

"NINE TO FIVE"

FINAL DRAFT
by COLIN HIGGINS

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FADE IN

EXT. DOWNTOWN AREA - DAY

1

A crowd of early morning office workers crosses over the street revealing JUDY BERNLY, an attractive, upper-middle-class woman, standing on the corner looking forlornly at the piece of paper in her hand. She checks the address again and then looks up. We PAN WITH her UP TO the fifteenth floor of the Consolidated Companies' building.

INT. OFFICE HALLWAY - DAY

2

The elevator doors open and Judy, suddenly realizing this is her floor, steps out, but not before getting hit by the closing doors. Recovering her composure and her hat, she glances nervously at the paper in her hand, then turns left down the hall to the Personnel Office.

INT. INNER PERSONNEL OFFICE - DAY

3

VIOLET NEWSTEAD, a neatly-dressed veteran of the company, is speaking with NORMAN LANE, the Personnel Director of Consolidated Companies. She is looking over a file he has just handed her.

VIOLET

But, Norman, she's never worked in her life before.

NORMAN

I thought you'd be sympathetic.

VIOLET

I am sympathetic. But why can't she work in someone else's section.

NORMAN

Her typing's okay. She has three years of college...

VIOLET

American History major, big deal! When we're in a bind upstairs I'll have her recite the Gettysburg Address.

Through the glass partition separating the inner and outer offices, we see Judy enter and speak to the receptionist.

Cont.

NORMAN

She's very willing. And she needs a job. She's recently divorced.

VIOLET

So? I'm a widow with four kids. How about giving me a break?

(looks out through
the glass and sees
Judy)

Is that her?

NORMAN

Yes.

VIOLET

Good Lord.

INT. OFFICE HALLWAY - DAY

4

Violet and Judy exit the Personnel Office and walk down the hallway to the elevators. Judy is anxious to please Violet, who is at first rather cool and businesslike.

JUDY

This is quite a day for me. I was so excited I left an hour earlier to be here on time. I'm glad I did, because it took me forty-five minutes to find a parking place.

VIOLET

We park in the building. At lunch I'll show you where and how to punch in.

JUDY

I just moved into an apartment near the airport.

EDDIE SMITH, a young, black mail clerk, walks by pushing his delivery basket.

EDDIE

Hi, Violet. What's shaking? What do you hear about your promotion?

VIOLET

No news. I'm still waiting. This is Judy Bernly. She's starting work today.

JUDY

Hello.

EDDIE

How am I gonna bust out of that
mailroom prison if they keep
hiring people from outside.

(to Judy)

You're gonna hate it here.

Eddie walks off. The elevator doors open.

THE FOLLOWING IS ONE CONTINUOUS SHOT:

INT. ELEVATOR - DAY

5

Judy and Violet step inside and the doors close.

VIOLET

We're on the next floor up.
Then above us is the Executive Suite
where the President, Mr. Hinkle,
is, and the Chairman of the Board.

JUDY

It all sounds so big.

VIOLET

Yes, I suppose it is. I've been
here twelve years and I've never
even seen the Chairman of the
Board.

JUDY

Twelve years. That's a lot of
experience.

VIOLET

That's just at Consolidated.
I've been working since I got
out of high school. The only
time off I got was when my kids
were born.

JUDY

All I've done is be a housewife.
Can I ask you about salary? I
don't think I can live on...

VIOLET

That's a touchy subject around
here. You'll have to take it
up with our boss, Mr. Hart.

Cont.

JUDY

Sorry. This is all so new.

VIOLET

Don't worry. You'll get the hang of it. I remember my first day. I felt like a jack rabbit that hopped out onto a battlefield.

The elevator doors open and we look out onto the main working floor, a set that seems the length of a football field with a hundred players criss-crossing back and forth. Violet and Judy step out and Violet waits for Judy to take it all in.

THE CONTINUOUS SHOT ENDS.

INT. THE MAIN OFFICE - DAY

6

Judy stares in open-mouthed wonder at the long rows of desks stretching in a grid square pattern to the far walls. On the sides are glass-panelled offices with secretary desks in front, separated by low dividers. Typewriters and keypunches type out a fast rhythm to which the whole floor moves like an anthill of activity. Violet gestures to Judy to follow her when ROZ KEITH, a tweedy, long-legged woman, calls out to her.

ROZ

Oh, Violet. Just a moment. I've been meaning to talk to you about Mr. Hart's rules on office decor. We seem to be getting a bit lax in your section.

VIOLET

Really, Roz? How do you mean?

ROZ

Well, I've typed it up here... 'No coffee cups on the desks. No personal items left in view, photos, plants, etc.' We mustn't look cluttered or sloppy. An office that looks efficient is efficient, as Mr. Hart says.

(to Judy)

Oh, hello.

VIOLET

Judy, this is Roz Keith, Mr. Hart's administrative assistant. Judy is starting today.

Cont.

JUDY

Hello. Nice to meet you.

ROZ

Welcome to Consolidated. I hope you enjoy it here. We're all a pretty happy bunch.

JUDY

Thanks.

ROZ

Here, Violet, you can put this up on the bulletin board.

VIOLET

Thanks, Roz. I know just where to stick it.

ROZ

And, Judy, if there is anything I can do to help you settle in, just drop on by.

Roz leaves. Violet turns to Judy.

VIOLET

One thing you should know about dear Roz is she is the eyes, ears, nose and throat of Mr. Hart. Anything she hears, he hears.

JUDY

What is she, like a company spy?

VIOLET

All I'm saying is if you ever want to gossip in the ladies' room, you'd better first check under the stalls for her shoes.

JUDY

Oh.

VIOLET

Come on, I'll show you your desk.

Violet walks down the main aisle and we FOLLOW as she explains the layout to Judy.

Cont.

VIOLET

The section is broken down into three zones, each with a supervisor. As senior, the other two supervisors report to me and I report to Mr. Hart. His office is over there. He's just been made vice president. Never seen anyone leap-frog so fast to the top. I remember when he was just a management trainee. In fact, I trained him. Well, here we are.

INT. VIOLET'S ZONE - DAY

7

She stops before her desk and faces the seven people in her section. They are all working, and no one is too interested in meeting the new girl. In the front row are BETTY STOKES, a black girl, and MARGARET FOSTER, an older, untidy woman, who is also a lush. Behind them is a kindly Chicano woman, MARIA DELGRADO, and beside her is the empty desk that Judy will fill. The next-to-the-last row is TOM WOOD and BARBARA ADAMS, another black woman. And the last row is CHARLOTTE WITHERSPOON and LEE CHANG. Violet continues.

VIOLET

I'll get you a locker in the kitchen and that'll be your desk behind Margaret. I'll introduce you to everyone later, but first I suppose you should meet Mr. Hart.

OUT 8

INT. HART'S OFFICE - DAY

9

Even to an impartial observer FRANKLIN HART, JR. appears to be bad news. From his sweaty forehead to his elevator shoes, he is a man who reeks of smarmy distrust. Judy and Violet sit beneath the stuffed stag head mounted on the wood-panelled wall. They have a similar stare, as they listen to Hart pontificate, sitting behind his desk and smoking a cigar.

HART

I like to think, Judy, that if there is a word that expresses by philosophy of business it's 'teamwork'. Everyone pulling together. You know, and I've always said this, it's a shame

Cont.

HART (Cont.)

you girls don't have the experience in school of playing football and baseball. It's unfortunate because there you learn how a team works -- a chain is only as good as its weakest link. It's weakest...

(stands up and
the chair wobbles)

Hmm. There's something wrong with this chair. Well, I don't want to bore you with a long harangue. I just want to tell you that it is a jungle out there, but if we all work together we can cut the balls off the competition and be sitting pretty on top of the hill.

He shakes her hand.

JUDY

Thank you. I'm happy to be here.

HART

Well, you're a welcome addition, and an exceptionally pretty one, if I may say so.

JUDY

Thank you.

HART

No, I mean that. You should see some of the crones that have come through lately. Right, Violet?

VIOLET

Eh?

HART

Oh, by the way, Violet. My wife's coming by today and I want to get a little present for her. Could you pick her up a nice scarf or something.

He offers her some money.

VIOLET

Mr. Hart, we've gone through this before. I don't think it is my place...

HART

Violet, goddammit! I've just spent five minutes talking about teamwork and right away you're not there for the handoff.

(muttering)

God, just like a woman.

VIOLET

All I mean, Mr. Hart, is my job description doesn't say anything about making purchases for your wife.

HART

And all I'm saying, Violet, is that I want people around me who can be flexible and get along. So when I ask an employee to help me out, particularly an employee who wants to be promoted to management, I expect a little cooperation. Savvy?

VIOLET

I savvy.

She takes the money.

HART

Good girl. Something in silk with some blue or red stripes.

VIOLET

Okay.

HART

Thanks, Violet. You're the best.
(to Judy)

You know, she was the first person I met at the company. Knows more about how it operates than Mr. Hinkle himself. Well, Judy, feel free to drop in any time you have something on your mind. That's why I have my office on this floor. I like to be close to my girls.

Violet cringes at the word "girls" as she opens the door and she and Judy leave. Hart calls from his desk.

HART

Is Doralee back yet?

VIOLET

No.

Cont.

HART

Oh. Well, bring me a cup of coffee, Violet, no sugar. Use that Skinny & Sweet.

VIOLET

Yes, sir.

Violet closes the door.

INT. DORALEE'S DESK - DAY

10

Violet looks at Judy and takes a big breath. She glances up at the name lettered on the door.

VIOLET

Well, that's Franklin Hart, Junior. But to me he'll always be F. Hart.

Judy reacts and they are about to walk away when Hart's personal secretary comes down the hall. DORALEE RHODES is an attractive, sexy woman, and she dresses to compliment her given endowments. She has a wide smile, a warm nature and a naturally effervescent personality.

DORALEE

Hi, Violet. How's it going?

VIOLET

Hello, Doralee. Your boss wants coffee.

DORALEE

Okay. I just came back from gassing up his car. If I'm not filling one tank, I'm filling the other.

VIOLET

This is Judy Bernly. She'll be working over in my section. Doralee Rhodes.

DORALEE

Well, hi, Judy. I hope everyone's been treating you real friendly and showing you around.

JUDY

Yes, everyone's been very nice.

DORALEE

Great. If there's anything I can do, you just give a holler. I know what it's like to be the new girl in town.

INT. JUDY'S DESK - DAY

11

Judy sits down at her typewriter and removes her hat. Violet has told her what has to be typed and she begins.

10

INT. JUDY'S DESK - ANOTHER ANGLE - DAY

12

Judy is filing cards in a circular file. She forces one in and they all flip out. She feels very embarrassed picking them up from the floor.

INT. JUDY'S DESK - ANOTHER ANGLE - DAY

13

The phone rings. Judy answers it but forgets to press the "hold" button and disconnects the line.

INT. JUDY'S DESK - ANOTHER ANGLE - DAY

14

Judy is typing a report, makes a mistake, pulls out the page and, hoping that no one sees her, crumples it up and throws it into the wastepaper basket. We note the wastepaper basket is full of crumpled paper from previous mistakes.

INT. COMPANY COFFEE SHOP - DAY

15

Barbara Adams, Maria Delgrado and Margaret Foster have gotten their coffee and are taking their lunches to a table. In the b.g., Lee Chang is taking up a collection.

BARBARA

Look at Lee. I just hope when I get married next month she takes up a collection for me.

MARGARET

What's this one for? Maryanne's abortion?

MARIA

Joan's leaving. They won't let her work part time.

MARGARET

Of course they won't. It'd make things too convenient.

They come to the table where Violet and Judy have finished lunch and are just getting up to go.

MARIA

Hello, Judy. How's it going with you?

JUDY

Fine, thanks. Violet's going to show me around outside.

VIOLET

Hart's asked me to pick up a scarf for his wife.

Barbara nods over to Doralee, who we see entering the coffee shop.

Cont.

BARBARA

Why didn't he ask Doralee. She does everything else for him.

MARGARET

Oh, she's too tired. They've been in conference together all morning.

The three women snicker amongst themselves as Violet and Judy walk away.

INT. DEPARTMENT STORE - DAY

16

Judy and Violet are looking at scarves. Violet picks one out and tries to catch the salesgirl's eye. Judy has been thinking.

JUDY

What did Margaret mean about Doralee?

VIOLET

Rumor has it that she's banging the boss.

JUDY

She and Mr. Hart? I think that's awful.

VIOLET

Live and let live, I say. Though, frankly, I always credited her with more brains and certainly more taste.

JUDY

That's how my husband left. He was having an affair with his secretary.

VIOLET

I don't think Hart's going to leave his wife. She's been too good a meal ticket all these years. And besides, she's bananas. She adores him.

INT. HART'S OFFICE - DAY

17

Hart is arranging the books on his desk. Satisfied, he grins to himself and buzzes the intercom.

HART

Doralee. Grab a pad and bring your pretty face in here.

INT. DORALEE'S DESK - DAY

Doralee presses the button and responds.

DORALEE

Yes, sir.

She is feeling very good about herself, and is determined not to let Hart upset her day. She picks up her pad and pencil and goes inside.

INT. HART'S OFFICE - DAY

Hart is sitting behind his desk with various reports laid out in front of him. He looks up as she enters.

HART

Just a minute. Stop right there.

DORALEE

What?

HART

Just turn around for a second.

Doralee does so, feeling a little silly.

DORALEE

Is anything wrong? Something on my skirt?

HART

No. There's nothing wrong. I just wanted a chance to look at you. Everything is very, very right.

She sighs, walks forward and sits in the chair opposite his desk. She opens her pad and gives him a pleasant, business-like smile.

DORALEE

Shall we begin?

HART

Okay. I want you to take a letter to Vernon Henshaw over at Metropolitan Mutual. 'Dear Vern. As you know, the Chairman of the Board of Consolidated Companies, Mr. Russell Tinsworthy, spends most of his time working on the model city and jungle clearance operation that the Brazilian government asked him to undertake some years ago. Consequently, we here at...'

As he speaks, he looks up slyly to see if Doralee is watching, then slightly pushes one of his record books away from him. The other books have been so placed that each of them is pushed forward, knocking the one on the edge up against the pen and pencil holder and toppling it off the desk onto the floor. Hart stands up, leans over the desk, and looks at the pens and pencils spilled out on the carpet.

HART

Oh, dammit!

DORALEE

Don't worry. I'll get it.

She puts down her pad and kneels to pick up the pencils, affording Hart an ample view of her ample bosom. He smiles secretly at his own ingenuity, then rushes around the desk to assist her.

HART

Here, let me help.

DORALEE

I've got them. It's okay.

Kneeling in front of her, he suddenly grabs her by the arm.

HART

Doralee.

DORALEE

Yes?

HART

I would just like to apologize for my behavior in the office yesterday morning. I'm sorry, I got carried away.

DORALEE

(sweetly)

That's all right, Mr. Hart. I've been chased by swifter men than you and I haven't been caught yet. Shall we get back to the letter now?

HART

Let's go over here to the couch. I have something I want to give you.

They get up and walk to the couch, where Hart sits beside her.

HART

You know, ever since I made that mistake about the convention in San Francisco...

DORALEE

Oh, Mr. Hart. You didn't make a mistake. Your purpose was very clear. It was my dumb trusting nature that got me into that fix. I'll just make sure next time when I'm asked to go to work at a convention that there is a convention going on.

HART

Well, look, nothing happened, so let's forget it. You mean a lot to me, much more than just a secretary, and I bought this for you to show you how I feel.

He gives her a box tied with a loose ribbon.

DORALEE

Why, thank you. You didn't have to do that.

She opens it and takes out the scarf we saw Violet pick out.

HART

I know. I picked it out myself.

DORALEE

It's very nice.

He moves closer to her on the couch.

HART

It's very nice. It's also nothing. Doralee, look at me. I'm a rich man. I've got a checkbook over there you could write your own figure.

DORALEE

I could do that now, Mr. Hart. I sign your name better than you do.

HART

I'm serious. I know I'm putting it badly, but I'm totally crazy about you. I think of nothing else. Eating, sleeping, all the time. It's you, only you.

DORALEE

Mr. Hart, I've told you before,
I'm a married woman.

HART

I know, that's what makes it so
perfect. Oh, Doralee, we could
have such a wonderful time
together. Please. I want you.
I need you.

He lunges to kiss her, but Doralee fends him off and they roll
off the couch to the floor. Doralee quickly gets to her feet
and stares down angrily at her pleading boss.

DORALEE

Mr. Hart!

HART

Call me Frank.

A VOICE

(o.s.)

Frank.

He stops and turns his head. Doralee, too, is taken aback and
looks to the office doorway, where MISSY HART, the boss's wife,
has just entered. A fluttery, bird-like woman, older than her
husband, she stands staring at him with sweet inquisitiveness.

MISSY

What are you doing on the floor?

HART

(getting up)

Eh, nothing. I tripped. Hit
my knee on the coffee table.

MISSY

Oh, that's awful. Did you hurt
yourself?

HART

No, I'm okay. What are you doing
down here anyway. You know I
don't like you to come to the
office. I do have a few things
to get done.

MISSY

Oh, Frank, don't be mad at me.
I've just come from the travel
agency. They have the most
wonderful choices for cruises.
Hello, Doralee.

DORALEE

Mrs. Hart.

MISSY

How are you? What a lovely scarf.

DORALEE

It was a present from your husband.

Hart reacts.

MISSY

How thoughtful of you, Frank.
I'm so glad he appreciates
you. Put it on.

Doralee puts it on as Missy flutters around her.

