Smoldering Wick

The Struggles of Mary Kay

Era of Mental and Physical Danger 1945-55

Scene 1: Theme

INT. BLACKSCREEN – CONTINUOUS
SCREEN shows Bible verse in white text.

NARRATOR (unseen)

> Isaiah 42:3. A bent reed He will not break, and a smoldering wick He will not put out.

Scene 2: Reagan High School Competition

INT. Start in BLACKSCREEN,
SCREEN first shows text: Reagan High School, Houston, Texas 1934. *FADE IN.*
CAMERAS take reaction footage of Mary Kay and Dorothy for CROSSCUTS.

PRINCIPAL

> And now for Senior Class Orator, I present you, Miss Mary Kathlyn Wagner!

AUDIENCE

(Applause)

Mary Kay steps forward to accept the medallion—stooping low to receive it (as a bent reed), and carrying a flickering candle. Dorothy glowers from the side. Camera zooms in to catch Mary Kay's full face, and her insecure elation.

A short blackout indicates time has passed.

PRINCIPAL

> It is with great pride that I introduce a young woman, who will make a great difference in this world. She is our class valedictorian. And I would like to furthermore announce that this young woman has been accepted into the 1934 freshman class of Rice University, Miss Dorothy Zesch!

Dorothy steps forward to accept the medallion, and cord. Mary Kay appears hypocritically enthused. Camera zooms in to discover Dorothy's ebullient confidence, and pride.

A short blackout indicates time has passed.

Scene 3:

INT.

DOROTHY, a sassy and rebellious heiress, adjusts the clothes of her hot 1930s combination a distance from the mirror while staring at it. HATTIE, a girl of like mind is assisting Dorothy trying to make her look as hot as possible. CAMERA: starts with Dorothy in mirror.

DOROTHY

Jumps from mirror to look at Hattie.

Well what do you think?

HATTIE

Dorothy your blouse is so tight, I can see your religion.

DOROTHY

Dorothy saunters over to the mirror, and smiles.

Its when he sings; I just go bananas inside!

HATTIE

Still, though, Dorothy, doesn't Ben, have an eye for Mary Kathlyn?

DOROTHY

(Pauses) There are times when I would like to cancel her birth certificate.

Scene 4: Enter Ben Rogers

EXT. BEGIN IN BLACKSCREEN. J-CUT LEAD WITH RADIO BE-BOP MUSIC OF 1930S

Dorothy is talking to Hattie, and Mary Kay is talking to Tillie. BEN ROGERS, high school heartthrob, saunters up. CAMERA gets reaction footage of Dorothy when Ben shows interest in Mary for CROSS-CUTS.

DOROTHY

Hi Ben!

BEN

Gives minor wave to Dorothy, and tries to get eye contact with Mary Kay.

MARY KAY

Mary Kay makes him wait a second, finishing her statement to Tillie. Then looks at Ben.

So how goes it stranger?

CAMERA catches the two together with lingering smiles. CROSS-CUT to Dorothy's consternation. Full frontal on Ben's face, as he beams.

BEN

Jes wonderin if you'd like to go to the movies

CAMERA gazes into the eyes of Mary Kay, smiling, and agreeing. Ben makes a directional motion as to his car. FADE OUT.

Scene 5: The Divorce

INT. Unkempt Eating Table. J-CUT entrance of tragic music

SCREEN first shows text: Houston Texas 1945. CAMERA focuses very closely on the face and expressions of Mary Kay as the scene starts, and during moments of high emotion.

BEN ROGERS

Put that stupid candle out!

Mary Kay, almost dutiful, stoops over and takes it instead off the table. The candle almost goes out.

MARY KAY

Turns on her husband.

So you help beat the Germans by driving a truck, and now you've earned the right to leave your wife and children.

BEN ROGERS

You were the one who thought we needed children.

MARY KAY

You had them. You loved them!

BEN ROGERS

Gets a cigarette.

Quit being such a parasite!

MARY KAY

Angry.

You . . . (almost says something very downgrading, then restrain herself slightly) You're the one who is talking like some kind of . . . reptile.

BEN ROGERS

Throws cigarette.

Oh, you think I'm the lizard? You, who wrecked my singing career, you, who left me alone with the children for hours while you played at being the frumpy businesswoman? You who stayed at home while I risked my life in combat. And now you think I'm the reptile?

MARY KAY

Stares him down.

BEN

Gathering resolution. Letting up for a second on the tension.

OK, OK . . . (tone of false reconciliation) I'll be one, for your sake.

I have been making love to another woman. I love her.

MARY KAY

Kay shows her disgust for him, suspecting that lust is the controlling force of his life.

O no you don't!

BEN ROGERS

O that's right, (singing) I'm just a lizard. (Sing-songy) With a heart pumpin like a gizzard!

MARY KAY

CAMERA espies Mary Kay, very upset. CROSS-CUT to Ben's show of modest indignation and self-congratulatory pride of "telling it like it is." Mary Kay breaks down and sobs. Begins to kneel and pray in the direction of the candle.

BEN

What are you doing, worshipping the candle?

MARY KAY

Collapses to the ground shouting

"NO," "NO!

Scene 6: Bad News

INT. Doctor's Office. J-CUT to disturbing music.

BLACKSCREEN shows text: Scott and White Hospital, Temple Texas 1945. FADE IN. CAMERA if appropriate pans medical room. Does a monstrous close-up of the face of pompous Dr. Ghoulson who looks grotesque, has a frown, and an "I am committed" to go through with the bad-news expression.

DR GHOULSON

(Pompous and slow) Your Houston doctor's diagnosis of rheumatoid arthritis does not explain the decline in your ability to walk. It does not explain the kind of related spasms, contractions, and outbreaks you are having.

CAMERA MONTAGE during Ghoulson's narration shows Mary Kay walking very awkwardly, tripping, and finding she cannot get up. A look of horror. . . . crying. CROSS-CUT to Ghoulson's merciless face:

Mrs. Rogers, we here at Scott and White have a team that have examined your records exhaustively. In medicine, we must work with symptoms and statistics. When such analysis has banished doubt, we can deduce the truth. . . . You are experiencing the onset of a distal form of muscular dystrophy. We have seen this same onset before, many times, in women as young as you.

CAMERA MONTAGE shows a flickering candle for two seconds in the midst of this talk

I know that is a shock to you, but we need always to face the facts of science. You are losing the ability to walk.

CAMERA shows horrified face of Mary Kay in extreme close-up.

You are going to have to start thinking about who is going to care for your children, and who can possibly accept you into their home.

CAMERA gives absurd closeup on the Doctor, speaking sternly, and naïve to the absurdity.

Perhaps your friend, and your mother could trade months.

CAMERA stares deeply into the eyes of Mary Kay appearing fearful, tearful, and despairing.

Scene 7: Adversary Gossip

INT. Fine Room Begin with BLACKSCREEN with white Text: Houston, Texas 1945

FADE IN: CAMERA peers into sardonic eyes of Dorothy Zesch, playing cards with Hattie.[1]

DOROTHY

She really thought she was cat's meow marrying our Houston crooner.[2] But if Ben Rogers had turned into a Frankie Sinatra, he would have dumped her even quicker.

Lays card emphatically on table.

HATTIE

My husband knew the marriage would not last. He says Mary's brother, Cecil Dewitt, [3] knew her Hawaiian-song strumming husband, Ben had about ten girlfriends going into the marriage. She probably married our high school's heartthrob just because she couldn't afford Rice, and keep up with you.

DOROTHY

Hmm. It wouldn't surprise me.

HATTIE

I don't think Dorothy, that you have even heard the latest.

DOROTHY

About Mary Kathryn?

HATTIE

Yes, she's quite disabled. I think the divorce has taken the life out of her.

DOROTHY

Disabled? What do you mean?

HATTIE

You haven't heard?

Dorothy stares expectantly

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[1] This character stems from a real character we actually know little about—Dorothy Zapp. Zapp was an intense teenage competitor with Mary Kay. We have tried to draw out that competition to create the drama upon which the play is based.

[2] 1940s lingo.

[3] Her older brother's real name was Cecil Dewitt. As this character will be a largely fictionalized intrusion, we will modify the name slightly, emphasizing the middle initial, but preserve the reality of the one older brother.

Doctors at Scott and White in Temple have diagnosed her with muscular dystrophy!

Camera pauses on Hattie's almost triumphant expression.

DOROTHY

That's awful, bless her heart. What do the men think?

HATTIE

I don't really know. I do know that no one is really stepping forward to take her take her three children, especially Ben Rogers.

DOROTHY

Who's got them?

HATTIE

Mary's hard-working mother, of course.

Scene 8: Radio Tune In: Realizing the Ideals of Napoleon Hill

INT. Bedroom. J-CUT TO BROADCAST. FADE IN._CAMERA SHOWS Establishment shot of room with bed, then closeup of A tearful Mary Kay as she lays in bed, listening.

RADIO VOICE

You must take control of your attitude. People will not buy a negative personality. They need hope to put their dollar on the table. The more positive energy you have, the more sales you will make. So now, put on your happy face.

CAMERA shows close-up of Mary Kay making a sad happy face, as the broadcast continues.

You may say it is impossible. Let me close today with the following illustration. Do you know that scientists have deduced that it is impossible for a bumblebee to fly?

SCREEN CUT-AWAY if possible to intimate look at bumblebee flying.

The body is too heavy, the wings are too short, the thorax too aerodynamically unfit to last a moment in the air. But the bumblebee flies. It flies as an act of will, of purpose, of need! Now if a bumblebee can do this, what about you?

This is Napoleon Hill, for CBS Radio

Mary Kay clicks off the radio, and stares at the candle beside her bed which is stirring because of the fan on the other side of her bed. She prays:

MARY KAY

Please God, make me like the bumblebee. Help me to walk again!

Scene 9: I will walk

INT. SCREEN'S blurriness indicates a dream sequence. REVEREND SMITH is from the deep South, and has been lured to a wealthy Dallas congregation. Mary Kay is in bed, and flickering in and out of consciousness.

REVEREND SMITH

So this Doctor in Temple, Texas said you would never walk again?

MARY KAY

Camera does closeup of Mary Kay shaking her head with eyes closed in near despair.

