

Umbell
REV. FIRST DRAFT

December 17, 1979

THE FACTS OF LIFE

"MOLLY'S HOLIDAY"

Written by
Albert Lewin

A
T.A.T. COMMUNICATIONS COMPANY
PRODUCTION

SHOW: #0107
TAPE: 12/20/79
AIR: TBA

THE FACTS OF LIFE

"Molly's Holiday"

CAST

MRS. EDNA GARRETT. CHARLOTTE RAE
STEPHEN BRADLEY. JOHN LAWLOR
BLAIR. LISA WELCHEL
NANCY. FELICE SCHACTER
MOLLY. MOLLY RINGWOLD
SUE ANN. JULIE PIEKARSKI
TOOTIE. KIM FIELDS
NATALIE. MINDY COHN
CINDY. JULIE ANNE PADDOCK
DR. JEFF PARKER.
ANGELA.
MRS. PARKER.

SETS

COMMON ROOM

GIRLS' ROOM

"FACTS OF LIFE"

REHEARSAL SCHEDULE FOR DECEMBER 14, 15, 16, 17, 18, 19, 20, 1979

MONDAY - HOLLYWOOD - 1979

FRIDAY, DECEMBER 14, 1979

REHEARSAL HALL "E" (x1820)

REHEARSAL
LUNCH
REHEARSAL

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

MONDAY, DECEMBER 17, 1979

REHEARSAL HALL "E" (x1820)

REHEARSAL
LUNCH
REHEARSAL

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

TUESDAY, DECEMBER 18, 1979

REHEARSAL HALL "E" (1820)

REHEARSAL WITH PROPS
LUNCH
REHEARSAL
RUN THRU
NOTES WITH CAST

10:00AM - 1:00PM
1:00PM - 2:00PM
2:00PM - 3:30PM
3:30PM - 4:00PM
4:00PM -

WEDNESDAY, DECEMBER 19, 1979

STAGE #7 (x1554, booth 1556)

E.S.U.
FAX (ACTORS ON CAMERA)
LUNCH
FAX
RUN THRU WITH WARDROBE
NOTES WITH CAST

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

THURSDAY, DECEMBER 20, 1979

STAGE #7 (x1554, booth 1556)

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

11:30AM - 12:30PM
11:30AM - 12:30PM
12:30PM - 1:45PM
1:45PM - 2:30PM
2:30PM - 3:30PM
3:30PM - 4:30PM
4:30PM - 6:00PM
5:30PM - 6:00PM
6:00PM - 7:00PM
7:00PM

ACT I, Scene One (1) <u>INT. COMMON ROOM - EARLY MORNING</u> (Mrs. Garrett, Cindy, Nancy, Tootie, Blair, Sue Ann, Molly, Natalie, Bradley)				
ACT I, Scene Two (10) <u>INT. GIRLS' ROOM - CONTINUOUS ACTION</u> (Molly, Sue Ann, Natalie, Blair, Tootie, Nancy, Cindy, Mrs. Garrett)				
ACT I, Scene Three (18) <u>INT. COMMON ROOM - A FEW MOMENTS LATER</u> (Mrs. Garrett, Natalie, Sue Ann, Tootie, Molly, Blair, Dr. Parker, Angela)				
ACT II, Scene One (26) <u>INT. COMMON ROOM - MOMENTS LATER</u> (Mrs. Garrett, Dr. Parker, Angela, Sue Ann, Blair, Natalie, Tootie, Molly)				
ACT II, Scene Two (29) <u>INT. GIRLS' ROOM - MOMENTS LATER</u> (Mrs. Garrett, Molly, Blair, Sue Ann)				
ACT II, Scene Three (34) <u>INT. COMMON ROOM - SAME TIME</u> (Tootie, Natalie, Dr. Parker Angela, Bradley, Mrs. Garrett, Mrs. Parker, Molly)				

ACT ONESCENE ONE

FADE IN:

INT. COMMON ROOM-EARLY MORNING

(CINDY AND NANCY ARE CARRYING
THEIR SUITCASES DOWN THE STAIRS
TOWARD THE DOOR. THERE IS A ROW
OF MATCHING LUGGAGE. MOLLY IS
SITTING ON THE COUCH, READING A
MAGAZINE. GARRETT ENTERS)

GARRETT

That's it, girls. Take them right out
on the porch with the other luggage.