MISSY

It's absolutely adorable.
And you are so attractive.

DORALEE

Thank you.

HART

That will be all, Doralee.
We'll finish that letter later.

DORALEE

Okay. Thanks for the scarf.

MISSY

Now, Frank, let me just show
you these brochures. It won't
take a second. And you know you
did promise to go.

HART

Okay, okay.

Doralee goes to the door and Hart sits at his desk.

MISSY

This is a lovely one. An Italian
line. Looks just like the
Love Boat, doesn't it? Four weeks
of sunshine...

HART

Four weeks! Jesus Christ, are
you out of your mind? I can't
take four weeks off to go
paddling about on some dago
boat.

INT. DORALEE'S DESK - DAY

Doralee steps out and closes the door behind her. She sighs, shrugs it off and sits down at her desk.

INT. JUDY'S DESK - DAY

Violet is showing Judy how to fill out a company form. She glances up and sees the scarf that Doralee is wearing.

VIOLET

Well, I'll be damned. Just look and see who got paid off for services rendered.

Judy looks over at Doralee.

JUDY

That's the scarf you bought.

VIOLET

What the hell, I suppose she deserves it. Come on. I'll show you the Xerox room.

INT. XEROX ROOM - DAY

Violet is finishing showing Judy how to operate a very large Xerox machine that collates hundreds of copies.

VIOLET

And if anything starts going wrong, just look at the panel. The machine will tell you what to do.

JUDY

Okay. I'm sure I can handle it.

VIOLET

Fine. I'll leave you to it.

Violet leaves and Judy begins operating the machine. At first it goes smoothly but she inadvertently hits a button and the pace gradually increases. She handles the extra speed by increasing her own speed, but soon the machine is ahead of her and begins throwing papers to the floor. Judy begins to panic. The machine flashes signals like "LOAD" and "CALL KEY OPERATOR" which only makes her more confused. She runs to both ends trying to pick up papers and stay ahead. She knocks over some printers ink and inadvertently presses the high speed button.

INT. CONFERENCE ROOM - DAY

JACK MEADE, an older, conservative vice president and CHUCK STRELL, a young, playboy vice president, are concluding

Cont.

a meeting with Hart. Meade is gathering his papers together and is leaving in an angry huff.

MEADE

Look, Frank, the way you run your department is your business. All I ask is you keep your nose out of mine.

HART

Jack, it was just a suggestion. There's no need to get huffy. I'm sorry I said anything.

MEADE

So am I.

He opens the door and storms out to take the executive elevator to the next floor. Strell walks with Hart out into the hallway.

INT. EXECUTIVE HALLWAY - DAY

24

STRELL

You two squabbling is becoming a regular part of these meetings.

HART

He's an old foggy. What he needs is a good piece of ass.

STRELL

Why don't you fix him up with your secretary? She's the choicest piece around here.

HART

No way. That baby stays with papa.

STRELL

I don't blame you. Not a bad travelling companion to take to a phony convention in San Francisco.

HART

Oh, beautiful. I suppose that's all over the office. Who told you, for God's sake?

STRELL

You did.

HART

Oh, yeah.

Cont.

STRELL

(laughing)

Frank, you're too much. Your wife's going off on vacation. They'll be no stopping you.

HART

I know it. Say, wait 'til you hear this new little scheme I got in the works. It's a lulu!

(looks around)

Come on in here.

Feeling the hallway is too public for what he has to tell Strell, he takes a few steps to the Xerox room and opens the door.

INT. XEROX ROOM - DAY

25

Hart and Strell stop in the doorway and look in shock at the sight before them. The machine is spewing out reams of paper into the air and all over the floor while a distressed Judy is trying to pick them up and regain control. Hart rushes in and quickly presses the master switch. The machine stops. He turns to Judy.

HART

What the hell is going on in here?

JUDY

I'm sorry, Mr. Hart. It was going too fast.

HART

Too fast! Jesus Christ, couldn't you shut it off! It's right here!

He shows her where she made the mistake. Meanwhile, Strell laughs from the doorway.

STRELL

Catch you later, Frank. I see you've got a lulu right here.

He leaves, chuckling to himself.

JUDY

I'm sorry, Mr. Hart. I thought I could keep up with it.

Cont.

HART

Weren't you checked out on this thing? I mean, a moron could operate it.

JUDY

Yes, I was. I know what to do now.

HART

Well, for Chrissakes, do it, or your first day in here is going to be your last. Understand?

JUDY

Yes, sir.

HART

Now, clean this up and get back to work.

He starts the machine and stomps out. Judy operates the machine very quietly and efficiently, but her lower lip begins to quiver and her eyes begin to fill with tears.

OUT 26

INT. THE MAIN OFFICE - DAY 27

Everyone is putting their things away in anticipation of the day being over. The clock strikes five and a short buzzer sounds. Everyone stands up to leave and Judy heaves a sigh.

INT. TIME CLOCK AREA - DAY 28

Judy, looking very down, punches out. Margaret stands behind her.

MARGARET

Smile, kid. You're on parole.

EXT. JUDY'S APARTMENT - DUSK 29

Judy's apartment is one of a dozen units built around a swimming pool. Judy is wearily climbing the stairs when a ~~man~~ stands up from a poolside chair and calls out to her. It is DICK, her still-handsome ex-husband. She turns and is very surprised to see him.

JUDY

Dick? What are you doing here?

Cont.

DICK

I just dropped by to give you these papers. They're the last. You sign them and then give them to your lawyer.

Judy takes the papers he offers. They look at each other for a moment, not knowing what to say.

DICK

How are things with you?

JUDY

Okay. I've got a job. I'm a secretary. So, how's Lisa?

DICK

Fine. She's waiting in the car. We've got to go.

They shake hands. He leaves. She watches him go, then turns and continues walking up the stairs.

INT. JUDY'S BEDROOM - DAY 30

Judy is lying in bed when the alarm clock suddenly goes off. A sleepy-eyed Judy looks up and shuts it off.

OUT 31-
33

INT. TIME CLOCK AREA - DAY 34

Judy punches in and turns to Maria, who is waiting behind her.

JUDY

I feel I was here just a moment ago.

MARIA

Yes, I know what you mean. But you'll get used to it. Everybody does...eventually.

INT. THE MAIN OFFICE - DAY 35

The office is in full swing. Judy is typing. Doralee is on the phone. Violet is walking down the aisle. She passes BOB ENRIGHT, sitting at his desk. He is another section leader like her.

VIOLET

Hello, Bob.

BOB

Say, Violet, would you look at this? I've checked all over and I can't make it out.

He hands her a bill and she looks it over.

VIOLET

Ajax Warehouse. But we don't deal with Ajax Warehouse, I don't think...

INT. KITCHEN - DAY

35-A

Judy opens her locker and takes out her lunch. She looks over and sees Margaret uncorking a hip flask and about to drink. Margaret looks over at her and explains.

MARGARET

Medicinal purposes...I have to protect my sanity.

INT. EXECUTIVE CORRIDOR - DAY

36

Doralee is walking down the hallway when she meets Judy.

DORALEE

Hello, Judy. How's it going?

JUDY

Fine, thanks.

DORALEE

Say, would you like to have lunch with me today?

JUDY

No, thanks. I'm afraid I can't. Thanks.

DORALEE

Well, how about tomorrow? There's the cutest little Italian place not more than two blocks' walk from here.

JUDY

Thanks, but I'm going to stay around the office for a while. Get to know the routine, you know.

DORALEE

Oh, all right.

JUDY

See ya.

DORALEE

'Bye.

Judy walks down the hall. Although she doesn't want to show it, Doralee is hurt by the brush-off.

INT. DORALEE'S BEDROOM - NIGHT

37

Doralee is getting ready for bed. Her husband, DWAYNE, a handsome, six-foot-two stud, leans back against the pillows watching her with loving eyes as she paces back and forth.

DORALEE

I'm as nice as I can be down at that office and still everyone treats me like a bastard at a family reunion.

DWAYNE

Forget about them, honey. Come on to bed. I'll give you a warm reception.

DORALEE

(with a sly smile)
I'll bet you will.

She comes over and sits beside him. He takes her in his arms and kisses her cheek. She smiles and they roll back into the pillows.

INT. HART'S OFFICE - DAY

38

Violet is talking to Hart and has just handed him the bill that Bob Enright gave her.

HART

Ajax Warehouse? What about it?

VIOLET

We know nothing about it here. I've even called New York, but of course, they're all tied up with planning that computer change-over.

HART

Let me look into it. I think Mr. Hinkle upstairs was talking about it. Anything else?

VIOLET

Well, I was wondering about the report I did on the color coding of accounts. I gave it to you last month. I'm sure if you just looked over the research and the studies you'd see we could improve efficiency by up to twenty percent.

HART

Color coding? Yes, yes. I looked at it. I think it needs work. I'll get back to you.

INT. AT THE EXECUTIVE ELEVATOR - DAY

39

Roz Keith walks down the hall and meets Violet waiting by the executive elevator.

ROZ

Hello, Violet. Did you get my memo?

VIOLET

Yes, I did, Roz. I tore right through it.

ROZ

Did you? Well, I just know we have to clamp down hard on any signs of unionization, keep our ears open for people sharing their complaints or revealing their salaries.

VIOLET

Why don't we just avoid the problem by paying everyone the same salary for the same work?

ROZ

Really, Violet, sometimes, oh!... Here comes Mr. Hart with Mr. Hinkle.

CHESTER HINKLE is the President of Consolidated and walks, talks and dresses with full knowledge of this fact.

HINKLE

Hello, girls. How is it going?

VIOLET

Just fine.

ROZ

Hello, Mr. Hinkle.

HINKLE

Oh, Roz, you'll be getting a copy of this report Frank has just given me. We're going to start color coding the accounts from now on. Frank's done a brilliant study of its efficiency.

Violet looks like she's been struck by a hammer. She tries to catch Hart's eye, but he keeps avoiding her, pretending to be occupied with the arrival of the elevator.

ROZ

Really? Oh, congratulations, Mr. Hart.

HART

Thanks.

He and Hinkle step into the elevator.

HINKLE

Yes, it's just brilliant. You're a fine piece of man power, Frank. Any other reforms you want to do down here are fine with me. This is your floor. You run it as you please. Going up, girls?

Violet stares pointedly at Hart.

VIOLET

No, we're going down.

INT. VIOLET'S GARAGE - DAY

40

Violet and her sixteen-year-old son, JOSH, are installing a garage door opener. Violet is standing on a ladder, putting in the last screws, while Josh listens patiently to his mother's harangue.

VIOLET

I can't believe that man. He has no shame. Stood right there and presented to the President of the Company my idea as if it was his own.

JOSH

So why didn't you call him on it?

VIOLET

Because I'm playing it safe, dammit. In six weeks he's making the decision on the promotion, so I'll keep on playing the 'good girl' 'til then.

JOSH

You finished up there?

VIOLET

Yeah.

JOSH

Nice job.

VIOLET

Thanks. Can you believe it. A mature woman with two kids who can install a garage door opener and he still refers to me as his 'girl.'

JOSH

Mum, I think I'm going to roll you a number. You need to relax.

VIOLET

Now wait, Josh, you know my feelings about that. Your grandmother goes into fits at the very mention of marijuana.

Outside in the yard we can see Violet's mother with a brace around her neck watering the garden and talking to Violet's daughter, holding a cat.

JOSH

But she doesn't understand moderation. 'Harm springs from excess,' right?

VIOLET

Yes, but...I don't know.

JOSH

We're talking one joint.

VIOLET

Yes, but...

Cont.

JOSH

How long have you been waiting
for that promotion?

VIOLET

Slip it in my purse.

THE MONTAGE

41

Set to music, the montage presents the office in full swing, people going to and from work, all kinds of machines in operation and people acting in assembly lines as extensions of the machines. The clock on the wall spins from nine to five. While in this framework, we see the following scenes:

INT. JUDY'S DESK - DAY

42

Judy is furiously typing, filing and answering the phone. She seems to be getting better at it all.

INT. DORALEE'S DESK - DAY

43

Hart comes out of his office, sees Doralee is not at her desk and calls out to Violet to bring him coffee.

INT. KITCHEN - DAY

Violet angrily pours Hart some coffee and puts in some Skinny & Sweet.

INT. COMPANY COFFEE SHOP - DAY

44

Judy, Barbara, Betty and Maria are having lunch in the company coffee shop. Doralee comes in and they watch her as she sits at an empty table and eats her lunch by herself.

INT. VIOLET'S DESK - DAY

45

Work is piling up on Violet's desk, but she answers the phone, signs her reports, advises Bob Enright and types on her typewriter with such skill and panache that she receives a round of applause from Eddie as he drops off the mail.

INT. XEROX ROOM - DAY

46

Judy working at the machine. She's almost got it.

INT. NOTICE BOARD - DAY

47

Judy is standing around the notice board with Maria when Lee Chang comes by taking up a collection for Barbara Adams' farewell party.

INT. KITCHEN - DAY

48

In the kitchen, Barbara Adams is given a quick farewell party by Violet and the people in her zone.

INT. VIOLET'S ZONE - DAY

49

A new girl, PHOEBE HOTZ, arrives to take Barbara's place. Violet introduces her to the others.

INT. XEROX ROOM - DAY

50

Judy shows Phoebe how to operate the Xerox machine.

INT. THE MAIN OFFICE MACHINE - DAY

51

The sequence ends with everyone looking at the clock on the wall, waiting for the last few minutes until it hits five. It does, and as if by magic, the entire office is suddenly empty. It hits nine and the office is full again.

END OF MONTAGE.

INT. HART'S OFFICE - DAY

52

Violet jumps out of her chair and shouts at Hart standing behind his desk.

VIOLET

What?

HART

Wait a minute. Let me finish.
Don't fly off the handle.

VIOLET

You gave that promotion to Bob Enright instead of me? I've got five years' seniority over him. For Christ's sake, I trained him.

HART

Look, the company feels...

VIOLET

The company, bullshit. It's your decision. You promoted him. Just tell me why.

HART

Well, he's got a college degree.

Cont.

VIOLET

Oh, that's brilliant. While he was in college getting his precious, useless degree, I was working my butt off for this company.

HART

He's got a family to support.

VIOLET

And I don't? What's that got to do with anything?

HART

Look, my hands are tied. I need a male in that position. Clients prefer to deal with a man when it comes to figures.

VIOLET

Now we're getting at it. I lose a promotion because of some idiot prejudice. The boys in the club are threatened and you're so intimidated by any woman who doesn't want to sit in the back of the bus.

HART

Don't give me any of that women's libber stuff. I see you're upset about this and I understand it.

VIOLET

You understand nothing.

HART

I understand I'm still your boss and though you might be pretty valuable around here, you had better get a hold of yourself because I'm not going to sit here and listen to any more of this.

He sits in his chair, but the spring malfunctions and the chair tips back, throwing him onto the floor. He scrambles to his feet, embarrassed and angry, and presses the intercom button.

Cont.

HART

Goddammit, Doralee, get in here.
I told you to fix my chair six
weeks ago.

VIOLET

Okay, I'll leave, but I have
one more thing to say before I
go. Don't you ever refer to me
as your 'girl' again. I'm sick
and tired of hearing 'my girls'
this and 'our girls' that.

Doralee enters.

HART

What in God's name are you
talking about.

(to Doralee)

Doralee, look at that damn
chair.

VIOLET

I'll tell you what I'm talking
about. I'm no girl. I am a
woman. W-O-M-A-N! I am not
your wife, your mother...

(gesturing at
Doralee)

...or even your mistress.

DORALEE

What?

VIOLET

I am your employee, and as such
I expect to be treated equally,
with a little dignity and a
little respect.

DORALEE

What do you mean, 'mistress?'

HART

Don't pay any attention to her.
She's just upset.

VIOLET

Oh, come off it, Doralee. The
whole company knows you two are
having an affair.

Cont.

DORALEE
 What? The whole company? Since
 when?

VIOLET
 I don't know. Since your
 weekend in San Francisco.

HART
 Violet, I think you'd better
 go.

DORALEE
 No, wait Violet. It's not true.
 Who told you about San Francisco?
 Who's been saying we're having
 an affair?

VIOLET
 Who's been saying it? He has!

She walks out, slamming the door behind her.

INT. DORALEE'S DESK - DAY

53

Violet storms past Margaret, who looks up as she walks by.

MARGARET
 Hey, Violet, where are you
 goin'?

VIOLET ..
 I'm going to get drunk.

MARGARET
 'Atta girl.

INT. HART'S OFFICE - DAY

54

Hart is backing up around the desk. Doralee is furious as
 she stalks him.

HART
 Now, wait a minute, Doralee. I
 can explain.

DORALEE
 You've been telling everyone I'm
 sleeping with you! That explains
 it, why everyone treats me like
 some cheap floozie. They all
 think I'm screwing the boss.

HART
 No, no. It's not like that at
 all.

DORALEE

And you love it, don't you. It gives you some sort of cheap thrill. Like knocking over pencils and picking up papers.

She knocks over his pencil holder and sweeps all the papers off his desk.

HART

Doralee, you're getting yourself all excited.

DORALEE

I have been straight with you from the first day I came here.

HART

Can't we sit down and discuss this?

DORALEE

I've put up with your pinching, and your ogling, and your chasing me around the desk because I need this job, but this is the last straw. You know, I've got a gun out there in my purse...

HART

Doralee, there's no need to get hysterical.

