
INT. REHAB CENTER - DAY

Gus sulks. A PHYSICAL THERAPIST attaches weights to Gus’s ankles.

PHYSICAL THERAPIST
You’re late today.

GUS
(mumbles)
My wife wouldn’t drive me.

PHYSICAL THERAPIST
Pardon?

GUS
Nothing.

PHYSICAL THERAPIST
Lift these, I’ll be back.

Gus lifts them to impress her. As soon as she’s out of sight, Gus and the OTHER MEN stop working.

A swarthy man, KAVEH, 70’s, sits on the table beside Gus.

GUS
You Greek?

KAVEH
Iranian.

GUS
So, Persian?

Kaveh nods.

GUS (CONT’D)
In 334 BC, Alexander the Great conquered the Persian Army and occupied the east. You are so Greek, we’re probably related.

Insulted, Kaveh puffs up.

KAVEH
We had civilizations in Persia 3000 years before you Greeks discovered rocks.

Gus is stunned.

(CONTINUED)
CONTINUED:

GUS
The Greeks gave the world
philosophy, democracy--

KAVEH
In 2500 BC, we already had
instruments that measured weight
and money!

A Chinese man, PIM, 70’s, chimes in.

PIM
The Chinese gave the world paper
and tea and medicine!

Another man, BAIRD, 70’S, chimes in with a Scottish accent.

BAIRD
Without Scotland’s Alexander
Fleming, the world wouldn’t have
penicillin!

GUS
Soon I’m going to have proof that I
am a direct descendant of Alexander
the Great!

The others now laugh HARD at Gus.

The Physical Therapist comes back, they lift their leg
weights.

Gus sulks.

CUT TO:

INT. DANCING ZORBA’S – DAY

From the counter, Toula watches as Gus still sulks in his
corner booth. Uncle Taki listens.

GUS
I sleep with the dog. She won’t
give me my pills in the morning,
she won’t clean --

UNCLE TAKI
Anarchy.

Gus looks over at a table near the counter: Maria whispers
with Aunt Voula.
AUNT VOULA
Why can’t he just propose?!

MARIA
Because he’s stubborn!

Aunt Voula looks back, sees Gus and Uncle Taki looking at them.

AUNT VOULA
He’s looking, act like you’re having fun. 1-2-3, now.

Maria and Aunt Voula throw their heads back, fake-laugh.

Nick, Nikki and Angelo watch and shake their heads.

Toula brightens as she sees Ian come in, with Paris close behind.

PARIS
Reporting for my garlic bread shift, woo hoo, it’s so fun, kill me. So many other things I could be doing in my Senior year--

Toula hands the bowl she’s been eating from to Paris, who takes it, eats and trudges away.

TOULA
Like thinking about Prom....

PARIS
(mouth full)
Nah, I’m not going to that.

Paris sits near Nick and Angelo, who dip their spoons into her bowl.

Toula hands a coffee to Ian.

TOULA
Did you check the mail?

IAN
Nothing from colleges yet....

Toula is worried. Ian gently puts a strand of hair behind Toula’s ear. That makes her breath catch.

IAN (CONT’D)
Hey, remember when you asked me on a dinner date?

(CONTINUED)
TOULA  
(smiling) 
Kinda.

IAN  
How about another date, tonight?

TOULA  
How about yeah.

Ian leans in further.

IAN  
(suggestively)  
I cleaned the car.

TOULA  
Ooh...

The door opens again --

It’s George, the attractive newscaster they met at church.

GEORGE  
Hi!

The family is excited to see George again.

CORNER BOOTH:

Gus sees it’s George and perks up.

GEORGE (CONT’D)  
My wife and son are in the car, is 
this a good time for a visit?

GUS  
Yes!!

George ducks out. Gus claps his hands to Uncle Taki.

GUS (CONT’D)  
He has a son for Paris. Did you 
see the hair on that Greek god?!  
I’m going to fix everything, Paris 
will stay in Chicago, and then--  
(full of himself now)  
-- that woman can propose to me!

Uncle Taki grins as Gus starts to slide out of the booth.

Gus walks to the front, waving over Paris.
Paris, wipe your face. Everyone come, I have a surprise.

Uncle Taki, Nick, Nikki and Angelo quickly join.

Suddenly, Toula gets it.

TOULA
Oh! No no. It’s a set-up.

Before Paris can protest:

GUS
Every Greek girl should have a Greek boyfriend and I found you one!

Toula sees Maria and Voula stand and join, so she and Ian quickly head over, resulting in an anticipatory family group behind Paris.

ANNA (O.C.)
Hello!

Anna and George come in with their son Theodore. He’s seven. A pause. Each family member has a different expression. Paris is delighted with how uncomfortable her family is.

PARIS
Hey buddy, we’re getting married!

Everyone is confused.

GUS
You said you had a son for our granddaughter--

MARIA
No, he didn’t! You don’t listen!

Anna and George understand, and laugh it off. Paris gestures to Theodore to follow her.

PARIS
C’mon, you can help me butter garlic bread.

Theodore winks at his dad (who winks back) and heads off with Paris.
Paris gives Toula and Ian the stink-eye as she passes them, they can’t win.

Gus steps in front of Maria, to gesture to the nearest table.

    GUS
    Anyway, welcome to my restaurant!

Maria looks sharply to Gus as George and Anna sit.

    MARIA
    Our restaurant!

Anna, George and CUSTOMERS look up. Gus tight-smiles back.

    GUS
    It’s in my name. Which makes you my employee.

    MARIA
    Then I want back pay for 50 years of overtime.

Gus and Maria glare at each other. Ian leans in to Toula.

    IAN
    Let’s go.

    TOULA
    What? We can’t leave now-

Trying to distract them from the argument, Aunt Voula leans in to Anna and George.

    AUNT VOULA
    All my life, I wanted to be a newscaster, but I have a dry mouth. When I went through puberty, my tongue swelled up like a tree root. It’s still puffy, look --

    ANNA
    I don’t want to.

Aunt Voula holds her mouth open. Anna and George peer in.

    GEORGE
    That’s a big tongue.

Toula doesn’t see exasperated Ian leaving.

Gus snaps his fingers at Maria.

(CONTINUED)
CONTINUED: (5)

GUS
Employee! Bring menus.

MARIA
Get them yourself!

The others are shocked and uneasy.

MARIA (CONT’D) (sarcastic)
Oh no, I was rude to the boss, I hope I don’t get fired!

Maria storms off and slams the door. Toula looks queasy. Then sees Ian is gone.

CUT TO:

EXT. PORTOKALOS HOUSE - THAT EVENING

Establishing.

GUS (PRELAP)
Maria! Where are you?

CUT TO:

INT. PORTOKALOS LAUNDRY ROOM - EVENING, CONTINUOUS

Gus limps in, stares at the washer. His clothes are piled high in a basket, with a note: “Your employee is on strike.”

CUT TO:

INT. DANCING ZORBA’S - EVENING

The restaurant is empty. Toula gathers her things, checks her cell -- no messages -- makes a call.

IAN (O.S.)
Leave a message.

TOULA
Me again. Um. My dad went home -- his hip, you know -- so I had to... ah, you don’t want to hear... okay, I’m on my way.
Toula sighs, turns off the lights.

