PLAN B

"Pilot"

Written by

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COLD OPEN *

SCENE A *

FADE IN: *

INT. BEDROOM - DAY

THE ROOM LOOKS LIKE A TIME CAPSULE FROM 1989. DURAN DURAN POSTERS ON THE WALL. U2. THE CURE. KIRK CAMERON AND JOHNNY DEPP MAGAZINE CUTOUTS. A PHONE THAT LOOKS LIKE A PAIR OF * GIANT RED LIPS. A LUMP SLEEPS IN THE BED. *

THERE'S A KNOCK AT THE BEDROOM DOOR. THE LUMP SHIFTS UNDER THE COVERS. THERE'S ANOTHER KNOCK, AND WE HEAR THE MATRONLY VOICE OF FRANCINE COOPER, WHO REMAINS UNSEEN.

FRANCINE (O.S.)

Carol? Are you awake?

THE LUMP DOESN'T MOVE.

CAROL
(from under the covers)

Go away.

FRANCINE (O.S.)

It's one o'clock in the afternoon,

dear. Your pajamas need a rest.

CAROL

I'm busy!

FRANCINE (O.S.)

I know feeling sorry for yourself is

an all day activity, but being a *

grown-up means taking responsibility *

for yourself, darling.

CAROL

Please go away, mother.

FRANCINE (O.S.)

Well. Rod sent some of your mail over. *

Shall I tape it to a Lean Cuisine and

slide it under the door? *

THE COVERS ARE THROWN OFF THE LUMP TO REVEAL CAROL COOPER, A WEARY, MID-THIRTIES WOMAN WEARING PAJAMAS AND SPORTING BEDHEAD HAIR.

CAROL

I'm getting up.

FRANCINE (O.S.)

Good.

FRANCINE EXITS.

CAROL

Another day. Delightful.

ACT ONE

SCENE B *

INT. KITCHEN - DAY

CAROL'S PARENTS SIT AT THE KITCHEN TABLE. FRANCINE COOPER, A WELL-COIFED WOMAN IN HER EARLY 60'S, IS FLIPPING THROUGH A CATALOG. DOUG COOPER, CAROL'S FATHER, ALSO IN HIS EARLY 60'S, IS READING THE NEWSPAPER. CAROL ENTERS.

DOUG

Morning, sweetpea. There's eggs and

toast if you...GAH!

HE'S STARTLED BY CAROL'S OUTFIT. IT'S AN 80'S-IN-A-BAD-WAY * NEON COMBINATION OUT OF "VALLEY GIRL." IT IS NOT ATTRACTIVE. *

DOUG (CONT'D)

Is it Halloween already?

CAROL

Ha ha, Dad. I found it in the closet.

Still fits!

DOUG

And...that's a good thing?

CAROL

What's wrong with it?

FRANCINE

That color makes you look like a

vampire.

CAROL MAKES HERSELF A PIECE OF TOAST.

CAROL

I have to look "fashionable" today.

The store manager doesn't like my *

clothes. Not "hip" enough, apparently.

DOUG

Well, you look hip now. Assuming you have a time machine.

CAROL

Thank you.

FRANCINE

I don't know why you're bothering with this ridiculous job.

CAROL

It's not so bad. I'm the assistant manager. *

FRANCINE

No health, no dental, and you're making a dollar more than minimum wage. You're right, it's not so bad. It's terrible.

CAROL

It's just temporary. I'll get a good job again.

FRANCINE

Again? You've never had a good job.

CAROL

I've had good jobs!

FRANCINE

Dog walking? The Christmas tree lot? That weird phase when you were making jewelry from crushed pennies?

CAROL

Hey. That was a lot harder than it looked.

FRANCINE

Those cufflinks you made for your father nearly slit his wrists.

DOUG

They’re very useful. Sometimes I use them to slice cherry tomatoes.

FRANCINE

I don’t know why you even bothered with college.

CAROL

Here we go.

FRANCINE

And what did you major in? Folklore and Mythology!

CAROL

Calm down, Mom.

FRANCINE

Who wants to hire someone who majored in Folklore and Mythology? Sorry, we’ve got enough employees at the unicorn factory!

DOUG

Leave the child alone, Francine.