DORALEE

Up to this point I've been forgiving and forgetting because of my religion and the way I was brought up, but I swear if you ever say another word about me or make another indecent proposal, I'm going to get that gun of mine and turn you from a rooster to a hen with one shot.

She walks out of the office, slamming the door behind her.

HART

Shit!

INT. DORALEE'S DESK - DAY

55

Doralee, with her purse and her coat, shoves past Roz, who is walking over to Hart's office.

ROZ

Where are you going?

DORALEE

I need a drink. I'm taking
the rest of the day off.

Margaret looks up from her desk.

MARGARET

'Atta girl.

Roz is stunned. She goes to Hart's door, knocks, and opens
it.

INT. HART'S OFFICE - DAY

56

Hart is picking up the papers and pencils off the floor.

HART

What the hell do you want?
Can't you see I'm busy?

Roz enters and closes the door behind her.

ROZ

I wouldn't bother you if this
wasn't important. But I've
just heard one of the girls
commit a serious infraction.

HART

What are you talking about?

ROZ

Maria Delgrado was in the
ladies' room speaking to some
other girl whose voice I
couldn't recognize when I
distinctly overheard her reveal
her salary and make estimates
of yours and mine.

HART

Well, get rid of her. Dismiss
her.

ROZ

It's not that she hasn't been
warned. I clearly outlined in
my memo...

Cont.

HART

Didn't you hear what I said?
Fire the bitch!

ROZ

Yes, sir.

INT. VIOLET'S ZONE - DAY

57

A security guard watches as Maria, trying to keep from breaking out into tears, clears out her desk. The other people in the zone are either working or attempting not to get involved. Judy has just returned and Margaret tells her the news.

JUDY

What? I don't believe it.
She was fired for that?

MARIA

It's okay, Judy. I wanted to spend more time with my kids anyway.

JUDY

But it's so unfair. We've got to do something.

MARGARET

Yeah. Let's all revolt.

MARIA

Now, don't you get into trouble. It's not worth it. I'll find another job. It's hard for me to work fulltime anyway. I promised myself I wouldn't cry.

JUDY

(very angrily)
Where's Violet? Does she know about this?

MARGARET

Not yet. She's down at Charlie's getting drunk.

JUDY

Well, I'm going to tell her.
This is a disgrace.

Judy storms off.

MARGARET

'Atta girl.

INT. CHARLIE'S BAR - DAY

The jukebox is playing a sad song that drifts across the almost empty lounge. Seated next to each other at the bar, Violet, Doralee and Judy are already on their second drink as they stare off into space and glumly contemplate the recent turn of events.

VIOLET

What a rat.

DORALEE

What a liar.

JUDY

What a creep.

DORALEE

To think he told everyone I was sleeping with him.

JUDY

It's so unfair. It's just so unfair.

VIOLET

Twelve years of service and he shoots me down.

JUDY

Well, we have to do something. He can't treat people like that.

VIOLET

Do? What's to do? Quit?

DORALEE

I can't quit.

VIOLET

It's the same all over, anyway.

JUDY

Couldn't we all get together and complain?

DORALEE

Complain? Who to?

VIOLET

It's a dictatorship. Let's face it. Let's have another drink.

JUDY

It's my turn.

Cont.

VIOLET

No, it's mine. I've got it.

Violet opens her purse and looks inside. She takes out a joint.

VIOLET

Lookie here. I've really got it.

JUDY

What's that?

DORALEE

I didn't think you smoked.
You roll your own?

VIOLET

A little present from my son.
Say, why don't we just skip
over the ladies' room and
light it?

DORALEE

Is that one of them marijuana
cigarettes?

VIOLET

Shhh. We haven't got enough
for everyone. Come on.

JUDY

I don't think we should. What
if someone came in?

DORALEE

It's awful dangerous.

VIOLET

Would you two show a little
spunk. What are you anyway,
a man or a mouse. I mean, a
woman or a wouse.

DORALEE

Why don't we go back to my place.
My husband's out at his acting
class tonight.

VIOLET

Okay by me. We'll have an
old-fashioned ladies' pot party.

DORALEE

To tell you the truth, it doesn't
do that much for me.

Cont.

JUDY

I smoked some marijuana at a party once. I could never understand what the big deal was.

INT. DORALEE'S LIVING ROOM - DAY

59

Violet, Judy and Doralee are stretched out around the fireplace smoking the joint and laughing at what Doralee has just told them.

JUDY

Oh, that's so funny.
Threatening Hart with a gun.

DORALEE

He knows I have one, too. Look, right here.

She takes the gun from her purse on the coffee table and shows them.

VIOLET

Oh, he must have been ready to pee in his pants.

JUDY

Have you ever fired it?

DORALEE

Only once. Right after ~~Wayne~~ bought it for me, my girl friend and I were coming back late at night from the rodeo in Dallas. Two men started hassling us in the parking lot. They wouldn't quit, so I reached for the gun and shot a bullet right through my purse.

They all laugh.

DORALEE

They ran off, though.

VIOLET

I'll bet they did.

JUDY

My goodness, this is good pot.
What did you call it again?

VIOLET

Mexican seedless.

JUDY

Well, I love it.

She passes the joint to Doralee.

VIOLET

I don't think I could ever carry a gun. I could never understand those guys like Hart who go out in the woods to hunt those poor, defenseless animals like Bambi and Thumper and that cute little skunk.

DORALEE

I'd like to hunt Hart. Chase his lily white tail through the woods and see how he likes it.

JUDY

Oh, that's funny.
(starts giggling)
Oh, my goodness...

VIOLET

What is it?

Judy collapses into a fit of hilarity. Violet and Doralee look at each other and begin laughing, too.

VIOLET

I think she's stoned.

JUDY

Am I stoned?

DORALEE

I think you're stoned.

JUDY

I'm stoned. Oh, that's so funny.

DORALEE

What's so funny?

JUDY

I just had this terrific picture of Hart, running for his life, with the whole office out to kill him and hunt him down.

JUDY'S FANTASY:

INT. THE OFFICE - NIGHT

60

A pack of vicious dogs, barking bloodhounds and snarling dobermans pulling on their leashes, leads an angry mob of office employees carrying torches and a hangman's noose. The mob is made up of Barbara Adams, Betty Stokes, Charlotte Witherspoon, Lee Chang, Margaret Foster,

Maria Delgrado, Phoebe Hotz, Tom Wood, Eddie Smith and Jack Meade. Together they search down the aisles of desks and the corridors of offices.

INT. THE OFFICE - ANOTHER ANGLE - NIGHT 61

As we see the posse in the distance go looking down one end of the building, we DROP DOWN TO DISCOVER Hart, crouched in terror behind a desk, breathing heavily and sweating profusely. He looks up and makes a dash for the elevators.

INT. THE OFFICE - ANOTHER ANGLE - NIGHT 62

The mob sees Hart and they cry out.

MARIA

There he is!

MEADE

Get him!

MARGARET

Get the bastard!

Hart runs from the elevators and down the aisle. The pack follows. Hart leaps over some desks, rushes around the corner and gets into his office without being seen.

INT. HART'S OFFICE - NIGHT 63

He crouches down by the doorway and watches as the mob runs by. The shouting and barking recedes in the distance. Hart stands up, turns around and freezes. Someone is in the room, sitting in the chair, but because of the shadows he can't make out who it is.

HART

Who's there?

The stranger flicks on the desk lamp. It is Judy, decked out like a big game hunter.

JUDY

Hello, Hart. It looks like you've gotten yourself into a spot of trouble.

HART

Judy. You've got to help me. That mob out there has gone crazy. They're trying to kill me.

JUDY

Why should they do a nasty thing like that?

HART

I don't know. I'm not such a bad guy.

Cont.

JUDY
You're a sexist, egotistical,
lying hypocritical bigot.

HART
So I have a few faults. Who
doesn't? Is that any reason
to kill me.

JUDY
I'm going to give you a break,
Hart. A break that you wouldn't
give one of those people out there.

HART
Judy, hide me until they go away.

JUDY
I'm going to count to ten. Then
I'm coming after you myself.

HART
Judy, you can't mean that?

JUDY
You're foul, Hart. A wart on
the nose of humanity. I'm going
to blast it off.

She picks up the hunting rifle off the desk, spins it a couple
of times around her head with the skill of a crack marksman,
then points it at his chest.

HART
Judy, Judy, Judy!

JUDY
Good-bye, boss man. It's
quittin' time.

HART
No, Judy. You can't mean this.

JUDY
One, two, three...

HART
But why me? I'm just an
ordinary guy trying to do a
job.

JUDY
Four, five, six...

HART

I'm a little pushy, but I
wouldn't hurt anyone.

JUDY

Seven, eight, nine...

HART

Holy shit!

JUDY

Ten.

She aims the rifle and fires, blasting the glass out of the door just as Hart leaves.

INT. THE OFFICE - NIGHT

64

Hart, running low, makes it down the aisle. Judy steps out, raises her rifle, and fires. She seems to have an inexhaustible supply of ammunition as she blasts everything in his vicinity while he runs from desk to desk. Typewriters, lamps, telephones and office machines are all blown away.

INT. THE OFFICE - ANOTHER ANGLE - NIGHT

65

Her eye catches the clock on the wall and she even shoots a couple of rounds into that.

INT. THE ELEVATORS - NIGHT

66

Hart races for the elevator, but Judy rounds the corner and blasts the buttons.

INT. THE STAIRS - NIGHT

67

Hart opens the door and begins running downstairs, but Judy, firing away, is coming up.

INT. LADIES' ROOM - NIGHT

68

Hart races into the ladies' room and hides, panting in the last stall. Judy kicks open the door, turns on the lights, and stalks her way from stall to stall. Hart sits in shaking fear when the final door is thrown open and he is face to face with Judy. QUICK CUTS OF EXTREME CLOSEUPS OF her face, his face and the rifle. Her finger tightens around the trigger. A CLOSEUP OF his eyes, we hear the sound of the final rifle shot, and we PULL BACK FROM his eyes TO his head mounted on a plaque.

INT. HART'S OFFICE - DAY

69

We continue the PULL BACK UNTIL we SEE Hart's head mounted on the panelled wall where the deer head used to hang. Below it, on the couch, sits Judy, calmly cleaning her rifle.

INT. DORALEE'S LIVING ROOM - NIGHT

70

Judy has just finished and all three women are lounging around very stoned, laughing at her fantasy.

DORALEE

Oh, honey, that is priceless.

VIOLET

I can just see him now, hanging there with a dumb look on his face wondering what the hell happened.

DORALEE

What's your fantasy, Violet?
How'd you bump off the boss?

VIOLET

I need some time to think. It's got to be real terrible.

JUDY

Doralee, how about you?

DORALEE

I don't know. I'd just like to come riding up one day and give him a taste of his own medicine.

DORALEE'S FANTASY:

EXT. THE CORRAL - DAY

71

A white horse comes riding up out of the West, passes through the corral gates and pulls up short by the hitching post. Doralee, in a subdued cowgirl outfit, jumps off and crosses to the office door.

INT. HART'S OFFICE - DAY

72

We PULL BACK FROM the corral outside the office window and PAN OVER TO Hart's bathroom where in walks Doralee. She strides over to Hart's desk, presses the button and shouts into the intercom.

DORALEE

Hey, hot stuff. Grab a pad and pencil and bring your buns in here.

INT. DORALEE'S DESK - DAY

73

Hart, sitting at Doralee's desk, listens to the box and is suddenly flustered. He presses the intercom.

Cont.

HART

Yes, ma'am.

He grabs his pad, checks his hair and tie in the mirror, tucks in his shirt, picks up his pencil, and before opening the door gives a last-minute check to see if his fly is closed.

INT. HART'S OFFICE - DAY

74

Doralee looks up as he enters.

DORALEE

Just a minute. Stop right there.

HART

Is anything wrong?

DORALEE

No, no. I just want to check your bod. Turn around for a second. You know, you got a nice ass, Frank. But you ought to get your pants cut a little tighter. Bring it up more in the crotch.

HART

(embarrassed)

Oh, Mrs. Rhodes.

DORALEE

I mean you got a nice package, let's show it off. Come on over here. I want you to take a memo.

Hart sits down and opens his pad. Doralee stands up and walks around as she dictates.

DORALEE

To All Personnel: I have received some complaints lately about the arrangement of desks and the blank, colorless nature of the office decor...That's a great cologne you're wearing, Frank.

HART

Thank you.

DORALEE

It's really turning me on. What's it called.

HART

I don't know.

DORALEE

Sure you do. Don't be embarrassed.
What's it called?

HART

Stud.

DORALEE

Stud? Oh, boy. I think it's
very sexy. Only I don't like
that tie, Frank. What happened
to the ones I gave you?

HART

Nothing. I just...

DORALEE

Take it off.

HART

What?

DORALEE

Take it off! I can't work with
those stripes blazing out in
living color like that. Good Lord!
Don't you have any taste!

He hurriedly takes off the tie.

DORALEE

And unbutton that shirt...That's
better. Now, where were we?

HART

The memo.

DORALEE

Oh, yes. Let me see...By
the way, Frank, I've got a
little surprise for you.

HART

You have?

DORALEE

I sure do.
(opens her top
desk drawer)
Right in here. Take a look.

He stands up and leans over.

Cont.

HART

Where?

Doralee uses her pencil to open up Hart's shirt and take a peek.

DORALEE

Hmm. You got a nice lot of hair on your chest. How are you pecs?

HART

Mrs. Rhodes, please! I'm a married man. I don't think you should be saying those kind of things to me.

DORALEE

Forget about your wife, Frank. She may be yours in the evening but you're my boy from nine to five. Here, look what I've got for you.

She takes a tie box from her top desk drawer and brings it around to Hart. She takes out a Western scarf and shows it to him.

DORALEE

Isn't that pretty?

HART

Yes. But, Mrs. Rhodes, you don't have to buy me gifts.

DORALEE

Let me put it on you.

HART

No, that's all right.

DORALEE

Hold still.

(ties the scarf
around Hart's neck)
Now, that wasn't so bad, was it?

HART

No.

DORALEE

You've got lovely shoulders, Frank, lovely broad shoulders, and a cute little tush.

She pinches him on the butt. Hart jumps back.

HART

Mrs. Rhodes, really!

Cont.

DORALEE

Come on, Frank, let's be friendly. You've got to be a bit more cooperative if you want to keep this job.

HART

Mrs. Rhodes, I've told you, I am not that kind of boy.

DORALEE

Get off it, Frank! Just a little kiss. No one will know. I'll lock the door.

HART

No, no. I won't. I won't.

DORALEE

Frank, come back here. Frank!

HART

Mrs. Rhodes, I beg you.

DORALEE

Frank, I'm warning you. Come over here.

HART

No.

He opens the door and makes a break for it. Doralee grabs a convenient lariat and follows.

INT. THE OFFICE - DAY

75

Hart rushes down the aisle, trips over a wastepaper basket and falls to the floor. Doralee stands in the doorway and begins twirling the lariat over her head. Hart sees her and scrambles to his feet, but she lets fly with the rope, lassoing him around the shoulders and bringing him up short.

INT. THE OFFICE - ANOTHER ANGLE - DAY

76

He falls back to the floor and before he knows it, Doralee is on top of him, grabbing his hands and feet and hog-tying him like a calf in a rodeo. She jumps up when she's finished and throws her arms in the air like a champion cowgirl signalling the judges she's through.

EXT. THE BARBECUE - DUSK

77

Hart is now tied to a long spit, rotating slowly over some roasting coals. We PULL BACK TO INCLUDE Doralee, sitting back in her chair with her feet up, drinking a can of beer, and enjoying the sunset. She finishes the beer, smiles at Hart and crumbles the empty can with her fist.

INT. DORALEE'S DINING ROOM - NIGHT

We PAN the dining room table, which is covered with the results of a refrigerator raid. The three stoned ladies have a case of the munchies and sit around enjoying the various foods as much as they have enjoyed Doralee's delectable story. They laugh amongst themselves.

DORALEE

I just love a good barbecue, don't you. Dwayne fixed these last night.

JUDY

It's wonderful. Everything tastes so wonderful. I can't get over it.

DORALEE

How about some coffee?

VIOLET

That's funny.
(chuckles)
That's real funny.

DORALEE

What?

VIOLET

Well, you know, you asked me about my fantasy for knocking off Hart. I just thought of the perfect way.

VIOLET'S FANTASY:

INT. DORALEE'S DESK - DAY

Hart comes out of his office, looks around quickly for Doralee, can't see her and so shouts out to Violet.

HART

Violet. Get me a cup of coffee.

He goes back inside and closes the door.

INT. VIOLET'S DESK - DAY

Violet looks up from her work and flashes a smile of inner peace.

VIOLET

Yes, sir.

She lays down her pencil and smiles at the cartoon animals standing by her desk; a fawn, a possum, and a trio of rabbits. Two animated bluebirds fly to her shoulder as she stands up and walks over to the kitchen.

INT. KITCHEN - DAY

81

As if performing a well-choreographed routine, Violet takes a cup, fills it with coffee, adds some milk from the refrigerator and two teaspoons of Skinny & Sweet from the cupboard. The bluebirds sing sweetly as she does so, flying happily around her, while a curious mouse pokes his head around from behind the Mr. Coffee. Violet winks at him and then very carefully opens the top of her jewelled ring and pours some poison powder into the coffee. The coffee bubbles and gurgles and sends out a small mushroom-shaped cloud that scares the mouse away. Taking the plastic spoon that one of the bluebirds offers to her in his beak, she stirs the coffee and the turbulence dies down. Removing the spoon and not at all surprised to see that the bowl of the spoon has dissolved, she picks up the cup and exits the kitchen.