CUT TO:

I/E. MILLER CAR - NIGHT
Toula drives, she’s tired, and worried about Ian.

CUT TO:

EXT. MILLER HOUSE - NIGHT
Toula walks from the car into the house.

CUT TO:

INT. MILLER BEDROOM - SAME NIGHT
Toula is relieved to find Ian sleeping. As he snores, Toula smiles to herself, leans close to kiss him.

The house phone rings.

Ian opens his eyes, Toula is way too close. He screams. She screams. They scramble for the phone.

IAN
Hello? Hi Maria.

He looks at Toula.

IAN (CONT’D)
Yes.

Ian hangs up.

IAN (CONT’D)
Your dad--

Toula grabs her throat.

IAN (CONT’D)
He’s okay. He’s stuck in the bathtub. Your mom can’t lift him.

CUT TO:
EXT. STREET - NIGHT

OVERHEAD SHOT: Toula, Ian, Nick, Angelo and Yianni, in various states of undress, run from separate houses and up the Portokalos family driveway.

CUT TO:

INT. PORTOKALOS HOUSE STAIRCASE - NIGHT

Toula, Ian, Nick, Angelo and Yianni run up.

CUT TO:

INT. PORTOKALOS MASTER BEDROOM - NIGHT

Toula, Ian, Nick, Angelo and Yianni run in: Maria points, Nick runs past her and into the bathroom.

NICK
What’s up, Dad?

GUS (O.C.)
Hello Nicko!

Nick immediately comes out, pale.

NICK
Ma, you couldn’t put some clothes on him?

MARIA
If I could, I wouldn’t need you.

TOULA
What happened?

YIANNI
Did he fall?

MARIA
No, it’s that hip. It’s locked.

Gus yells from the bathroom.

GUS (O.C.)
I’m fine!

Maria back.

(CONTINUED)
MARIA
No fine! Do your physical therapy like the rest of us.

NICK
How long has he been in that tub?

Maria shrugs.

MARIA
A few hours. He wouldn’t let me call you. So, I let the water go cold.

The sleeping dog at her feet, in the armchair, Mana-Yiayia does embroidery and laughs at the dilemma.

IAN
Maria, will you please drain the tub--

TOULA
-- and put a towel over him?

Maria nods and goes into the bathroom.

IAN
(to Toula)
Thank you.

TOULA
Yeah, you can’t unsee that.

GUS (O.C.)
What’s going on?

MARIA (O.C.)
Just be quiet.

As Maria argues with Gus, the men look at each other.

IAN
Do we call an ambulance?

Toula and Nick shake their heads at Ian.

NICK
It’ll make him feel old.

TOULA
He’d never forgive you.
IAN
Me?

NICK
Well, you’d call. And we’d have to
tell him you called.

IAN
C’mon, how do we do this?

NICK
When I was in the kitchen, to
season a roast, we had to get our
hands under it and turn it over.

Toula realizes what he is suggesting and grimaces.

ANGELO
Sure, I flipped a dead body once --

Ian opens drawers, cupboards.

IAN
Surely the man has a pair of
shorts!

Maria comes out, shuts the door.

MARIA
Okay, I put a towel over his
private area --

GUS (O.C.)
A big one.

Maria rolls her eyes.

MARIA
Yes, yes Gus, a big one.

She shakes her head to everyone.

Ian, Nick, Angelo and Yianni look at each other -- they have
to do this.

IAN
So, what’s our plan again?

NICK
We roll him over --
ANGELO
-- then he’s on his hands and knees and up.

MARIA
That will work.

The men nod, head toward the bathroom with Ian trailing.

IAN
Wait, how would that work?

Nick ignores Ian, turns back and looks at the other men.

NICK
Ready?

IAN/YIANNI/ANGELO
Nuh uh./No./God no.

Nick opens the door and they head in.

CUT TO:

INT. PORTOKALOS BATHROOM - CONTINUOUS

Gus sits in the tub. Ian, Nick, Angelo and Yianni run in:

GUS
Why are your eyes closed?

SMASH CUT TO:

EXT. PORTOKALOS HOUSE - LATER THAT NIGHT

RED and BLUE LIGHTS illuminate houses. An AMBULANCE and a FIRE TRUCK are in front of the Portokalos family home.

AT THE BASE OF THE DRIVEWAY/ON THE SIDEWALK:

SEVERAL NEIGHBORS watch the drama. The cranky neighbor, Mrs. White, walks up, sees the yellow tape.

MRS. WHITE
I always knew there’d be a murder here.

Mike pulls up in his squad car, goes into the house.

IN THE DRIVEWAY:

(CONTINUED)
Ian, Nick, Angelo and Yianni sit on the ambulance back fender. They shudder, huddled in blankets, all being treated for cuts, bruises and sprains.

Aunt Voula appears with a bottle of Metaxa.

AUNT VOULA
This will take away your pain.
Twice I drank it and gave birth without drugs.

Aunt Voula leans in to the AMBULANCE ATTENDANT:

AUNT VOULA (CONT’D)
One of my ovaries never put out an egg. Not one. The other one would spit out two a month. I could feel it, right here. Ping, ping. But the left ovary? Nothing. It was closed, like a stuck zipper....

Toula rubs Ian’s shoulders.

TOULA
You okay?

Ian blinks and opens his eyes.

IAN
I still see it.

They share the bottle, sipping Metaxa.

TOULA
Does this count as a date?

Ian gives her a wry smile, but shakes his head, no.

Suddenly, Toula holds her arms out to him.

TOULA (CONT’D)
I’m sorry --

Then--

MARIA (O.C.)
Toula!

TOULA
Coming!

Toula and Ian sigh and she runs toward the house.

(CONTINUED)
As she passes, Toula notices the neighbors, including Marge and Edie, the Volunteer Committee moms, watching it all.

EDIE
Here comes a stretcher.

MRS. WHITE
Ah. I’m sure the grandma finally went.

MARGE
What was she, a hundred and twenty?

MRS. WHITE
Must have slept in pickle juice.

Mrs. White turns, sees Mana-Yiayia right beside her and jumps as if she’s seen a ghost. Mana-Yiayia doesn’t bat an eye.

AT THE HOUSE:
Gus is wheeled out to the ambulance in the driveway.

GUS
I’m fine!

Maria follows.

MARIA
No fine! Toula go to the hospital.

GUS
You’re not coming?!

MARIA
No. Because guess why? Family members only. That means children and wife. If you had one!

The Neighbors murmur at this salacious morsel.

Marge and Edie look at each other with glee.

MARGE
What?

Edie giggles.

The ATTENDANTS push Gus’s stretcher down the driveway.

Gus’s POV: Maria gets smaller and smaller. And smaller. Suddenly, Gus sits up and cries out.

(CONTINUED)
GUS
Maria, please, will you marry me?!

The entire FAMILY and NEIGHBORHOOD wait.

Maria pauses, then satisfied, nods once.

MARIA
Yes, okay, I’ll marry you. Toula, take me to the hospital.

TOULA
I’ll get my car.

Toula heads down the driveway, and sees the neighbors on the sidewalk, whispering.

EDIE
... such a weird family.

MARGE
Odd people.

Toula shakes her head but ignores them.

Toula now sees: Paris is in the Miller driveway... she heard. Angry, Toula turns back to the neighbors.

