

MIKE & MOLLY

"Going Home"

Written by

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PREVIOUSLY ON MIKE & MOLLY

Mike & Molly, a thirty something heavy-set couple, met while cracking up the other members at an Overeaters Anonymous meeting.

Mike, a Chicago Cop, frequents his Mother's (Peggy) for fattening meals, a whopping dose of snarky comments, guilt trips, and manipulation. Peggy's only friend is her dog Jim. *

Mike's partner and best friend Carl, lives with his grandmother, but tries his best to be a player. *

The pair frequents Abe's Hot Beef, where they are served by Samuel, an African refugee who finds Mike's over indulgence in food a waste, and Carl's over indulgence in woman a shame. *

Molly is a school teacher who knows how to handle snotty brats. Her overweight dad died when she was young and she still lives in her wine loving "cougar" Mother's house, (Joyce) along with her younger, skinny, pot-brownie baking, man crazy, but gentle hearted sister, Victoria.

O.A. fellow member Harry, becomes Mike's friend and sponsor. Harry is smitten with Victoria. She is sweet to him but not interested. When Mike falls off the wagon and the only available O.A. meeting is for gay men only, Harry drags Mike there and they pretend to be a couple. Harry admits to Mike he has been to this particular meeting before due to the particularly good snacks. *

Mike and Molly continue to date. Mike's mom hates Molly, yet takes a job as a lunch lady at her school. Molly's family loves Mike but pick on his size. Joyce's boyfriend the lovable stereotypical Italian, Vince, moves in. Mike also moves in and eventually both couples marry. One day Mike & Molly move to the basement for extra space and privacy.

Mike & Molly spend many months trying to get pregnant and are continually let down by the results shown on pregnancy tests. *

Meanwhile; Carl has broken up with a steady girlfriend and is on a chick-bender. His grandmother, sick of him bringing them home, throws him out. Carl moves in with Samuel, they soon take a larger apartment together. All is well until they compete for the new server at Abe's, Shyama. But she appears to have no interest in Carl so he goes back to his player ways. *

Harry on the other hand has made progress with Victoria, and may have won her heart. On a date they finally kiss. She swoons, but he emerges from the kiss under the realization that he is gay. *

COLD OPEN

INT. ABE'S HOT BEEF- BEFORE DAWN

THE DINING ROOM, PERMEATED BY FOG FROM THE STREETS HAS AN *
EERIE EARLY MORNING GLOW. SAMUEL, ALONE, CUTS LEMONS BEHIND *
THE COUNTER. HE HEARS THE DOOR CHIMES, BUT CONTINUES WORKING. *

SAMUEL

We're not open yet. (To Himself) I
thought I locked that door. I need
more rest, Carl and his wild woman
keeping me up all hours-

SAMUEL HEARS A NOISE FROM THE DINING ROOM, HESITATES, THEN *
CONTINUES CUTTING LEMONS. *

SAMUEL (CONT'D)

I said we are not open yet-

GRANDMA (O.S.) *

But it's just me.

HER VOICE STARTLES HIM AND HE CUTS HIS FINGER. HE LOOKS UP, *
GRANDMA IS SUDDENLY RIGHT BESIDE HIM. SHE WEARS A BLACK CAPE. *

GRANDMA (CONT'D)

Did I startle you?

HE IS RELIEVED IT'S HER, SORT OF.

SAMUEL

Nana. Why are you out so early, in
this weather?

HE LOOKS AT HER REAPER-ISH CAPE.

SAMUEL (CONT'D)

Dressed like Little Black Riding Hood.

GRANDMA

You cut yourself Carl, let me take
care of you.

SHE TENDS TO HIS HAND, HE'S CREEPED OUT.

SAMUEL

I'm not Carl Nana, it's me Samuel.

GRANDMA

You never come home for dinner anymore
Carl, you always eat out.

SAMUEL BACKS HIS WAY INTO THE DINING ROOM, BANGING INTO
TABLES AND CHAIRS, HE DOESN'T TAKE HIS EYES OFF HER. *

SAMUEL

Nana, I'll make sure Carl comes to see
you tonight I promise. *

GRANDMA PICKS UP THE KNIFE.

GRANDMA

Just tonight?

HE TURNS TO MAKE A RUN FOR THE DOOR AND SLAMS INTO PEGGY. SHE
WEARS HER LUNCH LADY GARB, BLOOD LIKE STAINS ON HER APRON.

SAMUEL

(He shrieks with fear)

Mrs. Biggs? What, why?

PEGGY

Hello Mike!

SAMUEL

Mike?

PEGGY

So this is where you've been getting
your lunches?

*

SAMUEL

Yes for years, wait, I am not Mike. I
suppose I can understand mistaking me
for Carl, but Mike?

PEGGY

Too good to eat your mother's cooking
after all I've done for you Mike?

