

WAITRESS

by

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YELLOW REVISED

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FADE IN:

1

INT. RESTAURANT KITCHEN - MORNING

1

THE TITLE SEQUENCE BEGINS over shots of various pies being made. We can't see who's making them, but expert feminine hands are doing all the work.

-Graham cracker is quickly sprinkled on the bottom of an aluminum tin pie pan, and whipped cream is dolloped inside

-Fresh peaches are sliced, Benihana FAST

-Pastry is shaped over the top of a blueberry pie

-Chocolate mousse is being whipped by hand

-Cinnamon and sugar are sprinkled into a bowl of peeled, sliced apples, while a spoon mixes them all together

-Chocolate shavings are generously sprinkled on top of a cream pie

-Lemon filling dollops into a pie pan

-Cherry filling dollops into a pie pan

-Key Lime filling dollops into a pie pan

-Chocolate syrup is poured over sliced bananas in a pastry shell - then the bananas get mashed

-We see an oven open. A pair of hands remove a fresh baked pie; 2 new pies are placed inside the oven.

The TITLE SEQUENCE is coming to an end. As a pair of hands stirs a bowl of thick, molten chocolate, we pan up to a face:

THIS IS JENNA. Early 30's, attractive. Her face is dusted in flour. She's dressed in a waitress uniform, with an apron over it. JENNA is in a zen-like state as she works, since she is, in fact, possibly THE BEST PIE MAKER THE SOUTH HAS EVER KNOWN. She concentrates hard on her pie-making task.

BECKY (O.S.)

Hon, you've put it off long enough.

JENNA

What?

We reveal 2 other waitresses, BECKY and DAWN. BECKY is in her 40's and overly made up, with frosted blonde hair. DAWN is late 20's to early 30's, skinny, with glasses.

BECKY AND DAWN
You know what.

CUT TO:

2 INT. BATHROOM - EARLY EVENING

2

CLOSE UP on the image of a PREGNANCY TEST, held in a woman's hand.

BECKY
Negative. Negative. Comeon'
negative. Comeon...

DAWN
Dear lord above, please protect our
Jenna from the hell of unwanted
pregnancy.

JENNA
I don't need no baby. I don't want
no trouble. I just wanna make pies.
That's all I wanna do. Make pies.

BECKY
I thought you don't even sleep with
your husband no more.

DAWN
He got her drunk one night.

JENNA
Got me drunk. I should never drink.
I do stupid things when I drink.
Like sleep with my husband...
(She Gasps)
Oh no... It looks like a pink line
is formin'... shit...

BECKY
One line or 2 lines? One line or 2
lines?

JENNA
2 lines. The control line and the
other line. The bad line. The yes
line.

BECKY
Let me see that now.

BECKY swipes the test out of JENNA's hand.

BECKY (cont'd)
 2 lines. 2 definite lines. No
 mistakin' em.

(THE WOMEN all look at each other. They're a little
 horrified. A beat, then:)

Just then, there's a knock on the bathroom door.

CAL (O.S.)
 What's goin on in there? We have
 customers. Where are my waitresses?

BECKY
 Hold your balls straight, Cal.
 Jenna aint feelin' well.

CAL (O.S.)
 What's wrong with 'er?

BECKY
 None 'a yer business, ya blowhard.

JENNA
 Nothin', Cal. I'm fine. We'll be
 right out.

CAL (O.S.)
 Hurry UP!

The WOMEN wait a beat, for CAL to walk away. ALL eyes are on
 JENNA. Her eyes are shut, and she's deep in thought.

DAWN
 Honey, you o.k?

JENNA
 Shh. I'm inventin' a new pie in my
 head. Tomorrow's blue plate
 special.

BECKY
 Of course.

CUT TO:

3 INT. KITCHEN 3

A very close shot of a quiche being made. Scrambled eggs, ham and cheese are quickly poured, then blended into a crust. (This takes 3 seconds.)

BACK TO:

4 INT. BATHROOM - SAME 4

JENNA

I'm callin' it "I Don't Want Earl's Baby Pie."

DAWN

I don't think we can write that on the menu board, hon.

JENNA

Then I'll just call it "Bad Baby Pie."

BECKY

What's in it, honey?

JENNA

It's a quiche of egg and brie cheese with a smoked ham center.

BECKY

Sounds good, baby.

JENNA opens her eyes. She looks at the women squarely.

JENNA

I aint never gonna get away from Earl now.

CUT TO:

5 EXT. DINER - EVENING 5

We reveal the neon sign on the DINER

"JOE'S PIE DINER"

The interior of the diner is darkened. DAWN, JENNA and BECKY sit outside of it on a bench. JENNA is carefully wrapping a slice of pie in tin foil. BECKY smokes a cigarette. She offers a drag to JENNA.

BECKY

Want it?

JENNA

No. Are you crazy? Can't have no cigarette. I'm having a stupid damn baby. So if I'm smokin' she's smokin'.

BECKY

She? How do you know it's a girl?

JENNA

Boy, girl, whatever. Anyway, Earl don't let me smoke. He's comin' any second to pick me up.

DAWN

You gonna tell him?

JENNA

Not sure. If'n my plan comes true and I can make my big escape from him in a couple months maybe he never even has to know.

BECKY

Are you sure it's his child?

JENNA looks at her like "are you crazy?"

JENNA

You know everything I do. I aint never cheated. I'd never do that.

DAWN

No, you'd just run away from him without any warning, abandoning him forever.

JENNA

That's different from cheating. That's escaping to Jonesville where that big pie bake-off is held- then winning the prize money- and then starting a fresh new life for myself.

DAWN

I feel real sorry for you, Jenna. I mean, I'd do anything to meet a man, and Becky's husband is a downright senile fruit cake...

BECKY

DAWN!

DAWN

Well, I'm sorry, it's true. But now, here you are, married to this handsome guy...

BECKY

Who's got very good hair...

DAWN

Who's got very good hair...and pregnant with a little girl...

JENNA

We don't know it's a girl...

DAWN

But neither of us would trade places with you for one second. Would we, Becky?

BECKY

No, we wouldn't Dawn. No we wouldn't. Except just once in my life, I'd like to make a pie half as good as Jenna can make a pie.

DAWN

(Wistfully)
Yeah, me too.

JENNA

Oh comeon. So what if I can make a decent pie. Who cares?

DAWN

Your pies are magic. You don't have no self-esteem.

BECKY

Look at this, Jenna. As you can plainly see, my right boob is much higher than my left boob. Dawn here has pasty pasty skin. I'm stuck in a marriage to Drooling Phil the invalid and Dawn eats tv dinners alone, but we still wouldn't rather be you, Jenna.

DAWN
I do have pasty pasty skin.

JUST THEN, we hear honking. EARL is pulling up in his black Buick. He's honking non-stop as he pulls up. He's that kinda guy.

JENNA
(under her breath)
Yeah, I know you're here.

DAWN
See you tomorrow, honey.

BECKY
Good luck. If you do tell 'im
you're having a...

JENNA
Shhhh.

EARL, 40, handsome with a conservative haircut, is now alongside them in his Buick. He rolls the window down.

EARL
Hey!

JENNA
Hey.

BECKY
Hiya Earl! We all just agreed that
your hair is super attractive.
Hooray for you!

EARL doesn't respond. JENNA elbows BECKY, then gets up from the bench, walks toward the car, and gets in.

DAWN and BECKY wave goodbye as the car takes off down the road.

DAWN
I don't care if she is a pie
genius, I wouldn't trade places
with her.

BECKY
No, me neither.

CUT TO:

6 INT. EARL'S BUICK - NIGHT

6

The BUICK is driving down a dirt road. EARL, driving, looks over for a moment at JENNA, who's sitting like a child with her hands folded in her lap.

EARL

You don't look happy to see me.
Aren't you happy to see me?

JENNA

Yes, I'm happy to see you. I even brought you a piece of today's special- Kick in the Pants Pie. Cinnamon spice custard.

EARL has no response to that.

EARL

You didn't give me a kiss. Give me one.

JENNA leans over and gives EARL a kiss on the cheek.

EARL (cont'd)

That's more like it. Where's the money you made today?

JENNA

Right here in my pocket.

EARL

Well now, hand it over.

JENNA hands EARL the money from her pocket.

EARL (cont'd)

Not much here, is there?

JENNA

Slow day. You know.

EARL puts the money in his pocket.

EARL

You been having more and more of those. I'm really not sure it's worth your working there anymore. I think I might rather have you be at home. Make ME pies ALL DAY LONG. Me and me alone.

EARL (cont'd)
I don't like those girls. Or your boss.

JENNA
Yeah, I know.

EARL
You didn't ask me how my day was.

JENNA
How was your day?

EARL
Ask me like you care about it.

JENNA
(pretending to care more)
How was your day, Earl?

EARL
Well, you know. Johnson was on my case again. About the mortgages and everything. But I can't control the policies of the bank, and I told him that. But he doesn't listen...

As EARL blathers on, JENNA turns and faces the window. She shuts her eyes, in deep concentration. We hear her thoughts.

JENNA (V.O.)
"I Hate My husband Pie."

CUT TO:

7 INT. KITCHEN

7

Another close and fast shot of a pie being made, as JENNA describes it. (Dark chocolate poured into a crust, and caramel poured on top.)

JENNA (V.O.)
You take bittersweet chocolate and don't sweeten it. You make it into a pudding and drown it in caramel...

BACK TO:

8 INT. CAR - AS BEFORE

8

EARL
You're not listening to me.

JENNA
Yes I am.

EARL
What did I say?

JENNA
You're bitching about Mr. Johnson.

EARL
But what are the exact words I
said?

JENNA
I can't repeat them verbatim.
Please don't make me try.

EARL
You don't listen to me. Hurts my
feelins. Please just say you're
sorry so I can let you out of this
car and you can start my dinner.

JENNA
(Without missing a beat:)
I'm sorry, Earl, for not being able
to repeat your words verbatim. It's
something I should be able to do.

EARL
Whenever I need it.

JENNA
Whenever you need it.

EARL
O.k., then.

The Buick pulls up in front of a modest, depressing house.
Small, without charm.

CUT TO:

9 INT. DINING ROOM - NIGHT

9

CLOSE UP on the image of a SPAGHETTI DINNER PIE that's been
slightly ravaged.

PAN OUT- JENNA and EARL sit at their dinner table, eating this pie. JENNA's barely touched the food on her plate.

JENNA

You look handsome tonight, Earlie.

EARL

Thank you honey. It's been a long long time since you called me Earlie. I like it. And you look pretty tonight. Maybe a little tired is all. You're not eating your spaghetti pie. Why not?

JENNA

Because I'm... I'm thinking I want to borrow some money from you.

EARL

My answer to that, of course, is no.

JENNA

There's a big pie bake-off in Jonesville in a couple of months and I'd like to go.

EARL

And my answer to that, of course, is no.

JENNA

Prize money is pretty good.

EARL

Why do you need money? I give you everything you need, don't I?

JENNA

Absolutely.

EARL

You want for nothing, don't you?

JENNA

Yes, Earl. I want for nothin'.

EARL

You're pies aren't bad but what's so important about that when you got me to take care of?

JENNA
 Good point, Earl.

10 INT. BEDROOM - NIGHT 10

JENNA and EARL are in bed. EARL is fast asleep. JENNA has her eyes wide open...

She gently sits up, then gets out of the bed, trying to be quiet. She exits frame.

CUT TO:

11 INT. LIVING ROOM - NIGHT 11

JENNA, lit only by moonlight, enters the living room. She tip toes quickly over to the couch. She's holding something in her hand- looks like a wad of cash. JENNA kneels down and shoves the cash all the way under the couch.

CUT TO:

12 INT. DOCTOR'S OFFICE - MORNING 12

JENNA sits in the waiting room of a Doctor's office. There's a pie in her lap. There are 2 other women also seated in the waiting room- they're in various stages of pregnancy.

JENNA stares at them, and then at the wall. She looks like a deer caught in the headlights.

After a moment:

DOCTOR'S ASSISTANT
 Jenna Hunterson?

JENNA stands up.

JENNA
 Yes! Here.

DOCTOR'S ASSISTANT
 The doctor will see you now.

CUT TO:

13 INT. EXAMINATION ROOM - MOMENTS LATER 13

JENNA is wearing a little white patient's robe. She's sitting on the gynecological table. She still looks like a deer caught in the headlights, and still holds the pie in her hands. After a moment, the door swings open, revealing:

DOCTOR POMATTER, a man in his early 30's. DOCTOR POMATTER is not exactly handsome and not exactly not. He grows on ya. Big, sad eyes. Warm, if clumsy, manner. He speaks without a southern accent- sounds like he's from the North East.

JENNA looks at him, confused.

DOCTOR POMATTER
Hello. Ms. Bunterson?

JENNA
Hunterson. Who are you?

DOCTOR POMATTER
I'm your doctor. Oh wow. You brought me a pie. How nice. You know, I've only been in town a few weeks but I'm so impressed with the genuine hospitality of the place.

He takes the pie from JENNA. She immediately takes it back.

JENNA
You're not my doctor. Lily Mueller is my doctor. This pie is for her. It's "Marshmallow Mermaid", her favorite.

DOCTOR POMATTER
She's semi-retired now. She's not seeing many patients. She's not taking any pies!

JENNA
Nobody told me about this on the phone when I called yesterday.

DOCTOR POMATTER
It just happened this morning. She kinda quit. We didn't have time to call anybody.

JENNA
Dr. Mueller delivered me. She's been my doctor forever. I really liked and trusted her.

DOCTOR POMATTER
Well maybe you can really like and trust me too.

JENNA
I've never laid eyes on you before.

DOCTOR POMATTER

Yeah, I was just hired. Long story. Making it short: This is still Dr. Mueller's practice. I'm the "Junior" doctor on staff. I'm from Connecticut. Just moved here 2 weeks ago. Doctor Mueller taught a class over a summer and I was one of her students. Are you bored yet?

JENNA

No. Yes.

DOCTOR POMATTER

Sorry. Anyway. If you're not comfortable having me as your doctor, that's fine, my feelings won't be hurt, you can go get yourself another gynecologist in the area.

JENNA

There is no other gynecologist in the area. I'd have to travel 40 miles or something.

DOCTOR POMATTER

This has been one hell of a morning. I've been going through this with every patient who's come in. Nobody's happy about it.

JENNA

Well, do they ultimately accept it and let you be their doctor?

DOCTOR POMATTER

Yeah. They do.

JENNA

Well then, I guess I will too.

DOCTOR POMATTER

Good. Great! Then I'm your doctor.

He shakes her hand.

DOCTOR POMATTER (cont'd)

Nice to meet you.

JENNA

What's your name again?

DOCTOR POMATTER
Doctor Jim Pomatter. And you
are...?

JENNA
Mrs. Hunterson. Jenna Hunterson.

DOCTOR POMATTER
Nice to meet you, Jenna Hunterson.
Now, what seems to be the problem?

JENNA
Well, I seem to be pregnant.

DOCTOR POMATTER
Oh! Good! Good for you.
Congratulations.

JENNA
Thanks. But I don't want this baby.

DOCTOR POMATTER
Oh. Well- we don't perform abor...

JENNA
No- I'm keeping it. I'm just
telling you I'm not so happy about
it like everybody else would be, so
maybe you can be sensitive and not
congratulate me and make a big deal
every time you see me. I'm having
the baby and that's that. It's not
a party, though.

DOCTOR POMATTER
Got it. Not a party. O.k. Well.
Umm. Maybe we should... let's do a
pregnancy blood test, make sure
you're really pregnant- and then
I'll do some other tests to check
for disease, hormone levels, stuff
like that.

JENNA
O.k. Sounds like a plan.

DOCTOR POMATTER
The nurse will be right back in.
Don't go anywhere.

JENNA
Nowhere to go.

DOCTOR POMATTER, scuffling out of the room, eyes the pie but JENNA doesn't offer it to him. She just watches him leave.

CUT TO:

14 INT. DOCTOR POMATTER'S PRIVATE OFFICE - A LITTLE LATER 14

DOCTOR POMATTER sits at his desk, shuffling through piles and piles of papers. There's a knock on his door.

