

MAGICALLY MARRIED

Written by

Roni Keller

FADE IN

EXT. STUDIO LOT - DAY

HAWK MICHAELS, devilishly handsome actor, pulls up in his red convertible. LYLE GRANDVIEW, 50, TV producer, limps up, clutching his chest, hops in.

LYLE

You're late again, Hawk. We wrote you out of the opening sequence.

HAWK

I can explain.

LYLE

Just drive.

INT. EMERGENCY ROOM - DAY

DR. ANNIE LARK, 20s, smart, blonde, adorable pediatrician, reaches between INTERNS at the coffee station to grab a honey packet, opening it with her teeth.

Reaching the bed of a COMATOSE BOY, she smears honey on her finger, puts it into the boy's mouth.

ANNIE

His insulin level. Too much is as bad as not enough.

The boy's eyes open, he looks around. His MOTHER hugs him.

SOUND OF POUNDING on the back door. AN INTERN, uncertain, opens it. Lyle pushes in, sits in a vacant wheelchair.

LYLE

Dr. Lark, and step on it, kid, I don't have all day.

INTERN

But this is a pediatric ward.

LYLE

You like working this cushy side of town?

Annie signs an order for ORDERLY pushing a GIRL IN WHEELCHAIR. INTERN pushes Lyle to Annie.

LYLE (CONT'D)

Dr. Lark, I brought your tickets for the fund raiser. You'll be in Africa in no time. And while I'm here, I think I'm having a heart attack.

Annie listens to Lyle's chest and takes his pulse. She pours something into a paper cup and hands it to him.

EXT. EMERGENCY ROOM - BACK PARKING LOT -- DAY

Hawk waits in his red convertible, the radio playing. Interns stream out back door and surround his car.

INT. EMERGENCY ROOM - HALLWAY - DAY

Lyle finishes the last drop of whatever is in the paper cup.

ANNIE

Better?

LYLE

It's a miracle!

ANNIE

It's antacid.

She gives him a pink bottle as he jumps up and hugs her. The CHIEF OF STAFF, 70s, white-haired, distinguished, old-school, enters. Lyle gives him a jovial punch in the arm.

LYLE

She's good, she's very good.

CHIEF OF STAFF

Dr. Lark! Where are all the interns?

EXT. EMERGENCY ROOM - BACK PARKING LOT - DAY

Interns wait for autographs from Hawk, see Annie at the back door, hurry back inside. Annie locks eyes with Hawk. Lyle exits from behind Annie.

LYLE

Oh, I see you've met Hawk.

Annie tosses her head, miffed, slips back indoors, the door slamming behind her. Lyle gets into car with Hawk.

LYLE (CONT'D)

You're a piece of work. I can't take you anywhere.

HAWK

What?

LYLE

She's a nice girl.

HAWK

I didn't do anything.

INT. EMERGENCY ROOM - DAY

Annie, closing the back door, is met by the Chief.

CHIEF OF STAFF

This fund raising for your Africa project? We agreed it wouldn't disrupt operations.

ANNIE

Yes, Chief.

CHIEF OF STAFF

You're up for Department Head because you're good, very good.

ANNIE

Thank you, Chief.

CHIEF OF STAFF

And you're engaged to George, Dr. Fleisher. The Head is yours, unless this kind of behavior continues.

ANNIE

Which it won't.

CHIEF OF STAFF

Give George my best.

The Chief struts away. Back at work, Annie holds a stethoscope to the chest of a GIRL, 9. The Girl sneezes in Annie's face. Annie looks in her ears.

GIRL

Dr. Annie, do you have a boyfriend?

ANNIE

I do. His name is George.

GIRL  
What's he do?

ANNIE  
He's a doctor for people's  
feelings.

GIRL  
Oh, you mean a psychiatrist. Mommy  
has a boyfriend and a psychiatrist.  
So when are you getting married?

Annie writes and hands orders to a NURSE.

NURSE  
George says he'll meet you at 1.

GIRL  
Let me know if you need a flower  
girl. I have tons of experience.

A CODE BLUE is announced over the loudspeaker. Annie grabs a clipboard and runs.