TOULA
What?

Marge and Edie look up, caught, but not chagrined.

MARGE
You mean pardon?

TOULA
No, I mean, what. As in what is wrong with you? You’re standing on our lawn making fun of my family? Oh we’re so weird, oh we smell like burnt oregano and feta cheese. I got it. But that’s my dad going into that ambulance, my dad --

Toula fights back tears. Paris steps forward, puts her arm around her mom.

PARIS
Good night everyone.

The Neighbors quickly disperse.
Paris slowly walks her mom to their driveway.

PARIS (CONT’D)
I’ll come to the hospital too.

Toula puts a hand on her daughter.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE – NEXT DAY

The black Cadillac backs out of the Portokalos driveway, stops at the Miller home. Toula and Paris hurry out.

CUT TO:

I/E. GUS’S CADILLAC/NICK’S HOUSE – DAY, CONTINUOUS

Maria is driving, tired and still mad. Toula rubs her eyes.

There’s a knock on Maria’s window: it’s Marge and Edie.

Toula looks back at Paris. Maria opens the window.

MARGE
Good morning.

EDIE
How’s your husband?

MARIA
He’ll live. So I can kill him.

Toula is surprised at the women’s empathy. Maria drives.

MARIA (CONT’D)
What was that?

PARIS
Basically Mom told them to suck it.

Toula realizes she did.

MARIA
Good. Paris, you come from a long line of strong women.

TOULA
Which means, you can choose your own seven-year-old boyfriend.
CONTINUED:

Toula sees that for the first time in a long time, Paris smiles at something she said.

PARIS
So, Yiayia, are you and Pappou really going to get married now?

Now Maria grins.

MARIA
Yes, and this time, I’m doing it right!

CUT TO:

A GREEK SINGER sings WHITE WEDDING over.... A MONTAGE!

CUT TO:

INT. KLEINFELD BRIDAL - DAY

Holding out her brochure, a CHIC WEDDING PLANNER walks in smiling. Then she glares at:

PULL BACK: Maria, Aunt Voula and Athena going through the racks of creamy, dreamy dresses.

In the front window Mana-Yiayia poses in a wedding dress.

CUT TO:

INT. FLORIST - EARLY EVENING

The Wedding Planner presents cream and white flowers. Toula and Nikki see Maria reach for her choice - a giant bouquet of orange birds of paradise.

CUT TO:

INT. WEDDING BAKERY - DAY

The Wedding Planner shows a demure cake and is shocked when Maria, Athena and Nikki love a garish cake.

CUT TO:
INT. WEDDING PHOTOGRAPHERS - DAY

Maria excitedly points to a sample of a Bride and a Groom’s faces floating in two roses. The Wedding Planner face palms herself.

CUT TO:

EXT. LIMOUSINE LOT - DAY

The Wedding Planner shows an elegant black limousine. She turns to find Maria loving a GIANT PINK LIMO VAN. Inside the car, Athena and Nikki have powdered sugar under their noses as they eat kourambiedes.

Maria hands her phone to the Wedding Planner.

MARI A
Take a picture.

AUNT VOULA
One, two, three, pull!

Maria and Aunt Voula pull each other’s neck skin. FLASH.

END MONTAGE

DISSOLVE TO:

EXT. MILLER HOUSE - DAY

IT’S ALMOST SPRING.

Ian walks from his car to the house mailbox.

INT. MILLER KITCHEN - DAY

Toula takes a roast chicken from the oven. Ian comes in -- a bit shaken -- with mail from VARIOUS COLLEGES.

IAN
Paris?

Paris comes in, sees the look on their faces.

PARIS
You open them.

Ian tears envelopes, reads the letters, looks up, emotional.

(CONTINUED)
IAN
Well, it looks like a choice
between Northwestern...
(pointedly)
... right here in Chicago.
And uh, NYU in New York.

Toula and Ian grab Paris into a three-way hug.

TOULA
We are so proud of you!

IAN
So proud! And, uh... the question
is, where do you want to go to
college?

Paris is proud of herself. Her expression turns fearful.
She’s not ready to go away. She thinks, then looks up.

PARIS
I’ll stay here in Chicago.

TOULA
(faux casual)
Okay, if that’s what you want.

Paris is relieved. They hug again. Behind Paris’s head,
Toula and Ian celebrate.

CUT TO:

INT. DANCING ZORBA’S OFFICE - DAY, LATER

Toula runs in.

TOULA
Dad, did you hear the news, Paris
is staying!

GUS
She found a boyfriend?

TOULA
Dad--

GUS
Very good news, Toula!

TOULA
Yup!

(CONTINUED)
CONTINUED:

Gus shows a certified mail receipt to: Find Your Ancestry.

GUS
Oh, look what I mailed today.

TOULA
You completed the application!

GUS
By myself. It was hard to remember every name and date--

TOULA
(gently)
You could have called Theo Panos in Greece.

Gus grumbles.

GUS
So my brother can tell me what I’m doing is stupid.

Gus is standing without a cane. It rests on the wall.

TOULA
Your physical therapy is working.

Gus snorts.

GUS
It’s not that therapy. I fixed it myself.

Gus pulls out a bottle of Windex, lifts his shirt, sprays his hip area, stretches, grins at Toula.

TOULA
You’re happy the wedding is on, huh?

GUS
But Toula, I can’t afford the wedding your mother wants!

That’s not news to Toula, she nods.

TOULA
We could give you money.

GUS
No! You need it for college.

(CONTINUED)
Gus rubs his chest from the anxiety.

GUS (CONT’D)
I can’t sleep without your mother snoring!
(gets serious)
You’re married, you know what it’s like to have that person there, right beside you. In every way. You walk through your life, seeing your shadow as two people. You know you can reach out in the night and that person is there. And then they’re not... because they make you stay on the couch until a Priest says it’s okay!

CUT TO:

INT. PORTOKALOS HOUSE - NIGHT

At the kitchen table, Paris and Mana-Yiayia dip koulouria into milk.

PARIS
Mana-Yiayia, I’m going to stay home for college.

Mana-Yiayia smiles. They eat.

PARIS (CONT’D)
That’s good, right? It’s what I want.

Mana-Yiayia stops chewing, looks at Paris.

MANA-YIAYIA
But is not.

Mana-Yiayia smiles gently.

SFX: a front door slams. Paris and Mana-Yiayia look up: Maria comes in, distraught.

MARIA
The Wedding Planner fired me!

CUT TO:
INT. MILLER LIVING ROOM - NIGHT

Toula paces. Ian rushes in from work.

IAN
So now they’re not getting married?!

TOULA
I have to fix this.

Ian takes a moment. Then --

IAN
When do you think you can fix us?

Toula looks up quickly.

TOULA
What do you mean?

IAN
You’re always running in and out of here, cooking something, volunteering somewhere. It’s like you avoid being alone with me--

TOULA
But you just explained why I’m not here.

IAN
Look, it’s my fault too; we’re busy. But Toula, we’ve been trying to have a date, just another dinner alone. And it’s impossible. Your family pulls at you--

TOULA
That’s what family does--

IAN
No, that’s what your family does, my family doesn’t pull me.

TOULA
Well, maybe they do but you don’t notice--

Toula lays her head on Ian’s chest.
TOULA (CONT’D)
Please. Help me get my parents married.

