

"Midwife Crisis"

Pilot

FADE IN:

INT. CHAPEL - AFTERNOON

At the front of the chapel, a minister stands in front of a casket.

MINISTER

Laura, would you like to say a few words?

An older woman named LAURA, all dressed in black nods from the first row. She walks towards the front. The crowd looks on with sorrow. Including MOLLY towards the back of the chapel.

MOLLY, a chic thirty-something woman, looks towards the front with compassion written all over her face. She's wearing a classy black dress with matching brand-new Manolo Blahnik shoes.

LAURA walks up to a microphone set up just in front of the casket. She looks back at the casket. She starts breaking down in tears.

LAURA

Archie, how could you do this to me? I was supposed to go first.
I'm..

Laura's thought is cut short, by a cell phone ring - it's *Pocketful of Sunshine* by Natasha Bedingfield.

The whole crowd turns to look at her. MOLLY sheepishly looks back.

MOLLY

I should probably take this.

Molly starts making her way through the exit, while the ringtone still goes. She tries to hurry.

MOLLY (CONT'D)

Excuse me...I'm sorry.

Molly reaches the double doors and flings them open. She raises the phone to her ear.

MOLLY (CONT'D)

It's Molly.

ELLA (O.C.)

Molly, oh my gosh, I think it's time. My water just broke.

MOLLY

Now? You're early. I'll be right there.

Molly ends her call and takes off running down the steps of the chapel. She looks over at her car, just across a patch of lawn. She takes one step onto the grass and suddenly, her heel sinks into the turf, tripping her up. She falls to the ground.

Molly quickly grabs her shoe and shakes off the mud. She takes off her other shoe and continues running. She gets about two more steps and sprinklers start going off, soaking her.

MOLLY (CONT'D)

Oh, c'mon!

INT. MOLLY'S CAR - CONTINUOUS

Molly is in the front seat. She looks up and she's blocked by another funeral procession.

Molly looks to the right, there's a slight opening in the line across the grass. Molly puts the car in drive and slams on the gas.

EXT. CEMETERY - CONTINUOUS

The car goes up onto the curb and the grass. She flies through a few bushes. The branches ricochet off the sheet metal. She squeezes between two cars and two very surprised funeral goers.

INT. MOLLY'S CAR - CONTINUOUS

Molly waves, as if the people had any choice in letting her go. She dials on her cellphone.

MOLLY

It's Molly, are you there?

On the other line, is JEFF.

JEFF (O.C.)

No, she just called. Why is this happening? The baby isn't due yet.

MOLLY

They don't make appointments, Jeff. They come when they come. How far away are you?

JEFF (O.C.)

At least twenty minutes, maybe more
in traffic. I told her not to have
that Mexican.

MOLLY

That's an oldwives tale. I'm sure
there's a good reason for it. When
you get there I need you to...

Molly's thought is cut short by call waiting.

MOLLY (CONT'D)

Hold on.

Molly switches over.

MOLLY (CONT'D)

Hello?

ELLA (O.C.)

It's coming. Where are you?

MOLLY

I'm on my way.

JEFF (O.C.)

Honey? Is that you?

ELLA (O.C.)

Jeff?

MOLLY

Damn three-way calling button.

Ella lets out another loud grunt.

ELLA (O.C.)

It's coming!

MOLLY

You have to remain calm.

EXT. CITY STREET - CONTINUOUS

Molly's car rips through an intersection at a yellow light.

INT. MOLLY'S CAR - CONTINUOUS

Molly's talking on the phone, while keeping one eye on the
road.

ELLA (O.C.)

Where are you, Jeff?

JEFF (O.C.)
I'm on my way. Hang in there, baby.

ELLA (O.C.)
Hang in there? Hang in there? I
have a baby ab...

Ella grunts again loudly.

JEFF (O.C.)
Do something, Molly!

MOLLY
Okay, Ella, I'm going to need you
to start breathing.

EXT. CITY STREET - CONTINUOUS

Molly's car weaves off the road and onto the shoulder.
There's quiet coming from the other side of the line.

MOLLY
Ella, are you there?

INT. MOLLY'S CAR - CONTINUOUS

Suddenly, sirens and lights blare out from behind Molly's
car. Molly looks in the rearview mirror.

MOLLY
You've gotta be kidding me.

ELLA (O.C.)
Oh, my gosh, Molly!

MOLLY
Hang in there, I'm almost there.

JEFF (O.C.)
Yeah, baby, me too.

Molly looks at the rearview mirror and though the lights are
flashing bright, she presses down on the accelerator.

MOLLY
Lord, please forgive me.

EXT. CITY STREET - CONTINUOUS

Molly drives past the hospital and pulls into a nearby
neighborhood.

ELLA (O.C.)
Molly? Molly?

MOLLY
Go to the bedroom, Ella. Lay down
on the bed.

The police officer still gives chase.

INT. MOLLY'S CAR - CONTINUOUS

MOLLY
I'm right outside. Hang in there.
Breathe.

JEFF (O.C.)
Hoo-hoo-hee, hoo-hoo-hee.

MOLLY
Not you Jeff.

JEFF (O.C.)
Oh, sorry.

MOLLY
You with me, Ella?

ELLA (O.C.)
Yes, hurry. Hoo-hoo-hee.

EXT. ELLA'S HOUSE - CONTINUOUS

Molly's car pulls up in the driveway. She quickly turns off the car and runs inside, just as the police officer pulls in behind her. He quickly gets out of his car. His hand poised at his holster.

MOLLY
Just try and relax, you're going to
push when I tell you.

ELLA (O.C.)
I can't relax. Molly? Molly? The
baby is COMING!!!!

POLICE OFFICER
Ma'am, I'm going to need you to
stop where you are.

Molly glances back. She snaps on some latex gloves. She takes a deep breath.

MOLLY
I can't. I'm the midwife.

Suddenly the officer hears a deafening scream coming from inside the house. Molly runs into the house. The officer follows.

END TEASER

ACT I

EXT. KRAMER HOME — EARLY AFTERNOON

Molly is on her cellphone as she walks to the door.

MOLLY
I appreciate it.

JILL (O.C.)
Appreciate it? That was money I had earmarked for a single's cruise. So long Bahamas, booze, beach...why did I bail you out again?

MOLLY
Jill, I owe you. I have to go. I'm at the house.

JILL
Okay, fine. Drinks tonight?

MOLLY
Yes, yes. I have to go.

JILL
Okay. Kisses.

Molly straightens her suit up and tries to straighten her hair, which looks like it hasn't been washed in days. She takes a deep breath and knocks on the door. A young woman, BETH, answers the door.

INT. THE KRAMER'S HOME — CONTINUOUS

BETH
Molly?

MOLLY
Yeah.

BETH
Please come in.

Beth motions for Molly to sit in the easy chair in the living room.

A gruff young man, ERIC, is sitting on the couch. MOLLY sits down across from him.

BETH (CONT'D)
Can I get you something to drink?

MOLLY

A glass of water would be great.

Beth nods and walks in the other room. ERIC looks at Molly.

ERIC

This wasn't our first choice.

Molly looks up.

MOLLY

Excuse me?

ERIC

A midwife. This wasn't our first choice. Well, at least not mine. Babies should be delivered in the hospital. Where there's medicine and technology and doctors.

MOLLY (V.O.)

Here we go again.

Molly just smiles.

MOLLY

I think you'll find that giving birth is one of the most natural things you can do. You don't necessarily need all of that.

Molly looks at his face.

MOLLY (V.O.) (CONT'D)

Did he buy it?

ERIC

I'm not buying it. See if I still had insurance, we would be doing this the right way.

MOLLY

Of course. The right way.

MOLLY (V.O.) (CONT'D)

If I had a nickel...

FLASHBACK:

SUPER: TWO MONTHS AGO

INT. HOSPITAL DELIVERY ROOM - EARLY MORNING

Molly is standing next to a PATIENT on the table.

MOLLY

Everything is going to be good,
Erin. Sometimes these complications
arise.

Erin nods her head. And then lets out a painful scream.

Suddenly, an incredibly handsome doctor, DR. KILLJOY, walks
in briskly, reading a chart. He has a sexy nerdy quality
about him. He glances at Molly.