(SHE EXITS INTO HER ROOM)

CINDY

Nancy, we're just going home for a few
days. Why are you taking two suitcases?

NANCY

(HOLDING UP ONE SMALL AND ONE
LARGE SUITCASE)

My clothes... and my dirty laundry.

(GARRETT ENTERS)

GARRETT

(CALLING UPSTAIRS)

Tootie, if we're going to New York for
the weekend, lets not be late. I want
to see your bags down here on the double.

(A LARGE DUFFLE BAGE FLIES
DOWN THE STAIRS. GARRETT REACTS)

GARRETT

Thank you.

(SHE LIFTS UP THE DUFFLE BAG
AND DRAGS IT)

Molly, get a move on. Your folks'll
be picking you up any minute.

(MOLLY TURNS THE PAGE AND DOES'T
RESPOND. TOOTIE AND BLAIR COME
DOWNSTAIRS. TOOTIE CARRIES A
SUITCASE)

BLAIR

Remember, Tootie, when you're in
New York, there are three things
you must see. The Statue of Liberty,
the Empire State Building and the biggie,
Bloomingdale's.

TOOTIE

Will they let me wear my skates on the
escalator?

GARRETT

Molly, do I have to build a fire under you?
(THERE'S NO RESPONSE FROM MOLLY,
AS SHE TURNS THE PAGE)
(SUE ANN ENTERS)

SUE ANN

I can't wait to get home to Kansas City and
smell the wheat... have a big stack of Mom's
pancakes... go fishing with Dad down at
Miller's pond.

BLAIR

(KIDDING)

Sue Ann, it all sounds so wholesome, I
could barf.

SUE ANN

Everyone doesn't want to live in New York,
Blair. Some of us like to breathe real air.

(SUE ANN EXITS)

SFX: PHONE RINGS

(GARRETT CROSSES TO IT AND
ANSWERS IT.)

GARRETT

(INTO PHONE)

Good morning, Eastland School.

(BEAT)

Oh, hello, Dr. Parker. Molly's right here.

(AT THE MENTION OF THE NAME,
MOLLY REACTS, DROPS THE MAGAZINE
AND HEADS FOR THE STAIRS. GARRETT
DOESN'T UNDERSTAND MOLLY'S REACTION)

GARRETT

(INTO PHONE)

Just a minute, Dr. Parker.

(COVERING THE MOUTHPIECE)

Molly, it's your dad.

MOLLY

(SHAKING HER HEAD)

Uh, uh... I don't want to talk to him.

I'm not here.

GARRETT

I just told him you were here... how
can I tell him you're not here?

MOLLY

Lie!

GARRETT

I can't lie to your father.

(GARRETT CLOSES EYES; INTO PHONE)

Dr. Parker, I don't see her right now.

Can you hold on?

(SHE PUTS THE RECEIVER DOWN AND

RUNS OVER TO MOLLY)

Molly, you go over there and pick up
that receiver.

MOLLY

Okay.

(GOES OVER, PICKS UP THE RECEIVER

AND HANGS UP)

GARRETT

Molly, what is going on here?

MOLLY

I hate him. He got bored with marriage and moved out. Now, they're getting a divorce and splitting me up between them. And it's his turn this vacation, but I'm not going. It's all too personal. I don't want to talk about it.

GARRETT

Wow... you'd better run that by me again. Your mother and father are divorcing and he's on his way to pick you up and you don't even want to talk about it and you drop this bomb on us now and I'm beginning to sound like you.

SFX: PHONE RINGS

Molly, I believe that's for you.

MOLLY

I just left.

(MOLLY RUNS OUT THE PATIO DOOR)

GARRETT

Someone answer Molly. I'll run after the phone.

(SHE RUNS OUT THE PATIO DOOR.

A BEAT, THEN SHE POKES HER HEAD
IN THE DOOR)

You know what I mean.

TOOTIE

I'll handle this.

(TOOTIE PICKS UP THE PHONE)

Hello, Dr. Parker, this is Tootie.

Lucky thing you called. I have this
terrible pain in my back.

(BEAT)

Oh, you're an orthodontist. That's okay.

I have an overbite, too.

(STICKS TEETH OUT)

I've been told I look like Bucky Beaver.

(MOLLY RUNS IN THE PATIO DOOR.

GARRETT FOLLOWS HER, PANTING.

MOLLY RUNS UPSTAIRS)

GARRETT

(OUT OF BREATH)

One more lap and I would have caught her.

