

PIVOTING
Pilot

"If She Could See Us Now"

Written by

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ACT ONE

FADE IN.

INT. BATHROOM - DAY (D 1)

Close on: AMY, 40, (working mom, whirlwind of a woman, a controlled mess, thrives in chaos, always holding a coffee), in a black dress, scans her face in the mirror.

AMY

I feel bad saying this, but...
Coleen's makeup looks terrible.

JODIE (O.C.)

I knowwww.

A toilet flushes. A stall door swings open. JODIE, 40, (pretty, stay at home mom, plagued by those last ten pounds of baby weight for the past seven years) exits wearing a navy knit dress and approaches the sink.

JODIE (CONT'D)

When was the last time she wore
blue eyeshadow?

AMY

Our prom maybe?

Jodie looks at herself in the mirror, smoothes her dress.

JODIE

I wouldn't know. I wasn't asked to
go.

AMY

It's been twenty two years. I think
you have to let it go.

JODIE

I know. I'm trying.

Amy takes a Caramel Nib out of her bag.

AMY

(offers)
Nib?

JODIE

(looks at it, tempted)
No. I'm being good. My trainer says
sugar turns directly into fat.

AMY

It's just a little nib.

SARAH, 40, (doctor, bi-sexual, co-dependent, fixer), wearing black pants and a dressy black blouse.

SARAH

Did you see Coleen's hair!? Awful.
She hasn't had it up like that
since, maybe... what, our prom?

Jodie opens her mouth to speak.

SARAH (CONT'D)

(quickly)

Jodie, you need to get over it.

AMY

She's trying.

JODIE

Maybe we should say something?
Coleen would want to look good.

INT. CHURCH LOBBY - CONTINUOUS

Amy, Sarah and Jodie enter from the bathroom. A CASKET is rolled past.

AMY

I think it's too late.

They are hit with a wave of grief. Jodie lets out a SQUEAK cry. They hold hands, tightly. As tears stream down their faces, they use each other's hands to wipe them.

SARAH

(to Amy, through tears)

I always thought you'd be first to
go, you know, just with your... the
artificial sweeteners, smoking all
those years, the pills, jay
walking. But Coleen was so healthy.

AMY

(flatly)

I promise I'll be next.

CHYRON: PIVOTING

EXT. CHURCH - A LITTLE WHILE LATER (D 1)

In the crowd of people leaving, reveal Amy, Sarah and Jodie standing on the steps. Amy rifles through her bag.

AMY

Oh no, I hope I didn't leave my keys... with Coleen.

JODIE

She always took them from you, so it would almost be appropriate.

Sarah's phone buzzes. She looks at it, groans.

SARAH

I can't even go to my best friend's funeral without being bothered.

(into phone, walking off)

This is Doctor Avery. Someone better be lying in a pool of blood.

Jodie's husband, DAN, 40's, (banker, controlling, no social skills) approaches from the parking lot, approaches Jodie.

DAN

Hey, I'm going to take off. Can you get my racket restrung?

(before she can speak)

I had it in the car. Saved you the trip home.

Dan pulls a bag off of his shoulder, revealing it has a tennis racket handle sticking out of it and hands it to Jodie. He gives her a shoulder squeeze and moves off.

JODIE

(mortified, to Amy)

He brought a tennis racket to a funeral. He brought it *in*.

HENRY 40, (Amy's husband) coming up the steps toward them. He looks like he's been crying, but like, in a rugged way.

HENRY

(hands her keys)

Found your keys. In your car. It was running. With the door open.

AMY

Was it in a spot?

HENRY

It is now. I'll meet you at Brian
and Coleen's.

Amy looks at Henry.

AMY

Henry, I don't think I've ever seen
you cry.

HENRY

(lies)
I'm not crying.

AMY

Your eye lashes are wet.

HENRY

Because you're spitting.

AMY

I think it's sweet.

HENRY

That you spit when you talk?

Amy smiles, hugs him, puts her head in his chest. Tennis racket on her shoulder, Jodie looks on. Wanting it so badly, she almost... leans in to get in on it. They break apart. Henry kisses Amy's head; kisses Jodie on the cheek and moves off. Sarah returns, holding a cup of soda.

SARAH

(then, re: cup)
I caught Brian's mother giving Lila
diet soda. She doesn't even have
all of her teeth.

AMY

Brian's mother or Lila?

JODIE

Coleen wouldn't even let Lila have
organic fruit juices. She would go
ballistic right now.

AMY

This is literally an, "over her
dead body" moment.

They walk toward the parking lot, arm in arm; after navigating the tennis racquet strap.

SARAH

Coleen was *such* a good mother and now Lila is motherless.

(sighs, to Amy)

This is how it would be if your kids' nanny died.

AMY

I work long hours! I can't be home!

JODIE

You do get off at one o'clock.

AMY

But, I need time to decompress. At the mall or spin class or sitting in my car a block away.

