

REVISED FIRST DRAFT
August 25, 1980

THE FACTS OF LIFE

"The New Girl" - Part Two

Executive Producer

Jack Elinson

Produced by

Jerry Mayer

Directed by

Bob Claver

Written by

Jack Elinson

SHOW: #0202

TAPE: 10/25/80

AIR : 11/26/80

THE FACTS OF LIFE

REHEARSAL SCHEDULE FOR 10/21 - 10/25, 1980

#0202 NEW GIRL - PART II

TUESDAY, OCT. 21, 1980

READING
LUNCH
REHEARSAL

REHEARSAL HALL "E"

10:00AM - 1:00PM
1:00PM - 2:00PM
2:00PM -

WEDNESDAY, OCT. 22, 1980

REHEARSAL
LUNCH
REHEARSAL

REHEARSAL HALL "E"

9:00AM - 1:00PM
1:00PM - 2:00PM
2:00PM - 1:30

THURSDAY, OCT. 23, 1980

REHEARSAL WITH PROPS
LUNCH
REHEARSAL
RUN-THRU
REHEARSAL

REHEARSAL HALL "E"

9:30AM - 1:00PM
1:00PM - 2:00PM
2:00PM - 4:00PM
4:00PM - 4:30PM
4:30PM -

FRIDAY, OCT. 24, 1980

CAST LINE READING
DRY BLOCK IN SET W/PROPS
E.S.U.
FAX
LUNCH
FAX
RUN-THRU W/COMPLETE WARDROBE
DIRECTOR'S NOTES W/CAST

STAGE 4

9:00AM - 9:30
9:30AM - 11:00
10:00AM - 11:00
11:00AM - 1:00
1:00PM - 2:00
2:00PM - 4:30
4:00PM - 4:30
4:30PM - 5:00

SATURDAY, OCT. 25, 1980

MAKEUP & HAIR CALLS
DIRECTOR'S NOTES
E.S.U.
FAX
RUN-THRU
CAST NOTES, MAKEUP, WARDROBE
VTR/FAX (DRESS W/AUDIENCE)
MEAL BREAK
VTR CHECK IN
VTR/FAX (AIR W/AUDIENCE)
PICKUPS

STAGE 4

(TO BE ADVISED)
11:30AM - 12:30
11:30AM - 12:30
12:30PM - 1:4
1:45PM - 2:00
2:30PM - 3:00
3:30PM - 4:00
4:30PM - 6:00
5:30PM - 6:00
6:00PM - 7:00
7:00PM

THE FACTS OF LIFE - "The New Girl - Part Two
BREAKDOWN OF SCENES

1. <u>ACT ONE - SCENE ONE</u> (1) <u>INT. DETENTION ROOM - NIGHT</u> (Garrett, Blair, Tootie, Natalie, Jo, Matron, Tough Girl)				
2. <u>ACT ONE - SCENE TWO</u> (8) <u>INT. ANTE ROOM - NIGHT</u> (Garrett, Blair, Tootie, Natalie, Jo)				
3. <u>ACT ONE - SCENE THREE</u> (13) <u>INT. CAFETERIA - NIGHT</u> (Garrett, Howard, Blair, Natalie, Jo, Tootie, Boy)				
4. <u>ACT ONE - SCENE FOUR</u> (18) <u>INT. HALLWAY - NIGHT</u> (Garrett, Blair, Natalie, Tootie, Jo)				
ACT ONE TOTAL:				
5. <u>ACT TWO - SCENE ONE</u> (23) <u>INT. GIRLS' ROOM - DAY -</u> <u>(A FEW DAYS LATER)</u> (Garrett, Blair, Tootie, Jo, Natalie)				
6. <u>ACT TWO - SCENE TWO</u> (31) <u>INT. CAFETERIA - DAY</u> (Garrett, Blair, Natalie, Jo, Tootie, Molly, Margo, Extras)				
7. <u>ACT TWO - SCENE THREE</u> (37) <u>INT. GIRLS' ROOM - DAY</u> (Blair, Jo, Garrett, Natalie, Tootie)				
ACT TWO TOTAL:				
TOTAL				
TAPE:				
DESIRED				
TIME				
OVER/				
UNDER				

THE FACTS OF LIFE

"The New Girl" - Part Two

#0202

CAST

MRS. EDNA GARRETT. CHARLOTTE RAE
BLAIR. LISA WHELCHER
TOOTIE KIM FIELDS
NATALIE. MINDY COHN
JO NANCY McKEON
MOLLY. MOLLY RINGWALD
HOWARD HUGH GILLIN
TOUGH GIRL
MATRON (non-speaking).
MARGO.
BOY.

SETS

INT. DETENTION ROOM - NIGHT
INT. ANTE ROOM - NIGHT

INT. HALLWAY - NIGHT
INT. GIRLS' ROOM - NIGHT
INT. GIRLS' ROOM - DAY
INT. CAFETERIA - DAY

THE FACTS OF LIFE"The New Girl" - Part Two

(RECAP SCENES FROM "PART ONE" ENDING WITH
GIRLS AND GARRETT BEING ARRESTED)

ACT ONESCENE ONEFADE UP:INT. DETENTION ROOM - NIGHT

(A BARE ROOM WITH A FEW BUNKS. DOOR HAS A
WIRED WINDOW ON UPPER HALF. NATALIE AND
TOOTIE ARE SEATED ON ONE BUNK, MOPING. JO
LIES ON ANOTHER BUNK. BLAIR IS PACKING
NERVOUSLY)

BLAIR

(WHIRLING ON JO)

It's all your fault! You got us into
this!