FRANCINE

If she's a child, I'm the tooth fairy. *

CAROL

But you were the tooth fairy. *

DOUG *

Actually that was me. *

CAROL *

Look, this job isn't forever. I'll get *
some money, I'll get my own place, *
I'll get a new life, it'll be great. *

FRANCINE *

I love you, darling, but you've got to *
be more specific. Specific attainable *
goals, that's what Nana always said. *

DOUG *

She also said you can wash your hair *
with dishwashing detergent, but no one *
ever quotes that one. *

CAROL *

I have a plan, okay? *

FRANCINE *

Really? What is it? *

CAROL *

A plan! *

FRANCINE *

Maybe you should call Rod. *

CAROL

I’m not going to call Rod.

FRANCINE

I think he’d take you back.

CAROL

I’m not calling Rod!

A CAR HORN HONKS OUTSIDE. CAROL GATHERS HER PURSE.

CAROL (CONT’D)

Thank God.

FRANCINE
(looking out the window)

Is that Lydia?

CAROL

Yeah, she’s giving me a ride.

FRANCINE

She should come in.

FRANCINE WAVES EXCITEDLY AT LYDIA THROUGH THE WINDOW.

FRANCINE (CONT’D)

Lydia! Come in! (beat) I guess she can’t see me. There must be a glare.

CAROL

I’m sure that’s it. Bye!

SHE STARTS TO EXIT.

DOUG

Knock ‘em dead, honey!

FRANCINE

We’ll drop by later!

CAROL STOPS IN HER TRACKS AND STANDS IN THE DOOR.

CAROL

Don’t do that. Please don’t do that.

FRANCINE

Just to say hi.

CAROL

Please. Please promise me you won’t

stop by. I’m trying so hard to fit in. *

THE HORN HONKS AGAIN.

FRANCINE
(sing-song)

She’s honking!

CAROL

I’M COMING! No stopping by. Dear God,

please.

THE CAR HONKS IN ONE LONG STEADY WAIL.

CAROL (CONT’D)

I HEAR YOU!

FRANCINE

Better go. *

CAROL EXITS RELUCTANTLY, AN UNEASY LOOK ON HER FACE.

CUT TO: *

ACT ONE *

SCENE C *

INT. LYDIA'S CAR - DAY

LYDIA SINCLAIR-COOPER, (37) CAROL'S SISTER, IS IN THE DRIVER'S SEAT. SHE'S CLEAN, NEAT, RICH. CAROL ENTERS THE CAR. * *

CAROL

Really? With the honking?

LYDIA

Sorry. I didn't know how much longer Mom would think I couldn't see her * waving through the window. What are * you wearing?

CAROL

Clothes.

LYDIA

Wait a minute. That's my jacket!

CAROL

It's been in the closet for over a decade, Lydia. I think it's fair game.

LYDIA

You can borrow it, but I want it back.

CAROL

No problem. I'll try to keep the moths from dragging it away when I hang it in the closet again. (beat) Thanks for * the ride, by the way. I'm getting the * car from Rod this week. *

LYDIA

It's nice he wants you have the car.

CAROL

It's guilt. His guilt is worth one 2005 Audi.

LYDIA

It's better than nothing. How's it going with the parents?

CAROL

Oh, it's great. Like gum surgery. At least I finally have a job.

LYDIA

Don't get mad, but I promised Mom I'd talk to you about that.

CAROL

I knew I should have taken the bus.

LYDIA

I mean, retail? You're 35 now. Retail is something you do when you're a teenager to learn better shoplifting skills.

CAROL

Hey, it's not like I planned this. I started dating Rod when I was 19 and didn't know what I wanted to do, and he was already a lawyer.

(MORE)

CAROL (CONT'D)

What do you think happens when your boyfriend makes eight times the amount you make?

LYDIA

You throw a party?

CAROL

He never really wanted me to work, just like he never really wanted to marry me. The good news is now that I’m on my own I finally have the time to do what I’ve always wanted to do!

LYDIA

Which is what?

CAROL

I have no idea.

LYDIA

Maybe you should go back to whatever your goals were before you met Rod.

CAROL

I would, but I don’t think Duran Duran would take me on as their roadie at this point.

LYDIA

Wow. You’re worse off than I thought.

CAROL

Thank you. This is really helping. Maybe you can do me another favor and drive into that telephone pole.

LYDIA

Fine, forget it. Hey, do you mind coming with me to the Mac Store before work? I want to pick up some iPods for the girls' birthdays.

CAROL

Lydia, the girls are three years old. They're not going to listen to iPods. They're going to eat them.

LYDIA

The girls are very advanced.