DR. KILLJOY

You just can't stay away from me
can you?

Molly just nods.

Dr. Killjoy looks at the patient on the table.

DR. KILLJOY (CONT'D)

Let's see what we have here.

Dr. Killjoy sits down and rolls up to the patient. Molly
stands next to him.

DR. KILLJOY (CONT'D)

Hi, Erin, you're in good hands now.
We're going to get you through
this, okay?

Molly looks up at the patient. She's in a great deal of pain,
but when she saw Dr. Killjoy, she starts primping herself.

MOLLY

The hemorrhaging has slowed
considerably, but I still thought
we should bring her in.

DR. KILLJOY

Good call, Molly.

Dr. Killjoy looks at the nurse.

DR. KILLJOY (CONT'D)

We're going to dull the pain, a
bit. I need an Epidural and 15cc's
of A positive. STAT.

Dr. Killjoy looks at Molly.

DR. KILLJOY (CONT'D)
You would have made a hell of a
doctor. I don't know why you insist
on being a midwife.

Erin lets out a scream. Dr. Killjoy looks at Molly.

DR. KILLJOY (CONT'D)
Showtime.

INT. DR. KILLJOY'S OFFICE - MORNING

Dr. Killjoy is sitting at his desk, going over paperwork. His
door is cracked open just a bit.

DR. KILLJOY
Come on in, Molly. You were right
in bringing Erin in.

The door slowly opens.

MOLLY
How do you do that?

DR. KILLJOY
It's a gift. And the light from the
hall cast this large shadow. I
mean, long...not large.

Molly nods.

DR. KILLJOY (CONT'D)
Let's just say it's a gift. Like
yours with the way you calm people
down.

MOLLY
I don't have a gift.

DR. KILLJOY
Yeah, you do. Just a shame you
don't use it more.

Molly walks all the way into his office.

MOLLY
Listen, I'm proud to be a midwife.
Giving birth is the most natural
thing a person can do. People did
it for generations without medical
help. And...

DR. KILLJOY
Now we've learned how to do things
the right way.

FLASHFORWARD:

SUPER: PRESENT DAY

INT. COUPLE'S HOME - CONTINUOUS

Molly's thought is interrupted by Beth coming back with a glass of water.

BETH
Here we go.

Molly looks at the glass with the lemon hanging off the lip.

MOLLY
Wow, even fresh squeezed lemon.

BETH
I know. I think I'm nesting. We're
so excited to have this baby at
home.

Molly looks over at Eric, who's just out of the Beth's peripheral vision.

He's shaking his head no.

MOLLY
I'm glad you chose this route.

Eric looks at Molly.

ERIC
It wasn't much of a choice.

Beth shoots Eric a glance.

BETH
He's right. I've always wanted to
deliver at home.

MOLLY
Well, that's great.

Eric makes sure Beth isn't looking then mouths: I HATE THIS
IDEA.

Molly just sighs.

MOLLY (V.O.) (CONT'D)
 Okay, he hates me and she's lying
 through her teeth. How do I sell
 this? Heads - nothing but the
 truth. Tails - I'll grease the
 wheel with a little bit of old-
 fashioned butt kissing.

In Molly's mind a coin flips. It lands. Heads.

MOLLY (V.O.) (CONT'D)
 Heads it is. Never been much of a
 butt-kisser.

Molly takes a drink from her water.

MOLLY (CONT'D)
 Listen, I know this isn't what you
 both had planned. You thought you
 would have a glamorous hospital
 birth.

	BETH		ERIC
No.		Yes.	

Molly just nods.

MOLLY (CONT'D)
 The truth is your pregnancy seems
 like it's been going smoothly. No
 complications have arisen. Nothing
 to worry about. Statistically,
 giving birth at home is as safe as
 giving birth in a hospital. And as
 a midwife, I'm associated with St.
 Anthony's down the street. Should
 anything out of the ordinary arise,
 they'll be there with a team ready
 to jump in.

ERIC
 Will we have to pay for that?

Beth nudges her husband.

ERIC (CONT'D)
 What? What did I do?

INT. MOLLY'S PARENTS HOUSE - CONTINUOUS

A long dinner table is set. The entire family is there.
 Molly's Mom, EDNA, brings in the main course - lamb chops.

EDNA, is in her early sixties her hair is short and she's wearing a old-style frilly apron.

She brings the dish to the table. And sits down.

MOLLY

Lamb chops? Mom, I haven't had those in years. I don't even like them anymore.

EDNA

You used to love lamb chops.

Molly's sister, WILLOW, looks at Edna. WILLOW is a few years older than Molly. Her hair is back in a pony tail and she's not wearing any makeup, except for her pink lipstick. Next to her are her two lovely children - her son FOX, 5, and daughter MOUSE, 2.

WILLOW

Mom, you know we don't eat animals.

Molly's brother COLIN, sits next to the kids.

COLIN

No, Willow, you just name your kids after them.

Colin, is wearing his flannel shirt and tussled hair. He looks like a man's man.

Willow just flashes Colin a glare. Willow grabs the can of Diet Coke in front of her.

COLIN (CONT'D)

And, drink that completely unnatural...do you know what that can do if you put a steak in it? Eats the whole thing away in like forty-eight hours. Imagine what it's doing to your stomach.

Everyone cringes at the comment. Molly's Dad, FRANK looks at Colin.

FRANK is in his mid sixties. He's wearing the typical dad polo and shorts with knee high socks.

FRANK

Okay, enough. Your mother made this dinner and we're going to either eat it or not, but the one thing we won't do is argue over it. Not today. Not on my birthday.

Everyone nods. Molly grabs her glass.

MOLLY
Happy birthday, Dad.

COLIN
Hard to believe you're retiring
this year.

WILLOW
Yeah, Daddy, you look wonderful.

Edna leans over and kisses Frank. Willow puts her hands over FOX's eyes, who in turn puts his hands over MOUSE'S.

COLIN
C'mon do we have to see that?

Edna and Frank separate.

EDNA
It's nice to see some love in this
house. No?

Edna glances at Molly.

MOLLY
Was that at me?

Colin cringes, as he knows what's coming next.

EDNA
No, I'm just saying that we set the
right example of love all of these
years. So...

Molly looks over the whole table.

MOLLY
Listen, Jon left me. Why does
everyone keep forgetting that?

EDNA
You don't cook for him. Clean for
him. "You know" for him..

Willow covers FOX's ears. In turn, FOX covers MOUSE'S.

WILLOW
Mom! Fox and Mouse.

Willow moves her head towards her children. Colin laughs at the names.

EDNA
I'm just saying that you don't do
these things, what's a man to do?

FLASHBACK:

SUPER: A YEAR AGO

INT. MOLLY'S OLD HOUSE - LATE NIGHT

The door opens and Molly creeps quietly into the house. JON is sitting on the couch. He, apparently, fell asleep while watching television with their small Yorkie on his lap. Dinner is auspiciously still set on the table behind him.

Molly looks at him. She smiles. Walks over. And turns the TV off. Jon has a small brochure lying on his chest.

As she turns the TV off, JON's eyes flutter open.

JON
What time is it?

MOLLY
You fell asleep.

JON
Right.

Jon leans up to her and gives her a kiss.

JON (CONT'D)
Happy Anniversary.

Molly's eyes grow big, as if she totally forgot.

MOLLY
You too.

Molly looks at the brochure.

MOLLY (CONT'D)
What's this?

JON
Nothing. Night.

Molly looks flips through the brochure.

MOLLY
When were you going to tell me?

Jon rubs the sleep from his eyes.

JON
What do you mean?

MOLLY
Why do you have this?

JON
Because I'm tired of waiting. I wait for you for dinner. I wait for you at the movies. I wait for you everywhere. I'm going to do something for me.

MOLLY
Jon, you know my job...it's whenever, wherever.

Jon smiles.

JON
Yeah, I just wish I was somewhere in there. We'll talk more about it in the morning. Good night.

FLASH FORWARD:

INT. MOLLY'S PARENTS HOUSE - DINING ROOM - PRESENT DAY

Everyone at the table sits quiet. Molly gets defensive.