JO

Blow it out your Gucci bag. Just sit
down and cool it, okay? This is no
big deal.

BLAIR

No big deal? We're locked up like
common criminals and you say it's no
big deal. My life is ruined. They'll
never let me set foot in Martha's Vineyard
again,

Dan
Kathy
Jimmy
550-0570

NATALIE

My mother is going to have a heart
attack. A massive coronary, a
quadruple bypass, a pacemaker...
she'll be in intensive care for
twelve years!

TOOTIE

My folks are gonna disown me.

(MIMICS PARENTS)

"That little black kid? No, she
ain't ours."

NATALIE

(TO JO)

How can you be so calm about this?
Aren't you scared?

JO

Why should I be?

(LOOKING AT BLAIR)

I don't have any society friends in
Martha's Vineyard to worry about. When I
go back to New York, they'll still
let me in the subway.

(BLAIR GOES TO DOOR)

BLAIR

I've got to get out of here! I can't
stand being closed in like this!

(BANGS ON DOOR AND YELLS)

Let me out, let me out! I can't
take it anymore! You can't leave
me here to rot!

NATALIE

Blair, we've only been here forty five
minutes.

TOOTIE

Yeah, you've been watching too many
old Jimmy Cagney pictures.

NATALIE

I just had a horrible thought. All
they serve you in these places is
bread and water.

BLAIR

I hope they have the decency to at
least toast the bread.

(DOOR OPENS AND A WOMAN MATRON LETS IN A
VERY TOUGH, VERY MEAN LOOKING TEEN-AGE GIRL
BY THE ARM. THE GIRL SWAGGERS IN AS THE
MATRON LOCKS UP BEHIND HER. BLAIR, NATALIE
AND TOOTIE MOVE BACK A FEW STEPS, LOOKING
AT THE GIRL FEARFULLY)

BLAIR

Hi.

(THE TOUGH GIRL JUST GLOWERS AND SITS DOWN)

NATALIE

What are you in for?

TOUGH GIRL

What's it to you?

NATALIE

(FRIGHTENED)

Nothing, nothing, just trying to be
friendly.

TOUGH GIRL

If you gotta know...robbery and assault.

TOOTIE

You...you...hit someone?

TOUGH GIRL

(EVIL SMILE)

Yeah!

(SHE POUNDS FIST INTO PALM OF HER HAND A FEW TIMES. NATALIE, BLAIR AND TOOTIE ALL WINCE. JO JUST LIES THERE, COOL AS A CUCUMBER. NOW THE TOUGH GIRL NOTICES WATCH ON BLAIR'S WRIST)

Hey, I like that watch.

BLAIR

(COVERING WATCH WITH HAND)

What watch?

(TOUGH GIRL MOVES OVER TO BLAIR MENACINGLY)

TOUGH GIRL

I want it.

BLAIR

But...

(BEFORE SHE CAN SAY ANYMORE, THE TOUGH GIRL YANKS WATCH OFF BLAIR'S WRIST. SHE STARTS TO PUT IT ON HER OWN, WHEN JO GETS UP FROM BUNK AND STEPS UP TO HER)

JO

Give back the watch.

TOUGH GIRL

You talkin' to me, little girl?

(THEY NOW STAND NOSE TO NOSE)

JO

If you don't give it back, you're gonna need a body transplant, cause there ain't gonna be nuthin' of you left.

TOUGH GIRL

And you're gonna do it, huh?

JO

(NODS)

What do you wanna do without first...
your nose or your ears?

(THEY STARE EACH OTHER DOWN FOR A FEW BEATS,
FINALLY)

TOUGH GIRL

It ain't worth sweatin' over.

(TAKES OFF WATCH, HANDS BACK TO BLAIR)

Not for this junk.

(JO SITS DOWN ON BUNK)

BLAIR

(INDIGNANT)

Junk? This watch happens to come from

Tiffany's and costs five hundred dollars.

(AS SOON AS SHE'S SAID IT, SHE'S SORRY.

THE OTHERS GLARE AT HER)

NATALIE

You're brilliant, Blair, just brilliant.

TOUGH GIRL

(MOVING TOWARDS BLAIR)

Five hundred bucks?

(JO STEPS IN FRONT OF HER)

JO

(REMAINING SEATED)

Touch the watch and you're gonna be
sweepin' up your teeth with a broom.

(TOUGH GIRL BACKS AWAY. BLAIR LOOKS AT JO
WITH GRATITUDE AND ADMIRATION)

BLAIR

(TO JO)

Jo...thanks.

JO

(SNAPS)

Knock it off, okay?

(DOOR IS OPENED BY MATRON AND STANDING WITH
HER IS GARRETT)

GARRETT

All right, everybody out. You're
"sprung", as they say in prison circles.

(HAPPILY, THE GIRLS DASH OUT, AD LIBBING
"GREAT," "WHAT A RELIEF," ETC. THE MATRON
LOCKS THE DOOR WITH THE TOUGH GIRL INSIDE)

BLAIR

(TAKES A DEEP BREATH)

Oh, it's so good to breathe free air
again!

*tough girl
stare down
at Charlotte
Char. Wane!!*

GARRETT

Fortunately, Mr. Harris was available
to get your release. It's handy to
have a headmaster who plays golf with
the judge.

(THEY ALL START OFF)

TOOTIE

(TO THE MATRON)

Is the door locked?

(MATRON NODS)

Is it locked real good?

(MATRON NODS. TOTIE CALLS TO TOUGH GIRL
THROUGH WINDOW)

So long, turkey!