INT. HART'S OFFICE - DAY

82

Violet enters, leaving the door open behind her.

VIOLET

Your coffee, Mr. Hart.

He looks up from his desk.

HART

Oh, yeah. Put it down over here.

Violet smiles and places the coffee alongside him. Pre-occupied with the papers he's reading, he reaches out, takes the cup and drinks a mouthful. Violet watches. She sits on the corner of his desk with the bluebirds around her. He looks up, very surprised at this familiarity. She smiles at him sweetly.

VIOLET

Some more coffee?

HART

Coffee?

He suddenly grabs his throat and, falling back in his chair, goes into what seems to be the transformation of Dr. Jekyll into Mr. Hyde.

Smoke blows from his ears and his head spins around on his shoulders.

INT. HART'S OFFICE - HART'S TRANSFORMATION - DAY 83

He springs out of his chair, dives across the desk, somersaults to the floor at Violet's feet. Violet looks at him with interest as she files her nails. The little

Cont.

critters watch from the doorway as Hart on all fours starts crawling across the floor, up the wall and across the ceiling. The birds watch as he scurries down and shoots across the carpet to begin the loop again. Violet puts her file away and gestures to the birds to open the window. The birds open the window while the critters in the doorway follow with their eyes Hart's third trip around the room.

INT. HART'S OFFICE - ANOTHER ANGLE - DAY

84

Violet stands up to get Hart's chair. Hart, now ramrod straight, is bouncing up and down like a human pogo stick. The critters scurry in fright from the doorway, but the baby rabbit reappears at the sounds of a sudden crash. Violet looks up. Hart has his head stuck in the ceiling lighting fixture.

INT. HART'S OFFICE - ANOTHER ANGLE - DAY

85

Violet pushes the chair underneath Hart and he drops down into it. The attack over, Hart looks at Violet.

HART

I think there was something
in the coffee.

VIOLET

I think you're right.

She begins to push him around the desk as if he were in a wheelchair.

HART

It was poison.

VIOLET

Right again.

HART

You did it.

Violet smiles and stops the chair in front of the open window. She looks down at the traffic below.

HART

But why? Why?

VIOLET

Why do you think?

She walks behind the chair and begins to pump it up 'til it reaches the height of the window. Then she pulls a lever which tilts it back.

Cont.

HART

Because I'm a sexist, egotistical,
lying, hypocritical bigot?

VIOLET

Bingo!

She smiles sweetly and hits the lever. The chair springs forward and Hart flies out the window.

EXT. THE OFFICE BUILDING - DAY

86

A TRICK SHOT in which we see the body fall out of the high window and come hurtling down STRAIGHT TOWARD CAMERA UNTIL it grows into an EXTREME CLOSEUP of Hart's face and then shatters like broken glass. The pieces scatter and wipe the screen.

EXT. CHURCH - DAY (STOCK)

87

Church bells peal joyously throughout the land.

INT. A DUNGEON - DAY

88

Shafts of light penetrate the dungeons where legions of imprisoned office workers break their chains and crawl out into the sunshine.

EXT. MEDIEVAL FINALE - DAY

89

Trumpeters herald the dawning of a new age. Rainbows and showering rose petals surround a radiant Violet standing on the castle balcony accepting the adulation of the cheering throng. We PULL BACK TO INCLUDE a happy Judy and Doralee on either side of her handing her a goblet of wine. All three toast themselves as we CONTINUE TO PULL BACK and bluebirds trailing ribbons FRAME the closing tableau.

INT. MAIN OFFICE - DAY

90

It is the following day. Judy, Doralee and Violet are returning from their coffee break. They are laughing together as they walk down the side aisle of the main office toward their desks.

JUDY

Oh, that was fun last night.

DORALEE

We'll have to do it again.

VIOLET

How is old Hart? I haven't seen him all morning.

DORALEE

He didn't say a word about yesterday.
He's too happy. His wife left this
morning for a two-month cruise in
the South Seas.

JUDY

Lucky her.

VIOLET

I don't know. The poor thing
still has to come back to him.

They stop by Judy's desk.

JUDY

Shall we all meet for lunch?

VIOLET

Fine, but afterwards I've got
to go shopping. We're running
out of cat food, fish food, ant
spray and rat poison.

DORALEE

I can't make it. How about
drinks after work?

JUDY

Sure, but why not lunch?

DORALEE

Hart wants me to drive over to
his lawyer. I'll be gone all
afternoon.

VIOLET

Oh, dammit. When you're away
that only means one thing.

INT. DORALEE'S DESK - DAY

91

Hart steps out of his office, sees Doralee's not at her desk
and looks over at Violet.

HART

Violet! Get me some coffee,
would ya?...Right now!

He goes back inside before she has a chance to speak. She
is livid.

INT. KITCHEN - DAY

92

Violet grabs a cup and pours the coffee, all the while talking
to Betty Stokes, who is cleaning up.

VIOLET

I swear, one of these days
he's going to push me too far
and then I'm going to really
let him have it. Enough is
enough!

BETTY

We're out of Skinny & Sweet.

VIOLET

Yeah, I know. I got some at
lunch.

She goes to her locker, opens it and while talking, takes a
box of Skinny & Sweet out of her sack of groceries.

VIOLET

Who the hell does he think he
is, anyway. A miserable, petty,
two-bit dictator, ordering me
around like I'm some sort of
flunky. I get so mad at myself
I can't stand it.

Violet opens the box and begins pouring two teaspoons of
Skinny & Sweet into the coffee. She is so upset she pays no
attention to what she is doing.

BETTY

Look, he does it just to annoy
you. Don't let him get to you.
Besides, the day's almost over.

Violet stirs the coffee and picks it up.

VIOLET

You're right. I keep telling myself
the same thing. But I can feel the
pressure building up inside me. I
can't take much more of this. Something,
somewhere, sometime is going to
snap. And then God help Mr. Hart,
because I won't be responsible for
my actions.

She and Betty leave the office and we PUSH INTO the box of
Skinny & Sweet. Except it is not Skinny & Sweet. It is a
similar-looking box of rat poison, with a clear skull and
crossbones warning on the label.

INT. HART'S OFFICE - DAY

92-A

Hart is on the phone. Violet brings in the coffee. As soon
as he sees her, he stops talking.

Cont.

HART
 (into phone)
 Just a second.
 (covering the
 mouthpiece)
 I've told Bob Enright and
 Francine and now I'm telling
 you. If you ever get anything
 again on Ajax Warehouse, I want
 you to bring it directly to me.
 You got that?

VIOLET
 Okay. You're the boss.

She puts down the coffee on the desk and goes for the door.

HART
 I wish a few more people around
 here would remember that.

Violet leaves and Hart goes back to the phone.

EXT. DORALEE'S DESK - DAY

93

Doralee comes down the aisle and sees Violet exiting Hart's office.

DORALEE
 I see he caught you.

VIOLET
 I'm calm, perfectly calm.

She picks up a file from her desk and walks toward the elevators.

DORALEE
 (laughing)
 Hang in there, honey. It's
 almost five.

She goes to her desk and puts down her purse.

INT. HART'S OFFICE - DAY

94

Hart shouts into the phone.

HART
 No, you listen to me! You'll
 get your money when I give it
 to you. This Ajax deal is my
 baby, so you just sit tight and
 don't ever call me at this number
 again!

He slams down the phone and throws himself back in his chair. The faulty spring snaps, tipping the chair over backwards. Hart's feet kick the desk, knocking over the coffee, and his head hits the window ledge, knocking him out. He is thrown to the floor and lies unconscious next to the empty coffee cup, while the spilt coffee from the desk drips on his neck.

INT. DORALEE'S DESK - DAY

95

Doralee reacts to the sound of Hart falling. Puzzled, she stands up from her desk and opens the office door. Doralee steps inside and immediately sees the inert body of Hart lying by his desk.

DORALEE

Oh, my goodness.

She rushes over to the inert body, sees the overturned chair and tries to awaken him.

DORALEE

Mr. Hart, Mr. Hart!...

She can't seem to get a response. Grabbing the phone, she hurriedly dials the operator.

DORALEE

Get me the Paramedics, quick.
Mr. Hart has collapsed in his
office.

EXT. DOWNTOWN STREETS - DAY

96

An ambulance whizzes BY the CAMERA.

INT. THE AMBULANCE - DAY

97

Doralee is sitting next to the driver. She looks into the little window in the back and shakes her head.

INT. VIOLET'S ZONE - DAY

98

It is just after five o'clock and most of the employees have left. Violet comes up to the desk where Judy is the last one working.

JUDY

Where have you been? You missed
all the excitement.

VIOLET

What happened?

JUDY

They took Hart away in an
ambulance. He was unconscious,
had an attack or something.

Cont.

VIOLET

He did? Where's Doralee?

JUDY

She went with him. I hope it's not serious.

VIOLET

Me neither. Just some trifle that will keep him out of the office for the next twenty years.

JUDY

Yes, I just have to drop this off.

VIOLET

I'll meet you at the elevator.

Judy takes her coat and purse and walks back to the side offices. Violet goes into the kitchen.

INT. KITCHEN - DAY

99

Violet goes to her locker to get her groceries. The box of rat poison is still on the counter where she left it. She turns and sees it. At first she's confused, then dumbfounded, then the horrific realization of what has happened hits her full force.

VIOLET

Oh, my God!

She grabs the rat poison and races out.

INT. HART'S OFFICE - DAY

100

Violet rushes into the office where a distraught Roz is cleaning up. She looks at Violet with great concern.

ROZ

Oh, Violet, isn't it awful about Mr. Hart?

VIOLET

How did it happen?

ROZ

He fell and hit his head against the window.

VIOLET

The coffee.

ROZ

What?

Cont.

VIOLET

Where's the coffee cup?

ROZ

Here. It was by him on the floor. He must have been drinking it when he blacked out.

VIOLET

Give it to me.

Violet snatches the cup from Roz and examines it with desperation.

VIOLET

What hospital did they take him to?

ROZ

Saint Vincent's.

VIOLET

Oh, my God!

She takes another look at the cup and smashes it in the wastepaper basket. She rushes out, while a sympathetic Roz shakes her head.

ROZ

I know how you feel.

INT. AT THE ELEVATORS - DAY

101

Judy is waiting for Violet, who suddenly runs toward her and hustles her into the open elevator.

JUDY

Violet? What's the matter?

VIOLET

Get in. Get in. Something terrible has happened. You won't believe it.

The elevators doors close.

INT. THE TIME CLOCK AREA - DAY

102

The elevator doors open.

JUDY

I don't believe it! Violet, how could you make such a stupid mistake.

Violet shows her the rat poison as they begin to punch out.

Cont.

VIOLET

I thought it was the Skinny & Sweet.
Look at the box. They're almost
identical, except for the little
warning on the side.

JUDY

Put that away! My God, someone
could see you. Are you crazy?
Punch out. Where's your card?

VIOLET

I've got to get to the hospital
and tell them what happened.
They'll have to pump his
stomach.

They finish with the time clock and race toward the garage.

INT. THE GARAGE - DAY

102-A

JUDY

We'll go together. Just keep
calm. Keep calm.

VIOLET

Oh, my God. What if it's too
late.

JUDY

Don't get hysterical. Don't get
hysterical.

VIOLET

You're right. You're right.
Keep calm. Keep calm.

EXT. COMPANY GARAGE - DUSK

103

With screeching brakes and burning rubber, Violet careens out
of the company garage and races off down the street.

INT. VIOLET'S CAR - DUSK

104

Judy is hanging on for dear life, as a possessed Violet steers
the car like a Grand Prix racer. She shouts out a sudden
realization.

VIOLET

My God! What if we're too late!

EXT. THE HOSPITAL - DUSK

105

The ambulance has arrived at the hospital and the unconscious
Hart is being wheeled on a gurney toward the emergency
entrance. Doralee is running beside it. She speaks to one
of the MEDICS.

DORALEE

We're not too late, are we?

MEDIC

No, he's breathing fine.

They rush into the emergency entrance.

INT. EMERGENCY WARD - DUSK

106

The two Medics wheel the gurney straight toward the emergency room. Doralee watches as one of the Medics turns to her.

MEDIC

You ought to go over and speak to Admitting.

DORALEE

Right.

She sees them take Hart through the swinging doors, then steps around the corner to the Admitting area.

INT. EMERGENCY ROOM - DUSK

107

A DOCTOR comes over to examine Hart when he suddenly opens his eyes. He looks around, then sits up.

HART

What's going on?

DOCTOR

You blacked out. How do you feel?

HART

I feel fine. I slipped off my chair and hit my head.

DOCTOR

(feeling his head)
You've got quite a bump up there. We ought to take you to X-ray.

Hart jumps off the gurney.

HART

Just wait a minute! I don't need any X-rays. My head's fine as it is.

DOCTOR

But we should do some tests and make sure.

Cont.

HART

You do tests for yourself. I know your guys' racket and I'm not going to be suckered into paying hospital fees and doctors' bills for a little bump on the head.

The doors burst open and another gurney is wheeled in. A man of about Hart's age lies on it, unconscious, while two more MEDICS cry out to the Doctor.

MEDIC #1

Cardiac arrest!

MEDIC #2

And some internal bleeding!

The Doctor talking to Hart leaps into action, as do the other nurses and Medics in the room. Hart watches for a moment, shudders, then walks out of the emergency room.

INT. EMERGENCY WARD - DUSK

108

A plainclothes DETECTIVE and a POLICEMAN are waiting outside the emergency room as Hart exits.

DETECTIVE

He was our only witness. We had him all ready to testify. And how this.

Hart sees the main exit sign, turns away from the waiting area and walks down the corridor.

EXT. THE HOSPITAL - NIGHT

109

Violet spins her car around and parks as close as she can to the emergency entrance (a "Doctors Only" space). Holding the box of rat poison, she and Judy rush inside.

INT. EMERGENCY WARD - NIGHT

110

Judy and Violet enter and look around the waiting room. Doralee is standing by the Admitting counter and is very surprised to see them. She walks over.

DORALEE

What are you two doing here?

JUDY

Something terrible has happened. Violet put rat poison in Hart's coffee.

VIOLET

I didn't do it on purpose. It was an accident.

DORALEE

Oh, my goodness. You mean that's why he...Good Lord!

JUDY

Where is he? We've got to speak to the Doctor.

DORALEE

They took him in there, behind those doors.

They look over at the emergency room and see the Policeman and Detective standing in the hallway outside.

VIOLET

Oh, my God. There's a policeman. What's he doing here?

DORALEE

I don't know.

A Medic that brought in the man on the gurney exits the emergency room. The Detective stops him for a moment.

DETECTIVE

The guy they just brought in on the gurney; how is he?

MEDIC #1

Not so good.

DETECTIVE

When can I speak to the Doctor.

MEDIC #1

He knows you're here.

The Medic walks on down the hall.

VIOLET

Oh, my God. They found out about it already.

JUDY

Don't panic. Don't panic.

The Doctor comes out and the Detective speaks to him.

DETECTIVE

How is he, Doc?

DOCTOR

He's dead.

Violet receives the news with a shock. Doralee and Judy are equally horrified.

VIOLET

Oh, my God.

DETECTIVE

Can you tell what caused it?

DOCTOR

Not without an autopsy, but I'm fairly certain it was some kind of poison.

VIOLET

Ohhh...

Violet feels suddenly faint and Judy and Doralee rush to help her. The Doctor leads the Detective and the Policeman into his office down the hall while Judy and Doralee help a distraught Violet to a seat in the waiting room.

INT. THE WAITING AREA - DAY

111

Violet is very light-headed.

VIOLET

Well, it's all over. Did you hear? An autopsy. I may as well save them the trouble and give them the rat poison right now.

Judy freaks and grabs the box from her.

JUDY

Give me that! Do you want someone to see it?

She slips it inside her coat.

VIOLET

Who cares? I'm finished. I'm a murderer.

JUDY

No, you're not.

VIOLET

I'm a murderess. My poor kids.

JUDY

You're nothing until you're proven guilty.

DORALEE

But they'll discover the poison when they do the autopsy on the body.

Cont.

VIOLET
I'll get rid of the poison.

JUDY
No, no.

VIOLET
I'll get rid of the body.

JUDY
No, no. This isn't murder.
There were extenuating circumstances.
It was an accident.

DORALEE
An accident? But she was
thinking about doing it last
night. We were all thinking
about doing it last night.

JUDY
Yes, but she didn't do it on
purpose.

VIOLET
Maybe unconsciously I did. It's
no use. I'm going to go to the
pen.

JUDY
We've got to get her a lawyer.

VIOLET
I'm going to be locked up for
life.

JUDY
Where's the phone?

DORALEE
Over there.

JUDY
Have you any change?

DORALEE
I think so.

Doralee looks in her purse. Judy turns to Violet.

JUDY
You just sit right here.

VIOLET
I'm going to lose my job!

JUDY

Violet, would you calm down.

VIOLET

(with vigor)

I'm no fool. I killed the boss.
You think they're not going to
let me go after a thing like that!

JUDY

Just sit still. We'll be right
back.

Doralee and Judy cross the waiting room to the telephone alcove. Violet is becoming more agitated and she jumps when the doors to the emergency room bang open and a Medic wheels out the corpse on the gurney. It is covered by a sheet and the Medic begins to wheel it down the hall when he is stopped by the Policeman coming out of the Doctor's office.

POLICEMAN

Is this the guy for the autopsy?

MEDIC

Yeah.

POLICEMAN

The Doctor wants to see you.