They hold each other. It’s sweet.

IAN
All right. Who can we ask?

They look at each other. And grin.

SMASH CUT TO:

INT. MILLER HOUSE - LATER THAT NIGHT
Toula opens the front door and Aunt Voula enters.

AUNT VOULA
I’m here!

Toula starts to shut the door, but it opens.

The ENTIRE FAMILY (except Maria and Gus) comes thundering in.

TOULA
You called the family?!

AUNT VOULA
Of course.

Ian is surprised as RODNEY AND HARRIET, 70’s, arrive.

AUNT FREIDA, 60’s, announces in her always-loud voice.

AUNT FREIDA
Rodney and Harry are here!

IAN
Hey, Mom and Dad.

RODNEY AND HARRIET
Yiasas, Yiasas everyone!

RODNEY
You got any of that moussaka?

CUT TO:

INT. LIVING ROOM - NIGHT, MOMENTS LATER
The family are squashed on the couch, chairs, etc.
CONTINUED:

AUNT VOULA
Tell your problem.

TOULA
Uh, okay...

IAN
Toula’s parents are not married.

No one blinks.

IAN (CONT’D)
Oh, you all know?

MARIANTHI
Please.

Aunt Freida shrugs.

AUNT FREIDA
Telephone, telegram, tell-a-Greek.

TOULA
The wedding planner quit!

No one blinks again.

TOULA (CONT’D)
You know that too?

AUNT FREIDA
What are you, new?

JENNIE, 30’s, nods.

JENNIE
Of course we know.

MIKE
We know everything.

RODNEY
I tweeted it.

IAN
Aunt Voula we were hoping you could talk to Maria?

ATHENA
Convince her to just go to the church and get it done.
TOULA

Please.

The AUNTS and UNCLES look at each other.

AUNT FREIDA

Why?

NICK

Because my dad will lose it.

AUNT VOULA

No, why convince them to just “get it done”?

Ian and Toula look at each other. Nikki jumps in.

NIKKI

Look, weddings are expensive--

NICK

Very.

NIKKI

But what was with hiring a wedding planner?

TOULA

I don’t know.

MARIANTHI

Yeah, we’ve all had weddings --

NIKKI

Except Angelo--

ANGELO

We’re not talking about me!

Aunt Voula raises an eyebrow to Nikki: leave it alone.

NIKKI

I’m sayin’ -- you don’t need a caterer.

JENNIE

We all cook.

NIKKI

Some of us better than others.

MARIANTHI

Don’t start--
NIKKI
Your diplees are dry, accept it.

Marianthi turns to her husband.

MARIANTHI
Mike, can you taser her?

MIKE
Only once per relative, you know my rule.

JENNIE
We’ll have the reception at their house!

NIKKI
I’ll do the hair!

AUNT VOULA
Angelo can get Maria a dress!

ANGELO
Yeah! My business partner was in a band, there were tuxedos --

PARIS
I can do an emailed invitation!

NICK
I’ll design it with you!


HARRIET
Rodney, don’t you have a client who owns flower shops?

RODNEY
No. Oh, wait, let me think!

HARRIET
I’m sure you told me, flowers!

RODNEY
Oh yes, funeral homes!

AUNT VOULA
Perfect! Okay, what else?

TOULA
You all want to do this?

(CONTINUED)
CONTINUED: (4)

AUNT FREIDA/UNCLE TAKI/HARRIET
Of course./Yes!/You bet.

Paris sees her mom is touched.

TOULA
Thank you! Maybe everyone could
pick a category: food, glassware--

Aunt Voula interrupts.

AUNT VOUALA
The wedding is on! Pick a category
and report to me. I’m in charge!

Everyone immediately breaks into groups, talks LOUD.

TOULA
Actually Thea, you’re not--

AUNT VOUALA
Yes, it’s best--

TOULA
I don’t--

AUNT VOUALA
It’s what everyone wants, dear.

Ian nudges Toula.

TOULA
Okay.

CUT TO:

EXT. STREET - DAY

On this beautiful May day, in slo-mo, a la The Right Stuff, Maria and Gus are beaming as they, and the FAMILY power walk. They are of course led by Aunt Voula, holding her iPad high, showing the Walking App step-count to all behind her.

Toula, Ian and the FAMILY walk and animatedly plan the wedding by sharing lists, pictures of flowers and cakes.

CUT TO:
EXT. HIGH SCHOOL QUAD - DAY

Paris sits on the grass, eats lunch. She watches Bennett leaning against a tree.

But Bennett is watching cool girl, Tiahn, as she unwraps a sandwich. Suddenly, he walks up to her --

BENNETT
Tiahn, will you go to prom with me?

SFX: Drum banging.

From behind Tiahn, banging a drum, Clifford comes from school. TWO FRIENDS play a recorder and ukelele. EVERYONE on the grass watches as they get to Tiahn, stop playing. Clifford loudly declares.

CLIFFORD
Tiahn, will you go to prom with me?

Tommy, as usual, talks too loud.

TOMMY
Oh my Buddhah! You’re both asking her to prom!

Clifford cocks his head at Tommy, gets it, looks past Tiahn at Bennett.

CLIFFORD
Bennett, why are you asking my girlfriend to prom?

TOMMY
Girlfriend?!

Bennett’s mouth goes dry. STUDENTS watch. It’s clear he didn’t know they were dating.

BENNETT
I didn’t know you were --

TIAHN
(kindly)
We just started dating.

TOMMY
Harsh.
(loving the awkwardness)
So Tiahn, who are you going to prom with? Bennett or Clifford, your booooyfriend?
CONTINUED:

Tiahn smiles kindly to Bennett, then turns to Clifford.

    TIAHN
    Yes Clifford, I will go to prom with you.

EVERYONE watches Clifford and Tiahn embrace. Bennett doesn’t know what to do, his feet are glued to the ground.

    TOMMY
    Ooh Bennett, walk away, dude. It’s not too late to change schools.

Without thinking, in a huge burst of bravery, Paris stands and walks toward Bennett.

Paris taps Bennett’s arm, he turns.

    PARIS
    Will you go to prom with me?

What feels like the entire school is watching. Bennett is stunned. Paris is embarrassed. Then--

    BENNETT
    Well, yeah!

Paris is beyond relieved. The drama over, students walk away.

Paris shakes Bennett’s hand.

    PARIS
    Great. Um, I’ll pick you up--

    BENNETT
    No, I’ll pick you up.

Bennett leans into Paris.

    BENNETT (CONT’D)
    What’s your name?

SMASH CUT TO:

INT. MILLER LIVING ROOM - LATER THAT DAY

In that same three-way hug, Toula and Ian have their arms wrapped around ecstatic Paris.

    PARIS
    I’ve never done anything like that.
IAN
It’s brave.

PARIS
I heard I come from a long line of strong women.

TOULA
You do.

PARIS
But Prom is on the 20th.

TOULA
You’re going to miss your grandparents’ wedding.

PARIS
That sentence doesn’t make sense.

IAN
It’s okay sweetie, prom is important.

Toula and Ian keep hugging her. Paris steels herself.

PARIS
Guys?

TOULA/IAN
Yes?/Uh huh?

PARIS
I want to go to New York University.

Toula and Ian look at each other, what do we do now?