DOCTOR POMATTER
Come in!

The door opens and JENNA enters, wearing her street clothes. Holding the marshmallow pie.

DOCTOR POMATTER (cont'd)
Hello, Jenna. Have a seat.

JENNA
O.k. I'm gonna give you this pie,
Doctor Pomatter.

JENNA hands him the pie.

DOCTOR POMATTER
Wow. Thank you! Thank you so
much... A whole pie. Look at that.

JENNA nods. She moves to sit down, but there are papers all over her chair.

DOCTOR POMATTER (cont'd)
Oh, just push those off the chair.
It's fine. Just push them off.
I'll get to them later.

JENNA pushes the papers off the chair, and takes a seat.

DOCTOR POMATTER (cont'd)
Well, uncongratulations. You're
definitely having a baby.

JENNA
Well, un-thank you.

DOCTOR POMATTER
Over the next 8 months I'm here
whenever you need me. If you have
any questions, just give a call.
(MORE)

DOCTOR POMATTER (cont'd)
We'll be doing some tests, which
I'll tell you all about before they
happen. And here's a prescription
for some prenatal vitamins.

He searches for a pad on his desk- finally finding one. He
starts filling out the prescription.

DOCTOR POMATTER (cont'd)
Now, do you have any questions for
me?

JENNA
What kind of questions?

DOCTOR POMATTER
I don't know. Concerns about your
pregnancy. Do's and don'ts.
Anything you're wondering about?
Exercise, sex..?

JENNA
Well, I don't really do much of
either of those things.

DOCTOR POMATTER
O.k... Any diet concerns?

JENNA
Not really. Just eat healthy.
Right?

DOCTOR POMATTER
Eat healthy. Avoid certain fish.
Certain cheeses. The receptionist
will give you a list of good and
bad foods for your pregnancy.
And general do's and don'ts.

JENNA
O.k.

DOCTOR POMATTER
Here's your prescription.

He rips the sheet off the pad and hands it to her. It's a
clumsy hand-off. He drops it. She fumbles trying to catch it.

DOCTOR POMATTER (cont'd)
Nice meeting you, Jenna. I'll want
to see you in 3 weeks.

JENNA

Oh. O.k.
 (short pause, then:)
 Wait, I do have one question.

DOCTOR POMATTER

Shoot.

JENNA

How pregnant am I, exactly?

DOCTOR POMATTER

Um, VERY pregnant. There's really only one degree of pregnancy, so to speak...

JENNA

No, I mean... how far along?

DOCTOR POMATTER

Oh! You're about 6 weeks. Give or take.

JENNA

Yup. That was Earl getting me drunk that night, alright.

DOCTOR POMATTER just looks at her, not knowing how to react.

CUT TO:

15 INT. DINER - DAY

15

JENNA, a full plastic bag in hand, rushes through the front door of the diner. She's making a bee-line for the bathroom.

CAL, her boss, approaches her on the trail.

CAL

You're late.

JENNA

By 6 minutes. I'm sorry. Bus was late.

CAL

Why doesn't your damn husband buy you a car already?

JENNA

(under her breath)
 Because he don't want me goin' nowhere.

JENNA rushes off. BECKY, already dressed for work, enters.

CAL

And YOU, late again! You're inches away from being fired, lady.

BECKY

Aw, you just try firing me, you old bucket a' cheese.

CAL

Who you calling an old bucket a cheese? Need a sponge to clean you off the bottom of the fridge. Now GET TO WORK or I'll FIRE YOUR ASS!

BECKY

Aw, calm down, you psychotic ape.

She rushes off.

16

INT. BATHROOM - CONTINUOUS

16

JENNA takes her waitress dress out of the plastic bag. She starts taking her blouse off.

JUST THEN, the door swings open and BECKY enters.

JENNA

What are you doin'? Close the door.

BECKY closes the door. Through the following exchange, JENNA gets out of her clothes and into her waitress uniform.

BECKY

How was the doc?

JENNA

Fine. It was fine. New doctor. A man.

BECKY

A man. Wow. Is he single? Maybe he'd be good for Dawn.

JENNA

No. I think he had a ring. Weird guy. Nervous. From Connecticut.

BECKY

What the hell is he doin' here?

JENNA
I have no idea.

BECKY
Hey honey, could you do me a favor?

JENNA
What?

BECKY
Old Joe just came in and sat in my station. Could you take him? You're better with him than I am. I can't deal with him today.

JENNA
No problem. I'll take him.

BECKY
Thanks, honey. You're a trooper.

JENNA is now dressed. She smooths out her uniform. Then lifts her head. A look crosses her face, like one of deep nausea.

JENNA
Oh, no...

BECKY
What? You o.k., honey? You gonna be sick?

JENNA doesn't move for a moment. Then, the nausea seems to pass and she takes a breath.

JENNA
No, I'm o.k. Just a little nauseous for a second.

JUST THEN, there's a knock on the door.

CAL (O.S.)
Hurry up and get to work!

CUT TO:

17 INT. DINER - A LITTLE LATER

17

The diner is half full of patrons. We pan past DAWN, holding a tray of food enroute to a table. Then catch JENNA, as she walks, pad in hand, over to a table.

We CLOSE IN on the table.

OLD JOE, a feeble looking old man (in his 80s) sits alone, reading a newspaper. So feeble that it seems like a gust of wind could knock him off his chair. JENNA reaches the table.

JENNA

Hi, Joe. How ya doin' today, my friend, and what can I get you?

There's a pause as OLD JOE clears his throat. JENNA just waits for him to speak. When he finally does, his voice BOOMS. He speaks unnaturally loudly.

JOE

This is MY PIE DINER. I own it.

JENNA

I know you do, Joe.

JOE

And I think it's warm in here. I'm warm. Turn the air on.

JENNA

I'll tell Cal, hon.

JOE

They keep all my businesses too warm inside. My gas station. My supermarket. My Laundromat. But this is my favorite business. JOE'S PIE SHOP. I'm JOE. And I will NOT TOLERATE IT BEING TOO DAMN WARM.

JENNA

I hear you, Joe.

JOE

TURN THE AIR ON.

JENNA

Yessiree, Bub.

JOE

I want water. 2 glasses. NO ICE.

JENNA

2 glasses. No problem.

JOE

2 glasses of WATER.

JENNA

Right.

JOE
NO ICE. I want the special BAD BABY
QUICHE pie. Tamata on the side, on
it's OWN PLATE.

JENNA
No potatoes with that?

JOE
Did I say anything about patatas?
Where'd you get patatas from?

JENNA
No potatoes. Tomato.

JOE
On it's OWN PLATE. Salt and peppa.

JENNA
That everythin'?

JOE
No. I also want orange juice.
But don't bring that first. Bring
the water first. Bring the OJ with
the meal. O.k., NOW I'm finished.
Listen to my horoscope before you
Skadoodle away.
(he opens his newspaper
and reads)
"Aquarius. Smooth sailing today as
Mars enters your inner circle."
WHATEVER THE HELL THAT MEANS. "The
ones you love will listen carefully
to you today, just make sure you're
careful with what you say." I DON'T
HAVE ONES I LOVE. You want to hear
yours?

On JENNA. She looks nauseous again.

JENNA
I'm Aquarius too, hon. I don't have
ones I love either. Just ones I
live with. Excuse me. I feel like
I'm gonna be sick...

JENNA rushes off. OLD JOE watches her leave.

CUT TO:

18 INT. BATHROOM - A MOMENT LATER

18

JENNA, standing over the toilet, leans up. She flushes the toilet. Then goes over to the sink and turns it on.

THE DOOR swings open, revealing DAWN.

DAWN

Hi, sweetie. You o.k.?

JENNA

I'm o.k.

DAWN

Good. Listen- I got me a 5 minute blind date tonight. With an insurance salesman named Pete. 37, 5 foot 10, all his hair, nice picture, loves fishing.

JENNA

5 Minute blind date? Can't the guy pay for a whole thing?

JENNA is washing up, and gargling with water.

DAWN

No. See, I got this new idea. I'm meeting men through personal ads, but I just give 'em 5 minutes for the first date. Whether we like each other or not, we just have 5 minutes together.

JENNA

Huh.

DAWN

That way I don't waste a whole evening if the guy makes me sick. Anyway, I have to be at Banshees at 7. I was wondering if you'd do a full makeup for me? Right here in the bathroom, before we leave.

JENNA

A full makeup for 5 minutes?

DAWN

It's important to make a good first impression. What if he's Prince Charming?

JENNA

There is no such thing.

DAWN

Whatever. Will you do that for me?

JENNA

Yeah. Of course. I'd do anything for you.

DAWN

Would you also make me your "Love at First Sight" chocolate mousse pie to take to him? People come from miles around to taste your "Love at First Sight" chocolate mousse pie. I think it'd really impress him...

JENNA

Ah, what the heck. I'll make it during my break. No problem.

DAWN

You're the queen'a kindness and goodness.

JENNA squirts breath freshner into her mouth.

CUT TO:

19

INT. DINER - MINUTES LATER

19

JENNA, tray of food in hand, walks over to OLD JOE'S table. She reaches it, then starts unloading his plates of food.

JOE

You with child?

JENNA

SHHHHHHHHH. Quiet.

JOE

I seen that look on a woman before. Her name was Annette. I made sweet love to her all through the summer of 1948. She got that sick look on her face, like you had, all through the fall. Almost married her right up. She lost the baby, though. Close call. When you due?

JENNA

SHHHH. Joe! I don't want Cal to hear you. Can't lose my job. Trying to save money so I can leave my husband.

JOE

Why, what's wrong with him? HEY! There's no SALT and PEPPA on the table. I said I wanted SALT AND PEPPA. And NO ICE in my juice glass. Can't you get nothin' I say right?

JENNA

I go get you salt and peppa and juice with no ice. But you have to promise me you'll keep your mouth shut about this baby.

JOE

What baby?

A beat, then:

JENNA

Good man.

She grabs the juice glass from the table, then walks off. On her way back to the kitchen, BECKY grabs her arm.

BECKY

Honey... Earl's on the phone.

JENNA

Awww... tell him I'm busy.

BECKY

You don't talk to him, he might come over here. Cause a scene again.

JENNA

Yeah. Okay.

BECKY

Can I ask you a question? Is it my imagination or is my left one droopin' down even lower today?

JENNA has no response.

BECKY (cont'd)
I'm startin' to feel like somethin'
Picasso woulda made.

JENNA
Do me a favor, hon. Get Old Joe
some OJ. NO ICE, or he'll bite your
head off. And some salt and pepper.

BECKY
Got it.

She takes the glass from JENNA, then walks off.

CUT TO:

20 INT. DINER - KITCHEN AREA - A MOMENT LATER 20

In the front of the kitchen area there's a wall phone, with
it's receiver resting on a small table right underneath it.

JENNA enters frame. She picks up the receiver.

JENNA
Hello, Earl. Good. Good.... No, I
am glad you called... You pickin'
me up tonight..? No, that's fine.
I'll ask Becky to drive me. Yes, I
know you work hard... Earl, I gotta
get back. It's busy here today.
O.k., bye...Love you too.

She hangs up. Then waits a moment, picks the receiver back up
and SLAMS it down.

CUT TO:

21 EXT. DINER - DUSK 21

The sun sets over the diner.

22 INT. DINER - KITCHEN AREA - EARLY EVE 22

JENNA, alone in the kitchen, takes a pot of melted chocolate
off the stove. She carefully pours it into a bowl of cream,
then stirs the mixture. She takes her finger, dips it in, and
licks the chocolate-cream off of it, savoring what she
tastes.

JENNA
Mmmmmmm.... Falling in Love Pie...

She mixes more, then licks more chocolate cream off her finger, getting some of it on her face. She continues to stir-so clearly in her element here.

CUT TO:

23

INT. DINER - BATHROOM - EARLY EVENING

23

DAWN, dressed up for her 5 minute date, sits on the closed toilet seat. JENNA stands over her, applying make-up. BECKY stands at the mirror, applying lipstick.

BECKY

Pretty outfit, Dawn.

DAWN

Thank you. It's a little tight in the butt, I fear.

BECKY

Aw, no worries. Men like a little meat back there, don't they, Jenna?

JENNA

I have no idea what men like.

BECKY

Speaking of more meat... Does Earl have any clue at all that you're pregnant?

JENNA

Nah, he don't notice. And I'm never gonna tell him. Just gonna run away.

DAWN

WOW. How much money you got saved?

JENNA

Not much. 12 hundred dollars. I can save another couple hundred before the Jonesville bake off...

DAWN

How much is that prize money, Jenna?

JENNA

25,000 dollars, hon.

DAWN

WOW. What pie you gonna bake?

JENNA

Not sure. Thought maybe I'd make one of my really unusual ones, like my momma used to make. Something where you wouldn't think the ingredients would all go together, but they do.

Just then, BECKY squeals.

BECKY

Dawn honey! You're beautiful. Your skin looks like a normal persons.

DAWN

Um, Thank you. You know what I think you should do with taht prize money Jenna? I think you should open a pie shop.

BECKY

Oh yeah! She could have her own little pie shop somewhere. Somewhere that people could really use a little pie shop. Like Europe. Or New Jersey.

JENNA

Wow... my own pie shop.

BECKY

"Jenna's Pie Palace"

DAWN

"Jenna's Pastry Heaven"

JENNA

O.k... Back to reality for a minute?

(MORE)

JENNA (cont'd)
Can you drive me home, Becky? Earl
don't wanna come get me tonight.

BECKY
No. Take the bus. I can't drive
you. I got somewhere to go.

JENNA
Where you goin'?

BECKY
Can't tell you that.

JENNA AND DAWN (TOGETHER)
WHAT??

BECKY
Yet. Can't tell you yet.

DAWN
WHY NOT?

BECKY
Gotta go. Have a good time on your
date, Dawn. Use a 5 minute condom.

She kisses JENNA on the cheek.

BECKY (cont'd)
Bye.

JENNA
Wait a minute..!

DAWN (CALLING OUT)
Hey!!

But BECKY is gone. DAWN and JENNA just look at each other.

JENNA
Well, whatever it is, I hope it's
good... Go look at yourself, honey.
The guy's not gonna know what hit
him.

DAWN smiles, gets up and looks at herself in the mirror.

DAWN
Oh, look what you did. You've made
me almost pretty.

JENNA
What do you mean, almost pretty?
You're a flower. Look at yourself.

DAWN embraces her.

JENNA (cont'd)
 Hey sweetie... You think you can
 drop me off at the bus stop on your
 way to Banshees?

CUT TO:

24 EXT. BUS STOP - NIGHT 24

We ZOOM in on a lone figure sitting on a bench. This is JENNA, looking small. It's a windy night. JENNA shuts her eyes.

CUT TO:

25 INT. KITCHEN 25

Again, a super fast pie is 'created' as Jenna describes it. (Pecans and nutmeg sprinkled on top a cheesecake.)

JENNA (V.O.)
 "Baby Screaming It's Head Off in
 the Middle of the Night and Ruining
 my Life Pie." Pecans and nutmeg
 over a New York Style Cheesecake.
 No crust...

BACK TO:

26 EXT. BENCH - AS BEFORE 26

DOCTOR POMATTER approaches the bench. He sees JENNA deep in thought and doesn't quite know what to do about it. Finally:

DOCTOR POMATTER
 Um... hello. Umm... Jenna?

At the sound of her name, JENNA is broken out of her pie-inventing trance. She looks up. Totally surprised to see him.

JENNA
 What?? Hi! Doctor Pomatter. What
 are you doin' here?

DOCTOR POMATTER
 Car wouldn't start this morning.
 Who knows why. Gotta take the bus
 home.

JENNA
Where do you live?

DOCTOR POMATTER
Stanton Grove.

JENNA
Oh, it's nice over there.

DOCTOR POMATTER
Sure, if you like trees. Which, you know, who doesn't like trees? It was kind of a long walk. You mind if I sit down?

JENNA
Not at all.