Leaving the gurney parked by the wall, the Medic follows the Policeman into the Doctor's office and closes the door behind him.

Violet stares at the abandoned gurney with the sheet-covered corpse. A crazy idea begins forming in her head. She stands up and very guiltily makes her way over to the gurney.

INT. EMERGENCY WARD - NIGHT

112

Suddenly a big commotion is heard outside and a large family enters the emergency ward. A wife has stabbed her husband in the arm and the aunts, cousins, grandparents and kids have come with them to the hospital. Shouting, accusations, cries of pain and tears fill the waiting room as a medic goes to administer to the husband's bleeding arm.

INT. WAITING AREA - NIGHT

113

Violet seizes the moment. In all the confusion, no one notices as she grabs the gurney and begins hurriedly pushing it down the hall. She comes to the end of the corridor, sees the sign pointing to the main entrance, and turns left.

INT. HOSPITAL CORRIDOR - NIGHT

114

Rounding the corner, Violet, like a woman possessed, continues pushing the gurney toward the main entrance. Up ahead some doctors are walking toward her. With clear presence of mind, she makes the next left, parks the gurney, and slips into a nearby office.

INT. HOSPITAL CORRIDOR - ANOTHER ANGLE - NIGHT

115

The doctors come around the corner and continue on down the corridor.

INT. DOCTOR'S OFFICE - NIGHT

116

Violet opens the office door and sees them go. Spying a doctor's white coat hanging on a peg in the office, she quickly puts it on, then steps out in the hall to collect her gurney.

INT. HOSPITAL CORNER - NIGHT

117

Grimly determined to find an exit, she continues on down the hall to the next corner. She stops. To her left is the emergency ward with all the commotion. She has gone around in a circle. She looks at the family shouting and keeping the medics occupied and decides to give it a shot. Suddenly from around the corner comes a blonde teenager, cute and perky with braces on her teeth and wearing a candy striper volunteer uniform. Her name is BUFFIE and she speaks to Violet with wide-eyed innocence.

BUFFIE

Excuse me, could you tell me
where the coffee shop is, please?

VIOLET

What?

BUFFIE

The coffee shop?

VIOLET

Oh, the coffee shop. No.
I'm...I'm new here. I don't
drink coffee.

BUFFIE

I'm new here, too. Where do
you work?

VIOLET

Eh, downstairs.

BUFFIE

(with awe)
Oh. In the morgue.

VIOLET

That's right.

Buffie gestures to the body on the gurney.

BUFFIE

Then, he's...

VIOLET

Yes, he's...

BUFFIE

How did he...?

VIOLET

Coffee. Too much coffee. I'm just taking him outside for some air. I mean some fresh air for me. He's just coming along for the ride.

Buffie suddenly slaps her mouth.

BUFFIE

Oops! You're a doctor.

VIOLET

What?

BUFFIE

I didn't see your badge.
Sorry.

Violet looks at the badge pinned to the white coat.

VIOLET

I'm a doctor. So why the hell am I talking to you?
Piss off!

Buffie, stunned, hurries away while Violet turns the gurney and makes a mad rush for the emergency ward doors at the end of the hall.

INT. THE EMERGENCY WARD - NIGHT

118

Judy and Doralee are in the telephone alcove calling a lawyer. Judy has the receiver in her hand. She covers the mouthpiece and informs Doralee what's going on.

JUDY

They've gone to bring him to the phone. How's Violet?

Cont.

Doralee walks to the edge of the alcove just in time to see Violet, in her doctor's coat, push her sheet-covered gurney through the arguing family and out the emergency ward doors. Doralee can't believe her eyes. She turns back to Judy.

DORALEE

Oh, honey. I think Violet has flipped out.

EXT. HOSPITAL - NIGHT

119

Violet pushes the gurney across the entrance and into the parking lot. She stops by the back of her car.

EXT. HOSPITAL - ANOTHER ANGLE - NIGHT

120

She quickly takes out her keys, drops them, picks them up, flings open the trunk, rolls the corpse still covered in the sheet off the gurney into the back, slams the trunk shut, hops into the driver's seat, starts the engine and backs up just as Judy and Doralee come running outside looking for her.

VIOLET

Come on. Get in. There's no time for talking.

Doralee opens the front door and she and Judy slide in alongside Violet. Judy has barely time to close the door before Violet has hit the gas and the car speeds out of the parking lot and into the street.

INT. VIOLET'S CAR - NIGHT

121

JUDY

Where are you going? Why are you driving so fast?

VIOLET

Look, I've got a great idea. They can't do an autopsy without a body.

DORALEE

(to Judy)

I told you I saw her. She took the body!

JUDY

Violet, you haven't?

VIOLET

What's the big deal? He's dead, isn't he?

DORALEE
(to Judy)
I told you. She's flipped.
She's flipped.

JUDY
Violet, where is the body?

VIOLET
In the trunk. Look, all we've
got to do is get some cement
blocks, chain them to his feet
and pitch him off the end of
the pier. No one will ever
know.

DORALEE
You're crazy! They'll find it.
They always find it.

VIOLET
Crazy am I? They never found
Jimmy Hoffa!

EXT. A DOWNTOWN STREET - NIGHT 122

Violet careens around a corner and squeals off into the night.

INT. VIOLET'S CAR - NIGHT 123

JUDY
But, Violet, we're not
criminals. I was just calling
a lawyer. It was an accident.

DORALEE
We're criminals now. We've just
stolen a corpse from a hospital.
That sounds like criminal to me.

JUDY
We can take it back. We'll just
turn around and take it back.

DORALEE
But we'll be caught if we go
back now. They won't listen to
us.

VIOLET
Would you two stop arguing and
think about where we can lay our
hands on some cement.

EXT. ANOTHER DOWNTOWN STREET - NIGHT

124

Violet speeds down the street, passing cars left and right.

INT. VIOLET'S CAR - NIGHT

125

JUDY

Let's not panic. Let's think things through. There's a restaurant up there. Let's pull in and stop for a while.

DORALEE

A restaurant. A restaurant! How can you think of food at a time like this?

JUDY

I'm not thinking of food.

VIOLET

I'm not hungry.

DORALEE

Our boss is lying dead in the back of this car and she wants to stop for dinner.

JUDY

I don't want to stop for dinner. I want to stop to think!

DORALEE

(to Violet)

Keep your eyes on the road.

JUDY

Everything's going too fast. We have to slow down.

DORALEE

Yes, Violet, slow down. You're driving like you're crazy.

VIOLET

So? I thought you said I was crazy.

DORALEE

You are crazy! You're driving like a madman.

VIOLET

Wrong! I'm a madwoman!

Cont.

JUDY

Let's keep calm. Don't panic.
Don't panic!

Doralee looks ahead and screams at what she sees.

DORALEE

Watch out!

JUDY

Oh, my God!

EXT. AN INTERSECTION - NIGHT

126

Violet races through a red light and spins the wheel to narrowly avert colliding with a crossing truck. She loses control of the car and it runs up onto the sidewalk and smashes into the side of a building.

INT. VIOLET'S CAR - NIGHT

127

Everyone is shaken but unhurt.

JUDY

What happened?

DORALEE

She panicked.

VIOLET

Nobody's hurt. It was just
a little accident.
(begins to drive off)
We'll be out of here in a...

The car is not moving right.

DORALEE

What's the matter?

Violet leans out the window and looks.

VIOLET

The front fender. It's hitting
the tire.

DORALEE

Good Lord, what now! Okay, get
us off the sidewalk and let's
take a look at it.

Violet manages to get the car off the sidewalk. It lands in the street with a bump. They all get out and look at it.

EXT. THE ROADSIDE - NIGHT

Doralee examines the front fender.

DORALEE

It's not so bad. We just have to pull the fender back.

VIOLET

Well, come on, give me a hand.

They try to pull the fender out, but they can't make it.

DORALEE

It's no use. We need a crowbar or something.

VIOLET

There's a tire iron in the trunk, but...eh...

DORALEE

I'll get it.

She walks around back and sees the left rear light blinking.

DORALEE

Judy, turn the blinkers off.

Opening the trunk, Doralee looks at the sheet-covered body. She gulps and begins looking for the tire iron. She moves the sheet away and uncovers the head of the corpse. We can't see it, but she can. She freezes. She looks again.

DORALEE

Eh...Judy. Would you come back here for a second.

Judy has turned off the car lights. She walks around to the back and stands beside Doralee.

JUDY

What?

DORALEE

Look.

Judy looks. Her hand goes over her mouth.

JUDY

Who's that?

DORALEE

I don't know.

Cont.

JUDY

Where's Hart?

DORALEE

I don't know.

JUDY

Oh, my God. Did she? Oh,
my God.

DORALEE

Violet, honey, would you come
over here for a second.

Violet joins them at the back of the car.

VIOLET

What's the matter with you two?
We've got to get...
(looks in the trunk)
Who's that?

DORALEE

I don't know.

VIOLET

What do you mean, you don't
know. What happened to Hart's
body?

DORALEE

It's not here. What do you
think. It got up and walked
away!

Violet is confused. Slowly she figures out what she has done.

VIOLET

But I...I...I...

JUDY

Oh, Violet. How could you?
How could you?

VIOLET

I guess I must have made a
mistake.

DORALEE

You steal the wrong body from
the hospital and all you can
say is you made a mistake.

Cont.

VIOLET

It could happen to anyone.

JUDY

But this is awful. It's so improper. So disrespectful.

VIOLET

He's dead. He doesn't mind. Look, there's nothing to get excited about. We'll take it back.

DORALEE

What?

VIOLET

No harm's done. Come on. We'll just turn around and take it back.

DORALEE

Oh, sure. That's great. We waltz in there and tell them we're sorry. An honest mistake. Take it back. Maybe they'll give us Hart's body in exchange.

VIOLET

There's no need to get sarcastic.

DORALEE

You took it! You take it back!

JUDY

No, no. Stop it! Look, we're all in this together. We must stay calm. Let's just fix the fender and drive back to the hospital. We'll figure out a plan to drop off the body and then we'll all sit down and decide what to do next.

EXT. THE ROADSIDE - NIGHT

129

The fender is fixed. Violet starts the engine and turns on the lights. She steers the car out onto the street and does a wide U-turn. As they drive away, we see their left tail-light flashing red.

INT. VIOLET'S CAR - NIGHT

130

Judy is sitting between the two other women. They are attempting to discuss a plan as rationally as possible.

VIOLET

That might work if we can find a wheelchair.

DORALEE

I saw a couple sitting outside the emergency entrance when we were there. I think it's a good idea.

JUDY

I just wish we knew what happened to Hart.

DORALEE

We'll find out soon enough. What's that?

They all listen.

VIOLET

It's a siren.

Judy looks out the back window.

JUDY

Oh, my God. It's a policeman.

The policeman on a motorcycle drives alongside Violet and begins signalling to her.

DORALEE

He wants you to pull over.

VIOLET

What do I do? Make a break for it?

DORALEE

I don't know. I've got my gun.

JUDY

Put that away! Oh, my God, let's not panic.

VIOLET

But what does he want?

Cont.

JUDY

I don't know what he wants,
but we have to pull over.

DORALEE

Okay, pull over. But be
ready for anything.

JUDY

Stay calm. Just listen to
what he says and don't panic.

VIOLET

But what if he...

JUDY

For Chrissakes, pull over!
Pull over!

Violet pulls the car over to the shoulder of the road.

EXT. THE ROADSIDE - NIGHT

131

The COP parks his motorcycle and walks over to Violet's window.
He leans down to speak to her.

COP

Can I see your license and
registration, please?

VIOLET

Why? I wasn't speeding.

COP

I didn't say you were. Your
taillight is blinking.

VIOLET

It is?

COP

Are your signals on?

VIOLET

(checks)
No.

COP

Then it must be a short in
the trunk.

VIOLET

A short in the trunk?
(to the others)
We've got a short in the trunk.

COP

It's probably only a defective wire or something. You want to take a look?

VIOLET

(to Judy)

Do we want to take a look?

DORALEE

No. We can't, Officer. We have no time. We're on an emergency.

JUDY

Yes. That's right. She's a doctor.

COP

(to Violet)

You're a doctor?

VIOLET

What do you think I am, a beautician?

COP

I'm sorry, Doctor. I didn't see your badge. What's the trouble?

VIOLET

The trouble is I'm taking this woman to the hospital. She's very sick.

COP

Which one of you is sick?

DORALEE AND JUDY

(together)

I am.

They look at each other and try again.

DORALEE AND JUDY

(together)

She is.

VIOLET

They're both sick.

COP

Oh.

Judy realizes she has the box of rat poison in her lap and tries to slip it under her coat.

COP
What's that you're hiding?

JUDY
This?

COP
Yes.

JUDY
Rat poison.

VIOLET
She ate it.

COP
What?

VIOLET
She ate the rat poison. That's
why they're sick.

COP
You ate rat poison?

DORALEE
I thought it was Skinny & Sweet.

JUDY
It looks exactly like Skinny & Sweet
-- except for the little skull and
crossbones on the label.

DORALEE
Can't we go now, please. I'm not
feeling very well.

VIOLET
My God, did you hear that. She's
not feeling very well. I've got
a dying woman on my hands and you
want to look for a short in the
trunk.

COP
I'm sorry, Doctor.

VIOLET
If we don't make it to the
hospital I'm holding you responsible.

COP
Don't worry, I'll give you an
escort.

VIOLET
An escort?

COP
Yeah. Just follow me.

VIOLET
He's going to give us an escort.

JUDY
Oh, my God.

VIOLET
Forget it, buster. We can't wait.

Violet steps on the gas and drives off, leaving the Cop standing on the roadside in a cloud of dust.

INT. VIOLET'S CAR - NIGHT

132

JUDY
What's he doing?

DORALEE
He's just staring at us.

VIOLET
The nerve of that guy. Stopping a doctor in an emergency.

DORALEE
But you're not a doctor.

VIOLET
He doesn't know that!

Violet speeds off down the road.

OUT 133-
134-A

EXT. THE HOSPITAL - NIGHT

135

Violet, no longer wearing the white coat, is waiting in her car in the parking lot. She looks up as Doralee and Judy come rapidly walking over to her.

VIOLET
How did it go?

DORALEE
We couldn't find out anything about Hart. They either don't know or won't tell us.

VIOLET
Well, what do we do?

JUDY

Nothing. We wait till they come to us. Just go to the office in the morning and act like nothing has happened.

VIOLET

How about the other matter.

DORALEE

Don't worry about it. It's all taken care of.

COP

It's probably only a defective wire or something. You want to take a look?

VIOLET

(to Judy)

Do we want to take a look?

DORALEE

No. We can't officer. We have no time. We're on an emergency.

JUDY

Yes. That's right. She's a doctor.

COP

(to Violet)

You're a doctor?

VIOLET

(simply)

Can't you see my badge?

COP

Well, what's the trouble?

VIOLET

The trouble is I'm taking this woman to the hospital. She's very sick.

COP

Which one of you is sick?

DORALEE AND JUDY

(together)

I am.

They look at each other and try again.

DORALEE AND JUDY

(together)

She is.

VIOLET

They're both sick.

Judy realizes she has the box of rat poison in her lap and tries to slip it under her coat.

COP

What's the trouble? What's that you're trying to hide?

JUDY
This?

COP
Yes.

JUDY
Rat poison.

VIOLET
She ate it.

COP
What?

VIOLET
She ate the rat poison. That's why they're sick and that's why we have to get to the hospital.

COP
You ate rat poison?

DORALEE
I thought it was
Skinny & Sweet.

JUDY
It looks exactly like
Skinny & Sweet -- except for
the little warning on the label.

DORALEE
Can't we go now, please. I'm
not feeling very well.

VIOLET
My God, did you hear that. She's
not feeling very well.

COP
Don't worry ladies. I'll get
you there. Saint Vincent's, Doc?

VIOLET
That's right.

COP
You just follow me.

He runs back to his motorcycle and hops on.

JUDY
You know something? I'm not
feeling very well, either.

The motorcycle Cop signals to Violet as he passes. Violet drives out onto the road and follows. The Cop starts his siren and speeds up. Violet races after him.

INT. VIOLET'S CAR - NIGHT

132

VIOLET

This is going to work out just fine. He'll take us right to the hospital.

DORALEE

But what about our plan to return the body.

VIOLET

We'll wait until he goes.

JUDY

We're going to get caught. I just know it. We're going to get caught.

DORALEE

I don't believe it. We have a police escort all the way to jail.

VIOLET

Well, what should I do?

DORALEE

Lose him.

VIOLET

Lose him?

DORALEE

Yes. Lose him!

Violet suddenly turns left at the next intersection and speeds off down the street. The Cop can't see her go and continues on his way.

EXT. CITY STREETS - NIGHT

133

Violet turns right down an alley, cuts through a parking lot, zig-zags through a maze of new buildings and turns left so she is speeding down a street parallel to the main drag.

EXT. CITY STREETS - ANOTHER ANGLE - NIGHT

133-A

The Cop looks back and is surprised to see they are not behind him. He turns his motorcycle around and goes to investigate.

EXT. CITY STREETS - ANOTHER ANGLE - NIGHT

133-B

Violet spins right, dashes up one hill, throws a U-turn and races down another.

EXT. CITY STREETS - ANOTHER ANGLE - NIGHT 133-C

The Cop is driving along the main drag looking for Violet.

EXT. CITY STREETS - ANOTHER ANGLE - NIGHT 133-D

Violet races out on the main drag in front of the oncoming Cop. She or the others don't see him as she makes a screeching right hand turn. He sees her, freaks, and, cutting hard to the left to avoid a collision, goes flying off into the river canal. Violet straightens out and slows down to normal speed.