(INTO PHONE)

Hello, Dr. Parker. Sorry. I can't
seem to run her down. Where were we?

*Tootie: Hello
Dr. Parker!*

(LISTENS A BEAT)

Oh, I see. Sure terrific. I'll tell her
to be ready. Bye-ee.

(HANGS UP)

Molly, he was calling from a gas station
in Peekskill. He'll be here in ten minutes.

(MOLLY APPEARS ON THE STAIRS)

MOLLY

I'm not going with him! He's not taking
me into custody!

(MOLLY RUNS UPSTAIRS)

GARRETT

Molly.

NANCY

We'll go up with her, Mrs. Garrett.

CINDY

I know how she feels.

(THEY EXIT)

BLAIR

You're only a beginner, Cindy. My mother's
been divorced three times.

(BLAIR FOLLOWS MOLLY UPSTAIRS.

TOOTIE REMAINS BEHIND. GARRETT
STARTS TO FOLLOW, AS BRADLEY
ENTERS, WEARING JEANS, SUEDE
SPORTS-JACKET, AN OPEN WESTERN
SHIRT AND BOOTS)

BRADLEY

Well, Mrs. Garrett.

(SHE STOPS, AS HE ENTERS, TRIPPING
OVER HIS BOOTS)

I'm off for a glorious week at Club
Med. How do I look?

GARRETT

(FOCUSING ON HIM)

Like a bouncer at a frontier singles' bar.

BRADLEY

Perfect. That's the look I was after.

TOOTIE

Mr. Bradley, ~~you~~ look cute in high heels.

(TOOTIE EXITS)

GARRETT

Mr. Bradley, we're having a crisis here.

Did you know that Molly's parents are
getting a divorce?

BRADLEY

No.

(A THOUGHT)

I better check who we're sending the
bills to. Remind me when I get back.

GARRETT

Her father will be here in ten minutes
and she refuses to spend the holiday with
him.

BRADLEY

Well, let him handle it, when he gets
here. I've got a plane to catch.

GARRETT

Mr. Bradley, Molly needs our help. How
can you run out on her?

BRADLEY

What is this, "Guilt Central"? Mrs. Garrett,
it's not our place to meddle in parent-child
relationships. He'll be here in a minute and
they'll work it out. Gotta go. Surf's up.

(MORE)

BRADLEY (CONT'D)

(HE TURNS AND EXITS, TRIPPING
OVER HIS BOOTS)

You can do anything in these boots,
but walk.

(HE EXITS)

(NATALIE COMES DOWN THE STAIRS)

NATALIE

(EXCITEDLY)

Mrs. Garrett, did you hear the news?

GARRETT

Molly's parents are splitting up.

(ON A SUDDENTLY DEFLATED

NATALIE, WE:)

CUT TO:

ACT ONESCENE TWOINT. GIRLS' ROOM - CONTINUOUS ACTION

(MOLLY IS SITTING ON HER BED.
SUE ANN, NATALIE, BLAIR, TOOTIE,
NANCY AND CINDY ARE WITH HER)

NANCY

You'll get used to having
divorced parents.

BLAIR

Sure. Your mother'll start
a new life. She'll date
rich, older men.

CINDY

And your father'll move in
with someone young enough
to be his daughter.

(GARRETT ENTERS)

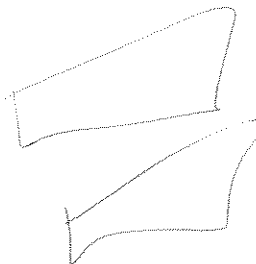
GARRETT

(SIZING UP THE GROUP
COMFORTING MOLLY)

Good. I'm glad the girls
are with you, Molly.

NANCY

Right. We've been
counseling her.



TOOTIE

X to dressing table

Yeah. Comforting is what
I do best.

(TO MOLLY)

Sit at dressing table

So, your folks bombed out
on you.

(GARRETT REACTS)

GARRETT

Cindy, Nancy, I know you'd
love to stay, but you'll
miss your plane!

NANCY

We can't leave Molly when
she's on a downer.

CINDY

Why don't you spend the
Spring Break with me, Molly?

GARRETT

That's sweet. But Molly's
going to have to face up to
this sooner or later, and
sooner is better. Why don't
you get your things together?
I'll drive you to the gate
in a few minutes.