DOCTOR POMATTER sits on the bench next to JENNA.

DOCTOR POMATTER
So, you're a waitress?

JENNA
I'm a waitress.

DOCTOR POMATTER
Where do you work?

JENNA
Little diner off highway 27. Joe's Pie Diner.

DOCTOR POMATTER
Wow. Sounds like a virtual *factory* of pie. Never been there. Is it any good?

JENNA
Yes, it's very good. We make all the pies there fresh. Breakfast pies, dinner pies, 27 different varieties of pie, and a special new pie that I invent every day. I was just inventin' a new one in my head, when you got here.

DOCTOR POMATTER
Did you make that marshmallow pie you brought me?

JENNA

Yes, I did. Mermaid Marshmallow Pie. Invented it when I was 9 years old. In my mermaid phase.

DOCTOR POMATTER

It was probably the best pie I've ever tasted in my life. It was biblically good, that's how good it was. It could win pie contests and ribbons and things.

JENNA (BLUSHING)

Thank you.

DOCTOR POMATTER

You know, there was an old pie restaurant right near where I grew up. I used to go there after school everyday. I had this mad crush on a waitress named Beatrice, who was tragically cute in her uniform. Years later, I was doing my residency, and she came in with an emergency ovarian cyst. I actually treated her.

JENNA

That musta been somethin' for ya.

DOCTOR POMATTER

By that time she was at least 50 years old.

JENNA looks down at DOCTOR POMATTER'S hand. He's wearing a wedding band, all right.

JENNA

Life does funny kinda things sometimes.

DOCTOR POMATTER

Yes, it does. You wanna know something else kinda funny?

JENNA

What?

DOCTOR POMATTER

When I saw you sitting here all by yourself in your uniform, I had a flashback.

(MORE)

DOCTOR POMATTER (cont'd)
You made me think of her. You
remind me of her, when she was
younger.

JENNA
Wow. What a thing to say.

DOCTOR POMATTER
I'm sorry. It's a compliment.

JENNA
I know. That's why it made me
uncomfortable.

DOCTOR POMATTER
You're blushing. I'm sorry. I
shouldn't have said that.

JENNA
No, it was nice to hear. Nobody
ever notices me that way.

DOCTOR POMATTER
Well, SOMEBODY must have noticed
you that way. Or you wouldn't be in
the condition you're in.

JENNA
Oh, HIM? He don't count. He's just
my husband.

(DOCTOR POMATTER looks confused.)

JENNA (cont'd)
I'm kiddin'. Of course he counts.
He's my husband. Oh, look. Here's
the bus now.

THE BUS IS PULLING UP. JENNA and DOCTOR POMATTER stand up.

JENNA (cont'd)
Nice talkin' to you, Doctor
Pomatter.

DOCTOR POMATTER
Call me whenever you need me,
Jenna. I'm here for all your
questions and concerns.

JENNA
Good to know, Doctor Pomatter.

He smiles at her. Then the bus pulls up in front of them, blocking them from view.

CUT TO:

27 INT. EARL AND JENNA'S HOUSE - LIVING ROOM - NIGHT 27

EARL and JENNA sit on the couch. The television is on. EARL holds JENNA'S hand in his lap as JENNA watches T.V. EARL stares at JENNA for several moments. Then:

EARL
Please, honey.

JENNA
I'm sick to my stomach, Earl.

EARL
It's been over a month.

JENNA
I feel about as sexy as a tree stump.

EARL
You've never been sexier. Am I imagining it- or are your boobies bigger? Like they grew a size practically overnight.

JENNA
Earl, that's crazy...

EARL
I gotta be with you or I'm gonna die.

CUT TO:

28 INT. BEDROOM - NIGHT 28

JENNA and EARL in bed. Making love. (If you can call it that.) Rather- EARL moves up and down, on top of her. Throughout this, we pretty much only see JENNA'S face. Completely devoid of any reaction to what's going on. EARL moans.

EARL
Kiss me, baby.

He leans down and kisses her.

EARL (cont'd)
Comeon, babe. Kiss me better than
that.

He continues kissing her. And moaning.

EARL (cont'd)
Move a little bit. Comeon, honey.

EARL leans back up, away from her face. She just watches him.

EARL (cont'd)
Say somethin' sexy to me.

JENNA
What do you want me to say?

But finally, just then, (mercifully) he has an orgasm.
He drops on top of her, then quickly rolls off.

EARL
Oh that was great, baby.

(Silence.)

EARL (cont'd)
Wasn't it?

JENNA
Yes. Absolutely. Wonderful.

There's a beat of silence. Finally, EARL starts to snore.

CUT TO:

29 EXT. DINER - MORNING 29

A short, bald man in his 40's approaches the door of the
diner. This is OGIE.

30 INT. DINER - SAME 30

OGIE enters the diner. He makes a beeline through the diner
for DAWN, who's waiting on a table. In long shot, we see him
touch DAWN on the shoulder. She turns around, sees him and
flinches- then talks to him for a brief moment. She then
points to an empty table on the other side of the diner. OGIE
walks over to the table and sits.

This table is in JENNA's section. We CLOSE IN on it, as JENNA
approaches. She takes out her pad, as if to take his order.

OGIE

Oh no. No no no. I don't want you
as my waitress. I want her. Dawn.
That lady right there.

He points. JENNA turns around and looks in the direction he's
pointing in.

DAWN, watching, shakes her head "no" at JENNA. OGIE doesn't
see this, he's looking at JENNA.

JENNA

I'm sorry, honey. You're sitting in
my station. All the tables in
Dawn's station are taken.

OGIE

But I don't want you. I want her.

JENNA

Well, if you want to eat in this
diner, you gotta sit here, and I
gotta wait on you.

OGIE

I don't like it one bit.

JENNA

Nobody says you gotta like it.

OGIE

She a good friend of yours? What do
you know about her? What can you
tell me? What are her likes and
dislikes? What does she look for in
a man?

JENNA

Umm...honey, I'm just here to bring
you pie or coffee or somethin'
like that. I don't dispense
romantic advice.

OGIE

What if I paid you?

JENNA

'Scuse me, honey. I'm gonna go talk
to Dawn for a minute and see if she
won't come deal with you herself.

OGIE

That would be wonderful.

JENNA walks off- toward DAWN. She reaches her at the back of the diner, near the kitchen. Upon seeing JENNA, DAWN grabs her.

DAWN
You gotta help me!!

JENNA
What is goin' on??!!

DAWN
That guy- his name is Ogie. Short for Oklahoma. I was supposed to meet someone named Pete last night. Instead, he sent his cousin Ogie. It was the worst 5 minutes of my life. I made the mistake of telling him I work here.

JENNA
How could a 5 minute date be that bad?

DAWN
He took me through the entire medical and psychiatric history of his family.

JENNA
Oh no.

DAWN
He told me he wants to marry me.

JENNA
Oh NO.

DAWN
MARRY ME! And he's not givin' up, not ever givin' up. That's what he said. First guy who shows any interest in me in 2 YEARS and he turns out to be a mad, stalking elf. I'm tellin' ya, your makeup job was TOO GOOD, Jenna. And your magic love pie. I never should have brought it with me.

JENNA
I'm sorry.

DAWN
What am I supposed to do?

JENNA

Go over there and tell him you're not interested.

DAWN

I told him that last night.

JENNA

Tell him better!

DAWN

Come with me.

JENNA

I can't. I gotta go throw up.

DAWN

Fine. I'll do it on my own, then.

CUT TO:

31 INT. DINER - OGIE'S TABLE - MOMENTS LATER

31

DAWN sits across the table from OGIE, her arms crossed.

OGIE

I'm a very persistent man, Dawn. I know what I want. I know what makes me happy.

DAWN

Blah blah blah.

OGIE

I'm a tax auditor. I make 31,000 dollars a year plus bonuses. I drive a very nice compact car. I eat at all the best restaurants within a 50 mile radius. I love my mother. What else do you need to know about me?

DAWN

How to make you go away.

OGIE

You can't. I never take no for an answer. I'll just keep comin' back and comin' back until finally your resistance is weakened. We were meant to be together, Dawn.

DAWN
YOU DON'T KNOW ME!!!

OGIE

Oh yes, I do. You're Dawn.
And you inspire poetry in me.
Here's one I'm making up right here
on the spot. Dawn, Can I bring you
joy like you brung me sunshine? Can
I hold you a minute and it turns
into forever? Didya like that one?

DAWN

NO!

OGIE

How about a spontaneous tidbit that
rhymes? All my life I found Harlots
but you are a queen. Da Da Da, Da
Da Da, somethin' between. Gotta
work on that one...

DAWN

Leave me alone!!

OGIE

I can't leave you alone because I
am in love with you, Dawn, and
you're gonna be my wife!!

DAWN

LISTEN TO ME. YOU MAKE ME SICK. I
THINK YOU'RE A CRAZY LITTLE FREAK
AND I WISH YOU WOULD GO AWAY AND
DIE!!

This she screamed so loudly that the other patrons in the
diner have all turned to look at them.

DAWN sees this, and she's embarrassed. Then she turns back to
face OGIE. He looks terribly, terribly hurt.

He starts to cry. It's a pathetic, little boy kind of crying.

DAWN (cont'd)

Oh, I'm sorry hon...

CUT TO:

32

INT. DINER - OUTSIDE BATHROOM DOOR - DAY

32

JENNA steps out of the bathroom. She looks a little concerned
about something. She turns right and heads into the

33

INT. DINER - KITCHEN AREA - CONTINUOUS

33

JENNA enters the kitchen area. She takes a little white card out of her apron, then reaches for the wall phone.

As she dial, CAL enters.

CAL

You're always on the phone.

JENNA
Sorry, this is an important call.

CAL
Yeah, what's so important?

JENNA
Can I please have some privacy?

CAL shakes his head and keeps walking, exiting frame.

JENNA (INTO PHONE) (cont'd)
Yes, hello. Is Doctor Pomatter there..? Jenna Hunterson. I'm his patient.

(there's a beat, then:)
Hi, Doctor Pomatter. It's Jenna Hunterson. Listen, I'm sure it's nothin, but you said to call if I ever had any concerns. Well, this mornin', I'm bleeding a little bit... No. No, it's very very light, like spotting.

There's a beat, and then BECKY enters frame. She sees JENNA and immediately throws her arms around her, in a playful, sisterly way.

JENNA (INTO PHONE) (cont'd)
Come in to see you? Fine. Tomorrow morning? You in at 7:00..? Well, o.k., then. Glad your office is open so early so I won't be late for work... Thanks. See you then.

She hangs up. BECKY breaks out of the embrace.

BECKY
Who you seein' at 7:00 tomorrow?

JENNA
Not tellin' ya. Cause you don't tell me YOUR secrets neither.

BECKY
Oh, so this is a secret?

JENNA
No, I'm just going to see the doctor. There. That's my big secret. What's yours?

BECKY
Can't say. Not YET.

She turns and walks off.

JENNA
But why the hell not?

JUST THEN, CAL re-enters. He bumps into BECKY who shoves him off her like he's a flea-ridden dog, then just continues on her way.

CAL
(To BECKY) Hey!!
(To JENNA) Don't you have customers?

JENNA
How come you can't never say one nice thing, ever? Like, "how are you, Jenna?" Or "nice to see you, Jenna?" Or "Great Lemon Meringue Pie you made, Jenna." All you ever say is stuff like "Don't you have customers?" and "get out of the kitchen" and "go back to work."

CAL
Don't you have customers? Get out of the kitchen. Go back to work.

CUT TO:

34 EXT. BUS STOP - DAWN 34

JENNA, wearing her waitress uniform, gets off the bus. We follow her as she walks. She's holding a paper bag with handles.

35 EXT. STREET - MOMENTS LATER 35

JENNA turns a corner, walking, as the sun continues it's rise. She approaches a group of small houses with commercial signs in front. One of them reads "Dr. Lily Mueller. OB-GYN."

JENNA rings a bell on one of the doors. She waits a minute. No answer. Finally, the door swings open, revealing DOCTOR POMATTER. JENNA looks a little surprised to see him actually opening the door.

DOCTOR POMATTER
Hi, Jenna.

JENNA

Hello.

JENNA awkwardly hands him the paper bag.

JENNA (cont'd)

Here... I brought you some peachy
keen tarts.

DOCTOR POMATTER

Wow. Thank you.

JENNA

You're welcome. Where's everybody
else?

DOCTOR POMATTER

Well, I came in a little early to
see you. Nobody else is here.

JENNA

Oh.

DOCTOR POMATTER

That's why I'm opening the door for
you.

JENNA

I see.

DOCTOR POMATTER

So, come in.

CUT TO:

36 INT. EXAMINATION ROOM - MORNING

36

JENNA sits in her little white robe on the examination table.
DOCTOR POMATTER enters.

DOCTOR POMATTER (O.S.)

Now you say the bleeding was very
mild?

JENNA

Yes.

DOCTOR POMATTER

And has it stopped?

JENNA

Yeah. I only saw it the one time.

DOCTOR POMATTER
O.k. Good. You can get dressed and
meet me back in my office when
you're ready.

JENNA
That's it? You're not gonna examine
me?

DOCTOR POMATTER
No need to. Get dressed and we'll
talk.

He exits.

JENNA
Um, ok.

CUT TO:

37 INT. DOCTOR POMATTER'S PRIVATE OFFICE - MORNING 37

DOCTOR POMATTER is sitting behind his desk. He looks a little nervous. He absentmindedly knocks over his pencil cup, then straightens it up, just as JENNA enters.

JENNA
Hi.

DOCTOR POMATTER
Hello. Sit down.

JENNA sits. DOCTOR POMATTER reaches into the paper bag that JENNA gave him and retrieves a peach tart. He takes a bite of it, and something like the look of bliss crosses his face.

DOCTOR POMATTER (cont'd)
Oh my god...

There's a beat, as DOCTOR POMATTER continues eating. Finally:

JENNA
Well, am I o.k.? Is something wrong
with me?

DOCTOR POMATTER
No. Nothing's wrong with you. Light
spotting is a perfectly normal
symptom early in pregnancy. Were
you worried about miscarriage?

JENNA
Not really.

There's an uncomfortable beat.

JENNA (cont'd)
Well, is that everything you have
to say?

DOCTOR POMATTER
Umm...Yes.

Beat. She looks at him.

DOCTOR POMATTER (cont'd)
No.

Another beat. Nobody says anything. Finally...

JENNA
Well, what?

DOCTOR POMATTER
I... nothing. You can go now. I'll
see you at your next regularly
scheduled appointment. Don't...

JENNA
...hesitate to call you if I have
any questions or concerns.

DOCTOR POMATTER
Exactly.

A beat. Then:

JENNA
Why'd you have me come all the way
in here if spotting is a perfectly
normal symptom in early pregnancy?
I had to get up early, take a bus,
walk 5 blocks... just to hear that
spotting is a perfectly normal
symptom?

DOCTOR POMATTER
I have no response for that.

JENNA
And what time does this office
normally open, doctor? 8:30?

DOCTOR POMATTER
9:00.

JENNA

9:00. Great. You came here 2 hours early to tell me that spotting is a perfectly normal symptom in early pregnancy?

DOCTOR POMATTER

Well, it seems that way. Yes.

JENNA

(a bit angrily)

Goodbye, Doctor Pomatter.

DOCTOR POMATTER

Goodbye, Jenna.

JENNA

I think you're strange. I'm not sure I want you to be my doctor anymore. You make me uncomfortable.

DOCTOR POMATTER

I'm sorry, Jenna. I'm really sorry. I won't do it anymore. Whatever it is I do. You shouldn't be uncomfortable during this time.

JENNA

You're doing it again.

DOCTOR POMATTER

How? What'd I do?

JENNA

I don't know, you know, that NICE GUY talky thing you do. You just... aww, forget it.

She gets up from her chair, turns and exits, closing the door behind her.

CUT TO:

38

EXT. DOCTOR'S OFFICE - MORNING

38

JENNA exits the office, then walks away, in a huff. After a moment she stops dead in her tracks.

JENNA

(to herself)

Damn. My purse...