INT. VIOLET'S CAR - NIGHT 134

Violet is feeling pretty pleased with herself. She looks around for the Cop.

VIOLET

I think we lost him.

JUDY

Good. Now let's get this thing over with.

INT. THE CANAL - NIGHT 134-A

The Cop surfaces, unhurt, sputtering water and wondering what happened.

EXT. THE HOSPITAL - NIGHT 135

Violet, no longer wearing the white coat, is waiting in her car in the parking lot. She looks up as Doralee and Judy come rapidly walking over to her.

VIOLET

How did it go?

DORALEE

We couldn't find out anything about Hart. They either don't know or won't tell us.

VIOLET

Well, what do we do?

JUDY

Nothing. We wait till they come to us. Just go to the office in the morning and act like nothing has happened.

VIOLET

How about the other matter.

DORALEE

Don't worry about it. It's all taken care of.

INT. HOSPITAL CORRIDOR - NIGHT

136

Two black women janitors are mopping the empty hallway. One JANITOR opens a door marked "Toilet" and turns on the light inside.

INT. HOSPITAL TOILET - NIGHT

137

As the light goes on, we see the back of a sheet-covered corpse sitting in a wheelchair by the single toilet. The Janitor is a little surprised and takes a closer look at the body. She steps outside and calls down the hall.

JANITOR

Vera. We're got another stiff
in the john.

INT. THE EXECUTIVE ELEVATOR - DAY

138

The executive elevator doors open and Hart steps out. He walks down the corridor to his office, giving his customary curt greetings to those he meets.

HART

Good morning.

Judy steps out of the Xerox room and almost drops her papers. Hart barely acknowledges her as he passes.

HART

Good morning.

INT. DORALEE'S DESK - DAY

139

Hart comes toward his office and almost bumps into Violet. Violet jumps back, puzzled and startled.

HART

Good morning, Violet.

Hart keeps walking over to Doralee and stops briefly to speak to her.

HART

Doralee, hold my calls. I
don't want to be disturbed
for anyone.

DORALEE

Yes, Mr. Hart.

He goes into his office and closes the door.

INT. LADIES' ROOM - DAY

140

Violet, Judy and Doralee are having a conference in the ladies' room about this new development.

DORALEE

All that running around last night was useless. He had left the hospital with a little bump on the head.

VIOLET

But I tell you, I did put the poison in the coffee.

JUDY

Well, he absolutely didn't drink it.

DORALEE

I don't know how we could have been so stupid.

(suddenly)

Did anyone check under the stalls?

VIOLET

Yes. No one's here.

JUDY

Well, I propose we forget about the whole thing.

VIOLET

That's okay by me. Cops. Corpses. I'll never mention it again.

DORALEE

Thank God it's Friday. Let's all start the weekend with a drink after work at Charlie's.

They agree and begin walking out the door.

JUDY

You know, we've been so lucky. I'm just so glad this whole mess is finally over.

The CAMERA RISES as they leave, and we LOOK DOWN INTO one of the Stalls. Roz is sitting on the lid of the john with her feet up, furiously taking notes on the toilet paper of what she has overheard.

INT. HART'S OFFICE - DAY

141

Roz has just related the conversation in the ladies' room and has given Hart a written report. He has just finished reading it and finds it amusing.

HART

Is this accurate? They actually said this?

ROZ

As clearly as I could make out. My notes were a little fuzzy.

HART

Well, it's quite a story. Stealing corpses, eluding the police. Maybe they knew you were hiding and just wanted to pull your leg.

ROZ

I don't think so. In any event, I think you should be aware of that coffee business.

HART

(chuckling to himself)

Yes. I think I could use that to some advantage. Thank you, Roz. You do a great job around here. In fact, I always think of you as one of the guys.

ROZ

(beaming)

Thank you, Mr. Hart. That's what I strive for.

INT. VIOLET'S ZONE - DAY

142

It is just after five and people are going home. Doralee has her coat and purse and calls over to Judy before entering Hart's office.

DORALEE

Judy, wait. I'll just be a second.

INT. HART'S OFFICE - DAY

143

Doralee enters and Hart stands up from his desk.

DORALEE

It's five o'clock, Mr. Hart. You wanted to see me.

HART

Doralee, I'd like you to come up to the house tonight.

DORALEE

Wait a minute, Mr. Hart. I'm not working tonight. It's Friday.

HART

Who said anything about working?

Doralee is puzzled. Hart walks over to her.

HART

Doralee, have you ever heard of strychnine?

DORALEE

It's a poison?

HART

That's right. I was just on the phone to the hospital. They found traces of it in the tests they ran after pumping my stomach yesterday.

DORALEE

What? But you told me that you had just hit your head.

HART

I had to be sure. You can't accuse someone of murder without having the evidence.

DORALEE

Murder?

HART

That's right. You and Violet and that girl, Judy, tried to murder me yesterday by putting rat poison in my coffee.

DORALEE

Oh, my God.

HART

Yes, you should be scared. I know all about it. All I have to do now is pick up that phone and tell the police.

DORALEE

But, Mr. Hart, it was an accident. Violet put the rat poison in by mistake.

HART

Maybe a jury would believe her and maybe they wouldn't. The question is, do you want to take that chance?

DORALEE

What are you driving at?

HART

You could make me forget all about it if you come up to my house tonight.

DORALEE

Mr. Hart, you are disgusting!

HART

I see. So the answer is no. That's too bad.

He picks up the phone and begins to dial. Doralee throws her coat and purse on the chair and rushes over to him.

DORALEE

Mr. Hart, I beg you. Think of what you're doing. I have a husband, Violet has a family. Why would you want to ruin our lives.

HART

I didn't start this. It was you three who plotted and it's you three who must pay the consequences.

Doralee grabs the phone from his hand and knocks it to the floor.

DORALEE

I won't let you do this.

Hart laughs and walks over to the couch.

HART

There's another phone over here. In fact, here's something else I'd like you to think about.

(picks up her scarf)

I get very upset when my presents are returned.

DORALEE

You are rotten, Mr. Hart.
I never thought I'd say this
about another human being, but
you are evil. That's right!
You're evil to the core!

HART

Keep it up. I love it when
you're angry.

DORALEE

Mr. Hart, if you touch that
phone, I swear I'll rip it out
of the wall.

Hart laughs and picks up the phone. Doralee runs over and jumps on his back. They fall to the couch, where Doralee wrestles Hart into a half-nelson. He is delighted at the opportunity for physical contact and puts up little resistance as he chuckles out loud.

HART

Doralee! My God, you're strong.
Don't tickle me, now.

They roll off the couch onto the floor. In a flash, Doralee breaks free and rips the telephone extension cord out of the wall. Using the line as a rope, she begins to quickly hog-tie his hands and feet and before Hart realizes it, she jumps up and is through. Hart looks at the knots and at the position he's in and becomes suddenly alarmed.

HART

Doralee, what have you done
here? What's the meaning of
this? Get me loose.

DORALEE

Don't move.

HART

Goddam it, I feel like a fool.
Let me go or I'm really going
to lose my temper.

DORALEE

Don't say anything.

HART

Do you want me to yell for
help. Goddammit, Doralee, if
you don't untie this...

Cont.

Doralee takes the scarf off the coffee table and stuffs it in his mouth so he can't speak.

DORALEE

Just shut up and stay there.
I've got to think what to do.

Hart groans and thrashes about, but he can't move and can't be heard. Doralee takes a few deep breaths to control herself, then opens the door to the office and exits.

INT. DORALEE'S DESK - DAY

144

Doralee closes the door and turns to find Roz standing by her desk.

ROZ

Is Mr. Hart in?

DORALEE

No, he's tied up at the moment.

ROZ

Oh. Well, I suppose it can wait until Monday. Have a good weekend.

DORALEE

Thanks. 'Bye.

Roz walks off down the corridor and Doralee looks around for Judy and Violet. Judy is sitting by Violet's desk. Doralee calls her over.

DORALEE

Judy, come here.

JUDY

Are you ready?

DORALEE

No, something awful has just happened. Where's Violet?

JUDY

She just stepped down to the Storage room. What's the matter?

DORALEE

Hart knows everything about last night. He believes we three were trying to murder him and he was going to call the police to have us arrested.

JUDY

Oh, dear God.

DORALEE

I've got to get Violet.
Go inside and keep an eye
on him. Lock the door and
don't let anyone in.

JUDY

Oh, dear God.

Doralee rushes off. Judy opens the door and steps into
Hart's office.

INT. HART'S OFFICE - DAY

145

Judy looks at Hart and can't believe her eyes.

JUDY

Oh, dear God.
(locks the door;
walks over to him)
Mr. Hart, I'm so sorry.

Hart thrashes about and though muffled is clearly asking Judy
to take the gag out of his mouth.

JUDY

What? I can't understand
what you're saying.

She kneels beside him and takes the gag out.

HART

Thank you. I'm pleased one
of you has come to your senses.
Now, let me loose.

JUDY

Mr. Hart, I'm sure Doralee
didn't mean any harm. She
just wanted to explain what
really happened last night.

HART

Untie me. Please.

JUDY

I don't think I can do that
until they get back.

Cont.

HART

What? Are you afraid of me or something? Do you think I'm going to run away? I'll give you my word of honor that I won't do anything if you just untie these cords. They're hurting me.

JUDY

I'm sorry. Well, all right. I'll loosen them a little.

(begins to untie
the telephone cord)

You see, all that happened last night was a series of misunderstandings. Violet didn't try to kill you. She just accidentally put the rat poison in your coffee.

Hart scrambles free and shoves Judy aside.

HART

Get out of the way!

He goes for the phone.

JUDY

But, Mr. Hart, you gave me your word.

HART

To hell with my word. Dammit, this phone is dead.

JUDY

But, Mr. Hart, you can't leave this office.

HART

Just watch me.

JUDY

But, Mr. Hart.

Cont.

Hart pushes her out of the way and she falls into the chair. She sits on something hard and looks down to see Doralee's purse. Meanwhile, Hart is unlocking the door.

HART

I was just pretending before,
but this thing has gotten
out of hand. No one is
going to make a fool out
of me in my own office;
I'm calling the police.
Those two...

JUDY

Hold it right there!

Hart turns and is shocked to see Judy pointing Doralee's .38 pistol right at him.

HART

My God, you're as mad as
they are.

JUDY

Close that door or I'll
shoot.

Hart doesn't believe her. He ducks and runs out the door. Judy fires and the glass on the door shatters. She runs after him.

JUDY

Mr. Hart, come back!

INT. OFFICE CORRIDOR - DAY

146

Violet and Doralee are walking quickly down the hall. They stop at the sound of the first shot, then run to the corner and look around it.

INT. THE OFFICE - DAY

147

Hart is running toward the elevators. Judy runs out into the aisle and shouts.

JUDY

Mr. Hart! Stop or I'll shoot.

Cont.

Hart keeps running. Judy fires. Hart throws himself behind a desk. Judy fires. Hart tries to crawl away. Judy fires. Hart tries to raise his head. Judy fires again.

HART

All right. All right. Stop shooting. I give up. I give up.

Judy lowers the pistol. Hart stands up with his hands over his head. Violet and Doralee have been watching the whole scene from the end of the hall. They are white-faced and shaking. Violet covers her mouth.

VIOLET

I don't believe this.

INT. VIOLET'S CAR - NIGHT

148

The three of them are sitting in the front seat, gloomily staring ahead. Violet is driving. No one says anything for a beat.

JUDY

I just feel so terrible doing this to him.

VIOLET

We got him past the security guard, didn't we?

JUDY

Yes, but...

DORALEE

Look, we'll get him up to his place and try to reason with him. It's so far back from the road that if he starts hollering, no one will hear.

EXT. HART'S HOUSE - NIGHT

149

Violet drives up past the lawn and parks in the driveway.

EXT. HART'S DRIVEWAY - NIGHT

150

Doralee opens the trunk and the three of them stare down at a gagged and bound Hart, glaring up at them. Judy wrings her hands as she looks at him.

JUDY

There must be some way we can make him understand.

INT. HART'S BEDROOM - NIGHT

151

Hart is tied to a chair in his bedroom. The gag has been taken out of his mouth and the three women have just spent the last two hours trying to reason with him. It is no use. They shake their heads as they leave. Hart continues his harangue.

HART

You'll pay for this! I swear
you'll pay for this! I'll see
you in prison before I'm
through with you. Kidnapping,
attempted murder, roped, beaten,
poisoned. I won't rest 'til
you all get twenty years. You
hear me? Twenty years!

INT. HART'S LANDING - NIGHT

152

Doralee closes the door, cutting off his shouting. She turns to the other two.

DORALEE

Does that mean we've lost
our jobs?

The others react ruefully, and walk on down the stairs.

INT. HART'S KITCHEN - NIGHT

153

The three women are sitting around the kitchen table. They have been trying to come up with a solution.

JUDY

We've got to do something.
We can't keep him here
indefinitely.

DORALEE

But you heard him. He doesn't
believe us.

VIOLET

He wants to prosecute.

DORALEE

He's got Violet for poisoning,
you for shooting at him and
me for whipping his ass.

JUDY

So, how can we keep him from
talking?

INT. HART'S LIVING ROOM - NIGHT

154

They are all very tired and are sprawled out dejectedly on couches and chairs.

DORALEE

I say we hire a couple of wranglers to go upstairs and beat the shit out of him.

JUDY

If we could find something on him. Maybe we could trade off. We both promise to keep our mouths shut.

VIOLET

Blackmail. That sounds good. What could we get on him?

JUDY

A sex scandal. Get a picture of him in bed with a prostitute.

DORALEE

Who'd care?

VIOLET

Yeah. Hart would buy up all the copies and send them out as Christmas cards.

INT. HART'S STUDY - SUNRISE

155

The morning light is shining through the windows. They still haven't come up with a solution. Violet idly unlocks Hart's desk and shuffles through the papers in the drawer. The other two yawn and stretch.

JUDY

It's no use. We've gone over everything.

DORALEE

He's got us. We're licked.

VIOLET

Wait a minute. What's this doing here?

DORALEE

What?

VIOLET

Maybe we do have something to bargain with.

JUDY

What is it?

VIOLET

An account book for
Ajax Warehouse.

EXT. AJAX WAREHOUSE - MORNING

156

We PAN OFF the sign saying "Ajax Warehouse" TO Violet's car, where she and Doralee are parked. They drive around back and get out of the car. Violet manages to climb up some large oil drums standing along the side of the building.

INT. AJAX WAREHOUSE - MORNING

157

Wiping the dust off the window, Violet looks inside. Much to her surprise, the warehouse is completely empty.

INT. VIOLET'S CAR - MORNING

158

As they drive back to the house, Violet smiles over at a happy Doralee.

VIOLET

Yes, indeed it looks like
Frank has been a very naughty
boy.

INT. HART'S BEDROOM - DAY

159

The three women, smiling prettily, have just presented their case to Hart, lying bound up on the bed.

HART

An empty warehouse? So what's
wrong about that?

VIOLET

That's what Billie Sol Estes
said and they gave him fifteen
years for embezzlement.

JUDY

That warehouse is supposed to be
full of Consolidated inventory,
but you've sold it and pocketed
the cash.

HART

Ha! You'll never be able to
prove that.

Cont.

VIOLET

I'll send for the invoices from head office on Monday. I think you'll see the light when they arrive.

HART

You think you're exceptionally smart, don't you?

VIOLET

Average, for a woman.

HART

Well, if you start tangling with me, you'd better be prepared to play rough. 'Cause I'm not going to be stopped by three dumb-witted broads. You hear that. I'm getting out of here. I'm breaking out, even if I have to kill you to do it.

EXT. DOWNTOWN SHOPPING DISTRICT - DAY 160

Violet and Doralee are driving along in Violet's car.

VIOLET

(voice over)

If we're going to keep him tied up for three or four days, we've got to devise a better system of confinement.

INT. PET STORE AND SADDLE SHOP - DAY 161

Violet is looking at dog collars, while Doralee is checking out leather harnesses.

JUDY

(voice over)

But it should be comfortable. Something that doesn't hurt his skin. Like a dog collar.

DORALEE

(voice over)

My mama used to keep us kids on a leash with a cut-down old mule harness that strapped in the back.

INT. ARMY SURPLUS STORE - DAY

162

Violet and Doralee are looking around. Violet is making a sketch.

JUDY

(voice over)

Maybe we could get one of those parachute rigs. I don't think they're too unpleasant.

VIOLET

(voice over)

We could put screws and have it hung from the ceiling.

INT. HARDWARE STORE - DAY

163

Violet and Doralee are buying weights, pulleys, springs, yards of chain and a garage door opener. Doralee is putting it on Hart's Master Charge.

VIOLET

(voice over)

How about we fix it to a garage door opener?

JUDY

(voice over)

That's okay. Just as long as he's comfortable.

INT. HART'S BEDROOM - DAY

164

The SHOT BEGINS WITH a CLOSE SHOT OF Hart. He has a dog collar around his neck. As the SHOT WIDENS, we see he has a leather harness about his chest and various chains and ropes tied to the pulleys and hooks in the ceiling.

Violet brings in a fan and plugs it in near the bed. She is explaining to him their plan for the next couple of days.

VIOLET

We figure you'll sign our statement by the end of the week and then we'll be able to let you go.

Doralee comes out of the bathroom with a box full of stuff she has confiscated.

Cont.