CAROL

Yes, I could tell when they ate the TV remote. (beat) So, how much did Mom pay you to talk to me?

LYDIA

Hundred bucks.

CAROL

Wow. Pretty good.

LYDIA

I thought so.

CUT TO:

ACT ONE *

SCENE D *

INT. MAC STORE - DAY

LYDIA AND CAROL ARE LOOKING AT IPODS.

LYDIA

Dale has a friend you should meet.

CAROL

I'm not going on a blind date.

Especially with one of Dale's friends.

LYDIA

What's wrong with Dale's friends?

CAROL

Oh, come on. I don't exactly hang with your set.

LYDIA

He's not a lawyer.

CAROL

No?

LYDIA

No, he happens to be a senator.

CAROL

Are you high? I work at the mall. I'm not going to date a senator. *

LYDIA

That's just your low self-esteem talking. He's really nice. *

CAROL

I’m sure he is.

LYDIA

Dale’s known him for ages. Since before we were married. And way before the scandal.

CAROL

What scandal?

LYDIA

He was caught with a pound of cocaine in his hotel room.

CAROL

And this is who you want to set me up with? Nice, Lydia. *

LYDIA

What? He’s still a senator. Until the trial.

CAROL

Look. I’m not ready. I don’t want to date. I’m very happy being weird celibate Auntie Carol for the rest of my life. I’m thinking of starting a craft of some kind. Maybe something with yarn.

LYDIA

Yarn?! Do you hear yourself? You've got to get out there and start looking FAST. *

CAROL

Rod and I only broke up six months ago! What am I, a Kardashian? *

LYDIA

The point is that at your age it's never too early to get back on the horse.

CAROL

It's hard to get back on the horse when the horse was supposed to marry you, but decided after 15 years to NOT marry you so you could live with your parents at 35 years old. *

LYDIA

Maybe it's harder to get back on the horse when you only had sex with the horse on his birthday. * * *

CAROL

Sex with the horse was never a problem. * *

A NEARBY FATHER COVERS HIS CHILD'S EARS AND MOVES AWAY, DISGUSTED.

CAROL (CONT'D)

Oh! We weren't talking about a real horse! It's a metaphorical horse! I'm sorry! Sorry!

THEY EXIT.

LYDIA

Smooth.

CAROL

Shut up.

END OF ACT ONE *

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ACT TWO *

SCENE E *

INT. MAC STORE - DAY *

TED CONNELLY AND DONNY OLSEN, TWO MAC STORE EMPLOYEES, STAND AT THE COUNTER. TED IS A CUTE, RELAXED 26 YEAR-OLD WHO * DOESN'T TAKE LIFE TOO SERIOUSLY. DONNY IS A FEW YEARS YOUNGER THAN TED AND IS A BIT OF A DISHEVELLED SPAZ. DONNY IS COMPLETING A TRANSACTION WITH AN ATTRACTIVE FEMALE CUSTOMER. *

DONNY

...yeah, this is a really good choice. Do you want me to program my number in there? In case you have any questions? * Or if you get, like, lonely or something?

FEMALE CUSTOMER

Are you going to give me my receipt, or do I have to call the manager?

DONNY

Hehe, no, here, here it is. My name's Donny, by the...

SHE WALKS AWAY WHILE HE'S STILL TALKING.

DONNY (CONT'D)

...way. (to Ted) What am I doing wrong?

TED

Speaking.

DONNY CATCHES SIGHT OF CAROL AND LYDIA.

DONNY

Dude, dude! Look! Cougars!

TED

You have to knock it off, man. You're going to get another pink slip.(Seeing Carol) Wait a minute. I know her. *

DONNY

You know her? Which one?

TED

The one with the brown hair.

DONNY

Awesome. Dibs on the blonde.

CUT TO: *

INT. MAC STORE - CONTINUOUS

LYDIA HOLDS UP TWO IPODS.

LYDIA

These are good.

CAROL

The best part is a week from now they'll be at the bottom of their toy box, and then I can take them.

LYDIA

That's not true.

CAROL

You're right, it's not true. I'll be over on Tuesday.

TED AND DONNY APPROACH.

TED

Carol Cooper, right?

CAROL
(looking around)
Yes. How did you know? Did I win something?

TED
No. It's me. Ted. Ted Connelly? *

CAROL
OH MY GOD! Ted Connelly! Holy crap, what happened? You're so big! You're like...a man now!