She turns around, and walks back toward the office, finally reaching the door. She rings the buzzer.

After a moment, the door swings open, revealing DOCTOR POMATTER, who's holding her purse.

DOCTOR POMATTER
You forgot your...

JENNA lunges forward & kisses Doctor POMATTER, hard, on the mouth. He just stands there a moment - finally, he returns the kiss with full-out passion. It's a long, crazy, kiss.

When they finally break away, JENNA is in tears. She grabs her purse from DR. POMATTER and walks off.

DOCTOR POMATTER (cont'd)
Hey...

But JENNA doesn't turn back around. She keeps walking.

DOCTOR POMATTER (cont'd)
Hey..!

DOCTOR POMATTER runs after her. Finally catching up.

DOCTOR POMATTER (cont'd)
Stop walking away.

JENNA stops dead in her tracks. But she can't look at him. They just stand there for a moment, awkwardly.

JENNA
Well, what do you want?

DOCTOR POMATTER
I want to see you again. Talk to you. Somewhere outside of here. Have coffee together or something.

JENNA
I can't have coffee. It's on the BAD FOOD list you gave me. What kind of doctor are you?

DOCTOR POMATTER
You don't have to actually drink coffee. You can have water or fruit juice.

JENNA

It's a bad idea. I'm married.
You're married. I'm pregnant.
You're my doctor.

She looks up at him.

DOCTOR POMATTER

You're absolutely right. It's
crazy. It's unethical on my part.
And it's...

But with that, JENNA kisses him again. After a moment, she
pulls away from him.

JENNA

Wait! No kissing in the street. I
have a very jealous husband. He'd
kill you if he ever saw us. He
don't like it when other men even
look at me.

DOCTOR POMATTER

Is he very large?

JENNA

Large enough. AND he drives right
past here on his way to work.

DOCTOR POMATTER

Well then, maybe we shouldn't be
standing here.

JENNA

I gotta go make pies. It'll take me
time to walk the 5 blocks then wait
for the bus and I don't want to be
late. Cal gets mad when I'm late.

DOCTOR POMATTER

Let me drive you there.

JENNA

No.
(beat, then:)
Yes. Please.

CUT TO:

DOCTOR POMATTER'S car pulls up in front of the diner.

JENNA and DOCTOR POMATTER, inside the car, just sit there.
After a beat:

DOCTOR POMATTER

Thank you for the tarts. They're...
unbelievably delicious. Delicious
isn't even a good enough word for
what they are. What you do with
food, it's unearthly. It's sensual.
Does anybody else appreciate what
you..?

JENNA

You're welcome.

DOCTOR POMATTER

So, um, do we... what do we...? Can
I...?

JENNA

Doctor Pomatter- I'll call you if I
have any questions or concerns.

She doesn't wait for a response from him. She opens the car
door, and jumps out of the car, slamming the door shut. She
walks toward the door of the diner, never looking back.

Finally, DOCTOR POMATTER'S car pulls away.

ON JENNA-

She hears the car driving away, then turns around. Watching
it drive off.

JENNA doesn't enter the diner. Instead, she takes a seat on
the bench out front. She shuts her eyes.

40

INT. KITCHEN

40

We see hands creating the pies JENNA describes. (2 different
setups.)

JENNA (V.O.)

"Earl Murders Me Cause I'm Having
An Affair Pie." You smash
blackberries and cherries into a
chocolate crust. "I Can't Have No
Affair Because it's Wrong and I
Don't Want Earl to Kill Me Pie."
Vanilla custard with banana. Hold
the banana...

We hear:

JOE (V.O.)
Don't you have no home?

*

BACK TO:

41 EXT. DINER- AS BEFORE

41

OLD JOE, holding a newspaper, leans over JENNA, who jumps out of her pie-inventing trance.

JENNA
Excuse me? What?

JOE
I'm wondering if you have to sleep outside my diner because maybe you don't have no home.

*
*
*

JENNA
I have a home.

JOE
Right. And a bad husband. I remember. You have lipstick all over your face.

JENNA
What?

JOE
Your lipstick is all smudged like someone gave ya a good one.

JENNA wipes her mouth area with the back of her hand.

JOE (cont'd)
I'm going inside now. Once you're done wipin' away your indiscretions, I'll be sitting in your section, wantin' fresh squeezed orange juice, no ice, a spanish dancer pie with patata crust.

OLD JOE turns and enters the diner.

JENNA opens her purse, and takes out a mirror. In the mirror, she sees that indeed, there's lipstick smudged all over her mouth area. She takes out a tissue and wipes it off.

42

INT. DINER - OLD JOE'S TABLE - MORNING

42

The diner has not officially opened yet, and OLD JOE is the only patron. JENNA brings a tray of food over to his table. She starts unloading the tray.

JENNA

Here you go.

OLD JOE has his newspaper open.

JOE

Dear Lizabeth. Do you know this column? It's for the lonely hearts. "Dear Lizabeth. My husband fell in love with another woman from his workplace. I want to kill myself.

OLD JOE laughs.

JOE (cont'd)

I want to write the perfect suicide note to let him know just how much pain he's caused me.

OLD JOE laughs harder.

JOE (cont'd)

I am wondering if you can dispense any advice on composing a suicide note that would harm my snake of a husband and his slut girlfriend the most. Yours Truly, Betrayed in Biloxi."

OLD JOE keeps laughing.

JOE (cont'd)

I love living vicariously through the pain and suffering of others. Lizabeth just tells her some nonsense to not kill herself and etc. etc. Wish it were my column.

JENNA

I don't believe for one second that you're as mean as you play. You tip me better than anyone.

JOE

What do you know? Go get me more WATER for this EMPTY GLASS.

JENNA smiles and walks off. She hears the sound of a small toddler having a meltdown- then sees:

In a booth, a mother in her 30's struggles to handle this unruly toddler. He is throwing pie everywhere, particularly at her. The MOTHER struggles to keep her composure.

MOTHER

Now, stop that, sugar. Please.
Please. You CAN have chocolate
milk, o.k? I'm sorry. I'll get you
chocolate milk. You can have as
much chocolate milk as you want..!

JENNA takes this in, a look of utter disgust crossing her face. She's met by DAWN and BECKY. They pull her quickly into a booth.

BECKY

Hey darlin'. We bought you
somethin. A present.

The three women sit. DAWN hands JENNA a wrapped gift.

JENNA

Oh, that's so sweet. You
shouldn'ta.

DAWN

Open it.

JENNA

O.k.

JENNA quickly rips the gift wrap off. It's a book. JENNA reads off the title.

JENNA (cont'd)

Oh it's a book. "What a Mama You're
Gonna Be!" Oh, look at that.

BECKY

We know you didn't initially have
a... strong happiness about this
whole baby thing, but she is coming
anyway, so...

JENNA

We don't know it's a she.

DAWN

We figured we'd give you somethin'
every woman is supposed to read.

(MORE)

DAWN (cont'd)

And every woman is supposed to read somethin' like this. I think.

JENNA

Well thanks.

BECKY

You best read and absorb it.

JENNA

Hey, you know- I been thinkin. You guys ever hear about those people who sell their babies for lots of money through, like, lawyers and stuff?

DAWN

Jenna, you can't sell your baby. That's a horrible thought.

JENNA

Well, I just was thinkin'... If'n I did, I might make enough money to finally get away from Earl. At this point, the baby is the only real financial asset I have. You know, if I don't win that pie contest.

DAWN

I'm gonna pretend you're not saying all this.

JENNA

Not everybody wants to be a momma, Dawn. That don't make me a bad person.

BECKY

You're not getting any more affectionate toward this little baby? Not at all?

JENNA

I respect this baby's right to thrive. I do nothing harmful to it. I don't drink. I watch my diet. But no- I feel nothing like affection. Maybe that man smothered all the affection outta me. I don't know.

BEAT. The women all look at each other.

DAWN

Gotta go back to work.

BECKY
Yeah. Breakfast crowd's heatin up.

JENNA
Hey, thanks for the book.

DAWN and BECKY get up from the booth.

DAWN
There's all these cool things to do in here. There's a little scrapbook section in the back to put pictures of your pregnant belly as it develops. There's a place to write your first letter to your baby.

JENNA
Huh.

DAWN
Right in the middle. Right there.

JENNA
O.K. Dawn. Thanks.

DAWN nods. She leaves.

JENNA opens the book to the middle. Right to the "FIRST LETTER TO YOUR BABY" page. WE HEAR HER THOUGHTS:

JENNA (V.O.) (cont'd)
First letter to my baby...
(a beat, then)
First letter. "Dear baby..."

We hear OLD JOE call out to JENNA.

JOE
Where's my WATER??

JENNA tries to hide the book in her skirt. She gets up and walks over to OLD JOE'S table. We hear her thoughts through the following montage:

JENNA (V.O.)
"Dear baby..."

JENNA refills JOE'S water glass.

JENNA (V.O.) (cont'd)
"Dear baby... If I was writin' you a letter it would probably sound somethin' like an apology.
(MORE)

JENNA (V.O.) (cont'd)
 I know everyone deserves a momma
 who'd want a nice baby such as
 yourself. Who was also a good wife.
 A fine member of society. And I
 can't rightly say that I'm any of
 that.

CUT TO:

43 INT. EARL AND JENNA'S HOUSE - DINING ROOM - NIGHT 43

EARL and JENNA sit eating their dinner. EARL is jabbering
 away. But we can't hear him. We still hear JENNA's thoughts.

JENNA (V.O.)
 And I'm not sure that the world is
 such a fine place to be bringing
 you. Many of the people I've met
 are not worth meeting. The people I
 watch on tv seem even worse.

CUT TO:

44 INT. BEDROOM - NIGHT 44

EARL and JENNA in bed. EARL is snoring. We can hear that,
 although we still hear JENNA'S thoughts.

JENNA (V.O.)
 And you shouldn't take it personal,
 baby, if I don't seem like all the
 other mammas to be, jumpin' all
 over themselves with joy. I frankly
 don't know what I got to give you,
 baby.

CUT TO:

45 INT. BATHROOM - MORNING 45

Clearly, time has passed. JENNA stands in the mirror, her
 shirt hiked up. A little bit of a pregnant belly now showing.

JENNA (V.O.)
 What if I can't care for you? What
 if I leave Earl and don't win that
 contest next week and don't have no
 money? What the hell am I gonna do
 with you then?

EARL enters the bathroom and pats JENNA on the head, enroute
 to the sink. JENNA drops her shirt as if to hide her little
 belly.

EARL
You sure is getting fat, baby.

CUT TO:

46 INT. BEDROOM - MORNING 46

JENNA is packing a few things in a suitcase.

JENNA (V.O.)
All my life, baby, the only thing I
ever want to do is run away. What
kind of momma is that?

47 EXT. BUS STOP - MORNING 47

JENNA sits, waiting for the bus. She's writing in the baby
book. She's writing what we can see has become a long letter.
We PAN UP from the page to her face.

JENNA (V.O.)
I wish I could feel other things,
baby. Like excitement, that you're
with me now. Or faith, that I'll be
a good mamma, even if my life aint
such a good place and the world as
I see it aint so pretty like they'd
have you believe in this book.
Anyway, I'm writin' this letter to
you, but it sounds more like a
letter to me. Don't it.
Love, mamma.

JUST THEN, we hear a honking sound. HONK HONK HONK HONK
HONK...

EARL pulls up in his Buick. JENNA looks scared. EARL shuts
the engine, and jumps out of the car.

EARL
Where you going, Jenna?

JENNA
Nowhere, Earl. I mean, to work.

EARL
Why you got a suitcase?

JENNA doesn't respond. EARL smacks her across the face. Just
once - but hard. JENNA starts to cry.

EARL (cont'd)
Shut up and get in the car.

CUT TO:

48 EXT. STREET - MORNING

48

EARL and JENNA in the Buick.

EARL
Pie baking contest, huh?

JENNA
Yes. I was gonna just go up there
and win and surprise you.

EARL
You're lying. You never enter no
contest before in your life. You're
a liar!

EARL smacks at JENNA again. She moves out of the way. She's crying.

JENNA
Please Earl. Don't...

But he keeps trying to smack her.

JENNA (cont'd)
I'm PREGNANT!!!

SILENCE. And then the car comes to a screeching halt. MORE SILENCE. Just the sound of the wind and JENNA's gentle cries.

CUT TO:

49 INT. KITCHEN - MORNING

49

JENNA, red eyed, takes a pie out of the oven. She puts it on a trivet, then carries it out to the:

50 INT. DINING ROOM - SAME

50

EARL is just sitting there, looking to be in shock. JENNA enters, and puts the pie down in front of him. She hands him a fork, then sits across the table from him. EARL puts the fork into the steaming pie. He lifts out a piece, and blows on it. Finally:

EARL

When was you gonna tell me?

JENNA

After I won the pie contest.

EARL

You aint going to no pie contest.
You aint going nowhere.

He blows on the pie piece some more, then puts it in his mouth. He talks as he eats. JENNA just watches him.

EARL (cont'd)

Here's the thing, wife. What if...
what if you decide to love the baby
more than you love me? I really
wouldn't like that. Women do it all
the time. They have a baby and then
to hell with the man.

JENNA

You're jealous of the baby?

EARL

No. I don't get jealous. That's
below me. I'm just talkin' it out.
Talkin' my feelins out. And I know
how women get and I'm just not sure
I want that happenin'.

JENNA is incredulous, but keeps her mouth shut.

EARL (cont'd)

I'd tell you to get rid of it, but
I want you in the same place as
me in the hereafter if you know
what I mean...

(beat; then)

Maybe I just need you to make me a
promise that you won't love the
baby more than you love me. That
you'll make a real effort to love
me more. If I need somethin',
you'll keep takin' care of it.
You'll hold onto me more. I come
first. Not any baby.

(beat, then)

Well, can you make Earlie that
promise?

JENNA
 (without missing a beat)
 Absolutely.

EARL
 Say "I promise."

JENNA
 I promise.

EARL
 Say "I promise I'll love you more
 than the kid, Earlie."

JENNA
 I promise I'll love you more than
 the kid, Earlie.

EARL
 That's all I needed to hear. How do
 you like that? We're having a baby.
 Maybe it happened that night I got
 you drunk.

JENNA nods, then jumps up and rushes from the table.

EARL (cont'd)
 Hey? Where you goin'?

JENNA (O.S.)
 Gotta throw up!

51 INT. DOCTOR'S OFFICE - WAITING ROOM - MORNING 51

JENNA sits in the waiting room. She nervously taps her foot.

RECEPTIONIST (O.S.)
 Mrs. Hunterson? The Doctor will see
 you now.

JENNA looks up.

CUT TO:

52 INT. EXAMINATION ROOM - A MOMENT LATER 52

JENNA sits on the gynecological table. She seems pretty
 apprehensive. A nurse, NURSE NORMA, is setting up a machine-
 an ultrasound machine.

NURSE NORMA

Hi there. I'm Nurse Norma. I'll be helping Doctor Pomatter with your ultrasound examination today. You have any questions?

JENNA

This is when we look for the baby's heartbeat?

NURSE NORMA

Yes, among other things. You nervous?

JENNA

No. Do I seem nervous?

NURSE NORMA

Yes. You do. That's normal. Everybody gets nervous before their first ultrasound.

JENNA

I'm not nervous, though.

NURSE NORMA

O.k. You're not nervous.

Just then, there's a knock.

JENNA (NERVOUSLY)

Come in. I'm dressed...

DOCTOR POMATTER enters.

JENNA (cont'd)

Hello, Doctor.

DOCTOR POMATTER

Hello, Mrs. Hunterson. How've you been feeling?

JENNA

Oh, fine.

DOCTOR POMATTER

No problems?

JENNA

No.

DOCTOR POMATTER
 You had no questions or concerns
 this past month.

JENNA
 No, I certainly did not.

There's a little uncomfortable pause.

DOCTOR POMATTER
 O.k., well. Lie back. Norma, can
 you turn off the lights?
 (to JENNA)
 This is not gonna hurt. Just gonna
 feel a little cold.