*

SHE ADVANCES WIELDING A LARGE SPOON, HE TURNS, THERE'S
GRANDMA WIELDING THE KNIFE. THE WOMEN SLOWLY CLOSE IN.

*

GRANDMA

My boy is never home for dinner.

PEGGY

My boy is never home for lunch.

GRANDMA

They're always eating here-

PEGGY

With you... Samuel!

SAMUEL

That's right I'm Samuel. Take them
back, the little one never tips and
the big one is the reason I had to
discontinue the all you can eat
buffet.

GRANDMA

If we can't feed them then nobody
will.

PEGGY

We'll do what we need to get our boys
to eat at home.

*

THE CLOSE IN. JIM THE DOG, BITES AT SAMUEL'S ANKLES AS HE
COWERS.

SAMUEL

No, no, I don't want to die, I don't
want to-

JUMP CUT TO:

INT. SAMUEL BEDROOM - MORNING

CARL ROUSES SAMUEL FROM HIS FITFUL SLEEP. HE WAKES SCREAMING.

CARL

Wake up man, wake up.

SAMUEL

I don't want to die-

CARL HUSHES HIM WHILE POINTING TOWARD HIS OWN ROOM.

CARL

Man what is the matter with you? You
are going to wake up my date.

SAMUEL

I didn't think the chloroform wore off
this early.

CARL

Very funny. What's all this yelling
about not wanting to die.

SAMUEL

...I think it may be time for you to
go back home.

CARL LOOKS SAD, CONFUSED AND HURT.

AND WE:

CUT TO:

MAIN TITLES

*

ACT ONE
SCENE A

EXT. FUNERAL HOME - DAY

PORTLY MOURNERS EXIT AND STUFF THEMSELVES INTO CARS.

DISSOLVE TO:

INT. MIKE & MOLLY'S CAR - DAY

THE COUPLE REFLECTS ON THE EVENT.

MOLLY

He looked good didn't he?

MIKE

Except for being dead.

MOLLY

We just saw him last week at the O.A.
Meeting.

MIKE

His poor wife.

MOLLY

I know, I mean If anything happened to
you-

HE STARTS THE CAR, SHE BUCKLES, HE PULLS INTO TRAFFIC.

MOLLY (CONT'D)

What if something happened to me, if I-

MIKE

I'm a cop, I'll be going first.

HE CHANGES LANES.

MOLLY

I think you should remarry.

MIKE

*

Now?

MOLLY

When I- I go home. I want you to
remarry.

*

*

HE BLOWS THE HORN, YELLS OUT THE WINDOW.

MIKE

*

Stop rubber necking and move your car.

MOLLY

Calm down you'll give yourself a heart-
SHE ALMOST CRIES BUT HE PATS HER SHOULDER.

MIKE

We're going to be together for a long
time, most of it'll be in traffic...
Olive Garden after the Funeral?

*

*

MOLLY

*

I guess, but I don't want to sit in
that little blonde's station.

MIKE

Why not? She's nice.

*

MOLLY

She's nice... Oh my god! That's who
you'd marry when I'm dead.

*

*

MIKE

Yeah, that's exactly what I am
planning.

MOLLY

Stop it.

MIKE

Look Molly, I am never going to remarry. If you die first I will simply count the days until we can be together forever in heaven. Please put on a push up bra and wings and wait for me at the gate.

SHE SMILES DESPITE HERSELF.

MOLLY

I don't want you to be totally miserable. I want you to remarry, just keep a little piece of your heart for me.

*

MIKE

If it makes you happy, I'll remarry.

*

MOLLY

You gave in kind of quick there.

MIKE

How about this? I'll remarry, but secretly love only you in my heart.

MOLLY

Good, but not the cute waitress.

MIKE

No waitresses.

MOLLY

She can be a waitress, just not a cute
one. You would tell her about me?

*

MIKE

I will, and I'll insist there be a
nice space for your urn.

MOLLY

It's no wonder I love you so much.

MIKE

As would she.

MOLLY

Stop it.

MIKE

Maybe she'd have a dead husband that
she still loves.

*

THEY PULL INTO THE CEMETERY AND PARK.

MOLLY

Hmm? You'd just be companions for each
other. I could live with that.

MIKE

But your dead.

THEY START TO EXIT WHEN SHE HAS A REALIZATION AND PULLS MIKE
BACK IN.

MOLLY

You'd still want to sleep with her!

*

MIKE

Who?

MOLLY

The cute waitress!

MIKE

So that's a deal breaker.

MOLLY

Yeah! That's a deal breaker! And I'll tell you something else, I don't want your next wife to be younger than me-

MIKE

Now or at the time of your death?

MOLLY

She can't be younger than me, make more money than me, be thin, pretty, funny-

MIKE

I told you, I'm never going to remarry. You're my one true love.

SHE WARMS TO HIS SMILE.

MOLLY

I'm sorry, it's just the whole day and-

MIKE

I know, me too.

MOLLY

Marry the waitress if you want to.