REVEREND SMITH

This reminds me of the story from the Good Book. The apostle Peter encountered a lame man by the temple gate, which just happened to be called Beauty.[4] The lame man asked for alms, but Peter healed him, and the lame man went walking, and leaping and praising God!

MARY KAY

Goes back to sleep. Rev. Smith rattles her arm.

REVEREND SMITH

Mary, Mary!

MARY KAY

Awakes with a start. Then falls back to sleep.

REVEREND SMITH

Establishes eye contact again.

Mary, Caleb believed God's army could take on iron chariots. Elijah believed that God could rain down fire on Mount Carmel. Paul writes in praise of

[4] "Beauty" was the original name of the Mary Kay Company.

Him who is able to do "immeasurably more than all we ask or imagine, according to His purpose." Mary, Do you believe?

MARY KAY

Wakes up as if from the dream, startled, confused, and nervous. She slowly sits up and moves her legs over the edge of the bed. Closes her eyes and takes a deep breath. Opens eyes and grabs a hold of the nightstand (or chair or the bed).

AUDIO of Mary Kay speaking, but without lip movements.

"I will…I can do all things…in him"

Shaking, she lifts herself up and stands. Stands for a few seconds with a scared/nervous look on her face, which slowly turns into a smile.

TILLIE

Tillie walks into her bedroom. Opens door, then looks up. Shocked (gasps) to see Mary Kay standing…

Mary!

MARY

Mary falls to the floor.

TILLIE

Runs over to help Mary get back up on the bed. Screaming, and frightened she says…

What are you….?!

MARY

Excited, she interrupts Tillie…

I stood up Tillie! I stood up!

TILLIE

Both are sitting on the bed. Tillie looks at Mary with a sympathetic smile.

MARY

Says this with hope.

I will walk again Tillie.

Scene 10: Dorothy and Ben

INT. CAMERA: If Possible Cross-cut SHOTS during Dorothy's conversation with close-ups of Ben Smiling.

Dorothy is on the phone.

DOROTHY

Cheery, sometimes cooing, and flirtatious

Ben, yes it was nice hearing you the other day with my friends. I've always loved your singing. Pardon. . . ? Yes, I'm doing some teaching, some research. O yes, Rice University was great. And I'm not living at home or anything like that. Incidentally, I've heard the news about you and Mary. . . . Hmm (chuckles). Well I don't know… of course, seeing as you did fight for our country, I might make the time. Why don't you call me again some time?

Scene 11: MK talks with Tillie

EXT

Mary Kay knocks on the front door. Tillie answers:

TILLIE

What are you doing here? Where are the kids?

MARY KAY

They will be OK, just for a moment!

Tillie is surprised, confused.

MARY KAY

I wanted to give you this little doll for your child.

TILLIE

But she's not even born yet!

SCREEN WIPE. The two friends are now on a couch.

TILLIE

What's the matter, Mary?

MARY KAY

Crying.

O Tillie, I owe you and my mother such a debt, as I will never repay . . .I want to so badly. Oh, I am such a parasite.

TILLIE

No, you are not! You are a miracle of God! The doctors were obviously wrong. You are walking again, and making all kinds of improvements.

MARY KAY

But I am going crazy.

TILLIE

Mary, even if your goal is to pay me back. You won't do that by dropping over dead. Remember, I am not the one who suggested that you should add classes at the University of Houston on to your schedule.

Scene 12: The Ultimate Time Management Fanatic

INT. NON-DIGETIC MUSIC AUDIO POSSIBILITY, WILLIAM TELL OVERATURE FINALE.

Scene shows Mary Kay, peering at her watch, washing dishes at a frantic pace, peering again at her watch as in despair.

Camera follows her into bathroom where she writes her goals on steamed-up mirror. She looks again at her watch.

Camera shows Mary Kay scrubbing the floor, peering at her watch.

Camera shows Mary Kay peering at a newspaper, while sitting down. She throws the paper down in despair.

MARY KAY

Has a look of real desperation and despair. Camera does a close up on MK's face.

Only 1,440 minutes in a day, and I just wasted five of them!

Scene 13: Dorothy and Ben again

INT. Bedroom. Ben is in bed in the background. Dorothy is combing her hair in the "mirror"—but actually into the CAMERA which is about where the mirror is. Later in scene, CAMERA could take Dorothy from other side, showing her in a mirror.

BEN

Dorothy, this has been great. We have to do this more often!

DOROTHY

Dorothy is nonplused. She continues combing her hair as if she has another date coming up, one more special.

(monotone) Its been fun.

BEN

What are you saying . . . ?

DOROTHY

You took Mary and not me. I had a crush, and that was all.

BEN

What?

DOROTHY

Turns to him with a look of disgust.

Look, I don't need a semi-employed musician.

Scene 14: The Breakdown

INT. SCREEN SPECIAL EFFECTS creates Dream Sequence. Mary Kay is setting a table with a candle that is flickering. She cries with Richard, and Marylyn arguing in the background.

MARY KAY

Softly and ineffectually.

Stop it, stop it! No. No. No.

Scene 15: Talk with a U of H Professor

BLACKSCREEN shows text: University of Houston, 1947. FADE IN. CAMERAS begin with establishment shot of office, and close-ups.

PROFESSOR

I think there has been an accentuation of too much urgency in your life. I can see the lines of worry each day on your face.

MARY KAY

But the tests professor, what do they say, what are my chances with biochemical science?

PROFESSOR

Your aptitude test shows that you could be a physician. Your class tests and quizzes show that you would be lucky to be a nurse.

MARY KAY

(Personably) Professor Davis (misty eyed) is there no hope?

PROFESSOR

You have high scores in persuasion and oratory, maybe you should re-focus your career in business?

Scene 16: Stanley Home Products

INT. Mary Kay is explaining the advantages of mops and brooms to a company of ladies. The heads of the ladies are turned away from the camera.

MARY KAY

Holding the mop and broom. Utilizing both as cynosuric objects to reinforce memory and simulate use.

> Ordinary brooms and mops spread and press the dirt into crevices, slowly turning your home into a cave. But Stanley Home Products are scientifically designed to extract, and cull-out grit, sand, and dust. Both (eying the instruments) attack the dirtiest part of our homes with the most EFFECTIVE of equipment. Both restore the color and the shine of surfaces, which over time can make our homes the most beautiful places on earth.

AUDIO. FAST NON-DIGETIC MUSIC. perhaps *William Tell* overture again.

Three children, Marylyn, Ben, and Richard scramble through the house sorting an inventory of small bottles, hand brooms, big brooms, and mops for orders. Marylyn is writing on a pad.

Scene 17: Mary Kay asks a favor of Zesch and Hattie

INT. Coffee time. *Hattie and Dorothy nearly swigging it down. Mary Kay takes demure sips.*

MARY KAY

It is so entirely good of you to have me for coffee. As I was saying, you two are such good friends that I would love for you to have access to the best in home enhancement, and that also comes with the fun of a Stanley Home Enhancement party.

DOROTHY

I'm just amazed that you are walking again. (take big swallow of coffee) I thought you had muscular dystrophy.

MARY KAY

(poised, smiling) The doctors were . . . wrong!

HATTIE HASTINGS.

What wonderful luck! Mary (ha ha) we are so happy for you. But . . .

Body stiffens, Hattie's features say "no."

We don't do hard sells with our friends. And we have what we need.

DOROTHY ZESCH

That doesn't mean we don't want to help.

HATTIE HASTINGS

Looks at Dorothy with a strange look.

DOROTHY ZESCH

I personally would *love* a soft-sell party. And I am sure your stunning oratorical gifts will keep us informed.

MARY KAY

Dorothy, this will be fun. You have friends, and now you can give your friends a chance to meet and become better friends. And I'll inform the group, in a completely soft way. There will be no forcing.

HATTIE HASTINGS

What if our friends don't buy some of that inventory you'll need to unload.

MARY KAY

Holds out paper.

As this signup form makes clear, you are under no obligation to make any purchases

DOROTHY ZESCH

Examines forms with overly feigned, ironic excitement

Mary, this is going to be great.

She signs the form.

Now, here I know you have the three children, and you have to sell every day. You go on. Hattie and I will plan for this.

MARY KAY

(Effusive) Thank you Dorothy! Thank you, Hattie!

She hugs each one enthusiastically. Stops at the door, and smiles.

Thanks again!

HATTIE HASTINGS

You go on Mary; we'll look forward to it.

DOROTHY ZESCH

Waves, with a smile that goes out the moment Mary Kay leaves.

MARY KAY

She departs out the door.

HATTIE HASTINGS

Playfully, with arms akimbo.

Why did you get us involved in this?

DOROTHY ZESCH

It has to do with an article I am writing on business opportunities for women. I am interested to see what this Stanley party dynamic is like, and . . . what has really become of our former classmate.

Scene 18: Richard, and children on Street Corner, accosted by Zesch and Hattie

HATTIE

INT. In car, Cut, and then ***EXT.*** by road.

I'm glad you don't mind confronting her about this. We have to set limits on her time.

DOROTHY

There's nothing worse than being bored.

To driver.

Stop here.

Stops the car. CAMERA omits them getting out of the car. Turns on again by curb.

DOROTHY

Say is your mother home tonight?

Richard is sitting on the curb.

RICHARD

(dejected) No, she's at another one of her parties.

DOROTHY

Well thanks. You might tell her that . . .

Richard still looks dejected.

Oh, never mind.

Back in the car.

DOROTHY

She's got three kids, no husband and a job, and she's bashing out at evening parties during the week!

HATTIE

I didn't realize she was still so radioactive.

Scene 19: Mary Kay meets the Queen of Sales

INT. BEDROOM. EVENING.

QUEEN OF SALES

So everyone advised you not to come to the convention, but you came in any case?

MARY KAY

How could I miss it with such an inspiration like you, our Stanley Home Products Queen of Sales on hand!

QUEEN OF SALES

Well ah . . . (forgot Mary's name already)

MARY KAY

Mary . . . . Mary Kay.

QUEEN OF SALES

Well Mary Kay, you know it is just a lot of hard work.

MARY KAY

I love the work. Direct sales is a way of meeting the most interesting of people with the most interesting of things. And I feel this is one of the greatest moments of my life, meeting our national sales leader!

QUEEN OF SALES

I'm little more than a fanatic, with a disabled husband. But there are so many women out there, with tremendous talents, and they don't realize how great they can be. What you believe you can receive, if you don't mind working really hard at it.