NURSE NORMA hits the lights, and the room is darkened. We
 CLOSE IN on JENNA's face. After a moment, she jerks back a
 little, as if feeling something uncomfortable.

DOCTOR POMATTER (cont'd)
 Just a little pressure. O.k...
 o.k... what am I looking at..?
 (brief pause, then:)
 There we go. We're having a baby
 alright. You want to see?

JENNA
 I guess.

DOCTOR POMATTER
 Look at the screen.

JENNA turns to the right. We CLOSE IN ON THE SCREEN of the
 ultrasound machine. There's a blob on the screen.

DOCTOR POMATTER (cont'd)
 Everything looks great. And do you
 see, right in the center, that
 flickering?

JENNA
 Um...Yeah...right there.

DOCTOR POMATTER
 That's the heartbeat.

NURSE NORMA
 Congratulations, Mrs. Hunterson!

JENNA
 Glory be, hallelujah.

DOCTOR POMATTER
Um, Mrs. Hunterson doesn't really
like to be congratulated...

NURSE NORMA
Oh. Sorry.

JENNA
Huh. Don't really look like much to
me at this point. Certainly don't
look like no baby yet.

JENNA turns away from the screen. After a moment the lights
go back on.

DOCTOR POMATTER
That's all I need you for, Norma.
We're done here.

We PULL OUT and see the room in full. The doctor is taking
his gloves off. JENNA is pulling down the hem of her robe.
NURSE NORMA exits. Leaving JENNA and DOCTOR POMATTER alone.

There's a beat, then:

DOCTOR POMATTER (cont'd)
Well, there you have it.

JENNA
Yeah.

Another beat.

DOCTOR POMATTER
I guess we're officially forgetting
the nonsense that happened last
month.

JENNA
Yes, we officially are.

DOCTOR POMATTER
I want to apologize for it. I
almost called you, I mean, just to
apologize. I was so stressed out at
the time, taking on all those new
patients. Hadn't been sleeping too
well. My judgement wasn't what it
normally is. I want you to know
that it'll never happen again. From
this point on, our relationship is
strictly a medical, professional
one.

There's a beat. Somewhere at the end of it, JENNA leans up quickly, grabbing DOCTOR POMATTER and kissing him HARD.

He pulls away.

DOCTOR POMATTER (cont'd)
 Jenna...no!!
 (a beat, then:)
 Not with the door open.

He rushes to the door, and pushes it shut. Then rushes back to JENNA on the examination table. He kisses her. They fall backwards onto the table. They continue to kiss hungrily, as we hear the following.

JENNA (V.O.)
 Dear baby, P.S... I'd want to be able to teach a baby such as yourself the difference between good and bad, right and wrong...

There's a knock on the door. DOCTOR POMATTER pulls away from JENNA's kiss, a look of horror on his face.

JENNA (V.O.) (cont'd)
 (continuing; quickly:)
 But it seems I'm not fit to teach nobody nothin'.

DOCTOR POMATTER jumps off the table. He's trying to smooth out his clothing. JENNA sits up with a start.

NURSE NORMA (O.S.)
 Doctor Pomatter? You still in there? You got a phone call...

DOCTOR POMATTER
 I'll be right out, Norma.

NORMA opens the door. Before she can even fully take the scene in, DOCTOR POMATTER immediately barks orders. His voice is commanding, it doesn't even shake.

DOCTOR POMATTER (TO NORMA) (cont'd)
 Mrs. Hunterson needs to be weighed.
 Can you do that?
 (to JENNA)
 I'll see you in my office in a few minutes. Get dressed.

With that, he exits. JENNA and NORMA watch him leave.

CUT TO:

53

INT. DOCTOR POMATTER'S PRIVATE OFFICE - MINUTES LATER

53

DOCTOR POMATTER and JENNA sit facing each other. They're locked in some kind of quiet intimacy. Not speaking. They both look worried. This goes on for an extended moment. FINALLY:

DOCTOR POMATTER
Don't do that again.

JENNA
O.k. What? O.k... I won't.
(She nods her head.)
Kiss you, you mean.

DOCTOR POMATTER
No, not that. I didn't mean that. I meant- don't go away for a full month. And not call me.

JENNA
No questions or concerns.

DOCTOR POMATTER
Don't do that.

JENNA
This is craziness, Doctor Pomatter.

DOCTOR POMATTER
Please call me Jim.

JENNA
No, I won't.

DOCTOR POMATTER
O.k. Don't. Dr. Pomatter is fine.

JENNA
Dr. Pomatter, this is sooo...

DOCTOR POMATTER
I won't have another conversation about how crazy this is, how sorry I am, how bad my judgement is and how I won't ever touch you again. Not only would I be lying. But whenever I start saying those things, all that happens is you attack me.

JENNA
You're right.

DOCTOR POMATTER
Are you taking your pre-natal
vitamins everyday?

JENNA
Faithfully.

DOCTOR POMATTER
Good. Having bad morning sickness?

JENNA
Not too bad. No.

DOCTOR POMATTER
No more spotting?

JENNA
No more spotting.

DOCTOR POMATTER
I'd like you to come back here on
Friday for another appointment. Can
you come sometime in the afternoon?
Do you get a lunch break?

JENNA
Yes. But I'll have to ask Becky to
drive me.

DOCTOR POMATTER
Ask Becky to drive you. Noon. Tell
the nurse at the desk before you
leave to fit you in. I have to go
over to St. Mary's now to deliver a
baby. Cause that's what I do.

JENNA
O.k.

DOCTOR POMATTER
Are we on the same page now?

JENNA
We're on the same page now.

DOCTOR POMATTER gets up and puts his coat on. JENNA looks at him, not sure what just happened. She remains seated. DOCTOR POMATTER walks toward the door of his office. He reaches it, and is about to exit:

DOCTOR POMATTER
Good then. I wish it were Friday.

JENNA nods. DOCTOR POMATTER nods back. Then he exits.

JENNA looks utterly confused. Like a deer caught in the headlights. This look is near-frozen on her face.

A funky modern techno-beat fades up. (The only words in the song are -every once in a while- "Dear Baby.") We

CUT TO:

54 EXT. STREET - DAY 54

JENNA walks down the street, to the sounds of the DEAR BABY song. The same dazed and confused deer in headlights look still frozen on her face.

55 EXT. BUS STOP - DAY 55

JENNA sits on the bench at the bus stop. The "Dear Baby" song continues to play. Same deer in headlights look frozen on her face. We stay on her for a moment.

All of a sudden, her confused look fades... her expression turns into one of awe and joy. A big, dopey grin. This expression stays on her face for a few moments, until the bus finally pulls in front of her, blocking her from view.

CUT TO:

56 INT. EARL AND JENNA'S HOUSE - LIVING ROOM - NIGHT 56

EARL and JENNA sit on the couch. EARL is holding JENNA's hand in his lap. The television is on, but nobody watches it. EARL is fast asleep, snoring. JENNA has the same dopey, big grin on her face as she did at the bus stop.

The "Dear Baby" song continues it's pulse.

CUT TO:

57 INT. DINER - DAY 57

JENNA, big dopey grin intact, carries a tray of food past CAL, and BECKY, (who've been in the midst of some big animated fight) who both stop and look at her strangely.

"Dear Baby" still plays.

JENNA walks toward a table of customers. We watch JENNA happily, dopily unload the food as if she's in Paradise picking flowers. Same dopey grin on her face.

JENNA (V.O.)

Dear Baby... At first it was really just about the sex.

SMASH CUT TO:

58 INT. EXAMINATION ROOM - DAY 58

JENNA and DOCTOR POMATTER are having sex on the gynecological table. JENNA is wearing her little white hospital gown.

CUT TO:

59 INT. EXAMINATION ROOM - DIFFERENT DAY 59

JENNA and DOCTOR POMATTER enter the examination room. DOCTOR POMATTER immediately slams the door shut and begins groping and kissing JENNA right there, at the door.

CUT TO:

60 INT. DOCTOR POMATTER'S PRIVATE OFFICE - DIFFERENT DAY 60

JENNA in her waitress uniform, sits on DOCTOR POMATTER'S desk. He slowly unbuttons her dress, then pushes her back on the desk.

CUT TO:

61 INT. DOCTOR'S OFFICE - WAITING ROOM - DIFFERENT DAY 61

JENNA sits in the waiting room, wearing her waitress uniform. (Her pregnancy has definitely begun to show a little more here.) The look on her face is decidedly naughty. She holds a pumpkin pie in her hands. It has a red bow tied around it.

NURSE'S VOICE

Jenna? The doctor is ready for you now.

JENNA

Thank you!

CUT TO:

62 INT. EXAMINATION ROOM - DAY 62

JENNA enters the examination room. Seated inside is a woman in her late 50's. This is LILY MUELLER.

DR. MUELLER

Hi there!

JENNA

Dr. Mueller! How are you?
I thought you retired!

DR. MUELLER

Semi-retired. I'm just out of retirement for the day, my dear. Doctor Pomatter and his wife had to fly back East for a funeral this morning.

JENNA

He flew back east with his wife?

DR. MUELLER

How you feelin'? You ok these days?

JENNA

Oh, I'm fine. I'm just fine. You know, knocked up and everything.

DR. MUELLER

Yes, I heard. How's it workin' out with Doctor Pomatter? He treating you ok?

JENNA

He's been a great doctor. Yes. He comin' back soon?

DR. MUELLER

I don't really know. I think so. Today we're doin some blood work- it's standard stuff to make sure the baby is developing all right.

JENNA

Oh, I don't care. Do I have to do it?

DR. MUELLER

Yeah. You have to do it. You might feel a little weak afterward, so you should have your husband or somebody come pick you up.

JENNA

I'll call him.

DR. MUELLER

Is that a pumpkin pie for me?

JENNA

Kind of. It's just something I invented. (under her breath:) *Naughty Pumpkin Pie.*

JENNA hands Dr. Mueller the pie. She looks rather sad and disappointed.

63 EXT. DOCTOR'S OFFICE - DAY 63

JENNA waits outside the office, seated on a chair on the porch. After a moment, EARL'S Buick pulls up, honking and honking.

JENNA gets up and walks over to the car. She opens the door and gets in.

64 INT. BUICK - SAME 64

EARL

I wish you'd told me about this before, Jenna. I can't just up and leave work on a whim. I had to rearrange my whole afternoon.

JENNA

I'm sorry. Doctor told me to call you and get a ride.

EARL

Don't I get me a kiss?

(JENNA leans over and kisses EARL.)

EARL (cont'd)

Well, that one registers about a 2 on the richter scale. But you're not feelin' well, so I'll let it slide this time.

JENNA

Thank you, sir.

CUT TO:

65 INT. DINER - KITCHEN - MORNING 65

JENNA, BECKY and DAWN are in the kitchen, making pies.

BECKY

I read about another pie contest, in Baileytown, but it's right after you're supposed to give birth. \$10,000 prize.

JENNA

Great. How am I s'posed to make a pie and take care of a new baby at the same time?

DAWN

I'll watch the baby for you. No problem.

JENNA

(to BECKY)

Hey, you ever gonna tell us your secret, girl?

BECKY

Yes, I will. When I'm ready.

DAWN

I got a secret too.

JENNA

You, Dawn?

DAWN

Yes. I have a boyfriend now.

JENNA

No!

DAWN

YES!

JENNA

That's wonderful, honey. Who is he? Tell us everything!

DAWN

Well- you're not gonna believe it. But. Um, you know that guy who came to the diner and wouldn't leave? Name was Ogie?

JENNA

Ogie. The stalking elf. Yes, I remember that guy. What about him?

DAWN

Well, it's him.

JENNA and BECKY look stunned. But they try to cover it.

BECKY

Well that's fabulous, Dawn. Isn't it, Jenna?

JENNA

Yes, it's fabulous. How did that happen?

DAWN

Well, he was true to his word. He didn't never give up. His cousin Pete gave him my number. He called me 30 times one day. I thought I might kill him. But... you know... he got to me.

BECKY

He did.

JENNA

Huh.

DAWN

He's so passionate. He writes me spontaneous poems.

JENNA

Spontaneous Poems?

DAWN

Yes, they're poems that just occur to him right on the spot. Yesterday he said: Dawn- your face is the brilliant moon in my empty room. Your love is like a beating drum. Ba-bum ba-bum ba-bum ba-bum. He's very deep.

BECKY and JENNA just stare at her.

DAWN (cont'd)

Yeah, o.k, he might not be so pretty but he really grows on ya. And anyway, he's IT. Nobody else wants me.

JENNA

Honey... you probably shouldn't be with someone just because nobody else wants you.

DAWN

Yeah, well, you are.

JENNA doesn't respond to this. Pause, then:

DAWN (cont'd)

And you wouldn't know it to look at him but he is a sexual dynamo.

JENNA

Wow.

BECKY

No, you wouldn't know it.

DAWN

And he asks me to marry him every single day.

BECKY

And what do you say?

DAWN

I say no then feel guilty and have sex with him.

JENNA

Well, I sure hope it's making you happy, Dawn.

DAWN

You don't mean that.

JENNA

Yes, I do.

DAWN

I know what's inside your head. You called him an elf.

JENNA

Only cause you initially called him an elf.

DAWN

You're jealous.

JENNA

No.

DAWN

You are. Because you have the most controlling, mean husband in the world. And you're stuck there. But I found someone who loves me to death.

JENNA

Let's hope not to death.

DAWN

And I AM happy.

JENNA

Good.

DAWN

(referring to the pie she just finished)
When the fruit pies go in, please put this in with them. Gotta go change now and set up my station.

BECKY

(calling after her)
See you out there...

DAWN exits.

After a beat:

JENNA

Don't say nothin'.

BECKY

I wasn't gonna. I'm not in no position to judge nobody. You either.

JENNA

I hope I didn't hurt her feelings too bad.

BECKY

She'll be fine.

JENNA

You know if Cal is inside yet?

BECKY
Yes, I saw him.

JENNA
I think it's time for me to tell
him about the baby. You got the
oven under control?

BECKY
I do.

JENNA
Wish me luck.

BECKY
Wishin' you luck, baby.

CUT TO:

66 INT. DINER - KITCHEN AREA - MOMENTS LATER

66

JENNA enters the kitchen area. CAL is wiping down the
griddle.

JENNA
Mornin', Cal.

CAL
Mornin'.

JENNA
Can I talk to you?

CAL
Shoot.

JENNA
Well, um. It seems I'm... almost 5
months pregnant.

CAL
Yeah? So.

JENNA
So I just thought I should tell
you.

CAL
I already knew.

JENNA
You did?

CAL
I thought everybody knew.

JENNA
Who told you?

CAL
(hedging)
Nobody told me. Look at you. You think I just thought you were gettin' fat? Anyway, I don't care that you're pregnant. As long as you can carry a tray and fill a pie tin, I don't care if you're giving birth while you're doin it.

JENNA
Well, I'm relieved.

CAL
I'm not such a bad guy, maybe.

JENNA
You're not such a bad guy, maybe.

CAL
Go get dressed. Get to work.

JENNA
I go get dressed. I get to work.

CUT TO:

67 INT. DINER - AFTERNOON

67

JENNA brings an ice cream soda over to a table of customers. She's also got 2 glasses of water on her tray. She walks over to OLD JOE'S table.

JENNA
How ya doin today, Joe?

JOE
Same bastard as yesterday, Jenna.
How are you?

JENNA
Same train wreck.

JOE
(WHISPERING)
How's the baby doin' so far?

JENNA
(WHISPERING BACK)
So far so good. No problems. No
birth defects, no diseases.
Whatever.

JOE
Good. And how's the bad husband?

JENNA
Just awful.

JOE
Right. And the lipstick smudger?

JENNA
The lipstick..?

JOE
You know. The dog on the side. The
"AFFAIR."

JENNA
Shhhhhh. I'm not havin' no affair.

JOE
O.k. You're not havin no affair.
Wanna hear your horoscope before
I give you my order?

JENNA
No.

JOE opens the newspaper.

JOE
Too bad. Here it is. AQUARIUS. If
indeed you're havin' an affair,
it might be a good time to step
back, look at your life, and
reassess things a bit.