HE PULLS HER CLOSE.

MIKE

I won't I promise.

MOLLY

No, I want you to really.

MIKE

No you don't.

MOLLY

I don't want you to be lonely.

MIKE

Then I'll find a companion who's
hideous, dim witted, and lives in a
shack and has no interest in having
sex with me.

*

SHE HUGS HIM TIGHT.

MOLLY

You spoil me.

MIKE

But I won't spoil her.

MOLLY

Be kind to her at least.

MIKE

It's so wonderful of you to consider
the feelings of my next wife.

MOLLY

Don't give her my ring.

MIKE

Goes without saying.

THEY KISS AND EXIT THE CAR WAVING TO PEOPLE THEY KNOW.

*

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AND WE:

CUT TO:

SCENE B

EXT. GRAVE SIDE - DAY

MIKE AND MOLLY MEET UP WITH VICTORIA, JOYCE AND VINCE.

MOLLY

You know you guys didn't have to come,
but it's nice of you. *

JOYCE

Don't be ridiculous sweetie. Everytime
one of your fat friends bites the big
one we'll be there for you.

VINCE

Look at the size of that hole. It's
like the Grand Canyon.

VICTORIA

I wonder if it echoes? *

VICTORIA LEANS OVER TO LOOK IN THE GRAVE, STUMBLES, ALMOST
FALLS, BUT MIKE AND VINCE EACH GRAB AN ARM AND YANK HER BACK.

MIKE

Watch out.

JOYCE

My baby!

VINCE

My back!

MOLLY

My God!

MOLLY RIGHTS THE WOBBLY VICTORIA, JOYCE RUBS VINCE'S BACK,
AND MIKE HELPS GET HIM TO A SEAT.

MOLLY (CONT'D)

That was amazing, Grace.

VICTORIA

I'm sorry, it really is a big hole.

MOLLY

It looks more like a root cellar than
a grave.

VICTORIA

He enjoyed himself while he was here.

MOLLY CASTS A SAD LOOK AT THE GRAVE THEN LOVINGLY AT MIKE
SNEAKING CANDY FROM HIS POCKET. VICTORIA FOLLOWS HER GAZE. *

MOLLY

He was a nice guy. Wife, kids, he was
trying to lose the weight and then...

VICTORIA

It won't happen to Mike Molly.

MOLLY

I know, I guess, what about me? What
about our future kids, what about *

VICTORIA CALMS MOLLY LIKE A STONED DALAI LAMA. *

VICTORIA

Molly, you and Mike are special, and
you're kids will be special. Life will
go on. *

THEIR HUG IS BROKEN UP BY HARRY ARRIVING WITH HIS NEW
BOYFRIEND, MARK.

MARK (O.S.)

Oh, lesbians. Then I guess we'll be
welcome here too.

*

HARRY HOLDS HANDS WITH MARK WHO IS MIKE'S DOPPELGÄNGER.

*

VICTORIA

Harry. Mike? I should've skipped that
last brownie.

HARRY

Hello Victoria, Molly. This is my new
boyfriend Mark.

MOLLY

Hi Mi- Mark, it's so nice to meet you.

*

(To herself) This is just weird.

*

MIKE, UNAWARES, WALKS UP NEXT TO MARK BUT ADDRESSES MOLLY.

*

MIKE

You guys get seats, they are going
fast. Some people need two to sit on.

*

MOLLY

Mike, Harry is here with his new
boyfriend, Mark.

MIKE TURNS, THEY SHAKES HANDS LIKE A MIRROR IMAGE.

MIKE

This is just weird.

AND WE:

FADE OUT:

END OF ACT ONE

ACT TWO
SCENE C

INT. SAMUEL AND CARL'S LIVING ROOM - DAY

SAMUEL WATCHES AS CARL CRAMS ITEMS IN HIS SUITCASE.

SAMUEL

Carl, please- those are my socks- can
we just talk?

CARL

I don't stay where I'm not welcome.

CARL THINKS ABOUT IT, THEN CRAMS THE SOCKS IN HIS BAG ANYWAY.

SAMUEL

I don't want you to move right away.

CARL

I'm going to my Grandma's. At least
there I'll get some decent food and I
won't have to tip her for passing me
the sugar.

SAMUEL

Carl please, the last tip you gave me
threw a shoe coming out of the gate
and had to be put down, along with my
last \$20.

CARL CONTINUES TO LOOK FOR ITEMS TO PACK, HE FINDS A PAIR OF
WOMEN'S PANTIES ON THE LAMP SHADE.

CARL

I suppose these are yours too.

SAMUEL

No, those are clearly yours.

CARL

Damn right they are... I mean they're
my dates... Oh shut up.

*

CHERRY, A BED-HEADED, HALF DRESSED WOMAN, STAGGERS OUT OF
CARL'S ROOM.

CHERRY

I wish you both would shut up.