MOLLY
Jon didn't leave me because of any of that. He left to go chase some wild dream. And I couldn't...I couldn't go along with him.

EDNA
Following dreams and a wife that doesn't cook. I'd leave to.

Molly rolls her eyes.

INT. DUGGAN'S BAR - NIGHT

Molly is sitting at the bar with her best friend JILL, the two of them have two large margaritas in front of them.

JILL is the same age as Molly. And the two share the same designer fashion sense.

JILL
How was the family dinner?

Molly takes a long swig from her drink.

JILL (CONT'D)
That good, huh?

Molly looks at Jill.

MOLLY
Do you think everybody has such a
messed up family?

JILL
Umm...yeah, that's why they're
family. If they were fun, exciting,
good dancers, they'd be friends.
And we'd probably like them a whole
lot more.

MOLLY
Right. I'm just so sick of getting
grilled for this divorce. It's been
over a year, people, he ain't
coming back.

Jill takes a swig from her drink.

JILL
Do you want my professional
opinion?

MOLLY
Do I have to pay for it?

Jill laughs.

JILL
On the house. You need a man.

Molly smiles.

MOLLY
So glad I didn't pay for that.

JILL
Seriously, Mol. Like you need to
get out there. Date. Love. Be
loved. In every sense of the word.
Bring someone else home for them to
analyze.

MOLLY
It's not exactly that easy. You
know?

JILL
 Hey, what do I know, I'm just a therapist with a practice that sees over fifty people a week.

Jill takes a long swig from her drink.

MOLLY
 I didn't mean to insult you. Did I insult you? Because I don't think I did.

JILL
 No, you didn't. What about the good doctor?

MOLLY
 Killjoy?

JILL
 That's the one.

MOLLY
 We're colleagues. Nothing more.

JILL
 Nothing less.

Molly looks confused.

MOLLY
 What does that even mean?

JILL
 I'm not really sure.

Jill looks at Molly's empty margarita. She turns and sees the bartender.

JILL (CONT'D)
 Another one, garcon!

INT. DR. KILLJOY'S OFFICE - WAITING ROOM - MORNING

Molly walks into the office. She looks around and there's about fifteen women in the waiting room. She walks up to the desk. ANN, the receptionist, recognizes her.

ANN
 Molly, hey. To what do we owe this great pleasure?

MOLLY
 Oh, just checking in. Is he here?

Ann points out to the waiting room.

ANN
What do you think?

Molly's head turns to follow Ann's finger. She sees almost all fifteen women, putting on makeup, fixing their hair.

MOLLY
I'll take that as a yes.

Molly walks to the nearest chair and sits down next to a cute PREGNANT WOMAN.

PREGNANT WOMAN
Have you been here before?

Molly looks over at her.

MOLLY
Umm...yeah, I have.

PREGNANT WOMAN
Really? And dressed like that?

Molly looks down at her outfit. She's taken aback a bit as she thought she looked rather cute. Of course, that all changed now.

MOLLY
Um...yeah, I'm working.

PREGNANT WOMAN
Oh, okay, that makes sense then.

Ann leans over the counter.

ANN
He'll see you, Molly.

Molly just looks at the pregnant woman.

PREGNANT WOMAN
Good luck.

Molly nods.

INT. DR. KILLJOY'S OFFICE - CONTINUOUS

Molly opens the door. Dr. Killjoy is sitting at his desk going over some charts.

MOLLY
Hello?

Dr. Killjoy looks up. Molly walks in.

MOLLY (V.O.) (CONT'D)
God, he's hot. Stop it, Molly. He's
a colleague.

DR. KILLJOY
Molly, come on in. I have about ten
minutes before my next appointment.
What can I help you with?

MOLLY
Umm...actually I met with this couple
on Tuesday and..

Dr. Killjoy gets up and walks over to his filing cabinet.
Molly looks at his butt. He quickly turns around.

DR. KILLJOY
And what?

Molly averts her eyes.

MOLLY
And, I know we haven't always seen
eye-to-eye, but I think this couple
might feel better if they knew I'm
affiliated with a hospital and a
doctor. And things like that.

MOLLY (V.O.) (CONT'D)
Did that sound stupid? I sounded
stupid. He's so going to..

DR. KILLJOY
Sure. Anything you need. We're on
the same side. We have to remember
that.

MOLLY
If you don't want to, I totally
understand, what?

DR. KILLJOY
Sure. When?

MOLLY
Oh. Tomorrow at 3 work?

Dr. Killjoy smiles big.

DR. KILLJOY
It's a date.

MOLLY

A what?

DR. KILLJOY

A date. A meeting. An appointment.

MOLLY

Oh, right. Yeah, a date. I'll email
you their address then.

Dr. Killjoy shuts the filing cabinet and sits back down.

DR. KILLJOY

Awesome. Anything else?

Molly shakes her head. Dr. Killjoy looks down at the charts.

INT. DR. KILLJOY'S OFFICE - WAITING ROOM - CONTINUOUS

Molly walks out. The Pregnant Woman is putting on some
makeup. Molly looks at her.

MOLLY

You know that's not what he's going
to be looking at, right?

The woman is taken aback as Molly smiles and walks out.

END ACT ONE

ACT II

INT. DEPARTMENT STORE - DRESSING ROOM - EARLY EVENING

Molly is trying on some clothes. She has a nice new blouse and sweater vest. She opens the door, Jill is standing there.

Jill cringes.

JILL

No. Too preppy.

Molly looks at her outfit.

MOLLY

Really? I kind of like it.

JILL

Preppy isn't what you're going for here. You're going for subtly sexy.

MOLLY

Subtly sexy? It's an appointment, not a date.

JILL

All dates are, are appointments with food. And some cheap wine.

MOLLY

I'm perfectly happy being on my own. You know that, right?

JILL

I know you say you are.

Molly goes back in the dressing room and shuts the door.

MOLLY (O.S.)

Why do I let you talk me into things like this?

JILL

Because I'm your therapist. And friend.

MOLLY (O.S.)

You're not my therapist.

JILL

Well, not in the technical sense, but being your friend for all of these years, I kinda, sorta am.

The door opens and Molly walks out in a subtle, yet chic designer dress.

JILL (CONT'D)

That's the one. Subtle meet sexy.
He's going to love it.

Molly looks back in the mirror of the dressing room.

MOLLY

I do kind of look good.

Jill smiles.

EXT. COUPLE'S HOUSE - NEXT AFTERNOON

Molly's car sits by the side of the curb. A sleek, black Porsche drives up.

INT. MOLLY'S CAR - CONTINUOUS

Molly is in her new dress, waiting in her car.

Molly looks at the Porsche that drives up. She can't believe that's what he drives, so she immediately looks in the rearview mirror and pushes her boobs up. She stops.

MOLLY (V.O.)

What am I doing? Why do I let Jill talk me into this? I'm happy. This is a work call. With a colleague. Nothing more.

Suddenly, Molly's thought is cut short by soft rapping on her window. She looks over and it's Dr. Killjoy.

MOLLY (V.O.)

Oh god, how long was he there?
Please tell me he didn't see me push my boobs up. Please.

Molly smiles and gets out of her car. Dr. Killjoy is wearing a nice tailored suit.

DR. KILLJOY

You ready for this?

Molly nods. The two walk to the door.

DR. KILLJOY (CONT'D)

Debrief me.

MOLLY (V.O.)
Yes, please.

Dr. Killjoy looks at Molly she's just staring at him.

DR. KILLJOY
Anytime?

Molly breaks out of the stare.

MOLLY
Oh right. So the husband basically hates the idea of a midwife. He wants his glamorous hospital delivery. But, lost his job about three months into the pregnancy, and COBRA expired about three weeks ago, so voila, suddenly, he came open to the idea.

DR. KILLJOY
And what do you want me to do?

MOLLY
Well, I think just by being here, you'll help put his fears to rest.

Dr. Killjoy nods.

DR. KILLJOY
You lead, Molly.

INT. COUPLE'S HOME - CONTINUOUS

Dr. Killjoy and Molly are sitting down on the couch. Eric is sitting on the chair. His wife is vacuuming.

Molly tries to talk over the vacuum.

MOLLY
SO, I'M GLAD YOU COULD MEET US ON SUCH SHORT NOTICE.