MARY KAY

Breathless.

First, can you allow me to take notes?" I don't want to miss a word you say.

QUEEN OF SALES

I'm flattered. Hopefully, you'll get something out of this.

MARY KAY

Thank ya! It means even more to me when I can write it. Now, where should I begin?

QUEEN OF SALES

Starts to pack her suitcase, realizing this could take a while. Takes her eyes off Mary Kay.

Mary, you begin not with yourself but with the customer.

CAMERA takes in full frontal of the Queen of Sales.

You start listing all your friends, all your relatives, all your acquaintances at church, and in any clubs. You write down, what they need, what they want.

MARY KAY

Some of my friends don't need or want floor shine, or even a fine-tuned mop.

QUEEN OF SALES

Exactly. But they may want friends. They may want a party. They may want to make some money. They may wanna make their own maids feel important. They may be wanting to better impress their wayward husbands. They may need to occupy their children with something more useful, but still fun. Are you getting my drift?

MARY KAY

And as an agent of Stanley Home Products, my business is adapt to those needs?

QUEEN OF SALES

Oh, you are a good student. And that's good, because you will end up studying everyone.

MARY KAY

Sits on bed with a big smile and pen in hand.

Oh Teacher, teach me more!

<u>Scene 20: Zesch and Hattie</u>

INT. Digetic Television blaring. CAMERA takes in Hattie and Dorothy watching as if on the fifth hour. Hattie turns it off with an emphatic, "life is awful, I am bored" expression.

HATTIE

Returning to her seat.

Well, Mary is no Candy Ass. She probably made $800 dollars off our friends last night!

CUT. CAMERAS refocus on the two on the couch.

DOROTHY

Its amazing. We give her a list. The list turns into phone numbers,

Arms motioning an explosion effect.

and the numbers into conversations, and she's suddenly everyone's best friend, even before the party starts.

HATTIE

Did you learn anything?

DOROTHY

Yes, I learned that our former classmate, now with the alias, Mary Kay, ignores time restraints. She is terribly greedy, and yet is also as pleased as hell to encounter bored housewives, who have been confined to their comfortable, suburban concentration camps.

HATTIE

If women only sell to women . . . Well there is not much fun or money in that.

DOROTHY

Ha, You remember the other night when her son said she was at a "party?" Ha, that's funny, here we thought she might be out playing back-seat bingo with some guy at night, when we talked to her son by the curb. Of course, she is working night shifts.

HATTIE

Dreadful. Working to impoverish fellow women by day, and letting her children run wild at night.

DOROTHY

Its like she has found some feminine zone, for a work that is something like men do, but will never have the opportunities of the real world

HATTIE

CAMERA ZOOM closeup of Hattie who has a look of smug condescension.

> The more she succeeds . . . the more women fail.

Scene 21: Dead Ending with Stanley

Mary Kay on phone. Marylyn and Richard's argument in the background gets louder and louder.

MARY KAY

> Tillie, thank you for allowing me to call you back. St. Louis is just not my kind of city. The kids are all out of sorts in new schools, and Ben got into a fight. .

Pause. Marylyn and Richard's argument reach a crescendo:

> Marylyn, and Richard! Quit it with the screaming meemies![5] I am on the phone with Tillie. Quiet!

Argument ceases as Tillie's name has a special place in family lore.

> . . . Yes the executives treat me OK, but we never seem to know how to work our way up. I make more sales, but that doesn't seem to matter. . . . . Oh, and I have to tell you the most unforgettable moment of my time with Stanley Home Products.

Camera Montage: Camera shows Mary Kay advancing to talk with a CEO whose back is to the camera. The CEO does not look at Mary Kay when shaking her hand.

> We had our convention in Chicago, and I waited three hours to meet with Mr. Frank Stanley Beveridge, the founder of the company, and one of the most exciting men in business today. And you know what? After waiting three hours, he did not even look at me. I think he was worried about how long the line was after me!

The Danger of Finality, Career Change, and Death 1952-63

Scene 22: Goes over to World Gifts

BLACKSCREEN WITH TEXT IN WHITE: Dallas, Texas 1952. *INT. They could be meeting in the lobby of a hotel. CAMERAS MAKE ESTABLISHMENT SHOT, THEN CLOSUP ON WORLD BOSS BEFORE ZOOM OUT.*

[5] A Mary Kay expression.

WORLD GIFTS BOSS

You are going to like it with us, Miss Kay. We'll bring you back to Texas and you'll be able to sell the best of luxury items.

MARY KAY

(personably rather than declaratively) I have always had a special fondness for alligator bags, and full grain, soft leather items.

WORLD GIFTS BOSS

Yes. Monogrammed heirlooms that get better with age! This is our gift to our friends we call customers. It is almost like we are into philanthropy!

MARY KAY

The superior merchandise offered in Direct Sales is why I love Direct Sales. We do it better, because we have to.

WORLD GIFTS BOSS

And by the way, you are going to love the Dallas market. Since the end of the big war, the Big D has been flush with Big Oil, and rollin in clover with Big Money. . .

Scene 23: Becomes Ersatz National Manager

INT. WITH MONTAGE INT. Boss is on the phone

WORLD GIFTS BOSS

Yes, Mary Kay has been doing some great things. Number one in recruitment. Number 3 in sales. But I'll tell you Chet, she's getting to be a problem.

Camera shows Mary Kay silently trying to persuade Tillie to join.

She and the people she is recruiting aren't in accord with the franchise system we're trying to bring in. And I think her real problem is that she wants to bring in all these undercapitalized free rovers into our company, fellow women like her, for example. They don't want to help with inventory. They don't have the money to buy outlets. But they want us to commit to benefits and promotion schedules. Mary Kay is good, but she's getting to be an even bigger drain on our resources, and morale. I would not hesitate to offer the national sales representative position to Bill Atkins rather than her.

Scene 24 : The Second Death (Resigns from World Gifts).

TEXT ON BLACKSCREEN: Dallas, Texas 1963. *INT. Two chairs tete-a-tete, desk in background.*

MARY KAY

Bill Atkins? I hired Bill Atkins!

BOSS

So you did, Mary.

MARY KAY

Collecting herself.

OK, let me get this straight. I hired Bill Atkins, and I believe in Bill Atkins. But Bill has never made our top sales circle. Bill has never recruited a single regional manager. And Bill only has one year of experience. I have eleven, and as you know, my ratings in the other areas have been off the charts!

BOSS

Mary Kay, you have been good! You discovered Bill Atkins! (laughs, but limits it, as Mary Kay does not smile) But the firm knows too, that you have other priorities.

Provocatively takes out key chain, and starts playing with a house key.

In fact, You are like . . . (hesitates) well, some larger-than-life mother. (chuckles) You have all these sales-people recruits around the country who are kind of like your children, and you will go to any lengths to reward them, even when we would be better served, supporting our friends who want to buy a franchise, and aren't afraid to stockpile our wonderful products.

Pauses.

And I'm sorry to get personal, but you know this happens--If your daughter, Marylyn gets sick, and we have a contract at stake, we can't be sure, you're going to make the meeting. You have competing priorities.

Mary Kay slumps.

You will not be promoted at this time. It's a little too obvious that you hold your recruits and family to be more important than World Gifts!

MARY KAY

You are continuing to demote me because I am a woman.

BOSS

No! You are not number one, BECAUSE . . .

The boss beats on his desk to accent the points in his last sentence.

We need someone who will make the company number one.

MARY KAY

Very well, then, I am resigning here and now from World Gifts.

BOSS

Surprised, and somewhat shaken from his mien of superiority.

Are you sure?

Scene 25: Tears and Despair:

Words on Screen: Dallas, Texas 1963.

Mary Kay is in her kitchen, sitting down at the dinner table.

MARY KAY

First priority, first priority—(Throws stack of paper/mail off table.)

to hell with first priority! Whatever I do tumbles down! (tears) Marriage . . . Education . . . Career . . . (crying) Why O God? Was I not meant to live? I don't even have the children around to talk to any more. . . . I'm a washed up old maid!

Existential Danger: What is Mary Kay Up to? 1963-70

Scene 26: Writes Lists on Legal pads

Text on *BLACKSCREEN*: Dallas, Texas 1963. *INT.* If possible crosscutting camera footage showing MARYLYN, a more shy, injury prone Mary Kay on phone as well. Mary Kay begins the scene on the telephone.

> Marylyn, sweetie, I don't know if I would trust the doctor to mess with your back. Sometimes . . . well . . . God . . . we can always believe in miracles. . . . No I am fine. . . . I am having a good time here by myself, with a cup of coffee and a set of legal pads.
>
> Yes . . . . well. . . . .

Mary Kay doesn't know exactly how to answer the question.

> But it is kind of exciting to step back for the first time in my life, and think, OK what was right about Stanley, and World Gifts. What was wrong? What would an ideal company do to avoid these errors? Hmm. . . .

Marylyn is being tugged by something, perhaps a child with a nosebleed, and Mary Kay becomes very urgent.

> I understand, Sweetie, we'll talk later!

Fast music plays in the background. Camera shows tremendous legerity (quickness in movement) on Mary Kay's part, writing swiftly, filling up legal pads with observations.

Scene 27: Buys out Ova Spoonamore

INT. Mary Kay holds jar of facial cream. This symbol of her future success is potent, and could be used to accentuate conversation. OVA IS A SOUTHERN HOUSEWIFE WITH NO CAREER INTERESTS.

MARY KAY

> Ova, you are so good to have me over again. The Stanley party I had at your house was the best. But what I really remember is this facial cream you passed out to your ladies. (shows it) Where did you get that from?

OVA

> My daddy, J.W. Heath, was a tanner, who lived in what was then, a little town, McKinney. He used this lotion for leather, and over time he noticed the effect of the lotion on his hands. They kept looking very young in relation to the hands of his friends. So I have kept the formula, and given some to my friends at times.

MARY KAY

Have you ever run it by the FDA?

OVA

The what?

MARY KAY

The Food and Drug Administration . . . of our government.

OVA

No, I'm not interested in sales. It was just something I did.

MARY KAY

Ova, could I buy the rights to use that cream?

OVA

. . . Would I still be able to make some from time to time for my friends?

MARY KAY

I don't see why not!