NANCY

Goodbye, everyone.

CINDY

Yeah. Good luck, Molly.

(CINDY AND NANCY EXIT)

GARRETT

Molly, do you want to talk
about what's been going on?

MOLLY

No.

GARRETT

You sound mad. That
figures. My two kids were
just as mad at my husband
and me, when we told 'em
we had to get a divorce.
They didn't want to talk
about it, either.

BLAIR

Molly, it really isn't so
bad. You get quilt presents
like you wouldn't believe.

MOLLY

Quilt presents?

BLAIR

Yeah. One holiday you're
with your father and the
next, you're at home with
your mother.

TOOTIE

If she gets the house.

BLAIR

(KNOWINGLY)

She'll get the house. That's
the American way.

SUE ANN

It sounds awful. My
parents would never think
of getting a divorce.

BLAIR

Of course not. No one gets
divorced in Kansas. They
can never decide who gets
custody of the cow.

NATALIE

They don't have to decide.
They can make a giant
hamburger and split it.

SUE ANN

Sure, Blair. Put down the
Mid West, just because our
marriages are normal.

BLAIR

You call living in a Norman
Rockwell painting normal?
Divorce is what's normal.
Over half of today's
marriages end in divorce.

GARRETT

It's hard to believe, but
it's true. And you've got to
face facts, Molly.

BLAIR

Feeling sorry for yourself
doesn't help, Molly.
Crying's murder on your
mascara.

TOOTIE

And besides, it makes your
nose drip.

(NATALIE HANDS MOLLY A
KLEENEX, WHICH MOLLY REJECTS)

MOLLY

I'm too mad to cry.

GARRETT

Be mad. Good! It'll hurt,
but only for awhile. I'll
be right back.

TOOTIE

Are we still going to the
"Big Apple", Mrs. Garrett?

GARRETT

Of course, we're going.
But, as Blair says, it's
'in' to be fashionably late.

(GARRETT EXITS)

SUE ANN

It sure is sad when love
ends.

BLAIR

Not if alimony begins.

→ Nancy Sue Anne

get up

NATALIE

It doesn't have to end sad.
Parents can get back
together. Mine did.

MOLLY

(EXCITEDLY)

Really? How? Tell me!

NATALIE

I got sick. Mononucleosis.

(COURAGEOUSLY)

There I was, lying helpless
in the hospital. My
pillow was fluffed and my
bed pan out of sight.

Then my parents came in
my room and saw my weak
and frail body just lying
there.

TOOTIE

I buy everything but the
weak and frail part.

(NATALIE SHOOTS TOOTIE A LOOK)

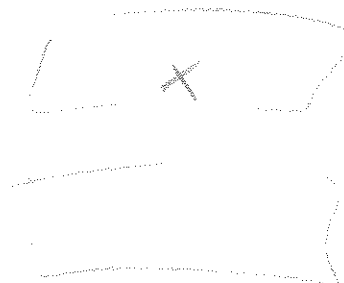
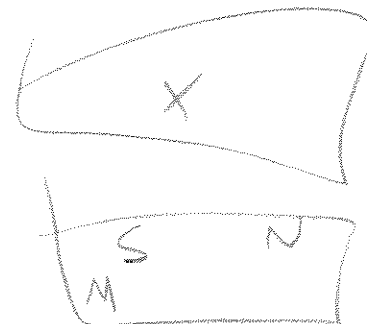
NATALIE

Then my father pulled the
curtain for privacy. Only
the woman in the next bed
kept coughing.

(MAKES LOUD, HACKING NOISES)

He turned to my mother, looked into
her eyes and said, "What does that
(MORE)

X to bed



on bed

NATALIE (CONT'D)

woman have?" And that's how
they started talking again.
Now, they're living at
home together. Who knows
they might even get
married.

SUE ANN

What a terrific idea.

(SPINS MOLLY AROUND)

Molly, aren't you feeling
dizzy?

I'm not sick

MOLLY

Really, I think I have mononucleosis.

TOOTIE

Make it even worse than
that. You've got stereonucleosis.

Stand up =

NATALIE

(HELPING HER ON WITH HER ROBE)

Better put your robe on
before you get the shakes.

SUE ANN

Let's call your
mother and tell her you're
sick. I bet she'd drive
right over. And when
she sees your father,
it'll be love all over
again. Just like that story
in this month's "Cosmo".

