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Mother's Day

A Thesis submitted in partial satisfaction
of the requirements for the degree of

Master of Fine Arts

in

Creative Writing and Writing for the Performing Arts

by

Anna Weinstein

December 2012

Thesis Committee:
Professor Joshua Malkin, Co-Chairperson
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The Thesis of Anna Weinstein is approved:

Committee Chairperson

University of California, Riverside

CLOSE ON: A WOMAN'S FACE

Shocking red hair, a FIREFLY barrette holding back her bangs.

A bloodcurdling scream.

Pull back to see a flurry of activity -- NURSES in scrubs, a DOCTOR positioned in front of the woman.

Another nightmarish scream. And finally... a baby's high-pitch squeal. And we see the BABY... bright red face and a full head of red hair.

And the new mother's face... a blend of sheer elation and utter misery. FREEZE FRAME on that expression.

KENNEDY (V.O.)

Yeah, that's the look. Now I don't know this woman, but she's got the same look we all have in the beginning. That awesome mix of immense joy and excruciating pain.

UNFREEZE FRAME. The new mom begins sobbing.

NEW MOM

She's... perfect...

FREEZE FRAME AGAIN.

KENNEDY (V.O.)

And there's the misconception. Well, not that the baby's not perfect. Sure the baby's perfect. But what tends to happen is a jump from, okay perfect baby equals perfect kid equals perfect teen equals perfect adult kid, which must mean... of course, perfect mother. Which clearly, well... no such thing.

UNFREEZE FRAME. The nurse hands the baby to the mom.

NEW MOM

(sobbing)

I... love... you... so... much.

FREEZE FRAME AGAIN.

KENNEDY (V.O.)

That's true. More love than she can even begin to understand. But what she doesn't know, this new mom, is that this experience... the whole crazy love-joy-pain thing? Well, it pretty much sums up the whole of motherhood. Only it gets more intense with every year.

UNFREEZE FRAME. The baby looks into the mom's eyes -- begins wailing.

KENNEDY (V.O.)

Uh-huh. Welcome to motherhood.

THE SCREEN GOES BLACK. AND THE TITLE FADES UP:

MOTHER'S DAY

FADE IN:

INT. SMALL MIAMI APARTMENT - BEDROOM - MORNING

KENNEDY (mid-30s), single mom, pretty but clearly high-strung, is half dressed, pulling on her boots and simultaneously checking her dating profile on her iPhone.

CLOSE ON THE iPhone: **No new messages.** Kennedy sighs.

KENNEDY

(calling out)

KATHERINE! Don't mess with me this morning!
KATHERINE!

Kennedy's daughter EMMA (8) skips in. She spins for Kennedy -- striped leggings and a floral dress.

EMMA

How much cuteness is this?

KENNEDY

Too much, Emma. Too much. Come on. We're late.
KATHERINE!

Kennedy pushes Emma through the small, remarkably messy apartment and into

KATHERINE'S BEDROOM

Katherine (17), massive cleavage, is lounging. All the time in the world.

KENNEDY

Is there any universe where that shirt might be
considered acceptable? I'm thinking no.

Katherine shrugs. Kennedy snaps her fingers.

KENNEDY (CONT'D)

Come on. Now, now, NOW!

Kennedy speeddials, shoving Emma toward the front door.

EXT. MIAMI HOUSE - SAME

The yard is suburban perfect -- manicured grass, flower beds. Two vans in the driveway.
Two bicycles on the walkway.

We hear from inside a cartoon playing, the sounds of SEX... and the phone ringing.

LOLLY (O.S.)

Oh Jesus.

INT. LOLLY'S HOUSE - BEDROOM - CONTINUOUS

LOLLY (early 30s) and her husband MICHAEL. Both dressed. This is last-minute sex.
Damn good sex. But the phone continues to ring on the bedside table.

Lolly reaches over and checks the ID: **Kennedy**.

MICHAEL

Don't.

She hesitates, then picks up the phone.

LOLLY
What's wrong?

CUT TO:

KENNEDY RUSHING THE GIRLS TOWARD HER CAR

KENNEDY
Nothing. Just busy convincing myself Katherine
doesn't look like a teen prostitute. What are you
doing?

INTERCUT PHONE CONVERSATION

Lolly tries to steady her breathing.

LOLLY
Nothing really-

MICHAEL
Get off the phone, Lolly.

KENNEDY
Oh my God. Are you having sex?

Michael pulls off of Lolly -- angry.

LOLLY
Wait!

KENNEDY
I'm hanging up.

Michael walks to the bathroom.

LOLLY
Michael!

KENNEDY
Jesus Lolly. Call me when you're dressed - and
sane.

We stay with Lolly. She looks at the dead phone and watches the bathroom door close

behind Michael.

The bedroom door opens -- MICKEY (4) and SUSIE (8) run in. They approach the bed. Mickey has a slight LIMP.

LOLLY

Mickey, why are you walking that way, hun?

Mickey looks confused. Lolly shrugs it off. Arms around the kids, quick kisses on the lips.

LOLLY (CONT'D)

Come on, let's go. School, school, SCHOOL!

Her high-pitch tone becomes the squeal of CONSTRUCTION. We cut to:

A CONSTRUCTION CREW

At work on a building in a GATED MIAMI CEMETERY.

SELAH (mid-60s) stands just outside the cemetery, hands buried deep in her pockets. She looks in longingly -- unable to move beyond the gate.

Distracted by the construction, she tries not to glare at the WORKERS as she heads for her car. Pulls out her cell phone and dials...

INT. BMW - SAME

CLOSE on a cell phone ringing. JONATHAN (40), handsome, red-rimmed eyes, checks the ID: **Mom**. He silences the phone and turns up his music.

EXT./INT. COCONUT GROVE MANSION - BEDROOM - SAME

LILIANA (early 30s), Cuban, bra and underwear, prepares the bed for sex. This woman is stunning, a knockout.

She places pillows at the top of the bed. And pillows in the center of the bed.

On the bedside table, a few books. One turned over revealing Liliana's pensive portrait. The blurb reads: "LILIANA LOPEZ. A 21st century poet. Lyrical writing about contemporary motherhood." *The New York Times*

Liliana moves for the bathroom -- knocks on the door.

LILIANA
Philip? You ready in there? Philip?

CUT TO:

PHILIP (40) STARING IN THE BATHROOM MIRROR

He's not ready. Clearly.

EXT. MIAMI HOSPITAL - SAME

ELIZABETH (17), nine months pregnant, long messy brown hair with a white-ish-yellow streak. She waddles out of the hospital, rummages through her massive bag. Finds her cigarettes and lights up. And we cut to:

THE HOSPITAL PARKING LOT

Elizabeth squatting on the ground next to her car, dumping the contents of her bag onto the pavement.

ELIZABETH
Fucking hell.

JONATHAN PULLS HIS BMW INTO THE LOT

He walks toward the hospital, scanning his text messages. He glances at Elizabeth. Pregnant belly, cigarette hanging from her lips.

She looks up at him. He's focused on the cigarette. Might say something... decides against it.

ELIZABETH (CONT'D)
This isn't a free show. You want to watch, it's going to cost you.

JONATHAN
(tired smile)
I won't pay, but I'm happy to help.

ELIZABETH
I swear to Jesus my keys are in here.

Jonathan looks through her bag. Finds the keys and holds them out for her. Elizabeth shrugs.

He helps her up into a standing position. Gives her a quick smile and heads for the hospital, pinning his name tag on his coat: DR. BENZICK.

INT. HOSPITAL - NEONATAL UNIT - BABY CUDDLING ROOM

CLOSE ON A NAME TAG: VOLUNTEER.

This name tag is on ROSE (mid-60s, looks mid-50s), rocking a miniature baby pressed against her chest.

Her eyes are closed. The sound of baby's rhythmic breathing and quiet classical music.

And we cut to:

LOUD TOP-40 MUSIC

INT. KENNEDY'S CAR - MORNING

Kennedy, our frazzled single mom, sits in the passenger seat as teenage Katherine drives. Eight-year-old Emma is in the back working on her homework.

KENNEDY

(re: the music)

What, are we at a rave? What the hell is this?

Katherine gives her a smile. Dancing while driving. Kennedy shifts in her seat to look at Emma.

KENNEDY (CONT'D)

Emma, sweetie, why didn't you finish your homework last night?

EMMA

We were playing Monopoly?

KENNEDY

(guilty)

Oh. Right.

Katherine turns up the volume. Kennedy turns the radio off.

KENNEDY (CONT'D)

Okay, no. A little focus, please.

Katherine turns it back on. Kennedy turns it off. A few more times, until...

KENNEDY (CONT'D)

DAMMIT!

They drive in silence a moment.

KATHERINE

So I'm thinking you should go up for an award or something - mother of the year maybe?

Off Kennedy's look, we cut to:

SEX

Liliana and Philip. Several pillows stacked underneath her.

LILIANA

Dammit. Philip, I need - my hips need to be higher. Wait in one minute, Philip. Okay, now go. GO I tell you! GO!

Philip starts again.

LILIANA (CONT'D)

Philip! Don't press so hard. Deep but not hard. Do you not remember what I told you? I told you - deep penetration, but lighter. It has to-

Philip pulls off of her.

LILIANA (CONT'D)

What are you doing?

Philip goes to the bathroom. Shuts the door.

LILIANA (CONT'D)

Philip?! Philip, get back here! I'm ovulating!
(in Spanish)
I'M OVULATING!

EXT./INT. COCONUT GROVE BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Selah, our older woman from the cemetery, stirs cream and sugar into her coffee.

TWO ADORABLE TWIN GIRLS (3) run out of the bathroom and into the arms of...

PATRICK (mid-40s) behind the counter. He's handsome, wearing an apron and a few extra pounds. Selah watches as Patrick cuddles with the girls, kissing and tickling.

Selah returns to her coffee, unable to watch.

Patrick's BEAUTIFUL WIFE approaches for a kiss.

WIFE

We're going. Love you.

PATRICK

Love you. Bye girls!

Selah turns to leave.

PATRICK (CONT'D)

Bye Selah!

EXT. BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Kennedy hurries toward the entrance. She pulls open the door just as Selah and the wife and kids are leaving.

KENNEDY

Hi Selah! Hi-hi - hi all around.

EVERYONE

Bye, Kennedy.

KENNEDY

BYE all around.

Kennedy rushes in, out of breath. Patrick smiles.

KENNEDY (CONT'D)

So do those girls keep getting cuter, or is it just me?

She tosses her purse behind the counter.

KENNEDY (CONT'D)

And the hot skinny wife? I mean, is she getting younger or something? Just saying - it's a little weird.

Patrick laughs. She pulls out a bottle of vitamins from her purse, waves it in the air.

KENNEDY (CONT'D)

For you. For men over 40 - which is you, my friend. You'll need them if you want to keep up with that child bride of yours.

PATRICK

Thoughtful. Fifteen minutes late, but always thoughtful.

Patrick turns to the stove and pulls out a tray of muffins.

KENNEDY

You can manage 15 minutes without me. Anyway, GOD. My morning... I think Katherine's PMS-ing. Or maybe it's me. Who knows.

PATRICK

(about the muffins)

Am I good, or am I good?

Kennedy grabs one and takes a bite. Impressed. She reaches for her cell phone.

KENNEDY

Good? You're God-like. Almost. Okay, I'd love to stand here and shower you with muffin-related compliments, but I think I have to deal with my daughter's double-D breasts. Why did I let her leave the house with that shirt on? Why?

PATRICK

Is it any worse than usual?

Texting and eating at the same time.

KENNEDY

It might be. I think we might need to redo my dating profile, by the way. No hits. Nada. I should maybe

KENNEDY (CONT'D)

borrow one of Katherine's shirts.

(chewing)

Seriously, you're like some kind of mad kitchen genius, aren't you?

She pauses from her texting to brush flour from Patrick's apron. Off their smiles, we cut to:

INT. KATHERINE'S CLASSROOM - SAME

KATHERINE'S PHONE VIBRATES ON HER DESK. She checks it: **Was I a bitch this am? Sorry. But do me a favor & button your shirt, will u? Up to your throat.:**) Mom

Katherine laughs. She adjusts her cleavage. Glances at MR. ROAN (late 20s) at the front of the room. A jeans-and-sweatshirt kind of teacher.

Class is just ending. Elizabeth, our pregnant teen from the hospital, waits for Katherine. Katherine takes her time.

ELIZABETH

Dude, come on. I got to pee.

Katherine nods toward Mr. Roan.

ELIZABETH (CONT'D)

Oh, okay, vixen - I mean, Katherine. I mean, ho. I mean-

Katherine shoos her away. She waits until Elizabeth and the others have left the room -- and then saunters by Mr. Roan.

KATHERINE

See you, Mr. Roan.

MR. ROAN

You still owe me that paper.

KATHERINE

I know, I know. I'm finished. I just want to reread it first.

MR. ROAN

Okay, well... you better go - before the bell rings.

She smiles flirtatiously.

KATHERINE

You're kind of a tease, aren't you?

MR. ROAN

What?

KATHERINE

I said you're a tease.

MR. ROAN

No, Katherine. No, I'm really not.

KATHERINE

Okay.

She heads for the door. He begins organizing his desk.

KATHERINE (CONT'D)

Mr. Roan?

MR. ROAN

Yes, Katherine.

KATHERINE

Um. This might sound weird or whatever, but I wrote this story. A short story? Anyway, I was wondering... would you read it?

MR. ROAN

Sure. I'd be happy to.

KATHERINE

Oh awesome. Okay, that's awesome. Thanks! I'll - I'll bring it to you tomorrow then. With my paper!

She nearly skips out.

INT. JONATHAN'S LOFT CONDO - EVENING

Jonathan, our doctor from the hospital, shares Thai food with his partner, GUY (40-ish) in front of the TV. Watching, eating in comfortable silence.

The doorbell rings. Jonathan sighs... offers Guy an apologetic smile. And then:

SELAH STANDING OUTSIDE THE DOOR

She straightens her hair. Jonathan opens the door.

JONATHAN

Mom! Hi.

We see Guy in the background. Relying himself.

EXT./INT. ROSE'S HOUSE - DINING ROOM - SAME

1970s modern -- meaning, not so modern, or so pretty.

Major commotion. Rose, our volunteer baby cuddler from the hospital, shows off her new sweater -- Happy Mother's Day knitted across the front.

Kennedy sets the table -- the young children run in circles in and out of the room.

KENNEDY

A little nuts-looking, but okay.

ROSE

It's my Mother's Day sweater!

KENNEDY

Yeah, I got it. ANYWAY, a lot of women way worse than me have met their husbands online, mom. I know this for a fact.

Rose folds the sweater and puts it in a box.