ERIC
WHAT?

MOLLY
I'M GLAD YOU COULD MEET...

Suddenly, the vacuum slows down.

MOLLY (CONT'D)
...US ON...

Molly realizes the vacuum is no longer on and gets quieter.

MOLLY (CONT'D)
...such short notice.

ERIC
No problem. Sorry, she's been like
this all week. Last week, she
respackled the entire bathroom.

MOLLY
That's some...

Suddenly, the vacuum starts up again.

MOLLY (CONT'D)
...severe nesting.

ERIC
What's resting?

MOLLY
NO, I SAID SEVERE NESTING.

Dr. Killjoy looks at the two of them trying to shout back and forth. He leans in to the young man.

DR. KILLJOY
Maybe you should get her.

The young man nods. He stands up and walks away. Molly turns to Dr. Killjoy.

MOLLY
WHAT DID YOU SAY TO HIM?

DR. KILLJOY
To go get her.

MOLLY
MY HAIR? THANKS.

Dr. Killjoy just smiles and nods. The vacuum shuts off.

ERIC (O.C.)
No, I don't think they need
cookies. No, just come in and talk.
I'm sure.

A moment goes by. And Eric and Beth walk out of the other room together.

ERIC (CONT'D)

Honey, this is Dr. Killjoy and you remember her.

BETH

Molly, right? Good to see you again. Would anyone like a cookie?

MOLLY

No, we're fine.

Dr. Killjoy looks up.

DR. KILLJOY

Actually, if it isn't too much trouble...

Eric is waving the good doctor off, like don't say it.

BETH

None at all.

Beth pops back up from the couch.

ERIC

Well, that's pretty much the last we'll see of her today.

MOLLY

Well, I just wanted you to meet Dr. Killjoy. He works out of...

ERIC

Killjoy? Wow. That can't be easy.

Dr. Killjoy looks at him.

DR. KILLJOY

What can't be easy?

ERIC

Being a doctor with that in your name. Kill doesn't exactly give ya a vote of confidence.

DR. KILLJOY

Well actually...

MOLLY

He's one of the best OBs in the nation regardless of his name. And he's right here at St. Anthony's. So, if any complications happen, he'll be able to take care of them.

DR. KILLJOY

Molly's a great midwife. She's calming, nurturing and truly knows her stuff.

Molly smiles.

DR. KILLJOY (CONT'D)

It's an admirable thing that you want to have your baby at home. But I know, it feels better knowing there's technology and medicine nearby. I'm not sold on the whole midwife thing either. I'd much rather know that the best care in the world is there for my baby in the first seconds of its life outside the womb.

Molly's smile goes to a concerned look. She's in awe that Dr. Killjoy, kind of just threw her under the bus.

ERIC

Thank you! Finally someone with some common sense.

DR. KILLJOY

We will be there together every step of the way.

ERIC

Hear that honey?

Beth walks out from the kitchen with cookies still on the cookie sheet.

BETH

Cookies?

Molly is still in shock. Dr. Killjoy sees the cookies and grabs one. He looks at Molly. Smiles and eats the cookie.

EXT. COUPLE'S HOME - CONTINUOUS

The two of them start walking to their cars. Dr. Killjoy looks back and Eric waves and closes the door.

DR. KILLJOY

That went well.

Molly just stays quiet.

DR. KILLJOY (CONT'D)

What?

Molly stops walking as they reach their cars.

MOLLY

Seriously, you don't know?

DR. KILLJOY

I think he's more open to the idea of you now.

MOLLY

You made it sound like I'm some kind of voodoo witch doctor.

DR. KILLJOY

That is a total exaggeration.

MOLLY

I thought we were on the same side?

DR. KILLJOY

We are. Want to grab a cup of coffee?

Molly looks at him.

MOLLY

You know what, no. No, I don't.

Dr. Killjoy is taken aback. He pauses as he watches Molly slip into her car and drive off.

INT. MOLLY'S APARTMENT - BEDROOM - CONTINUOUS

Molly looks in the mirror. She stares at her dress.

MOLLY (V.O.)

Awesome, Mol. Guess the good doctor isn't as good as you thought.

INT. MOLLY'S APARTMENT - KITCHEN - CONTINUOUS

Molly walks through the kitchen with sweats on. She opens up the fridge and looks through it. She grabs leftovers and pulls it out. She pops it in the microwave.

The phone rings. Molly grabs it.

MOLLY

Hello?

EDNA (O.C.)

Hello. And how are things today?

MOLLY

Hey, mom. Sorry about the other day with the whole lamb chops and everything.

EDNA (O.C.)

No problem. No problem at all.

Molly starts growing suspicious.

MOLLY

What's going on?

EDNA (O.C.)

Well, I ran into Jackie at the fruit market yesterday. You remember Jackie. You two played together when you were five.

MOLLY

Yeah, I remember.

EDNA (O.C.)

He's looking good.

Molly starts nodding her head as she walks around the apartment. Then starts shaking it.

MOLLY

I knew this wasn't just a courtesy call.

EDNA (O.C.)

He's free for dinner tomorrow evening.

Molly rolls his eyes.

MOLLY

And you've already set this up?

EDNA (O.C.)

You two have reservations at your father's favorite restaurant.

MOLLY

Steak and Shake?

EDNA (O.C.)

No the other one. The one with the linens. Georgio's or something.

MOLLY

You made us reservations?

EDNA (O.C.)
Just looking out for my little
girl.

MOLLY
Mom, I'm happy. I don't need any
man. I'm perfectly capable of
taking care of myself. I...

The microwave beeps. Molly goes to grab it. It's super hot.
She lets out a yelp and drops the plate on the ground.

EDNA (O.C.)
Should have waited the five minutes
like it says on the box, dear.

MOLLY
Right.

INT. CAFÉ - NEXT AFTERNOON

Jill and Molly are sitting in an outdoor café. Jill takes a
bite from her sandwich.

JILL
Seriously, I'm going to have to
start charging you for this.

MOLLY
Stop it, so what do you think?

JILL
I think he sped a Greyhound right
over your carcass, that's what I
think.

MOLLY
See me too. Instead of the husband
being more inclined to do it, I
think he just helped him prove his
point.

JILL
He not only helped him prove his
point, he probably made him less
accepting of you. Why do you always
get these hard asses?

MOLLY
I wish I knew.

JILL
Enough of that, did you guys at
least talk?

MOLLY

No, it was a work meeting.

Molly takes a sip of her drink.

JILL

Seriously? Not even a little?

MOLLY

Well, he did ask me for coffee, but I didn't even want to go.

JILL

He asked you for coffee? It was the dress. Damn I'm good.

Molly just shakes her head.

MOLLY

Whatever. That man can infuriate me sometimes.

JILL

They all can. I'm sure Adam enraged Eve a few times before the apple incident. Maybe that's why she was in the garden to begin with. To get away from him. They never mention that in the bible.

Jill takes a bite of her sandwich.

MOLLY

So analyze this...I have a date tonight.

Suddenly, Jill spits out her sandwich.

JILL

Wait, what? I thought you were happy being alone?

MOLLY

My ever-nosy mother set me up on a date with a guy I used to play in the sandbox with.

JILL

Kinky.

MOLLY

When I was five.

JILL

Wow, that woman is amazing. So are you going?

MOLLY

I'm not sure yet. I'm so sick of her trying to fix me up. If I go, maybe she'll leave me alone.

JILL

Well aren't you the least bit curious to see what he looks like? I mean thirty years have...

MOLLY

Twenty.

JILL

Right. Twenty years have passed. He could be a McSteamy or McDreamy or a Mc...

MOLLY

He used to eat paste.

JILL

I heard Brad Pitt used to eat paste.

Molly just shakes her head.

MOLLY

Yeah, well, I'm thinking he's not Brad Pitt.

JILL

Who knows, what if he was?

Suddenly, Jill's phone rings. She grabs it out of her purse and answers it.

JILL (CONT'D)

Hello?...Really?...Now? Fine. Tell Mr. Aberdeen, I'll be right there. Bye.

Jill hangs up.

JILL (CONT'D)

Gotta go, nut job emergency.