(THE TOUGH GIRL LUNGES AT THE WINDOW TO GET
AT TOOTIE, WHO MOVES AWAY QUICKLY AND FOLLOWS
THE OTHERS OUT)

CUT TO:

ACT ONESCENE TWOINT. ANTE ROOM - NIGHT

(AS GARRETT AND THE GIRLS ENTER. MATRON
DRIFTS OFF)

BLAIR

Thanks so much for getting us out,
Mrs. Garrett.

NATALIE

Yeah, we really appreciate it.

GARRETT

Before you thank me, you all better
sit down. I have a few things to say.

(THE GIRLS EXCHANGE APPREHENSIVE LOOKS AND
SIT. GARRETT REMAINS STANDING)

* First of all, the Judge put you all on
probation for six months.

TOOTIE

* Probation? That's for criminals.

GARRETT

* Exactly. And if you break any other laws
during that period, you're in big
trouble.

NATALIE

(TO TOOTIE)

* Yeah, we've really got to watch our step
now that we're ex-cons.

GARRETT

Also ex-Eastland girls.

BLAIR

What do you mean?

GARRETT

Mr. Harris was furious about what happened. You were all expelled.

(THEY REACT SHOCKED - EXCEPT JO, WHO'S ALMOST GLAD)

NATALIE

Confidential to Tootie

My mother's a dead person! She'll never make it through the first bypass!

TOOTIE

My parents are gonna kill me. I'm gonna be the dead person!

BLAIR

Mrs. Garrett, don't we even get a chance to appeal?

GARRETT

I did a little pleading and there is a way you can stay...but I don't think you'd agree to the conditions.

NATALIE

Tell us, tell us.

GARRETT

Number one, I would assume full responsibility for you girls. I promised Mr. Harris that.

TOOTIE

That's fine. You're a wonderful friend.

GARRETT

Who can save your hides.

TOOTIE

(SHRUGS WITH A SMILE)

What are friends for?

GARRETT

Second, you wouldn't be staying in the dorms anymore. You'd be across the hall from me where I can keep an eye on you.

*

~~But you live~~ over the cafeteria.

*

You will too now.

*

~~Ugh! Living with the aroma of bacon grease and broccoli?~~

JO

In other words, we're not really free. We're just changing jails.

GARRETT

I didn't say it was gonna be laughs.

*

And third, to pay for the damage to the van, you'll all have to work in the cafeteria till it's paid off.

~~NATALLIE~~

~~GARRETT~~

~~BLAIR~~

Garrett

Caroline's alarm clock

awakened by sweet toast surprise

BLAIR

*

But that's not necessary, Mrs. Garrett.

I'm sure my mother'll pay whatever it costs.

GARRETT

Wrong. I spoke to your mother.

(TO THE OTHERS)

All of your mothers...and fathers.

TOOTIE '

(WITH PAIN)

I'm definitely up for adoption!

GARRETT

They all agreed to everything. I'm sure you'll hear from each of them personally.

NATALIE

Like a letter bomb.

BLAIR

Mrs. Garrett, we'll do whatever you say.

(TO THE OTHERS)

Right?

TOOTIE

Right.

NATALIE

Right.

(THEY ALL LOOK AT JO)

JO

Don't look at me. ~~This is~~ *you guys are* only a trio...not a quartet.

BLAIR

You really don't care about anybody
but yourself, do you?

JO

You got it, Farrah.

(TO GARRETT)

And I didn't come all the way up here
to be a dishwasher. That wasn't part
of my deal.

GARRETT

It wasn't part of your deal to hot wire
cars and fake I.D.'s either. Look,
nobody's forcing you to do this. You
can go home right now if you want.

JO

Well...my motorcycle is busted. I have
no wheels right now.

BLAIR

We'll be happy to chip in and buy you a
bus ticket.

(JO GLARES AT HER)

GARRETT

All right, I take it the conditions have
been accepted. Let's go *outta here*

(THEY ALL GET UP AND FOLLOW GARRETT TO DOOR.

AT THE DOOR, GARRETT STOPS)

If you think I'm enjoying any of this,
you're mistaken. I'm sick about it.

TOOTIE

If it'll help you get well, we're
willing to forget about the punishment.

GARRETT

(FIRMLY)

Move it.

(AND THEY SCURRY OUT WITH HER FOLLOWING)

DISSOLVE TO:

ACT ONESCENE THREEINT. CAFETERIA - NIGHT

(HOWARD IS ALONE, SEATED AT A TABLE, PREPARING A MENU. HE WEARS HIS CHEF'S CLOTHES, WITH THE EXCEPTION OF THE HAT. GARRETT ENTERS, CALLING BEHIND HER)

GARRETT

This way, group...

(AN UNHAPPY BLAIR, NATALIE, TOOTIE AND JO TRUDGE IN BEHIND GARRETT. HOWARD IS SURPRISED TO SEE THEM SO LATE AT NIGHT)

HOWARD

If you're looking for a bedtime snack, the kitchen's closed. It's way past the twinkie curfew.

GARRETT

Good news, Howard. You don't have to look for help anymore. May I present your new busboys, dishwashers, floor moppers, potato peelers, onion slicers, food servers and garbage haulers.

(THE GIRLS WINCE)

HOWARD

(SMILING)

Great, Always say a woman's place is in the kitchen. So, ladies, welcome to your place.

NATALIE

Where are you, Gloris Steinem, now
that we need you?

GARRETT

(TO HOWARD)

They officially start working for you
tomorrow.