JENNA
It don't say that in there.

JOE
Yes it does. It says "Even if you
have a miserable snake husband, you
probably shouldn't be having no
affair, cause it's beneath you and
could make you seem like a common
hussie. Not to mention the pain you
could cause to other people."

JENNA

You're just makin' that up.

JOE closes the newspaper.

JOE

This afternoon I want the Singin
Tuney Fish Casserole- no pickle on
the plate. Well-done frenchie fries
with melted swiss cheese and gravy.
ON THEIR OWN PLATE. And Jenna's
special Strawberry Chocolate Oasis
Pie. You got that?

JENNA

I got that.

JOE

Oh gimme a smile, Jenna. Nobody in
the world can make strawberry
chocolate pie like you. Wednesday
is my favorite day of the week,
just cause I get to have me a slice
of it. I think about it as I'm
waking up. It could solve all the
problems of the world, that pie.

JENNA

You're makin too much of it. It's
just a pie.

JOE

Just a pie! It's downright expert.
A thing'a beauty... how each flavor
opens itself, one by one, like a
chapter in a book. First, the
flavor of an exotic spice hits
ya... Just a hint of it... and then
you get flooded with chocolate,
dark and bittersweet like an old
love affair... and finally-
strawberry, the way strawberry was
always supposed to taste but never
knew how to... In fact, you know
what? Forget all the other stuff I
ordered. Just bring me the damn
pie. That's all I want. I don't
care if it's not a well-balanced
meal. Bring me the pie. Old Joe
maybe not have much longer to live,
you know.

JENNA
Well then I better bring you the
pie right away.

JOE
Yess'n you betta.

CUT TO:

68 INT. DINER - KITCHEN AREA - MOMENTS LATER 68

JENNA enters the kitchen area. She SEES:
BECKY and CAL are making out. Kissing. JENNA gasps, audibly.
BECKY and CAL pull apart. They look embarrassed.

JENNA
(nervously)
Um... here's my order, Cal. Need a
slice of Oasis. Gonna go throw up
now.

BECKY
Jenna...

But JENNA turns and exits. BECKY pulls away from CAL. She
follows after JENNA.

69 INT. DINER - BATHROOM - MOMENTS LATER 69

JENNA and BECKY enter the bathroom. BECKY closes the door
behind her.

BECKY
I didn't plan it, Jenna. It just
happened. He's got such nice strong
hands...

JENNA
Oh, your poor husband.

BECKY
My poor husband wears a diaper,
curses constantly, and sleeps in a
separate room.

JENNA

So why don't you just divorce him?

BECKY

I can't just leave a sick crazy old man. What kind of person would do that?

JENNA

I don't know. What kind of person has an affair with Cal, who's married to Ethel, who we see all the time?

BECKY

Cal says she's awful.

JENNA

Maybe anyone you stay married to for 15 years starts to seem awful. But we know Ethel. She's not awful. She tells Cal not to yell at us.

BECKY

Hey! You're supposed to be my friend, not Ethel's.

JENNA

Having an affair is a terrible thing to do and it destroys people's lives and I don't want you messed up with that.

JUST THEN, there's a knock on the bathroom door.

CAL (O.S.)

Jenna, there's somebody here to see you. Says he's your doctor.

JENNA (CALLING OUT)

That's Perfect. That's just perfect.

She turns and exits the bathroom.

CUT TO:

70

INT. DINER - MOMENTS LATER

70

JENNA approaches POMATTER who's seated at a table, eating the strawberry chocolate pie.

JENNA

What are you doin' here? You can't just come here.

POMATTER

I had an hour to kill. Wanted to see you. Did you make this pie? It's bliss. Of course you made it.

JENNA

I gotta get back to work.

POMATTER

When can I see you again?

JENNA

I've been thinkin', Doctor Pomatter...and I think we need to end this.

POMATTER

No!

JENNA

Yes.

POMATTER

Why?

JENNA

Because I feel like a bad person. And I can't live with it.

POMATTER

Jenna...

JENNA

NO. Don't say anything. Don't get all nervous and sweet. Don't talk me out of it. Just finish your pie and go. Please...I'm sorry...

She walks away. She looks like she's about to cry.

71 INT. KITCHEN - A MOMENT LATER

71

JENNA approaches CAL at the counter. He's got her order, for JOE's pie. He pushes the plate toward her.

CAL
Last piece. Sold out even faster
than usual today.

JENNA
Thanks. Cal?

CAL
What?

JENNA

Are you happy? Would you call yourself a happy man?

CAL

If you're asking a serious question, I'll tell you. I'm happy enough. I don't expect much, give much, or get much, but I do try to enjoy whatever comes up. That's my truth, summed up for your feminine judgement. I'm happy enough. Why do you ask?

JENNA

Oh, no reason.

CAL

Pick up your pace, Jenna. You been slaggin' off all day.

JENNA picks up her plate, then exits.

72 INT. DINER - A MOMENT LATER

72

JENNA exits the kitchen, pie in hand. She looks at the seat where POMATTER was just seated. There's a 5 dollar bill on the table- and POMATTER is GONE. JENNA looks crestfallen.

CUT TO:

73 EXT. DINER - EVENING

73

JENNA sits on the bench outside of the diner, waiting. She absentmindedly rubs her round-ish belly.

After a moment, OGIE approaches.

OGIE

Good evenin'.

JENNA

Good evenin'.

JENNA and OGIE sit in silence. Finally:

OGIE
I'm just waitin' on Dawn. Takin her
to Stanton for steak dinner. Gonna
be askin her to marry me.

JENNA
Wow.

OGIE
Yup.

Just then, DAWN and BECKY exit the diner.

DAWN
There you are!

OGIE
Dawn, if I had a penny for
everything I love about you, I
would have many pennies.

DAWN (TO BECKY AND JENNA)
He's makin' me a poem, right here.

OGIE
A penny for your teeth. A penny for
your nose. A penny for your eyes,
your hair, your navel. A penny for
your odor. *A dollar for your heart.*

DAWN
Wow. Thank you, Ogie. That sure is
nice.

OGIE stands up. He embraces her. He's quite a bit shorter
than her and it looks strange.

BECKY
You two have a good time, you hear?

OGIE
Oh, we will.

OGIE leads DAWN off. Becky takes a seat next to JENNA.

BECKY
Waitin' on Earl?

JENNA
Yes.
(beat, then:)
Listen, honey, I'm real sorry for
what I said before.

JENNA (cont'd)

I love you no matter what you do.

BECKY

O.k.

JENNA

O.k.

BECKY

I forgive you.

JENNA

Good.

BECKY

Good. Cause this is my little
adventure.

JENNA

Your little adventure?

BECKY

Yes, I'm having me a little
adventure after many years of lotsa
nothin'.

JENNA

Do you love him?

BECKY

Cal? I don't know. But I love IT. I love havin' someone to look pretty for. I love waking up and there's something to look forward to. Something fun, and sneaky, and sexy.

JENNA

He love you?

BECKY

Who cares? He likes me plenty. That's good for now.

JENNA

Doesn't sound very passionate.

BECKY

It's a release. Like nothing else matters, the rest of my life fallin' away. He makes me forget about my invalid husband, and my loneliness, and even the dreadful misplacement of my bosoms.

JENNA

Becky, I don't know how to tell you this, but your bosoms are placed fine. There's nothing wrong with 'em. It's all in your head.

BECKY

Are you kiddin' me? How can you say that? Are you blind? This ones up here in Maine, this other one's danglin' down in Florida...

74 HONK HONK HONK HONK... 74

Earl's Buick is approaching.

JENNA
Here's Earl.

The honks get louder as the car pulls up. They don't stop through the following:

BECKY
See you tomorrow, love.

JENNA
No you won't. Tomorrow's Thursday.
My day off.

BECKY
See you Friday, then.

CUT TO:

75 EXT. ROAD - EARLY EVENING 75

JENNA and EARL driving home in the Buick.

EARL
You sure is getting fat, baby.

CUT TO:

76 INT. DINING ROOM - NIGHT 76

JENNA and EARL at the dining room table. Eating dessert.

EARL
Maybe you shouldn't eat so much
pie. You lookin like a beached
whale. With a purty face, though.

CUT TO:

77 INT. BEDROOM - NIGHT 77

JENNA and EARL in bed.

EARL
Come'on now, Porky. Treat me like a
man.

JENNA
Don't feel like it.

EARL

What do you mean, you don't feel like it? What makes you think you have that option?

JENNA

Earl, stop.

EARL

Don't tell me to stop, baby-love. I feed you. I pay for this house. I put clothes on your back. Just do what I tell you and I won't get too mad.

JENNA

Earl, that hurts...

EARL

I love you, baby. I don't care if you're fat as a pig. You're my sweet-thing.

Silence. Heavy breathing. Heavy breathing. Then silence.

CUT TO:

78

EXT. EARL AND JENNA'S HOUSE - MORNING

78

EARL, whistling, exits the house. He picks up a newspaper on the porch. Then heads toward his Buick. He opens the door, gets in, starts the engine, & drives away. (honking.)

CLOSE UP: on POMATTER'S CAR parked across the street.

DR. POMATTER raises his head. Then sits up. He was hiding, as if waiting for EARL to drive away.

CUT TO:

79

INT. EARL AND JENNA'S HOUSE - BEDROOM - MORNING

79

JENNA lies in bed. She's depressed. Almost zombie-like. Too sad to even cry. She invents a pie which is created as she describes it:

JENNA

"Pregnant Miserable Self Pitying Loser Pie." Lumpy oatmeal with fruitcake mashed in. Flambe of course...

PIE MAKING Flash-

Fruit pie is mashed into an oatmeal crust, then set on fire.

THE DOORBELL RINGS. Jenna opens her eyes, and looks toward the door.

CUT TO:

80 INT. EARL AND JENNA'S HOUSE - FRONT HALLWAY - MOMENTS LATER

JENNA, wearing a flowery, unappealing bathrobe, approaches the front door.

She opens it, revealing DR. POMATTER. JENNA doesn't say anything for a moment and neither does Dr. POMATTER. Finally:

JENNA

What are you doing here?

DOCTOR POMATTER

Took the whole day off. I don't know. I wanted to see you. God, you look awful.

JENNA

Thanks a lot.

DOCTOR POMATTER

I mean sad. You look desperately sad.

JENNA

It's taken you a long time to notice this, but I am not a happy woman, Doctor Pomatter.

(pause, then:)

And I don't want you to save me.

DOCTOR POMATTER

I don't want to save you.

JENNA

I don't want to be saved.

DOCTOR POMATTER

Can I come in?

JENNA

No. Yes.

DOCTOR POMATTER steps inside the house. They just look at each other. Nobody moves.

JENNA (cont'd)

What now?

DOCTOR POMATTER

I don't know. I thought maybe you could teach me how to make a pie.

JENNA
 Seriously?

DOCTOR POMATTER
 Seriously.

JENNA
 Wow. I could do that. Sure.

DOCTOR POMATTER
 Come here.

He embraces her. She collapses, weeping, into the embrace.
 They just embrace and embrace. We hear:

JENNA (V.O.)
 Dear baby. I hope someday somebody
 wants to hold you for 20 minutes
 straight. And that's all they do.
 They don't pull away, they don't
 look at your face, they don't try
 to kiss you. All they do is wrap
 you up in their arms and hold on
 tight without an ounce of
 selfishness to it...

CUT TO:

81 INT. KITCHEN - LATE MORNING

81

JENNA and POMATTER are standing in the kitchen. JENNA is stirring a large batch of thick dark chocolate in a pan over the heat. POMATTER is next to her, at the counter, crumbling dough and oats and sugar into a round pie pan.

He finishes his task, and continues to watch her stir the chocolate.

POMATTER
 Mmmm...

JENNA
 Now the berries...

POMATTER reaches for a mortar that's filled with blackberries. He takes a pestle and pounds the berries until they're mashed, as JENNA watches him, and continues to stir the chocolate.

POMATTER
 I'm finished...

He approaches her from behind, and begins to kiss her neck as she stirs the chocolate. JENNA reacts- but then pulls away from him...

JENNA
Can't let the chocolate burn...

She takes a nearby ladle, and scoops the chocolate from the pan, transferring it into the pie pan.

POMATTER
I love watching you.

JENNA
After all the chocolate's in,
you'll pour the berries on top...

POMATTER kisses her neck again.

POMATTER
MMM. I'll pour the berries on top.

He continues to kiss her neck. And massage her shoulders... as she carefully pours the chocolate.

JENNA
Mamma called this "Lonely Chicago Pie." She made hundreds of different kinds of pie. Every day a new one. They all had real strange names. "Car Radio Pie." "Falling in Love Pie."

POMATTER turns JENNA around, and kisses her. After a moment, she turns back around to face the pie.

JENNA (cont'd)
Now the berries. You do it.

POMATTER
Ok.

POMATTER takes the mortar, and pours the berry mixture onto the pie. JENNA takes a knife and cuts the berries into the chocolate, marbling it. When she's done, she stands back a little.

JENNA
Momma used to keep me in the kitchen with her and teach me everything about baking... and she'd sing to me, so sweetly...
(Singing)
(MORE)

JENNA (cont'd)
 Baby don't you cry, Gonna make a
 pie, Gonna make a pie with a heart
 in the middle...

JENNA carefully transfers the pan into the oven as she sings.

Baby don't be blue, Gonna make for
 you, gonna make a pie with a heart
 in the middle... Gonna be a pie
 from heaven above, Gonna be filled
 with strawberry love.. Baby don't
 you cry, Gonna make a pie, and hold
 you forever in the middle of my
 heart...

DOCTOR POMATTER
 You're so beautiful.

JENNA
 No I'm not.

DOCTOR POMATTER
 You can't sing to save your life,
 but you're definitely beautiful.

JENNA avoids POMATTER's eyes. She begins cleaning up.

JENNA
 I'm fat.

DOCTOR POMATTER
 It's called pregnant. You've got a
 little baby growing inside you.
 There's nothing more beautiful.

JENNA
 It's an alien and a parasite. It
 makes me tired and weak.
 Complicates my whole life. I resent
 it. I have no idea how to take care
 of it. I'm the anti-mother.
 But I don't want to talk about that
 no more. I wanna know what the hell
 you're doin' here.

(MORE)

JENNA (cont'd)

DOCTOR POMATTER
I'm learning how to make Lonely
Chicago Pie.

JENNA
No, I mean here. Livin' in this
town.

DOCTOR POMATTER
My wife... she's getting her
doctorate at the State University.
And doing her residency. We came
here because of her.

JENNA
Are you happy with her? No, don't
answer that.

DOCTOR POMATTER
I'm happy right now. Being here
with you.

Not just happy enough? Actually
full-on happy?

DOCTOR POMATTER
Actually really look-at-me happy.

JENNA
That's a good answer.

DOCTOR POMATTER
You calm me down. You make me feel
peaceful. I don't feel that much.
I tend to be neurotic... And you're
so beautiful.

JENNA
Keep goin'.

DOCTOR POMATTER

And so sexy.

JENNA

More, please.

DOCTOR POMATTER

And I could find the whole meaning
of life in your sad eyes.

JENNA

Wow.

She turns. Faces him. There's a tear in her eye. She kisses
him. The kiss turns from ravenous to sweet. We hear:

JENNA (V.O.) (cont'd)

Dear baby. Somewhere in the space
between the Pie baking and Earl
eating it later that night began
the most intimate conversation of
my life. About my mama, how much
she loved me and how sad she'd be
to see my life turned out like
this.

CUT TO:

82 EXT. ROAD - DAY

82

JENNA, slightly more pregnant (maybe 6 months now) is
standing at a payphone booth, talking on the phone. She's got
about 30 quarters laid out on the metal shelf under the
phone's base. We can't hear what she's saying but she's
chattering non-stop.

JENNA (V.O.)

About Earl and how he changed after
we married and became someone I
feared. About how lonely it still
is to be a woman so poor and so
afraid.