SARAH

That's because you don't like kids. You said it yourself when you found out you were pregnant with Luke. You were crying and trying to light a cigarette.

AMY

Every new mother does that.

(then, defensive)

And, I love them. It's for their sake. I was just born without maternal instincts and I'm afraid I can't take care of them and I don't want to lose them.

JODIE

Amy, they're *not* going to die.

AMY

I mean *lose* them, like leave them in a dressing room or a running car. Like my keys.

SARAH

Get a leash. Though very dangerous. I saw one wrapped around a kid's neck once. You don't forget that.

JODIE

Maybe don't take them out.

AMY

Look, like I always told Coleen, I'll start going home after work. Someday.

Amy tries to walk away but she's tangled in the tennis racket strap. As she tries to free herself,

JODIE

Amy, what are you waiting for? We don't know how long we have. *Someday* is now.

AMY

(beat)

I can't take you seriously with a tennis racquet on your shoulder.

3

INT. COOKING SHOW SET/OFFICE - DAY (D 2)

3

Amy exits on a mission, followed by her assistant, **FRANCA** (20's, desperate to please, desperate in general). She catches up with Amy and hands her a coffee.

FRANCA

(so exuberant)

Amazing show today!

AMY

It's a cooking show.

FRANCA

It was just okay.

AMY

Thank you. Oh. I need to see the summer pie segment again. The peach is looking like pumpkin.

Franca pulls up her sleeve and writes on her arm. Amy takes a sip of the coffee, it's disgusting.

FRANCA

Sorry about the coffee. We only have healthy sweeteners. Since your friend died of cancer, catering is being mindful.

(then)

Oh, and I reserved you bike fifteen in Vanessa's 4:30 spin class.

Amy swallows, then shocked:

AMY

Vanessa P?! How?!

FRANCA

(nods, smiling, proud)

I called in at three AM to get it.

AMY

Wow. Thank you! I can't make it.

Franca's face registers DEVASTATION.

AMY (CONT'D)

I'm going home to be with my kids.

Amy walks off, dialing her phone.

AMY (CONT'D)

(then, into phone)

Hey, it's me. Remember the really spin teacher whose so hard you throw up? I gave up a bike in her class to go home to Luke and Julia! That's right. I'm going to be a good mom from now on. In the afternoons. Thought you'd be proud. 'kay. Love you, bye.

Amy hangs up, before she reaches the door turns back.

AMY (CONT'D)

(calls, to Franca)

Franca?

Franca turns back.

AMY (CONT'D)

Tell catering I need my toxic sweeteners and please don't try and save me.

Amy exits, Franca writes on her arm.

FRANCA

Don't save Amy.

INT. AMY'S CAR - MOMENTS LATER

Amy drives, flips through the radio stations. Her phone RINGS. We see **SARAH** on the screen. Amy presses "accept."

5

INT. FIELD'S MARKET - SAME TIME (D 2)

5

Sarah, in scrubs, pushes a shopping cart a cart. It's a homey, local supermarket with a Trader Joe's vibe. Sarah talks into earbuds.

SARAH

How's the cauliflower rice at Field's?

7

INT. AMY'S CAR - PRESENT DAY (D 2)

7

Amy drives; talks into the Bluetooth to Sarah.

AMY

Not rice. Guess what? I'm going home straight from work!

SARAH

Where are your kids?

AMY

Home, that's why I'm going. You know, because of the whole, life being short and *someday* being now of it all.

SARAH

Wow. And I thought *I* had big news. I just quit medicine.

AMY

Wait. What do you mean, quit medicine?

SARAH

I just had an epiphany.

AMY

Did something happen at work or did a potato chip in the shape of Jesus speak to you?

SARAH

Sort of both and neither.

INT. HOSPITAL/ER- MORNING - FLASHBACK

It's a typically busy day. Patients in varying degrees of pain, sit in the waiting area. Sarah writes on a prescription pad while talking to a male patient 50's.

SARAH

(to patient)

I'm giving you a prescription for a stronger antihistamine, but it will continue to get worse if you don't get rid of your guinea pig.

She hands him the prescription. She crosses off a A MALE DOCTOR, DON (30's, smug) eating a burrito, stops her.

DON
(mouthful)
Sarah, I know it's a few months off,
but can you work for me Christmas Eve?

SARAH
What kind of burrito is that?

DON
(off burrito)
Looks like egg whites and spinach
and something red.

SARAH
Sun dried tomatoes. Did you find
that in the microwave in the
lounge?

DON
Yeah. It was just sitting there--

SARAH
So you just assumed it didn't
belong to anyone? People just leave
burritos lying around in
microwaves? I put it in there two
hours ago and then got called away.

DON
Oh, wow. Sorry. I can get you
something from the cafeteria.

SARAH
I don't want something from the
cafeteria. All I've been thinking
about for the past two hours was
sinking my teeth into an egg white
sun dried tomato, spinach burrito.