SHE STUMBLES OVER TO SAMUEL AND PLANTS A HUGE KISS ON HIM. HE
GENTLY PUSHES HER AWAY.

*

CHERRY (CONT'D)

Thanks for the date last night baby,
you gonna call me again?

SAMUEL

I think you want that baby over there.

CARL WAVES AT HER. SHE LOOKS DISAPPOINTED.

*

CARL

I was your date...uh...ma'am.

CHERRY

Oh! Well that's a shame. It's Cherry.

*

SAMUEL

Some how I doubt that.

CARL

I knew that, Cherry, how could I
forget such a sexy name.

SAMUEL GRABS HIS COAT. BEFORE HE STORMS OUT HE SCOLDS CARL.

SAMUEL

I'll tell what's a shame. A fine woman
like Shyama would prefer the likes of
a player dog like you, while I spend
nights alone.

HE STORMS OUT. CARL IS STUNNED, AS HE GIVES CHASE BUT
STUMBLES OVER FURNITURE. CHERRY BLOCKS HIS WAY. *

CARL

Samuel wait. Shyama likes me?

CHERRY

Who the hell is Shyama?

CARL TRIES TO DODGE CHERRY.

CARL

She's a server at his restaurant.

CHERRY

A waitress? Baby, I can serve you,
come here.

CARL TRIES TO AVOID CHERRY BUT HE TRIPS AND ENDS UP IN HER
ARMS. SHE PLANTS A BIG KISS ON HIM. CARL HAS NO REACTION. *

CHERRY (CONT'D)

You must really like this waitress?

CARL

I'm sorry. Can I give you a ride home?

THEY GATHER THEIR THINGS AND WE: *

CUT TO:

SCENE D

INT. MIKE & MOLLY'S LIVING ROOM - NIGHT

MOLLY, VICTORIA AND JOYCE ENTER THE FRONT DOOR.

JOYCE

I can't believe we couldn't get a
table at the Olive Garden.

VICTORIA

I think everybody from the funeral was
there.

MOLLY

I'll whip something up.

THEY ARE FOLLOWED IN BY MARK AND VINCE WHO RUBS HIS OWN
BELLY.

VINCE

This'll be better than eating out,
here we can take our pants off. Right
Mike?

MARK

Mark. And thanks for the offer but I'm
with someone. *

VINCE DOUBLE TAKES. THEN HARRY AND MIKE ENTER THE HOUSE.
HARRY ABSENT MINDED TAKES MIKE'S HAND.

HARRY

That wasn't such a bad first date was
it? At least I didn't drag you to a
wedding.

MIKE WAITS FOR HARRY TO REALIZE THAT HE IS NOT MARK. HARRY
HAS TO TAKE A REALLY HARD LOOK THEN HE PULLS HIS HAND AWAY
FROM MIKE'S. *

HARRY (CONT'D)

Oh. I'm sorry but I'm with someone.

INT. MIKE & MOLLY'S KITCHEN - CONTINUOUS

MOLLY PREPARES FOOD WHILE JOYCE AND VICTORIA OPEN WINE AND DRINK. MOLLY CUTS HER FINGER.

JOYCE

Be careful you don't want to bleed to
death in the salad.

SHE THROWS THE SALAD IN THE SINK AND GRABS A TOWEL.

MOLLY

I am not going to die. You two on the
other hand might drink yourselves to
death.

*

JOYCE

Molly!

VICTORIA

It's OK Mom, it's a rough day.

JOYCE

Molly come here.

JOYCE MOTIONS FOR MOLLY TO SIT ON HER LAP. MOLLY RAISES AN
EYEBROW.

*

JOYCE (CONT'D)

Come to Mama and tell her all your
woes.

MOLLY ATTEMPTS TO SIT ON JOYCE'S LAP, IT'S AWKWARD SHE GIVES
UP SITS IN A CHAIR.

MOLLY

Mom really, I'm OK, sorry I snapped at
you.

JOYCE

Victoria, could you give me a minute
with your sister.

*

VICTORIA HUGS MOLLY, EXITS, THEN DOUBLES BACK FOR THE WINE.
EXITS AGAIN.

JOYCE (CONT'D)

This is a tough day. A good man, with
small kids, died younger than he
should have.

*

MOLLY

Well, they're young, but I wouldn't
exactly call them small. That
families's keeping the husky
department at Sears in business.

JOYCE

It kind of reminded me of the day the
Lord called your father home.

MOLLY GETS UP AND FIDDLES WITH FOOD PREP.

MOLLY

Mom don't.

JOYCE

He was too young too.

MOLLY

The Lord didn't call dad home Mom. He
had a massive heart attack in a drive-
thru.

*
*

JOYCE

He loved you girls... and chili fries,
shakes, burgers; at first I wasn't
sure if it was a heart attack or a Big
Mac attack.

*
*
*

MOLLY

Mom!