MOLLY

Nut job?

JILL
That's what I affectionately call
Mr. Aberdeen.

MOLLY
That's horrible.

JILL
He worked for Planters for thirty
years. It's affectionate.

Jill shrugs her shoulders and gets up. She reaches in her
purse.

MOLLY
I'll get this. As part of my debt.
Thanks.

JILL
Have fun on your date.

Molly just nods.

INT. WILLOW'S HOUSE - FAMILY ROOM - AFTERNOON

Willow is sitting on the chair. All around her are makings of
a homemade house. The blanket on the couch is knitted by
hand. Willow takes a sip of her Diet Coke.

The doorbell rings.

WILLOW
It's unlocked.

INT. WILLOW'S HOUSE - KITCHEN - CONTINUOUS

In walks Molly.

MOLLY
Kel?

Willow yells from the other room.

WILLOW
In the family room!

Molly walks through the kitchen. Homemade jellies abound on
the shelves.

INT. WILLOW'S HOUSE - FAMILY ROOM - CONTINUOUS

Molly walks into the family room.

MOLLY
Hey, I brought those things you...

WILLOW
Shh! It's the most dramatic rose ceremony ever.

Molly looks up. Everything is homemade in the house, except for the TV and DVR sitting on the crooked homemade cabinet.

MOLLY
I can't believe you still watch that stuff.

WILLOW
It's the only conversations I have that don't involve poop, snot, or how something got stuck up somewhere.

MOLLY
Awesome. Where are the kids?

WILLOW
Fox is in his room, doing his multiplication tables.

MOLLY
He's five.

WILLOW
I know. Do you believe the state wouldn't start on that for another three or four years? That's why I teach them.

MOLLY
And Mouse?

WILLOW
She's sleeping. That girl's like her daddy, closes her eyes and she's out.

Willow finally turns off the TV. Molly sits down. She sits cautiously. The homemade furniture isn't the best either.

MOLLY
It's a different kind of plush, eh?

WILLOW
Yeah, the padding is just a thin layer of Ostrich feathers, the rest is just wood.

MOLLY

Okay. Here's your things. I have to get home.

Molly hands a small bag to Willow.

WILLOW

Hot date?

Molly cringes.

WILLOW (CONT'D)

Seriously? Mom set you up, didn't she?

MOLLY

Um...yeah, it's Jackie Barnes.

Willow's face drops.

WILLOW

Jackie Barnes from the old neighborhood? Wow, I haven't seen him in twenty years. Where are you going? He eats paste, you know.

MOLLY

I've heard. But I don't think there's a pastery place around here.

Molly smiles at her own joke.

WILLOW

That was horrible. Even for you.

FOX walks into the room. Willow looks at him.

WILLOW (CONT'D)

Hey, did you finish the sixes? What's six times twelve.

FOX

Seventy-two.

Molly looks over at Fox impressed.

FOX (CONT'D)

Hi, Aunt Molly.

Molly smiles.

MOLLY

Hey, Fox.

FOX

Mommy, can I have some real cookies
this time?

Willow looks at Molly.

WILLOW

Just got this new completely
organic recipe for chocolate walnut
cookies. He calls them real
cookies. So sweet.

Willow gets up and moves into the kitchen.

Molly looks at Fox. He shakes his head. Molly looks at him.
She reaches into her purse and pulls out a Snickers.

MOLLY

Our little secret, right?

Fox grabs the candy bar with zeal and nods his head. The two
walk into the kitchen.

INT. WILLOW'S HOUSE - KITCHEN - CONTINUOUS

Willow grabs some bowls out of the cupboard.

WILLOW

You want to stay for some?

Molly looks at Fox. Who subtly shakes his head.

MOLLY

Nah, I think I'm gonna pass. Thanks
though, Kel.

WILLOW

Can you at least call me Willow in
front of the kids?

MOLLY

Right, sorry. I keep forgetting
that.

END ACT II

ACT III

INT. MOLLY'S APARTMENT - BATHROOM - CONTINUOUS

Molly applies some makeup. She looks up at the mirror.

MOLLY (V.O.)

Might be a bit much. It's a date,
not a KISS concert. I never was any
good at this.

Molly reaches for the cotton swabs. She dips in some makeup
remover and starts removing all her makeup.

MOLLY (V.O.)

I wonder what he looks like. What
if he's bald? Omigosh, I didn't
think of that. Just be nice. Maybe
make some sorta Bruce Willis
reference. He's sexy.

Molly starts applying some more makeup.

MOLLY (V.O.)

What if he's fat? I'll play it
cool. We'll totally just go our
separate ways after this. I mean,
not that I judge. Oh, why did I
agree to this.

INT. GEORGIO'S LOBBY - CONTINUOUS

The door opens and Molly walks through. She's wearing a
simple black dress and natural-looking makeup. She walks up
to the MATIRE'D.

MOLLY (V.O.)

Why am I doing this? I should just
run. If I take off now, no one is
really hurt. There's really no
hurting to be done.

MATIRE'D

Can I help you?

MOLLY

Umm...yes, hi, I'm meeting someone
here. His name is Jackie Barnes.

The Matire'D nods.

MOLLY (V.O.) (CONT'D)

If he's not attractive, he could
still be fun. Just relax, Mol.

The Matire'D points across the dining room at an extremely handsome man. Molly's eyes follow the man's finger. She sees him.

MOLLY (V.O.) (CONT'D)
Oh my god, he's gorgeous.

Molly looks at the Matire'D who was going to start walking.

MATIRE'D
Please follow me.

Molly stops him.

MOLLY
Wait! You failed to mention he's beautiful.

Molly grabs the lipstick out of her purse and starts applying a darker red shade. The Matire'D waits impatiently. Molly smacks her lips together.

MOLLY (CONT'D)
Okay, now we can go.

The Matire'D rolls his eyes.

INT. GEORGIO'S - TABLE - CONTINUOUS

JACK BARNES is sitting at the table. His chiseled good looks and baby blues eyes are the first thing Molly notices as she approaches. JACK looks up at Molly.

JACK
Molly?

MOLLY
Jackie?

Jack stands up.

JACK
Actually it's just Jack now, but yeah. How are you?

MOLLY
Of course, Jack. How silly of me.

Molly reaches for the chair to pull it out. Jack quickly moves around and does it for her. Molly's taken aback a bit.

MOLLY (CONT'D)

Wow, chivalry didn't die with the knights. I'll have to let my girlfriend's know.

Jack pushes her seat in.

JACK

I just think it's the polite thing to do. But to let you know, if there's any dragons, you're on your own.

Molly laughs.

MOLLY (V.O.)

Good looking and a sense of humor. I can totally look past the paste thing.

Jack sits down.

JACK

So, what have you been doing since the old sandbox days?

MOLLY

Well, not a whole bunch. Still live in the city. I was married. Divorced..

MOLLY (V.O.) (CONT'D)

What are you doing? Nothing like throwing the baggage out there on the first date. Save it. Save it.

MOLLY (CONT'D)

But, I'm not an emotional wreck or hung up on him or anything.

MOLLY (V.O.) (CONT'D)

Abort. Abort. Brain don't let mouth speak again.

Molly just puts on a weird smile.

JACK

Really? Interesting. Well, I still play in the sandbox.

MOLLY

What do you mean?

JACK

I own my own construction company.
So, I still use shovels to dig in
the sand. In fact, we've designed
and constructed most of the new
buildings downtown.

MOLLY

Wow, so the sandbox was just
practice, eh?

JACK

You could say that.

Molly looks around as the waiter drops off some wine. Molly's
noticing that most of the people in the restaurant are men.

JACK (CONT'D)

Wine?

MOLLY

Love some.

Jack notices Molly looking around. He pours two glasses.

JACK

So when's the last time you were
out like this?

MOLLY

The last time I was out, like this..

FLASHBACK:

INT. GEORGIO'S - EVENING

The table is beautifully set. Jon is sitting at one side of
the table. There's a basket of bread, salad and wine in front
of him.

Jon looks at his watch. He looks up at the doors. Molly comes
busting through.

She starts walking towards the table.

MOLLY

Hey, Honey!

Jon waves subtly.

Molly gets to the table.

JON

How'd it go?