BLAIR

Mrs. Garrett, I've never done menial work
before. I don't know how to slice onions
or take out the garbage.

GARRETT

It's not hard. With onions, you cry a
little, with garbage, you die a little.

NATALIE

(TO TOOTIE)

The only thing that bothers me is peeling
the potatoes. I hate gouging out eyes.

TOOTIE

(LIGHTLY)

I just hope the detergent they have is
kind to your hands.

(SHE LOOKS AT HER HANDS)

GARRETT

We're not playing games here, Tootie.

This is for real.

(A GOOD LOOKING YOUNG MAN ENTERS. THE GIRLS
EYE HIM ADORINGLY)

BOY

Uh...excuse me. I know it's late, but
I was answering your ad for a busboy.

HOWARD

Sorry, son...

(A LOOK AT THE GIRLS)

The position has just been filled.

(QUICKLY)

We don't mind sharing the work!

~~NATALIE~~

~~Yeah, we'll wash, no ill day!~~

GARRETT

Knock it off, girls!

Nat. you're hired!

Natalie

yeah, help wash & well watch

BOY

Hey, no sweat. Some other time maybe.

Bye.

(HE EXITS TO THE DISMAY OF THE GIRLS)

NATALIE

He's gone. We're really being punished
for our sins.

BLAIR

(DREAMILY)

With him around, I could have learned
to love garbage.

JO

(TO GARRETT)

We could use more help. Between working
here and all our schoolwork, we'll hardly
have time to breathe.

TOOTIE

Or go to the john.

BLAIR

(A HORRIBLE THOUGHT)

Or even look in the mirror.

GARRETT

There's an old Indian saying that goes,
"Those who defy Great Spirit in sky, wind
up with bummer."

BLAIR

But when are we going to have time to do
our homework?

TOOTIE

Or just rest. I need at least eight
hours sleep a day. Six for sleeping and
two for dreaming. If I dream I'm messin'
around with Michael Jackson, I need
three for dreaming.

GARRETT

I'm glad you brought that up. Follow me
and I'll show you where you'll be sleeping.

(TO HOWARD)

Thanks, Howard.

(SHE HEADS FOR STAIRS WITH GIRLS FOLLOWING)

HOWARD

Oh, girls...besides the kitchen, you'll also have to clean the van everyday... keep it in shape for pick-ups and deliveries.

GARRETT

Uh...Howard...they won't have to do that for awhile.

HOWARD

Why not?

GARRETT

The van is in the body shop.

HOWARD

The last time I saw it, it was parked outside. What's it doing in the body shop?

GARRETT

Getting a new body.

HOWARD

(WINCING)

Somebody wrecked my van? ~~That never had a scratch?~~ That just got a new paint job a week ago?

He me up the engine that purrs?

GARRETT

The girls decided to borrow it for the evening. The rest is history.

(THEY ALL GO UP THE STAIRS. HOWARD JUST STARES AHEAD, STILL STUNNED ABOUT THE VAN)

HOWARD

If they broke the hula girl on the
dashboard, I'll kill 'em.

CUT TO:

ACT ONE

SCENE FOUR

INT. HALLWAY - NIGHT

(AS GARRETT LEADS IN GIRLS FROM STAIRWAY.
THERE ARE ROOMS ON EACH SIDE OF HALLWAY.
GARRETT INDICATES DOOR TO ONE ROOM)

GARRETT

That's my room there.

(SHE OPENS DOOR TO OTHER ROOM)

And this is yours.

(SHE OPENS DOOR AND LEADS THEM IN)

CUT TO:

INT. GIRL'S ROOM - NIGHT

(AT THE MOMENT, IT'S REALLY NOT A ROOM TO LIVE
IN. IT'S AN EMPTY ROOM, USED FOR STORAGE OF
KITCHEN SUPPLIES THERE ARE BOXES ABOUT
CONTAINING KITCHEN EQUIPMENT, CANNED GOODS, ETC.
IT'S DUSTY AND MESSY AND IN GENERAL DISREPAIR.
THE DOOR OPENS AND GARRETT ENTERS, LEADING THE
GIRLS. SHE GESTURES AROUND THE ROOM)

GARRETT

Here it is, girls...you new home.

(THE GIRLS REACT WITH HORRIFIED DISBELIEF)

BLAIR

Mrs. Garrett, you're kidding, aren't
you? I mean this is just a joke, right?

Handwritten notes:
B
2
G
G
B
Low Goldman?
Act
451-
1400
Ber
Les 3145
send
1314
N. Haywood
Suite 402
LA 90046

NATALIE

Yes...a little humor to lighten the situation.

TOOTIE

That's what I love about you, Mrs.

Garrett. No matter how bad things are, you're always good for a laugh.

(WITH THIS, THE GIRLS START LAUGHING. GARRETT JUST STARES AT THEM UNSMILING. THEIR LAUGHTER SLOWLY FADES)

NATALIE

(TO THE OTHERS)

She isn't laughing. That's definitely a bad sign.

GARRETT

(GESTURES ABOUT ROOM)

As I was saying...your new home.

JO

You gotta be kiddin'. This is a storage room.

GARRETT

Right...but once you clean it up, and
move some furniture in, it won't make
too bad a pad. Of course, it's getting
late, so tonight you'll have to make do
with your sleeping bags.

BLAIR

you're asking
~~But how do you expect the four of us to~~
live here?

TOOTIE

but
Yeah, it's not fair to make us sleep in
a heap!

JO

Where's the bathroom?

