

PRIVATE BENJAMIN

An Original Screenplay

by

Nancy Meyers & Charles Shyer & Harvey Miller

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FADE IN:

ON A SIX-YEAR-OLD BOY

talking to CAMERA. The film is black and white. The year is 1958. The little boy thinks for a moment, then:

BOY

-- A convertible.

A SERIES OF SHOTS of other SIX-YEAR-OLDS follow.

GIRL

-- What do I want when I grow up?
Luggage.

ANOTHER BOY

-- New sneakers. The high kind.

ANOTHER GIRL

-- I want to be a Queen.

ANOTHER GIRL

-- When I grow up?...I want silverware.

ANOTHER BOY

-- I'd like to meet President Eisenhower.
And Mamie.

ANOTHER GIRL

-- Roller skates?

CAMERA MOVES TO JUDY BENJAMIN, a perfect looking little girl, wearing a pretty velvet dress. She plays with a small gold heart around her neck.

JUDY

-- I want a real big house...

The CAMERA starts to move on, but Judy isn't finished.

JUDY

-- with a nice-size pool, a lot of
clothes, a live-in maid, and a lawyer
for a husband.

She smiles. FREEZE FRAME.

FADE THRU TO:

INT. SYNAGOGUE - DAY

CAMERA IS CLOSE on a RABBI, performing a wedding ceremony. As he speaks, CAMERA EASES BACK to reveal JUDY BENJAMIN, now 28, standing beneath a flowered chuppa, about to become Mrs. Yale Skolnick. Her face is flushed with excitement.

YALE SKOLNICK, her husband-to-be, is a paunchy lawyer in his mid-thirties. Yale's pinky finger shakes rapidly behind his back.

RABBI

-- By the authority vested in me by the State of Pennsylvania and in accordance with the tradition of our Jewish people, I now pronounce you man and wife. May the Lord bless and keep you.

Judy sneezes. Yale stomps on the wine glass. The crowd applauds and cheers "Mazel Tov".

CUT TO:

INT. RADNOR VALLEY COUNTRY CLUB - NIGHT

A good Jewish club in Main Line, Philadelphia. An elegant reception for Judy and Yale is in full swing.

Tanned couples in expensive clothes talk in clusters. A line moves past the buffet table where Chefs slice steaming sides of beef. Little Boys in suits chase each other through the crowd.

The Grandmothers are seated quietly away from the Band. The Cousins sit to the side, bored, smoking. And Uncle Carl is already asleep, his feet propped on a chair, his cigar still in his hand.

But the real action is on the dance floor. Family and Friends have formed a circle around Judy and Yale as they finish dancing to "I Love You Just The Way You Are".

YALE

(singing softly
to Judy)

'-- Don't go changing, rearranging, I
love you...Judy Skolnick...just the
way you are...'

Judy's eyes are closed. She's in heaven. Several YOUNG WOMEN in the circle watch her with envy. A PHOTOGRAPHER snaps pictures. As the song ends, Judy shakes Yale's hand.

JUDY

Thanks for marrying me, honey.

Yale pulls her to him and hugs her, whispering in her ear. Judy blushes, they kiss. Yale checks his watch.

JUDY

Late date?

Yale grabs a piece of wedding cake from a passing Waiter.

YALE

Your Uncle Stanley wants me to look
over some title papers.

JUDY

Yale! God! You're gonna work now?
In the middle of the party?
(then)
Give me a bite.

YALE

(as he feeds
her a bite)

The guy's worried sick. Look, it'll
take me five seconds.

Yale wipes a speck of cake from Judy's lip. She looks at him
adoringly.

JUDY

Do you know how much I love you?

YALE

Yes. And Peanut...? Bring me out a
Perrier.

Yale pats Judy on the tush and heads for the lobby. She
watches him with a satisfied smile as he weaves through the
crowd shaking hands. A Man slips a small white envelope into
his palm. Yale shakes the Man's hand. Judy stops a pass-
ing Waiter and gives him Yale's order, pointing to the lobby.

The Band slows down and begins to play, "Sunrise, Sunset".

BAND LEADER

If the bride will remain on the dance
floor and may we have the father of
the bride. Where's Mr. Benjamin?

Judy looks around. TEDDY BENJAMIN, a slim, tanned, wealthy
looking man, steps away from a group of Men and walks onto
the dance floor. Judy joins him. They dance. The Photo-
grapher stands on a chair and takes their picture.