CUT TO:

83 INT. EARL AND JENNA'S HOUSE - KITCHEN - NIGHT

83

JENNA sits on the floor of the darkened kitchen. She's
talking on the phone. Low- a whisper- we can't hear her.

CUT TO:

And then I was addicted, baby.
(MORE)

JENNA (V.O.) (cont'd)
I was addicted to saying things and
having them matter to someone.

84 INT. DOCTOR POMATTER'S PRIVATE OFFICE - DAY

84

JENNA (now @ 7 months pregnant) is seated on DR. POMATTER'S lap, her legs wrapped around him. They're both dressed. They speak to each other in a low, hushed tone. She's feeding him little pieces of pastry.

DOCTOR POMATTER
Mmmmm....

JENNA

I never had a real best friend.
Except for my momma. You feel like
a best friend.

She feeds him another piece of pastry.

DOCTOR POMATTER

I have something for you. A
present.

JENNA

A present? For me?

DOCTOR POMATTER

Yes, for you.

He reaches over her to a plastic bag that's sitting on his
desk.

JENNA

I hope this is not some damn baby
thing.

DOCTOR POMATTER

No, it's just for you.

He hands her the bag. Just then, his phone rings.

DOCTOR POMATTER (cont'd)

Excuse me, sweet.

(picking up the phone:)

Hello..? O.k. O.k. Yes.

JENNA opens the bag. There's a wrapped present inside, which
she takes out. Even though DOCTOR POMATTER is still on the
phone, she begins unwrapping the present, rather excitedly.

DOCTOR POMATTER (INTO PHONE) (cont'd)

No, I think it's fine, Mrs. Hester.

Just take the tylenol, not advil.

And stay on the antibiotics...

JENNA has unwrapped the present. It's a GOLD PIE PAN. Looks
to be pure gold.

JENNA

Oh my god...

DOCTOR POMATTER (INTO PHONE)

Fine. If you're still having
problems in 2 days, give me a call.
You're welcome. Take care.

He hangs up. JENNA is staring in awe at the pie pan.

DOCTOR POMATTER (cont'd)

Do you like it?

JENNA

It's the most beautiful thing I've
ever seen.

DOCTOR POMATTER

I had it made for you.

JENNA

Must've cost a fortune.

DOCTOR POMATTER

Not really.

JENNA

You shouldn't a done this. I can't
buy you nothin' back.

DOCTOR POMATTER

I don't want you to buy me
anything.

JENNA

Why'd you give me this, Doctor
Pomatter?

DOCTOR POMATTER

You know why.

JENNA

No, I don't.

DOCTOR POMATTER

Because I'm falling head over heels
in...

Before DOCTOR POMATTER can finish this sentiment, JENNA grabs
and kisses him.

CUT TO:

85 INT. DINER - EARLY EVENING

85

Makeshift wedding in the diner.

JOE'S DINER has been transformed, and it's decked out with flowers and balloons. The tables and chairs have been pushed off to the sides. Near the back of the diner, there's a minister. Standing before him are DAWN and OGIE. They're dressed in their finest, which is not all that fine. Standing a little off to the side of DAWN are BECKY and a very pregnant JENNA. OGIE has a very fat man, JIM, as his best man.

Through the following, we see some other faces in attendance. CAL, with his wife, Ethel. OLD JOE. Maybe 3 or 4 other patrons, including CHAR, DAWN'S mother, who's about 70 years old and cries non-stop throughout the proceedings.

MINISTER

We are gathered here today to celebrate the love of Ogie Eincorn and Dawn Williams. To join them together in holy matrimony for the rest of their natural lives.

OGIE

Can I say somethin'?

The MINISTER seems a little taken aback.

MINISTER

Um, sure.

OGIE

Spontaneous Wedding Poetry, right now: The title is "YES." Every day you look at me I think, Yes. Yes. We are driven by true love. Yes. I am more than just he who audits. Yes. I am poetry and sex and living a dream. I am, from now on, whatever you need. Yes. Yes.

DAWN

Aww, Ogie...

DAWN, overcome with emotion, plants a big kiss on OGIE. JENNA looks amused, but touched. Despite herself.

CUT TO:

86 INT. DINER - A LITTLE LATER

86

CLOSE UP on a "wedding cake"- which is actually a huge, fancy pie.

Music has been turned on, and everybody dances. Even the MINISTER, who dances with BECKY. OGIE and DAWN are half dancing, half devouring each other. (OGIE being the main devourer.) CAL and ETHEL are dancing slow, even though it's a fast dance number. JENNA dances with OLD JOE. He doesn't really do much movement, but it could marginally be termed dancing. JENNA's belly is big.

JOE

This reminds me of my 3rd wedding to Sara-Lynn Lemon. She had big ones.

JENNA

Joe! That's not a very respectful thing to say.

JOE

I was just trying to point out her good qualities. Oh man, she was nasty.

JENNA

I'm gonna invent a special pie for you, called "Old Joe's Horny Past Pie."

JOE

It'll have to wait, I'm afraid. I'm going into the hospital next week. Liver stuff. Gotta have a piece of it removed. Maybe I'll even die.

JENNA

Oh don't be stupid, you won't die.

JUST THEN, the music changes, to a slow number. JOE holds out his arms to JENNA- and she steps into them. They dance- kinda like father and daughter.

JOE

If'n I ever met a girl like you,
Jenna, my whole life woulda been
different.

JENNA looks at him, a little stunned.

JOE (cont'd)

You don't even know what you are,
deep inside. You're not just some
little waitress. Do you understand
what I'm saying?

JENNA

Not at all. No.

JOE

I'm sayin', all my life I spent
lost. If a sign said go THIS way,
I'd miss it. I'd go the other way.
Time after time after time, I
turned the wrong corner, made the
wrong choice, went the wrong way
like a chicken without a head. Do
you understand?

JENNA

You was a chicken without a head.

JOE

Pie-lady, listen to me. This life
is gonna kill ya. I'm sayin',
choose the right way. Start fresh.
Never too late. Start fresh.

JENNA

I don't have no money, Joe.

JOE

Yeah, who the hell does anymore.

JENNA

And I'm about to have me a baby.

JOE

I know it, Jenna. I know it. I'm
just dreamin' a little for you.
Cause all my dreams is gone.

JUST THEN, we hear a loud series of honks. The entire wedding party notices them.

JENNA
Oh, no...

CUT TO:

87 EXT. DINER - SAME 87

EARL gets out of his BUICK and slams the door. He looks extremely angry, as he heads toward the diner.

88 INT. DINER - SAME 88

EARL enters the diner. He picks up a chair and throws it across the room. It doesn't hit anybody, but frightens everyone. A couple of women scream. The MUSIC stops.

EARL
(a bit drunkenly)
JENNAAAAA! I AM VERY UPSET WITH
YOU! I will be waiting in the CAR.
You have 30 seconds to get your ass
in gear and join me. 30 seconds.

EARL dumps the silverware and glasses off of a table nearby him. Then he turns and exits.

JOE
You wasn't exaggeratin'. Your
husband is terrible.

DAWN approaches. She hugs JENNA.

JENNA
Bye sweetheart... congratulations.
I talk to you soon...

JENNA takes a deep breath, and walks off. Everyone silently watches her leave.

89 EXT. DINER - A MOMENT LATER 89

JENNA gets into EARL's Buick.

JENNA
Earl..?

EARL
 No! You don't say nothin'. You
 don't say one word. NOT ONE WORD.
 You just sit there.

EARL starts up his car. They pull off.

CUT TO:

90 INT. EARL AND JENNA'S HOUSE - FRONT HALLWAY - NIGHT 90

EARL and JENNA enter the house. JENNA looks scared.
 EARL grabs her by the hand.

JENNA
 Earl! That hurts.

EARL
 Shut up.

He pulls her into the

91 INT. LIVING ROOM - SAME 91

EARL
 One thousand five hundred and
 seventy-eight dollars.

JENNA
 What?

EARL
 What do you think I am, stupid?

JENNA
 No, I...

EARL
 Shut up. Put your hand in the
 couch. Behind the pillow.

JENNA
 But...

EARL
 JUST DO IT.

JENNA puts her hand inside the couch.

EARL (cont'd)
 What do you feel?

JENNA
Money...?

EARL
That's right. Now look under the
couch.

JENNA
I can't bend down there no more.

EARL
There's more money. More money
there.

He grabs JENNA by the hand again and leads her into the

92

INT. KITCHEN - SAME

92

EARL
Get in here. Open the cabinet where
the coffee and sugar jars are.

JENNA
I don't want to.

EARL
OPEN IT!

JENNA opens the cabinet. Money falls right out.

EARL (cont'd)
What is that, Jenna? WHAT IS THAT?

JENNA
More money.

EARL
It's all over the fucking house. In
drawers, in cabinets, under chairs,
in closets. Money hidden ALL OVER
MY HOUSE.

JENNA
(starting to cry)
I'm sorry, Earl.

EARL
After everything I've done for you,
you go and hide money from me?

JENNA
I'm sorry.

EARL looks like he's going to hit her. But he doesn't. He breaks down and weeps. He drops to his knees.

EARL
You're the only thing I've ever
loved, Jenna. The only person ever
belonged to me. You're my wife.
You're my whole life...

JENNA looks confused... she just stands there. Crying.

EARL (cont'd)
You having a secret from me tears
me apart. Why do you keep money
hidden all over the house?

JENNA
I...I don't know...

EARL
Tell me you was gonna buy me a
present.

JENNA
I was gonna buy you a present...

EARL
Tell me you was gonna surprise
me...

JENNA
I was gonna surprise you...

EARL
If I ever thought you wasn't happy
being my wife, that you was fixin
to deceive me, I would want to die.
I would. I would want to die.

He grabs at her legs... holding them. He slowly raises his body, til he's standing upright in front of her.

EARL (LIKE A LITTLE BOY) (cont'd)
Just hold me...

JENNA weakly puts her arms around EARL. (He sobs. And sobs. JENNA steels herself. Then:)

JENNA
Truth is, Earl... Truth is... I was
saving that money for the baby. To
buy her some nice things. A crib.
(MORE)

JENNA (cont'd)
Layette. Toys... it was all for the baby.

EARL
It was for the baby..?

JENNA
Yes, Earl. I was saving it for the baby. For a crib.

EARL calms down a little bit.

EARL
I want us to be happy, Jenna...

CUT TO:

93

EXT. BABY STORE - DAY

93

EARL and JENNA exit a baby store. EARL is carrying a huge cardboard box. They walk over to the BUICK, parked nearby.

JENNA (V.O.)
Dear Damn Baby...

EARL opens the trunk, and puts the cardboard box inside, as JENNA watches.

JENNA (V.O.) (cont'd)
If'n you ever want to know the story of how we bought your damn crib, I will tell you. Your crib was bought with the money that was supposed to buy me a new life. Every time I lay you down in that damn crib, I am going to think: Damn Baby. Damn Crib. Me stuck like a pin in this damn life.

EARL and JENNA get in the BUICK and slam the doors shut.

EARL
Guess what, sugar? We got enough money left over I can buy me a cheap video camera. And we can film you being pregnant, givin' birth... film the baby... maybe when you get a figure back, make a few nasty tapes if you know what I mean...

JENNA
 (dead inside)
 Sounds wonderful, Earl.

CUT TO:

94

INT. EARL AND JENNA'S HOUSE - WHITE WALL

94

We see videotaped footage of a white wall. After a moment,
 JENNA - extremely pregnant- steps into frame.

EARL (O.S.)
 Step a little to your right.
 I mean your left. GOOD. Now turn to
 the side. Lift your shirt. GOOD.
 Now show me your boobies

JENNA
 No, Earl. I will not.

EARL (O.S.)
 O.k. O.k. Just kiddin'. Turn around
 front again. Keep your shirt up so
 I can see your belly.

JENNA
 Is that good?

EARL (O.S.)
 Now say somethin'.

JENNA
 What should I say?

EARL (O.S.)
 Tell baby who you love the most.

JENNA
 I love... Daddy... the most.

EARL (O.S.)
 Tell baby he'd better behave
 himself.

JENNA
 You'd better behave yourself.

EARL (O.S.)
 And tell baby how happy we all
 gonna be.

JENNA

We all gonna be so happy. We finished now?

CUT TO:

95

INT. EXAMINATION ROOM - DAY

95

JENNA lies on the examination table, wearing her little gown. Looking as pregnant as pregnant ever looks. She also looks desperately sad.

DOCTOR POMATTER enters. He closes the door behind him, and approaches her.

DOCTOR POMATTER

Sit up, Jenna.

DOCTOR POMATTER lovingly places a blood pressure monitor on her arm. He takes her blood pressure.

JENNA

I wish I could stop everything and just run away with you.

There's a beat. Then:

DOCTOR POMATTER

Me too. Where could we go? I'd go in a second. I'd drop everything. Tell me where.

JENNA

Just make it go away.

DOCTOR POMATTER

What?

JENNA

Everything else. In my life.

DOCTOR POMATTER takes the blood pressure monitor off JENNA's arm.

DOCTOR POMATTER

(to himself)

Normal reading.

(to JENNA)

Get dressed, get your coat on, and wait for me outside. I'll be ten minutes. We're going somewhere.

(MORE)

DOCTOR POMATTER (cont'd)
 Maybe we'll even run away. We'll
 figure it out. I mean it.

CUT TO:

96 EXT. DOCTOR'S OFFICE - DAY

96

JENNA, in her fall coat, sits on the bench, waiting. She's watching the cars drive by.

JUST THEN: A MOTHER IN HER 30's, exhausted looking, chases after a YOUNG TODDLER, who's naked from the waist down, and holding a diaper, and screeching like a banshee. The WOMAN's face seems to be partially covered in some sort of baby food.

MOTHER

Comeon, Jimmy. We HAVE TO GO INTO
 THE DOCTOR'S OFFICE NOW. Comeon!

The WOMAN reaches the child and scoops him up. She looks squarely at JENNA.

MOTHER (TO JENNA) (cont'd)

Nobody ever tells you beforehand
 how motherfuckin' hard it's gonna
 be...

The child SCREAMS one last time. Then the MOTHER and child enter the Dr. Office.

A beat, as JENNA looks horrified by what she's just seen.

ALL OF A SUDDEN- she grabs her stomach. She sways a little bit. She starts breathing a little heavier. And then she lowers herself back onto the bench.

JUST THEN, DOCTOR POMATTER exits the office building, and approaches her on the bench. He puts his arm on her shoulder.

JENNA

Doctor Pomatter... I believe my
 water just broke.

CUT TO:

97 INT. HOSPITAL ROOM - DAY

97

JENNA is on a hospital bed, suffering through a contraction. For about 5 seconds, she breathes in a heavy, rhythmic manner.

DOCTOR POMATTER sits beside her in a chair, writing something down in her chart. Also present is a middle aged NURSE, who's attending to her I.V.

NURSE

Now the contractions are 4 minutes
apart, doctor.

DOCTOR POMATTER

Yes, I'm aware of that.

JUST THEN, the door swings open and EARL enters, video camera
in hand.

EARL

Hi, sweetheart.

JENNA

Uh... Doctor Pomatter, this is my
husband, Earl.

EARL approaches him, and shakes his hand, hard.

EARL

Nice to meet you, doc.

DOCTOR POMATTER

Yes.

EARL

Excuse me, but could you get up
from this chair so I can sit next
to my wife?

DOCTOR POMATTER hesitates for a few seconds, then gets up,
surrendering the chair. EARL takes the seat in his place.

EARL (cont'd)

I woulda brought you flowers or
candy or somethin' but I didn't
have no time.

JENNA

That's o.k., Earl.

SHE glances at DOCTOR POMATTER, ever so briefly...

EARL

Soon you won't be so fat no more,
isn't that right Doctor?

DOCTOR POMATTER

Need you to rest, Jenna. The big
moment's coming. Excuse me folks,
I'll let you have your privacy.

JENNA
Doctor Pomatter?

DOCTOR POMATTER
Yes, Jenna?

JENNA
I just wanna make sure we're clear
about one thing.

DOCTOR POMATTER
What's that Jenna?