BLAIR

Sue Ann, if you believe
that story, you probably
believe those bust enlargement
ads in the back of the
magazine.

TOOTIE

(UNHAPPILY)

You mean, they don't work?

SUE ANN

Come on, Molly. Let's make
that phone call.

(THE GIRLS START TO EXIT, AS WE:)

DISSOLVE TO:

ACT ONESCENE THREEINT. COMMON ROOM - A FEW MOMENTS LATER

(MRS. GARRETT IS STUNNED. MOLLY,
WEARING A BATHROBE, SUE ANN,
NATALIE AND TOOTIE ARE THERE
WITH HER)

NATALIE

You should have seen Molly on the phone. Boy,
did she give a performance.

SUE ANN

She said she had a terrible fever and awful
dizzy spells.

TOOTIE

(TOOTIESQUE)

She did a snow job.

GARRETT

Molly, that's a terrible thing to do to
your mother!

MOLLY

She'll thank me when they get together
again.

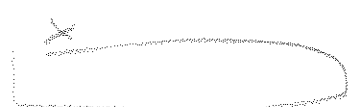
BLAIR

I told them it was crazy, but Sue Ann,
girl marriage counselor, insisted.

SUE ANN

But, Mrs. Garrett, don't you remember
telling us how times of crisis call for
daring measures?

behind couch



GARRETT

I was talking about World War Two!
Molly, does your mother know your father's
going to be here?

MOLLY

Of course not. That would spoil the
surprise.

GARRETT

Men over forty shouldn't be surprised,
unless there's a paramedic standing by.
Molly, just getting your mother and father
here, doesn't mean there's going to be a
happy ending?

NATALIE

It worked for me.

MOLLY

You won't tell my father that mother is
coming up, Mrs. Garrett.

TOOTIE

Best friends don't squeal.

GARRETT

~~Right. They suffer in silence.~~

NATALIE

Like President Truman once said, "if
you can't stand the heat,

(POINTING TO KITCHEN)

go into the kitchen."

GARRETT

All right, I'll keep your secret.

But, I won't put up with your ridiculous
play acting. The robe goes.

MOLLY

(REMOVING ROBE)

Okay.

(TOOTIE LOOKS OUT THE WINDOW)

TOOTIE

Hey, there's a snappy looking dude walking
up the driveway. Could that be your father?

MOLLY

No. My father dresses like a dentist.

(BLAIR JOINS TOOTIE AT THE WINDOW)

MOLLY

Did he get out of a Dodge Dart?

BLAIR

No. It's a silver Porsche.

MOLLY

That's not my father.

BLAIR

Don't be too sure. After the separation,
they always buy a German sports car. It
makes them feel macho.

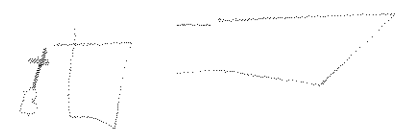
SFX: DOOR KNOCK

(BLAIR OPENS THE DOOR, REVEALING

DR. JEFF PARKER, A YOUTHFUL 40

YEAR OLD, DRESSED CASUALLY,

WEARING A GOLD CHAIN)

part of pink chain

PARKER

Hi, I'm Molly's father. Jeff Parker.

GARRETT

Come in Dr. Parker.

PARKER

Molly.

MOLLY

(RESERVED)

Hi, Dad.

PARKER

Honey, I've really missed you.

MOLLY

You look so different. Where's your suit
and your tie and your Dodge Dart?

PARKER

I traded them in. I had a mid-life
crisis garage sale.

MOLLY

Has Mom seen the new you?

PARKER

Yeah, once or twice.

MOLLY

I guess you noticed she looks better
than ever.

PARKER

She always looks terrific.

MOLLY

(GRABBING HIS GOLD CHAIN)

And you got yourself a gold chain.

PARKER

(KIDDINGLY)

Just some old fillings I repossessed from
slow paying patients.

GARRETT

Molly, why don't you introduce your father
to your friends while I get him a cup of
coffee

(PARKER STARTS TO REACT)

No, no, I won't take no for an answer.

MOLLY

Oh, sure. Sue Ann, Natalie, Blair and
Tootie.

(THEY ALL NOD AND AD LIB HELLOS)

PARKER

So, you're Tootie? Better known as
"Bucky Beaver."

TOOTIE

(DISPLAYING OVERBITE)

That's right.

PARKER

Ready to go, Molly?