DON
(offering the rest)
Here?

SARAH
Keep it.
(slowly losing her shit)
Better yet, add it to the rest of
the things I've had to give up
thanks to severed fingers, heart
attacks, skateboard accidents,
guinea pigs-- like my twenties, my
thirties...

SARAH (CONT'D)

This job has taken up so much space in my life that it drove my wife into the arms of my acupuncturist, who isn't even fully certified and also, ate my food.

(looks around)

Life is so short. We could drop dead any minute. Medicine won't save us.

One waiting patient gets up and leaves.

SARAH (CONT'D)

It sure as hell didn't save my best friend Coleen and instead of spending precious time with her, I was here making zero difference, having my burritos eaten.

(epiphany, then)

I'm leaving. I'm out. I quit!

Sarah goes to walk off, turns back and grabs the burrito from Don before he can take another bite.

SARAH (CONT'D)

You don't get to finish it!

She takes the burrito from his hand and walks off.

INT. AMY'S CAR/FIELD'S MARKET

AMY

Must've been a really good burrito!

SARAH

I'm still holding it.

Angle on: in Sarah's hand, she's gripping half of a burrito.

SARAH (CONT'D)

It wasn't really about the burrito.

AMY

Well, it never is.

SARAH

I don't want to take care of anyone else anymore. I'm going to be selfish now. Like you!

AMY

But, what are you going to do for money?

SARAH
I'm going to get a job. A fun one.

AMY
But you can't. You're a doctor!

SARAH
Stop calling me that.

As Sarah hangs up, she walks into...

8 **INT. FIELDS MARKET - CONTINUOUS (D 2)** 8

SARAH'S POV: a stylized scene of HAPPY EMPLOYEES, smiling and laughing as they do their mundane jobs.

The store manager, Huddy, passes wearing a name tag that says, Huddy and a BUTTON: **WE'RE HIRING. ASK ME ABOUT BECOMING A FIELDS TEAM MEMBER!**

9 **INT. SOUTHSORE HEALTH & RACQUET - SAME TIME (D 2)** 9

CLOSE ON: a handsome, young, male face, coming closer. It belongs to **MATT** (20s, trainer, very Long Island, not smart, except when it comes to fitness, he's a savant).

MATT
You're so tight. Am I hurting you?

CLOSE ON: Jodie's face, fully made up.

JODIE
(swoons, lies)
No, it's good.

PAN OUT: Jodie is lying under Matt in workout clothes. Her leg bent across her, he pushes in, stretching her hip.

MATT
Did you lose weight?

JODIE
Two and a quarter pounds. I'm doing intermittent fasting like you said.

MATT
(almost emotional)
You're shocking your metabolism.
Your insulin levels are stabilized.

JODIE
I'm less hungry.

MATT
 (more emotional)
 You're gonna be back in your skinny
 jeans before you know it. You're
 gonna look so hot.

JODIE
 (quickly)
 I'm already in them.

Each time he pushes toward her, we (she) wonder (s), is he going to kiss her? A phone BUZZES, ruining the mood. Jodie sits up and grabs it.

JODIE (CONT'D)
 (off phone, sighs)
 It's my friend. I have to answer.
 We're being there for each other,
 especially since Coleen died.

MATT
 Right on. I'll give you privacy.

He crosses off. Jodie, into the phone, impatient:

JODIE
 (into phone)
 I can't talk.

10

INT. AMY'S CAR - SAME TIME (D 2)

10

Amy drives, talks to Jodie on bluetooth. **INTERCUT AS NEEDED:**

AMY
 I'm going home to be with my kids!
 At 1:49! In honor of Col--

JODIE
 Great, bye!

Jodie goes to hang up.

AMY
 Why are you being weird?

JODIE
 I'm not being weird. I'm at the
 gym, I have to get my kids at
 three, and Dan's dry cleaning, and
 make chicken.

AMY
 You're being weir--.

Jodie HANGS UP. Matt is back and hands Jodie water.

MATT
Here, ya gotta stay hydrated.

JODIE
(so touched)
Wow. No one gets me water at home.

MATT
I find that hard to believe. Let's
hit the treadmills.

Jodie and her huge crush follow Matt to the treadmills. She adjusts her clothes, pushes her stomach in, fixes her hair.

11 **EXT. AMY'S HOUSE - DRIVEWAY/STREET - SAME TIME (D 2)** 11

Amy hangs up as she pulls into her driveway. AMY'S POV: through a window, in the house, **GLORIA** (50s, the nanny, soft, motherly, also territorial and manipulative), **LUKE** (7) and **JULIA** (18 Months, doesn't smile), bop around and play. Panicked, Amy backs out. A beat. She pulls back in. A beat, backs all the way out and starts to drives off. Her phone RINGS - the name: **HENRY** is on display.