MOLLY
I'm sorry, I'm late. There was complications. I had to take her into Killjoy. And...

JON
And, it took longer than you thought.

MOLLY
Yeah, I'm sorry, but I'm here now.

Molly looks at the bottle of wine.

MOLLY (CONT'D)
Wine? Wow, this something you have to tell me must be good.

Jon nods and pours a glass of wine. He takes a deep breath. The WAITER walks up. Molly sees him, but Jon doesn't. Molly looks at the menu and orders.

MOLLY (CONT'D)
Can I get the salmon?

JON
Molly, I want a divorce.

Molly's eyes grow the size of saucers. The WAITER looks at Molly and Jon.

WAITER
Maybe I'll just come back.

Jon looks at the waiter.

JON
Yeah.

FLASH FORWARD:

INT. GEORGIO'S - TABLE - CONTINUOUS

Molly and Jack are sitting at the table. Molly looks at the bottle of wine. Molly is just staring.

JACK
Molly? Molly?

Molly snaps out of it.

MOLLY
Um...yeah. It's been awhile.

Jack just looks at her.

JACK

Don't take this the wrong way, but
the years have been good to you.

Molly blushes a little.

MOLLY

It's Pond's face cream. It hydrates
really well. You should try some.

MOLLY (V.O.) (CONT'D)

Awesome. Just awesome.

Jack smiles.

JACK

I might have to.

MOLLY

Not that you need to, or anything.

The WAITER walks up to the table.

WAITER

What can I get you? Our specials
are salmon...

As soon as Molly hears the salmon, she quickly orders.

MOLLY

Yeah, no. Definitely no salmon.
Maybe just the chicken parmigiana.

The waiter turns towards Jack.

WAITER

And for the gentleman? The usual?

Jack nods. Molly looks at him.

MOLLY

The usual? You come here often?

JACK

I would say I'm a semi-regular.

MOLLY

What is the usual? Chicken? Beef?
Paste?

JACK

Paste?

MOLLY

I just remember you used to eat
paste in school.

Jack starts laughing.

JACK

And you thought I might still?

MOLLY

No, not really.

Jack pours some more wine. Molly starts looking around the
restaurant.

MOLLY (V.O.) (CONT'D)

He didn't deny it. Look past the
paste.

JACK

Actually this is probably my
favorite restaurant.

Molly takes a sip of the wine.

MOLLY

Really? My dad's too. He loves it.

JACK

I'm surprised. He never seemed the
type.

MOLLY

The type?

Molly looks over at a far booth. And Colin is there. He looks
different. His hair is slicked back.

JACK

Well, you don't have to worry, I'm
not gay. Just like the food.

Molly looks back at Jack.

MOLLY

What did you say?

JACK

I'm not gay. I just like the food.

MOLLY

This is a gay restaurant?

Molly keeps looking over Jack's shoulder.

JACK
Predominantly. Yeah. You didn't
know that? What about your dad?

Molly looks at Colin.

MOLLY
It's safe to say none of the family
knew that. Excuse me for a minute?

Jack is taken a little aback.

JACK
Umm...yeah, sure.

Molly takes off her napkin and moves across the dining room.

INT. GEORGIO'S - BOOTH - CONTINUOUS

Molly walks up to the booth where Colin and his friend TRACY
are.

Colin isn't wearing the beat-up flannel, instead he's dressed
in a tight silk shirt and what appears to be black leather
pants.

TRACY is decked out in club attire. Molly walks up to them.

MOLLY
Hey.

Colin looks up.

COLIN
Molly? What are you doing here?

MOLLY
I'm on a date.

Colin looks across the dining room.

COLIN
No seriously, why are you here?

MOLLY
It's a date. Can I talk to you for
a second?

Colin looks at TRACY.

COLIN
I'll be right back. Just get me a
Cosmo.

The two walk into the lobby.

INT. GEORGIO'S - LOBBY - CONTINUOUS

Molly and Colin are standing near a fountain in the lobby.

COLIN
Please don't tell dad.

MOLLY
Tell dad what?

COLIN
That you saw me like this. The pants. The hair.

MOLLY
What is this some sort of rebellion?

COLIN
You could say that.

MOLLY
Who's that guy you're with?

Colin looks across the dining room.

COLIN
That's Tracy.

MOLLY
Wait a minute? That's Tracy? The one you were talking about?

COLIN
Yeah, he's so cool. We have a lot in common.

MOLLY
I thought he was a she. Oh my gosh, the pants, the hair, the Tracy. You're...

The Matire'D motions to them.

MATIRE'D
Can you please go back to your table? Or at least away from the fountain? People like to throw money in there. It's extra tips.

Molly nods.

MOLLY

Fine. I'm going back to my date.
But we're going to talk.

A BEAUTIFUL BLONDE walks out of the bathroom. She walks up to Colin and kisses him on the cheek.

BEAUTIFUL BLONDE

Hey, Colin.

MOLLY

Who was...? You know what forget
about it. I have to go talk to my
date. And I'll call you tomorrow.

COLIN

Sure, just don't tell dad.

Molly nods. Colin smiles and walks back. Molly collects herself and walks back to the table.

INT. GEORGIO'S - TABLE - CONTINUOUS

Jack is sitting at the table, playing with his cellphone. Molly walks up. Their food is sitting in front of them. Jack hasn't touched his. Even though by now it's probably cold.

MOLLY

Sorry, about that.

JACK

No problem. I have women leave me,
run off to another man, take him
into the lobby all the time.

Molly smiles.

MOLLY

That was my brother.

JACK

Really? Is he...?

Jack raises his eyebrows.

MOLLY

Nope. At least, I don't think so.
Why don't we just eat?

JACK

Sounds good.

Molly looks over at Jack's dish.

MOLLY (V.O.)
Not paste. YES!

INT. GEORGIO'S - TABLE - A LITTLE LATER

Dessert is now on the table.

JACK
I have to admit. I'm really glad I
ran into your mom.

MOLLY
Yeah, amazing luck.

JACK
Well, it wasn't really luck.

Molly looks at Jack with a puzzled look.

MOLLY
What do you mean?

JACK
I mean, I've seen you since the
sandbox. Quite a few times
actually.

MOLLY
What?

JACK
Yeah, I never had the nerve to talk
to you.

MOLLY (V.O.)
Have you seen yourself? Marisa
Miller would talk to you.

MOLLY
Really? That's so sweet.

JACK
So when I saw your mom, I kind of
persuaded her to set this whole
thing up. Which I was kind of
amazed she did so fast.

MOLLY
That's mom.

JACK
No, I mean, she had reservations
before we even left the store.

MOLLY
Yep, that's definitely mom.

JACK
Well, either way. I'm having a lot of fun.

MOLLY (V.O.)
Me too. Looks, sense of humor. The only thing that would make this date better, is if we went dancing.

JACK
How 'bout I pay the bill and we go dancing?

MOLLY (V.O.)
Okay, am I being Punk'd?

MOLLY
Sounds great.

INT. DUGGAN'S BAR - A LITTLE LATER

Jack and Molly are on the dance floor. Sweet sounds of the '80s are being played by the band.

JACK
Wow, you're an excellent dancer.

Molly does a spin.

MOLLY
It's a trait I picked up through the years.

Molly starts dancing a little crazy. Jack doesn't know what to do or say.

MOLLY (CONT'D)
I love the '80s.

JACK
Brings me back to the sandbox.

Molly nods in agreement. The two continue to dance.

INT. DUGGAN'S BAR - BOOTH - A LITTLE LATER

Molly returns from the restroom. Jack checks his watch.

MOLLY
Hey, what time is it?

JACK
Wow, it's eleven thirty. Having fun?

MOLLY (V.O.)
Yes! I totally missed American Idol. And don't even care.

MOLLY
I'm having a great time.

Suddenly, Molly's phone rings - *Pocketful of Sunshine*.

JACK
Nice ring tone.

MOLLY
It gets me through the day.

She looks down and recognizes the number.

MOLLY (CONT'D)
I have to take this. Be right back.

EXT. STREET - CONTINUOUS

Molly walks out the door of the bar.

BETH (O.C.)
Hey, Molly.