EXT. BAKERY - DAY

DR. GEORGE FLEISHER, 30s, Annie's fiancée, short, adorable  
shrink, among the wedding cakes. Annie flies in, breathless,  
smooches him on the cheek.

GEORGE  
I've got five minutes before my  
next patient.

ANNIE  
Sorry I'm late, George. I couldn't  
help it.

GEORGE  
And what's-her-name isn't here yet.

ANNIE  
Wendy the wedding planner? The  
Chief sends his best. What do you  
think, chocolate?

GEORGE  
I have a cousin who almost died of  
chocolate.

ANNIE  
You're right, George, too  
dangerous.

She pops a lemon cake sample in his mouth.

GEORGE  
Lemon? If you want.

ANNIE  
But lemon, sour, hmm. Maybe not  
for a wedding.

WENDY, 30s, perky wedding planner, dashes in.

ANNIE (CONT'D)  
Wendy, what do you think?

Wendy takes off her sunglasses, she's been crying.

WENDY  
You don't want to know what I  
think.

ANNIE  
Of course we do.

WENDY  
I think everyone wants to know how  
to get married, but no one wants to  
know about how to stay married.

GEORGE  
Good for repeat business.

Annie fixes his collar. He melts.

GEORGE (CONT'D)  
Let's forget all this stuff. Maybe  
just elope, tonight.

Annie sneezes, George falls back into a cake. The little  
plastic bride and groom fall over, face first into the  
frosting. Annie rescues George. Wendy rescues the little  
bride and groom, bursts into tears.

WENDY  
My husband wants a divorce.

GEORGE  
I have to get going.

ANNIE  
Vanilla, let's just go with  
vanilla.

GEORGE  
Perfect, vanilla is perfect.

EXT. STREET - DAY

George strides up the street with frosting on his back.

INT. MERCY HEIGHTS SET - DOCTOR'S OFFICE - DAY

Mercy Heights set in a children's hospital being filmed. Hawk as Dr. Joseph reads an x-ray, flanked by NURSE ACTRESSES. A CHILD ACTOR is in a wheelchair.

HAWK

I'm afraid the treatment's not working.

The kid's finger goes into his nose.

HAWK (CONT'D)

And in fact, and, uh...

DIRECTOR (O.S.)

Cut!

HAWK

I got distracted.

DIRECTOR

He wasn't in the snot, I mean, the shot.

HAWK

My mistake.

(to Child Actor)

Help me out here, kid.

(to Nurse Actresses)

Okay, who needs a spanking?

Nurse Actresses wrestle away from Hawk and storm off stage.

DIRECTOR

Okay, forget the so-called adults. Close on the kid. Hawk, pick up from, "I'm afraid." Action!

HAWK

I'm afraid the treatment isn't working. We're going to have to consider the alternatives.

CHILD ACTOR

Like what? Doctor, am I going to die?

LYLE GRANDVIEW, 50s, executive producer, enters.

HAWK

"Billy, why don't you wait outside and play with the legos." Who writes this shit?

DIRECTOR

Cut.

Everyone groans and breaks.

LYLE

I do. And they pay me truckloads to do it. This is a good clean show.

HAWK

A good clean unrealistic show.

LYLE

You don't like it you can go back to --

HAWK

Commercials, for funeral homes.

LYLE

Oh yeah, the dead guy in the coffin.

HAWK

That's the national dead guy in the coffin.

LYLE

So you have something to fall back into. You look good in black. Anyway you're killing me.

JANE, 22, Lyle's daughter, leggy brunette, approaches.

JANE

Hi, Daddy.

Jane takes Lyle's hand and kisses him on the cheek.

LYLE

(to Hawk)

You play your cards right, find a nice lady, settle down, maybe someday a beautiful young woman will call you Daddy.

HAWK

They already do. Not her, of course.

LYLE

And let's keep it that way. Stay away from Hawk, Janey.  
(gulps pink antacid)  
See, he's giving me an ulcer.

Hawk leaves.

JANE

He's giving you a hit show.

LYLE

Everyone would like to see his character die -- legal, the network, me. The audience will cry their hearts out. We'll go out like a roman candle. Happy ending? The network picks up my cop show. He's sleeping with every woman who comes within striking distance.