ROSE

Well, if you say so. Just a strange way to meet someone you're going to try to have sex with in my opinion.

KENNEDY

TRY? And no - thanks, but no. I'm not talking about sex with you.

Lolly, our morning sex mom, comes in from the kitchen -- a casserole in hand.

LOLLY

Mom, can you- ?

Rose makes room for the dish on the table.

KENNEDY

(to Lolly)

Speaking of sex, did you leave Michael hanging this morning or did you do your wifely duty?

LOLLY AND ROSE

Kennedy!

KENNEDY

What? You're the one who answered the phone mid-coital.

ROSE

Oh Lolly. You didn't.

LOLLY

I thought something was wrong.

KENNEDY

We talk five times a day.

ROSE

Listen, Lolly - I asked my doctor about Xanax for you. He said he's happy to see you. You just need to-

LOLLY

Mom, I don't-

Lolly and Kennedy's daughters, Emma and Susie, dance by -- twirling. And suddenly -- an airplane, propelled by Lolly's son Mickey. ZOOOOOOOOOOOOOM. We notice Mickey's LIMP.

ROSE

Oh, the excitement. Mickey?! Come on, settle down, sweetheart.

LOLLY

Do you guys see that limp?

ROSE

Lolly, enough. You always think you're seeing something.

Kennedy examines her reflection in the mirrored wall.

KENNEDY

I'm seeing something. A butt that's edging up into where my waistline used to be. Do you guys see this?

ROSE

(to Lolly)

Your sister is still obsessing about that ridiculous website.

KENNEDY

Well, that's what we do in this family. Obsess. Compulsively.

Rose dismisses the conversation with a wave.

ROSE

All right, so... Mother's Day. Your father and I have a very special celebration planned for Sunday. VERY special!

Kennedy and Lolly exchange annoyed looks.

Rose's husband PAUL (60s) comes in carrying a roast. Katherine right behind with a salad.

PAUL

Dinner is SERVED!

The kids swarm the room.

CUT BACK TO:

INT. JONATHAN'S LOFT CONDO - SAME

Jonathan prepares a plate of Thai for Selah. Guy pours the wine.

Selah wanders into the living room area.

SELAH

Have you rearranged things? The furniture?

JONATHAN

Nope! All the same. Chicken or tofu?

SELAH

Chicken please. Something feels off in here. Off kilter.

Guy hands her a glass of wine.

GUY

Maybe one of your heels is higher than the other.

She sips the wine. Brushes a flop of hair out of Guy's eyes.

SELAH

I rode the elevator with a young man today. He reminded me of you, with the hair in his eyes.

GUY

Handsome. Obviously.

SELAH

And he had that same look in his eyes.

GUY

Wait. I thought you couldn't see his eyes.

SELAH

(still examining him)

Hiding.

JONATHAN

(laughs, forced)

How was your day, mom? Any breakdowns? Panic attacks? Brother-sister lovers? Give us something!

He thrusts a plate in Selah's hands. Guy takes a long drink.

SELAH

I don't talk about my patients, Jonathan.

She looks at the food.

SELAH (CONT'D)

Is this chicken?

Off Jonathan's exasperated expression, we cut to:

ROSE'S HOUSE - DEN - LATER

Paul and Katherine together on the couch. He reads her short story -- glasses on the end of his nose.

He puts the pages down. Impressed.

PAUL

This is quite good.

Kennedy comes in.

KENNEDY

What's good?

PAUL

Katherine wrote a short story.

KENNEDY

I didn't know that. Why didn't you tell me?

Katherine shrugs.

PAUL

There's an awful lot of sex in there, but it's sure entertaining.

Kennedy reaches for the pages. Katherine grabs them first.

KATHERINE

(standing)

I'll show you later.

KENNEDY

Okay. Grandpa can read, but I can't. Okay.

KATHERINE

Grandpa said he'll take you home. I'm picking up Elizabeth to study.

KENNEDY

Okay. I love you.

Katherine gives her a thumbs-up. Kennedy plops down next to Paul.

KENNEDY (CONT'D)

She likes me a lot more than she lets on.

PAUL

I think you're very perceptive.

KENNEDY

Am I supposed to be this tired do you think? Check out these bags under my eyes. I look menopausal.

Kennedy's phone vibrates. She checks it. Ecstatic.

KENNEDY (CONT'D)

Yes. YES! I have a bite. Oh, and he's cute!

She gives the phone to Paul. He squints to get a good look.

PAUL

Uh-huh. And how do you know he's not a murderer?

Rose, Lolly, and her husband Michael come in -- Rose with cookies and coffee.

ROSE

Who's a murderer? Is this that cyberspace dating site?

KENNEDY

(to Lolly)

Check out my latest bite. Is he too hot for me? What do you think?

She hands Lolly the phone.

LOLLY

No, he's- he's fine.

KENNEDY

Fine? This guy is insanely hot. What's wrong with you? Miss no sex-drive whatsoever over there.

Michael stares at Kennedy.

KENNEDY (CONT'D)

Sorry. That was... Sorry, sorry.

MICHAEL

(standing)

We should get the kids to bed. It's a school night.

KENNEDY

Oh great.

(holding up her iPhone)

See, this is why I can't date a guy as hot as this. I'll just screw it up. We all know I will.

Nobody jumps to disagree. Kennedy stares into her phone.

INT. LILIANA'S LIVING ROOM - SAME

Liliana follows her husband Philip through the living room and into the KITCHEN.

LILIANA

WE. US. Together, as a married couple. This is what I am saying.

PHILIP

Well, I'm not interested. Sorry.

LILIANA

It is not a matter of interest, Philip. We are going -
to discuss this in front of a third party.

PHILIP

A third party? Nice.

LILIANA

You won't listen at me. You never listen! Why
Philip? I ask you, WHY?

Opening the fridge now, he finally turns to her:

PHILIP

Because you say the same thing over and over
again, Liliana. I'm tired of listening to you. And I'm
not spending another \$50,000 on this. I won't do it.

Back into the fridge.

LILIANA

You do not pretend this is to be about the money. It
is not about the money, Philip. You are done trying.
This is it, isn't it?

PHILIP

I'm done trying. Yes. I'm done.

He closes the fridge. Heads out the FRENCH DOORS and onto the PATIO. She follows.

LILIANA

Philip!

The door closes behind them.

EXT. ELIZABETH'S PARENTS' HOUSE - SAME NIGHT

Elizabeth sits on the front porch steps. A half-shirt covering only her breasts -- belly
exposed.

She lights up a cigarette just as her MOTHER comes outside.

MOTHER

You have your appointment with Dr. Benzick tomorrow again. 2:00.

ELIZABETH

I'm there, yo.

MOTHER

Because you can't miss it, Elizabeth.

Elizabeth salutes her mother. A painful silence between them.

Katherine pulls up in Kennedy's car. Honks the horn.

Elizabeth grabs her backpack and waddles to the car. Katherine rolls down the window.

KATHERINE

Look at that hot prego chick!

Elizabeth heaves herself into the car -- her mom watching as they peel away from the curb.

INT. CAR - CONTINUOUS

Elizabeth lights a new cigarette.

KATHERINE

No, my mom will flip her shit.

Elizabeth shrugs. Flicks it out the window.

KATHERINE (CONT'D)

Okay, so Mr. Roan...?

ELIZABETH

You mean Mr. Bone? Dude, does he ever not have a boner? You can see that thing a mile away.

KATHERINE

(laughs)

Seriously, right? Anyway, totally into me.

ELIZABETH

Please, that guy's into every chick in school. He's like a sexzoid.

KATHERINE

Shut up. No, he was totally flirting with me this morning.

ELIZABETH

I don't doubt that. Fuck.

KATHERINE

What?

ELIZABETH

Nothing. Just those early contraction things.

KATHERINE

You are like the bravest of the brave, lady.

They go over a speed bump.

ELIZABETH

Fuck. I'm serious - I've never been this horny in my life. It's like this kid is pressing on my g spot.

Elizabeth hollers out the window. Katherine laughs, a slight a look of concern.

INT. KENNEDY'S APARTMENT - LIVING ROOM - LATER

Kennedy is at the computer, looking at a photo of a HOT GUY. Katherine unlocks the door, comes in.

KENNEDY

(without turning around)

How's Elizabeth?

KATHERINE

Fine. On a weird high, I guess.

Kennedy turns to look at Katherine.

KENNEDY

You worried?

KATHERINE

No. I don't know... What are you doing?

KENNEDY

She'll be fine, hun. She's tough.

(back to the computer)

Come check out this guy.

Katherine does, reluctantly. CLOSE ON the hot guy's photo.

KENNEDY (CONT'D)

He's a lawyer. And he listens to Coldplay!

KATHERINE

Do you listen to Coldplay?

KENNEDY

I could. I can. Why can't I listen to Coldplay?

Katherine heads for her bedroom.

KATHERINE

Okay, I've got to study. He looks good though.

Thumbs up! Hot, looks fun, playful. Hey, maybe we should call him Mr. Hotplay!

KENNEDY

Oh you're funny. What, suddenly you're writing sex stories and making jokes?

KATHERINE

Studying mom.

KENNEDY

Okay, cause I already said yes to lunch tomorrow.

Now I just need to figure out the shoe situation.

Katherine shuts the door to her bedroom.

KENNEDY (CONT'D)

Not that I need your help or anything. I can

KENNEDY (CONT'D)
probably choose my own outfit, that's fine.

Kennedy sighs -- holds out her feet and inspects her toes. And we cut to:

INT. BOOKSTORE & BAKERY/COFFEE SHOP - MORNING

CLOSE ON Kennedy's toes inside strappy sandals.

KENNEDY
Yes? No? Too slutty? I'm going for the available
and willing-but not completely desperate look.
What do you think?

PATRICK
They look nice.

KENNEDY
You know, I wish I could just be one of those
people who didn't give a shit. Some people - you
can just tell, you know. Like, hey, whatever
happens happens. No big deal.

Patrick gets busy preparing a sandwich plate.

PATRICK
Thousands of available men. Just keep that in the
back of your mind.

KENNEDY
Yeah, but this one is good. Too good. He does Tai-
chi, did I mention that? Tai-freaking-chi!

Kennedy watches as he struggles with the sandwich. She slides beside him, takes his
hands in hers -- and removes them from the sandwich.

KENNEDY (CONT'D)
Must I? Really?

He watches as she whips the sandwich together like a pro and takes it to an ELDERLY
CUSTOMER seated alone at a table.

Returning to the counter:

KENNEDY (CONT'D)

Okay, strappy sandals then. You know, I just don't want to end up like that.

Nodding toward the customer -- and applying red lipstick.

KENNEDY (CONT'D)

Alone when I'm 80.

He watches her put on the lipstick.

KENNEDY (CONT'D)

What? I'm going with red. Red says I'm fun, right?

PATRICK

Just go easy on this guy - I wouldn't share all your secrets in the first five minutes.

KENNEDY

No, I already decided - I'm letting him do all the talking. I'm just going to sit there with my Jessica Alba lips and pretend I've got all my shit together. No monologues.

EXT. RESTAURANT - LUNCHTIME

Kennedy sits across from her date, KURT (40-ish). He's halfway through his meal. Kennedy hasn't touched her food.

KENNEDY

It's fine if you just want to shake hands and be done with me, I get it. But I'm just not one to waste time, you know? I sort of figure - lay it out up front, see if they can handle it.

KURT

No, it's just... you didn't mention you had kids on your profile.

KENNEDY

Oh, I know. I tried, saying I have kids, but that's pretty much like advertising you have three boobs or something. You only attract the freaks that way.

KURT

Only freaks are interested in women who have kids?

KENNEDY

Come on. The single-mom thing? Most guys, they just think a single mom's an easy lay - that's all.

KURT

Oh, that never occurred to me.

KENNEDY

It's a pretty good bet usually - something to consider if you're looking to get laid.

KURT

I'll keep that in mind, thanks.

She eats, finally.

KENNEDY

So what about you? Anything I should know?

KURT

Right. No- well, you know everything from my profile.

She eyes him.

KENNEDY

I don't buy it. Forty years old, a great career, incredibly hot - if that's okay for me to say - and single? Something's screwed up somewhere - got to be.

KURT

(laughing)

Well, I guess I don't know exactly.

KENNEDY

Bullshit. You know.

KURT

No, really, I'm-

KENNEDY

Okay, I'll show you how it's done.

She pushes her plate away.

KENNEDY (CONT'D)

Here's why I'm single. I'm pretty much a walking disaster. Two daughters, we live in a piece-of-shit apartment that I can barely afford, I worry all day that I'm fucking up my kids, yet somehow I can't seem to manage to NOT do the things I know are going to fuck them up - horrible mom, actually. Truly. I think I pretty much get the gold star for that one. A sister who's somehow the greatest mom ever - besides the fact that she's an anxious wreck and freaks out over every tiny scratch - but other than that, great mom. And here I am, yelling at my kids... I don't know. I seriously spend about half my day obsessing over why I suck so bad and she doesn't.

Kurt seems oddly intrigued by this.

KENNEDY (CONT'D)

Um, what else? The mom body. Have you ever seen one? Naked? I mean, I hide it pretty well, I think, with the clothes and everything, but trust me, it's repulsive. Oh, and I haven't had sex in two years - so yeah, the whole single-mom thing? It's true. I mean, I could brush up against a car at this point and it'd pretty much be spontaneous.

Kurt is in awe.

KENNEDY (CONT'D)

See what I'm saying? Just lay it out there.

KURT

Wow.

KENNEDY

Give it a try. I'll just eat quietly over here. All you.

She resumes eating -- gives him an encouraging nod.

KURT

Okay, but-

KENNEDY

No. No buts.

KURT

I was just going to say... I like your mom body.

(off her smile)

Okay, okay. Here's me. Um- never been in a long-term relationship, never been in therapy, so I don't really know why for sure - why I haven't been in a relationship. I'd like to have kids someday, but I'm a workaholic, so that might not happen. But I think about it sometimes - having a family... Um, okay, no criminal record. No weird fetishes or anything. I don't know what a dad body looks like, but, well...

(gesturing)

... this isn't what it used to be. Oh and sex - been about six months for me. Unless you count sex with myself, which generally involves more than rubbing up against a car.

KENNEDY

(laughs)

Okay, yeah. I like you.

Kurt seems to be proud of himself. They share a moment across the table until Kennedy's phone buzzes. She checks the ID.

KENNEDY (CONT'D)

Shit. Glad I came clean. It's my daughter's school... let me just...

KURT

Take it, of course.

KENNEDY

(into the phone)

Hello?

EXT. DOWNTOWN MIAMI OFFICE BUILDING - SAME

Crowds on the sidewalks, traffic. We hear Selah's voice...

SELAH (O.S.)
Hi, this is Selah Benzick.