GARRETT

(INDICATES)

Out in the hallway between us. We'll
all have to share.

NATALIE

The five of us?

GARRETT

We'll use a "take a number" system. Or
the old fashioned way...jiggle the
doorknob and say...

(YELLS)

"What are you doing....reading 'WAR AND
PEACE?'"

BLAIR

Mrs. Garrett, I can't live under these
conditions. I'm not like the other girls...
I haven't had all the advantages of
being poor.

TOOTIE

Mrs. Garrett, can I say something?

GARRETT

What?

TOOTIE

I'd like to be bused to a better room.

NATALIE

Me, too.

(LOOKING AROUND ROOM)

Aesthetically, it's the pits.

BLAIR

Mrs. Garrett, I just can't sleep
in the same room with three other
girls. I ~~won't even go to a slumber~~
~~party unless my sleeping bag can be~~
~~on a private floor.~~

Garrett
GARRETT

Just don't stay here, you know.
You don't have to stay here, you know.

You do have a choice.

JO

We do?

GARRETT

Yes. You can consider yourselves expelled
and just go.

NATALIE

(QUICKLY, LOOKING AROUND ROOM)

You know, aesthetically, this room has a
certain offbeat charm.

~~BLAIR~~

~~Yes, it definitely has possibilities.~~

TOOTIE

I love it. I really love it.

I still think it's a dump.

(THE THREE OF THEM THROW JO A DIRTY LOOK)

GARRETT

she's the done, goodbye! So OK, OK!

Look, I'm inconveniencing myself also.

Yesterday, I had my own bathroom....now

I'll have to be careful I'm not strangled
by all the panty hose. And let me remind
you I've gone out on a limb for you girls.

NATALIE

We know, Mrs. Garrett and we appreciate
it.

GARRETT

Okay. Like it or not, you'll just have
to make it work. And you'll have to do it
yourselves...don't expect any help from me.
Goodnight.

(AND SHE EXITS. THE MOMENT SHE'S GONE, THE
GIRLS TURN ON JO)

BLAIR

Thanks a lot! Before you came, everything
was great. It was going to be another
terrific year at Eastland. Since you
arrived, we've been in jail, put on
probation, assigned to hard labor and
stuck in this room!

NATALIE

You've turned our lives into a nightmare!

TOOTIE

We really didn't need this, you know.

JO

Why don't you all bug off?
(THEY ALL START SHOUTING, "YOU'RE NOTHING BUT
A TROUBLEMAKER," "WE'RE SORRY YOU EVER CAME
TO EASTLAND," ETC. AND JO KEEPS YELLING FOR
THEM TO SHUT UP)

CUT TO:

OUTSIDE THE DOOR OF GIRL'S ROOM

(MRS. GARRETT IS STANDING THERE, LISTENING
TO THE SCREAMING)

GARRETT

(A WEAK SMILE)

God bless our home.

FADE OUT:

END OF ACT ONE

ACT TWOSCENE ONEFADE UP:INT. GIRLS' ROOM - DAY (A FEW DAYS LATER)

(THE STORAGE ROOM HAS BEEN TRANSFORMED INTO LIVING QUARTERS. THE WHOLE ROOM HAS A MAKE-SHIFT, FUNKY FEEL. EACH OF THE FOUR GIRLS HAVE PARTITIONED OFF AN AREA FOR THEMSELVES AND EACH AREA REPRESENTS THE CHARACTER OF THE GIRL. BLAIR'S AREA IS NATURALLY MORE FASHIONABLE THAN THE OTHER THREE. SHE'S MAINTAINED HER CLASS EVEN UNDER THESE TRYING CIRCUMSTANCES. NEXT TO HER BED IS A SMALL LUGGAGE TRUNK WHICH SHE'S USING AS AN END TABLE. A SMALL LAMP SITS ON IT. ON THE WALL NEAR HER BED ARE POSTERS OF PARIS, LONDON, SPAIN, ETC. NATALIE'S WALL HAS POSTERS OF SHAUN CASSIDY, THE MUPPETS AND PICTURES OF HORSES. TOOTIE'S WALL IS DECORATED WITH POSTERS OF MAGIC JOHNSON, STAR WARS POSTERS, ETC. JO'S AREA REFLECTS THE FACT THAT SHE'S A MOTORCYCLE NUT. POSTERS OF DRIVERS ON CYCLES, STOP SIGN, ETC. ON THE FLOOR NEAR HER BED ARE SEVERAL ASSORTED PARTS FROM HER CYCLE, A FENDER, A SEAT, A WHEEL AND PARTS OF AN ENGINE WHICH SHE'S TRYING TO REPAIR)

(AS WE FADE UP, THE ROOM IS EMPTY. A BEAT,
THEN THE FOUR GIRLS TRUDGE IN FROM OUTSIDE.
THE MOUNTAIN OF WORK OF THE PAST FEW DAYS
HAS TAKEN ITS TOLL. THEY WALK IN SLOWLY,
LIKE ZOMBIES, STARING INTO SPACE, NOT
UTTERING A WORD AND THEY EACH DRIFT OFF TO
THEIR RESPECTIVE BEDS AND FLOP DOWN WEARILY.
THEY ARE TOTALLY WIPED OUT)

NATALIE

(MISERABLY)

If I have to wash one more dish, my
hands are going to fall off. I'll
never be able to applaud again.

BLAIR

(MOANS)

I can't go on this way. Every bone in
my body hurts. My arms, my legs, my
back, my nose...

NATALIE

Your nose hurts?