OVA

How much do you want to pay for it?

MARY KAY

Pulls out documents.

Ova, you write down the formula on this sheet, and sign your name here, and I will give you $500 for the exclusive right to this formula. But even before that we will take this sheet over to your typewriter, and add the proviso, that you would still be able to make this lotion on an informal basis, for your friends. . . . Is it a deal?

OVA

Mary Kay, I would love to help you out. . . . I am happy to do it.

MARY KAY

Hugs Ova, with profuse enthusiasm.

Oh Ova Spoonamore, you are so wonderful. You don't know how much hope you are giving me. I thought my life was at an end. But you are providing a road back to where I most want to be!

OVA

I am?

Scene 28: The Discouragement: Back in Houston

Text on BLACKSCREEN: Houston, Texas 1963. *INT.*

MARY KAY

You two dear friends provided the best Stanley Party I ever had in Houston

DOROTHY

Oh, Its sooo good, Mary to see you again.

HATTIE

And I won't hold it against you, that my Stanley mop died.

MARY KAY

How have my best classmates from Reagan High been?

DOROTHY

I'm having fun as a writer, an heiress, and a doyenne. The Houston social scene is absolutely ravishing if you want it to be. Hattie here, is my colleague in pranks.

HATTIE

We've wondered Mary, how you are getting along without a husband.

MARY KAY

Well, I have had a few dates… .

DOROTHY

I have found that there are ways to have men come around when you want them to!

Uneasy moment with the more prim, Mary Kay.

You know single men don't need to suffer from a fun deficit, and neither should single women.

Fumbles in her purse, pulls out a pill, showing it.

You know, these new pills they have out now (laughing), they work![6]

HATTIE

(laughing) I'm not sure, Mary, you realize, just how popular Dorothy is.

DOROTHY

I suppose you know Ben is on this fourth marriage, and now has a car dealership

MARY KAY

Yes the children keep me informed. How do you know?

Hattie giggles.

MARY KAY

Dorothy, Hattie, I am about to begin a new business venture in cosmetics, and I wondered if you would like to be part of an amazing new concept.

Both have blank looks on their faces.

MARY KAY

I have discovered this most amazing facial cream. Before I used this, my face felt like gravel. But look at it now!

Models her perfect skin.

Here are presents for both you.

Gives them each a jar of cream.

Give me a few minutes to let me show you how to use it, and you can tell me when its best for you to invest in this new business.

DOROTHY

[6] Refers to birth control pills issued first in 1961. Historians explain the Sexual Revolution of the 1960s with reference to their use.

Sounds like fun!

HATTIE

Looks skeptical.

Mary, look, let us be frank: you are pretty. But shouldn't you be getting some Miss America as your front person? Why will women come to you for tips on beauty?

DOROTHY

I personally think if Mary thinks this is great, she should invest EVERYTHING in it. I'll throw in a two-hundred myself.

HATTIE

You think? Mary should throw what capital she has to invest in this?

Looks skeptically at jar

Scene 29: Confiding in her son

Text on Screen: Dallas, Texas 1963. *RICHARD IS KAY'S 'BABY AND PRODIGY'.*

MARY KAY

Playing dominoes. But it is between games, and Mary is building with them.

Richard. I feel so nervous. Its like I am taking this jump into oblivion.

RICHARD

Well, MOM, there are not many 45-year old women who are willing to risk their retirement on a new business venture . . . I'll grant you that. Its possible that if I did not believe in you 100 Percent, I would say you are crazy.

MARY KAY

I don't know enough about the pores of the skin, molecules and substances. I have already spent so much, and still don't have the papers in order for the FDA's approval.

The dominos crash down. Mary Kay becomes more upset.

I still don't know how to alter the cream, the way they want it. Oh, if I had only taken those chemistry classes . . .

RICHARD

Mom, remember that statistical sadist of a doctor who thought you would never walk again? Perhaps God brings you this darkness, so that you will better appreciate His light that will come again, so you might not just walk, but . . . well . . . dance, and leap a little bit.

Scene 30 : She meets Hallenback

INT. DIGETIC Dance Music. They are at a person's home. Other couples as well as Mary Kay and George are dancing a slow kind of dance to trendy 60s music, Led Zeppelin's "*A Stairway to Heaven*."

GEORGE HALLENBACH

So how do you know the host?

MARY KAY

She was a dear friend who hosted three of my World Gifts parties. I'm in direct sales.

Dance some more.

MARY KAY

I'm sorry, I was introduced to so many people at the beginning, who are you again (slight giggle)?

GEORGE HALLENBACH

I'm George Hallenbach, a chemist, I work at Parkland Hospital.

MARY KAY

Did you say chemist?

GEORGE HALLENBACH

I work in the research division.

MARY KAY

They dance some more. Camera does a closeup of Mary Kay cogitating quickly.Looks at him right in the eyes.

I jes love research!

Scene 31: Confides in Tillie

INT. Mary Kay on the Telephone.

MARY KAY

Tillie, this Hallenback guy is sticking like crazy glue to my imagination. I just fixed my eyes on him, and sure enough, he asked me to dance. He wanted to walk me to my car, but I just gave him a slip with my telephone number, and said as coyly as I could, "not tonight, thanks."

(pause)

O, and here's the best part, he called me last night.

Scene 32: Announces Idea to family

INT OR EXT. BEN ROGERS JR. IS HAPPY GO LUCKY. CAMERAS SHIFT AROUND 180 DEGREE ARC TO GET CLOSEUPS.

BEN (the Son)

(expansive, smoking) Mom, you're great, you just plunge into things.

MARYLYN

Personally though, . . . Mom, wouldn't it make sense to go a little slower with the business idea and with the Hallenbach guy? Mom you're goin to get some speeding tickets!

RICHARD

To Marylyn:

Though I kind of wish that with all the available men around at church (egging his mother on), she could have found someone there, I guess. . .

MARY KAY

Its too late. George and I have decided.

BEN

I knew it!

MARY KAY

George has all the problems with the cream worked out. He's so wonderful. And I want to tell you something else. He is going to be my Vice President of finance and administration.

BEN, MARYLYN, RICHARD

Ben smiles good naturedly, Marylyn cringes, and Richard looks concerned.

Scene 33: Wig School

INT OR EXT. Ben is smoking.

MARYLYN

Have you heard the latest? Mom is going to Wig school in Florida.

BEN

What's the deal on that?

MARYLYN

She says wigs are the hottest rage, and she is going to need them to help launch her cosmetics.

BEN

Hmm, the cream transforms the person, and wigs hide the person. Soon all women will look like Barbie Dolls. Thats OK by me.

MARYLYN

And what do you do to make yourself look better for your wife? You know, you could at least stop smoking, the smell gets a little oppressive.

BEN

I'd smoke less if I had more good lubricants, like a Manhattan or two every hour (almost giggles).

MARYLYN

O Ben, you are starting to remind me of Daddy, I hope you don't . . .

BEN

Actually, this Hallenbach guy reminds me of Daddy!

Scene 34: After Marriage with Hallenback

PRODUCERS AND CAMERAS AD LIB AFTER THIS POINT. SEE ABOVE SLUGLINES AND ACTION LINES FOR STARTERS.

The two embrace.

MARY KAY

George, you are the most wonderful man I have ever known. Marrying you yesterday, was the best decision I ever made.

GEORGE

And you. You're so enthusiastic about everything. (touching her skin sideways with his hand) I love your words. . . And your skin; its like peaches and cream! Your children are amazing. Your Richard is a little prodigy, Marylyn is smart, and Ben—well, he is so funny. How did you ever raise three such fine children without a husband around?

MARY KAY

Well . . . I . . . Oh, who can really explain such things?

GEORGE HALLENBACH

Playful, and sarcastic.

That's no answer! I want you to do your best. Tell me what you did as a single mom.

MARY KAY

Well . . . I certainly prayed a lot. But whether it was finding one-on-one time with each, bringing the kids together to form a mail delivery business on Saturdays, or dragging them to Sunday School when I knew they would fight along the way, I stayed focused on them. And now, that they are out of my house, I want to stay focused on you.

Scene 35: with Tillie

On telephone with Tillie:

MARY KAY

Well both my lawyer and my accountant think I am nuts to be going ahead with my business. My lawyer even sent me an article about all the cosmetics

companies that fail each month in the United States. But George is so smart. He solves every problem (enthusiastically). We now have FDA approval! We're going ahead with a wing and prayer, and I love it. And Tillie, you were like an angel to me. You made this all possible, I'm really going to make it up to you . . . O yes, I have no physical problems whatever. . . . . Exercise? Well no, we work so hard. George is a little overweight, and has some blood pressure issues. So it works out: he doesn't mind me being a little . . . plump.

Scene 36: Fellow Workaholics

Silent scene with music. Mary Kay orders Hallenbach around who is carrying boxes. She is a whirlwind and greatly wears down and George Hallenbach who sweats and knits his brow amidst much resolution. Then she writes on a clipboard, and has him look down on it.

Scene 37: Hallenbeck Death scene over Breakfast

TEXT ON BLACKSCREEN; DALLAS, TEXAS 1963

GEORGE HALLENBACH

Mary, I think we are going to need another loan. We've got to have good countertop, and to sell beauty, we're goin to have touch up the interior.

MARY KAY

Oblivious. She is writing things furiously on a legal pad.

GEORGE HALLENBACH

Mary, I don't think you are listening.

MARY KAY

Continues writing:

Yes I'm listening, I really am.

GEORGE HALLENBACH

You know if I was one of the new female consultants you've just hired, I'm sure you would perk up

MARY KAY

Still writing

George, we are a team, and I am still trying to . . .

GEORGE HALLENBACH

(Grimaces, as if in pain) Mary, I don't feel too good.

MARY KAY

Still writing.

GEORGE HALLENBACH

Slumps over breakfast.

Ahhhhh.

MARY KAY

Still writing. Finally wakes from her efforts with a start.

George! George! What has happened? Puts ear to him, George! Speak to me!

Scene: 38 One on One with Richard

RICHARD

Mom, why all the urgency?

MARY KAY

I wanted you to be the first to know, that my George . . . is dead!

RICHARD

Camera captures look of astonishment on Richard. Then a Blackout to indicate passage of time.

MARY KAY

Richard, I have also decided, that though you are only twenty, and already have a good job for yourself, that I am going to need you to replace George, as the new company's administrator!