TED
I hope so. The last time you saw me I was ten. It would be unfortunate if I * was still the same size.

CAROL
(to Lydia)
This is Rachel Connelly's little brother!

LYDIA
Oh, yeah. I remember you. Didn't you fall out of our tree once?

CAROL
That's right! You did!

TED
Did I? I don't-

DONNY
Oh, THAT Carol Cooper! He was trying to look through your window.

(MORE)

DONNY (CONT'D)

He used to have a major crush on you.

(to Lydia) Hi, I'm Donny. Single and looking.

LYDIA

Hi. Lydia. Mother of two.

DONNY *

Oh. That's. Cool. I have a girlfriend.

She's tall.

LYDIA

Uh huh. Can I buy these from you?

DONNY

Yes, ma'am.

THEY MOVE TO THE COUNTER, LEAVING CAROL AND TED ALONE.

TED

Sorry. He's on medication.

CAROL

Were you really trying to look through my window?

TED
(clearly lying)

I don't remember. Maybe? I don't know! I was a little kid.

CAROL

I can't get over how big you are.

TED

I get that all the time.

CAROL

Ha. It’s hard to believe I was ever your babysitter.

TED

Only once.

CAROL

But it was very memorable. You had the chicken pox. You threw up in my lap. *

TED

I know how to impress the girls.

CAROL

How’s Rachel?

TED

Good. The same. Married. Three kids. He’s a dentist. She’s the hygienist. It’s pretty disgusting.

CAROL

Wow. That’s exactly what she said she always wanted. It’s nice to know somebody’s life is working out according to plan.

TED

What do you mean? Didn’t you marry that guy Rod?

CAROL

That's a perfect example of a plan that didn't work out. What about you? You married?

TED

Nope. I live with Donny. It's sort of like marriage. A creepy marriage.

CAROL

Sounds romantic.

TED

So what have you been up to since I last saw you?

CAROL

Good question. Let's see. I spent a lot of time with Rod, obviously. I tried substitute teaching for about a week, but I wasn't very good at it. Ummm...Oh! I made soap. You know, bar soap in shapes? Flowers and animals, things like that. Except mine were mostly abstract. And I took a yoga class once. That was fun. Bendy. Wow, this sounds really bad, doesn't it.

TED

No. Sounds interesting.

CAROL

But I have a job now! A real job. I'm working across the way. It's why I'm dressed like this.

TED

I was wondering. I thought maybe you hadn't changed your clothes since the last time I saw you. Where are you working?

CAROL

Hot Young Thing? The clothing store?

TED

I know that place. The name fits.

CAROL

The name?

TED

Hot Young Thing.

BEAT. CAROL STARES AT HIM BLANKLY.

CAROL

I don't understand.

TED
(suddenly embarrassed)

Because, you're, you know, a...thing.

CAROL

Oh. Um. Okay.

TED

I'm sorry, I don't know why I said that. I hang out with Donny too much.

(MORE)

TED (CONT'D)

You look good. That’s what I meant to say. *

CAROL

You look good too. You’re very...big. *

TED

Yeah, you mentioned that. Am I like, fat now, or something?

CAROL

No! You’re just, big. You know. Puberty. Very effective.

TED

Thanks, I guess. We should catch up some time, now that you work here. *

CAROL

Oh. Sure! Maybe Rachel can come.

LYDIA WALKS UP, BAG IN HAND.

LYDIA

That boy gave me his phone number.

TED

Don’t call that.

CAROL

It was good to see you, Ted.

TED

You too.

CAROL AND LYDIA EXIT THE STORE.

CUT TO: *

ACT TWO *

SCENE H *

INT. MALL - CONTINUOUS

LYDIA

Nice work. You're officially a cliché.

CAROL

What's that supposed to mean?

LYDIA

That guy's like half your age.

CAROL

Who? Ted?

LYDIA

I saw you flirting.

CAROL

I was not flirting!

LYDIA

Yes, you were. So was he. *

CAROL

Come on. I'm like ten years older than * he is. I probably remind him of his mother.

LYDIA

Did he ask you out?

CAROL

No! I mean, he said he might want to catch up sometime, but...

LYDIA

So he asked you out.

CAROL

He meant it casually. Like when you have coffee with a gay friend.

LYDIA

Right. Is he gay, or are you gay, in this scenario?

CAROL

Either one. Both. Never mind. It's nothing.

LYDIA

Running into someone you used to babysit is not a normal way to meet a guy. You need to go to a party or something.