JANE

I guess that would include me.

Lyle chokes, spraying the pink medicine.

JANE (CONT'D)

I can dream, can't I? He's adorable.

LYLE

You're going to give me a heart attack, you know that?

INT. MERCY HEIGHTS SET - DAY

Hawk dodges MILLIE, 50s, an aging make-up girl who attacks him with a powder brush.

MILLIE

It was you, wasn't it?

HAWK

Whatever it is, I didn't do it.

She throws herself in his path, throws her arms around him, kisses him on the cheek.

HAWK (CONT'D)

No one can make-up a corpse like me, like you.

MILLIE

It was you! You big goof.

She makes him sit at a dressing table.

HAWK

How's the kid holding up?

MILLIE

Finishes chemo next week. With the medical bills, I thought I'd be living out of the car. You're great, I don't care what they say about you.

HAWK

Hey, what do they say about me? That thing about the twins in craft services is only half true.

INT. ANNIE'S HOME - LIVING ROOM - NIGHT

Too clean, too bright. Mercy Heights on the TV. PALMER LARK, 50s, Annie's father, a teddy bear, and MILO, Annie's huge mutt, on the couch sharing fast food. Annie stands.

PALMER

Vanilla wedding cake?

ANNIE

It's traditional, Daddy.

PALMER

You're choosing your wedding cake based on what other people do?

ANNIE

You're right. Maybe I'd better call off the whole thing.

PALMER

What a great idea! How about it? For your dad? Or put it off, until you've come to your senses.

ANNIE

Daddy, I'm not changing my mind about this. I love George.

PALMER

Come on, Annie. You're just not the vanilla type. I just want you to be happy.

ANNIE

Couldn't be happier unless you gave up junk food, or at least cut back.

PALMER

Annie, it was nothing.

ANNIE

You mean that little brush with death?

PALMER

So it must take awhile to put together a wedding.

ANNIE

We're getting married right after I get back from Africa.

Palmer puts his hand to his heart. The doorbell rings.

PALMER

Hey, it must be Mr. Right. I was just leaving.

ANNIE

Actually it's the wedding planner. Don't mention marriage.

Annie opens the door. Wendy enters, sees the TV.

WENDY

Mercy Heights! I love Hawk Michaels! I just wish he wasn't such a sleaze.

Wendy sits on the couch with Palmer and Milo.

PALMER

He's just a real guy.

ANNIE

Oh, yuk.

PALMER

He's sowing his wild oats. It's not like he's married.

Wendy's lip starts to quiver. Annie glares at Palmer.

PALMER (CONT'D)  
 What? What did I say?

CHILD ACTOR (ON TV)  
 Doctor, am I going to die?

HAWK (ON TV)  
 Billy, why don't you wait outside  
 and play with the legos?

ANNIE  
 Oh please. Who writes this stuff?

Wendy starts to cry. Annie shoots Palmer a look.

PALMER  
 I didn't say anything about  
 weddings.

Annie sneezes. Wendy starts to bawl.

EXT. STUDIO LOT - DAY

MAX UNGER, 50s, Hawk's agent, reads tabloids: photos of Hawk,  
 ducking the paparazzi with 16 different women.

INT. STUDIO LOT - TRAILER - DAY

Max enters, sees Hawk with a naked woman, her back turned.

MAX  
 Oh shit! Hawk, aren't you supposed  
 to be on the set?

Jane grabs her clothes, turns her head to see Max.

MAX (CONT'D)  
 Oh, holy shit!! Lyle's daughter?!!

JANE  
 Don't tell my dad.

MAX  
 Don't worry, my lips are sealed.

HAWK  
 What father wouldn't want me seeing  
 his daughter?

MAX  
 Stay away from my Zoe.

HAWK  
Max, she's only six.

MAX  
Forever.

Max zips Jane up.

JANE  
I think he'd like me to have a guy  
of my own.

HAWK  
You mean, get married? Why not? I  
date plenty of married women.

Jane blows him a kiss, leaves.

MAX  
And most of them are trying to get  
you fired.

HAWK  
Talk about holding a grudge.

MAX  
They're threatening a sexual  
harassment suit against you.