RICHARD

Look of astonishment on his face.

Passage of Time, with an indication it is just later in the same day.

Now Richard, Ben, and Marylyn assemble:

MARY KAY

Children, it is because George died that I must move ahead with what he gave the last months of his life (cries) to accomplish.

Sober-eyed, Ben, Richard and Marylyn all look at one another with nods to move ahead with their plan of support.

RICHARD

Mom, you mentioned that you needed an administrator. And that my being 20 was no barrier. I will do it. I will quit my job, and work as your chief administrator.

MARY KAY

Richard, thank you! Is that going to be OK with you two?

Marylyn looks surprised and feigns approval. Ben shakes his head heartily

BEN

Great idea Mom. Good goin' Richard!

Eyes turn to Marylyn.

MARYLYN

As long as Richard doesn't get too frisky with spending.

BEN

Mom, I can't leave my family, and job right now, but I have $5,000 in my savings account. I want you to have it.

Hands check to his mother.

Please take this to help you takeoff!

MARY KAY

O Benjamin.

Looks at Ben in disbelief. Throws arms around him.

Thank you, thank you, Ben! This will give us that critical mass of inventory we'll need! . . . I'm going to work as hard as I can to make sure your investment pays off!

MARYLYN

Mom, you always cared for us, while our Dad let us down. You were always there for us. I will help as much as I can. Ben, if you've cut your savings a little short, let us know. Richard, let me know if I can be a help to you.

Scene: 39 First Day.

TEXT ON BLACKSCREEN; DALLAS, TEXAS Friday, SEPEMBER 13th, 1963.Opening Day:,

MARYLYN

What is this with the model and champagne? Mom, you don't drink!

MARY KAY

It was Ben's and then Richard's wicked idea. But I went along.

Peering deep into the store.

MARYLYN

Well, the model is getting a lot of attention.

MARY KAY

Yes all the men are swarming around her—the ones who aren't going to buy a thing.

MARYLYN

They also appear to be the ones drinking all the champagne.

CUSTOMER

Hi, I'm Julie, and I just moved to Dallas, and . . . I feel I need to just step up my game a little bit.

MARY KAY

Let me teach you something about our Fountain of Youth, our Timewise Skin Care set.

CUSTOMER

Well I was hoping for something a little more transformative. What about that big blonde-wig, over there?

Scene: 40 Talking Business

RICHARD

Mom, the wigs are going to have to go. There are too many returns, it takes our consultants too long to fit them, and they take up . . .

MARY KAY

OK, but the women love them.

RICHARD

So do their husbands, but not always for the right reasons.

MARY KAY

Richard, I have to work on the consultant's manual tomorrow. But did you want to take off, and see President Kennedy downtown?

RICHARD

Thanks Mom, but I'm feeling overwhelmed. You are the one who needs to go. You're our people person. Its something you'll want to talk about with customers and your consultants.

MARY KAY

I probably should, but I don't really want to be seen showing any kind of enthusiasm for that Yankee Socialist.

TEXT ON BLACKSCREEN WITH NON-DIGETIC MUSIC. No major city in the United States showed such a lack of support for John Kennedy in the 1961 election, as Dallas, voting 2-1 in favor of his opponent, Richard Nixon. Two months, after Mary Kay began her business, an assassin killed John Kennedy in Dallas.

Though out-of-tune with the liberal swing of American politics in the 1960s, toward the "Great Society," Mary Kay and her business prospered. After one year, Mary Kay sold $198,000 of cosmetics and turned a profit. In her second year, sales rose over $1,000,000 dollars.

FADE OUT OF BLACKSCREEN, FADE IN

Scene: 41 She meets Melville Jerome Ash

Two Offices:

RICHARD

Ben, I'm so glad you want to join us as our warehouse manager. You'll have a special place with me and my end of the work.

BEN

Well what exactly is Mom doing?

RICHARD

Mom is working the other side of things. She gets people to work for us, calling them consultants, and when the consultants recruit other consultants, the recruiters become directors. Its like she doesn't even have to create a management team. It just grows organically right under her. But though that's where the growth is, we are the ones who who always remain necessary, and fairly independent from her and her sales army.

BEN

But doesn't the growing workforce get to be a drain on you and company? I mean all of these 100s of new women?

RICHARD

See, what Mom is doing is she is making her consultants into independent business women, as if they have their own firms.

He scatters coins on his desk to the edges of a space, one square foot with his fingers.

We don't give them medical insurance. But we do set them up for success in any other way we can. They can set their own hours, and put their families before their jobs. Mom flouts this! In fact one thing you better memorize right now is that this company puts God first, family second, and career third. She will throw a fit if anyone says they need to make their job their number one priority But what's also good for us, is that the consultants must buy their own inventories, and they have to do with cash or a money order. We don't accept personal checks.

BEN

Sounds like we men are going to manage a nice little island in this company of women.

RICHARD

There is a catch. How does one keep the consultants interested in working for us, in accepting our advice and counsel? Mom is of the opinion that women crave recognition above all, and that we make-up for our straight-

commission cold-bloodedness with presents, and gifts. The problem is she's trying to get gifts that are all very special, and mass produce them at the same time…

The other office:

MARY KAY

Thank you so much for coming out of your way.

MEL ASH

My pleasure

MARY KAY

I remember you from World Gifts.

MEL ASH

Yes those were good old days.

MARY KAY

And now you deal with specialty gift items, that corporations can use to bestow thanks?

MEL ASH

More than that. Good gifts are like mission-minded trophies of your success.

Establishes strong eye contact.

The right gifts can become the most intensive kind of advertising you can imagine. They boost morale, rally the troops around slogans. Remember, every special niche gift you give makes a roadway in people's minds. Their eyes sees what your company has done for them, and their hearts register the goals of your company. You not only make friends—you make converts.

MARY KAY

I can see that getting and making the right kind of gifts will involve some extraordinary decisions. It will almost be like getting hitched.

MEL ASH

Let's down his guard, and relaxes.

That was exactly my thought. All those beautiful women out there, but which one do you ask?

MARY KAY

Now peering seriously into his eyes:

Well, I would think that if a woman is attractive, and available, and even rich, she would make a pretty good catch.

MEL ASH

Yeah, well for me, that combination is. . . well its like trying to free-dial your way into a safe. My marriage, to a high school sweetheart, was kind of short, and my second wife, well she had two kids coming into the marriage, and she has passed away.

MARY KAY

Mel, There's so much I want to talk to you about. I suggest we resume this conversation at the Pyramid downtown tonight. Its one of my favorite restaurants—it has great fusion cuisine.

MEL ASH

I'd be delighted.

Scene: 42 Its Obvious, a Fire is Kindled

MARYLYN

Ben, I was wondering, the packages in which you're sending out our foundation line seem just a little big. Now the little unit boxes inside holding the Cleansing Cream, Nite Cream and the Magic Masque are fine, but the Skin Freshener box just doesn't seem right.

BEN

Oh, Richard's working on that. By the way its good to have my baby sister in sales!

MARYLYN

Oh I am excited. Mom is just a genius.

BEN

Except, ahem, in matters of love and romance.

MARYLYN

True, I don't know where she picked up this Mel Ash guy.

BEN

Ohhh. He's a salesman. I wish she had met him at church or something. The guy has eyes like a wolf.

MARYLYN

He drinks, he smokes, he raves about the swimsuit edition of *Sports Illustrated*.

BEN

I didn't think it could last. But I'm afraid we're getting another new father.

Scene: 43. Mel Proves His Mettle, with national directors

TEXT ON SCREEN: DALLAS HILTON, 1963.

DIRECTOR

Female Director is crying to herself.

MEL ASH

Hi, can I help you?

DIRECTOR

No, that's fine.

MEL ASH

Well, I just happen to be Mel Ash, Mary Kay's new husband, and I want to help. Please tell me what's wrong.

DIRECTOR

Oh what an honor! I'm one of your wife's directors, and I'm here for the convention

Shakes his hand.

MEL ASH

I thought I saw, you at the meeting. So tell me, why the long face?

DIRECTOR

The snow outside is making it impossible for me to go home, but I can' afford to stay another night in the hotel.

MEL ASH

Listen, I've got unlimited credit at this hotel. Let's go up to the desk right now, and I'm going to sign you up for another night!

Time has passed.

DIRECTOR

Mary Kay you would not believe what your husband did for me an hour ago! He brought me another night in the hotel! And I met another girl, for whom he did the same thing!

MARY KAY

Surprised:

So that explains what Dalene was trying to tell me. I was wondering why all the commotion due to the snowstorm was settling into a party atmosphere.

DIRECTOR

Is he always this generous?

MARY KAY

(realizing it) Oh, he is, bless his heart!

Darling, we were married on a Thursday, and every Thursday since then Mel Ash has given me a special Thursday gift. I have received a rose, a book, some fudge, and once, an Angel-Wing Begonia. He said he always wanted to be a help to me, and didn't mind standing in the shade.

DIRECTOR

Oh, you are so blessed, Mary Kay, to have a man like that!

Scene: 44.Prosperity

TEXT ON SCREEN: DALLAS 1976.

RICHARD

Well gang, record profits for the 13th straight year in a row, and we are now on the New York Stock Exchange! Cheers!

They raise glasses.

BEN

Here's to mother, and to you Richard. You were always Mom's showcase to the world that she was as successful as a mother, as she was a Businesswoman.

RICHARD

O c'mon you two are making the firm happen!

BEN

Sometimes, Richard I believe that it really guilt that led Mom to hire me.

MARYLYN

Yes, Richard, you were always the baby who Mom took comfort in. Ben and I had to do some fast growing up during the days of the divorce, and afterwards, when she was trying to it all. For a while, I really resented it.

RICHARD

You know, though, Mom taught us success in a competitive capitalist society. That's no little feat.

BEN

I think it was her fanaticism about time, you know, not to waste "dollar-time on penny jobs." Her stopwatch, laying on the bathroom counter. That was her secret.

RICHARD

She's got the Dale Carnegie, appreciation thing down, too, let me tell you. The Pink Cadillacs she gives her best directors, as well as our dear ole babysitter, Tillie! That's quite an reward, and its catching on.

MARYLYN

I just wish she had some more time for us. I still get mad at her for only wanting to go gift shopping once a year, just to save time.