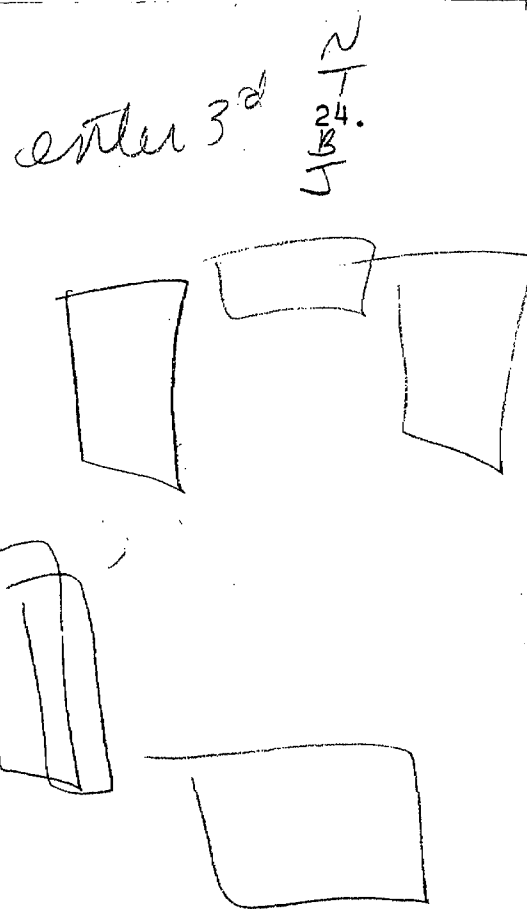
BLAIR

(NODS)

I fell asleep in class and my face hit
the desk.

TOOTIE

You think you got troubles? I fell
asleep while I was roller skating.



JO

(SITTING UP, LOOKING AROUND)

The thing I can't believe is this
room. I tell you, the minute I get
my bike fixed, I'm gettin' outta here.

(THE GIRLS REACT)

NATALIE

Where would you go?

JO

Back to New York.

TOOTIE

What's so special in New York?

JO

My boy friend, that's what.

BLAIR

We all have boy friends. *stand* *XR to Jo*

JO

Well, mine's the greatest...and we're
really a thing. But my mother doesn't
think a girl my age should get that
serious. So how does she break it up?
She sends me to this joint. *X back to bed*

TOOTIE

That's a cold mama.

JO

You see, my mother just don't trust guys
in general. She's a cocktail waitress and
she gets pinched a lot.

NATALIE

Make a note, Natalie. Become a
cocktail waitress.

JO

She had no right to split us up.
Eddie and me love each other. I'm
talkin' real love.

BLAIR

How long have you been going together?

JO

X to fable

Three and a half weeks.

BLAIR

~~XXXXXXXXXX~~

A lifetime.

JO

Look, you know in five minutes if a guy
is right for you. With Eddie, it didn't
even take that long. We were at a dance...
with different dates...and then we happened
to look at each other across the room...
gee, it was just like "West Side Story."

NATALIE

That's so beautiful.

BLAIR

(TO JO)

You know, you're not as tough as you,
pretend. Down deep, you're actually
very sensitive.

JO

(IMMEDIATELY DEFENSIVE)

Who you callin' sensitive? Watch your mouth.

BLAIR

What are you so uptight about?

JO

A lotta things. Mainly you.

BLAIR

Me? Why me?

JO

Little by little, you're movin' into my space here.

(MOVES BLAIR'S CLOTHES TREE BACK INTO BLAIR'S AREA A COUPLE OF FEET)

Keep your Saks Fifth Avenue rags outta my area.

(PICKS UP PAIR OF SHOES FROM FLOOR)

And the next time I find your shoes on my side, I'm gonna glue 'em together.

You'll have to walk on a pogo stick.

(SHE TOSSES SHOES ONTO BLAIR'S BED)

BLAIR

Careful! Those are expensive shoes!

JO

Then keep 'em in a safe deposit box!

(GARRETT ENTERS)



GARRETT

Okay, what's all the shouting?

JO

Tell Mrs. Onassis here to stay outta my way...with her face creams and her colognes and her hair sprays. I swear I walk in here sometimes and I think I'm in a drug store. I look around for the check-out stand.

BLAIR

She should talk.

(INDICATES MOTORCYCLE PARTS NEAR JO'S BED)

It's not easy sleeping next to Mr.

Goodwrench!

GARRETT

Look, I told you girls to work it out yourselves and I mean it. So just make up your minds to do it.

(SNAPS)

Like each other! That's an order!

(GARRETT TURNS AND MARCHES OUT OF ROOM.

BLAIR FOLLOWS HER OUT)

INT. HALLWAY

(GARRETT IS ABOUT TO GO INTO HER ROOM. BLAIR COMES OUT AND STOPS HER)

BLAIR

Mrs. Garrett...

(GARRETT STOPS AND TURNS)

It's not going to work. She doesn't belong here.

GARRETT

Now, look, Blair...

BLAIR

She's had this chip on her shoulder ever since she got here. She's looking for trouble. So why try to get along with someone who doesn't even want to be here?

GARRETT

Maybe she doesn't want to be here, but it's possible she needs Eastland...even more than you do.

BLAIR

What do you mean?

GARRETT

That chip on her shoulder is just a front. I have a hunch she's really frightened of being here...she doesn't think she can make it. So if she pretends she doesn't care, it won't hurt so much if she fails.

(PUTS A HAND ON BLAIR'S SHOULDER)

Be patient with her, Blair. I think she's worth it.

BLAIR

(SIGHS RESIGNEDLY)

Okay.