CUT TO:

INT. OFFICE BUILDING - ELEVATOR

Pregnant Elizabeth steps on the elevator, headphones on.

SELAH (O.S.)
I'm calling about my grave site.

CUT TO:

INT. SELAH'S OFFICE - CONTINUOUS

Selah is perched on the edge of the couch, looking out the window as she talks.

MAN ON THE PHONE (O.S.)
Yes?

SELAH
Yes, well, there are workers at the cemetery.
Construction?

MAN ON THE PHONE (O.S.)
Yes ma'am?

Cut to: Elizabeth getting off the elevator and walking down the hall.

SELAH (O.S.)
It's just a lot of noise, for a cemetery. There are
dead people there.

MAN ON THE PHONE (O.S.)
Ma'am?

Back to: Selah.

SELAH

Never mind. Sorry for the bother.

Selah clicks off the phone and sighs. A heavy sigh. And we cut to:

SELAH'S WAITING ROOM

Elizabeth waits. Legs on the coffee table, earbuds still in. Selah opens the door from her office. Waves at Elizabeth.

INT. SELAH'S OFFICE

Elizabeth plops down on the couch. Legs spread, belly resting on the cushion. Selah sits in a chair across from her.

ELIZABETH

Hola.

SELAH

How are you feeling?

ELIZABETH

Like I'm ready to move to the suburbs?
(off Selah's slight smile)
What's on the agenda for today?

SELAH

What would you like to talk about?

ELIZABETH

You tell me. I'm ready. Just go ahead - reach into my psyche and pull out my inner child. I don't know how you have time for this shit honestly. Don't you ever just want to retire and do what you want with your life?

SELAH

(lying)

This is exactly what I want.

ELIZABETH

I mean, dude, you could be out meeting some

ELIZABETH (CONT'D)

widowed guy on a cruise somewhere, but instead you're here with me.

SELAH

Elizabeth, you're having your baby any day now.

ELIZABETH

Shit. Are you serious?

SELAH

It could be traumatic, Elizabeth, when you hand your baby to the adoptive family. I'd like to prepare for that today.

ELIZABETH

No need to prepare. I don't plan on touching the kid, so I won't actually hand anybody anything.

SELAH

Yes, but you'll watch them taking the baby away from you, Elizabeth.

ELIZABETH

Nope. I'll look the other way.

A moment.

SELAH

Elizabeth-

ELIZABETH

Here's something to converse about. The fact that the fatter I get, the more the guys are wanting to bone me. Normal human instinct, or sick and twisted? I'm leaning toward sick and twisted myself.

Off Selah's concerned look, we cut to:

LOLLY'S FACE -- A SIMILAR EXPRESSION

She approaches the gate to Mickey's preschool playground. Looks anxiously for Mickey.

She finds him in the sandbox. He's happy. He stands and walks to the other side of the sandbox. His LIMP is more dramatic than the last time we saw it.

Lolly's face again. On the verge of panic.

LILIANA (O.S.)

Why do we turn at poetry? Why when we can read novels and books of nonfiction, why do we look at poetry to speak it to us? What is it about poetry that talks for us about life?

Lolly's eyes fill with tears.

LILIANA (O.S.) (CONT'D)

A mother's look of love.

Mickey spots Lolly. A smiles spreads across his face.

LILIANA (O.S.) (CONT'D)

A son's elation when he finds his mother's eyes.

CUT TO: LILIANA BEHIND A PODIUM

Spaghetti string top, short skirt. Her STUDENTS are riveted.

LILIANA

What can a poet do with this moment that a novelist cannot?

Several STUDENTS raise their hands.

LILIANA (CONT'D)

Yes, in the back row please.

STUDENT

Rhyming?

LILIANA

Oh you American students. No, not rhyming. How many times I must tell you about the rhyming? No more about the rhyming!

A ripple of laughter among the students.

LILIANA (CONT'D)

With poetry, we speak in the truth. No covering the honest with the thoughts of the person or the words of the person, but instead with a poem, we tell only the real emotion involved in the moment. There is not hiding that emotion. La verdad. Do you see what I am saying to you?

The students don't see it -- what she's saying.

LILIANA (CONT'D)

A mother thinks. Yes, she uses her brain to form these thoughts. But the feeling - the emotion, that is what we write into our poems. Love.

Back to: Lolly. Watching Mickey. Trying to smile.

LILIANA (V.O.)

And what are the words we use for demonstrate that truth? To bring the tears in the eyes, to make the heart beat fast in the chest, swell to fill the whole cavity of the chest, to feel the tug of the milk drop down in the breasts - just from that moment of love? That's poetry, my students. Honesty.

INT. HIGH SCHOOL PRINCIPAL'S OFFICE

Kennedy sits across from the principal, reading Katherine's short story. The principal waits for her response. Kennedy laughs at something she reads. Looks up...

KENNEDY

Sorry... this is actually pretty good, isn't it? Let's just hope she's got an active imagination.

PRINCIPAL

Mr. Roan didn't find it quite so funny.

KENNEDY

Well, I'm sorry. I'm just trying to understand here. You think this is some sort of come on or something?

PRINCIPAL

It's quite clear she's trying to get Mr. Roan's attention.

KENNEDY

Maybe. Or maybe she's just thinking about sex. And either way, what's the big deal exactly? I mean, it's not like she stripped down naked and threw herself on him.

PRINCIPAL

Well, yes. That would be a different scenario entirely.

KENNEDY

Look, maybe Mr. Roan should stop looking for subtext. It's a story... And what about this Mr. Roan? Should I be concerned about him? I assume you've checked his record. Is my daughter safe with him?

PRINCIPAL

Mr. Roan has been with us for four years, Ms. Parker.

KENNEDY

Okay...?

PRINCIPAL

I'm not at all concerned about Mr. Roan, Ms. Parker. It's Katherine I'm concerned about.

Off Kennedy's look, we cut back to:

LOLLY'S FACE

Panic stricken. With Mickey's PRESCHOOL TEACHER now, watching Mickey trying to walk on a low balance beam. He doesn't put pressure on his left leg.

LOLLY

Could this be normal? Could it?

TEACHER

He might have just pulled a muscle.

LOLLY

No. How would he pull a muscle?

TEACHER

Or maybe he bruised his leg. Even just a scratch - you know kids. A tiny little scratch and they need ten bandages.

EXT. PRESCHOOL PARKING LOT - MINUTES LATER

Lolly strips Mickey down, searching his leg for a bruise. Finding nothing, she buckles him in -- then settles into the driver's seat. She sighs, looks through the rearview mirror to force a smile at Mickey.

Her phone rings: **Kennedy**. Lolly answers, still the fake smile.

LOLLY

(into the phone)

I can't talk. I'm freaking out.

CUT TO: KENNEDY IN HER CAR

KENNEDY

Whatever you're freaking out about, don't. Are you driving? Don't drive if you're having a conniption.

INTERCUT PHONE CONVERSATION

Lolly backs her car out of the lot.

LOLLY

I'm not driving.

KENNEDY

Anyway, listen. Apparently Katherine's been flirting with her teacher. Perfectly normal, right?

LOLLY

Probably.

Kennedy gets a text message. She checks it.

KENNEDY

Okay, mom just texted. She found some sort of Mother's Day banner. Is this seriously all she has going on in her life right now?

LOLLY

Yes. It is. Kennedy, I'm going.

KENNEDY

Wait. What are you freaking out about? The limp?

LOLLY

No. It's nothing.

KENNEDY

Can I tell you about my date?

LOLLY

No, please. Let me just call you later.

KENNEDY

Okay. Call me later.

They hang up. Kennedy stares at the phone, shrugs to herself.

EXT. PARKING GARAGE - MORNING

Philip, Liliana's husband, steers their car into a spot. Liliana turns to look at him.

LILIANA

I am entirely open at this moment.
My whole being - everything is exposed to the world at this moment. Turn off the car.

PHILIP

Liliana.

LILIANA

I want to make love to you right here. Right in this moment.

Philip looks at her sadly.

LILIANA (CONT'D)

It's not about trying for a baby. I am just- I am overwhelmed with my love for you. Right now. I want to make love with you.

He studies her -- skeptical. Liliana reaches into his lap.

LILIANA (CONT'D)

Oooh. Oh, Philip.

She climbs on top of him, pulls the lever so the seat reclines...

INT./EXT. ROSE'S HOUSE - SAME

Rose is on a stool, hanging a huge "Happy Mother's Day" banner across the living room. Loud music playing.

She gets down to admire her work. Happy. She dances a bit to the music -- watching her moves in the mirrored wall. For the moment, she's impressed with herself.

INT. BOOKSTORE & BAKERY/COFFEE SHOP - LATER

Patrick is busy paying bills. Kennedy's pacing, sipping her coffee compulsively.

PATRICK

It's been one day. Give the guy a break.

KENNEDY

Yeah, I don't think so. If he was interested, he would have called by now. Or texted. Something!

Patrick doesn't respond. She leans in, her face is under his.

KENNEDY (CONT'D)

Hellooo??

PATRICK

Kennedy. Come on give it a rest.

KENNEDY

Give it a rest? You HAVE a wife. I'm still looking.
On the prowl.

PATRICK

He's so great he's worth of all this? This hysteria?

KENNEDY

YES! That's what I'm saying. I like him. I really like
him, I think. And this isn't hysteria. You think this
is hysteria? Please.

Patrick seems hurt. Inexplicably. Kennedy catches on.

KENNEDY (CONT'D)

Did I mention that you're looking really spiffy and
manly today?

Patrick returns to his work -- annoyed.

KENNEDY (CONT'D)

You love me. Don't pretend you don't. Okay, I'm
WORKING. Right now. This is what it looks like.

She grabs a towel from the counter.

KENNEDY (CONT'D)

Me working.

Patrick watches her walk...

OUTSIDE THE BOOKSTORE

... where she begins wiping down tables.

Liliana approaches, smiling to herself. Kennedy looks up. Suddenly beside herself.

KENNEDY

Okay, I'm not a stalker or anything - I swear. But
I'm pretty much your biggest fan. Wow. Liliana
Lopez.

LILIANA

Oh well, thank you.

KENNEDY

I'm Kennedy. I work here. I mean, obviously. We stock your books...

Liliana isn't sure what to say.

KENNEDY (CONT'D)

I made my daughter read you - the whole mother-daughter-love thing. Thought it would help, but I think she just ended up loving you and hating me more, so...

Liliana begins laughing.

KENNEDY (CONT'D)

Sorry - super fan over here. You probably think-

LILIANA

No, no. I am laughing because... well. You want to know the truth?

Kennedy sits at the table -- indicates for Liliana to sit.

KENNEDY

I feel like I'm about to get some serious pearls of wisdom here.

LILIANA

Pearls of wisdom? No. The truth is - the honest truth is I spend every waking moment wishing to have what you have. Those moments with your daughter. I write what you live.

KENNEDY

Yeah, no. You write a really sexy version of what I live.

LILIANA

I just seduced my husband.
(off Kennedy's look)
I tell you too much.

KENNEDY

Are you kidding me? You couldn't possibly tell me too much. Please. Keep going.

LILIANA

... I try - pretend the sex with my husband is to relax me - pretend to enjoy those moments every day.

KENNEDY

(incredulous)

Every day?

LILIANA

On the days when I am ovulating, yes. But most of all, what is it I try? To imagine who I am if not a mother. To imagine what will become of me. That is the truth. I always knew I would be a mother.

Kennedy and Liliana share a moment before... Katherine and Elizabeth walk up, bookbags on their backs.

KENNEDY

Katherine. I want you to meet Liliana Lopez. You remember her?

KATHERINE

Yeah, sure. I like your poems - they're sexy.

LILIANA

Well, thank you.

KENNEDY

Okay, Katherine. Enough with the sexy shit. Have we not discussed this? You're going to give that teacher of yours a heart attack.

Elizabeth lights a cigarette.

ELIZABETH

Or a wet dream. Do grown men have wet dreams still?

KENNEDY

Elizabeth, Liliana. Liliana, Elizabeth.

ELIZABETH

Yo.

LILIANA

I cannot believe you smoke.

Katherine and Kennedy exchange a look.

KENNEDY

(to Katherine, changing the subject)

I'm thinking of asking my date to have sex with me.
Thoughts?

KATHERINE

I don't know, mom... I'm getting something to eat.
(to Elizabeth)
You coming?

ELIZABETH

Dude, I just lit my smoke.

She blows a smoke ring, making a show for Liliana.

INT. BOOKSTORE & BAKERY/COFFEE SHOP - LATER

Katherine hugs Patrick good-bye.

KATHERINE

I'm going. Tell mom I have a thing.

PATRICK

A thing. I'll pass that along.

Katherine leaves just as Kennedy comes out of the bathroom.

KENNEDY

Okay, so here's what I'm thinking- Where's
Katherine?

PATRICK

Just left - she has a thing.

KENNEDY

I should probably be worried about her "things."
God. Anyway, but here's what I'm going to do.

PATRICK

I'm listening.

KENNEDY

I'm calling him.

Patrick sighs. Gets back to work.

KENNEDY (CONT'D)

That might have actually been the loudest sigh in
the history of this shop. Ever. What? Is that wrong?

PATRICK

The day after a date? Yes, I think it's a little strange.

KENNEDY

Please. What do you know? You haven't dated since
the '90s.

PATRICK

Your call - entirely up to you.

KENNEDY

Thank you. Yes it is.

She takes a deep breath. Dials her cell phone.

KENNEDY (CONT'D)

I'll just wait until he answers.

PATRICK

That's generally how it works.

INT. KURT'S LAW OFFICE - SAME

Close on KURT'S PHONE, ringing on his desk. He picks it up.

KURT

Kurt Lowden.

KENNEDY

Hi Kurt Lowden. Kennedy Parker.

KURT

Oh.

KENNEDY

I know - weird that I'm calling, next day and everything. Listen, I just have a quick question - well, request actually - no, question. Whatever.

KURT

(laughing)

I'm ready.

KENNEDY

How would you like to have sex with me? Sooner than later I mean. Before I completely scare you away?

Kurt is speechless. Patrick is shocked.

KENNEDY (CONT'D)

Just think about it. Don't answer-

KURT

Yes.

KENNEDY

Really? Oh that's great. Because you know, there's the whole chemistry thing, and either you have it or you don't, and there's really no point "dating" for however long, and then you find out you have no chemistry. You know? Pointless.

KURT

Agreed. Pointless.

KENNEDY

Okay so! I was thinking maybe Mother's Day night? We have this thing at my parents' and then my mom has a big slumber party planned with all the grandkids, so maybe Sunday night?

KURT
Sunday night it is.

KENNEDY
Great. We have a plan!