JOYCE

My point is, he loved you girls and I
love you girls, and I loved every
minute we had with him. It was a gift
Molly. Cherish your memories and don't
ruin life with the what ifs.

*
*
*

MOLLY IS CRYING NOW. MIKES CALLS FROM THE OTHER ROOM.

MIKE (O.S.)

How's dinner coming you need a hand?

MOLLY

I am just worried about our future...
If we have kids and me or Mike-

JOYCE

Come here.

JOYCE PATS HER LAP AGAIN. THEN ANGLE ON VICTORIA AS SHE RE-
ENTERS THE KITCHEN CALLING OVER HER SHOULDER.

VICTORIA

It's alright Mike, I'll check on
dinner.

WHEN VICTORIA REACHES THE TABLE SHE FINDS JOYCE SITTING ON
MOLLY'S LAP, CRYING AND HUGGING. SHE CRIES TOO AND CLIMBS ON
MOLLY'S LAP.

JOYCE

You see Molly, you're going to make a
great mom.

MOLLY

I'm not so sure I want to do that now.

VICTORIA

What are you saying?

MIKE CALLS FROM THE OTHER ROOM

MIKE (O.S.)

Everything OK in there girls?

MOLLY

I better go talk to Mike.

SHE STANDS, VICTORIA AND JOYCE HANGING FROM HER BODY.

JOYCE

Molly, take a minute calm down.

VICTORIA

It's just grief talking Molly, life
goes on.

JOYCE

Don't be rash.

MOLLY WALKS WITH THEM ATTACHED TOWARD THE LIVING ROOM AND WE:

CUT TO:

SCENE E

EXT. ABE'S HOT BEEF- DAY

CARL WATCHES THROUGH THE WINDOW. INSIDE SAMUEL AND SHYAMA TALK, LAUGH AND SMILE. AT ONE POINT SHE EVEN HUGS SAMUEL. CARL TURNS AWAY AND RUNS INTO HIS GRANDMA.

CARL

Grandma, what are you doing here?

GRANDMA

You think I don't know when my baby is hurting?

CARL

Samuel told you he wants me to move back home?

GRANDMA

What? Whose home? You ain't coming back to my house. Girls, girls, girls, I ain't running a no-tell motel.

*

*

CARL

I'm done with all that Grandma. There's only one girl I'm interested in.

HE LOOKS IN THE WINDOW AT SHYAMA, GRANDMA FOLLOWS HIS GAZE.

GRANDMA

Oh. Now I see why you never come to my house for dinner. Why don't you go in there and talk to her.

CARL

I don't think I'm good enough for a
girl like her.

GRANDMA

What? Boy are you crazy?

GRANDMA SLAPS HIM UP SIDE THE HEAD. HARD.

INT. ABE'S HOT BEEF- DAY

SHYAMA SEES GRANDMA SLAP AND HARANGUE CARL WHILE POINTING AT
THE RESTAURANT.

SHYAMA

Who is the woman mugging Carl?

SAMUEL TURNS AND LOOKS THROUGH THE WINDOW.

SAMUEL

It's his Grandmother, and she has come
to kill me.

HE RUNS OFF LEAVING SHYAMA CONFUSED. AND WE:

CUT TO:

SCENE F

INT. MIKE & MOLLY'S BASEMENT ROOM - NIGHT

MIKE AND MOLLY COME DOWN THE STAIRS, MIKE PLATE IN HAND. SOFT *
PORN-ISH MUSIC VIBRATES OUT THE BACK OF THE TV. MOLLY STORMS *
OVER TO IT, LOOKS AT IT WITH DISGUST.

MOLLY

Damn it Mike you left the TV on again.

MIKE

I didn't leave it on.

MOLLY

I sure as hell didn't. I can't believe
you watch this crap.

MIKE

It's just Skinemax and it wasn't me. *

SHE SNAPS IT OFF. MIKE TRIES TO MAKE NICE AND CHEER HER UP. *

MIKE (CONT'D)

Maybe we could leave it on. Get us in
the mood for some baby making sex?

HE MAKES AT ATTEMPT OF TAKING A SEXY BITE OF A BREAD STICK. *

MOLLY

Sex is about the last thing on my mind
right now.

MIKE

I know it's a sad day, but what better
way to prove how alive we are than by- *

SETTING HIS PLATE ASIDE, HE SNUGGLES HER. SHE ALMOST RELENTS
AND THEN PUSHES HIM AWAY.

MOLLY

Our friend is dead and you want to-
HE SPINS HER AROUND, DIPS HER ROMANTICALLY.

MIKE

As a matter of fact I do!

THIS TIME SHE GIVES IN. THEY KISS AND KISS. THEY WORK THEIR
WAY TO THE BED, FALL IN IT KISSING AND...

*
*

VINCE

(from under the covers)

For the love of God, I can't breath.

MAD SCRAMBLE TO GET OUT OF BED.

MOLLY

What the hell are you doing?