DORALEE

I've got all the razors and
scissors from the bathroom
and removed all the glass,
just in case.

The SHOT WIDENS and Judy enters. Hart is sitting on the bed in his underwear with the chains around his neck and the three-pronged cable running down his back to the garage door opener on the ceiling. He glares at Judy with seething hostility.

JUDY

I brought you some books and
magazines. This is a good one.
It'll catch you up on the
daytime soap operas. Once you
start watching, they really
hook you and you'll find that
the time will just fly by.

The SHOT NOW INCLUDES the whole room, and we see some changes have been made, primarily the windows being boarded up and some of the furniture removed. If it appears a little empty, the room is nevertheless still very pleasant.

VIOLET

Judy will be staying here
at night. Doralee will be
bringing your lunch. And during
the day we have this security
system.

DORALEE

I signed for it on your
Master Charge.

VIOLET

We wanted something that would
keep you restrained but at
the same time give you a
certain freedom of movement...

She gestures to the bathroom.

JUDY

And comfort.

HART

You three are completely crazy!
You think you can keep me here
for a week. For Chrissakes,
I'm the boss. Don't you think
I'll be missed at the office?

INT. DORALEE'S DESK - DAY

165

It is Monday morning. Doralee is at her desk. Behind her a company Maintenance man is putting a new pane of glass in Hart's office door. The phone rings and she answers it.

DORALEE

Franklin Hart's office. No, he's out right now. Can I help?...Yes, Mr. Strell, I'll ask him about that and I'm sure he'll get back to you.

Bob Enright walks over to her desk.

BOB

Is Mr. Hart in?

DORALEE

He's upstairs.

BOB

He said on Friday he wanted to see me today.

DORALEE

He did? Oh, yes. He told me to tell you to forget about it. He just wanted you to know what a great job you're doing.

BOB

(pleased)
Really? He said that? Thanks, Doralee. You're a peach.

DORALEE

Ain't you sweet.

The phone rings.

DORALEE

Franklin Hart's office. Yes, Roz.

INT. ROZ'S OFFICE - DAY

166

ROZ

But I do want to speak to him today.

DORALEE

Okay. I'll tell him.

INT. KITCHEN - DAY

167

Doralee is making herself a cup of coffee as she speaks to Violet.

DORALEE

She's going to be tough.

VIOLET

How about the others?

DORALEE

Piece of cake. Here are some questions Strell wants answered and a couple of letters you should see. How about some coffee?

Violet shoots her a look.

DORALEE

Woops. Sorry.

INT. DORALEE'S DESK - DAY

168

DORALEE

(on the phone)

Irma, tell Mr. Strell that Mr. Hart has dictated a memo on the Freling inquiry and Mr. Strell should get it in the morning. Thank you. 'Bye.

Roz drops by.

ROZ

Is Mr. Hart in?

DORALEE

I believe so. Go on in.

Roz opens the door and walks inside.

INT. HART'S OFFICE - DAY

169

Roz looks around the empty office, checks his bathroom and calls out to Doralee.

ROZ

He's not here.

Doralee steps inside.

Cont.

DORALEE
That's funny. I thought he
was. Well, he hasn't gone to
lunch yet. His coat's still
here, oh, and look...
(points to the cigar
burning in the
ashtray on his desk)
I've told him a hundred times
that's very dangerous.
(puts out the
cigar)
I'm sure he'll be back. Would
you like to wait?

ROZ
No, thank you. But please tell
him it's very important I
talk to him some time today.

DORALEE
I'll certainly tell him.

INT. HART'S BEDROOM - DAY 170

Hart smashes a small end table and manages to pull the leg
free.

INT. HART'S STAIRWAY - DAY 171

Doralee is coming up the stairs with his lunch.

INT. HART'S BEDROOM - DAY 172

Hart hears her coming and holding the wooden table leg out of
view he sits innocently on the edge of the bed. Doralee opens
the door and enters. Hart stands and hurls the leg like a
club. Doralee ducks. It misses her. She picks up the
garage door opener device by the entrance, points it at Hart
and presses it. The machine is activated. Hart is jerked
back, then up, 'til he suddenly finds himself hanging in the
air over his bed, kicking and bouncing, like a reluctant
marionette.

HART
Sonofabitch!

INT. DORALEE'S DESK - DAY 173

It's later and a very composed Doralee is listening to a very
upset Roz.

ROZ
I don't understand. Did you
give him my message?

DORALEE

Yes, I did. I told him, but he
walked out just this second.

Maybe you can catch him.

(shouts down the
hall)

Judy, can you see Mr. Hart?

Judy, standing at the corner, looks and answers.

JUDY

Yes.

DORALEE

Stop him.

Roz hurries down the aisle while Judy rushes to the elevators.

JUDY

Mr. Hart, Mr. Hart.

Violet is in the elevator. She presses the button and the
doors close just as Roz arrives. Judy turns to her.

JUDY

Sorry. You just missed him.

Roz is pissed.

INT. HART'S OFFICE - NIGHT

174

Everybody has gone home. Judy and Doralee are sitting on
Hart's couch with their feet up.

JUDY

We can't keep that up all
week.

DORALEE

Yes, she's going to be a
problem.

Violet enters. She looks at them sadly.

VIOLET

I've got some bad news. Here's
the telex from head office in
New York. They've started the
changeover to computers and
they won't be able to send out
the inventory invoices on
Ajax Warehouse for another four
to six weeks.

JUDY

Four to six weeks! Do we have
to keep Hart tied up for all
that time?

VIOLET

Do we have a choice?

DORALEE

I think we could pull it off.
I never realized how unpopular
Hart is. No one wants to
see him face to face.

JUDY

Except Roz.

DORALEE

Well, let Hart put in for a
vacation. Tell everyone he's
gone to meet his wife in the
South Seas.

VIOLET

No. We'd have to have Hinkle
okay it. We'll be all right
if we keep everything on this
floor.

JUDY

Why don't we send Roz on
vacation?

DORALEE

Yeah, I'll type it up. She
deserves a rest.

VIOLET

But that's only two weeks.
We've got to keep her away
longer than that.

INT. HART'S GUEST ROOM - NIGHT

175

Judy is unpacking some of her clothes and books that she has brought from her apartment while Doralee and Violet help her and mull over the problem of Roz.

DORALEE

Maybe we could get her to take
a leave of absence.

JUDY

Have you ever heard of the
Aspen Language Center? It's
where they do that concentrated
immersion in a foreign language.
How about we send her there.

VIOLET

That's not bad. We could have Hart write her that it's top secret. Consolidated is opening overseas centers and they need executives who can speak...eh...French. Do you think she'd go?

DORALEE

If Hart asked her to? She'd go to Africa and learn Swahili.

EXT. AIRPORT - DAY

176

A passenger jet takes off to Denver.

INT. PLANE - DAY

177

Roz is sitting happily reading "French for Beginners" and practicing quietly to herself.

ROZ

Bonjour...Bonjour...

THE MONTAGE MUSIC BEGINS.

INT. HART'S KITCHEN - NIGHT

178

Violet and Doralee are sitting at the kitchen table. Violet has just prepared a large calendar showing the six weeks that they will have to keep Hart confined. Violet makes a note on the day Roz is to return.

DORALEE

It was so easy. I just typed a memo and signed Hart's name.

VIOLET

She won't return until the fifteenth and Mrs. Hart doesn't come back until the twenty-fourth.

DORALEE

(pondering)

Poor Missy. I think I'll have Hart send her some flowers in Tahiti.

Judy enters with Hart's empty dinner tray.

Cont.

VIOLET

How's everything upstairs?

JUDY

Very subdued. He's plotting something.

VIOLET

Well, I guess it's going to be a race to see if he can get free before we receive the inventory invoices, sometime around...

(points to calendar)

...there.

DORALEE

(still pondering)

In fact, I think I'll have Hart let people keep flowers on their desks. Make some changes in the office. Some of those rules of his are so depressing.

INT. DORALEE'S DESK - DAY 179

Doralee is happily typing up some memos.

INT. HART'S OFFICE - DAY 180

Doralee is sitting at Hart's desk practicing signing his name.

INT. NOTICE BOARD - DAY 181

Some employees are gathered around the bulletin board, pleased and delighted with the newly-posted memo.

INT. OFFICE - DAY 182

Flowers and plants begin appearing on several desks. Photos of family and pets are brought from home and pictures of sunsets and poems by Rod McKuen are beginning to be pasted on the walls.

INT. VIOLET'S ZONE - DAY 183

Violet is looking at the flowers on people's desks and turns to a proud Doralee standing beside her.

VIOLET

If you're going to do that, why not make some changes that really count.

Cont.

JUDY

Yes. Like people getting the same salary for doing the same work.

DORALEE

Yes. And how about job posting.

VIOLET

Now you're talking.

INT. DORALEE'S DESK - DAY 184

Doralee is furiously typing away.

INT. NOTICE BOARD - DAY 185

Employees are reading the new decrees and are very excited and happy.

INT. HART'S BEDROOM - NIGHT 186

Hart is pacing back and forth in front of his bed. He is determined to escape. He tries to bring down the garage door apparatus, but only succeeds in activating the motor and goes zipping off into the air.

OUT 187

INT. VIOLET'S ZONE - DAY 188

We PAN DOWN FROM the office clock reading nine o'clock and PICK UP Maria Delgado returning to work. Judy greets her as she sits at her old desk.

INT. VIOLET'S ZONE - DAY 189

We PAN DOWN FROM the office clock reading one o'clock and PICK UP Barbara Adams returning to work. She, too, is welcomed by Judy. Maria shows her the work she has been doing all morning and Barbara sits at the desk and takes over for the rest of the afternoon.

INT. HART'S KITCHEN - NIGHT 190

Violet has crossed off a complete week of days on the calendar that she has stuck to the refrigerator door.

INT. KITCHEN - DAY 191

Doralee and Judy are having coffee in the kitchen when Doralee points out to Judy that the paint is chipping off the lockers and the walls. Judy agrees.

104

INT. DORALEE'S DESK - DAY

192

Doralee types a memo.

INT. KITCHEN - DAY

193

Painters are painting the lockers and the kitchen area.

INT. HART'S BEDROOM - DAY

194

Hart is pacing back and forth in his bedroom. He sees the fan and gets an idea. He rips the cord out of the back and picks up a pitcher of water from his bedside table. He pours the water all over the carpet in front of the doorway, puts the electrical cord into the carpet and waits by the wall socket, ready to plug in the other end. The door opens and Doralee enters with his lunch tray. Hart plugs in the cord, sparks fly from the socket and Hart is thrown back across the room. The sudden jerk activates the garage door opener and he is flung up into the air like a parachutist caught in a tree. Doralee watches in amazement from the doorway. She steps forward, puts the lunch on the table, picks up the cord and the fan, shakes her head at him and exits.

INT. NOTICE BOARD - DAY

195

We see a group of happy, smiling faces around the bulletin board reading the latest policy change. We PAN OVER FROM Margaret and Maria TO the odd, angular face of a man taking notes. We have never seen him before and we will refer to him as the THIN MAN.

INT. DORALEE'S DESK - DAY

196

Doralee is opening the mail. She gets a note from Missy, the boss' wife, including a picture of her standing under a palm tree in Tahiti. Doralee smiles and picks up the phone.

INT. HART'S KITCHEN - NIGHT

197

Violet is crossing off more days on the calendar. She shows Judy, standing in her bathrobe, the dates when Missy and Roz return.

JUDY

I wonder how old Roz is getting along?

INT. ASPEN LANGUAGE CENTER - DAY

198

In a classroom, Roz and her fellow students are seated around a table picking up objects and practicing their French. Roz is enthusiastically enjoying it.

Cont.

ROZ

Voici la table...
 Voici la plume...
 Voici mon beret!

She puts on the beret and beams good-naturedly as the rest of her classmates laugh and applaud.

INT. COMPANY GARAGE - DAY 199

Maria, in her car, introduces two of her small kids to Doralee. They drive off and Doralee gets an idea.

INT. EXECUTIVE CORRIDOR - DAY 200

Doralee walks down the executive corridor, opens the door to the storage room and glances around.

INT. HART'S OFFICE - DAY 201

Seated at Hart's desk, Doralee signs a new memo.

INT. STORAGE ROOM - DAY 202

The storage room is being remodelled and repainted, under Doralee's eye.

INT. HART'S LANDING - DAY 203

Doralee comes out of Hart's room carrying his lunch tray. She closes the door behind her and walks down the stairs.

INT. HART'S BEDROOM - DAY 204

Hart is looking haggard and tormented. He goes into the bathroom and starts desperately opening the drawers searching for anything.

EXT. HART'S HOUSE - DAY 205

Doralee drives out the gate and turns into the street. A man in a car ducks as she drives by. He is definitely casing the house and looks suspiciously like the Thin Man.

INT. HART'S BEDROOM - DAY 206

Hart has found nothing in the empty drawers. He looks at his face in the mirror when something suddenly catches his eye. Standing on edge and stuck on the side of a drawer is a metal nail file. He picks it up and smiles gleefully at his good fortune.

INT. HART'S KITCHEN - NIGHT 207

Judy, in her peignoir, brings in Hart's dinner tray and begins cleaning up.

INT. HART'S BEDROOM - NIGHT

208

Hart is hard at work, filing away on the leather cuff around his wrist. It is a slow task, but we see that he has managed to cut through almost half of it.

EXT. HART'S KITCHEN - NIGHT

209

It is dark and windy outside. Through the window we see Judy working. We TRUCK SLOWLY THROUGH the bushes, closer to the window, where suddenly a man's head comes INTO FRAME. He is wearing a hat and though we cannot make out his face, we suspect he is the same man who was watching Doralee from his car. He watches Judy. She turns out the lights in the kitchen and exits.

INT. LIVING ROOM - NIGHT

210

She walks into the living room and turns out the lights, one by one.

EXT. LIVING ROOM - NIGHT

211

From the garden we can see the man watching her and stalking along the side of the house.

INT. HART'S STUDY - NIGHT

212

Judy enters and goes over to the bookshelves and picks out a book. She finds one she likes, turns and screams! We SWISH PAN TO the French doors and there, standing up at the glass, is the face of the man outside. He raps on the glass. Judy recovers herself and looks at the man again. He takes off his hat. It is her ex-husband, Dick. Judy goes to the French doors, opens them, and Dick steps inside.

DICK

Thanks. It's cold out there.

JUDY

Dick, what are you doing here?
I thought you were in Mexico.

DICK

I was. I came back.

JUDY

Dick, you can't stay.

DICK

You're here alone, aren't you?

JUDY

Yes. I'm...I'm house sitting
for a friend.

DICK

Yeah. I've been casing the house the last few days to make sure. Come on, you could spare a cup of coffee for your freezing old husband, couldn't you?

JUDY

Ex-husband. I suppose so. But then you'll really have to go.

INT. HART'S BEDROOM - NIGHT 213

Hart is sawing his way through the leather cuff. He is making great progress.

INT. HART'S STUDY - NIGHT 214

Judy has given Dick a cup of coffee. He sits on the couch opposite her, telling her his tale of woe.

DICK

It was no good from the start. Nothing worked. She left after the first week. I got a job. A waiter in a resort hotel.

JUDY

I'm sorry, Dick. Really I am. Maybe if you call me tomorrow at work we could have lunch and talk some more.

DICK

I've wanted to see you. I followed you from the office. I thought maybe you were living with someone.

JUDY

No. No.

INT. HART'S BEDROOM - NIGHT 215

Hart has almost cut his way through. He puts the file down, grabs the chain with one hand and pulls, trying to break the cuff. It snaps. He smiles and lets go of the chain. The chain flies up off its pulley and one of the weights on the wall drops to the floor with a thud.

INT. HART'S STUDY - NIGHT 216

Judy reacts to the sudden noise from upstairs.

Dick

What was that?

JUDY

Nothing. Probably the cat.
I'd better check.

DICK

I'll go with you.

JUDY

No, that's okay. I won't be
a second.

She stands up. He grabs her hand.

DICK

Judy.

JUDY

What?

DICK

You look beautiful as ever.

JUDY

Thanks.

She hurries out of the study and up the stairs.

INT. HART'S BEDROOM - NIGHT

217

Hart, with one hand free, is trying to get himself untied and unchained when Judy bursts into the room. She sees what has happened and cries out.

JUDY

Oh, my God.

She runs for the bed and pulls on one of the chains. This unbalances Hart and he swings up above the bed.

HART

Let me down. Leave that alone!
Get away from me.

He lashes out at Judy, but she has the advantage. Taking a handkerchief off the bedside table, she shoves it in his mouth, then clips a wire onto the back of his harness and runs to the wall to pull the lever. As soon as she does, the weights change and Hart is lifted, kicking, struggling and sputtering, into the air.

INT. HART'S STAIRWAY - NIGHT

218

Meanwhile, Dick has left the study and is climbing up the stairs.

DICK

Judy? Is anything wrong? Judy?

Judy rushes out of the room and closes the door behind her just as Dick reaches the landing.

INT. HART'S LANDING - NIGHT

DICK

What's going on?

Judy stands with her back to the door.

JUDY

Nothing.

DICK

Who's in that room?

JUDY

Nobody. Come on, let's go downstairs.

DICK

Judy, there's somebody in that room. Let me see.

JUDY

No.

He pushes her aside and opens the door. His mouth drops open as he sees the struggling Hart in his underwear hanging in chains over the bed. Dick gasps.

DICK

Good God!

Judy pushes him aside and slams the door shut.

DICK

Who's that?

JUDY

A friend.