MOLLY

No, Daddy, we can't leave.

PARKER

I've made some special plans. We're
going to have a real fun lunch.

MOLLY

But I can't eat meat because of the
chemicals and I can't eat fish because
of the mercury and I can't eat vegetables
because of the pesticides and besides, I
had a late breakfast.

SUE ANN

Anyway, we'd like to get to know you better.
Please sit down.

(SHE HELPS HIM SIT)

(THEY EACH GRAB AN ARM AND SIT DOWN)

BLAIR

Yes, I've always been fascinated by
orthodontia. Probably because I've
never needed it myself.

(BLAIR SMILES, REVEALING HER
PERFECT TEETH)

NATALIE

(REVEALING HER BRACES)

Dr. Parker, can I ask you something?
Should I hit my little brother when he
calls me metal mouth and Buick face.

SFX: DOORBELL

(GARRETT LOOKS PANICKY)

SUE ANN

I wonder who that could be?

GARRETT

If we're lucky, an encyclopedia salesman.
(GARRETT OPENS THE DOOR. STANDING
THERE, IS ANGELA, A PRETTY WOMAN
IN HER MID THIRTIES. SHE NODS
AT MRS. GARRETT AND SPOTS PARKER)

ANGELA

Excuse me I'm with Dr. Parker.

PARKER

Angela?

ANGELA

Honey, is everything all right?

MOLLY

Who's that?

PARKER

Molly, this is Angela.

MOLLY

Angela! Who's Angela?

PARKER

She's a friend of mine. She's joining
us for lunch. I thought it was time
the two of you got acquainted.

ANGELA

Hi, Molly, it's nice to meet you. The
three of us are going to have such great
times together.

GARRETT

(ASIDE TO TOOTIE)

~~She better learn to count. There's~~

~~gonna be four when Molly's mom gets here.~~

(SHE DRINKS THE COFFEE)

FADE OUT:

END OF ACT ONE*What about**you
think*

ACT TWOSCENE ONEINT. COMMON ROOM-MOMENTS LATER

(MOLLY, DR. PARKER, ANGELA, SUE ANN
BLAIR, NATALIE AND TOOTIE ARE THERE
WITH MRS. GARRETT)



ANGELA

Molly, you're all your father talks about.

MOLLY

Well, how come he's never talked about you?

ANGELA

Well because... because...

(TO PARKER)

Why haven't you mentioned me?

GARRETT

Girls, I think they'd like some privacy.

(AFTER THAT COMMENT, PARKER

PULLS THEM ASIDE TO TALK

PRIVATELY)

EXIT TO KITCHEN

PARKER

Honey, I didn't plan this as a surprise,
but I'm very fond of Angela and I thought
it was time for you to meet her. ~~I'm very~~
~~fond of her.~~

MOLLY

What about Mom?

PARKER

Mom and I realized we weren't happy together.

MOLLY

What about my happiness! Why didn't you think about me!

PARKER

Just because I don't live at home, doesn't mean I don't think about you and love you as much as I always have.

MOLLY

You don't care about me! You're selfish. I hate you!

(MOLLY TURNS AND RUNS UPSTAIRS)

ANGELA

~~Give her a little time,~~ Jeff. She'll come around. *Only haven't you as it is now?*

PARKER

Molly, please... I just can't seem to do anything right where she's concerned ever since I moved out.

GARRETT

Dr. Parker, I know you don't mean to hurt Molly, but she just can't accept the idea of your divorce.

PARKER

I hoped she'd have gotten used to it by now.

GARRETT

I'll go up and talk to her. Maybe, I can *calm her down!*
~~calm her down.~~

(GARRETT EXITS UP THE STAIRS)

BLAIR

(TO SUE ANN)

Well, "Miss Fix-It", that takes care of
your happy ending.

SUE ANN

Blair, the trouble with you is, you've
given up on true love.

BLAIR

Sue Ann, please, life isn't a fairy tale.

SFX: CAR HONKX to door
TOOTIE

Blair, it's the cab you ordered.

BLAIR

I've got to talk to Molly. Tell him to
load my luggage. TOOTIE
for awhile. EXIT

(SHE GESTURES AT EIGHT MATCHING
SUITCASES AND EXITS UPSTAIRS)

(PARKER LOOKS WORRIED)

NATALIE

(TO PARKER)

Don't worry, Dr. Parker. When it comes
to working out problems, Mrs. Garrett's
the "Good Hands People."