KURT
Would you like... how about lunch tomorrow first?
We could even kiss if you want, see how that goes?

KENNEDY
Oh, I like that. YES!

KURT
12:00. I'll meet you at your bookstore.

KENNEDY
I'll be ready. Okay? Bye.

She clicks off her phone. Patrick stares at her.

KENNEDY (CONT'D)
Lunch tomorrow, sex on Sunday.

He's speechless.

KENNEDY (CONT'D)
I know. Right?!

EXT. SELAH'S CONDO - AFTERNOON

TWO DELIVERY MEN carry a huge AFRICAN SCULPTURE toward the entrance of the condo. Selah holds the door open for them.

INT. SELAH'S CONDO - LIVING ROOM

Selah stands in the middle of the room, looking at the sculpture. It's an angel. Next to it, a Japanese angel -- a painting. And all around the room -- angels from various cultures. Sculptures, paintings, prints.

She takes a step back to get a better look. Frowns. The African angel might not be in the right place.

She moves to her cell phone on the kitchen counter.

INT. HOSPITAL - HALLWAY - SAME

Jonathan walks briskly. His phone vibrates in his lab coat. He checks the ID. Sighs.

JONATHAN
(into the phone)
Mother, hi!

INTERCUT PHONE CONVERSATION

SELAH
I bought a new angel. An African angel.

JONATHAN
Sounds nice. I'm doing rounds. Can I call you when
I'm off work?

SELAH
I need your help, hunny.

JONATHAN
Mom?

EXT. SELAH'S CONDO - LATER

Jonathan and Guy pull up in matching BMWs. They get out, kiss, and head for the condo.

INT. CONDO - CONTINUOUS

Selah opens the door. Jonathan and Guy.

SELAH
Oh, you both came.

JONATHAN
(kissing her cheek)
Hi, mom.

She ushers them in.

SELAH

Guy, why don't you get a drink. You look thirsty.

She takes Jonathan by the arm and leads him into the LIVING ROOM. They stand in front of the African sculpture.

JONATHAN

Yikes. That's a big one. Ugly too.

SELAH

He's beautiful.

JONATHAN

He has breasts. Are we sure he's a he?

SELAH

Is he in the right place? Does this spot work?

Jonathan pretends to consider this decision.

Guy in the KITCHEN. He grabs an Evian from the fridge. Nods a hello to a small angel sitting on the counter.

GUY

What's up?

(beat)

Bother me? Why would this bother me? Please.

He offers a silent cheers to the angel, takes a swig.

INT. LOLLY'S HOUSE - KITCHEN - MORNING

Lolly sits at the breakfast table, on the phone, watching Mickey play. He limps from one end of the room to the other, pushing a large truck.

LOLLY

(into the phone)

I'll hold, that's fine.

The doorbell rings. Lolly watches Mickey as she heads for the door. Pulls it open.

ROSE.

LOLLY (CONT'D)

I'm on hold with the pediatrician.

Rose shuts the door. Mickey comes running -- limping severely. Rose gives him a hug.

LOLLY (CONT'D)

(into the phone)

Yes, yes. That will be perfect. Thanks so much.

She hangs up.

ROSE

(to Mickey)

Your mommy's a silly worry-wart, that's what she is.

LOLLY

Mickey, how does your leg feel now?

MICKEY

What leg?

LOLLY

This leg. How does it feel?

MICKEY

It tickles. Grandma, come let me show you something.

ROSE

I'm coming.

(whispering, to Lolly)

If you don't stop with this you're going to give yourself an ulcer. And think of what you're doing to the kids with this hysteria.

Lolly tries to calm herself.

ROSE (CONT'D)

Really, Lolly. You get yourself worked up for nothing. Remember when you thought Susie had pneumonia? You insisted on the x-rays, and then next thing you know you had \$5,000 in hospital bills - all for nothing.

LOLLY

I'm not rushing him to the hospital, mom. It's a doctor's appointment.

ROSE

Should the three of us go to Target? There's a few things to pick up for the party still.

Lolly can't control it anymore.

LOLLY

Mother, I don't give a shit about Mother's Day! Don't you understand that? There's something wrong with my baby. He's limping for no apparent reason, and I'm just... I'm really scared right now. Okay?

She turns to leave before Rose sees her crying. Rose processes a hint of guilt. Quickly recovers, hugging Mickey.

INT. HOSPITAL CAFETERIA - SAME

Jonathan and Guy stand in line, loading their trays.

GUY

You have to talk to her.

JONATHAN

Guy, why do you think she called at midnight last night? Because you made her feel like she was inconveniencing us. Every time she needs me, you get jealous and turn it into some big thing.

GUY

Jealous? It's every day, Jonathan. EVERY DAY it's something new with her. And you're always giving in.

JONATHAN

She's my mom, Guy. What do you want from me? I don't know what you want.

Guy steps ahead of him in line.

GUY

I want you to focus on yourself, Jonathan. Take care of yourself.

Jonathan forces a smile for the WOMAN behind the counter.

JONATHAN

Are we karaokeing tonight? You say the word, Nina, and I'm there.

The woman laughs. He winks.

EXT. COCOWALK - YOGURT SHOP - MORNING

Katherine and Elizabeth wait in line, Victoria Secret shopping bags in hand.

ELIZABETH

That bra kills. You're so going to bang Mr. Roan with that shit.

KATHERINE

Maybe, right? If I could ever get him ALONE!

ELIZABETH

Got to get in his van is what you've got to do. Dude, that thing is like a love shack.

TWO TEENAGE GUYS come up behind the girls, checking them out. Elizabeth turns to look.

ELIZABETH (CONT'D)

S-up?

One of the guys eyes Elizabeth's belly.

ELIZABETH (CONT'D)

I'm not keeping it. Free agent in about a week or so.

TEENAGE GUY

Cool.

Katherine is uncomfortable with this.

ELIZABETH

Free now too actually.

TEENAGE GUY

Yeah?

The other guy smiles at Katherine.

OTHER GUY

Hey.

ELIZABETH

She's not available. Goes for older dudes. With beards and shit. I'm not into the crotch-on-a-face look really - well, unless the dude's got his face in my...

Elizabeth grins at her guy. It's clear he's up for the challenge.

INT. SELAH'S OFFICE - LATE MORNING

Liliana and Philip sit across from Selah. Liliana is at home here. Philip is not.

An awkward space between them.

SELAH

Can you articulate, Philip, how you feel about the idea of fertility treatments?

PHILIP

Articulate? Can I articulate?

LILIANA

Oh Philip, stop, Philip. Just answer the question.

PHILIP

I don't know what you two do in here during your sessions, but I'm not going to weep about our infertility, if that's what you have in mind, Dr. Benzick.

SELAH

I'm not asking you to weep.

LILIANA

He thinks the therapy is for women.

PHILIP

I didn't say that. I said it's not for me.

SELAH

It's not for everyone.

PHILIP

Exactly.

SELAH

But you're here, Philip. And there's no sense wasting this time. Is there anything you'd like to say to Liliana about beginning fertility treatments again?

Philip considers this for a moment.

LILIANA

Anything. This is the time to be open, Philip - to share how we feel about each other. I know sex...

(to Selah)

We have troubles now, with sex.

SELAH

Liliana, why don't we give Philip a chance to speak.

LILIANA

Yes, speak, Philip. Speak.

Philip looks at Liliana. Then at Selah. He looks like he might speak, but:

LILIANA (CONT'D)

This is our troubles. This, right here. Because he isn't open to sharing. You share in a marriage. This is what you do. You give and take and give and take until you have nothing to give. Nothing to take. You see? And they say money, it is the cause of divorce in these days. But what about children? What about not being able to have children? Without children, what do you have? What do I have?

She's exhausted herself now. And Philip too.

EXT. SELAH'S OFFICE BUILDING - LATER

Liliana and Philip walk out the front entrance. Her face still red with emotion. His pale, void of emotion.

Elizabeth is there with the guy from Cocowalk. Making out, his hands all over her belly.

Liliana tries to walk by unnoticed. But Elizabeth sees her.

ELIZABETH

Hey! You're Katherine's mom's friend. From the bookstore.

Liliana and Philip look at them uncomfortably.

LILIANA

Yes, yes. Well, nice to see you.

Elizabeth steps forward, holds out her hand to Philip. The teenage guy keeps his hand on her waist, tight behind her.

ELIZABETH

Elizabeth.

PHILIP

Philip. Very nice to meet you.

ELIZABETH

Cool. You too.

LILIANA

Well, we're late, Elizabeth, so...

They begin to walk away. Elizabeth watches them.

ELIZABETH

Hey!

Liliana turns around reluctantly.

ELIZABETH (CONT'D)

I got a guy too, you know. See?

ELIZABETH (CONT'D)
(pushing the guy forward)
And I mean, just so you know - I don't like smoke
all the time, around the clock or anything.

Liliana smiles an uncomfortable smile. Elizabeth shrugs, turns back to the guy.

ELIZABETH (CONT'D)
Dude, I've got my appointment.

He kisses her again -- a long, sloppy kiss.

INT. SELAH'S OFFICE

Elizabeth lies on the couch, on her side. Selah in the chair. Silence for a moment.

SELAH
What are you thinking about.

ELIZABETH
About how much it must suck to be a mom.

SELAH
I don't think that's true at all.

ELIZABETH
Are you a mom?

SELAH
Yes, yes I am.

ELIZABETH
And it's all hunky-dory? No bullshit? No grief?

Selah sneaks a look at a picture frame on her desk: Jonathan as a toddler -- and his identical twin brother, arms around each other.

SELAH
There's always grief. But there's a lot of joy. A lot
of love.

Elizabeth sits up. Begins to shake.

SELAH (CONT'D)

It's okay. It's good to cry, Elizabeth.

ELIZABETH

I'm a total cunt to my mom.

SELAH

That's what teenage girls do. You're not unique that way.

ELIZABETH

And then here I am killing my kid-

SELAH

You're giving your baby up for adoption. You chose not to have the abortion.

ELIZABETH

Smoking or whatever - smoking and drinking.

SELAH

It's not wise, but you're not killing your baby.

ELIZABETH

(through her tears)

But I'm giving it away. I'm giving up my baby.

Selah is moved by this. She hands Elizabeth a tissue.

INT. GAP - DRESSING ROOM - AFTERNOON

Kennedy, Katherine, and Emma try on clothes together. Katherine takes off her shirt -- her new bra exposed.

EMMA

That's like the coolest bra ever.

KATHERINE

Isn't it? I just got it.

KENNEDY

And the purpose of that is?

KATHERINE

To hold my boobs up?

KENNEDY

I'm buying you a sports bra. You need to hold them down - not up.

They step out into the DRESSING AREA. Kennedy looks at herself in the mirror. It's a particularly sexy outfit.

KENNEDY (CONT'D)

Yes? No? Hideous?

KATHERINE

Uh, I mean - kind of sex-kitten, if that's the look you're going for.

KENNEDY

Yes it is, thank you very much. I'm on a mission.

A SALES LADY walks by, slightly appalled by Kennedy. Kennedy gives her an embarrassed smile.

Katherine admires herself -- tight shirt now, cleavage UP.

KATHERINE

Me too. On a mission.

A pause here.

KENNEDY

I wonder if it'd be considered child abuse to lock you in a closet until you're 22. Maybe not.

Katherine smiles. Emma saunters out of the dressing room. Katherine's heels, two socks tucked in for boobs.

EMMA

Hot or not?

Kennedy and Katherine laugh. Emma does a "sexy" spin.

EXT. PEDIATRICIAN'S OFFICE - PARKING LOT - LATE MORNING

Lolly, Michael, and Mickey walk from the car to the doctor's office. Lolly a step behind Mickey and Michael. She can't take her eyes off the limp.

EXT. COCOWALK - LUNCHTIME

Kennedy and Kurt walk, finishing their hot dogs. Kennedy wraps up half her hotdog and puts it in her purse.

Kurt looks at it.

KENNEDY

Oh, I always bring back half of whatever I'm having for my boss. The man bakes all day, but he doesn't eat protein. I swear to God, it's all sugar with him.

She laughs to herself.

KURT

Lucky guy - having you taking care of him like that.

KENNEDY

Oh, well - he has a wife, but I'm not sure she feeds anyone. Including herself. She looks like a teenager. Seriously. There's a genuine lack of nourishment happening in that family.

They walk in silence for a moment.

KURT

So how long have you been doing the online dating?

KENNEDY

You're my first! I mean, my first date. Obviously. No, but Patrick, my boss, he helped me set up my profile - I don't know, a couple weeks ago maybe. How about you?

KURT

You're my first too. Been a couple of weeks.

Another awkward silence.

KURT (CONT'D)

So this crush you have on your boss - is it serious?

KENNEDY

What? Oh my God, no. I don't. No, not at all.

KURT

Okay.

KENNEDY

Please. He's married!

Another beat as they walk.

KURT

Were you married? The father of your daughters?

KENNEDY

Oh, that would be two. Two fathers, and no - didn't marry either one. I mean, the first one - well, I was seventeen when I had Katherine, my oldest. Crazy, huh?

KURT

And she's seventeen now?

KENNEDY

Right? It's like some huge strange moment in time right now. Like something's about to happen.

KURT

Let's hope it's not a pregnancy!

KENNEDY

Please God. I'd have to check myself in somewhere - small room, no windows, padded walls.

Off Kurt's laugh, we cut to:

EXT. PEDIATRICIAN'S OFFICE - PARKING LOT - SAME

Lolly is frantic, trying to keep from crying. She makes a beeline for the car -- this time, two steps ahead of Michael and Mickey.

EXT. COCOWALK - SAME

Kennedy and Kurt are face to face.

KENNEDY

So what are you doing for Mother's Day? Besides Mother's Day night, I mean...

KURT

Besides Mother's Day night, not much. My mom died in childbirth, so...

KENNEDY

My God. That's horrible.

KURT

Father's Day, though - got those plans figured out.

KENNEDY

Maybe that's why you seem so stable - no mom to screw you up.

(off his look)

Oh God - that came out wrong. That was awful. Sorry. I say things sometimes, I hear the words and I-

Kurt stops her with a kiss. A long kiss. Then...

KENNEDY (CONT'D)

My sister said there might be something wrong with you, if you like me. The neurotic thing? Do you think there is?

Kurt watches her -- still thinking about the kiss.

KURT

What's that?

KENNEDY

You'd probably love my sister. Everybody does.
She's neurotic too - no, more anxious really. She's
anxious, I'm neurotic. Our mom did a number on us.

KURT

That's giving a lot of credit to your mom.

KENNEDY

Well, it's true. You wouldn't know - no mom and
all. But moms have powers, very special-

He pulls her in for another kiss. She stops him mid-way...