12 **EXT. BUILDING UNDER CONSTRUCTION - SAME (D 2)** 12

Henry, in contractor attire, stands away from the construction noise. **INTERCUT AS NEEDED:**

HENRY
(into phone)
Hey, how's it going with the kids?
Or did you change your mind about
going home and you're headed to
Mexico?

Amy rolls her eyes, he knows her so well. She makes a u-turn and goes back toward her house

AMY
(making a u-turn, lies)
Nope. Almost there! Are you
checking up on me? Did you think I
wasn't actually going to go home?

Amy pulls into her driveway, turns the car off,

HENRY
No! Can't a guy call his wife and
ask if she's run off to Mexico?

AMY

Well, it's all good here. I'm ready to be a mother. In the afternoons.

She turns to get out, Luke stares back at her in the drivers' side window, scaring the crap out of her. She SCREAMS.

HENRY

What the hell happened?!

AMY

(catches her breath)
I'm home.

13

INT. JODIE'S HOUSE - KITCHEN - SAME TIME (D 2)

13

Jodie enters, carries two backpacks, and is followed by her kids, **EVAN** (10) and **NORA** (7). She gets a text from Matt that reads: **Hey! Send a pic of you in those skinny jeans. (JAZZ HANDS EMOJI)**. She swallows hard, throws their stuff on the counter, and bolts out of the room.

JODIE

I'll be in my room! Don't come in!

NORA

What about our snack?!

EVAN

Mommmmm! I'm hungry!

JODIE

Just... eat whatever!

Nora and Evan look at each other like they've never gotten anything themselves before. They haven't. **ANDREA** (16) enters, on her phone, LAUGHS. Jodie runs past and exits.

JODIE (CONT'D)

Hi, Andy! Don't come in my room!

Andrea looks at her - rolls her eyes - into phone:

ANDREA

My mom... no you can't *meet* her,
it's not even legal we're dating.

14

INT. FIELDS MARKET - SAME TIME (D 2)

14

Sarah stands with **HUDDY** (30s, cheerful, very into the Fields Market culture. They are mid-interview.

SARAH

(grilling him)
Are there any emergencies?

SARAH (CONT'D)

72 hour shifts? I'm looking for a place where no one dies and I don't have to deliver bad news.

HUDDY

Well. I'm not going to sugarcoat it. Sometimes, you'll have to tell customers we're out of the port wine cheddar. It *just* happens.

SARAH

(thinking, then)
Great. Um, I'll do it. Yes.

HUDDY

I haven't interviewed you yet.

SARAH

Right. What do you want to know?

HUDDY

How are you at bagging groceries?

SARAH

If it's anything like putting organs back in a body I'm fast and efficient.
(off Huddy's look)
My parents were doctors.

Huddy looks at her for a beat and writes on his pad.

15

EXT. AMY'S HOUSE/DRIVEWAY/FRONT PORCH - SAME TIME (D 2)

15

Amy and Luke enter.

LUKE

(calls off)
Mommy's home in the day time!

Amy warily approaches Gloria who holds Julia.

AMY

Hi, Jules!

Amy goes to take Julia, but Gloria holds her, possessively. Through the following, they wrestle over her, neither letting go, until they are face-to-face.

AMY (CONT'D)

Gloria, you can take off early.
I'll pay you of course.

GLORIA
 (suspicious)
 You never come home before I have
 the kids bathed and fed and in bed.

AMY
 (for Luke's benefit)
 I wouldn't say *never*.
 (quietly, to Gloria)
 My friend died and I want to be a
 good mom. In the afternoons. So.

GLORIA
 (beat, passive aggressive)
 Okay. You don't want me? I'll go.

Gloria kisses the kids like she may not see them again.

JULIA
 (confused)
 Gaga?! Gaga?!

GLORIA
 (to Julia)
 I have to leave.

She nods toward Amy, makes a pouty face, and exits. The kids
 look at Amy expectantly, she looks at them, what now?!

AMY
 Okay! What do you guys want to do?

LUKE
 Let's play dinosaurs. You be a
 triceratops and I'll be a t-rex!

Amy looks to see if Gloria has left yet. ANGLE ON: Gloria's
 car door SLAMS - she drives off.

16

INT. JODIE'S HOUSE - CLOSET/BEDROOM - SAME TIME (D 2)

16

Jodie, in underwear, rifles through clothes and lands on a
 pair of jeans very dated jeans. She goes to pull them on,
 they stop above her knees. She makes sure they aren't
 buttoned. They're not. She pulls, thrusts, shuffles out to
 the bedroom, JUMPS UP AND DOWN.

JODIE
 Come on!... Fit!... Please!?

They won't budge. She gives one final pull, trips on the cuff
 and falls on the floor. Jodie lies there on her back; her
 stomach fat fills the space between the zipper.

17

INT. AMY'S HOUSE - LIVING ROOM - SAME TIME (D 2)

17

Julia BANGS on toy drums. Amy, still in her work clothes, totally out of her comfort zone, lopes and ROARS with Luke.