CUT TO:

INT. MILLER BEDROOM – NIGHT

In the dark and quiet room, Toula sits in the armchair, upset about Paris’s decision. It’s not okay.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE – DAY

It’s a beautiful June day.

(CONTINUED)
Aunt Voula orders everyone around.

LOUD VOICES YELL in Greek as a TENT goes up LOPSIDED behind the Portokalos home. Angelo and his business partner PATRICK, 30’s, help with the tent.

AUNT VOULA
Higher. Use your man-muscles.

Nick and GRANDCHILDREN paint the fence blue and white stripes.

Angelo wheels by with a GIANT HOMEMADE WEDDING CAKE. Aunt Voula sticks her finger in the cake.

CUT TO:

INT. DANCING ZORBA’S KITCHEN - SAME DAY

Toula, melancholy, sifts powdered sugar onto kourambiedes. She knows she can’t tell the family Paris’s news.

Toula glances at Ilaria, holding her BABY.

Around her, the kitchen is alive with preparations.

Pots of meat stew simmer, fat noodles are cooked, bechamel sauce is stirred.

Athena layers filo dough, brushes it with butter. Aunt Freida mixes a large vat of spinach and feta cheese.

Marianthi runs by with a pot of honey and orange rinds. Jennie runs the other way with a mixing bowl of yeasty dough.

Mana-Yiayia sits in the corner online gambling on an iPad.

Nick turns to see Angelo come in, explaining the kitchen to his partner Patrick.

ANGELO
After the wedding, you pack everything, bring it back. The pans go here...

Patrick nods, takes an inventory of pans.

Now Nick overhears:

MARIANTHI
What’s wrong, Toula?
Marianthi is too close. Toula quickly covers.

**TOULA**
Nothing! It’s okay. It’s a big day.

Nick puts pans of moussaka by the door. Angelo pokes Nick.

**ANGELO**
(whispers)
What’s up with Toula?

**NICK**
I dunno. But she’ll tell me eventually.

Angelo puts foil covers on pans.

**NICK (CONT’D)**
Because why keep a secret from your own family?

That lands. Angelo slowly turns around, looks at Nick. Nick’s eyes are kind. Angelo realizes Nick knows.

Angelo feels Aunt Voula beside him and turns to her. Aunt Voula points to Patrick as he walks out of the kitchen.

**AUNT VOULA**
He’s your partner. Or your partner?

Angelo takes a moment, then without shame:

**ANGELO**
He’s both.

Aunt Voula’s eyes are warm, she nods.

**AUNT VOULA**
I know.

Suddenly, the iPad rings, Mana-Yiayia holds it up.

**AUNT FREIDA**
It’s Maria on The Facetimes.

Toula runs over.

**TOULA**
What do you need?

Maria appears -- at Nikki’s salon -- on the iPad.

(CONTINUED)
CONTINUED: (2)

MARIO
Where are you? Who is going to curl all your hairs?

Nikki leans in from behind Maria.

NIKKI
Everyone get over here!

CUT TO:

INT. HAIRDRESSER’S SALON – SAME DAY

The women eat and laugh. Marianthi washes Jennie’s hair, they laugh and comment on everything. With a pen, Mana-Yiayia fills out the COSMOPOLITAN Sex Quiz.

Toula (curlers in her hair) rolls curlers into Paris’s hair, as Paris hands gifts to Maria.

Nikki does Maria’s hair while Maria opens gifts, reads cards.

MARIO
“With love from Peter.”

Maria takes another card.

CLOSE-UP: writing on large card:

With love from Dominique xoxo

MARIO (CONT’D)
“With love from Dominique, xoxo.”
Who’s Xoxo?

She shows the “xoxo” on the card.

Nikki sprays olde timey hair spray onto Maria’s hair.

NIKKI
One more layer and your hair won’t move until your next wedding.

Nikki laughs at her own joke. Toula ducks as Nikki lacquers Paris’s hair.

NIKKI (CONT’D)
And this’ll last ‘til you graduate college.

(Continued)
AUNT FREIDA
Paris, I hear for college you’re staying in Chicago -- that’s good.

Toula and Paris lock eyes, Toula shakes her head – not today.

PARIS
You look pretty for your big day, Yiayia!

Paris hugs Maria.

AUNT FREIDA
On my wedding day, I was too excited to eat and I fainted.

AUNT VOULA
That was our mother’s advice to us for our wedding night.

MARIA
Yes! She said, if you’re nervous about your duties, just pretend to faint. Your husband will take it from there.

AUNT VOULA
I did it.

Everyone laughs.

AUNT VOULA (CONT’D)
I waited for Taki to scoop me up. But he just put a blanket on me, I slept on the cold floor by myself!

MARIA
Remember Paris, not until your wedding night. Tonight, you protect the poulaki.

Toula shakes her head.

TOULA
Okay Mom, you said it, now let’s move on.

MARIA
There’s more.

TOULA
Of course.
Toula nudges Paris.

TOULA (CONT’D)
Did you leave the car running?

PARIS
Uh huh.

Paris walks out, Maria calls after her.

MARIA
Paris, your eyes open, your knees shut.

AUNT VOULA
And you, if your knees are open, shut your eyes.

Aunt Voula and Maria cackle.

AUNT FREIDA
I always have my eyes shut tight.

AUNT VOULA
Not me! I pretend Taki is a vampire from those movies. Sometimes he likes me to dress up like a wizard. He has a magic wand --

TOULA
Oh good, the sex stories are starting, let me get a better seat.

Toula runs out.

Nikki looks at the time, shoos out the cousins.

NIKKI
Everyone go get dressed!

Everyone scrambles to run out. Aunt Voula follows.

AUNT VOULA
Pluck your eyebrow!

Mana-Yiayia tosses her magazine, starts to head out.

NIKKI
Mana-Yiayia, have a seat.
Mana-Yiayia grins.

CUT TO:

EXT. PORTOKALOS HOUSE - SAME DAY

Patrick drives up in a truck marked PET-CETERA. Angelo backs out a rack of poofy wedding dresses, wheels it up the Portokalos driveway.

Toula (hair in curlers) parks in her driveway, Paris (hair in curlers) jumps out and runs into the house.

Toula sees the Mail Carrier leaving the Portokalos mailbox, and on a hunch, runs over to grab the mail.

Toula sees: the letter from Find Your Ancestry. Oh no, not today....

She tucks it into her jacket.

CUT TO:

INT. NICK’S HOUSE - SAME DAY

It’s quiet. Angelo goes through a rack, hands a tux to Ian.

ANGELO
This should fit.

Ian holds it up to himself -- it’s short. And there’s glitter on the lapels.

ANGELO (CONT’D)
Funk band.

IAN
Of course.

ANGELO
The Funkateers.

IAN
Is that even a word?

Gus and Uncle Taki eat, play with Alexander the Great cards.

GUS
Look, Alexander the Great conquering Mesopotamia.
UNCLE TAKI
Speaking of, be gentle with your bride tonight.

Uncle Taki and Gus laugh their heads off.

Then -- through the side window, Gus sees Nick pull up.
And his brother PANOS, 70’s, gets out of the car.
Shocked, Gus looks at Uncle Taki and Ian.

GUS
That’s my brother, Panos!
(scowls)
I don’t like surprises.