VINCE

I was just-

MIKE

Get out of our bed before I-

VINCE SCRAMBLES OUT OF BED, HE WEARS BOXERS

MOLLY

(pissed and yelling)

Where the hell are your pants?

VINCE

I was eating.

MIKE STARTS TO GIVE CHASE.

VINCE (CONT'D)

I'm sorry, I'm sorry. Joyce wants a life affirming love making session after everybody goes home and I was just watching a little something to take my mind off the funeral.

MOLLY GAGS AND STARTS STRIPPING THE BED. *

MIKE

I'm gonna kill you.

VINCE RUNS UP THE STAIRS POINTING AT THE TV, THEN TO MOLLY.

VINCE

It's just a beautiful love story - be careful Molly, there's a sandwich in there somewhere. *

MOLLY LUNGES AFTER VINCE BUT MIKE STOPS HER. *

MIKE

Forget it Molly. Let's just get back to you and me.

MOLLY

You're joking. You really think I can have baby making sex in this bed before we burn it and get new sheets. *

SHE MOVES AWAY, PULLS OFF THE SHEETS ETC., AS THEY TALK. *

MIKE

It's doesn't have to be baby making sex, in fact I need to talk to you-

MOLLY

I want to talk to you too.

MIKE

It's about us trying to have
a baby-

MOLLY

It's about us trying to have
a baby-

MOLLY (CONT'D)

You go first.

HE SNUGGLES UP TO HER AS SHE TRIES TO TALK.

*

MIKE

Ladies first. My queen my-

*

MOLLY

*

Now I'm not sure I want to have kids.

MIKE'S FACE LOOKS LIKE HE DID HAVE A HEART ATTACK. AND WE:

FADE OUT:

END OF ACT TWO

ACT THREE
SCENE G

MIKE & MOLLY'S LIVING ROOM - NIGHT

JOYCE, VICTORIA AND VINCE, NOW WITH PANTS, SIT ON THE COUCH.
THE COFFEE TABLE IS LITTERED WITH PLATES, FORKS, WINE. MARK *
SITS IN THE SIDE CHAIR WITH HIS BACK TO THE DOOR.

SFX: DOORBELL.

VICTORIA ANSWERS THE BELL TO FIND PEGGY WITH A CASSEROLE.

VICTORIA

Hi Peggy, what brings you here?

PEGGY

I brought my son some decent food. He
hasn't been home for a meal in weeks.

PEGGY LOOKS AROUND THE ROOM AT THE SAD FACES.

PEGGY (CONT'D)

Who died?

JOYCE

Mike and Molly's friend from O.A. had *
a heart attack. *

PEGGY

Well we know he didn't starve to
death.

VICTORIA

Come on in Peggy.

PEGGY ENTERS AND HANDS MARK THE CASSEROLE.

PEGGY

It's got Pringles crumbled on top just
the way you like. Just tell Molly
it's oat bran.

MARK TAKES THE FOOD, SMELLS IT, SMILES. PICKS UP FORK.

PEGGY (CONT'D)

You look different, is she feeding you
anything besides rabbit food and
bottled water?

MIKE AND MOLLY ENTER IN A HUFF, MIKE LOOKS FOR KEYS.

MOLLY

Stop wait, can't we please just talk
about this. Mike!

PEGGY DOUBLE TAKES. LOOKS BACK TO MARK EATING THE CASSEROLE.

PEGGY

Who the hell are you?

SHE GRABS THE CASSEROLE AS HARRY ENTERS FROM THE KITCHEN.

HARRY

That's my boyfriend.

PEGGY

He looks just like- this is just
weird.

MOLLY GETS BETWEEN MIKE AND THE DOOR.

MOLLY

Mike wait.

PEGGY

What's all the hulla-baloo about. Did he sneak a Snickers out of your purse while you were sleeping?

*

MOLLY

Stay out of this Peggy.

MIKE

Don't talk to my mom like that.

JOYCE

Don't yell at my daughter like that.

THE FAMILY MEMBERS ARE ALL ON THEIR FEET NOW. MARK GRABS THE CASSEROLE BACK AND HE AND HARRY RETREAT TO THE KITCHEN.

MIKE

I feel like I've been lied to.

PEGGY

What did your daughter do to my son?

VINCE

Don't talk to my wife like that.

PEGGY

Watch yourself Bilbo Baggins.

JOYCE

Hey! He's not that short.

VINCE

Thank you my precious.

VICTORIA IS ON THE VERGE OF TEARS.

VICTORIA

Could we all just calm down.

THEY IGNORE HER SO SHE MAKES HER WAY QUIETLY TO THE PIANO AND STARTS TO PLAY AMAZING GRACE WHILE THEY FIGHT.

MOLLY

I didn't lie to you, I've just been
rethinking things.

*

MIKE

I'm going out for a beer.

MOLLY

Thou shall not pass.

PEGGY

You're coming home with me Mikey.

MOLLY

This is his home now.