AMY

(exhausted)

My dinosaur is going to sit. Catch its breath. Maybe, take a Xanax.

LUKE

But we're being attacked by prey!
The Beelzebufo in Madagascar has the biting power of a tiger!

AMY

That's okay.

She sits as her phone RINGS. Amy grabs it. It's Jodie.

AMY (CONT'D)

(into phone)

I'm depressed.

JODIE (V.O.)

Something bad happened. I need you to come over.

AMY

(into phone, relieved)

Oh, thank god.

(to kids)

Let's go to Jodie's!

LUKE

How come?!

AMY

We have to be there for each other since Coleen died.

LUKE

(horrified)

Coleen *died*!?

AMY

(beat, backpedaling)

Nope. Nope. Nope. Nope.

FADE OUT.

END ACT ONE

ACT TWO

18

INT. JODIE'S HOUSE - BEDROOM - A LITTLE LATER (D 2)

18

Amy, holding a coffee, stands over Jodie, still lying on the floor, unable to get up, her jeans up to her waist, a giant camel toe.

AMY

Are you wearing makeup?!

JODIE

Where are your kids?

AMY

Downstairs with yours. Andrea's charging me seventy-five bucks to watch them. She's *great* with babies.

JODIE

I think she's sexually active.

(sighs, then)

Remember how we said we'd keep each other's secrets and not judge each other no matter what?

AMY

Mayyyyyybe? But I don't think that included camel toes.

JODIE

It's the pants. I'm small down there.

(hands Amy her phone)

I need you to roll me over, pull my sweater down so it looks like these jeans fit and take a picture of me from behind.

AMY

(rolling her over)

Why?

JODIE

For my trainer. I told him they fit and he wants to see.

Jodie smiles a little, in spite of herself.

AMY

The young guy? You have a crush on him!

AMY (CONT'D)

That's why you were weird on the phone and that's why you're wearing make-up and that's why you didn't eat the nib at Coleen's funeral!

JODIE

We said no judging!

AMY

I'm the opposite of judging. You're such a goody-goody, it's nice to see you do something exciting and stupid for once.

JODIE

(into the carpet)

I'm not *doing* anything. Can you get a good angle, maybe make me taller?

Amy tries to get a good angle, goes to stand on the bed.

JODIE (CONT'D)

Take your shoes off. Dan hates feet on the bed. I don't want a lecture.

AMY

(standing on the bed)

Dan's a jerk.

JODIE

No, he's a neat freak. And a jerk. Matt, my trainer, is *so* sweet. He *got me water*.

AMY

That's just being a person.

Amy hops down, rolls Jodie over, and looks at the pictures.

AMY (CONT'D)

There's one where you look like you're standing. Against a carpet wall.

Jodie goes to get up. She can't bend her knees and scrambles on the floor like a bug.

JODIE

I need help up. Can you help me up?

Amy takes Jodie's hand, tries to pull her up, but can't. She winds up spinning her around on the floor.

JODIE (CONT'D)

You're just... churning me.

AMY

I'm calling Sarah. She's strong and she'll be mad if she misses this.

JODIE

Tell her to bring cotton balls and the coffee pods from the hospital!

AMY

Oh. She quit medicine.

JODIE

What?! She can't *quit* medicine, she's a doctor.

AMY

(dialing her phone)

Calm down. I told her that.

JODIE

You can't say anything about Matt. She's sensitive about the cheating issue since... Diana. *NOT* that I'm *doing* anything!

Jodie smiles that big Matt Smile.

AMY

Okay, just don't look so happy. It's a dead give-away.

Jodie makes a "miserable face."

AMY (CONT'D)

(into phone)

Hey. Wanna come to Jodie's and play tic-tac-camel-toe?

19

INT. JODIE'S HOUSE - BEDROOM - A LITTLE LATER (D 2)

19

Sarah stands over Jodie. Amy next to her.

SARAH

Are you wearing make-up?!

Jodie struggles to pull her pants off. They don't budge.

JODIE

It's the blood rushing to my face.
Can you help me get these off
They're...

(re: her crotch)
Splitting me in half.

SARAH

(re: Jodie's crotch)
I can see that.

JODIE

It's the pants. I'm small down there.

20

INT. JODIE'S HOUSE - BEDROOM - A LITTLE LATER (D 2)

20

ANGLE ON: Jodie is on her back moving along the carpet. WIDEN
TO REVEAL: Amy and Sarah are pulling her by her cuffs.

JODIE

Sarah, you're not serious about
quitting doctor-hood, right?

SARAH

Serious enough to apply for a job
at Field's.

JODIE

The *store*?!

AMY

As what, their doctor?!

SARAH

I believe the job title is bagging
associate. It's a stepping stone to
cashier. But I'm not sure I even
want that kind of stress.

They reach the wall, turn and pull Jodie the other way.

JODIE

You didn't quit medicine out of guilt,
because Coleen died, did you?