KENNEDY (CONT'D)

You know what I'm looking for? I'm looking for
someone to be quiet with. Someone who- where I
don't feel like I have to talk all the-

He shuts her up with a kiss.

EXT. HOSPITAL - LATER

Families make their way through the glass-walled bridge from the parking ramp to the
hospital.

Michael takes his time getting Mickey into the colorful wagon. An over-the-shoulder
tumble. Mickey giggles.

MICHAEL

Man, this place is awesome.

LOLLY

Michael. Hurry. Now.

Michael glares at her. Mickey watches the interaction.

MICKEY

Am I in trouble?

Lolly, instantly guilty.

LOLLY

What? Hunny?

MICKEY

Did I do something wrong?

Her eyes fill with tears. Michael squats down so he's face to face with Mickey. Lolly watches.

MICHAEL

Wrong? You do everything right, bud. Come here.

He pulls him in for a hug.

INT. HOSPITAL - PATIENT ROOM - SAME

Mickey sits on Lolly's lap as Jonathan examines him, seated on a short stool. A TEAM OF RESIDENTS crowds the room. Michael stands beside Lolly.

JONATHAN

Can you hold your arms out for me, Mickey? Just like this.

He demonstrates, arms held in front, parallel with the floor. Mickey does it.

JONATHAN (CONT'D)

Perfect. Okay, let's make two fists, and I'm going to pull on your arms and you pull back toward your body. Okay? Two fists.

Mickey thinks this is a game.

JONATHAN (CONT'D)

That's good. Now I'm pulling, you pull back. Pull as hard as you can, Popeye. Let me see those muscles.

Lolly looks at Jonathan expectantly.

JONATHAN (CONT'D)

He's doing great, mom. Strong boy.

Jonathan stands.

JONATHAN (CONT'D)

Okay, let's go for a little walk. The nurses keep stickers at their desks. Do you like Spiderman?

MICKEY

I like Superman.

JONATHAN

Who doesn't?

Jonathan smiles at Lolly as if they have an inside joke. We follow them out of the room and into the...

HOSPITAL CORRIDOR

Jonathan motions for everyone to come out in front of him. He spots his nurse, ANDREA, at the nurses' station.

JONATHAN

Andrea! Can you wave to Mickey? Andrea's the one with the stickers. Why don't you go see what she has.

Mickey walks as quickly as he can to Andrea. His wobble is noticeably worse. Jonathan frowns.

JONATHAN (CONT'D)

I'm glad you brought him in. Better to check these things out sooner than later.

LOLLY

The doctor said we didn't have to come today. But I wanted to know. Michael isn't worried though.

She looks at Michael -- a mix of terror and pride. He can't meet her eye.

JONATHAN

I'm going to schedule a few tests.

LOLLY

But what could it be? Something neurological?

JONATHAN

It's interesting actually. It reminds me of another patient.

He looks at his residents.

JONATHAN (CONT'D)

Anyone have any ideas?

A FEMALE RESIDENT raises her hand.

JONATHAN (CONT'D)

Julia?

JULIA

Seizures?

LOLLY

Oh my God.

MICHAEL

Lolly, calm down.

LOLLY

(to Jonathan)

Do you think he has epilepsy? I was reading about it on the Johns Hopkins website, and his symptoms really point to that, don't they?

JONATHAN

Oh, no. She's an Internet mom!

The residents laugh.

JONATHAN (CONT'D)

We're making a deal, mom. No more Internet! This is the worst thing about the Internet. Worried moms Googling to figure out what's wrong with their kids. You always get the worst-case scenarios online.

MICHAEL

I told her this. I told her to stop looking on the Internet.

JONATHAN

Good. Okay, so it's two against one then. No more Internet!

A moment between Lolly and Michael.

LOLLY

Okay.

JONATHAN

Good. Now we're going to start with the least-invasive tests. It could be a while before the exam room is ready.

Lolly watches as Mickey comes wobbling from the other side of the nurses' station, stickers all over his shirt.

INT. BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Kennedy lounges while Patrick lugs a box across the room. He begins stocking the shelves.

KENNEDY

... I mean, there's definitely chemistry - no problem there. But he did seem a little threatened by you, which might be weird.

PATRICK

By me?

KENNEDY

He essentially said I was a freak for bringing you a half-eaten hotdog.

PATRICK

Ah.

KENNEDY

But as we know, you need to eat.

Patrick begins unloading books.

PATRICK

I do. And do you have any interest in working today? Any at all?

KENNEDY

Not so much. Is that a problem?

Patrick pulls off his sweater. A faded t-shirt. All biceps.

KENNEDY (CONT'D)

Hey, don't be shy or anything. Jesus.

PATRICK

I really could use your help.

KENNEDY

Really? Cause it'd help me out if you kept your clothes on. Just an FYI for you there.

Patrick laughs. Kicks a box of books in her direction.

INT. TARGET - SAME

Rose pushes the cart, Paul follows close behind. She's all business.

ROSE

We need more lights. Solar lights for outside.

PAUL

Is it really necessary to sleep outside?

Rose turns to look at him, incredulous.

ROSE

It's a Mother's Day party!

PAUL

I realize that, but I think the kids will be just as happy to slumber party in the den.

ROSE

Don't mess with me, Paul. I have too much- oh! Look at these!

She begins filling the cart with decorations.

PAUL

I'm a little concerned about Mickey. We should call Lolly.

ROSE

This whole thing is ridiculous. That girl gets herself so worked up-

Rose's cell phone rings.

ROSE (CONT'D)

-about nothing.

She checks the ID: **Lolly**. She holds up a finger to Paul.

ROSE (CONT'D)

(into the phone)

What did the doctor say?

CUT TO: LOLLY OUTSIDE THE HOSPITAL IN THE SMOKING AREA

Lolly smokes -- hand shaking.

LOLLY

We're at the hospital. I'm smoking.

INTERCUT PHONE CONVERSATION

ROSE

You're what?
(to Paul)
She's smoking.

LOLLY

Something's wrong. They're running tests.

ROSE

Oh this is just silly.

LOLLY

Don't tell me it's silly, mother. Dr. Young sent us.

ROSE

This is you, Lolly. You always convince that doctor of yours to send your kids to the hospital. It's what you do.

LOLLY

No. I can't talk to you. I'm hanging up.

ROSE

Don't hang up!

Lolly hangs up. Rose looks at the dead phone and then at Paul. Paul gives her a look and walks away.

Back to: LOLLY

She takes a long drag on her cigarette. Looks up just as Jonathan hurries out the door. She tries to hide her cigarette.

JONATHAN

A quick escape, but I'll be back by the time the room is free.

LOLLY

(still hiding her cigarette)

Okay. Thanks.

JONATHAN

Mind if I have a drag? Every once in a while, you know?

Lolly's eyes well up, looks at him appreciatively. She hands him the cigarette. He inhales deeply. Returns the cigarette.

JONATHAN (CONT'D)

See you in a bit.

She watches as he hurries toward the parking lot. She speeddials her cell.

INT. BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Kennedy rings up a customer. Her cell phone buzzes: **Lolly**. She hands the customer change and waves a goodbye.

KENNEDY
(into the phone)
What'd the doctor say?

Back to: Lolly. She drags hard on her cigarette.

LOLLY
Mom makes me CRAZY!

INTERCUT PHONE CONVERSATION

KENNEDY
What'd she do?

LOLLY
I don't know why she insists I'm just imagining things. I mean, we're at the hospital. What more does she want?

KENNEDY
You're at the hospital? I thought you went to see the pediatrician.

LOLLY
She wanted them to run some tests. I don't know. Possibly epilepsy.

KENNEDY
What? Come on. Did the doctor say that or are you saying that?

LOLLY
Oh my God!

KENNEDY
What? I'm just trying to get the story straight.

LOLLY

There's nothing to get straight. I know you guys think I'm just paranoid, Kennedy. I get it. But at least I pay attention to my kids. I notice when something's wrong.

KENNEDY

What? WHAT? I'm sorry. What's that supposed to mean?

LOLLY

It doesn't mean anything.

KENNEDY

No, are you accusing me of ignoring my kids? Unbelievable.

Lolly finally breaks down.

LOLLY

I can't argue with you right now, Kennedy. My kid is in there getting tested for God knows what and you're trying to get in a fight.

Kennedy searches for words.

LOLLY (CONT'D)

I'm just calling to see if you can take Susie tonight. Can you take her? We have to stay the night.

KENNEDY

Of course I'll take her. Don't worry about Susie. And everything's going to be fine, Lolly. It will.

Lolly drags hard on her cigarette.

EXT. AIRPORT - LATER

Jonathan pulls the car up to the PASSENGER DROP-OFF curb. Guy gets out, grabs his bags from the trunk. Jonathan meets him on the curb.

They embrace - awkward.

JONATHAN

I'll talk to her.

GUY

Good.

JONATHAN

Tomorrow.

Guy watches him.

GUY

This shouldn't be that difficult, Jonathan. You're a grown man.

JONATHAN

I said I'll talk to her. She's just needy, Guy. That's all.

GUY

Well, I'm needy too.

Jonathan smiles.

GUY (CONT'D)

I can't continue this way.

JONATHAN

And that means - what?

GUY

It means I can't have your mother around all the time. I can't have her psychoanalyzing me, and you running over there whenever she snaps her fingers. I can't have you answering her calls in the middle of the night. I need you to focus - if not on you, then on me.

Jonathan tries to pretend this isn't an ultimatum. He pulls a gift-wrapped book from the backseat of the car.

JONATHAN

For your mom. A book of poems - Liliana something or other. Apparently she's brilliant,

JONATHAN (CONT'D)
writes about motherhood, so I thought...

Guy manages a smile and tucks the book into his bag.

JONATHAN (CONT'D)
I love you.

GUY
I love you too.

They embrace again -- still awkward.

EXT. LILIANA'S HOUSE - VERANDA - SAME

Liliana sits with her laptop in her lap. Wicker chair stacked with pillows. Legs tucked underneath her.

Philip comes out.

PHILIP
May I join you?

LILIANA
Yes. Please.

They watch each other a moment.

LILIANA (CONT'D)
I was cruel to that girl yesterday. The pregnant girl.

PHILIP
You weren't cruel.

Liliana sighs. Presses her hands on her belly.

PHILIP (CONT'D)
We need to talk about adopting. The process can take years, Lili, and we need to-

LILIANA
I can't love someone else's baby.

PHILIP

You can.

LILIANA

You don't know that. Nobody knows for sure. It's like a cat. You bring a cat home and it ends up coo-coo, biting and scratching and hiding under the bed.

Philip watches her.

LILIANA (CONT'D)

You can't give a baby back, once you bring it home. There's no refund to a baby.

PHILIP

Lili...

LILIANA

What?

PHILIP

... I think you WANT your grief. Do you think without your grief you'll have nothing to write about? Nothing to escape from?

Liliana is stopped cold.

LILIANA

That's the cruelest thing anyone has ever said for me. Ever in my life.

EXT. KATHERINE'S SCHOOL - SAME

Katherine waits by the entrance to the school, pretending to do homework. The DOOR OPENS. She looks up. It's a STUDENT.

The door opens again. MR. ROAN. Katherine feigns surprise.

MR. ROAN

Hi, Katherine. Here on a Saturday?

She stands to walk with him.

KATHERINE

I had some work, for the newspaper.

MR. ROAN

Dedicated. I like that.

KATHERINE

I don't have a ride - my mom, she's... anyway, it's fine. I'll just walk.

MR. ROAN

Perfect day for a walk.

KATHERINE

Are you walking? I'll walk with you.

MR. ROAN

No, I'm driving.

They head for the parking lot.

KATHERINE

Listen, sorry about the story - if it made you uncomfortable or whatever. I didn't mean for that.

MR. ROAN

It was a good story. You have talent, Katherine.

KATHERINE

Really? Thanks. Wow.

At his van now -- the love shack.

KATHERINE (CONT'D)

Well, I guess I'll just...

He shifts uncomfortably.

KATHERINE (CONT'D)

I mean, I just live around the corner though, if you want to...

MR. ROAN

Uh-

KATHERINE

It's no big deal.

MR. ROAN

No, that's fine. If it's close by.

KATHERINE

Yeah - just not even a mile!

She jumps in, adjusts her cleavage.

EXT. KENNEDY'S APARTMENT

Mr. Roan pulls his van in the parking lot. Looks to Katherine.

MR. ROAN

Okay.

She waits.

KATHERINE

I just had... sorry if this is like weird or something,
but... do you have a girlfriend?

MR. ROAN

Katherine.

KATHERINE

No, I'm serious. I just want to know.

MR. ROAN

I don't, no.

Katherine takes this in.

KATHERINE

It's not like you're that much older than me.

MR. ROAN

Katherine, this really isn't...

She moves in closer, lips pink -- shimmering. Mr. Roan tries not to look at them.

KATHERINE

You don't have to worry that I'd tell... I won't tell.

Even closer now. Mr. Roan doesn't know where to look.

MR. ROAN

Please, Katherine. I don't want to give you the wrong-

Katherine moves in for a kiss. He resists but not entirely. Finally -- he pushes her away. Hard. Angry now.

MR. ROAN (CONT'D)

Stop. STOP!

She backs up in her seat, humiliated. Begins crying.

MR. ROAN (CONT'D)

I'm going to have to report this.

KATHERINE

(sobbing now)

Please...

MR. ROAN

Just get out.

She does, quickly -- a mess. He leans over, slams the door closed.

EXT./INT. BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Selah walks down the street, smoking. She stubs out her cigarette before entering the shop.

Kennedy looks up as she walks in.

KENNEDY

Selah Bedelia.

SELAH

How are you, Kennedy?

KENNEDY

Yeah, so, the appropriate thing to say would be,
"Fine, how are you?"

Selah smiles. Kennedy begins preparing her coffee.

SELAH

Do you want to talk about it?

KENNEDY

One of these days you're going to start charging me.

She pushes the coffee toward Selah, prepares a muffin.

KENNEDY (CONT'D)

I'm a mess.

Selah looks at her. Compassion.

KENNEDY (CONT'D)

I joke about being a bad mom. But I've never really
actually thought I was, you know? But...

(trying not to cry)

I think... I think I might be. My sister said-

Kennedy's phone rings. She checks the ID: **Katherine**.

KENNEDY (CONT'D)

Shit. See? Bad mom who has not one moment to
relish in her guilt about being a bad mom, because
she's too damn busy BEING a bad mom. Excuse me
please, madam Bedelia. One minute.

Selah turns for the couch. Kennedy grabs a book by LILIANA on display on the counter.

KENNEDY (CONT'D)

Oh! Hold on - read this. I want to talk to you about
this woman. She's a genius. And I met her!

Selah takes the book. Looks at Liliana's name on the cover.