UNCLE TAKI
Gus, the kids, they did it for you.

Uncle Taki takes a BOTTLE OF OUZO and SHOT GLASSES, goes out to meet Panos.

Gus is upset.

IAN
Gus, the family pooled their airline points.

GUS
Ian, you don’t know this, you’re not successful like me. When you do well, you become a sign of hope for the optimist. But to the pessimist, you represent the stench of their own failure. Those people hate you for their life choices.

IAN
It was a long time ago.

GUS
I send him money, he sends it back.

Ian gestures for Gus to come with him outside.

CUT TO:

EXT. NICK’S HOUSE - SAME DAY

Ian follows as Gus comes out to greet his brother Panos.
CONTINUED:

GUS
(cordial, stiff)
Welcome.

PANOS
Congratulations on your wedding today.

GUS
Thank you.

A moment goes by. It’s nice.

Taki hands the ouzo and glasses to Nick, leaves with the suitcase.

TAKI
Panos, I’ll put your suitcase in the guest room.

PANOS
Nick, you have a big house.

Suddenly Gus bellows.

GUS
What do you mean by that?!

Ian does a double-take. Panos quickly turns back.

PANOS
You know what I mean!

Ian gets out of the way.

GUS
My son works hard, he deserves a house!

PANOS
And I don’t?!

GUS
You could have had this --

PANOS
I chose to stay and work in our country! I didn’t abandon her then and I won’t now! I’m a real Greek!

GUS
I’m a real Greek too!
Trying to change the subject, Nick holds up the tray of ouzo.

    NICK
    Let’s drink!

Nick pours ouzo. Panos takes a glass. Nick urges Gus to take one too. He does. Panos raises his glass.

    PANOS
    To the homeland.

    GUS
    To the Patritha. And the drachma.

They drink. Suddenly Panos and Gus hug.

Nick pours another. Then--

    GUS (CONT’D)
    To you, Panos, my brother.

That goes a long way.

    PANOS
    To you, Costa, my brother!

Ian raises his glass.

    IAN
    To you, Nick, my brother.

Nick touched, hugs Ian.

    NICK
    To you, Ian, my brother.

They all drink. Gus nudges Panos about Ian.

    GUS
    (in Greek, subtitled)
    He’s okay for a Xeno.

Ian nudges Gus.

    IAN
    (in perfect Greek, subtitled)
    You’re okay for a grouchy old man.

CUT TO:
INT. MILLER LIVING ROOM - DAY

Holding a bowl, Toula runs from the kitchen to the hall.

TOULA
Paris, you want keftethes?

Toula puts the bowl on the hall table. She opens her purse to transfer lipstick and her phone to a cocktail purse, looks at the Find Your Ancestry letter. Thinks.

PARIS (O.C.)
Mom?

Toula turns.

Paris is at the top of the stairs. She is dressed, her hair and makeup are subtle and fresh... she is ready for prom.

Paris comes down the stairs. And, at the base of the stairs:

PARIS (CONT’D)
(wryly)
You’re not on the Prom Chaperone committee?

TOULA
Oh, they asked but I said no.
(pause)
Why, do you need me to be?!

PARIS
God, no!

TOULA
Okay then.
(pause)
Am I always so close, you see your shadow as two people?

PARIS
(gently)
Yeah.

Toula finally gets it. She nods.

TOULA
I’m stepping back now. Go and have a great time. Tonight... and to college in New York. And even though I’ve taken a step back, I’ll always be right here.
Paris can’t believe what she’s hearing.

PARIS
Thank you.

Paris and Toula nod in quiet understanding.

The doorbell rings.

PARIS (CONT’D)
That’s Bennett!

Toula and Paris run around panicking.

Toula opens the door: Bennett is there, crowded by Nick, Angelo, male grandchildren. And Maria in her wedding dress.

CUT TO:

I/E. BENNETT’S LIMO/STREET - DAY

Bennett and Paris get driven to prom. Bennett rubs his neck.

BENNETT
Your Uncle hugs hard.

PARIS
Yeah.

Paris plays with her wrist corsage, tries to be cool. Bennett is nervous too.

BENNETT
Was your grandma in a wedding dress?

PARIS
Yep.

A long pause Paris refuses to fill.

BENNETT
Where’s the rest of your family?

PARIS
Uh, who?

BENNETT
I saw a bigger group at the College Fair.

Paris remembers, cringes.

(CONTINUED)
PARIS
Oh yeah.

BENNETT
Yeah, they’re like my family.

PARIS
Except mine is bigger, louder, more oily and in your face than anyone’s.

BENNETT
No way, no Greek family is bigger, louder, more oily and in your face than my Greek family.

A beat. A long one.

PARIS
You’re Greek?

BENNETT
Yeah!

Unsure how she feels, Paris looks out the window.

Then grins.

CUT TO:

EXT. MILLER HOUSE - DAY

Holding his tux, Ian sees Rodney pull up in his car, goes to him.

Rodney opens his trunk, pulls out a funeral wreath.

RODNEY
I will have to return this.

Rodney attaches a hand-written ribbon: Happy Wedding Day!

Ian looks at his dad, healthy, content.

IAN
Hey, Dad... do you ever need anything?

RODNEY
Such as?

(CONTINUED)
IAN
I mean, from me? Do you ever need me to do anything, or want to talk about--

RODNEY
Is someone ill?

Ian shakes his head ruefully.

IAN
No Dad. It’s just... If you ever need anything, call.


RODNEY
You got it.

Rodney gets back in his car. Toula runs from the house.

IAN
I have to head to prom for a minute to make sure the Chaperones aren’t drinking.

TOULA
Oh no. Don’t spy on Paris.

IAN
She told you I....? Okay.

Ian starts to pull out. Maria leans out her window:

MARIA
Toula, what time is it?! Why aren’t the limousines here?

Toula looks at Angelo.

TOULA
Did we book limousines?

Angelo panics and runs to fix it.

TOULA (CONT’D)
Call Mike!!!

CUT TO:
EXT. CHICAGO STREETS - DAY

A POLICEMAN whistles, stops traffic: THREE POLICE CARS with SIRENS drive through.

CUT TO:

I/E. POLICE CAR #1- DAY

Mike is at the wheel. Maria and Aunt Voula are in the back.

MIKE
I got this!

CUT TO:

I/E. POLICE CAR #2 - DAY

In the back of the other car: dressed up Toula, Athena and Nick, look queasy at the ride.

CUT TO:

I/E. POLICE CAR #1- DAY

Mike drives like a maniac, in the back Aunt Voula calms Maria.

MARIA
I’ll bet Gus is nervous.

CUT TO:

I/E. POLICE CAR #3 - DAY

In the back of the third car: Gus, Uncle Taki and Uncle Panos drink.

CUT TO:

EXT. CHURCH - LATE AFTERNOON

THREE SQUAD cars are parked outside.

CUT TO:
INT. CHURCH - EARLY EVENING

The CONGREGATION is seated.

Rocking a new hairstyle, Mana-Yiayia comes in with Nikki. EVERYONE murmurs their approval of Mana-Yiayia’s hair. Nikki preens.

At the back, Toula is calling Ian, gets voice mail. She sees Nick looking at a pew, worried: Gus, Uncle Taki and Panos, in their ill-fitting glitter-tuxedos, are drunk.