CAROL

That's interesting, because I met Rod at a party and how did that turn out? Oh, yeah! Now I'm alone, living with my parents, and working at the mall.

LYDIA

Good point.

CAROL LOOKS BACK AT THE STORE. TED IS WATCHING HER LEAVE. THEY SMILE AND EXCHANGE A LITTLE WAVE.

CAROL

I think he's cute.

LYDIA *

Okay, but don’t say I didn’t warn you. *

I hope you like playing Donkey Kong. *

CAROL *

You have kids. There is no excuse for *

what you just said. *

CUT TO: *

ACT TWO *

SCENE J *

INT. HOT YOUNG THING - DAY

A TYPICAL CLOTHING STORE GEARED TOWARDS THE TEEN AND YOUNG ADULT SET. THINK FOREVER 21, ONLY SKANKIER. THE MANAGER, KARA * (EARLY 20S) IS STANDING AT THE REGISTER, FLANKED BY THE REST OF THE STAFF: MAHOGONY, AMBER, AND LILITH, ALL IN THEIR LATE * TEENS OR VERY EARLY 20'S.

KARA

Okay. I'll give you one minute to vent. Go.

MAHOGONY

She's an embarrassment. She makes the store look bad.

AMBER

She's got no fashion sense. And she's * OLD.

KARA LOOKS AT LILITH.

KARA

Lilith? Do you have anything to say?

LILITH

About what?

KARA

About the new girl.

LILITH

Oh, I love that show.

KARA

Never mind. Look. We need an assistant manager.

(MORE)

KARA (CONT'D)

She’s qualified and the corporate office likes her. My hands are tied.

AMBER

That was supposed to be my job.

KARA

I’m sorry Amber. You both applied, she got it. It wasn’t up to me.

AMBER

This is so unfair! *

KARA

I know, but it’s the way it is. The good news is I talked to her about her clothes, so she should be...DEAR GOD! *

THEY ALL TURN TO LOOK AT CAROL, WHO’S JUST ENTERED.

CAROL

Hi, everybody.

KARA GRABS CAROL AND PULLS HER INTO THE DRESSING ROOM AREA. *

KARA

No, no, no, no...

CAROL

What? Come on. This looks good. *

KARA

From now on, I dress you. Lilith, * bring me some clothes!

CAROL

What’s wrong with what I’m wearing? *

KARA

Let’s just say that the only thing

right is that you’re not naked.

LILITH BRINGS AN OUTFIT. KARA PUSHES CAROL INTO A DRESSING ROOM AND HANDS HER THE CLOTHES. *

KARA (CONT’D)

Put these on. *

CAROL (O.S.) *

I can’t wear this!

KARA

You can and you will, if you want to

keep working here. This store has a

reputation to uphold, and you’re a *

part of that reputation.

THE DRESSING ROOM DOOR OPENS. CAROL LOOKS AT HERSELF IN THE MIRROR. SHE LOOKS LIKE A PROSTITUTE. AMBER WALKS BY. *

AMBER

Finally.

CUT TO:

*

ACT TWO *

SCENE K *

EXT. MAC STORE - DAY

TED AND DONNY STAND BY THE DOORWAY, LOOKING OUT AT THE MALL. *

TED

I think I'm going to ask her out. *

DONNY

I don't know, man.

TED

What?

DONNY

Sounds complicated to me. She just got out of a relationship.

TED

So?

DONNY

So? She's older than you. She's got * emotional baggage. She's probably a hoarder.

TED

What?

DONNY

They all have emotional baggage. And * old newspapers and diapers. *

TED

Who are you?

DONNY

Not a hoarder. What about that chick Amber? She's wanted you like, forever. *

TED

She's too...

DONNY

Hot? Built? I realize these are things you hate in women.

TED

She's just not really there. I feel like I've dated her type a million times, and it never works out.

DONNY

That's the whole point! It doesn't work out, and you move on to the next chick. Best case scenario. But you do what you've gotta do. I always do. *

A GIRL WALKS BY. DONNY WATCHES HER.

DONNY (CONT'D)
(to the girl)

What's up?

THE GIRL IGNORES HIM.

DONNY (CONT'D)

She didn't hear me.

CUT TO: *

ACT TWO *

SCENE L *

INT. - HOT YOUNG THING - LATER

AMBER AND LILITH ARE HANGING CLOTHES. TED ENTERS THE STORE. MAHOGONY SCURRIES OVER TO AMBER.