MOLLY
Beth Kramer? Hi. What are you doing calling me at this hour?

BETH (O.C.)
Well, I wanted you to know that we made our decision.

MOLLY
Really? That's great. What did you and Eric decide on?

BETH (O.C.)
We don't want to have the baby in a hospital.

Molly puts her finger in her ear, blocking out the noise.

MOLLY
Okay, awesome. Well, I can come by tomorrow and...

BETH (O.C.)
Actually I was hoping to see you
tonight.

MOLLY
I'm out right now. But tomorrow
morning.

Suddenly, Beth screams out loud.

MOLLY (CONT'D)
Are you okay?

BETH (O.C.)
It's supposed to hurt, right?

MOLLY
You're in labor right now?

BETH (O.C.)
I think. About an hour or so ago,
my water broke. I thought the
waterbed had sprung a leak.

MOLLY (O.C.)

Seriously? Who even owns a waterbed
right now?

MOLLY (CONT'D)
I will be right there. Just hold
on.

BETH (O.C.)
Actually, I'm not at home.

MOLLY
Where are you?

INT. OFFICE BUILDING - ELEVATOR - CONTINUOUS

Beth is sitting in the corner of the elevator. Breathing heavy. The elevator seems stuck. Suddenly, she lets out a scream.

END OF ACT III

ACT IV

INT. DUGGAN'S BAR - BOOTH - CONTINUOUS

Jack is sitting at the table. Molly walks back up, she's a bit frantic.

JACK
Who was the phone call?

MOLLY
Work. Um...I really have to go.

JACK
Now?

MOLLY
Yeah, that's work. I really had a great time.

Molly grabs her purse and starts walking away.

Jack stands up.

JACK
Can I get your number?

Molly starts walking faster. She stops turns back.

MOLLY
Um...yeah, you know what call my mom and get it from her. I'm really sorry. I have to go.

Molly starts running out of the bar. Jack is extremely confused.

JACK
Right. I will.

EXT. STREET - CONTINUOUS

Molly darts out of the bar. She tries to remember where her car is parked. She sees it across the street. She works her way across the street like Frogger. Moving in between lanes as cars pass by.

She finally reaches her car. She puts her purse on the top of the vehicle. Grabs the keys and slides in the driver's seat.

INT. MOLLY'S CAR - CONTINUOUS

Molly puts the car in gear and slams on the gas. Suddenly, her purse rolls down the windshield, scaring her. She screams. She looks and it's just her purse.

MOLLY (V.O.)

Pull yourself together, Molly.

She quickly grabs her bag and speeds off.

EXT. STREET - CONTINUOUS

Molly's car speeds through the small amount of traffic.

INT. MOLLY'S CAR - CONTINUOUS

She looks up in her rearview mirror and those all too familiar flashing lights are there.

MOLLY

Really?

EXT. STREET - CONTINUOUS

Molly's car pulls over to the side.

INT. MOLLY'S CAR - CONTINUOUS

She grabs her license and registration out of her purse.

MOLLY (V.O.)

Why does this always happen? I need a siren and flashers.

The gentle rapping comes on the window. Molly rolls down the window. It's LUKE. Young and unassuming, LUKE looks anything but a police officer.

Molly turns to look at LUKE.

MOLLY

Luke?

LUKE

Molly? What are you doing out this...another one?

Molly nods.

LUKE (CONT'D)

Okay, follow me.

Luke starts walking back to his squad car. MOLLY leans out of the window.

MOLLY
Garrett Building. I could kiss you.

EXT. STREET - CONTINUOUS

Luke looks back.

LUKE
Molly, I'm married.

Luke gets in the car. Turns on his lights and pulls out.

INT. MOLLY'S CAR - CONTINUOUS

Molly smiles. Puts the car in drive and follows her escort.

MOLLY (V.O.)
It was figurative, Luke. Why can't every cop be like this?

EXT. STREET - CONTINUOUS

Molly's car is following the flashers of the squad car ahead. He pulls into the parking circle of the Garrett Building. Molly does the same.

Molly gets out of her car, grabs a bag from the back and bolts inside.

MOLLY
Thanks!

Luke just waves.

INT. GARRETT BUILDING - LOBBY - CONTINUOUS

Molly busts into the relatively empty Garrett Building. There's a NIGHT SECURITY GUARD there.

Molly runs up to him.

MOLLY
There's a woman stuck in your elevator.

NIGHT SECURITY GUARD
There's a what? In the who? Slow down.

Molly takes a deep breath.

MOLLY

There's a woman stuck in the elevator of your building.

NIGHT SECURITY GUARD

Oh, yeah, we already know that. Maintenance should have her down in twenty minutes or so.

MOLLY

I don't think she has twenty minutes.

NIGHT SECURITY GUARD

I think you're being dramatic, she hasn't even been in there an hour.

Molly takes another deep breath.

MOLLY

She's pregnant. And delivering her baby.

NIGHT SECURITY GUARD

She's what? And doing what?

MOLLY

She's pregnant and delivering a baby.

NIGHT SECURITY GUARD

Man, that's what I thought you said. Do nights, Franklin. Nothing happens, Franklin. No freaking babies will be born, Frank...

MOLLY

Okay, can we focus here? I need to know where she's stuck.

NIGHT SECURITY GUARD

Who are you, lady?

MOLLY

I'm her midwife.

The security guard just nods.

NIGHT SECURITY GUARD

Okay...between 10 and 11.

MOLLY

Awesome.

INT. GARRET BUILDING - STAIRS - CONTINUOUS

Molly has passed the security guard up. She looks down. He looks back up at her.

NIGHT SECURITY GUARD

Go!

Molly starts climbing up the stairs faster and faster.

INT. GARRET BUILDING STAIRS - A LITTLE LATER

Molly is slowly going up the stairs now.

MOLLY (V.O.)

Couldn't get stuck on five.

INT. GARRETT BUILDING - 10TH FLOOR - CONTINUOUS

Molly busts out of the door. Two maintenance men are there.

MAINTENANCE MAN #1

Can I help you?

MOLLY

I'm actually...here...really, gotta run more. I'm here...to help you. I'm her midwife.

MAINTENANCE #1

She's pregnant?

Suddenly, there's a prolonged groan from inside the elevator.

MOLLY

Not pregnant - delivering.

The maintenance man's eyes grow large. Molly places her bag down.

MAINTENANCE #1

Your show.

Molly nods and runs up to the closed door.

MOLLY

Beth? Beth? Hey it's Molly.

INT. ELEVATOR - CONTINUOUS

Beth is laying on the floor.

BETH

Hi Molly.

MOLLY (O.C.)

Okay, you're going to do just fine.
We're going to get you out of
there.

BETH

I'm a little scared.

MOLLY (O.C.)

No problems. Can I ask how this
happened?

BETH

Well, I was at home. And Eric was
at this networking event. I was
actually putting up crown molding
when I didn't feel so good.

INT. GARRETT BUILDING - 10TH FLOOR - CONTINUOUS

Molly looks back at the maintenance men. She mouths: CROWN
MOLDING?

MOLLY

Then what happened?

INT. ELEVATOR - CONTINUOUS

Beth continues.

BETH

Well, I went to lay done on the
waterbed. Then I felt something
damp. I figured the bed had sprung
a leak. So I looked for it, but
couldn't find anything. Then I
realized I sprung the leak.

INT. GARRETT BUILDING - 10TH FLOOR - CONTINUOUS

The maintenance men cringe.

MOLLY

Why did you come out here?

BETH(O.C.)

I freaked. Eric is upstairs.
There's this big networking event
we were hoping he could get a new
job out of it. So I got in the car.

MOLLY

You got in the car after your water
broke?

BETH (O.C.)
Yeah, is that bad?

MOLLY
No, just continue.

INT. ELEVATOR - CONTINUOUS

BETH
And I came out here. He's on the
fifteenth floor. He can't miss
this.

Beth groans again.

INT. GARRETT BUILDING - 10TH FLOOR - CONTINUOUS

Molly continues.

MOLLY
It will be okay. Next time, though,
it's better to just stay at home.

MOLLY (V.O.) (CONT'D)
Elevator births aren't the easiest.

MOLLY (CONT'D)
How far apart are the contractions?