VICTORIA'S PLAYING GETS LOUDER AND THEY START TO NOTICE.

*

MOLLY (CONT'D)

Victoria! Could you please-

VICTORIA LOOKS UP. HER SWEET FACE INSTANTLY CALMS EVERYONE.

MOLLY (CONT'D)

Could you please finish the song.

SHE PLAYS ON. AND WE:

CUT TO:

SCENE H

INT. ABE'S HOT BEEF- DAY

SHYAMA SERVES CARL COFFEE AND FOOD.

SHYAMA

Enjoy your meal officer Carl.

CARL

Just call me Carl.

SHYAMA

Carl. *

CARL

Shyama. *

SAMUEL WATCHES FROM BEHIND THE COUNTER.

SAMUEL

Please! I can't stand it anymore. *

CARL

Shyama? Would you like to go to dinner *

with me? *

HER SMILE FADES, SHE LOOKS AT SAMUEL THEN BACK TO CARL. SHE DROPS HER TRAY AND RUNS AWAY. TRYING TO FOLLOW HER, CARL IS STOPPED AT THE COUNTER BY SAMUEL. *

CARL (CONT'D)

Shyama wait. What did you tell her
about me?

SAMUEL

As much as I wanted to tell her you're
a pig, I told her only that you are a
good cop.

CARL

Then why is she acting like this. I know you want her for yourself. You told her about my... dates!

SAMUEL

She is a beautiful girl. I'll do anything to protect her. Including not telling her about your playboy ways.

CARL

I only went out with those women because I thought Shyama liked you. And because after my break up with Christina, I never thought a good woman would like me again.

*

SAMUEL

I thought she liked me too. She's always hugging me-

*

CARL

And kissing you on the cheek-

SAMUEL

And asking me for advice.

THE MOOD IS ALMOST ALL BETTER.

CARL

(kidding)

I bet you gave her some advice, like stay away from Carl.

THEY ARE FRIENDS AGAIN.

SAMUEL

I didn't; should have but I didn't.

*

CARL

Then why did she run away like that?

*

SAMUEL

Because I told her you are a good cop.

CARL

So.

SAMUEL

She is an illegal Carl.

HE IS STUNNED.

AND WE:

CUT TO:

SCENE I

INT. MIKE & MOLLY'S LIVING ROOM - NIGHT

THE MOOD IS CALMER, BUT STILL TENSE. PEGGY PASSES OUT PLATES OF CASSEROLE, MIKE'S IS REALLY LOADED. JOYCE FOLLOWS WITH PIECES OF CAKE. PEOPLE CAN BARELY HOLD ALL THE FOOD. MOLLY IS EMPTY HANDED AND IRKED. *

MOLLY

Enough with the motherly love you two. *

There's other ways besides food to *

cope with life.

JOYCE GRABS HER GLASS OF WINE. PEGGY GIVES HER A DISAPPROVING LOOK. SO JOYCE REACHES UNDER THE TABLE AND PRESENTS PEGGY WITH A BOTTLE OF BOOZE. THEY CLINK AND DRINK. *

VICTORIA AND VINCE LOOK AT EACH OTHER. THEN SHE REACHES UNDER THE TABLE AND GRABS A PAN OF "BROWNIES".

VICTORIA

These are my own special recipe.

VINCE

Aww, what the hell. *

THEY DIG IN. MIKE CHOWS ON CASSEROLE. HARRY AND MARK FEED EACH OTHER CAKE. MOLLY IS SO OVER THE LOT OF THEM.

MOLLY

Well that's just great.

MIKE

What is up with you today lady? *

MOLLY

I'll tell you what's up. Our friend.
He's tits up in a grave from a heart
attack and we're all remembering his
life by stuffing our faces and
drinking beer.

*

MIKE

If you got a beer could you let me
have one, cause I am gonna need to get
through this night.

SHE LOOKS AT HIM WITH KINDNESS AND SADNESS. MIKE SETS DOWN
HIS FOOD.

MOLLY

I only meant maybe we should think
some more before we have kids. What if
we can't teach them to be any better
than we are. What if they grow up
dysfunctional and fat. What if-

*

MIKE TAKES HER IN HIS ARMS.

MIKE

What if they grow up just like us.
Loved and wanted by our families. Our
dysfunctional families who did the
best they could and look what they got
for it. One beautiful, smart, funny,
caring teacher who loves kids. And one
honest hard working cop who loves her.

*

*

THEY HUGS AND KISS. EVERYBODY WAITS TO SEE WHAT WILL HAPPEN.

MOLLY

I do want your kids Mike. I'm just afraid that something will happen to one or both of us before they grow up.

MIKE

Well it's too late because I'm already pregnant.

MOLLY

Eating for two is not the same as being pregnant.

*

MIKE

Molly! I'm not pregnant.

MOLLY

(ashamed of herself)

Mike, I didn't mean it. I love you, you're beautiful to me. I'm just worried about our future-

MIKE

Molly. Molly! You're the one who's pregnant.