MAHOGONY

Amber. Look.

AMBER
(sees Ted)

Oh. My. God. He's here. How's my hair?

MAHOGONY

Hot.

AMBER *

How's my butt?

LILITH

It's like...a butt. Round, kinda like

two loaves of bread stuck in a net...

AMBER

Shut up, Lilith. This is it. He's

totally going to ask me out.

MAHOGONY

Go for it, girl.

AMBER WALKS CASUALLY OVER TO TED.

AMBER
(sexy)

Hi, Ted. May I...help you?

TED

Hey, Amber. I'm looking for Carol.

AMBER

Who?

TED

Carol? She's a new employee? Kinda

medium-height, brown hair...

CAROL APPEARS FROM THE BACK CARRYING A HUGE PILE OF CLOTHES, WHICH HIDES HER OUTFIT.

TED (CONT'D)

There she is.

AMBER

No. You can't mean her. She smells

like talcum powder!

CAROL

Hey, Ted.

SHE PUTS DOWN THE PILE OF CLOTHES, REVEALING HER KARA-APPROVED OUTFIT. *

TED

Wow. That is. Wow.

CAROL

Ah, yes. My new uniform.

TED

"Nasty."

CAROL

I know, right?

TED

No, that's what it says on your...

TED POINTS TO HER BUTT. SHE TURNS AROUND AND WE SEE THE SHORTS SHE'S WEARING SAY "NASTY" ON THE BUTT.

CAROL

Oh. I didn't notice that. How un- *
ironic.

TED

Come on. You're nasty. I mean, good *
nasty. Nasty like phat. Like "ph" *
phat. Jesus, what's wrong with me?

CAROL

So. Can I interest you in some
clothing? Perhaps a patent leather
reptile belt? A bejeweled corset? A
bejeweled reptile belted corset?

TED

No. I, um...

CAROL SEES AMBER IS HOVERING NEARBY.

TED (CONT'D)

...was wondering if you might want to
go out with me on Friday.

AMBER FUMES. SHE STARES AT CAROL LIKE SHE'S THE DEVIL.

CAROL

You mean out? Like OUT, out?

TED

Yes, like out. Maybe dinner? A movie?

CAROL

I...

SHE LOOKS AT AMBER, WHO SHAKES HER HEAD BACK AND FORTH SLOWLY "NO."

CAROL (CONT'D)

Wow. Ted. That's a really nice offer.

But I don't think I can.

TED

Oh. Okay. I get it. You're not ready.

CAROL

Yeah. I'm not ready. Plus, you know *
I'm a lot older than you, right? So, *
that'd probably be weird. *

TED *

Would it? *

CAROL *

Aren't you afraid of what people will *
think? *

TED *

Of what? Two attractive people going *
on a date? *

CAROL *

I'm...I'm not ready. *

TED

Okay. It's cool. I just thought I'd *
ask. In case you felt like it.

CAROL

Thank you.

TED

Let me know if you change your mind.

CAROL

I will.

TED

I'm just right down the hall there. By the Gap.

CAROL

Right.

TED

I'm gonna go now.

CAROL

Okay.

TED

Pretend this never happened. *

TED EXITS SHEEPISHLY.

TED (CONT'D)
(under his breath)

"Ph" phat? Jesus!

AMBER APPROACHES CAROL.

AMBER

You shouldn't be dating younger guys anyway.

CAROL

It wasn't a date. He's just being nice. I used to babysit him, for crying out loud. *

AMBER

I'll bet you did, sicko. You should stick with your own kind.

CAROL

What kind is that?

AMBER

People your own age. Like that guy.

AMBER POINTS TO A GRAY-HAIRED GUY WHOSE FACE WE CAN'T SEE.

CAROL

That guy's an old man!

AMBER

Exactly. You probably sat behind him *

in high school. Excuse me.

AMBER WALKS AWAY. CAROL GETS A BETTER LOOK AT THE MAN.

CAROL

Dad?

THE MAN TURNS AROUND. IT'S INDEED DOUG. HE'S TRYING ON A RIDICULOUSLY LARGE PAIR OF WOMEN'S SUNGLASSES.

DOUG

You know, these are great. Complete

peripheral block out.

CAROL

What are you doing here?

DOUG

Your mom wanted to see you. *

CAROL

Oh God. Where is she?

DOUG

Over there.