JENNA
I want drugs. I want massive
amounts of drugs. I want the
maximum legal limit of drugs.

DOCTOR POMATTER
Noted and understood.

DOCTOR POMATTER approaches the door to exit.

But in his way is OLD JOE, in a wheelchair and hospital gown.

DOCTOR POMATTER (cont'd)
Excuse me. Do you belong here?

JOE
Yes, I'm kin. Just in the hospital
myself.

JENNA
Joe! Hi!

DOCTOR POMATTER walks around JOE's wheelchair, exiting.

JENNA (cont'd)
You having your surgery today?

JOE
Later this afternoon. Cal told me
you were here. I bought you a card.
It's silly. Look at it later when
all the fuss is over.

JOE hands JENNA a large white envelope.

JENNA
Thank you.

JOE (TO JENNA)
Put it on the nightstand right next
to ya.

JENNA does so.

JOE (TO EARL) (cont'd)
I 'member you. You're the husband.

EARL
I'm the husband.

JOE
You're lucky I didn't take money
out of Jenna's check for the damage
you caused in my diner at that
wedding. Don't say nothing smart-
assed. I'm leaving now.

JENNA
Give me a hug first.

JOE
Absolutely not.

And with that, OLD JOE exits.

Just then, another series of JENNA's contractions begin. She
grabs the railing on the side of her bed, her face turns
bright pink, and she starts huffing and puffing. EARL turns
his video camera on and starts filming.

JENNA
(huffing and puffing)
EARL... IF YOU DON'T PUT THAT
FUCKING CAMERA AWAY I'M GOING TO
SMASH IT.

The video image of JENNA huffing and puffing is SHUT OFF.

CUT TO:

98 INT. DELIVERY ROOM - LATER

98

We BLAST THE LIGHT IN THE ROOM, which is now busy and filled
with people, as JENNA huffs and puffs.

EARL is standing to the side of her, peering down into her
face.

EARL
You're doing great, sweetheart.

DOCTOR POMATTER peers down:

DOCTOR POMATTER
You're doing great.

JENNA
(half panting, half
moaning)
What am I doing?

JUST THEN, a beautiful, sweet-faced woman in her late 20's, dressed in blue hospital scrubs, peers down over JENNA. This is FRANCINE.

FRANCINE
Try and steady your breathing, hon.
Hi, I'm Francine Pomatter. Jim's
told me so much about you. He
thinks you're just a terrific
woman. So you must be.

JENNA can only pant pathetically in response.

DOCTOR POMATTER
Did I tell you my wife is a
resident here?

JENNA
I think you mighta mentioned that.

FRANCINE
He's so proud of me. He tells
everybody.

She kisses him, through her surgical mask.

JENNA
Is she gonna be here the whole
delivery? I mean, are all the
residents gonna be here?

DOCTOR POMATTER
No, they were here to witness the
administration of the epidural.
I'm clearing the room now.
EVERYBODY OUT.

JENNA'S panting gets faster and faster.

NURSE

She's fully dilated, doctor. I think it's time for her to push.

MONTAGE
SEQUENCE:

On JENNA's face. SHE'S PUSHING- with all her might.

We pull out and see that a tent has been set up, blocking JENNA from the waist down.

DOCTOR POMATTER

That was a good one, Jenna. We're getting close.

ON JENNA, she coughs, then PUSHES AGAIN.

DOCTOR POMATTER (cont'd)

O.k...I can see the top of the baby's head..!

99

TIGHT ON JENNA: PUSHING WITH ALL HER MIGHT.

99

DOCTOR POMATTER

O.k. We're almost there.

EARL

We're almost there, sugar...

JENNA

I don't want no baby, Earl...

And one last HARD PUSH...

We hear a baby crying.

On JENNA, red faced, exhausted.

DOCTOR POMATTER AND EARL peer down over her, their heads oversized and sharp.

DOCTOR POMATTER

It's a girl!

EARL

How'dya like that.

DOCTOR POMATTER

Would you like to cut the cord, Mr. Hunterson?

EARL

Why not?

WE STAY on JENNA for this ritual. She doesn't watch the cord being cut. We hear the sounds of a baby's crying, throughout... After a moment, everyone in the room claps, so we know it's over. JENNA looks exhausted but otherwise unmoved. Her head, in fact, is turned to one side.

NURSE (O.S.)

Would you like to hold your baby,
Mrs. Smithers?

JENNA doesn't respond.

NURSE (cont'd)

Mrs. Smithers? Did you hear me? Are
you o.k?

JENNA slowly turns her head and sees the NURSE HOLDING THE
BABY.

We CLOSE IN on the BABY. It seems like a golden light shines
all around it.

NURSE (cont'd)

Mrs. Smithers?

JENNA

(weakly)
Give her to me.

JENNA sits up a bit. The NURSE hands the BABY to JENNA. JENNA
takes her, slowly, gently.

JENNA (cont'd)

Oh god.

JUST THEN, DOCTOR POMATTER AND EARL peer over JENNA. We see
their faces, bright and crisp- but then they start to go out
of focus. In fact, their lips move, but we can't hear a word
they're saying.

JENNA is in complete awe, adoring her new baby. Tears well in
her eyes.

JENNA (cont'd)

Oh god...

All the noise in the room fades away. All we hear are the
sounds of JENNA's breathing, and the baby cooing. It's as if
they're alone in the room.

This reverie is broken by EARL who kneels beside the bed, putting his face right next to the baby's.

EARL
(said with a smile)
Now remember what I said. Don't go
loving this baby too much!

JENNA's eyes never leave her baby.

JENNA
I don't love you, Earl. I haven't
loved you for years. I want a
divorce.

EARL
That's not a funny joke, Jenna. We
have a new baby now. You shouldn't
be jokin' like that.

JENNA
I want you the hell out of my life.
You are never to touch me ever
again. I am done with you. If you
ever come within 6 yards of me, I
will flatten your sorry ass and I
will enjoy doin' it.

EARL starts bellowing. But we can't hear him. He stands up straight, and bellows like a crazy person. Everyone in the room looks freaked out. Everyone but JENNA, who's eyes have never left her baby. After several moments of bellowing, EARL is being forcibly led from the room by DOCTOR POMATTER and 3 nervous NURSES.

The door slams shut behind them.

JENNA (TO HER BABY) (cont'd)
Lulu. That's your name. Little
Lulu... We're gonna have so much
fun, little girl. We're gonna have
SO... MUCH... FUN...

JENNA just stares at LULU, with complete contentment. The "Dear Baby" theme starts to play.

CUT TO:

100 INT. HOSPITAL ROOM - NIGHT

100

JENNA is asleep in her bed, little LULU asleep in a bassinet nearby. The "Dear Baby" theme continues on.

The door opens, and BECKY and DAWN enter. BECKY holds a teddy bear with a pink ribbon around it's neck. DAWN holds a pink stuffed Bunny.

They approach the sleeping JENNA. BECKY nudges her.

BECKY

Jenna? Sweet? You gotta get up.

JENNA

Hmm..?

BECKY

Jenna? We gotta wake you. You're being evicted from the hospital. We're here to help you.

JENNA (NOW MOSTLY AWAKE)

What?

DAWN

It's been 48 hours. Earl's refusing to pay for more time, and there's no more insurance. You have an hour to leave.

JENNA

I can't go home.

DAWN

We know. We heard all about it. Everybody did.

BECKY

Dawn!

DAWN

Sorry. Earl threw all your belongings out the window. Ogie got a truck and we moved it before it got too rained on. We're inviting you to come stay with us for awhile until you can get on your feet.

(cont'd)

BECKY

You could stay with us, but I thought Phil's convulsions might frighten the baby.

JENNA

Earl never wants to see me again as long as I live. Says I'd have to take him on one of those t.v. talk shows and get a test to prove he's even the father. Says *his* child would've been a boy. And that he was sleeping with someone at the bank my whole pregnancy anyway. All I want to do is cry with happiness that it's over. I don't want a penny from him.

BECKY and DAWN meander over to the sleeping LULU's bassinet.

BECKY

Oh my god! Little baby girl!

DAWN

She's so beautiful!

BECKY

Little tiny sweetie baby girl.

JENNA

Lulu. The love of my life.

DAWN

Hon, we have some bad news for you. Old Joe was admitted to the hospital the same day you were.

JENNA

I know, he came to visit me. He gave me a card. Was having some kind of liver surgery.

DAWN

He's not doing so well. In fact, he's fallen into a coma, and they don't expect he'll come out of it.

JENNA

Oh, no... oh, poor Joe.

BECKY

Yeah, we know you like him. You might be the only person alive who does, though.

DAWN

Becky!

BECKY

Sorry. But he's a scaly old gator.

JENNA

He's dear. He came in and... and he gave me this card.

JENNA reaches over to her bedside table. She produces the card. Tears it open. (BECKY AND DAWN continue to gape at BABY LULU throughout).

Inside the envelope, there's a 5" X 7" sketch of JENNA. It's a sketch of JOE'S POV of JENNA as a waitress, taking JOE'S order. Her face looks beautiful, wise, sad...

JENNA turns the sketch over. On the back is written:

"To my only friend. Start fresh."

Inside the envelope, there's something else- something light blue. JENNA pulls it out. It's a check. We can see that, but we never see the amount.

What we do see, however, is JENNA's expression. Her eyes nearly POP OUT of her head. She starts to cough. She needs to take a drink of water.

BECKY

Is it a nice card?

JENNA sips her water and the coughing stops.

JENNA

Yeah, it's o.k. He made me a drawing. Wanna see it?

The women nod. JENNA holds up the sketch.

DAWN

Oh, isn't that nice.

JENNA

Yeah. It's pretty nice.

CUT TO:

101 INT. HOSPITAL CORRIDOR - NIGHT

101

JENNA is in a wheelchair, holding Baby LULU in her arms. BECKY wheels her, and DAWN walks at her side.

They pass by DOCTOR POMATTER, who notices them, and follows. He catches up to them.

DOCTOR POMATTER

Jenna. Where are you going?

JENNA

They're kicking me out.

DOCTOR POMATTER

(To DAWN and BECKY)

'Scuse me, girls. I'd like to talk for a minute alone with my patient before she leaves.

JENNA nods, then hands the baby to DAWN. POMATTER takes the wheelchair and pushes it off in the opposite direction, finally stopping. He kneels down in front of JENNA. There's a beat of silence, then:

DOCTOR POMATTER (cont'd)

I know what you're thinking. No I don't. That's a lie. What are you thinking?

JENNA

I'm thinking... I could never thank you enough for everything you've done for me.

POMATTER doesn't look around. Overcome, he leans up to kiss JENNA. She pulls away.

JENNA (cont'd)
 I'm thinkin'... your wife's around.
 And you shouldn't kiss me. I'm
 startin' over fresh. Gonna go the
 right way from now on.

POMATTER looks at her with quietly pleading eyes.

JENNA (cont'd)
 How she looks at you. So much
 trust...

POMATTER looks stunned. JENNA nods to BECKY and DAWN to come retrieve her. They walk toward her. DOCTOR POMATTER never gets up from his kneeling position.

DOCTOR POMATTER
 So that's it? It's over? Don't I
 have any say in this?

JENNA
 We could have a big drama here that
 gets drawn out for a couple of
 years, and makes everyone
 miserable, or we end it right here.
 No body count. We just say "Bye-
 Bye."

BECKY takes the handles of the wheelchair in her hands. DOC POM still doesn't stand up.

JENNA (cont'd)
 I'm saying Bye-Bye... Becky, wheel
 me off now, o.k?

BECKY and DAWN just look at each other. Nobody moves.

JENNA (cont'd)
 I said, wheel me off.

BECKY finally begins to wheel JENNA off in the opposite direction.

JENNA (cont'd)
 Wait. Wheel me back.

BECKY stops the chair, then wheels it back to POMATTER, who's still kneeling.

JENNA (to POMATTER. SQUARELY.)
 (cont'd)
 Here. Take this.

JENNA reaches into her pocket. She pulls out a wrapped MOONPIE, like one you get from a vending machine. She tenderly hands it to POMATTER.

JENNA (cont'd)
 (Pause. Then, to BECKY:)
 O.k., now wheel me off again.

BECKY does so. In the opposite direction. POMATTER stands up. He stares at the MOONPIE. Then opens the wrapper, and takes a bite.

DAWN
 What the heck was that all about?

JENNA
 Oh, nothin'. I had an affair with him.

BECKY
 Your DOCTOR?

JENNA
 Yeah, and he's married. Nice lady, too.

DAWN
 JENNA!

JENNA
 I just ended it. For good.

DAWN and BECKY laugh. JENNA reaches for LULU, and DAWN gently places her in JENNA'S arms.

JENNA (cont'd)
 Jeez, I've never seen a baby this beautiful. You ever seen a baby this beautiful..?

102 EXT. HOSPITAL - NIGHT

102

JENNA is being wheeled out of the hospital, DAWN and BECKY in tow. She still carries BABY LULU in her arms. We PULL BACK.

In WIDE SHOT, OGIE approaches them. He takes over the wheelchair duty, and begins to wheel JENNA and Lulu over to his car. Over all this, we hear JENNA softly singing:

JENNA (V.O.)
 Baby don't you cry,
 Gonna make a pie,
 (MORE)

JENNA (V.O.) (cont'd)
Gonna make a pie with a heart in
the middle...

CUT TO:

103 EXT. COUNTRY ROAD - DAY

103

JENNA strolls down the street, holding LULU up in the air,
playfully. She sings to her...

JENNA (V.O.)
Baby don't be blue,
Gonna make for you, gonna make a
pie with a heart in the middle...

CUT TO:

104 INT. HALL -DAY

104

A simple shot of women in a PIE CONTEST, lined up against a
wall, with a table full of pies in front of them. JENNA is in
the middle, baby LULU worn in a pack on her chest, with a big
BLUE RIBBON pinned on her. FLASHBULBS are going off, and we
hear the sounds of a small crowd cheer, as the other women
politely applaud.

We see a tag over JENNA's winning pie: "JENNA HUNTERSON'S BIG
HAPPINESS PIE"

JENNA in the midst of it all smiles BIG and continues to sing
quietly:

JENNA (V.O.)
Gonna be a pie from heaven above.
Gonna be filled with strawberry
love...

105 INT. DINER'S KITCHEN - MORNING

105

On JENNA's hands, which are stirring a pot of chocolate like
a master. She continues to sing, and we pull out, seeing BABY
LULU (now a toddler) seated in a highchair, mixing chocolate
in a mixing bowl, just like her mama.

JENNA
Baby don't you cry, Gonna bake a
pie, and hold you forever in the
middle of my heart...

At the end of this part, JENNA begins to hum the tune. We cut
to the inside of the diner.

106 INT. DINER - MID DAY

106

It looks somehow familiar, but ENTIRELY different...

It's bustling inside. Every patron is eating PIE. Nothing but pie. Technicolor pie.

Off in a corner booth, CAL is wearing a clown outfit and animatedly reading to a bunch of small children.

In another booth, we see a pair of young lovers kissing.

The diner bustles with color and life.

107

EXT DINER - MAGIC HOUR

107

This *was* Joe's Pie Diner.

The sign outside now reads: "LULU'S PIES."

We hear the sound of JENNA's humming as JENNA, DAWN, and BECKY exit through the door. Their uniforms are SO MUCH cuter and pinker than they were before.

LULU, now a beautiful little girl, chases out after her mother, who picks her up, and carries her on her hip.

JENNA waves goodbye to DAWN and BECKY, who wave back, exiting. LULU looks kinda tired. She rubs at her eyes. JENNA rocks her a little bit. They start walking off down the road together, JENNA still holding LULU in her arms. She raises LULU up in the air, and kisses her a bunch-a times, as she walks away from the diner.

JENNA cannot stop kissing her daughter. The kisses make LULU laugh, and protest, and laugh some more.

THE END CREDITS BEGIN TO ROLL HERE.

JENNA continues to kiss LULU, and cajole her. The two become tiny specks in the distance, and all we hear are maybe some crickets and the faraway sounds of LULU giggling.

Fade down. THE END.