(SHE MAKES THE "YOU'RE IN GOOD HANDS"
GESTURE)

DISSOLVE TO:

ACT TWOSCENE TWOINT. GIRLS' ROOM - MOMENTS LATER

(MOLLY IS STRUMMING HER GUITAR
LOUDLY. GARRETT IS NEXT TO HER
ON THE BED)

MOLLY

(SINGING)

FATHERS CAN'T BE TRUSTED,
MY HEART FEELS LIKE IT'S BUSTED,
BOY, AS I DISGUSTED.
I GOTTA RIGHT TO SING THE BLUES.

GARRETT

(COMPASSIONATELY)

Sing it, Molly. Let it all out.

MOLLY

What a crummy thing to do. Bringing
that sneaky frizz head up here. She's
gonna ruin mom and dad's falling back
in love.

GARRETT

That's the trouble with surprises,
~~sometimes they back fire.~~

(BLAIR ENTERS)

MOLLY

No, it's gonna work out. Once he sees Mom
again, he'll drop that floozy.

surprise becomes surprise

BLAIR

Molly, you said yourself your mom and dad fought all the time.

MOLLY

Well, it wasn't so bad. At least we were all together, until Dad ruined it.

GARRETT

Molly, what was it like when you were all together?

MOLLY

Well, Dad would get home late from the office, cause he's a workaholic. That's what Mom says. Then she'd say, "You've ruined dinner again." Then he would say, "How can I ruin it? You cooked it." Then we'd have our quiet time, while they'd glare across the table at each other. Then he'd say, "Give me a martini. I'll fill up on the olives."

BLAIR

You just described my parents. Except, with my Dad it was a baccardi beer nuts. I bet I know what happened after dinner. They'd go into their bedroom and argue.

MOLLY

No, they figured out a way to argue in front of me. They'd smile.

BLAIR

Oh, that. My mother was a wiz at it.

(PHONY SMILE THROUGH CLENCHED TEETH)

"Don't tell me how much I can spend at the beauty parlor, dear. And, I won't tell you how much you can lose at the poker game." Is that what you want them back together for?

MOLLY

It's better than nothing.

GARRETT

No, it isn't. It's only a game called, "Staying Together For The Kids." You hold in all your true feelings, trying to convince them that you're not miserable. And pretty soon, everybody's miserable.

MOLLY

It wasn't that bad. And, it would have gotten better if he had loved me enough to keep trying to make it work.

BLAIR

Molly, this isn't going to sound like the Blair you know and love. But, let me tell you something. I've had a father and two stepfathers, and all of them put together haven't given me as much love as your father is trying to give you right now. Hey, you know me, I don't envy anyone. But, downstairs, just now... I got kinda close.

SFX: CAR HONK

I gotta go. If you need me, call... collect.

MOLLY

Thanks, Blair.

(THEY HUG)

GARRETT

Have a good vacation, Blair. You
~~deserve it.~~ *How do you feel?*

(SHE EXITS)

Do ~~you feel any better?~~

MOLLY

I don't know. I ~~just guess nobody can~~ *so confused*
 really love anybody. I'm never getting
 married. Love is a bunch of bull.

GARRETT

(DRYLY)

I ~~thought Blair just left.~~ Molly just
 because your parents are divorcing each
 other doesn't mean they are divorcing you.
 And it doesn't mean that love can't work
 for the right two people. Your parents
 have a right to their own lives. I know
 it hurts you and I can't fix that, but I
 can promise you it gets better. The most
 important thing is honesty. Don't you think
 it's time for you to go down and talk
 honestly to your father?

MOLLY

Yeah. I guess so.

GARRETT

And I think you had better warn him about
that phone call to your mother.

(SUE ANN ENTERS)

SUE ANN

Hey, Molly, I've got amother idea. See,
when your mom gets here, we tell her that
Angela's my sister and your dad is...

MOLLY

Sue Ann, forget it.

CUT TO:

ACT TWOSCENE THREEINT. COMMON ROOM - SAME TIME

(TOOTIE, NATALIE, DR. PARKER AND
ANGELA ARE SITTING AROUND, THE
SILENCE IS DEAFENING)

TOOTIE

(PROBING)

So... how did you two meet?

ANGELA

Well, I'm Dr. Parker's dental hygenist.

TOOTIE

(KNOWINGLY)

Oh.