RICHARD

Well Marylyn, now you can go shopping every day of the year. We are going to be rich, and I think, beyond our wildest dreams. Mary Kay is not just a company, it's a

movement. Housewives get into direct sales positions, and Mexican, and other lower class women serve as their housekeepers. Women want opportunities that we are conferring, and we are raking in the benefits.

Scene: 45. Dorothy and Hattie discuss the development

TEXT ON BLACKSCREEN: Houston, Texas 1978.

HATTIE

Well Dorothy, I guess one of your life goals to leave Mary Kathlyn in the dust, hasn't quite panned out. Our Reagan High classmate is famous and rich. I read in the *Post* that she just won the 1978 Horatio Alger Award, and Dr. Vincent Peale of New York gave her the medal.

DOROTHY

The friar and the phony must have had a good photo op together. Mary Kay destroys real careers for thousands of women. And now she has become the Catharine Beecher of the twentieth century, filling the airwaves and books with her stupid bromides. Hattie, I'm serious, before it was just a person-to-person rivalry thing, but that woman needs to be stopped. She is in favor of ruthlessly sexualizing every woman in America, turning them into dolls rather than human beings, and short-circuiting the Feminist movement which we are on the verge of winning here in Texas and throughout the United States.

HATTIE

Well, what are you going to do about it?

DOROTHY

I'm going to do something big and bad about it. Mark my word.

Scene: 46. Mel wants her to watch TV

Int. In front of the Television set. The soap opera "Dallas 1978-" is on. The producer can splice a segment of the real show at this time into our film. Mel has a cigarette in his hand, and smokes it to the side (it need not be lit)

MEL ASH

Mary, come on out and watch this new show with me. Its about our city . . .

No answer

They got this guy from Fort Worth playing the main part, uhh Hagman or something like that, you know the son of the Peter, Pan woman, Mary Martin. Its about Texas oil barons, you know, big business!

MARY KAY

Mel, I have to firm up my six objectives for tomorrow.

MEL ASH

What kind of nonsense is that? Get in here, now.

MARY KAY

Sweetheart, I don't think you understand. How I organize my day matters to thousands of my directors and consultants.

MEL ASH

Yeah, and if you don't come here and watch TV with me, an event may happen that may make your 1000s of consultants and directors wonder about what kind of lady you really are.

MARY KAY

Mel, be reasonable, you don't need me to watch TV.

MEL ASH

Now shouting in a threatening tone.

I said get in here!

MARY KAY

Walks in angrily.

I would like to know what your problem is.

MEL ASH

My problem is that I want my wife by my side for a few hours each night. And I'm going to tell you something else right now as well, Mrs Ash! You had better git home by 7PM each night or else!

MARY KAY

I thought you were an advanced man!

MEL ASH

I don't care how advanced a man is! If it is 7PM and there is no dinner and no girl—there's going to be no marriage either!

Scene 47: Church

REVEREND SMITH

I do have an interesting problem in my congregation, a woman, who, bless her heart, gives abundantly, and is a fountain of enthusiasm, and a supporter of missions.

SECOND REVEREND SMITH

Sarcastically

Ohh, my . . . this is a big problem. You really have REVEREND SMITHal problems of a new dimension!

REVEREND SMITH

(ironic chuckle) Just consider this though brother. Jeroboam, King of Israel in 1 Kings 12. The most reviled apostate in the whole Bible. What did he do? Jeroboam built a Baal-like bull god and called it "Yahweh." He confused the false god with the true God to establish his kingdom. I'm alarmed that my parishioner seems to confuse false with true to establish her corporation.

SECOND

O come'on. A corporation is not the covenanted nation of Israel-- in any case.

REVEREND SMITH

Consider the Wall Street Bull as the modern Baal. Is it for the sake of this false god, money, that she refers to her corporate "Go-Give Spirit" as a substitute for the Holy Spirit? Is it for the Wall Street Bull that she takes Christian hymns and changes the words to create company rah-rah songs? Who is served when her idea of missions comes close to sending out books on *How to Win Friends and Influence People*?

SECOND

Sarcasm is now being toned down to a more thoughtful expression.

Well she may not be as helpful as she thinks she is, but . . .

REVEREND SMITH

Brother, I find myself asking now . . . not just about her, but about others like her; in fact about all of us I suppose (ironic chuckle): why do we Christians always have to walk right up to the very edge of Hell's escarpment?

SECOND

Well I grant you that your parishioner whose name I now can guess—has internalized a lot about her faith, and turned it around for corporate use. I know the type. We have a Mary Kay consultant in our congregation. My understanding is that the Mary Kay Corporation encourages church attendance.

REV. SMITH

Yes, I think she does. And again, she is a kind and thoughtful lady, really. What I know of her husband makes me think that without her, he would never come to church. But let me just run one more thing by you. Here we have a preeminent Southern Baptist running the largest cosmetics firm in America. Doesn't that pose problems from the standpoint of Isaiah 3, and the prophet's concern with the gaudy, sexual attire of women?

SECOND

Well is she 'haughty' like the women in Isaiah 3?—arrogance was the main problem.

REV SMITH

No I wouldn't consider her to be conceited.

SECOND

Have you ever talked with her about her faith, and the whole Jeroboam, Isaiah 3 misgivings you are having?

REVEREND SMITH

I'm afraid to go there. I'm afraid she might pick up and leave. Then all of her financial contributions will end up in the pockets of some interdenominational phony who thinks he needs a Rolls Royce to make house-calls.

Scene 48: Mel and Mary: Candlelight Night.

Mel has a cigarette in his hand, and smokes it now lit. They are outside at night

MARY KAY

I love the way the wind breathes in and out.

MEL

(coughs) And in the darkness, the floor of the grass feels like black velvet.

Takes locket

Happy Thursday, darling! (coughs)

MARY

O Mel, I can hardly keep up with your weekly anniversaries of our wedding. You are the sweetest man on earth.

MEL

And I've married the only woman in the United States who has found a way to be beautiful forever.

MARY

Well I'm inspired (embraces Mel)

MEL

Gazing at watch.

Oh, Mary, its our TV time. We have to see who shot JR!

MARY

(enthusiastically) I'm right behind you, Mel.

Scene 49: the Plot

TEXT ON BLACKSCREEN: Houston, Texas 1979.

DOROTHY

Well I did it. I have two of the most significant women in the United States coming to my house.

HATTIE

Does Mary Kay know that Betty Friedan is coming?

DOROTHY

Of course, that was part of the lure. She also knows that some concerned, wealthy women of Texas are meeting about women's issues—I didn't exactly mention, the Equal Rights Amendment, and that there will be not one other conservative woman there except for her.

HATTIE

What's your plan?

DOROTHY

To either force some financial support for the ERA down Mary Kay's throat, or humiliate her.

HATTIE

What can I do to help?

DOROTHY

You're going to be the doyenne at the window, who is going to spot Mary Kay coming. You then make sure to get her in the parlor with me and Betty. We'll see where she stands, and if she'll help us.

HATTIE

And if she seems opposed?

DOROTHY

I've also going to have by my side, the Houston Brawler, Beatrice Bowler, She' ll know what to do.

HATTIE

And what about you?

DOROTHY

Oh, I'll stay out of it! I don't want to ruin my chances at getting at Mary Kay another day if this fails.

Scene 50: Morley Safer interview: 1979 CBS 60 Minutes

TEXT on Screen Morley Safer interview: 1979 CBS 60 Minutes

We show every image of the 60 minute interview except that showing Mary Kay, whereupon we substitute our Mary Kay.

Our producer will have to consult: https://www.youtube.com/watch?v=nrWz_MzKAMk

Mary Kay walks on stage.

Mary Kay crowns a woman.

MORLEY SAFER

With a touch of marketing g….There's a rich pink world out there, AND all ya gotta do is sell.

We will do our own antiphon. Those who participate in this will have to familiarize themselves with the back and forth.

SINGER

1. Welcome to my world. 3.Won't you come on in 5. Knock and the door will open. Seek and you will find. Ask and you will be given, the key to this world of mine. 7. I'll be waiting here. 9. With my arms unfurled. 10.Waiting just for you. 12. Welcome to our world.

MARY KAY

2. Won't you come on in. 4. Knock and the door will open 6. I'll be waiting here. 8. With my arms unfurled. 9. Waiting just for you. 11. Welcome to our world!

Applause showing our Mary Kay instead.

Scene 51: Zesch and Hattie Try to enlist MK for ERA, Bring Friedan to Houston Party: 1980

TEXT ON SCREEN: HOUSTON, TEXAS 1980:

Encounter with Feminist leader, Betty Friedan, who emphatically does not wear cosmetics, or a dress, and has skin blemishes. Mary Kay appears in a dress. Beatrice Dorothy, Hattie and Betty sit in a circle completed by Mary Kay

BETTY

I'm proud of you Texas women, passing the Equal Rights Amendment

DOROTHY

We've got money to give too; its just a matter of getting the right donors

BETTY

I'm so excited to hear you say that. What the legislators in Nebraska and Tennessee have done in overturning their support for the ERA is reprehensible enough. Some of the strangest people in the United States are in South Dakota, where they seem been on nullifying the effort of Congress to extend the voting on the ERA's passage.

Hattie appears, peers into Dorothy's eyes as if Mary Kay has arrived, Dorothy winks

DOROTHY

I have a guest today who I think you will be pleased to meet. You've maybe heard about her—she's making millions each year, and I know is worth hundreds of millions of dollars.

BETTY

Wonderful, what's her position?

DOROTHY

She believes in equal pay for equal work, she has the same emphasis on the importance of women working outside the home as in your book, and . . . (searching for some other apt comment about her feminism) and . . . she was a high school classmate of mine in Houston.

Women look on expectantly. Hattie leads Mary Kay in.

MARY KAY

Goes to Betty Friedan to shake her hand.

Well, its an honor, to meet the author of the *Feminine Mystique,* I'm Mary Kay.

BETTY

Oh I know of you, of course, you were on 60 minutes.

DOROTHY

Mary Kay is a great advocate of women in Texas!

BETTY

(more dubiously) And of cosmetics, I see.

MARY KAY

(enthusiastically) We've found that for women, Beauty is a great stimulant of pride and performance!

DOROTHY

Camera: spots her eye signals to Hattie and Beatrice.