SARAH

(taken aback)
Whoah. Why would I feel guilty?
I'm not even an oncologist.

AMY

Jodie, that's so ridiculous.
(to Sarah)
You don't, right? You shouldn't.

They change direction again.

JODIE

I just know you loved Coleen and probably felt like it was your *responsibility* somehow to save her.

SARAH

(this hit a nerve)
I didn't. But thank you for that.
(snapping a little)
I just want to be *happy*, is that so hard to believe?

AMY

Kind of.

JODIE

It's not really your thing. *

Amy, exhausted, drops Jodie's legs.

AMY (CONT'D)

Time out. I have to rest.

SARAH

(surveying the jeans)
This isn't happening. It reminds me of this patient I had. Her muscles atrophied and pants just slid off. She had been such a great skier. Supposed to medal at Sochi in 2014.

JODIE

(horrified)
Cut me out!

21

INT. JODIE'S HOUSE - BEDROOM - A FEW MOMENTS LATER (D 2)

21

Amy crosses over with a pair of small scissors.

AMY

(re: scissors)
These were in Dan's nightstand.
With a *crapload* of Haribo gummies.

JODIE

Don't take any! He counts them to make sure I'm not eating them.

SARAH

You're abused.

Amy hands Sarah the scissors. Sarah goes to take them.

ACT THREE

FADE IN.

22

INT. HOSPITAL/ER WAITING ROOM - A LITTLE LATER (D 2)

22

Just like that morning, the ER bustles with DOCTORS, NURSES, and PATIENTS. Amy sits, reading a pamphlet. Jodie unable to sit, leans behind her. Sarah hands Jodie a clipboard.

SARAH
(re: clipboard)
Fill this out. I'll see if I can
get an empty room.

Sarah walks off, passing DON.

DON
Hey! What's up burrito? Good to see
you back.

SARAH
Don't call me burrito and I'm not
back. I'm just stopping by to
stitch up a friend.

Sarah walks off.

DON
(calls)
Did you figure out Christmas?

Angle on: Jodie fills out forms. The pen runs out of ink. She shakes it. Tries again, doesn't work.

JODIE
(to Amy, re: pen)
Do you have a pen? All I have is
this Little Mermaid one.

AMY
(barely looks in her bag)
No.

JODIE
(to the waiting room)
Does anyone have a pen?

No one responds. A MAN in a nearby chair MOANS in horrible pain, holding what is possibly a backward facing broken arm.

JODIE (CONT'D)
(mumbling)
I just can't have anything.

AMY
What?

JODIE
Nothing.
(slowly losing her shit)
I take care of everyone. My kids sucked the life out of me and treat me like a servant, because Dan does it. He's not even smart. He says *frustrated* instead of frustrated. And he thinks he's so manly because he makes money. Well, newsflash, this camel toe has come closer to giving me an orgasm than he ever has. My best friend is dead. I'm sad. And all I want is to fit into skinny jeans from high school and have sex with my trainer! And I can't even do that!

She carves up the paper with the pen, ripping it to shreds.

JODIE (CONT'D)
(to the pen)
Screw you, Ariel. Skinny bitch.

Jodie throws the pen. It lands at Sarah's feet.

SARAH
You're going to cheat on your husband? After Diana destroyed our marriage and pretty much my life?

JODIE
(beat, wincing)
I'd like to.

SARAH
(holding up scissors)
Come on, let's go.

A terrified Jodie shuffles behind Sarah. Amy follows.

AMY
I feel bad we're going before the dude with the backwards arm.

It's a curtained off area with a bed. Sarah stands over Jodie with the scissors.

JODIE

Are those the jaws of life?

SARAH

Trauma scissors. We use these for car accidents and in your case, train wrecks.

AMY

(re: bag)

I *did* have a pen!

JODIE

I swear Sarah, I haven't cheated. It's just a fantasy!

SARAH

You know what's not a fantasy? Me walking out on a twenty year career over a burrito, only to be back here, because your dumb jeans and your exploding Vericose veins.

JODIE

(horrified)

I have Vericose Veins?!

SARAH

A couple collapsed. Relax, there's nothing you can do about it.

(then)

Now, if this trainer BS is because Dan can't give you an orgasm I'll go down on you right now. Save everyone the heartache.

AMY

(giddy)

I'll close the curtain!

JODIE

No! No. But I am flattered.

SARAH

Oh. Nothing grosses me out. Want me to show him how? Little tutorial?

JODIE

He doesn't know! I fake it. I make a squeak.

AMY

Well, now you have to do it for us.

JODIE
No way! That's private!

SARAH
You want cute stitches or puckering?

A beat. Jodie closes her eyes, makes a SQUEAK. Jodie opens her eyes, Sarah and Amy are looking at her.

AMY
That's the sound you make when you cry.

JODIE
(realizing)
Oh yeah. I knew I got it from somewhere.