NATALIE

Sounds like fun. Just the two of you
together?

PARKER

Angela's been my assistant for three months.

NATALIE

Nice. An Molly said you left home back
in September.

TOOTIE

(COUNTING HER FINGERS, IN
A LOW VOICE)

October, November, December...

NATALIE

Tootie, don't count on your fingers.

It's six months.

(BRADLEY ENTERS, CARRYING A
SUITCASE. HE DROPS IT)

BRADLEY

Ah, Dr. Parker, is Molly okay?

(NOTICING ANGELA)

And, Mrs. Parker, aren't you doing your
hair differently?

TOOTIE

No. She's doing her name differently.

That's Angela.

NATALIE

They're close friends.

TOOTIE

But only for three months.

BRADLEY

(ALA TOOTIE)

Oh. Oh.

(GARRETT, MOLLY AND SUE ANN
COME DOWN THE STAIRS)

GARRETT

Mr. Bradley, what are you doing here?

BRADLEY

What do you mean? I'm the Headmaster.

I heard Molly was upset. And when one of
my girls hurt, I hurt.

GARRETT

What about Club Med?

BRADLEY

They'll have to start the Luau without me.

MOLLY

Dad, I'm sorry for what I said. Can we talk?

PARKER

Of course, Honey. That's why I'm here.

SFX: DOORBELL

~~GARRETT~~ *Guess* *Tootie*

~~I wonder who that~~ might be, Molly?

~~Maybe you could guess.~~

BRADLEY

Why guess? I'll get it.

(BRADLEY OPENS DOOR. MOLLY'S

MOTHER, JUDY PARKER, ENTERS)

Mrs. Parker, I'd know you anywhere.

MRS. PARKER

Is that you, Mr. Bradley?

PARKER

Judy?

MRS. PARKER

Hi, Jeff. Molly are you okay?

BRADLEY

(TO GARRETT)

She's been sick? *Garrett*
- later

MOLLY

Yes, Mom. I have a confession. I'm not really that sick.

MRS. PARKER

I knew you weren't but I felt you needed me, so here I am.

MOLLY

And, Dad, I forgot to tell you Mom is coming up.

~~BRADLEY~~

~~What?~~

PARKER

(HE SMILES)

Thanks. I'll be looking for her.

GARRETT *Bradley*

I know all this is very confusing...

(BRADLEY NODS)

GARRETT (CONT'D)

... but Molly meant well.

MOLLY

Yeah. I wanted you and Daddy to get back together.

BRADLEY

Mrs. Garrett, I didn't get on the plane.

Why do I have jet lag?

GARRETT

You're okay. I'll explain later.

MRS. PARKER

Hi, Angela.

ANGELA

Hi, Judy.

Let's have a talk

MOLLY

Mom, you know about Angela?

MRS. PARKER

Yes, I know about Angela. She cleans my teeth. And she's very good for your father.

NATALIE

Oh, isn't that nice. A match approved by the American Dental Association.

MRS. PARKER

(GUIDING MOLLY TO FRONT DOOR)

Honey, your dad and I are getting along better than we ever have. It just took separate apartments to do it.

MOLLY

Then you're not angry that Daddy walked out on us?

MRS. PARKER

Daddy didn't leave. The divorce was my idea.

MOLLY

Then, where does that leave me?

MRS. PARKER

With two people who love you very much and always will.

(THE THREE OF THEM HUG)

PARKER

Molly. Now I want to say this just right. Angela and I... I mean, I ... we would love for you to spend this week with us.

*Garret
Guns*

*"
No LIB - I know
hit room
EXIT to
KITCHEN*

MOLLY

Mom?

MRS. PARKER

Sure, honey, why don't you?

(DR. AND MRS. PARKER AND
ANGELA START TO EXIT. THEY
AD LIB GOODBYE AND THANK YOU)

MOLLY

(EXITING)

Dad, will I get my own room?

(SHE EXITS)

TOOTIE

You better believe it.

(A BEAT, THEN MOLLY RE-ENTERS)

MOLLY

Oh, I almost forgot. Thanks, Mrs.
Garrett.

GARRETT

Have a good time, Molly.

MOLLY

I'll give it a shot. But, I'm gonna
have to get to know Angela a lot better
before I let her clean my teeth.

(GARRETT SMILES AND HUGS MOLLY,
AS WE:)

FADE OUT:

END OF SHOW