KENNEDY (CONT'D)

(into the phone, feigning happy)

Hi, hunny.

CUT TO: KATHERINE OUTSIDE THE APARTMENT

Sobbing uncontrollably.

KATHERINE

M-o-m-m-y?

INT. KENNEDY'S APARTMENT

Kennedy walks in, puts her purse on the counter. Katherine is balled up on the couch.

Kennedy takes a seat on the floor in front of her.

KENNEDY

How-? I'm just trying to understand why you did this. Did you really think he was interested in you?

KATHERINE

No, mom. I just felt like humiliating myself, that's why I did it.

KENNEDY

Well, hunny... he's your teacher.

KATHERINE

I realize that!

A moment as Kennedy thinks what to say.

KENNEDY

I'm worried about you, Katherine. I hate worrying.

(beat)

Do you feel like you need to prove something to me? Or get my attention?

KATHERINE

This isn't about you, mom. Everything's not always about you.

KENNEDY

I know what it feels like to be humiliated, Katherine. Lolly said to me today that I don't pay enough attention to you guys - to you and Emma.

Katherine looks at her.

KENNEDY (CONT'D)

And she's right. She's right, hunny. The truth is... sometimes I'm not sure how to be a mom. I'm caught in this place where I want to be a good mom to you, but then I think it's just easier to pretend we're friends. Because I want to be young, you know? I'm not that old, but here I have this daughter - this grown daughter with...

She looks at Katherine's cleavage.

KENNEDY (CONT'D)

With HUGE breasts!

Katherine laughs.

KENNEDY (CONT'D)

I was your age when I had you.

KATHERINE

Okay, obviously.

A moment as they look at each other.

KATHERINE (CONT'D)

I mean, I don't know. It's like I'm embarrassed of you - that you're so young - and of our apartment and stuff. And we're like all buddy-buddy one minute, and then you're trying to make me follow your rules and stuff the next... I don't know.

KENNEDY

I know.

KATHERINE

Sometimes I just wish I had a mom like Elizabeth's mom or something.

Beat, as Kennedy takes this in.

KENNEDY

Listen to me. I might not be Elizabeth's mom, or

KENNEDY (CONT'D)

anybody else's mom - but I'm what you've got. And I'm sorry, hunny, if I'm not enough - or not right. But I'm doing the best I can.

(beat)

And honestly? I look at you, and I see this amazing, beautiful, talented, smart-smart girl. You're just... you amaze me. And I think I get to take just a little bit of credit for how awesome you are.

Katherine laughs. Kennedy gets on the couch, snuggles behind Katherine. Her arm ends up in the boob area.

KENNEDY (CONT'D)

See, now where exactly am I supposed to put my hands? Huh?

Katherine wipes her tears -- settles into the snuggle.

EXT. ROSE'S HOUSE - BACKYARD - SAME

Rose is on a ladder against a tree, hanging a string of lights. The yard is almost set up for the party.

Paul comes out, keys in hand.

ROSE

Looking good, isn't it?

PAUL

(quiet)

I wish you'd come.

ROSE

Just kiss Mickey for me - and tell Lolly the party will be extra special this year. Extra special!

Paul nods. Turns to leave. Changing his mind, he turns back.

PAUL

You can't ignore the girls every time there's problem.

A long look between them...

ROSE

Do you know how much easier it is to be a father?
There are no expectations for fathers. Nothing. So
everything you do, it's just gravy. It's all gravy for
you.

She returns to her work.

INT. HOSPITAL - EXAM ROOM - LATER

Jonathan gets Mickey set up for the exam. Lolly frantically searches the TV channels.

LOLLY

He needs Scooby-Doo. Where's Scooby-Doo?

Paul gently takes the remote from her hand. Begins scanning the channels.

Michael holds Lolly as she smiles at Mickey. Lips quivering.

Jonathan watches the interaction.

INT. HOSPITAL - JONATHAN'S OFFICE - LATER

He sits behind his desk, staring at his phone. He speeddials. Waits for the message.

SELAH (V.O.)

You've reached Dr. Selah Benzick. Please leave a
message.

JONATHAN

Mom, hi. Just wanted to see about... I'd like to have
you over for breakfast tomorrow. Okay? All right.
Love you.

He hangs up. Swivels around and looks out the window: moms pulling their kids in
brightly colored hospital wagons.

EXT. KENNEDY'S APARTMENT - SAME

Kennedy pulls her car into the parking lot. Susie and Emma hop out and run toward the

apartment. A car honks -- Kennedy looks over.

ELIZABETH.

KENNEDY

That baby's dropped.

Waddling toward her.

ELIZABETH

You think?

Kennedy puts her arm around her as they walk toward the apartment.

KENNEDY

I was exactly your age when I had Katherine.

They walk in silence a moment.

ELIZABETH

Did you consider giving her up?

KENNEDY

... I was confused, I remember that. Elizabeth, this is a personal decision, and everybody's situation is different.

Elizabeth's eyes well up.

KENNEDY (CONT'D)

You'll know. When the time comes, you'll know what you want to do.

ELIZABETH

Yeah, and lucky I've got a ton of time and everything. Just thinking about it makes me want to peel the skin off my face.

KENNEDY

Oh, Elizabeth. God.

Elizabeth shrugs. Kennedy laughs -- pulls open the apartment door.

INT. KENNEDY'S APARTMENT - LATER

Kennedy and the girls are finishing up a pizza. Elizabeth and Katherine sit around the coffee table, Emma and Susie at the counter. Giggling. Chatter.

Kennedy eats over the sink. She eyes her phone in her purse.

INT. KURT'S CONDO - A BIT LATER

Kurt pours himself a glass of wine. The phone rings. He sees the ID: **Kennedy**.

CUT TO: KENNEDY ON HER DECK

She sips a glass of wine. Phone to her ear.

KURT (O.S.)

Hi there...

KENNEDY

I know. Weird that I'm calling again.

INTERCUT PHONE CONVERSATION

KURT

I'm glad you called.

KENNEDY

I just... you said some things about Patrick, my boss, yesterday. Anyway, I just didn't want you to worry about him or anything.

KURT

Okay.

KENNEDY

I just wanted to say that.

KURT

Thanks, I guess. So are we still on for tomorrow night?

KENNEDY

Yes! Well- would you - I was just wondering if you'd like to meet my girls. Before our date?

Um...

KENNEDY (CONT'D)

Only if you want. It's not a test or anything.

Kurt takes a long drink.

Kennedy looks out over the deck at a car pulling up. Rose waves to Kennedy from inside the car.

INT./EXT. KENNEDY'S APARTMENT

Kennedy meets Rose at the door. Rose holds up a tin box.

ROSE

Brownies.

EMMA/SUSIE

Grandma!

Rose hugs the girls, takes off her coat.

ROSE

(to Kennedy)

Your father's at the hospital.

KENNEDY

That's good. Any word yet?

ROSE

Not yet, no. I'm sure he'll be out tomorrow. In time for the party!

Elizabeth notices a book on the coffee table: LILIANA'S POETRY. She registers the name. Opens it.

KENNEDY

(casual)

I'm going to just drop the girls off, mom.

ROSE

That's fine. When?

KENNEDY

No, tomorrow night. I have a date.

ROSE

On Mother's Day? What-? I've been planning this party for weeks.

KATHERINE

(to Elizabeth)

You want to go do something? Go study or something?

Elizabeth looks up from her book of poetry. She looks to Kennedy, as if for permission.

KATHERINE (CONT'D)

Elizabeth?

ELIZABETH

Dude, I'm PG. Prego. With child!

KATHERINE

Okay...

ELIZABETH

I'm not like the same chick I was a year ago.
Nothing's the same anymore. Can't you see that?
We're totally different people, Katherine. Get it
through your head.

Kennedy and Rose watch the interaction. Elizabeth clutches the book to her chest.

INT. ELIZABETH'S BEDROOM - NIGHT

Elizabeth has nearly finished the book. She reads the last page, closes the book, and wipes away a tear.

INT. UNIVERSITY HALLWAY - MORNING

Elizabeth is determined, but nervous. She holds her belly as she walks, looking at name

plates on the office doors. She rounds a corner and finds it: Liliana Lopez.

INT. LILIANA'S OFFICE - SAME

Liliana is grading papers -- an overflowing stack. Glasses on. Elizabeth appears in the doorway. Presents herself.

ELIZABETH
The smoking pregnant chick.

Liliana stands -- pulls out a chair in front of her desk.

LILIANA
Here, sit. Please.

Elizabeth gets comfortable.

LILIANA (CONT'D)
Listen, Elizabeth is it? I should - I want to apologize
for my behavior. I have no right to judge you. You
smoke, this is your choice.

ELIZABETH
I'm not keeping it.

LILIANA
The baby? You're not-?

ELIZABETH
I read your book last night. I was at Katherine's, and
her mom had it.

LILIANA
And? Yes? An artist waits for the reaction.

ELIZABETH
The reaction... well, I guess it brought me here, so...

Liliana waits.

ELIZABETH (CONT'D)
I don't know for sure.

LILIANA

About what? What do you not know?

ELIZABETH

So let me just get this straight. You write about motherhood, but you don't have a kid?

LILIANA

I write what I feel.

ELIZABETH

But what do you know? I mean, I'm just wondering. You write like you know about it, but what- how could you possibly know what I'm going through? You don't even know me.

LILIANA

I don't pretend to know you, Elizabeth.

ELIZABETH

Dude, it's not that you're a bad writer or anything. I mean, but it's pretty much crap, isn't it? To go on and on about this connection between mother and child - I mean, you only know because you're a child. Not a mother.

A moment. Liliana opens her desk drawer and takes out her lipstick. Applies it.

LILIANA

I'll ask you to leave now.

ELIZABETH

For real?

LILIANA

And please shut the door.

Elizabeth fights back tears. Pulls herself up to leave. She shuts the door behind her. We wait with Liliana -- years of grief on her face.

EXT. UNIVERSITY PARKING LOT - MINUTES LATER

Liliana pushes through the door. Spots Elizabeth.

LILIANA

Elizabeth!

Elizabeth turns to see her. Liliana runs toward her.

LILIANA (CONT'D)

You are a child, yes - I see that. You are young. But you can mother this baby, Elizabeth. You can. See into your future - see into it and imagine what you will feel if you give this baby up. You will never forgive yourself for that. It will destroy you.

ELIZABETH

(crying now)

How can you tell me this? You don't know. You don't know if I can take care of this baby. YOU DON'T KNOW!

LILIANA

I DO KNOW. I know. I had an abortion... I had an abortion...

Liliana collapses into herself. Elizabeth is stunned for a moment. She doesn't know what to do with her hands. Her arms. But then she knows. It's instinctive.

EXT. JONATHAN'S LOFT CONDO - VERANDA - SAME

Selah and Jonathan are finishing breakfast. Selah lights a cigarette. A moment as she studies his face.

JONATHAN

Yes?

SELAH

Just looking. A mother can look.

JONATHAN

Mom?

SELAH

Mmm-hmm.

JONATHAN

You have to stop calling so much.

Selah looks off over the balcony, dragging on her cigarette.

JONATHAN (CONT'D)

I just want you... I want you to move on.

Selah smiles to herself, assured.

SELAH

I have moved on, Jonathan.

JONATHAN

You haven't.

She turns to look at him. Daggers.

SELAH

I said I have, and I have.

Jonathan takes a cigarette from her pack. Lights it.

FADE IN:

MONTAGE SEQUENCE

- Rose looking at a PHOTO ALBUM. Kennedy and Lolly as little girls. She stops on a picture of her with the girls. Young in this picture -- long hair, laughing, Kennedy and Lolly laughing too.

- Mickey in an exam room. Disappearing into an MRI tunnel.

- Lolly and Michael in the waiting room. Nervous. Paul comes in and gives them each a cup of coffee.

- Selah in her office, looking at the picture of Jonathan and his twin.

- Liliana in front of her vanity, looking at her profile. She tries to puff out her stomach. Sucks it back in. She sits. Looks into her eyes.

EXT. SELAH'S OFFICE BUILDING - LUNCHTIME

Elizabeth and her PARENTS approach the building. DAD has his arm over Elizabeth's shoulders.

INT. SELAH'S OFFICE - MINUTES LATER

Elizabeth sits between her parents on the couch. Selah across from them.

MOTHER

Where do we begin?

SELAH

Why don't we let Elizabeth tell us. Elizabeth?

Elizabeth takes a deep breath.

ELIZABETH

I'm just - I don't know exactly.

(fighting back tears)

I might want to keep the baby.

Mom's eyes well up.

SELAH

Can you tell your parents your thoughts about this?

ELIZABETH

I'm scared I'll get all fucked up in the head or something if I don't.

MOTHER

Please don't use that language, Elizabeth.

ELIZABETH

I just don't want to be fucked up later - like I don't want to feel guilty for the rest of my life.

MOTHER

That's no reason to take on the responsibility of mothering a child. To avoid guilt?

She looks to Dad for confirmation.

ELIZABETH

Well what other reason is there? Because I know for a fact that I can handle it? That I can manage taking care of this kid? How could I know that?

MOTHER

My point exactly.

ELIZABETH

But I know I care about it. Isn't that something?

MOTHER

If you cared about this baby, Elizabeth, you wouldn't smoke. You wouldn't drink. You wouldn't have sex with God knows who you've been having sex with.

ELIZABETH

I haven't been having sex with ANYONE!

Selah gives them a moment.

SELAH

Mom, can you tell Elizabeth what's upsetting you?

MOTHER

What's upsetting me? We come here and - I don't know what to expect. I can't-

She stands, begins pacing.

SELAH

Keep going.

MOTHER

I can't raise this baby for you, Elizabeth. I can't do it. I'm not doing it.

ELIZABETH

Nobody fucking asked you to. Jesus.

MOTHER

DO NOT USE THAT LANGUAGE.

Another moment. Elizabeth looks to Selah, desperate.

SELAH

Elizabeth?

ELIZABETH

(crying now)

I feel- I'm scared I might love this baby...

EXT. ICE-CREAM SHOP - AFTERNOON

Kurt waits by the service window, looking over the options. Kennedy and the girls walk up. Susie and Emma run to the window.

KURT

Hi.

EMMA/SUSIE

Hi!

Kennedy gives Kurt a proud smile.

KENNEDY

Girls, this is Kurt. Kurt, my daughter Emma, Susie, my niece - and Katherine, my beautiful, almost-a-woman daughter.

Katherine waves. Dressed provocatively. Kurt smiles, looks away -- slightly uncomfortable.

KURT

Well, very nice to meet you guys.

KENNEDY

(re: the ice cream)

Okay, girls - think about what you want.

KURT

(to Katherine)

So your mom tells me you're a junior?

KATHERINE

Yup. And you're a lawyer?