(A LOOK AT THE GIRLS' ROOM)

It's just lucky I happen to be blessed
with the mature, wise, compassionate
character to handle it.

(GARRETT ROLLS HER EYES AS WE)

DISSOLVE TO:

ACT TWO

SCENE TWO

INT. CAFETERIA - DAY

(IT'S LUNCH TIME AND THE PLACE IS FILLED
WITH STUDENTS EATING AND CHATTING AT TABLES.
BEHIND THE SERVICE COUNTER ARE OUR FOUR
OUTCASTS, WEARING APRONS AND DISHING OUT
THE FOOD TO GIRLS WHO PASS BY WITH TRAYS.
MRS. GARRETT WANDERS ABOUT, SUPERVISING. A
STUDENT, MARGO, COMES UP TO JO, WHO IS
SERVING BREAD AND ROLLS)

MARGO

* Well, if it isn't the four stooges.
What fine mess have you gotten yourselves
into today?

*(GIRLS IN LINE LAUGH)

JO

* Cool it with the cracks, okay?
What do you want?

MARGO

I'm on a diet...just one roll.

JO

I've seen you in gym clothes. You got
a lot more than one roll.

(THE GIRLS IN LINE ALL LAUGH. MARGO THROWS
JO A SCATHING LOOK, THEN MOVES ON)

GARRETT

(REPRIMANDING JO)

Just serve the food without the remarks.

JO

* She started it.

GARRETT

Never mind. I don't want to
hear a word out of you...is that
clear?

(JO NODS SULLENLY. GARRETT MOVES OFF TO
CHECK ON SOMETHING. MOLLY COMES UP TO
GET FOOD FROM BLAIR)

MOLLY

Blair, I can't stand to see you
working this hard. ~~And she's~~

~~waitress. It's a kitchen like a~~

~~chained~~ *galley slave*

BLAIR

It's anti-human. *It's anti-woman*

(HOLDS UP FINGER)

Look at what I have on my finger.

MOLLY

That's a blister.

BLAIR

(SURPRISED)

Really? I've never seen one before.

MOLLY

Well, try to hang in there.

(MOLLY MOVES ALONG TO TOOTIE)

TOOTIE

Stringbeans today, Molly?

MOLLY

I guess.

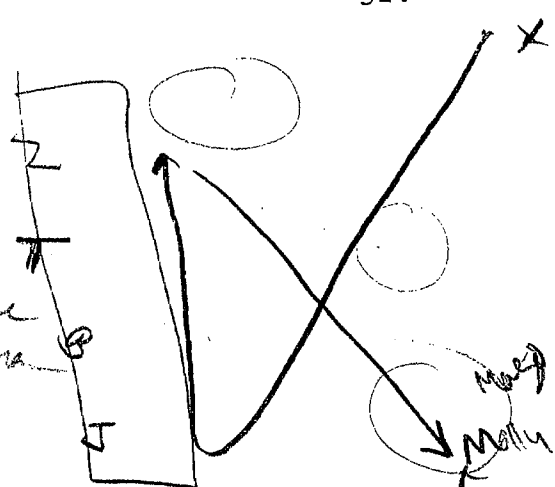
(TOOTIE SERVES HER STRINGBEANS)

How you holding up?

TOOTIE

It's real rough. But it's always been
a hard life for my people. First Miss
Jane Pittman, now me.

(MOLLY NODS HER SYMPATHY, MOVES ALONE TO
NATALIE, WHO'S DISHING OUT THE DESSERT)



NATALIE

What'll it be...cream pie or ~~fudge~~

~~sequence?~~ *cannot cake*

MOLLY

I'll take ~~cannot cake~~ Gee, I feel terrible the way you guys are being exploited. Do you want me to leak the story to the press?

NATALIE

No, I'll just take it like a true martyr. All I ask is that some day they erect a statue in my honor.

MOLLY

Insist on life size. See you later.

(MOLLY MOVES OFF. GARRETT COMES UP) X

GARRETT

Okay, Natalie and Tootie can handle the rest of the line...Blair, Jo... start clearing the tables.

(BLAIR AND JO PUT DOWN THEIR SERVING SPOONS, GRAB A ROLLING CART WITH DISH BINS ON IT AND MOVE TO TABLE AREA)

NATALIE

(CALLS OVER TO TOOTIE)

You okay, Tootie?

TOOTIE

My feet are killing me, my back is out
and my arms are numb. But am I
unhappy? Yeah!

(NATALIE AND TOOTIE GO BACK TO THEIR SERVING)

ANGLE ON TABLES

(BLAIR AND JO ARE CLEARING A TABLE. AMONG
THE STUDENTS SITTING THERE IS MOLLY AND A
16 YEAR OLD, MARGO. MARGO THROWS THE OTHERS
A CONSPIRATORIAL LOOK, THEN ADDRESSES JO)

MARGO

Oh, waitress...take my dish...I'm
finished.

(JO THROWS HER A LOOK, TAKES HER DISH, SETS
IT IN BIN)

The silverware, too.

(CONTROLLING HERSELF, JO TAKES THE SILVERWARE)

And the glass.

(JO TAKES THE GLASS)

And wipe up...it's a mess here.

(JO, SAYING NOTHING, STARTS WIPING UP. BLAIR
WATCHES ALL THIS CLOSELY AS SHE DOES HER OWN
CLEARING AND CLEANING)

You're not a bad worker. Do you do
private parties?