The congregation is horrified, some struggle to not laugh.

CUT TO:

INT. PROM BANQUET HALL - EARLY EVENING

MUSIC.

Bennett and Paris drink soda, laugh their heads off.

BENNETT
No, wait, wait, is the lump still on the back of your Thea’s neck?!

PARIS
She had it removed, but she says she misses her twin. She goes-

Paris rubs the back of her neck and frowns wistfully.

PARIS (CONT’D)
“I should never have had that beebopsy.”

Paris and Bennett laugh.

BENNETT
I have an aunt who talks like she always has a piece of lamb stuck in her throat.

(imitates hoarsely, with Greek accent)

“Bennett, Bennett, say hhhhello to your parents, if you see my daughter, tell her I’m hhhhup-stairs.”

They laugh.

(CONTINUED)
BENNETT (CONT’D)
So, why aren’t you in Greek Club?

PARIS
Every day of my life is Greek Club.
Why, what do you do there?

Bennett shrugs, points to MANY of DIFFERENT ETHNICITIES.

BENNETT
Same as they do in the Lebanese
Club, Italian Club, Chinese Club.
We eat and make fun of our parents.

Clifford runs over, looking a bit drunk. Tiahn is annoyed.

CLIFFORD
Where’s the bathroom?

PARIS
Hhhup-stairs.

Bennett cracks up, looks at her fondly.

BENNETT
You look nice.

Paris smiles.

PARIS
Thank you. You do too.

Bennett grins, leans in to her.

BENNETT
Hey, thanks for asking me to prom.

Paris smiles.

BENNETT (CONT’D)
Want to dance?

PARIS
Yeah!

They run toward the dance floor.

PULL BACK: Ian is watching. He takes a moment. Then he
takes a step back.

CUT TO:
INT. CHURCH - EARLY EVENING

Toula runs to her seat.

The organ music starts, EVERYONE STANDS.

Nick walks Maria walk down the aisle. Maria is ecstatic, finally having a wedding.

As Nick and Maria pass Rodney and Harriet, they spit on Maria. Harriet giggles to Rodney.

HARRIET
I’ve been waiting a long time to do that!

In the front pew, Toula smiles wide, trying to keep her mom from noticing Gus has been drinking.

Then, Maria sees Gus giggling and her face drops.

Maria abruptly turns, runs into an open room on the side.

Everyone gasps.

ATHENA
Toula, do something!

Toula runs after her mom, with Athena following.

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING

Toula and Athena push open the velvet curtain and enter to find Maria sitting in a chair.

TOULA
Are you okay?

MARIA
He’s not taking this seriously.

Toula pulls the curtain, looks out: Mana-Yiayia cuffs Gus and Panos and they stop giggling.

TOULA
He is now.
CONTINUED:

MARIA
What am I getting married for?

CUT TO:

INT. CHURCH - EARLY EVENING

The Congregation gets antsy. Where’s Maria?

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING

Nikki pokes her head in.

NIKKI
What’s happening?

Maria is pacing.

MARIA
Who says a woman has to be married?

TOULA
Um, you. All our lives.

MARIA
Because in my day, women were raised to be married! But is that it? I’ve been single these last months, and I’ve been thinking, maybe I could have traveled and cured diseases and wrote poetry and had adventure in my life! Instead of being saddled with a grouchy old man yelling every morning for his mineral oil so his bowels won’t get backed up!!

Nikki blanches.

NIKKI
You need my ma.

CUT TO:

INT. CHURCH - EARLY EVENING

Nikki runs toward Aunt Voula as the Congregation hears:

(CONTINUED)
MARIA (O.C.)
What do men want? A companion or a nurse?!

Worried, Gus looks at Panos beside him.

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING
Followed by Nikki, Aunt Voula comes in.

AUNT VOULA
Gus is a good man.

MARIA
He’s a crazy man.

AUNT VOULA
True.

CUT TO:

INT. CHURCH SIDE ROOM - EARLY EVENING
Maria tries to take off her veil.

ATHENA
Toula, do something!

TOULA
I’m trying to not fix everything!

NIKKI
That’s not working.

AUNT VOULA
That’s not working.

MARIA
That’s not working.

Panos pokes his head in.

PANOS
Maria, I remember, fifty years ago, Gus was so happy because he had found someone who was brave like him, to come to America and live an adventure.

(MORE)
CONTINUED:

I remember his hopeful expression... and he has the same look on his face today.

That actually affects Maria. She remembers.

MARIA
I was brave....

Maria mulls it all over.

MARIA (CONT’D)
Maybe my adventure was to make a family. Being married is not for everyone, but... I guess it worked out okay for me...
(ponders)
I think it’s been a good life.

As Maria thinks, Panos looks at Aunt Voula.

PANOS
You’re still hot.

AUNT VOULA
I know. Get out.

Panos ducks out. Maria starts to get up. Athena looks at Toula. Maria looks out at Gus. He looks so cute.

TOULA
Dad said he can’t sleep without you snoring....

Maria sharply looks back.

MARIA
I don’t snore. He snores.

TOULA
Okay.

Then, Maria looks serious.

MARIA
He can’t sleep?

Toula nods. Maria looks back at Gus again, and finally... exhales.
MARIA (CONT’D)
Ah, you know what? I love him.
Your father may be crazy but at least I’m not a blood relative of his.
(realizing)
You are. Sorry!

Toula’s face drops.
Maria cracks herself up, takes her bouquet from the table.

MARIA (CONT’D)
Okay, let’s do this thing.

They all turn to the back door.

CUT TO:

EXT. BACK ALLEY BEHIND CHURCH - EARLY EVENING
Toula, Maria, Athena, Aunt Voula and Nikki scurry through the alley.

CUT TO:

INT. CHURCH - EARLY EVENING
Toula, Maria, Athena, Aunt Voula and Nikki run in the back. Nick runs to join them.

Athena, Nikki and Aunt Voula go to their seats, Aunt Voula gives Gus the thumbs up. Gus gives a grateful look to Panos.

GUS
Thank you.

Panos beams back.

EVERYONE stands again. Nick walks Maria down the aisle.
Maria gets to Gus.

MARIA
Say something nice.

GUS
I missed you.

(CONTINUED)
MARIA
Good enough.
(then)
I missed you too. And, you snore, not me.

Gus laughs, takes her hands, kisses them.
They smile at each other like teenagers.
The Priest begins.
Toula stays at the back, dials Ian.

CUT TO:

INT. CHURCH - EARLY EVENING
At the back of the church, Toula listens to Ian’s cell ring.

IAN (O.C.)
Hello?

Toula turns, Ian is smiling in his tuxedo. Toula hugs him.

IAN (CONT’D)
Everything go smoothly?

TOULA
Nope.

Ian laughs.

TOULA (CONT’D)
Did you see Paris?

Ian nods. Toula understands. They both sigh.
Ian looks past Toula at her parents’ wedding.

IAN
So they’re doing it huh?

THEIR POV: The Priest is doing the ceremony.
It’s beautiful.

Toula relaxes. She turns and looks at Ian. And finally sees him.

IAN (CONT’D)
Hi.

(CONTINUED)
TOULA

Hi.