TEDDY

It's a great party, isn't it?

JUDY

I'm having the best time of my life.
Thanks for everything, daddy.

TEDDY

Now listen, I want to tell you some-
thing without mother and without Yale...
just between you and me.

JUDY

Uh-oh. What?

TEDDY

I'm serious. No matter how old you get, you're always gonna be my baby. I want you to know you can always come to me.

JUDY

I know, Daddy.

TEDDY

I don't want you to forget that just because you're getting married.

JUDY

I hate to tell you, I already am married.

TEDDY

Don't be fresh.

She hugs him. He hugs her back, squeezing her a little awkwardly. CAMERA PULLS AWAY as they dance across the floor.

THE WEDDING - LATER

Judy stands with a good looking dark-haired MAN in his early thirties.

MAN

I can't believe you married Skolnick when you could have had me.

JUDY

Could have lived with you Arnie. Big difference.

He laughs. HARRIET BENJANIM, Judy's Mother, a tall, handsome Woman, walks across the dance floor dragging a balding MAN in a crumpled Tux behind her.

HARRIET

Judy, look who I found.

JUDY

Who?

HARRIET

Mr. Waxman, the upholsterer.

JUDY

Oh, Mr. Waxman, hi...I didn't recognize you without nails in your mouth.

Everybody laughs, including Mr. Waxman.

MR. WAXMAN

I brought you a little something I think you're gonna like.

He winks.

EXT. COUNTRY CLUB - NIGHT

Mr. Waxman leads Judy and Harriet through the parking lot.

MR. WAXMAN

-- I know you, Miss Picky. When you get back from your honeymoon, you'll want everything picture perfect.

Judy and Harriet exchange glances. Mr. Waxman unlocks the trunk of a big Buick. An upholstered ottoman is illuminated inside.

JUDY

My ottoman. You finished. Yale'll be so thrilled.

Pleased, Mr. Waxman unwraps the ottoman. Judy inspects it under the trunk light.

JUDY

Wait a minute. Is this stitching mushroom? It looks a little beige. Ma, this isn't the right color, is it?

Harriet borrows Mr. Waxman's glasses and examines the stitching.

HARRIET

What happened to the mushroom, Ben?

MR. WAXMAN

-- This is as close to mushroom as you can find in this city.

JUDY

Mr. Waxman, please! We have gone thru this a zillion times. I've done Yale's entire study in mushroom. I'm positive you could have found a little mushroom thread.

MR. WAXMAN

I guarantee your husband don't know the difference between mushroom and beige.

JUDY

I'm sorry. Please. I wanted mushroom.

MR. WAXMAN

You want it, I'll get it. It's your night.

JUDY

Listen, other than the stitching, it looks fabulous. Really...Thanks a lot for bringing it.

As Judy replaces the ottoman in the trunk she notices it has wheels on the bottom. She stops.

JUDY

(whining)

Whe-els?! Mr. Waxman! I wanted upholstered balls!

INT. COUNTRY CLUB - THE DANCE FLOOR

The Band plays "Havanegila" and the Guests dance round and round, singing. Yale and his Mother, a petite redhead in an aqua dress, dance in the center. Then someone shoves Judy into the circle and she dances with Yale. Yale spins Judy so fast, his hair flies up, revealing the bald spot he worked so hard to cover. He stops, she thinks she can rest and he spins her around the other way.

Then, the Newlyweds are raised on chairs and held above the crowd. Everyone dances around them and cheers. Judy and Yale kiss in the air. Yale jumps off his chair as it is lowered and begins to do a Russian Kossatski. Judy is lowered and watches him, shaking her head and laughing. Yale takes off his tux jacket and twirls it into the crowd. Judy catches it. He dances around her.

INT. COUNTRY CLUB - LATER

Judy stands in front of a semi-circle of all the MEN in Yale's family. She's giggling. The Photographer snaps a picture, freezing her smile.

INT. COUNTRY CLUB - A FEW MINUTES LATER

Yale stands in front of a semi-circle of all of the WOMEN in Judy's family. He's on his knees, clowning. The Photographer makes him stand. Judy runs INTO the SHOT and smooths out Yale's hair. She runs OUT. Yale sticks his hand in his jacket like Napoleon and the Photographer snaps a picture.