MAINTENANCE MAN #2
Ten minutes.

Molly looks confused how he knew.

MAINTENANCE MAN #2 (CONT'D)
I heard her.

Beth groans really loudly.

MAINTENANCE #2
Make that two.

BETH (O.C.)
It's okay that last one is just for
the Michael Bolton music they're
playing in here. Molly, can you get
Eric? He wanted to tape the birth.

Molly takes a deep breath. She looks at the stairs.

MOLLY (V.O.)
The surveillance cameras should
take care of that.

MOLLY
Fifteen, eh?

INT. GARRETT BUILDING - 15TH FLOOR - CONTINUOUS

Molly straggles out of the stairwell. There's a table set out front with A YOUNG WOMAN behind the table.

YOUNG WOMAN
Hello, here for the mixer?

Molly sees the door and runs for it.

MOLLY
I was just in the bathroom.
I'm...um...Janice.

The young woman waves.

YOUNG WOMAN
Okay.

INT. BANQUET HALL - CONTINUOUS

Molly scans the crowd. She sees Eric in the far corner. She walks briskly up to him.

Eric is talking to some friends.

ERIC
So, yeah, the wife wants to have
this lady deliver the baby. And I'm
like, we're not living in the Stone
Age, dear.

Molly over hears. But ignores it.

MOLLY (V.O.)
Really don't like this guy.

MOLLY
Eric?

Eric looks turns around.

ERIC
Molly?

MOLLY
Come with me.

ERIC
It was a joke.

Molly rolls her eyes.

MOLLY
I don't care about that.

Eric starts walking with her.

ERIC
What are you...

MOLLY
Beth is delivering right now.

Eric's eyes grow huge.

ERIC
Seriously? Why aren't you at the house?

MOLLY
Because, she came to see you.

Eric smiles.

MOLLY (CONT'D)
That's not a good thing.

Eric's smile goes away.

ERIC
Where is she?

Molly walks to the stairwell.

MOLLY
Follow me.

INT. GARRETT BUILDING - 10TH FLOOR - CONTINUOUS

Molly walks through the stairwell door. Eric follows her.

ERIC
What do you mean an elevator?

Molly just points at the door. Eric runs up to it.

ERIC (CONT'D)
Honey?

BETH (O.C.)
Eric? Is that you? I'm having our baby.

Molly turns to the maintenance guys.

MOLLY
How far apart?

MAINTENANCE MAN #2
Five minutes. Tops.

MAINTENANCE MAN #1
I called the fire department,
they're on their way.

MAINTENANCE MAN #2
Actually I just thought about it.
There's the emergency hatch at the
top, if the doors aren't stuck
upstairs, we could pull her out.

Molly glares at him.

MOLLY
You can't move a woman in labor.
You, get me some fresh towels and
meet us upstairs. You, come with
me. If we can get those doors open,
I can go down in there.

ERIC
I'm coming with...

MOLLY
You're staying right here.

ERIC
I'm staying right here.

Eric turns towards the doors.

ERIC (CONT'D)
Beth, it's going to be okay. Molly
is taking care of everything.

Molly grabs her bag and runs to the doors. She stops abruptly
as someone opens the door. It's the security guard.

NIGHT SECURITY GUARD
I really gotta lay off the
doughnuts.

Molly maneuvers around him. As does the maintenance guy.

INT. GARRETT BUILDING - 11TH FLOOR - CONTINUOUS

Molly runs through the doors. She looks at the maintenance
guy.

MOLLY
Do your stuff.

The maintenance man puts a key in the panel. Suddenly, the doors open to the elevator shaft.

Molly looks down. The elevator is only a few feet below.

MOLLY (V.O.) (CONT'D)
What the hell am I doing?

Molly jumps on. She looks back at the maintenance man.

MOLLY (CONT'D)
This is going to hold, right?

The maintenance man nods.

MAINTENANCE MAN #2
Should.

Molly leans down and picks open the hatch. She looks down in the elevator.

INT. ELEVATOR - CONTINUOUS

Beth stares up at Molly.

BETH
Hey Molly.

Molly drops her bag through the hatch. And moves gently through the hatch herself.

MOLLY
Everything is going to happen fast now. I'm going to need you to start breathing. Like in Lamaze.

Beth looks at the bag.

BETH
Nice bag.

MOLLY
It's Gucci.

BETH
We didn't go to Lamaze. It's expensive and Eric didn't think we needed it.

MOLLY (V.O.)
Awesome.

Molly starts breathing in a repetitive pattern.

MOLLY

Like this.

INT. GARRETT BUILDING - 11TH FLOOR - CONTINUOUS

The two maintenance men look down the elevator shaft.

MAINTENANCE MAN #1

Here's the towels.

INT. ELEVATOR - CONTINUOUS

Molly looks up and paper towels flutter from the hatch down.

MOLLY

Paper towels? Really? That's all you could find?

MAINTENANCE MAN #1

It's an office building, not a hotel. Sorry.

Molly catches one as it flutters. She wipes Beth's brow. Molly opens her bag and grabs two rubber gloves. She quickly slips them on.

MOLLY

Let me see.

BETH

I don't know...

Beth's thought is cut short by a long painful contraction.

BETH (CONT'D)

Okay.

Molly looks under the dress of Beth. Beth rolls her eyes, a bit embarrassed.

MOLLY

You're 100% effaced and dilated to ten. Do you have to...?

Beth interrupts.

BETH

PUUUUUUUUUUUUUUUUUUSH!

INT. GARRETT BUILDING - 10TH FLOOR - CONTINUOUS

Firemen rush through the stairwell door.

ERIC
They're in there.

Eric points at the elevator door.

There's loud grunts and screams coming from the elevator.

FIREMAN
We'll get you out, ma'am.

The fireman get two bars and pry open the doors. Suddenly, there's crying coming from the elevator.

INT. ELEVATOR - CONTINUOUS

Beth looks exhausted. Molly is swaddling the baby in paper towel and Pink logo shirt. She smiles at Beth.

MOLLY
It's a girl.

Beth smiles. The doors open. And the elevator is halfway down only. Eric sees his baby girl for the first time and beams from ear to ear. Molly hands the girl to Beth.

The maintenance men, firemen and security guard all clap.

INT. GARRETT BUILDING - LOBBY - A LITTLE LATER

Everyone has pretty much left. The fireman finish with Molly and walk away. Molly walks out to her car.

EXT. GARRETT BUILDING - CONTINUOUS

Suddenly, her phone rings. She answers.

MOLLY
It's Molly.

JACK (O.C.)
Molly, Jack. Jack Barnes. I hope you don't mind that I called you so late. I actually got your number from your brother. He came into the bar. Did I do something wrong?

MOLLY
No, nothing. You're perfect. I'll tell you all about it. Tomorrow. Over dinner?

JACK (O.C.)
Umm..yeah, sounds great. I'll call you tomorrow.

Molly smiles. She looks at her car. In the window is two citations. One for speeding and one for illegally parking in front of the building. She picks them up.

MOLLY (V.O.)
Awesome, Luke.

END OF ACT IV

TAG

INT. DR. KILLJOY'S OFFICE - LOBBY - NEXT MORNING

Ann strains to see over the counter. Molly moves closer.

ANN

Molly! Hey.

MOLLY

Hey, any idea what he wants?

ANN

Not a clue. He just told me to set up an appointment with you.

Molly walks through the doors.

INT. KILLJOY'S OFFICE - LOBBY - CONTINUOUS

Dr. Killjoy has his laptop open.

DR. KILLJOY

Hey, if it isn't Miss Celebrity.

MOLLY

What?

Dr. Killjoy spins his laptop around.

DR. KILLJOY

You're making news everywhere.
That's a lot of dedication.

MOLLY

It really wasn't anything.

DR. KILLJOY

So modest. So do you have lunch plans?

MOLLY

Actually, no.

Dr. Killjoy smiles.

DR. KILLJOY

It's the least I can do to say I'm sorry.

MOLLY

Umm...yeah, you know what, it is. But I can't. Rain check?

DR. KILLJOY
Of course. I just can't figure you
out, Molly.

Molly smiles and walks out of the office.

FADE TO BLACK