DICK

Obviously. So that's what you're into now. Bondage.

JUDY

What's that?

DICK

Bondage! S & M. Sex games!

JUDY

Yeah! That's right. I'm into everything. All of it. Come on, get out of here.

She begins hustling him down the stairs.

INT. HART'S STAIRWAY - NIGHT

DICK

I can't believe it. Who is that guy, anyway?

JUDY

He's my boss.

DICK

Your boss. You're having an affair with your boss! Isn't that typical.

JUDY

Yeah. Just like you having an affair with your secretary.

DICK

But, Judy, this isn't you. You can't be serious...

JUDY

Don't tell me what I can and can't do. Those days are over. If I want to have an affair and play sex games and do M & M's, you can't stop me.

DICK

M & M's?

JUDY

As a matter of fact, I smoke pot.

DICK

What?

JUDY

Pot! Pot! It means marijuana!

DICK

I know what it means. And I can see what that kind of living has done to you.

JUDY

I've changed.

DICK

I'll say! And not for the better. To think I actually came here tonight to ask you to come back to me.

Cont.

JUDY

Fat chance! Go back to what?
Your leaving was the best thing
that ever happened to me.

DICK

If that's the way you feel,
there's nothing more to say.

JUDY

Oh, yes there is!
(opens the door)
Hit the road, buster. This is
where you get off.

Dick steps outside and Judy slams the door behind him. She has a look of victory on her face.

EXT. HART'S HOUSE - DAY

221

The next morning Judy hops in her car and drives away from the house and into the street. She passes a cab which she doesn't notice turn into Hart's driveway and pull up at his front door. Missy steps out of the backseat wearing Hawaiian leis around her neck and sporting a coconut palm hat.

INT. HART'S STAIRWAY - DAY

222

As the cab driver brings her suitcases into the hall, Missy climbs the stairs to the bedroom.

INT. HART'S BEDROOM - DAY

223

Missy opens the door and her mouth drops open in surprise as she sees Hart in bed affixed with his ropes and chains.

MISSY

Frank, what on earth are
you up to?

Hart looks at her with as much surprise as she is looking at him.

INT. COFFEE SHOP - DAY

224

Judy is seated at a table with Doralee.

JUDY

What are we going to do
about Roz?

Cont.

DORALEE

Well, if she starts giving us any trouble we can always send her back to that language school and have her learn German.

Violet, very excited, sits down beside them.

VIOLET

Don't worry about her. I just spoke to New York. We'll have the invoices here first thing Friday morning.

Judy and Doralee burst into shouts of delight.

DORALEE

That's perfect. Only four more days!

They laugh and congratulate each other.

INT. HART'S LANDING - DAY

225

Doralee is singing happily to herself as she climbs the stairs with Hart's luncheon tray. She opens the door to Hart's bedroom.

INT. HART'S BEDROOM - DAY

226

Hart looks up from the magazine he's reading. He is still chained and tied to his restraints, but he seems oddly relaxed about it.

DORALEE

Good news today. I think we'll be wrapping up this project by the end of the week.

HART

(smugly)

It might even be sooner than that.

Doralee looks at him strangely and then shrugs it off.

INT. HART'S KITCHEN - NIGHT

227

Violet is marking the last day, Thursday, off the calendar. She turns to Judy and smiles.

JUDY

We did it.

EXT. THE GRAND HOTEL - DAY

228

It is Friday morning and the sun is reflected in the glass on the hotel balcony. Missy, in a jogging suit, is doing her exercises and humming to herself as she waits on the phone.

INT. DORALEE'S BEDROOM - DAY

229

Doralee has just gotten out of bed. Dwayne is still asleep. The phone rings. Surprised at such an early morning call, Doralee answers it.

DORALEE

Hello.

INTERCUT THE CONVERSATION:

MISSY

Doralee. This is Missy Hart.

DORALEE

Missy?

MISSY

I hope I didn't wake you. Frank told me not to call you at the office, so I wanted to catch you at home to thank you.

DORALEE

Thank me?

MISSY

Yes. I just realized it must have been you who sent me those lovely flowers during my trip. You signed Frank's name.

DORALEE

Well...it was his idea.

MISSY

No, it wasn't. I asked him. That's why I came back early because I was so touched by his thoughtfulness. It's so unlike him.

DORALEE

(stunned)

What? Did you say you've come back?

Cont.

MISSY

Yes. Three days ago. Frank sent me to a hotel for another week. He's doing some new kind of exercise program at the house. My goodness, you should see what he's done to our bedroom! Hello? Hello?

Doralee has hung up. She is thoroughly shaken by the news... Quickly she begins dialing.

INT. VIOLET'S KITCHEN - DAY

230

Violet is in her dressing gown making an early morning cup of tea. The phone rings and she answers it.

VIOLET

Hello! What? Oh, my God. I don't believe it.

INT. DORALEE'S BEDROOM - DAY

231

INTERCUT THE CONVERSATION :

DORALEE

It's done. And if she's back, then Hart must have been free for the last three days.

VIOLET

Call Judy and tell her, but if Hart's been doing what I think he's been doing, we've been had.

INT. HART'S KITCHEN - DAY

232

Judy is on the phone to Violet.

JUDY

Don't be silly. I just brought him his breakfast. He's tied up like always.

INT. DORALEE'S KITCHEN - DAY

233

DORALEE

Or he's just pretending. Look, I'm coming over. Keep a hold of my gun and just sit tight 'til I get there.

Doralee hangs up.

115

INT. HART'S KITCHEN - DAY 234
 Judy hangs up.

INT. HART'S SECOND BEDROOM - DAY 235
 Hart hangs up. He's been listening on the extension upstairs.

EXT. AJAX WAREHOUSE - DAY 236
 Violet drives up to the Ajax Warehouse. Unlike the last time she was there, it is now a beehive of activity. She drives around the back and parks. Violet climbs to the top of the oil drums and looks in the window.

INT. AJAX WAREHOUSE - DAY 237
 The Warehouse is full of shipping crates and packing cases of all sizes. Violet's face falls.

EXT. HART'S HOUSE - DAY 238
 Doralee drives up to the house, parks and rushes to the front door.

INT. HART'S HOUSE - DAY 239
 Doralee bursts in and sees Judy sitting dejectedly on the stairs. Before Doralee can speak, the door slams behind her. She turns to see Hart pointing her gun directly at her. She looks back at Judy, who sadly explains.

JUDY
 He found your gun.

EXT. HART'S HOUSE - DAY 240
 Violet drives up to the house, parks and rushes inside.

INT. HART'S BEDROOM - DAY 241
 Violet flings open the bedroom door and sees Hart's empty harness dangling from the ceiling.

INT. DORALEE'S CAR - DAY 242
 Hart is seated in the front seat on the passenger side. He is pointing his gun across at Judy sitting beside him and at Doralee, who is driving.

EXT. HART'S HOUSE - DAY 243
 Violet runs out of the house, hops in her car and speeds off.

116

EXT. DOWNTOWN - DAY

244

Doralee drives into the Consolidated Building.

INT. TIMECLOCK AREA - DAY

245

Hart motions Judy and Doralee into the elevator and the elevator doors close.

EXT. DOWNTOWN - DAY

246

Violet drives into the Consolidated Building.

INT. ELEVATOR - DAY

247

Hart stands in the back of the elevator with Judy and Doralee in front of him. They ride in silence for a few floors when suddenly the elevator stops. The doors open and Eddie steps in. He is looking sharp, wearing a new jacket and tie.

EDDIE

Hey, girls. What's happening?
Oh, Mr. Hart, good to see you.
I just want to shake your hand.

HART

Who are...

EDDIE

Eddie Smith. I used to be in the mailroom, but I took advantage of that new job rotation plan of yours and moved over to Personnel. I'm having a ball.

Hart takes his hand from his pocket and shakes Eddie's hand.

HART

Nice to meet you.

He puts his hand back in the pocket to hold the gun.

EDDIE

Well, I just wanted to thank you. Things are really jumping around her, huh, Judy?

THE FOLLOWING IS ONE CONTINUOUS SHOT, THE SAME SET-UP AS THE OPENING:

INT. ELEVATOR - DAY

248

The elevator stops and the doors open on the Personnel floor. Eddie steps out.

Cont.

EDDIE

Remember when I felt this place
was a prison?

JUDY

That's easy for you to say,
Eddie. You don't have a gun
pointed at your back.

Eddie laughs and waves good-bye. The elevator doors close.

HART

I didn't like that crack.

JUDY

What are you so uptight about?
You've got us. We admit it.
So why be such a bully?

HART

What was all that stuff about
job rotation?

DORALEE

Well, while you were away we
managed to make a few changes.

HART

Changes? What kind of changes?

The elevator doors open and Hart steps out to see a completely changed working floor from the one he was used to. The place has been painted, the desks and dividers regrouped into a more comfortable and convenient arrangement and plants and personal effects are placed on every surface.

HART

Holy shit!

THE CONTINUOUS SHOT ENDS.

INT. THE MAIN OFFICE FLOOR - DAY

249

Hart stares in open-mouthed wonder at the changes made in his absence. He grows visibly more furious and turns to speak to the two women.

HART

What the hell is going on
around here. Who authorized
all of this?

DORALEE

You did. It's your signature.

HART

Very funny. And why the hell
are all these people here?
It's not nine o'clock yet.

JUDY

Well, you started another
program called 'flexible hours.'
People can set their time.
Some work eight to four, some
ten to six, and some nine to
five.

HART

Well, I'll just put a halt to
that right away.

JUDY

It's working very nicely.

DORALEE

A lot less absenteeism. People
really like it.

HART

I don't care what they like.
I don't like it and what I say
goes. Now, come on. We'll
wait in my office 'til I'm
ready to call the police.

They walk off down the aisle.

INT. OFFICE HALLWAY - DAY

250

Violet steps off the elevator and purposefully strides down
the hall.

INT. MAILROOM - DAY

251

The mail Clerk slides across the counter the interoffice
package containing the Ajax Warehouse invoices from New York.
She picks up the package and hurriedly walks out.

INT. HART'S OFFICE - DAY

252

Judy and Doralee are seated on the couch. Hart is sitting
at his desk and going through his papers when Violet bursts
in. She looks around, walks over to Hart and drops the invoices
down in front of him.

Cont.

VIOLET

Here are the invoices we've been waiting for. But you've made them worthless.

(to the girls)

For the last three days he's managed to put all the missing equipment back into the warehouse.

HART

It cost me a lot of money to set that right.

VIOLET

Well, you've won. You've trumped our ace, so what are you going to do now?

HART

Sit down, Violet. I'm getting ready to play the last card. I'm going to send you three bitches to jail.

INT. PRESIDENT HINKLE'S OFFICE - DAY

253

Hinkle is sitting at his desk. His phone buzzes and he answers it.

L,

side.

HINKLE

What? Who's here? But why?...
Jeez, I'll be right out. And you'd better tell Hart.

He gets up from his desk, passing by the portrait of the Chairman of the Board as he runs into his outer office.

INT. HART'S OFFICE - DAY

254

The three women are sitting glumly on the couch. The phone rings. Hart answers it.

th
38

HART

Yes...What?...Right now!

(jumps up)

Holy shit. Okay, I'll do that.
Thanks.

He hangs up and hurries around the desk.

VIOLET

What is it?

Cont.

HART

Thank you...Eh, thank you. We appreciate that.

TINSWORTHY

What an excellent environment you've created around here. Very livable. Very personal. You know, Hinkle, I'd like to see this kind of arrangement implemented throughout all of Consolidated. It's a credit to you, Frank.

HART

Yes, it's very...Well, the people like it.

TINSWORTHY

Keep the crew happy, Frank, and you won't go wrong.

HINKLE

Mr. Tinsworthy is interested in some of those new programs of yours.

TINSWORTHY

Like that job sharing idea. A bold move.

HART

Job sharing? Or job posting?

TINSWORTHY

Both. How're they working out?

HART

Oh, very well. Eh, Violet. Oh, Mr. Tinsworthy, this is my senior supervisor, Violet Newstead.

VIOLET

I'm very happy to meet you, Mr. Tinsworthy.

TINSWORTHY

Likewise. I've heard some wonderful reports about.

Cont.

HART

She's my right hand around here. Violet, tell Mr. Tinsworthy about our job sharing situation.

VIOLET

Well, it's proved very effective so far. Maria Delgrado over there is a good example. She shares that job with another worker who takes over in the afternoon.

HART

She does? I mean, she does.

VIOLET

Both women are happy and we've been more than pleased with their performance.

TINSWORTHY

You proved it could work, right my boy?

HART

Yes, sir.

TINSWORTHY

Like the day care center.

HART

The what?

TINSWORTHY

You know, I had a hand in setting up day care centers at all the defense plants during the war. Kept our women working on the assembly lines. Cost was minimal. Glad to see you've brought it back.

HART

Yes. Well, I...
(to Violet)
The day care center?

VIOLET

Would you like to see it, Mr. Tinsworthy? It's just down the hall.

Cont.

TINSWORTHY

Thank you, my dear. I can see why Frank has such trust in you.

Violet takes Tinsworthy, Hinkle and Perkins down the hall to the old storage room. Hart's head is spinning and he is beginning to sweat. He hands the bottle of champagne to Doralee.

HART

Here, hold this.

Margaret Foster, looking like a new person, comes down the aisle and stops him. She is sharply dressed, her hair has been restyled and her eyes sparkle with her bright, cheerful personality.

MARGARET

Oh, Mr. Hart. It's so good to see you again.

HART

Who are you?

MARGARET

Don't you recognize me?
Margaret Foster.

HART

You're that old lush...

MARGARET

Yes, that was me, but thanks to the Company's alcoholic's rehabilitation program you started, those days are over. I'm so grateful to Consolidated for paying for my weeks at the clinic, and I'll never forget you and those wonderful notes of encouragement you sent.

(kisses him)

God bless you, Mr. Hart.

She walks away, leaving him staring bewilderedly at Judy and Doralee.

INT. DAY CARE CENTER - DAY

257

Violet is introducing Tinsworthy, Hinkle and Perkins to the kids in the day care center. Hart appears in the doorway and he can't get over the transformation of the old storage room into a kindergarten filled with tots.

Cont.

HART

Holy shit.

Tinsworthy walks over to him.

TINSWORTHY

I've got to hand it to you, my boy. You've really pulled it off. Of course, that equal pay business will have to go. It was a good incentive, but there's no need to keep priming the pump.

HART

Yes, sir.

TINSWORTHY

You're my kind of guy, Frank. Creative, incisive, get the job done. I've been talking to Hinkle. I want you to come work with me.

HART

Excuse me?

Tinsworthy puts his arm around Hart's shoulders and leads him out into the hall.

INT. THE EXECUTIVE HALLWAY - DAY

258

TINSWORTHY

I need a man like you. The Brazilian operation is just beginning to take off.

HART

Brazil?

TINSWORTHY

You'll love it down there, Frank. Healthy climate. You could use a little color. You've been spending too much time indoors.

Hinkle, Perkins and Violet, Judy and Doralee come out of the day care center and join Tinsworthy and Hart at the executive elevator.

HART

But, Mr. Tinsworthy. I can't move to Brazil.

TINSWORTHY

It's just a leave of absence. You'll get a healthy bonus and you'll be doing a big favor to me and the company.

HART

But I have a job here.

TINSWORTHY

You've set them on the right course. It's time for a new challenge. Let your subordinates take over. Right, Hinkle?

HINKLE

Whatever you say, R.T.

TINSWORTHY

I'm offering you the chance of a lifetime. Two or three years down there and you won't want to come back.

HART

Two or three years!

The elevator's doors open and Tinsworthy, Perkins and Hinkle step on.

TINSWORTHY

Come on upstairs to my office and we'll work things out. I want you on my team right away.

HART

Mr. Tinsworthy, I appreciate your confidence in me, but...

TINSWORTHY

Teamwork! That's what it's all about. Go where you're most needed.

Hart looks bewilderedly at Violet, Doralee and Judy, then joins the others on the elevator.

HART

But, Mr. Tinsworthy...

TINSWORTHY

Frank, I'll tell you right now. I'm not the kind of man who takes 'no' for an answer.

HART

But, Brazil...

Cont.

A trapped Hart stands between the President and the Chairman of the Board as the elevator doors close in front of his woeful, frustrated face.

Doralee, Violet and Judy stand in the empty hallway and look at each other. Slowly the realization of what has happened sinks in and they begin to smile, then giggle, then laugh out loud. Doralee looks at the champagne bottle in her hand.

INT. HART'S OFFICE - DAY

259

Doralee pops the cork on the champagne and Violet and Judy, gathered around Hart's desk, quickly begin to fill their glasses. They are happy, laughing and very high.

DORALEE

Did you see that look on his face?

VIOLET

So help me, I almost felt sorry for him.

JUDY

We made it. We pulled it off!

DORALEE

Tinsworthy loved what we did.

VIOLET

The Chairman of the Board was praising my ideas.

JUDY

We got rid of Hart and we didn't panic. We didn't panic!

They lift their glasses, when suddenly their attention is caught by a voice o.s. and a knock at the door. They stop and look over as the door slowly opens. Roz, wearing her beret, sticks her head around the corner.

ROZ

Monsieur Hart. C'est moi.
Je suis revenu.

She stops dead as she sees the three women drinking champagne and staring back at her. Violet is seated in Hart's chair, Judy stands beside her and Doralee is lying across the desk. Roz's face drops in horror.

Cont.

ROZ

Holy merdel

The girls burst out laughing and we FREEZE:

FADE OUT

THE END