THE WEDDING - LATER

Judy sits at a table with her GIRLFRIENDS and BRIDESMAIDS. Young, rich, married types. A Waiter refills their champagne glasses.

JUDY

-- So I put on my brand new Nike's
which I really need for the half a
block I can run and I'm jogging like
this so I don't ruin my manicure...

She demonstrates running with her hands held erect. Her friends laugh. Judy sneaks a puff off her friend, AMY's Sherman cigarette. Amy looks a lot like Judy. Same hair, make up and nails. A SIX-YEAR-OLD GIRL sits on Amy's lap. Amy offers Judy a Sherman. Judy shakes her head.

JUDY

His highness made me quit. Anyway...
oy...

She looks blank.

JUDY

I totally forgot the point of my story.
I swear to God, I am so dumb sometimes.

Yale sneaks up from behind.

YALE

Sometimes?

Everyone laughs.

YALE

I gotta steal my wife for a sec.

As he leads Judy away, she turns back to her friends.

JUDY

I remember the point of my story, I'll
be right back.

EXT. COUNTRY CLUB - NIGHT

Judy and Yale walk away from the thumping of the Band.

JUDY

Honey, where are we going? My feet
are killing me.

Yale opens the back door of their limo.

JUDY

What? You want a divorce?

YALE

Not yet. Come on, get in, Peanut.

Judy struggles to get into the limo, her hoop skirt is bigger than the door opening.

JUDY

Easy for you to say.

She finally fits through the car door.

INT. LIMO

Yale slides into the back seat next to her.

JUDY

(checking his watch)

Well, we've been married almost four hours.

YALE

You seemed jittery during the ceremony.
You kept blinking and shaking your head.
You were nervous, huh?

JUDY

I wasn't nervous. I had a fly in my veil.

YALE

Get out.

JUDY

I swear to God.

They laugh. Yale leans back, resting his head.

JUDY

What's wrong, honey? You okay?

YALE

I've got such a headache.

JUDY

It's no wonder, you haven't stopped going all night. I'll go get you some tylenol from my mother.

YALE

I don't need a tylenol.

Their eyes lock. A BEAT.

JUDY

Ya-ale! I can't. Not now. Jeez, come on, everybody I know in the world is ten feet away...I've got my dress on and everything.

Yale touches Judy's arm, easing her down.

YALE

Come on, baby.

A BEAT. She looks at him.

JUDY

Kiss me first.

Yale kisses her perfunctorily then slowly moves her DOWN and
OUT OF FRAME. A LONG BEAT.

YALE

I love you so much.

INT. PRO SHOT - NIGHT

Teddy sits on the edge of the desk, sipping a martini, his jacket is around a chair. Golf and tennis equipment hang on the walls around him. A TV, in the corner, is tuned to the Phillies game. The sound is low.

Judy, Yale and Harriet listen to Teddy with rapt attention.

TEDDY

-- Judy's always been a good girl. Always. We all know she made a mistake with the first husband, but that's ancient history. The smartest thing she's ever done is marry you, Yale. I mean that sincerely. If I had a son, I couldn't ask for a better kid.

YALE

Thank you, Teddy.

TEDDY

It's very important for a father to know his daughter's going to be well taken care of.

Judy and Yale exchange a smile.

TEDDY

Don't laugh. You'll know what I'm talking about when your daughter gets married. It makes me feel very happy knowing you two kids are gonna have each other. Anywho, that's number one. Number two...

(to Judy)

Are you still coming to breakfast every Sunday?

JUDY

Of course.

TEDDY

Good. Then you can pick up the fish on your way over...

Everyone laughs. Teddy takes an ENVELOPE from his pocket.

TEDDY

I want to give you a little something from Mother and I just to bring you a little extra happiness.

He hands the envelope to Judy.

JUDY

I guess it's not carpeting for the bedroom.

Judy opens the envelope, screams.

JUDY

I can't believe you, God, daddy, thanks.

Judy hugs Teddy.

TEDDY

That's for the future, not Lord and Taylor, you little jerk.

JUDY

(handing the
check to Yale)

I'm not going to touch it. Here honey.

Yale and Teddy shake, then hug.

YALE

You're incredible, really.

TEDDY

It's my pleasure kid, use it in good health.

Teddy's eyes go to the Phillies game. He turns up the sound.

TEDDY

Jud, get me a cigarette from my inside pocket.