They both smile. It’s been a long time since they’ve really looked at each other. Then, Toula whispers....

TOULA (CONT’D)
Will you marry me?

Ian is surprised. He thinks she’s kidding.

IAN
Yes.

But Toula is serious.

TOULA
Now?

IAN
Now?

TOULA
Yes.

Ian softens.

IAN
Yes.

Toula reaches into the centerpiece, pulls out daisies into makeshift head wreaths, similar to the ones Gus and Maria are wearing.

Toula pulls off a ribbon, they join it to the wreaths on their heads, holding it in place, mirroring the ceremony at the altar.

DISSOLVE TO:

INT. PROM BANQUET HALL - EARLY EVENING

Paris and Bennett are dancing to a fast song. It’s fun. The song changes to a slow one. Bennett holds his hands out to Paris. She tentatively enters his embrace.

DISSOLVE TO:
INT. CHURCH - EARLY EVENING

At the church altar: Gus and Maria walk around the altar three times.

At the back of the church: Toula and Ian walk around the table three times.

DISSOLVE TO:

INT. PROM BANQUET HALL - EARLY EVENING

Bennett sweetly kisses Paris.

DISSOLVE TO:

INT. CHURCH ALTAR - EARLY EVENING

The ceremony ends. Gus sweetly kisses Maria.

DISSOLVE TO:

INT. BACK OF CHURCH - EARLY EVENING

Ian sweetly kisses Toula.

END MONTAGE.

DISSOLVE TO:

EXT. PORTOKALOS HOUSE - NIGHT

GREEK MUSIC emanates from the back yard and fills the street.

The THREE SQUAD CARS block the driveway.

CUT TO:

EXT. PORTOKALOS BACK YARD - NIGHT

The BAND PLAYS GREEK MUSIC.

THE FAMILY celebrates and dances.

Athena’s sons are the waiters and bring out delicious MOUSSAKA, PASTICHO and LAMB CHOPS. The food bubbles and glistens in the moonlight.

(CONTINUED)
CONTINUED:

PEOPLE EAT with gusto.

Ian brings Toula a glass of wine, they hold each other.

    IAN
    Look what you did!

Toula leans into him.

    TOULA
    We did.

They smile.

    TOULA (CONT’D)
    Hey. I wasn’t avoiding you.
    Honestly. It’s just, I’ve been a mom for so long, I don’t remember how to be us.

Ian nods, he understands, and pulls her tight.

    IAN
    It’s going to be okay. We’ll be together, we could take a vacation....

    TOULA
    We could adopt a baby...

Ian surprised, looks at Toula, then laughs.

    IAN
    We’ll talk about it.

    TOULA
    (teasing)
    Think it over.
    (tiny pause)
    Did you think it over?

They laugh.

    TOULA (CONT’D)
    C’mon, we can do anything, we’re newlyweds...

    IAN
    Yeah, we are!

They kiss.

(CONTINUED)
Rodney and Harriet lead the Greek dancing line. Athena, Yianni, Nick, Ilaria, MANY follow.

Maria walks around greeting and thanking everyone, making sure they’re eating and enjoying themselves.

MEN do ouzo shots. Costa and Aristotle do Gatorade shots.

Angelo sees Aunt Voula, Nikki and Uncle Taki heading toward Patrick and him. He stops them.

ANGELO
Come on, Ma, let’s go dance.

But Nikki waves over Patrick, who comes to them, putting out his hand.

PATRICK
I’m Patrick. Nice to finally meet you.

Aunt Voula smiles wide, pats his cheek.

AUNT VOULA
You look Greek.

UNCLE TAKI
Are you?

PATRICK
No, sir.

AUNT VOULA
That’s ok, don’t apologize.

Nikki loops her arm through Angelo’s.

NIKKI
Come on, let’s dance.

Aunt Voula walks with Patrick to the dance area.

AUNT VOULA
Okay, all my life, I had a mole on my tummy, it was shaped like Mykonos, oh, I have so much to tell you--

Uncle Taki puts his arm around Angelo.

Across the dance floor, Toula and Ian are thrilled to see Paris and Bennett come into the party.

(CONTINUED)
CONTINUED: (3)

Toula sees Paris holding Bennett’s hand.

Paris looks over at her parents, and waves. Toula and Ian wave back. Then take each other’s hands.

Costa, Aristotle, the male cousins descend on Bennett and take him to the ground. Nick steps in and pushes them all back so Paris can pass.

Theodore winks at Paris as she and Bennett go to sit with Mana-Yiayia, who keeps an eye on THREE LITTLE KIDS sleeping on chairs put together around the table.

Toula sees Gus is with Maria at their table, the timing is right. She turns to Ian.

    TOULA
    I have to do something.

Toula reaches into her purse, takes out the letter from Find Your Ancestry.

Concerned, Ian follows.

    TOULA (CONT’D)
    Dad, here, the letter came.

Toula hands Gus the letter. He looks at her, then opens it. And reads.

    GUS
    Ah-ha, I knew it!

Gus signals for the band to stop playing. Everyone looks:

    GUS (CONT’D)
    Everyone! This document here, is official! I am related to Alexander the Great!

    MARIA
    Of course!

EVERYONE is impressed, and claps. Nick stands up.

    NICK
    Hey, that means we all are!!

Now EVERYONE goes nuts celebrating.

Ian turns to Toula, smiles and leans in, whispering.

(CONTINUED)
IAN
Did you write that letter?

TOULA
Yup.

Toula sees Gus celebrating with Panos, plus his cronies from the Rehab Center: Kaveh, Pim and Baird.

The Band plays again, Toula and Ian join the line and dance in a circle.

The FAMILY follows, passing Athena, Nikki, Ilaria, Marianthi and Jennie as they pose for a picture, pulling each other’s necks back.

MARIANTHI
Pull.

FLASH.

CUT TO:

EXT. PORTOKALOS HOUSE - NIGHT, LATER

The GREEK MUSIC is loud.

Mrs. White, Marge and Edie, stand in front of the Portokalos home. Their body stance is a tad wistful.

The door opens, Toula lets out the dog, sees the women...

MRS. WHITE
It’s loud.

Toula takes a moment to think. Then--

TOULA
Do you want to join us?

Mrs. White, Marge and Edie look at each other.

EDIE
Well, I could eat a little something.

MARGE
I’m thirsty.

The women walk toward Toula. Toula waves them in.

DISSOLVE TO:
EXT. CAMPUS BUILDING - FALL
Establishing.

CUT TO:

INT. N.Y.U. DORM - DAY

Paris sits on her bed, happily looking around her sparse room. Just a New York University poster is on the wall.

Her roommate, ELIZABETH, 18, looks up.

ELIZABETH
I’m Elizabeth.

PARIS
Paris.

A moment goes by. Then....

ELIZABETH
Um, are they staying?

WIDEN to reveal: Toula, Ian, Maria, Gus, Aunt Voula, Uncle Taki, Nick, Ilaria, Athena, Yianni, Angelo and Nikki are there. Toula realizes they are staring.

TOULA
Okay!

IAN
We’re going.

The family quickly leaves gifts, (Gus’s is Windex), kisses Paris, and they go.

Ian pulls Toula toward the door.

Toula looks back once at Paris. And smiles.

TOULA
Bye.

Toula closes the door.

FADE OUT.