Sarah's phone RINGS. Reaching into her pocket,

SARAH
That's the most tragic part of today.

They all LAUGH.

SARAH (CONT'D)
(into phone)
Hello?

Sarah mouths, "It's Fields," to Amy and Jodie. They wait, expectantly.

SARAH (CONT'D)
Hi!... Really? Yes.

Sarah mouths, "I got the job!" Amy and Jodie react, shocked.

SARAH (CONT'D)
(into phone)
Yes... I'd love to join the Field's team... Great. I'll see you tomorrow. Bye!

She hangs up and looks at them, stunned.

AMY
I just got a job at Field's.

SARAH
I just got a job at Field's.
(shouts, to hallway)
I just got a job as a bagging associate Field's!

Don passes, pokes her head in.

DON

Congrats! Oh and let me know about
Christmas as soon as you can, okay?
Trying to nail down plans.

He keeps walking.

JODIE

If Coleen could see us now, huh?

AMY

(laughs)
Oh, my god, she would die.

Sarah and Jodie shoot her a look.

INT. EXAM AREA - A LITTLE LATER (D 2)

Amy looks through the medical supplies, pocketing some
basics. Sarah is stitching Jodie up.

JODIE

(gestures to the hall)
I think I just saw Henry.

Angle on: Henry outside the curtain, very anxiously looking
for someone.

AMY

Henry!?

Henry stops, turns, runs over.

HENRY

Amy!

SARAH

I thought Henry was shorter.

AMY

You did?! Like, short, short?!

Sarah shrugs, nods.

SARAH

Petit.

Before Amy can react, Henry approaches, takes her by the
shoulders, looks her up and down. Amy looks him up and down.

HENRY

You okay?! The kids okay?

AMY

Yes. Yes. The kids are safe,
they're with Andrea.

Henry breathes a giant sigh of relief, catches his breath.

AMY (CONT'D)

She's very mature. Jodie thinks
she's sexually active.

JODIE

It's just a feeling I get. Hi, Henry.

Sarah looks up from between Jodie's legs.

SARAH

Hey, Henry. You look taller.

Henry takes in the scene, still catching his breath.

AMY

Everyone's fine. Jodie got stuck in
her skinny jeans--.

JODIE

Amy!
(then)
They fit in the back.

HENRY

(still catching his
breath)
Whoa, I'm out of breath. I can't
panic like I could in my twenties.

SARAH

Could be the onset of nodular lung
disease. Or nothing.

Amy follows Henry over to the other side of the exam area.

AMY

How'd you know I was here? I
haven't even posted about this yet.

HENRY

I thought you were home with the kids,
then your find my phone on my phone said
your phone was at the hospital, I called
you a hundred times, got no answer, so I
raced over.

AMY

I had it on silent. I'm at a hospital.
(then)
Are you tracking me because you
don't trust me with the kids?
Because if so, that's insulting.

HENRY

I track your phone because you always
lose it and I wind up searching the
wrong dumpster *and* you're not even
with the kids.

AMY

So you think I'm avoiding spending
time with them. That this is an
excuse not to take care of them?

HENRY

I didn't say that.

AMY

You didn't have to.

SARAH

I kind of agree with Henry.

JODIE

Me too. I didn't want to say
anything, so I'm glad he did.

AMY

You're siding with him?!

Henry looks at them, this is their usual crazy shit.

HENRY

Unbelievable. Okay. I'm leaving. I
can't believe I left work for this.
I left a guy on a roof. Maybe I
should just wait for him here.

He turns to leave, but before he goes,

HENRY (CONT'D)

Next time your phone says you're at
the hospital, I'll just ignore it.

Henry leaves. Amy turns to Jodie and Sarah.

AMY

Just so you know, I'm getting Luke and Julia after here and we're going to spend *quality* time together. I'm doing this.

JODIE

You don't have to prove anything to us!

AMY

(defiant)

I'm not. I'm proving it to Coleen.

(beat)

Or me. Coleen's been through enough.

Amy exits.

JODIE

She'll be back. I have her keys.

SARAH

She should invest in a good leash. Worth the risk.

24

INT. AMY'S CAR - MOMENTS LATER - EVENING (N 2)

24

Amy drives. Luke and Julia are in their carseats.

LUKE (O.S.)

Mom? Did you know Florida has the most shark infested waters?

Amy smiles into the rearview mirror, sees Luke in his seat.

AMY

Wow! Let's not go there! Hey, when we get home, let's do something fun. We can color, play dinosaurs, though we already did that --.

Julia's head appears in the rearview mirror--

AMY (CONT'D)

Why is Julia taller? Julia, why are you taller?

LUKE

She crapped herself!

AMY

Luke! Don't say crap!
(cracking the window)
Yup. That's crap.

JULIA

GAGA!

LUKE

She wants Gloria.

AMY

I know. Julia, sweetie, Gaga's not here. It's just mommy. Not *just*. You know what I mean.