CAROL TURNS AROUND AND SEES FRANCINE IN FULL RAPPORT WITH KARA, BLATHERING AWAY LIKE THEY'RE OLD FRIENDS.

FRANCINE

...she's never been very driven, that's the problem. It's not her fault. Her ex-boyfriend strung her along for 15 years. He's a lawyer. Paid for everything, put her up in his huge house, then she left him because * he didn't want to get married. Sad, * really. You are so pretty! You remind me of myself when I was a girl...

CAROL

Mom.

FRANCINE

Here she is. Darling.

CAROL

I'm sure Kara is busy and I need to work, so you should probably go.

KARA

No. This is fascinating. It explains so much about you.

CAROL

Doesn't it, though?

FRANCINE

Why should I leave? I'm a paying customer.

FRANCINE HOLDS UP A PAIR OF THONG UNDERWEAR.

FRANCINE (CONT'D)

I'm just going to buy this headband for your sister.

CAROL

That's underwear, mom. *

KARA

Tell you what. Take one for your daughter, and another for yourself, on me.

FRANCINE

Isn't that sweet! (to Carol) And you said you didn't like her. (to Kara) She thought you were a B-I-T-C-H, but you're just wonderful!

CAROL

Oh God. I...didn't say that. *

FRANCINE

Yes, you did. Yesterday, when you got back from work and said all the people were horrible and you wished the store would burn down. Why are you lying?

CAROL

Okay, Mom. Thanks for visiting. Gotta get back to work now.

FRANCINE

Fine. (to Kara) I embarrass her. DOUG! WE'RE LEAVING! *

DOUG APPEARS FROM BEHIND A NEARBY RACK, WEARING AN EVEN MORE RIDICULOUS PAIR OF SUNGLASSES.

DOUG

But I haven't paid for these yet.

FRANCINE EXITS. DOUG REPLACES THE GLASSES AND TURNS TO CAROL.

DOUG (CONT'D)

I know this isn't easy for you, but remember, no one can make you feel inferior without your consent. Eleanor Roosevelt said that.

CAROL

I don't think she ever had to wear these shorts, but thanks for the tip, Pop.

HE EXITS. A GUY WALKS BY AND READS CAROL'S BUTT.

GUY

Nasty!

CAROL

Really?

CUT TO:

ACT TWO *

SCENE M *

INT. HOT YOUNG THING - CONTINUOUS

CAROL RETURNS TO THE COUNTER, WHERE AMBER AND MAHOGONY ARE FOLDING CLOTHES.

AMBER

Nice parents you've got there. Is your mom looking for a job too? I could get her an application.

CAROL

You do realize that I'm technically your superior, right?

AMBER

Let's get this straight. You are my "boss" in name only. You make fifty cents more an hour than I do. Also, that was supposed to be MY job. They just hired you because they're filling some sort of old person quota.

CAROL

I'm 35, Amber.

AMBER

Wow. You're even older than I thought. *

CAROL

Just shut up, okay? *

AMBER

Shut up? Shut UP?

KARA APPROACHES.

KARA

What's happening here?

AMBER

She told me to shut up.

KARA

We can't talk to employees that way.

Apologize.

CAROL

You want ME to apologize? What should

I apologize for? For being humiliated?

For the four of you making my first 2

days here a living hell?

KARA

I think that's an exaggeration.

AMBER

Apologize.

CAROL

(Taking off accessories one
at a time...there's a lot) *

You know what? I don't need a job this *

bad. I'm not a teenager, and I'm not *

going to pretend to be one just to *

please you. So you can take me as I *

am, or you can fire me. *

AMBER *

Oh, good. Fire her. *

CAROL
(to Amber, calmly)

You know, I remember what it was like to be your age. You're scared, you don't know who you are, you think everybody's watching. You're too young to see that the only person watching is *you*. Are you sure this is who you want to be? A super-bitchy cliché who thinks "Mean Girls" was in support of mean girls? On the other hand, thank you. You've reminded me of one of the things I don't want to be, which is your personal punching bag. So BACK. OFF.

SHE TURNS TO KARA.

CAROL (CONT'D)

I'm going home. You can call me if you want me to come in tomorrow. But I'm done giving up my identity for other people.

CAROL EXITS. LILITH STARTS TO CLAP EMOTIONALLY.

LILITH

That's like a speech from a movie.

AMBER

An old movie.