HAWK  
Who's "they"?

MAX  
Everyone.

HAWK  
The brunette from the network? The  
little red head in wardrobe? The  
blonde with props?

MAX  
Everyone! It's a class action!

HAWK  
They have to be realistic. There's  
only so much of me to go around.  
I'll send them all flowers, it'll  
blow over.

MAX  
At least one of them may be  
pregnant.

HAWK

No way. Max, you can't believe everything you read.

MAX

I don't know, for this to blow over, we need a hurricane. And not just any hurricane, a Dorothy-we're-not-in-Kansas-anymore-we're-off-to-see-the-Wizard hurricane.

HAWK

I think you mean tornado.

MAX

Whatever. You want to go back to playing a dead guy in a box?

HAWK

You'll find me something else if Lyle kills me, I mean, my character.

MAX

Honestly? You're one hell of a corpse but you're a lousy actor. You're washed up if Lyle dumps you.

HAWK

Aw, come on, Max. You're a great agent. I believe in you. If anyone can clear this up, you can. This is no time to start doubting yourself.

MAX

You need a miracle.

HAWK

So get me a miracle.

MAX

I'm working on it.

INT. HOTEL BALLROOM - NIGHT

Charity ball for Doctors Without Borders, gowns and tuxes mill around. Posters of the Mercy Heights stars and photos of doctors in Africa surrounded by African kids.

Max works the crowd. Hawk enters smiling, camera flashes go off. Max takes him aside.

MAX

So, it's all set. You're going.

HAWK

Can they really do this to me?

MAX

Do this to you? I had to beg them. Two weeks in Africa out of reach of service of process, great press with breathing room to try and make this go away.

HAWK

You mean, forget about Aspen, all the girls skiing in their bikinis?

MAX

You can ski in your bikini all you want after this is over. Best I could do in the miracle department.

HAWK

I wonder if there's skiing in Africa.

MAX

Look, Hawk, do yourself a favor. Use this as a time to show everyone you care about more than your dick.

HAWK

I do care about more than my dick.

MAX

Good, that's good. Because I found a good vet and when you get back I'm having you fixed.

Annie, evening gown, enters with George, Cynthia and Palmer.

PALMER

Quite a spread. Too bad more starving people couldn't make it.

CYNTHIA

Oh I don't know, some people look pretty underfed.

ANNIE

Behave yourselves. Look at George, he's behaving himself.

CYNTHIA

Yeah, but George is boring. I mean that in the nicest way.

Annie peels Cynthia away from George.

ANNIE

I need help with this dress, I feel naked.

Annie stops in front of a life size cardboard Hawk.

CYNTHIA

(re dress)

I think it's supposed to be like that. You look great.

(off Annie's look)

But I think I can fix it.

(re Hawk)

You're going to introduce me, right?

ANNIE

Cynthia, he is not your Perfect Guy, not even your Mr. Okay. So you and George, never ever?

CYNTHIA

Never, I swear. Once you've seen a guy cry when his nanny drops him off at school, it's hard to see him as your knight in shining armor.

Hawk has been standing behind them. He grabs them and gives them a squeeze. He's drunk.

HAWK

Hey, nice dress.

Annie pulls away, hitches up the front of her gown.

HAWK (CONT'D)

I interrupted your conversation, didn't I? Can I make it up to you, maybe an autograph?

ANNIE

Why, are you an actor?

HAWK

Oh, funny. What do you say we go some place?

ANNIE

You mean, like the men's room?

HAWK

Oh, you read about that. Come on,  
let's sneak away, you and me.

ANNIE

I don't sneak away, it's not my  
style.

HAWK

But you want to.

CYNTHIA

No, she doesn't.

HAWK

How about you, want to sneak away?

CYNTHIA

I'd love to but I have to wake up  
tomorrow with my self-esteem still  
intact.

Cynthia follows Annie to the ladies' room. Palmer, alone at a table with a plate piled high with buffalo wings. Hawk approaches.

HAWK

Hey, where'd you get that?

PALMER

Hawk Michaels? Help yourself.

Hawk grabs his name card from the other side of the table, sits next to Palmer.