BETTY

Speaking to Mary Kay, but in a reserved way and general way, more conscious of her audience than personable.

The main thing is employment. Women need to work, to fulfill themselves, and I think you do a great job, providing jobs. If we can just supply a little more muscle to our movement, we're going to be over the top in providing the key opportunity for women, the enactment of the Equal Rights Amendment to the Constitution.

MARY KAY

Well you should probably know now, I don't consider myself a feminist. I believe a woman's first priority must be faith, the second, her family, and then only then, the job.

BETTY

Looks away.

DOROTHY

Mary Kay, I don't know if you have ever met one of the great underwriters of the Houston Symphony Orchestra, and Ally Theatre, Beatrice, Bowler.

BEATRICE

So good to meet you, Ms. Kay, (They shake hands)

BEATRICE

You know, with regard to your corporation, Mary, I have had several problems. But let me get this straight. You want women to put their church and family duties first, so that the only kind of jobs they could possibly get, would be her own hardscrabble, part-time openings in direct sales? And who is getting hit with the hard sales? Not men--women. You and your group remind me of the Victorian club ladies of the late-nineteenth century, dabbling in their own little worlds of art and literature while society passed them by. Only in this case, your little world consists of selling and using beauty products.

MARY KAY

I don't really know what you are talking about. When my first husband left me in 1945, I had three children, no college education, and a severe medical problem. I had way more "month" than "money." Direct sales allowed me to get out of this hole, and provide for my family. Now I simply am hoping with the Mary Kay Corporation to provide women the opportunity to realize their dreams, just like I did.

BEATRICE

(Antagonistic) But you are not helping women! You are exhausting them. You are making them feel guilty for not doing more than their fair share of work in the family. You are burdening them with all sorts of outdated religious ideas!

OTHER VOICE

Person not shown. Her voice will fade as she says the following. Camera zoom remains fixed on Mary Kay, enlarging the image of her face.

It is my experience that the world has been dominated too long by angry white men. We need a kind of revolution in this country, to shake things up . . .

MARY KAY

Searches room for support, and senses she has none. Smiles but with dismay.

Scene 52: Mel Ash Dies: 1980

TEXT ON SCREEN: MARY KAY'S PINK MANSION, DALLAS, TEXAS 1980.

MEL

(coughs) Mary, I have had (cough) enough of Chemo, and you know, I'm . . . losing the battle

MARY KAY

Oh my beloved Mel. . . (cries) don't leave me. You have got to got through with this!

MEL

If you really love me, you will tell those screwball doctors to stop. And because I cannot help you anymore, because I am such a drain on you . . . I want to . . . (lurches forward in pain)

MARY KAY

Mel!

Scene 53: Mary Kay Writes Book

MARYLN

(on Telephone) Yes, you heard right. Mel Ash is no more. These days mom seems married most of all to the manuscript she is writing.

Break:

Mary Kay scribbles as music plays.

54: Providing Inspiration:

TEXT ON BLACKSCREEN: Mary Kay author, and distinguished public speaker.

MARY KAY

Girls come to us now as we have branches all over the world; they come to us, all vogue on the outside and vague on the inside." And I tell them, write! Take out your pad and pen. What you write becomes real. Conceive it, receive it! So many women just don't know how great they really are. And if things don't click at first, fake it, fake it--until you make it! You need merely to "program yourself!" You can be anything you want to be. What you believe, you can achieve!

PRODUCTION WIPE, passage of time.

Once you are on track, remember, the greatest pollution problem we face today is negativity. If you don't feel good, put on your happy face any way! For if you don't help the wheel to turn, what will we all feel?

Play-acts the experience of riding in a car with a flat tire, going up and down, smiling.

Bumpity bump, Bumpity bump, bumpity bump!

PRODUCTION WIPE

Mothers who work as florists, and substitute teachers might not be better off. . . . They might actually help their family more by being housewives. The question for women of our day is not how much do you make, but How much do you net?

PRODUCTION WIPE

Leaders certainly need to learn how not to waste dollar time on penny jobs. And as I like to say, the speed of the leader is the speed of the gang. But the most important thing I have learned as a leader is how important it is to Praise People to success. Women especially crave recognition. The last time many women received applause is when they graduated from High School. The Mary Kay Corporation is dedicated to correcting this deficit in our appreciation.

Scene 55: Meets Phyllis Schlafly

Text on Screen: Dallas, Texas 1983. With Anti-ERA activist, PHYLLIS SCHLAFLEY.

PHYLLIS

I'm so pleased we could meet. Its an honor to meet the woman who made such a contribution as you have done in stopping the Equal Rights Amendment dead in its tracks.

MARY KAY

Well it was only a small, and, for the record, anonymous contribution. You remember what I said about that. But Phyllis, you are the one who made it happen. The traditional women and men of our nation salute you for your thrilling accomplishment in derailing the Feminist movement.

PHYLLIS

Women need to preserve their identity, their prerogatives, and the allure of their special beauty. And thank you Mary, so much for what you do in this line!

. . . I guess I'm here though, as I wish we could go on to deal with other problems as well—abortion, gay rights, the selling out of America at the United Nations.

MARY KAY

I've always admired you Phyllis. Your heart has always been in the right place.

PHYLLIS

Well, on that note, Mary, would you be in a position to help us with some of these initiatives?

MARY KAY

Unfortunately not Phyllis. I feel my calling is to embolden, and support our Mary Kay women. If I were to spearhead a movement against abortion, or even in a vocal way, the Anti-ERA movement, I could no longer inspirit my gang of consultants and directors.

Scene 55: Children discuss her meeting with the Dallas elite

EXT by a POOL. MIGHT FEATURE RICHARD, THE ACTIVE ONE, SWIMMING AND COMING UPS AS ESTABLISHMENT SHOT.

RICHARD

When Mom branches out, she likes the inspiration track, but she doesn't even return the phone calls of fellow Dallasites.

Hands list to Marylyn.

She says she hates parties.

MARYLYN

Looking through a list of names who have called, and then acting like her mother is in the room.

H. Ross Perot, T. Boone Pickins, Tex Schramm . . . Mother!? I can't believe this! Why isn't she rubbing shoulders more with the local glitterati, and representing the feminine standpoint more?

BEN

She doesn't have enough time, Marylyn.

RICHARD

Ben, I agree with you. Whether it's the salary issue, the schedule issue, or the content issue, Mom can't seem to take her eye off the need to inspire, award, applaud, and hug thousands of her junior associates. In fact, all of her love for her people is going to kill her one day.

BEN

Its like she's addicted to Dale Carnegie.

MARYLYN

I can't believe she is still sending birthday cards to everyone in the whole corporation, and scribbling personal notes to her directors. Richard, you have got to tell her, that she needs to spend more of her time, not only with her family, and with herself, but dealing with the bigger issues, throwing her weight around a little bit.

BEN

Marylyn, what Mom really needs is a diet.

RICHARD

Oh, let her go on that one. She's healthy enough for her age.

MARYLYN

One thing both Mom, and her inspirational writings never did do, was provide a time for exercise.

BEN

That's right Richard. If Mary Kay is about glamour, how can you allow our living corporate logo to get fat?

RICHARD

This development is actually helping us do what we need to do. Transition away from the beauty of the founder, to the beauty of our directors and consultants. We need to define beauty, to get Miss America on our side.

BEN

It sounds Richard, that this is going to be a difficult but arduous task. Do you mind if I take part of the effort (wry smile)?

Marylyn and Richard frown at this new attempt of cornball humor.

Scene 56: Tete-a-tete with Richard:

TEXT ON SCREEN: DALLAS, TEXAS 1987

RICHARD

Mom, what do you think about stepping back from the business a little bit more. You can't keep up with this incessant need to personally inspire more and more people.

MARY KAY

Richard, this is what our business is about. It is about helping others, helping women. This is something that I can do as I get older. In fact, it is one of the only things I can do, and something I still love to do.

RICHARD

But one day, Mom, you're not going to be able to do it anyway. You have to start thinking more about yourself. Maybe do some exercise, start meeting more people outside the corporation, informally. You could do a lot of good on a larger public stage.

MARY KAY

I'm OK with this, Richard, but can you show me more about how the corporation is going to do more for our directors and consultants, how we are going to show our appreciation?

RICHARD

Mom, our corporation needs to adjust better, it needs better marketing, new product design. We can't just keep rewarding your old friends, who actually need to retire anyway. We have to think about appealing to a new generation, and making this pitch without you as our leader.

MARY KAY

Starts getting emotional.

It sounds, Richard, like you would like to kill me off.

RICHARD

Shows sorrow and self-consternation. Catches her and hugs her.

O No, mother, no, I'm sorry . . . Why does this corporate life we live always bring us to this kind of impasse. Maybe it is me that should resign. Maybe we should all resign.

MARY KAY

Now crying

No, Richard no. Let me resign. Let me get out of the way. You are the only one I have trusted, and will trust.

RICHARD

O Mom, I'm sorry. Why as CEO . . . do I carry around . . . this terrble wish? To replace my very own mother! Life has become insane.

MARY KAY

Richard, I know what you are saying. And I am going to leave this corporation and limit my time to writing and being with my grandchildren.

Scene 57: MK Thanksgiving with family

AROUND TABLE THAT HAS BEEN CLEARED?

RICHARD

Mother, you could be making so much more with your investments if you would . . .

MARY KAY

It is not my goal to be the richest person in the cemetery.

BEN

Well you know how much John Rockefeller left when he died. He left it all!

MARYLYN

Coldly ignoring brother.

Mom you could be the first woman in America to make a billion dollars on her own terms.

RICHARD

(Indignant) Ahem.

MARY KAY

I'm worried that when I go, yall are not going to see how vital it is to recognize our women. Pink Cadillacs, golden pins, alligator handbags—we need to maintain the flow of gifts to reward those who make our own lives exceptional.

Scene 58: Stroke. Cannot speak.

TEXT ON SCREEN: DALLAS, TEXAS 1996.

Mary Kay lies in bed.

MARYLYN

Thank God you are here Richard! A nurse was here about fifteen minutes ago. Mom seemed fine, and all of a sudden, she has been turning from side to side, and her eyes seem to be rolling around.

RICHARD

I don't like the way her tongue seems to lie in her mouth so funny.