END OF ACT TWO

ACT THREE *

SCENE P *

INT. MALL, IN FRONT OF MAC STORE - CONTINUOUS

TED IS CLOSING THE GATE TO THE STORE. CAROL WALKS UP. *

CAROL

Locking up, huh?

TED

Yup. It's pretty exciting. How was the rest of your day?

CAROL

Well. I spent most of the day wearing this outfit and I'm pretty sure I'm going to spend the rest of the day burning it.

TED

Fun.

BEAT.

CAROL

I want to go out with you Friday. If you still want to go.

TED

Sorry. I just made a date. *

CAROL

Really? That was fast. *

TED

I'm lying. I just wanted to get back at you for five seconds. I still want to go out with you.

CAROL

I warn you now, nobody else is going to like it.

TED

I'll like it. Eight o'clock? I'll pick you up.

CAROL

I'm living with my parents again, so you know where to find me.

TED

No offense, but I won't have to talk to your mother will I?

CAROL

Maybe we can both avoid her.

TED

It's a date.

CAROL

It is?

TED

I'll see you Friday.

THEY EXIT IN OPPOSITE DIRECTIONS.

CUT TO:

ACT THREE *

SCENE R *

INT. CAROL'S BEDROOM - EVENING *

CAROL IS TAKING DOWN SOME OF THE 80'S POSTERS FROM THE WALL. * DOUG APPEARS IN THE DOORWAY AND KNOCKS LIGHTLY. *

DOUG

Hey, short stuff. How was your day? *

CAROL

Ohhh, it was fine.

DOUG

Liar. Your boss called. Said to tell you to come in tomorrow.

CAROL

Still employed then. I was sort of hoping I wouldn't have to go back. *

DOUG *

You don't have to if you don't want * to. *

CAROL *

Oh, what difference does it make? *

SHE SITS ON THE BED. DOUG SITS NEXT TO HER. *

DOUG *

Hey now. Come on. What kind of * attitude is that? Things will be okay. *

CAROL *

Will they? I don't know what I'm * doing, Dad. I've wasted so much time. *

(MORE)

CAROL (CONT'D)

It's like I woke up one day and now I'm...old! I'm like Robert DeNiro in Awakenings!

DOUG

Okay. Calm down. You're not Robert DeNiro.

CAROL

You know the weird part? Rod not proposing is probably the best thing that ever happened to me. It made me realize I have to figure things out on my own.

DOUG

And I know you can.

CAROL

You don't think I'm a screw-up?

DOUG

Of course not. You're an adventurer.

CAROL

An adventurer. I like that. Thanks, Dad.

THEY HUG.

DOUG
(re: posters)

Finally taking these down, huh?

CAROL *

Yeah. It seems sort of dumb for a * grown woman to have a poster of * “Footloose” on the wall. Even if the * Kevin Bacon version is the greatest * movie ever made. *

DOUG *

If you like it, keep it. This is your * room. *

CAROL GETS UP AND TACKS THE POSTER BACK ON THE WALL. *

CAROL *

I do like it. (she touches Kevin Bacon * lovingly) Oh, who am I kidding. I love * it. *

DOUG *

There you go. You want to watch * “Harry’s Law” and eat some ice cream?

CAROL

That sounds like the perfect start to * a new journey. *

THEY START TO EXIT. *

DOUG *

It’s how Columbus did it. *

CAROL *

They don’t tell you that in school. *

FADE OUT.

END OF ACT THREE *

TAG *

INT. KITCHEN - MOMENTS LATER

CAROL IS DISHING OUT ICE CREAM WHEN THE DOORBELL RINGS.

CAROL

I'll get it.

CAROL HEADS TO THE DOOR. OPENS IT. A MAN STANDS THERE.

CAROL (CONT'D) *

Rod?

ROD

Hi Carol.

CAROL

Hi Rod.

SHE LOOKS PAST HIM AND SEES A WOMAN WAITING IN A CAR. *

ROD

I just came by to drop off the car. *

HE TRIES TO HAND CAROL THE KEYS.

CAROL

You know what? Keep the car. I don't *

need it. I rode this horse for 15

years. I want to walk now. *

CAROL TAKES OFF HER PANTS.

CAROL (CONT'D)

And Rod? I've got something for you.

SHE THROWS THE PANTS AT ROD AND SLAMS THE DOOR. ROD HOLDS UP * THE PANTS. "NASTY." OFF HIS CONFUSED LOOK WE... *

FADE OUT.

END OF SHOW *

*