HAWK

Now all we need is a couple of  
beers and a wide screen to watch  
the game.

Palmer puts his mini-TV on the table.

HAWK (CONT'D)

What inning is it?

Annie returns and takes away the TV and the wings.

HAWK (CONT'D)

Hey! You know, women chase me all  
day long, everywhere I go.

ANNIE

You must get pretty tired, all that running.

HAWK

Actually I'm just in really great shape.

George comes up behind Annie about to put his arms around her. She opens the wine, elbowing him in the stomach.

ANNIE

Oh George, honey. I'm so sorry, I didn't know you were there!

HAWK

I should hope not.

PALMER

They're getting married.

HAWK

(choking)

Sorry, I'm allergic to weddings.

Annie sneezes. Palmer reaches for his plate of wings.

GEORGE

Do you think you should?

PALMER

Do you think you should tell me what to do?

ANNIE

George thinks you're trying to eat your frustrations.

PALMER

What frustrations?

HAWK

Good for you, I'm all for it.

GEORGE

You may not be able to understand this, but she cares about him.

HAWK

I don't know you and the last time I checked I wasn't any of your business.

ANNIE

You can't talk to him like that.

HAWK

You're right, I shouldn't pick on someone who used to cry when his nanny dropped him off at school.

George's jaw drops. Annie, furious at Hawk, is ushered onstage with him. The Child Actor, playing hide and seek, ducks under the table. George pulls him out.

GEORGE

Shouldn't you be home in bed?

CHILD ACTOR

Yeah, with your old lady.

Shocked, George lets him go.

LYLE

(on stage)

But it's almost midnight and some of your limos are about to turn back into pumpkins. Am I right?

Everyone LAUGHS politely.

LYLE (CONT'D)

Not me, I asked my fairy godmother for a late curfew. She said fine if I fix her up with Hawk Michaels.

HOOTS From the audience. Hawk smiles sheepishly.

LYLE (CONT'D)

She's been around the block with a Prince Charming or two so I figure she could handle herself.

More HOOTS and LAUGHS. At the table, George gets drunk.

GEORGE

You think I'm a wuss.

CYNTHIA

George, I never said --

GEORGE

You remember that I used to cry.

CYNTHIA

It just stuck in my mind. It was unusual, that's all.

GEORGE

And you told her, and Hawk  
Michaels. Here, tonight.

CYNTHIA

I didn't tell him. He overheard,  
me telling her.

GEORGE

Why is she marrying me?

CYNTHIA

Because she loves you?

GEORGE

I know why she's doing it. She  
couldn't rely on her father, so she  
can't trust men, so she chooses me,  
a wuss.

CYNTHIA

George, you're great!

GEORGE

Don't feel sorry for me.

CYNTHIA

Sensitive men can be very  
attractive.

An electric moment, embarrasses, surprises them. They break.  
Back on stage, Lyle gives a big check to Annie.

LYLE

Dr. Lark, we wish you the best in  
setting up the new clinic in  
Africa.

ANNIE

Thank you, Mr. Grandview and to  
everyone from Mercy Heights.

Annie nods begrudging at Hawk.

LYLE

And to draw the attention of the  
world to the plight of the  
children, as an ambassador of hope  
and good will, our own Hawk  
Michaels will accompany you to  
Africa.

ANNIE

What?!

Annie pulls Lyle aside. Hawk follows.

ANNIE (CONT'D)

But Mr. Grandview --

LYLE

Lyle.

ANNIE

Lyle, you can't just send an actor. This isn't just another episode of your show.

HAWK

If it's any consolation, I don't really want to go.

LYLE

Schmuck, see? A quarter million dollars, she still doesn't want to go with you.

(to Annie)

Take the check. It's good business. Next year we'll send someone else.

They turn back to the audience. APPLAUSE continues as Hawk returns Annie to the table. Max takes Hawk aside.

MAX

Use it as a time to ruminate on your next career move, this may not work. We may just be buying time.

HAWK

I do care about more than my dick.

MAX

Good, that's good.

HAWK

Maybe I'm finally going to do something useful with my life.

MAX

You're drunk.

Annie returns to the table and George.

ANNIE

George, come with me to Africa.