LUKE

Mom, I have to go pee really bad!

AMY

Oh, come on! Everyone can't have to go to the bathroom at the same time. We'll be home in ten minutes!

Julia gets taller in the rearview mirror.

25

INT. COFFEE SHOP - MOMENTS LATER (N 2)

25

Closing the door on a line of waiting customers, Amy, holds Julia, Luke behind her.

AMY

Thanks for letting us cut. We'll be so fast.

Amy puts Julia on the changing table. She has a giant load in her pants. Amy tries to them off, Julia won't stay still.

AMY (CONT'D)

Jules, you have to stay still if you want me to change you.

Julia does not stay still. A KNOCK at the door.

LUKE

Mom, did you know Peregrine Falcons can dive at 242 miles per hour?

AMY

I didn't, Luke, no.

Amy tosses Julia's pants in the trash. A KNOCK at the door. One hand on Julia, getting poop on her hand, Amy grabs her bag with the other and looks inside. A KNOCK on the door.

AMY (CONT'D)
 I just need to grab a diaper and
 wipes.
 (rummaging, slowly losing
 her shit)
 Where are the diapers? I forgot
 diapers. No diapers! What kind of
 mother has two pens but no diapers
 and wipes?! I am not equipped. Not
 equipped at all. Not a mother.

ANGLE ON: Julia's poop filled pants on top of the trash. Amy
 tries desperately to find something in her purse to put on
 her, pulling out: makeup, deodorant, gum, a pills...

JULIA
 Gaga! Gaga?!

AMY
 Yeah, I know. We all miss her.

LUKE
 The peregrine falcon is also
 historically known as the duck hawk.

AMY
 (desperate)
 Wow! Grab me the toilet paper?

Luke takes the toilet paper off the roll, accidentally drops
 it in the toilet. KNOCK. KNOCK. Julia gets away from Amy. Amy
 scrambles to get her. A HARDER KNOCK.

AMY (CONT'D)
 (screams, demonic)
 Go to Subway!!!!

26

INT. COFFEE SHOP - MOMENTS LATER (N 2)

26

The bathroom door opens, Amy exits, looking like she fought a
 war, carries Julia, naked, wrapped in Amy's puffy coat, like
 a toga. Luke follows. Amy passes a Barista.

AMY
 (re: bathroom)
 You'll want to burn that down.

INT. AMY'S HOUSE/LUKE AND JULIA'S BEDROOM - NIGHT (D 1)

Julia still wrapped in Amy's puffy coat, sleeps in her crib.
 Amy and Luke, are asleep in his bed. Henry enters and goes
 over to the bed. He touches Amy's leg. Startling her awake.

AMY

(groggy)

Hey. Oh my god, I passed out.

HENRY

Hey. Sorry if it seemed like I didn't trust you today. I know you're committed to this and I think you're a great mom.

AMY

(sitting up)

It was a shit show. Julia kept asking for Gloria. She's obsessed with her.

HENRY

She's *used* to her. And, she's a human pillow. Have you ever taken a nap on her? Best sleep of your life.

AMY

I just wanted to be better, you know, for Coleen.

(beat)

And for our kids. And me.

(yawns, then)

But. It's too late for me. Maybe it's for the best, I'd probably lose them any--

JULIA (O.S.)

Mama? Mama?

AMY

(astounded)

That's *me*. She's asking for *me*. She thinks I'm her mother.

HENRY

I know. Go set her straight.

Amy goes over to the crib.

AMY

Mommy's here.

Julia puts her head on Amy's chest. Amy melts a little, she loves it. Luke wakes up, sees Henry.

LUKE

Daddy? Did you know the moray eel is the largest sea snake?

HENRY

Well, did you know, the moray eel
has to live in a warm subtropical
temperature to survive?

LUKE

Huh. You learn something new everyday.
(then)
Mommy? Are you coming over again tomorrow?

AMY

You mean home?
(looks at Henry, then)
Yeah. Yeah. Yes. Most likely.

INT. COFFEE PLACE - MORNING (D 3)

Amy, dressed for work, dumps 80 Splendas into her coffee. Her phone is on the counter next to the coffee.

AMY

(into earbuds)
I think that homeless guy by the
mall with the bob is dating the
girl in the parachute pants! So,
that's exciting.
(beat)
All right well, I'll call you on my way
home. I'm going back there today.

Amy grabs her phone. Angle on: Amy's phone, revealing she's talking to Coleen.

AMY (CONT'D)

(into earbuds)
We're holding it together down
here, so don't worry about us.

She turns, widen to see, the bathroom door has an OUT OF SERVICE sign on it; Jodie limps over to a table where Sarah sits, wearing a Field's Market shirt.

AMY (CONT'D)

(into earbuds)
Actually, you can worry a little.
Love you, girl.

She hangs up and crosses over to Sarah and Jodie.

FADE OUT.

END OF SHOW