MARYLYN

Mom, listen to us, how are you? How are you feeling?

MARY KAY

Tries but cannot talk.

RICHARD

Stressed

She can't even talk! Call an ambulence! I think we have had a stroke or something.

Scene 59: One final visit by Dorothy

Text on Screen: 9/11 2001.[7]

MARYLYN

Bringing Dorothy into the bedroom where her mother is.

> Mother, I have some company for you! You remember, Dorothy Zesch, don't you. Well I do, and thought you might enjoy seeing a friend from your earliest years. Well here she is!

Marylyn leaves.

DOROTHY

> (smiling and calm) Mary Kathlyn, how are you?

MARY KAY

She points feebly to her mouth, smiling slightly, slightly welcoming as if she has a premonition of what is to follow.

DOROTHY

> O you poor dear. I've heard that you can't talk anymore. That's why I decided to come. We've been through a lot together, haven't we. I just had to drop by especially since I'm in Dallas anyway.

MARY KAY

Brings a book of hers to her. Signs it, and gives it to her

DOROTHY

> Thank you. O, yes, I believe I believe I have seen something of your writings. A gift for me? Thank you! Perhaps we can even have a conversation, and I can use your book to bring out the things you would like to say (laughs)!

MARY KAY

Does not encourage. Senses it would make a good parting gift.

DOROTHY

Looking through the book:

> Hmmm. It says in here how you balanced priorities. Do you have anything about me in here?

[7] This was the day that terrorists struck the World Trade Center in New York, and Pentagon.

MARY KAY

Looks confused.

DOROTHY

O that's OK, Reagan High School, and the support I gave to some of your parties is long gone.

MARY KAY

Shakes her head in an equivocal manner (is it a yes or a no?)

DOROTHY

Of course, you have quite a fan club in Houston. I and my friends have followed your success right to the top. You have done so incredibly well Mary!

MARY KAY

Smiles.

DOROTHY

Of course, some of my friends allege, that Mary Kay is little more than a pink pyramid (smiling but biting). The only people who really profited, were the ones who raced their way to the top first. That in banning personal checks and loans, you forced your associates on the bottom of the pyramid to purchase and stockpile your inventory. Mary Kay expanded to the point it reached thousands of ineffective saleswomen who are being duped by the movement.

MARY KAY

Shaking her head.

DOROTHY

And of course you directed women to give their lives in a kind of half-hearted direct sales initiative. By saying you put God and Family before career, you basically protected your corporation from the charge that the profits of the great majority would be minimal.

MARY KAY

Shaking her head more violently.

DOROTHY

And you mired women all the time in ruthlessly having to sexualize their whole body, but especially their skin, so while they spent time being beautiful for the sake of the men, the men could dominate markets, work at the gym, and lord it over women in every respect.

MARY KAY

Flutters around, lays pathologically on the sofa as if weeping.

DOROTHY

And then you encouraged women at the bottom of your pyramid, to hire domestic help, encouraging the TRIVIALIZATION of minority women in service roles. You were the most wonderful of southern belles, weren't you? In fact, you did a lot to restore the plantation!

MARY KAY

Puts pillow over her ears.[8]

DOROTHY

You were right Mary Kay, you weren't a feminist. You hated feminists. In fact, you . . . Mary Kay . . . hated women!

MARY KAY

Pillow over her ears.

Scene 60: Tearful Scene with Richard and MK

Richard approaches Mary Kay at her bedside. Marylyn comes in behind him.

MARY KAY

In bed.

RICHARD

Marylyn said you had a visitor today.

Looks very sympathetically at his mother.

MARY KAY

[8] Symbolic of the fact that Mary Kay never publicly seems to have responded to criticism.

Gives Richard a card with writing on it.

RICHARD

Reads what went on, looking upset and then angrier, camera does a closeup.

Oh, this is horrible. This is wrong. We'll make sure this Dorothy person doesn't come again. How brazen and unnerving!

MARYLYN

Richard, I had no idea this was going to happen! This Dorothy Zesch woman who I knew from Mom's earliest years, comes in all smiles, and then . . .

RICHARD

Wait a minute, I remember Mom talking about this Dorothy woman too! Her high school bete noir! I talked to her by the curb of our home one night in Houston. I thought she had become one of Mom's . . .

MARYLYN

That's exactly what I thought!

RICHARD

Angry and pacing.

Who does this woman think she is? She's as bad as that Ova Spoonamore friend of Mom's who used that loophole in their agreement to sell out to Beauty Control. I should probably see our lawyer about this.

MARY KAY

Shakes her head "No."

RICHARD

So you forgive her?

MARY KAY

Shakes head, "yes" with tears.

MARYLYN

Well I don't know if I can forgive her. It was almost like some kind of terrorist attack.

Scene 61: She is dead. REVEREND SMITH, Richard, Ben and Marylyn discuss her life.

TEXT ON SCREEN: DALLAS, TEXAS, 22 NOVEMBER 2001.

Richard goes to blows a candle out. Then does not. Some kind of meal has transpired. He sits down by the REVEREND SMITH as the REVEREND SMITH confers with Marylyn.

REVEREND SMITH

> I asked her if she felt she was a sinner, if she confessed her sins, and believed in Jesus as her Savior. She shook her head yes.[9]

MARYLYN

> She paid for the educational wing of your church, wasn't that enough?

REVEREND SMITH

> You might think so. But the real question the church must ask is did your mother believe Jesus Christ was her Savior.

RICHARD

> Of course she did REVEREND SMITH, but I'm glad you asked her, and got that all straight.

MARYLYN

> And now, what about the eulogy? The Savior after all saved a savior. And I think members of the family who have done very well by her should bring out all her wonderful virtues, and how she passed those on to those around her.

Screen darkens to show the passage of time. Cameras zoom way out. They reappear as if they have been getting into an argument (A music track plays something like the hymn, "Just as I am without one plea" as we hear Richard and Marylyn shrieking unintelligibly—with the REVEREND SMITH almost getting upset trying to calm them, at the same time in a fierce argument). Cameras close up again, and scene continues:

RICHARD

Adopting a deeper, emphatic "CEO" voice:

[9] W.A. Criswell, the Pastor of First Baptist, preached a sermon on the ongoing repentance of the Chrisian in the life of the Christian, 1 April 1973.

Marylyn, NO! The rafters of this funeral will sag with Mary Kay directors and consultants. We should have a separate service for the family if we are simply going to take that kind of small mindset.

MARYLYN:

Explaining to the REVEREND SMITH.

(now almost crying but giving way) This is why I always feel, that since I had to quit my work with the corporation, because of my back problems, I have pretty much become the orphan of the family.

REVEREND SMITH

You know, perhaps we could balance the needs you both have, by insuring we don't have a messy proliferation of testimonies. And then electing someone who could give a more weighty, I don't mean scholarly, but a more learned tribute to her life. It might satisfy both the family and the directors.

RICHARD

OK, that sounds . . . good! But . . . Mom was all about mother-henning. She loved her national directors. She lived for them, she talked to them, she wrote for them, they are her daughters in a sense who she left behind. Some of them are even former academics.

MARYLYN

Richard, do you have to be so insensitive! <u>I was her one and only daughter</u>! Do you have corner the market on Mom to such an extent, that me, and the family mean nothing?

REVEREND SMITH

Well, let me try to explore what I have in mind more. There were some amazing aspects about your mother that both the directors and family members can be proud of. I picture her when she was young, and you three were little. At one time it was like she was caught in the maze of our modern educational, medical, and corporate bureaucracies. Somehow, having to support you three, without the degree she needed, she found her way out of these bureaucratic entrapments. And then she rose to the top! Its quite an amazing success story.

RICHARD

I like that. We need someone to dramatize how magnificent her accomplishment was. And then we can have Marylyn speak for the family, and

then select some Darlene, Charlotte, and a few of the top ones to give funny, and heartwarming stories.

This mollifies Marylyn to some extent.

MARYLYN

Our mother was one of a kind.

REVEREND SMITH

Yes, Yes, and I am just thinking out loud here, when we articulate her accomplishments, do we want to come on the side of the way she was truly an inspiration for women, or was she in some sense the only woman that could have . . .

MARYLYN

Wait, are you saying—that she was the only woman ruthless enough, to succeed at this level? That her accomplishment required a level of fanaticism so intense that . . . ?

REVEREND SMITH

Well . . . maybe she was a true outlier. Was she perhaps the apex of a pyramid, representing not what women can do, but what one woman did do?

RICHARD

REVEREND SMITH, please don't use the word, "pyramid." Ha ha. Mary Kay is about women getting enthusiastic and reaching for the stars. You know what her favorite poem was don't you?

REVEREND SMITH

What?

RICHARD

Well, as she used to do with people, first I have to make you look out the window. (searches and points) Now see that bird flying?

REVEREND SMITH looks out the window.

OK, here it is:

"I have a premonition that soars on silver wings. It is a dream of your accomplishments, of many wondrous things.

MARYLYN

I do not know beneath which sky or where you'll challenge fate, I only know it will be high; I only know if will be great

REVEREND SMITH

Well, it's . . . (reluctantly) a nice poem!!

MARYLYN

This is a poem we need right at the start of the service!

RICHARD

Yeah, OK, you know, it was about Christian love, praying for others to succeed beyond their dreams. Its also our Corporate Poem, on the wall of our lobby. Well what about it REVEREND SMITH?

REVEREND SMITH

Well perhaps we could juxtapose it with the verse from Philippians, "I can do all things in Christ who strengthens me?"

RICHARD

That sounds good to me. . .

MARYLYN

Yes, we have to nail down the point that my mother's death has made a new life for hundreds of thousands of women possible.

REVEREND SMITH

Well, I would hesitate to use expressions like that . . "New Life," for example . . the Bible says that this is really God's line of work, making this happen in this way, and however much we . . .

RICHARD

Yes, Marylyn, let's make sure we get some drafts ahead of time to the Reverend, so he can help keep the fire of faith burning in there. Well we can get some drafts and work out the details.

MARYLYN

Richard, Reverend, I'm sorry, I've been having a lot of stress lately. But I think all this will be good. A Major exposition, a time for family, and just a few directors.

They look expectantly at the REVEREND SMITH.

REVEREND SMITH

Given that your mother was a true believer, it will be pleasure to work on this service.

RICHARD

Thank you, Reverend.