SILENCE! MIKE PULLS A PEE STICK PREGNANCY TEST IN A BAGGIE FROM HIS POCKET.

*

*

MIKE (CONT'D)

You didn't wait long enough before reading this thing this morning.

MOLLY

Mike?

MIKE

I found it on the counter. Molly,
we're going to be parents.

EVERYBODY WAITS ON PINS AND NEEDLES FOR HER REACTION. SHE
BURSTS OUT CRYING. THEN HE CHOKES UP.

MOLLY

I'm a mom, you're a dad. This is the
happiest day of my life.

PEGGY

It's not so great for your dead
friend.

MIKE

You're happy? Are you sure?

MOLLY

Of course I'm sure. I'm going to have
your baby. A little Biggs.

PEGGY

He won't be so little I can tell you
that. Once you give birth to a Biggs
baby your vagina will never be the
same.

VICTORIA STOPS PEGGY BY GENTLY INSISTING SHE TAKE A BROWNIE.
HUGS, KISSES, SMILES ALL AROUND.

AND WE:

CUT TO:

TAG A

INT. ABE'S HOT BEEF- DAY

CARL AND SHYAMA SIT AT A BOOTH. SAMUEL SERVES THEM COFFEE.

CARL

I'll do everything I can to help you
with your Visa, I promise.

SHYAMA

Thank you Carl. I couldn't bear to
leave this country and my long lost
brother after it took me so long to
find him.

*

CARL

You have a brother?

SAMUEL

I understand. I too was separated from
a sister in the refugee camps. I pray
one day we will find each other.

SHYAMA

Your prayers have been answered my
brother.

CARL AND SAMUEL ARE STUNNED.

SHYAMA (CONT'D)

Shyama is the name the smugglers gave
me. I had to make sure it was you
before I told you.

ALL ARE HAPPY. SHYAMA AND SAMUEL HUG.

CARL

Imagine that. All this time we both
been chasing her, she was your sister.

AWKWARD! SAMUEL AND SHYAMA BREAK THE HUG. THEY ALL TRY TO ACT
LIKE THAT DIDN'T JUST HAPPEN.

SAMUEL

I'll get more coffee.

AND WE:

CUT TO:

TAG B

INT. OA MEETING - NIGHT

THE LEADER STANDS BEFORE THE GROUP. MIKE AND MOLLY ARE IN ATTENDANCE, AS WELL AS HARRY AND MARK. *

LEADER

Before we begin tonight, let's take a moment of silence for the dearly departed member we lost last week. *

ALL BOW THERE HEADS, MOLLY WHISPERS TO MIKE. *

MOLLY

Mike I've been thinking- *

MIKE

Ssh.

MOLLY

We have to make a new will.

HARRY

Ssh.

MOLLY

We have to pick someone to take care of the baby if God forbid something happens to both of us. *

MIKE

Do have to do this now?

THE WHOLE GROUP OF PEOPLE

Ssh!

MARK

What about me?

MIKE

That's great he could slip right in my
side of the bed and she'd never know
the difference.

MOLLY ELBOWS MIKE. THE SILENT MOMENT IS OVER.

LEADER

Who would like to share first?

A GROUP MEMBER HEADS UP FRONT, MOLLY WHISPERS TO MIKE.

MOLLY

What about my mom?

MIKE

Or my mom?

THEY LOOK AT EACH OTHER LIKE HELL NO.

MOLLY

What about Victoria?

MIKE

Yeah yeah sure. Victoria, good. Is
this settled now?

THE DOOR BURSTS OPEN AND A TOTALLY BAKED VICTORIA, JOYCE AND
PEGGY SUPER LOUDLY TRY TO QUIETLY GET MIKE AND MOLLY'S
ATTENTION. *
*

VICTORIA

Psspst. Psspst.

MOLLY

(sotto)

What are you guys doing?

VICTORIA

They're having a memorial for your
friend at the bar next door.

MOLLY

Then go back over there.

JOYCE

We need to borrow a few bucks, they're
selling Jell-o shots.

THE GROUP MEMBER WHO WAS SHARING HEARD THIS.

GROUP MEMBER

Oooo Jello.

THE REST OF THE GROUP SITS UP.

PEGGY

(belch)

And they got a chili bar with all you
can eat chips. *

THE GROUP STAMPEDES THE DOOR. MIKE AND MOLLY ARE LEFT SITTING
ALONE. MIKE WATCHES THEIR FAMILY MEMBERS STUMBLE OUT. *

MIKE

I got a cousin in Ohio, wife's a
nurse, great with kids.

JIM THE DOG RUNS IN WEARING A BEER HAT AND WAITS AT THEIR
FEET. MOLLY LOOKS AT THE DOG, THEN TO MIKE.

MOLLY

Call him!

AND WE:

FADE OUT.

END OF SHOW