(THE OTHER GIRLS, EXCEPT MOLLY, BREAK UP.
MARGO'S HAPPY. SHE GOT A GOOD LAUGH. JO
REMAINS SILENT)

MOLLY

Come on, Margo, lay off...

MARGO

No, I'm serious. I'm planning a party in a few months and I can use someone like her. Good help is hard to find these days.

(AGAIN THE GIRLS BREAK UP. JO CLENCHES HER TEETH, STILL SAYING NOTHING)

ANGLE ON SERVING AREA

(NATALIE, TOOTIE AND MRS. GARRETT LOOK OVER AT THE TABLE WHERE THE LAUGHTER IS COMING FROM)

TOOTIE
What's going on?
NATALIE
I don't know.
ANGLE ON TABLE
MARGO

(TO JO)

What do you say, Jo? Is it a deal? I could use a person with experience.

(TO THE OTHERS)

It's no surprise she's such a terrific waitress. That's what ^{I heard} her mother's been all her life, ~~so like mother, like daughter...~~

(THIS DOES IT. JO CLENCHES HER FIST, MOVES IN ON MARGO)

JC

You no good creep...

(QUICKLY, BLAIR STEPS BETWEEN THEM)

BLAIR

Wait a minute, Jo. Don't ~~stop~~ ^{stop} ~~steep to~~
to her level. And ~~don't steep to~~
~~violence.~~ A situation like this calls
for rational, civilized behavior...
befitting a school like Eastland,
where dignity is our motto.

(WITH THIS, BLAIR PICKS UP A SLICE OF CREAM
PIE FROM TABLE AND SHOVES IT IN MARGO'S
FACE. NOW THE GIRLS REALLY BREAK UP AS
MARGO SITS THERE IN SHOCK. BLAIR LOOKS
OVER AT JO, SMILING, BUT JO REMAINS
UNAFFECTED. SHE STILL STEAMING)

ANGLE ON SERVING AREA

(NATALIE AND TOOTIE LAUGH AT THE SIGHT OF
MARGO WITH PIE IN HER FACE. BUT GARRETT
LOOKS ON SOBERLY. SHE'S NOT HAPPY WITH
WHAT'S HAPPENED)

DISSOLVE TO:

ACT TWOSCENE THREEINT. GIRL'S ROOM - DAY

(JO IS ALONE IN THE ROOM, SHE'S PACKING TO
LEAVE, BLAIR, ENTERS AND REACTS)

BLAIR

What are you doing?

JO

What does it look like I'm doing? I'm
gettin' outta here.

BLAIR

Hey, don't let what Margo said bug you...

JO

It's not that...that was just the clincher.
A lotta things bug me. Just being here
bugs me.

BLAIR

But how can you leave?

(INDICATES MOTORCYCLE PARTS)

Your bike is all taken apart.

JO

(HOLDS UP THUMB)

I got this. It'll get me anywhere I
wanna go. And it don't need sparkplugs.

BLAIR

But I though what happened in the cafeteria
today would...well, we're all in this
together and...

JO

And we're a team? Us against them?

BLAIR

Right.

JO

Well, I'm not interested in teams. I'm only interested in me. And if you're expecting pats on the back for that pie bit, I just want you to know I don't need any help from you. I can take care of myself.

BLAIR

(TRYING TO BE FRIENDLY)

Come on, don't be like that. Stick around.

JO

Why?

BLAIR

(SHRUGS)

I've grown accustomed to your face.

JO

Look, you ought to be glad I'm leaving. There'll be more room...you can buy your hair spray by the gallon.

SFX: KNOCK ON DOOR

(MRS. GARRETT ENTERS)

GARRETT

Am I interrupting anything?

(SHE SEES JO'S SUITCASE. JO LOOKS AT HER FOR
A BEAT, THEN)

JO

Yeah. My exit.

GARRETT

Oh? I thought you were getting used to
things.

JO

Mrs. Garrett, nothing personal, but I
just don't happen to like it here.

GARRETT

I'm really sorry you feel that way.

JO

I suppose you think you're gonna shame me into stayin'.

GARRETT

I'm sure trying to.

JO

Well...if I stay...and I'm not sayin' I will...but if I stay, it won't be because of anything you said. I'd be doin' it strictly outta respect for my mother.

GARRETT

Of course.

JO

I happen to think she's a very special lady and I wouldn't wanna do anything to let her down.

GARRETT

Naturally.

JO

I gotta do a lotta thinkin' about this. A lotta thinkin'.

GARRETT

Absolutely.

JO

(WITHOUT SKIPPING A BEAT)

I thought it over. I'll stay.

(POINTEDLY)

For now.

(GARRETT AND BLAIR EXCHANGE SMILES)

GARRETT

Good. I like a girl who can make up
her own mind.

(JO STARTS TAKING CLOTHES OUT OF SUITCASE AND
PUTTING THEM AWAY. NATALIE AND TOOTIE ENTER
AND REACT WHEN THEY SEE SUITCASE. THEY CROWD
AROUND JO)

NATALIE

What's going on?

TOOTIE

What are you doing, Jo?

JO

Gime a break, huh? A person can't get
a minute of privacy around here. Chee!

BLAIR

Good news and bad news, guys. The bad news
is she was thinking of leaving. The good
news is she changed her mind. Or is
that the bad news?

(JO THROWS AN ARTICLE OF CLOTHING AT BLAIR.
BLAIR THROWS A PILLOW BACK AT JO AND THEY GET
INTO A PLAYFUL FIGHT. GARRETT SHAKES HER HEAD,
SMILING AND EXITS AS WE)

FADE OUT:

END OF SHOW