Kennedy keeps an eye on the conversation while helping the girls order.

KURT

I am. Do you know where you're thinking about going to college?

KATHERINE

Here I guess.

KURT

Miami's a great school.

KATHERINE

Yup.

(beat)

So my mom must really like you. I mean, I know she does. I can see why. You seem cool.

KENNEDY

Katherine, let's limit the flirting to your teachers, should we?

Kurt is uncomfortable with this.

KENNEDY (CONT'D)

We're not in competition really. If you were ten years younger maybe.

KATHERINE

Maybe he has a younger brother.

KENNEDY

Right! Do you? Wouldn't that be funny? We could be in People Magazine for that.

KATHERINE

So, my mom doesn't date much. What should I call you? Kurt or Mr. Lowden? Or what, Dad? Pops?

Kennedy and Katherine laugh together. Kurt doesn't know how to respond to this.

KENNEDY

Okay, we're going to freak him out. Katherine, help the girls, will you?

Katherine saunters off. Kennedy waits for Kurt's response.

KURT

She seems like a good kid.

KENNEDY

She is.

KURT

You guys have a- you've got an interesting...

KENNEDY

I know. She's funny, right?

Kurt watches the girls, hands in his pockets.

KENNEDY (CONT'D)

Maybe this wasn't a good idea. Is this weirding you out?

KURT

I'm just not really - I'm not looking to be a dad.

KENNEDY

I'm not expecting that.

He can't figure out what to say.

KENNEDY (CONT'D)

Oh God. I've messed this up, haven't I? Shit.

KURT

Kennedy-

KENNEDY

Dammit! I was just- I wanted you to meet the girls. I don't know what I was thinking. What was I thinking? What, that you'd be impressed? I don't know what's wrong with me... exposing myself to you like this. Of course you're freaked out. You're thinking you're walking into a disaster zone - Katherine with her clothes... I told her not to wear that outfit. I told her!

Kennedy looks at Katherine -- she heard.

KENNEDY (CONT'D)

It's not her. It's me. See? It's all me. Here I am, Kurt. This is me, okay? I understand, if you want to bail. I do. I wish you wouldn't. But I understand.

KURT

Kennedy-

KENNEDY

But just so you know, just so you know, I'm good. I'm good, and I'm fun, and I'm nice, and I've got a lot of really shitty qualities, and I haven't actually cleaned behind the toilet in months, literally, months. But you'd like me. You would. I just know you would.

Kurt waits to make sure she's done.

KURT

I'd like... I'd like to go out, just the two of us tonight. Okay?

As she studies his face, we cut to:

INT. SELAH'S OFFICE - SAME

Selah closes the door as Liliana and Philip take a seat on the couch. Both extremely nervous.

LILIANA

Thanks for making time for us. Do you have the special plans today?

SELAH

Oh, I have a date with my son later.
(uncomfortable)
Let's talk about why we're here.

Liliana takes a deep breath.

LILIANA

There's something I never told you.

(trying to be strong)

I had an abortion, when I was a teenager. I only just told Philip - just today...

Selah takes this in.

LILIANA (CONT'D)

This is why I know I can get pregnant. Why I can't give up.

(looking at Philip)

I have so much shame...

Philip holds her hand.

SELAH

Philip, how does this make you feel?

PHILIP

About the abortion?

SELAH

That she withheld the information.

Philip chooses his words carefully.

PHILIP

I'd like- I want to adopt.

SELAH

That's not telling me how you feel. How do you feel - about Liliana.

PHILIP

I love her.

(to Liliana)

I love you. But... it's not good for our marriage, to continue this way. I want to adopt, Lili. You know that.

Liliana looks away.

SELAH

Liliana had a breakthrough today - being honest about the abortion. But it's too much to expect her to be ready to adopt.

LILIANA

This is what I am saying!

SELAH

But I do think you can take the next step, Liliana.

LILIANA

What next step? There is no next step.

SELAH

I believe you need permission to stop trying.

LILIANA

I'm not giving up.

SELAH

It's not giving up, Liliana. It's not trying anymore.

LILIANA

I will always try.

Philip tries to hide his frustration.

SELAH

At my age, if I told you I was trying to get pregnant, what would you think?

LILIANA

This is silly.

SELAH

You would think it was silly. Because I can't get pregnant.

LILIANA

But I can.

SELAH

You've been told that you can't.

LILIANA

But they might be wrong. They're not always right.

SELAH

It's okay to stop, Liliana.
You don't have to think about adoption right now-

LILIANA

I won't adopt.

SELAH

-but you can stop trying.

LILIANA

(holding back tears)
I can't lose my baby.

SELAH

(weak)
You won't lose your baby.

Liliana looks to Philip -- desperate.

LILIANA

Can I stop?

PHILIP

Yes, sweetheart. You can.

Liliana breaks down now, weeping uncontrollably. Selah watches them -- looks away to regain her composure.

INT. SELAH'S OFFICE - RECEPTION AREA - LATER

Liliana steps into the ladies' room, leaving Selah and Philip alone.

PHILIP

Well, happy Mother's Day.

SELAH

(quiet)
Thank you.

A beat.

PHILIP

She has- Liliana has a reading tonight, to children at the hospital. Do you think- should I convince her to cancel?

SELAH

No, no. That will be good for her - rather than staying at home.

Philip nods. Senses that Selah could use a hug. He hugs her.

EXT. BOOKSTORE & BAKERY/COFFEE SHOP

Katherine pulls the car up to the curb. Kennedy gets out of the passenger seat -- still frazzled. She leans in.

KENNEDY

Five minutes.
(to Emma and Susie in the back seat)
Be right back, girls!

INT. BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Patrick is putting the final touches on a Mother's Day cake. Kennedy comes in.

KENNEDY

How does it look?

Patrick presents the cake.

PATRICK

Think your mom will like it?

KENNEDY

Oh - wow. That's incredible.

PATRICK

I'm a little impressed with myself. Cream cheese icing.

Kennedy admires the cake.

KENNEDY
She'll love it. Thank you.

PATRICK
You look worried. Everything okay?

KENNEDY
Oh, I'm fine. Just craziness - the usual.

She starts to pick up the cake -- hurried.

KENNEDY (CONT'D)
I can borrow the cake stand too? I'll bring it back
tom-

... and suddenly... the cake falls SLOW MOTION to the floor. The glass platter shatters.
Cake collapses in on itself.

Kennedy and Patrick both drop to the floor.

KENNEDY (CONT'D)
(tearing up)
Shit. SHIT! I'm so sorry. How did that happen?

She tries to piece it back together. Patrick takes her hands to stop her.

PATRICK
Kennedy, it's fine. It's fine. What's wrong?

She looks up, a mess. And then... split-second decision...

SHE KISSES HIM. A real kiss.

Patrick holds her shoulders. Gently pushes her back.

She realizes now.

KENNEDY
Oh God... I'm sorry.
(crying)
I'm such an idiot...

INT. HOSPITAL - JONATHAN'S OFFICE - SAME

Lolly and Michael wait patiently across from Jonathan's desk.

INT. HOSPITAL - CORRIDOR - SAME

Jonathan walks briskly down the hallway, business-like. He rounds a corner and pushes open the door to

HIS OFFICE

Lolly jumps, startled.

JONATHAN

Sorry.

He takes a seat behind his desk.

JONATHAN (CONT'D)

Okay.

He types on his keyboard, pulls something up on the screen, and turns the monitor toward Lolly and Michael.

JONATHAN (CONT'D)

THIS is Mickey's beautiful brain.

Lolly smiles.

LOLLY

Oh, thank God. It's good news?

JONATHAN

What we're looking at here is normal brain activity.
The dips aren't alarming - this is normal.

He fast-forwards. A dip remains noticeably low in this spot.

JONATHAN (CONT'D)

But this dip-

LOLLY

What? Is it a seizure?

JONATHAN

This dip does indicate a seizure, yes. As does this...

He fast-forwards again. Lolly brings her hand to her mouth -- eyes instantly filling.

JONATHAN (CONT'D)

Dr. Carmichael. He's the resident epilepsy expert here with-

Lolly begins crying uncontrollably now. Jonathan turns the monitor around. Gives Lolly a moment. Michael holds her.

JONATHAN (CONT'D)

I won't tell you this isn't upsetting. Epilepsy is no small matter, but this is treatable. Mickey will-

MICHAEL

What kind of treatment are we talking about here?

Lolly collapses into hysterical sobs. This isn't Jonathan's first hysterical mother. He steadies himself.

JONATHAN

Mom, look at me. Look at me, mom.

She does -- HUGE eyes.

JONATHAN (CONT'D)

Your son needs you now. You're strong. I can see that. This is your opportunity to prove just how strong you are. Mickey needs you. Do you understand? He needs his mother.

She bites back the tears.

MICHAEL

Lolly's the strongest person I know.

And on her terrified expression...

LOLLY (V.O.)

My hands aren't shaking.

INT. BOOKSTORE & BAKERY/COFFEE SHOP - SAME

Kennedy's eyes are puffy, makeup smudged. Patrick sits on a bar stool, looking at her.

KENNEDY
(into the phone)
What is it?

CUT BACK TO:

LOLLY. OUTSIDE THE HOSPITAL NOW

She holds a cigarette, watching her hands.

LOLLY
I would swear they're shaking, but they're not.

INTERCUT PHONE CONVERSATION

KENNEDY
Do you have news? Do you want me to bring Susie?

LOLLY
I'm supposed to be strong, but I think I just need a few minutes to not be strong before I can actually be strong. Do you know?

KENNEDY
Come on, Lolly. Is dad there? What?

LOLLY
He has epilepsy.

Kennedy looks at Patrick, horrified.

LOLLY (CONT'D)
Okay, and now they don't feel like they're shaking anymore. It's so weird because my body - my whole body suddenly now just feels completely still.

KENNEDY
Lolly, I'll be right there.

LOLLY

He's going to be okay, Kennedy. I can feel it.

KENNEDY

He will. He absolutely will be. I'll be there as soon as I can.

Kennedy hangs up. Begins to cry again...

KENNEDY (CONT'D)

(to Patrick)

Please forgive me...

And we cut to:

KENNEDY PACING OUTSIDE THE BOOKSTORE

She dials her cell, biting her fingernails as she waits.

KURT (O.S.)

You've reached Kurt Lowden. I'm either away from my desk or with a client. Please leave a detailed message and I'll call you back.

Kennedy clears her throat.

KENNEDY

Well, I'm not going to be too detailed here - I just... I have to call off tonight. Anyway, and this isn't right, Kurt. I have to get myself together first. I'm

KENNEDY (CONT'D)

not- Okay, well- I'm sorry. I really am.

Katherine pulls up the car as Kennedy ends the call.

EXT. GRAVEYARD - LATER

Selah approaches the graveyard gate, a picnic basket in hand.

The construction is still going on. Selah watches the WORKERS, frustrated.

It takes some perseverance to step through the gate and into the cemetery, but she does it.

She finds the grave site and sinks to her knees in front of it.

Jonathan walks up behind her, hands in his pockets.

JONATHAN

Not as traumatic as you thought it would be, right?

Selah turns to look at him.

JONATHAN (CONT'D)

I've had a bad day.

She begins to prepare the picnic food.

SELAH

It's not right to have construction in a graveyard. On Mother's Day.

JONATHAN

It is what it is, mom.

Beat.

SELAH

I'm not here to say goodbye, if that's what you think.

JONATHAN

I can't do this anymore.

Selah keeps her eyes on the food.

JONATHAN (CONT'D)

Don't ignore me.

She does.

JONATHAN (CONT'D)

I'm leaving.

SELAH

It's Mother's Day, I'll remind you.

JONATHAN

Yes, mother. I know it's Mother's Day. But every day is Mother's Day with you. Don't you see that? You stopped living when he died. Thirty-seven years ago you stopped living. But I have a life. And I can't live it if I'm worrying about you all the time.

SELAH

I never asked you to worry.

JONATHAN

I never got to grieve, do you know that? I never grieved because even as a three-year-old I recognized that I had to take care of you. Do you remember? All those days in bed? Why am I doctor, mother? Because that's what I do. I take care of people. You trained me from the time I was a baby.

SELAH

Three isn't a baby. He wasn't a baby. He was a child. He was a person. He had a personality.

JONATHAN

I get that. You lost a child. I lost a brother. People lose people. That's what happens. And I'm glad you came today - I'm glad you're here. But if you're going to pretend this isn't goodbye for you, then I can't do this. No, I'm done. I'm alive, and I'm living my life.

He leaves now. Selah watches him go -- turns suddenly to the construction workers.

SELAH

IT'S MOTHER'S DAY! IT'S FUCKING
MOTHER'S DAY!

EXT./INT. BOOKSTORE & BAKERY/COFFEE SHOP - A BIT LATER

Rose opens the door, smiles at Patrick behind the counter.

PATRICK

Kennedy just left with the girls.

ROSE

Oh. Shoot.

Patrick comes out from behind the counter. Hugs Rose. He pulls back from the embrace.

PATRICK

She's taking the girls to the hospital.

ROSE

Well, I guess I should call Lolly and see what's up. I haven't heard from Paul. Maybe I'll try him first.

She pulls her phone out of her purse.

PATRICK

You didn't hear?

ROSE

Hear what?

He waits, nervous.

ROSE (CONT'D)

What Patrick?

CUT TO: ROSE LEAVING THE COFFEE SHOP

She digs frantically for her car keys. Selah walks by, lights a cigarette and sits at a table outside the shop.

Rose considers a moment, then...

ROSE

Would you mind terribly? I don't smoke, but I could really use a cigarette right now.

SELAH

Sure.

Selah hands Rose a cigarette. Rose sits, lets Selah light it for her.

ROSE

Oh boy. Head rush.

A beat.

SELAH

Mother's Day never goes quite the way you want it to.

Rose looks at her, surprised.

ROSE

No, it never does, does it?

They both drag on their cigarettes. New friends.

ROSE (CONT'D)

You're supposed to do what's expected. Be able somehow to do it, have that strength... but I think sometimes you need a minute first.

SELAH

A minute is allowed. Just not a lifetime.

FADE IN:

MONTAGE SEQUENCE - A SONG

-Lolly and Michael with DR. CARMICHAEL. Deep in conversation. Lolly is trying hard to be strong.

-Kennedy and the girls getting out of the car, heading toward the hospital.

-Liliana and Philip driving. He's focused on the road. She's staring out the window.

-Selah and Rose driving together. Talking, sharing.

-Kurt entering the bookstore. Shaking hands with Patrick.

-Elizabeth in her room, listening to her headphones. Her eyes go wide. She sits up, pulls off her headphones.

THE SONG STOPS.

ELIZABETH

MOM!!!!

She stands, slowly -- water dripping down her legs. Mom runs into the room.

INT. HOSPITAL CORRIDOR - EARLY EVENING

Kennedy and Lolly. The end of an embrace.

KENNEDY

So how does this work? Do you say sorry first, or do I? Wait. Do you have anything to apologize for?

Lolly laughs through her tears.

KENNEDY (CONT'D)

I'm sorry.

Lolly accepts the apology with a smile.

KENNEDY (CONT'D)

Kind of caught up in my own crap - always, I mean. No excuse.

LOLLY

We're good.

KENNEDY

Speak for yourself, supermom. I'm a disaster. Surprise!

Off their laughs, we cut to:

MICKEY'S HOSPITAL ROOM

The room is crowded... Kennedy and the girls, Michael, Paul, Lolly, and Jonathan.

Lolly has her arms around Susie. Mickey still with electrodes attached, on the bed.

KENNEDY

(to Mickey)

You're going to have to see if you can take one of those cool wires home with you.

(to Jonathan)

Doctor?

Lolly smiles at Kennedy from across the room.

JONATHAN

You can have three. How about that?

MICKEY

Wow!

KENNEDY

I'm telling you, this is my kind of place. Supercool
electrode thingys, ice cream? I mean, come on.

Mickey giggles. Katherine hops on the bed with him -- whispering in his ear.

CUT TO: ELIZABETH AND HER PARENTS RUSHING INTO THE HOSPITAL

A NURSE runs up, helps Elizabeth into a wheelchair.

CUT TO: ROSE AND SELAH WALKING DOWN THE CORRIDOR

Jonathan comes out of Mickey's room just as they approach.

JONATHAN

Mom?

Rose and Selah look at each other.

SELAH

You're Mickey's doctor.

ROSE

This is your son?

Selah nods. Proud. Rose smiles -- takes a breath and steps into

MICKEY'S ROOM

She looks at Mickey, head covered in wires. She catches her breath and begins weeping.
Looks at Lolly, filled with shame.

Lolly approaches. She wraps her arms around her mom.

ROSE
I'm so sorry. I just thought-

LOLLY
Shhh. I know.

Rose wipes her tears. She holds Lolly by the shoulders.

ROSE
You are a great mom. Do you know that?
(they look at each other)
Maybe you've had your instincts all along for a
reason, Lolly. You're the best mom I know.

Kennedy raises her hand.

KENNEDY
Cause I'm actually in the room? Standing right here.

Lolly and Rose laugh.

ROSE
You can handle this, Lolly. Look at me. Don't think
for a second that you can't. You can. Do you hear
me?

Lolly tears up now.

CUT BACK TO: JONATHAN AND SELAH IN THE HALLWAY

SELAH
I'd apologize, but I'm afraid it's a little late for that.

JONATHAN
You have nothing to apologize for.

She doesn't believe him.

JONATHAN (CONT'D)
I love you, mom.

She hasn't heard this in a long, long time. She tries to speak but can't.

JONATHAN (CONT'D)

So you met Mickey's grandma, huh? Come meet Mickey. GREAT kid.

CUT TO: LILIANA AND PHILIP ENTERING THE HOSPITAL

Philip guides her in, hand on her back. Liliana looks particularly frail.

KURT walks past them. He looks around and approaches the information desk.

CUT BACK TO: MICKEY'S ROOM

Jonathan leads Selah into the room.

JONATHAN

This is some kind of party in here!

Rose turns to Selah.

ROSE

Oh! Everyone, I want you to meet Selah - my new friend. Well, you know Kennedy, I guess.

Kennedy is confused to see Selah there.

KENNEDY

Hi! What-?

Selah looks at Mickey on the bed. In a flash, she sees her THREE-YEAR-OLD SON. Mickey waves to her -- himself, and then suddenly her son again.

This is too much. Selah begins gulping for air. Jonathan and Rose rush her out and into

THE CORRIDOR

They ease her to the floor. Selah sobs -- thirty-seven years worth, all in one moment.

JONATHAN

(to Rose)

Mickey - he looks a little like we did as - I had a brother...

ROSE

I know. She told me...

Rose holds Selah as she cries. This is too difficult for Jonathan to watch. He turns away. Selah's sobs become...

ELIZABETH'S SCREAMS

And we see Elizabeth -- giving birth now. A final push, and the DOCTOR hands the BABY to a NURSE.

Elizabeth strains to see. The nurse asks a question we can't hear. Elizabeth is wide-eyed -- nods her head yes. The nurse places the baby on Elizabeth's chest.

Elizabeth and the baby begin crying -- simultaneously.

The WOMAN FROM THE ADOPTION AGENCY watches from the window.

CUT TO: HOSPITAL WAITING ROOM - A BIT LATER

Kennedy and Katherine together, laughing, sitting side by side -- legs pulled up under themselves. Identical positions. Like mother, like daughter.

Paul comes in, settles into a chair across from them.

KENNEDY

(to Paul)

Wait a minute. Have you said Happy Mother's Day to me yet?

PAUL

I'm ready for Father's Day.

KENNEDY

(laughs)

Bet you are.

Katherine takes Kennedy's hand in hers. Kennedy looks at it. And then at Katherine.

KATHERINE

Happy Mother's Day, mom.

This gets to Kennedy somehow. She looks at her dad.

KENNEDY

(fighting back tears)

Do you know how hard it is to have such a great kid? Makes you feel like you can't possibly live up to it. Whatever that "it" is.

(gesturing to Katherine)

She's it.

PAUL

(just love)

I know exactly how you feel.

Kennedy kisses Katherine's cheek, hard. And then Paul's.

Katherine's phone buzzes: **Elizabeth**. Katherine looks at Kennedy.

KENNEDY

Get it, get it.

KATHERINE

(standing, into the phone)

Hey. I'm sorry. I was a bitch.

CUT TO: ELIZABETH'S HOSPITAL ROOM

Elizabeth's mom stands in the doorway of the room. She steps into the HALLWAY.

ELIZABETH'S MOTHER

Katherine?

CUT BACK TO: KATHERINE

KATHERINE

Oh - sorry. What's- oh my God. Is she having the baby?

INTERCUT PHONE CONVERSATION

ELIZABETH'S MOTHER

It's a healthy baby girl. She thinks- she thinks she might want to keep her.

CUT TO: LILIANA SETTling DOWN TO READ TO A GROUP OF CHILDREN

These are all patients, some with bald heads, some with tubes attached to machines. Liliana smiles -- a beautiful smile.

LILIANA

Who knows what day it is today?

CHILDREN

Mother's Day!

LILIANA

Should we read a story about mothers?

CUT TO: KATHERINE AND KENNEDY HURRYING DOWN A CORRIDOR

They round a corner and pass by Liliana reading to the kids. Kennedy stops -- backs up to look again. She waves to Liliana. Liliana waves back.

CUT TO: KURT WALKING THROUGH THE HOSPITAL

Clearly lost.

CUT TO: LOLLY WITH MICKEY

Preparing to go into another exam. Mickey is crying quietly.

LOLLY

Are you scared, hunny?

Mickey nods. Yes he is.

LOLLY (CONT'D)

You know what I do when I'm scared?

He shakes his head no.

LOLLY (CONT'D)

I close my eyes and picture all the people I love.
You, Susie, Daddy.

Mickey closes his eyes. Tears streaming out.

LOLLY (CONT'D)

You're a brave-brave boy. You see our faces?

Mickey nods yes. Lolly kisses away the tears.

CUT TO: SELAH IN THE WAITING ROOM NOW

Drinking tea. Rose by her side.

Lolly comes in. Tired. She sits across from Selah.

LOLLY

Your son... I don't know where I'd be without him.

SELAH

I think he's pretty special.

LOLLY

He's amazing.

(beat)

So I've been told you've been giving my sister free therapy for years?

Selah laughs.

LOLLY (CONT'D)

Do you have room in your schedule for another patient? An official patient. I'll pay.

Selah's about to respond when Kurt walks in -- looking lost.

ROSE

Can we help you find something?

KURT

I'm completely lost. Am I in neurology?

ROSE

You are.

KURT

I'm looking for a patient. Mickey?

Lolly looks up.

KURT (CONT'D)

Um, his aunt- Kennedy. Sorry, I'll just check with the information desk. Sorry to bother you.

He turns to walk away.

LOLLY

Wait a minute, wait a minute. Kurt? Kurt-who-likes-neurotic-women Kurt?

He turns around. Lolly looks at Rose. Smiles.

ROSE

Are you cyberspace?

CUT TO: ELIZABETH'S ROOM

Katherine, Kennedy, Liliana, and Philip are with her now. Her parents too. Elizabeth holds the baby on her chest.

LILIANA

She's beautiful.

ELIZABETH

No big deal or anything. Just squeezed a human being out of hole the size of a-
(looking at Liliana)

Having a baby doesn't automatically turn me into a lady, just so you know.

Liliana comes closer to kiss the baby.

LILIANA

You be who you are, Elizabeth. You're special. This is the truth.

ELIZABETH

Okay, well don't get too excited. I haven't decided anything yet. I have twenty-four hours.

LILIANA

I'll just be smiling for you, Elizabeth. This makes me smile.

Off Elizabeth's look, we cut to:

LILIANA AND PHILIP LEAVING ELIZABETH'S ROOM

They round a corner, and Lilia clutches the wall.

PHILIP

Lili?

She's breathing hard now, suddenly sweating.

LILIANA

I didn't know...

PHILIP

What didn't you know?

LILIANA

I didn't know I wanted that baby.

He holds her.

LILIANA (CONT'D)

I... wanted... that... baby.

CUT TO: ROSE SLIPPING INTO THE NEONATAL WARD

She smiles at the NURSE, attaches her VOLUNTEER NAME TAG, and picks out a miniature baby to hold.

She settles into a rocking chair. At home here.

CUT TO: KATHERINE LEAVING ELIZABETH'S HOSPITAL ROOM

KATHERINE

(into the room)

Be right back.

She heads for the food station. Prepares a glass of ice chips.

Kurt walks toward her. Stops when he sees her.

KURT

Oh. Hi there.

Kennedy comes out from the room. She sees Kurt and Katherine talking -- slips behind a cart to watch them together.

KATHERINE

Listen... I just want you to know. We're really not freaks or anything. I mean, my mom... she's a good catch. And me and Emma, we're not like totally all-consuming. You could still date her - just pretend we don't exist or whatever.

KURT

But you do exist.

Beat.

KATHERINE

... my friend just had a baby.

KURT

She's your age?

KATHERINE

Yup. She's kind of flipping out, but you know, tries not to show it.

KURT

Well, sometimes being there means hearing what they're not saying, right? Bet you're good at that.

Kennedy comes out from behind the cart.

KENNEDY

We know what she is saying - ice chips, ice chips. Seriously - she's really a very demanding girl.

Katherine laughs. Leaves to give them privacy. Then:

KENNEDY (CONT'D)

(singing)

I think we're alone now.

KURT

Hi.

KENNEDY

Right, but before we "hi" -

(beat)

I kissed my boss today. Patrick. Huge mistake. On so many levels... I'm an idiot. I just...

Kurt takes a moment.

KURT

I've been going over the pros and cons - funny, fun, neurotic-

KENNEDY

A pro or con, that last one?

KURT

A lot of responsibilities, high drama-

KENNEDY

Clearly a pro.

KURT

Honest. No chance you'd be hiding any deep-rooted secrets, which is... that's good.

A moment as the look at each other.

KENNEDY

The mom body. A pro, obviously.

KURT

(laughs)

I'm not ready to be a dad.

KENNEDY

Yeah, I get that. And I kind of need to take ownership of this mom thing anyway, so...

CUT TO: ROSE IN THE NEONATAL WARD

She rocks with her eyes closed. Kennedy comes in. Smiles when she sees Rose.

She squats down in front of her. Quiet.

KENNEDY

Mom?

Rose opens her eyes. Kennedy looks around at the babies.

KENNEDY (CONT'D)

They're perfect.

ROSE

There's nothing perfect about motherhood, hunny.

Kennedy reaches up to pat the baby on Rose's chest.

ROSE (CONT'D)

I'm proud of you, Kennedy.

KENNEDY

I kissed Patrick today.

Rose looks at her.

KENNEDY (CONT'D)

It was this weird kind of movie moment, you know,
and I was spazzing out and his lips were just right
there, sort of oozing...

ROSE

(disgusted)

Oh.

KENNEDY

Sexuality. Oozing sex appeal. The point is, I suck.
I'm just...

ROSE

We all make mistakes, hunny.

KENNEDY

Yeah, paying the electric bill late - that's the kind of mistake I'm comfortable with.

ROSE

The sign of a great woman...? What she learns from her mistakes.

KENNEDY

Bla, bla, bla.

Rose reaches out to tuck Kennedy's hair behind her ear.

ROSE

Cyberspace seems very nice.

Off Kennedy's look, we cut to:

KENNEDY RUNNING THROUGH THE HOSPITAL

She rushes into the LOBBY, looks around... and runs OUTSIDE.

We see Kurt walking toward the parking lot.

KENNEDY

KURT!

Kurt turns around. She runs up, out of breath.

KENNEDY (CONT'D)

Did you bring a condom?

He looks at her.

KENNEDY (CONT'D)

I'd like to... I'd like to see if I can be quiet with you.

And they kiss...

KENNEDY (CONT'D)

I lied about Coldplay. I mean, it's not that I don't like them, but I-

And this is a long, very long kiss...

A WOMAN, shocking red hair, walks toward them. She carries a BABY GIRL -- a FIREFLY clip attached to a small tuft of red hair. Mother and daughter look just alike.

The baby squeaks.

Kennedy and Kurt stop kissing. She turns to admire the baby.

KENNEDY (CONT'D)
(to the new mom)
Happy Mother's Day.

The mom smiles -- proud.

FADE TO:

A SERIES OF SHOTS

-Kennedy and Kurt having sex. She's quiet. Almost.

-Rose with Kennedy and Lolly. Little girls now. Laughing. A game of hopscotch.

-Selah with Jonathan and his brother. Little boys. Making cookies in the kitchen. Flour everywhere. Licking big spoons.

-Lolly with Mickey and Susie. Reading to them, animated as she reads. They giggle. Michael pops in, dressed in costume. The kids burst into laughter.

-Jonathan and Guy. Walking hand in hand.

-Liliana and Elizabeth chatting. The baby sits between them in a bouncy seat. Philip brings out a pitcher of lemonade. They cheer.

-Rose and Paul, opening the front door to Selah and her DATE. Introductions, and Rose ushers them inside.

-Katherine and Emma. Emma dances. Katherine shows her the right moves. Kennedy and Kurt come in. Kennedy shows them all... this is how it's done. Kurt and the girls applaud.

FADE TO BLACK.