Teddy nods to his jacket, a couple of feet away. Judy gets him a cigarette, then hugs him. Harriet and Yale exit.

JUDY

You coming back inside?

TEDDY

Just let me catch the score.

JUDY

Want me to wait for you?

Teddy's mind is on the game.

JUDY

Dad? Dad?

TEDDY

Get me a match, doll.

Judy hands her father a book of matches from the desk.

THE WEDDING - LATER

The Party's almost over. A few people mingle on the dance floor. Ladies carry out center pieces and kiss Harriet good-bye. Teddy sits with his feet up, holding court with Yale and the other Men.

THE CAMERA SLOWLY MOVES TOWARD Judy sitting on the Terrace with her favorite Aunt, KISSY PINCUS. In her mid-fifties, with frosted hair, Kissy has a deep voice and always holds a lipstick-marked cigarette. She takes a sip of her drink.

AUNT KISSY

Listen to me, my sweet, I'm gonna be fifty-four years old this September. I do not enjoy getting up at seven o'clock every morning of my life to stand behind a counter selling handbags. It's no fun, kid. And you know why I'm selling handbags at fifty-four? Because I...

(mouthing the word)

-- 'fucked up'...my marriage. Pardon my French. I didn't know a good thing when I had it and I let your Uncle Irv slip away. Now he's got a wife who don't complain and she's living like a queen. I'm divorced and on my ass. Don't ever forget what you've got here. You were divorced, you were single for a few years. It's no fun out there alone, is it?

JUDY

The worst.

AUNT KISSY

That's right. Being alone too long can screw up your head. Ask me. I know. Love this boy, Judy. Let him take care of you. Believe me, I understand this Women's Lib crap. I'm the original liberated woman. But it never hurts to have a lord and master. And, you lucked out with this one, kid. He's one in a million.

JUDY

I know. I'm very lucky.

Aunt Kissy holds back her tears.

AUNT KISSY

So, you gonna have a baby right away?

JUDY

I think we're thinking about it.

AUNT KISSY

Name the baby after me. Kissy's a name they don't forget.

Aunt kissy stands, taking Judy's hand.

AUNT KISSY

Oy, the bones are beginning to creak.
I hope I didn't talk too much.

They hug. Kissy touches Judy's face.

AUNT KISSY

Come on, doll, let's cha cha.

As Kissy leads Judy onto the dance floor...

DISSOLVE TO:

INT. WALK-IN CLOSET - JUDY AND YALE'S NEW HOUSE - THAT NIGHT

The size of a small boutique. Rows of clothing neatly arranged by color and category. Judy slips into a floor length nightgown. She wears a necklace that spells J-U-D-Y in diamonds. Her wedding gown hangs on the back of the door in a Henri Bendel's bag. CAMERA FOLLOWS her into:

THE BATHROOM

Mirrored, with apricot accessories. Judy lights a Rigaud Candle, sprays perfume behind her ears then sneaks a dab on her breasts.

Yale talks on the phone in the bedroom. He paces IN and OUT of FRAME wearing a towel around his waist. We can see a bottle of Dom Perignon on the night table.

YALE

(into phone)

-- Marty, relax. Her lawyer's a kid I pledged to ZBT, a total wimp. Believe me, she's not gonna get the boat...yeah, she might get the house...so, you'll live on the boat. It'll be an adventure... Marty, don't call her, I'm telling you, you'll blow it. Oy. We'll talk about it over racquet ball. Six-thirty Monday morning...

JUDY

We're gonna be in Jamaica six-thirty Monday morning.

YALE

(into phone)

Marty, Marty, I'm sorry, I forgot, I'll be on my honeymoon. I'll call you Monday from Jamaica. Stay cool, pally.

Judy brushes her teeth with an electric toothbrush. She bends over the sink to rinse her mouth. Yale enters and rubs up against her.

JUDY

Honey, did this bathroom turn out gorgeous?

YALE

This ass is gorgeous and all mine.

Yale lifts Judy's nightgown and pushes her further into the sink, pressing her face against the mirror. Yale holds onto her waist and begins making love to his new bride.

JUDY

Yale...

YALE

Lift your back leg.

JUDY

I don't have a back leg. Honey, it's our wedding night. It's not real romantic making love in the sink.

Yale slaps the wall switch. The LIGHT goes OUT. They fall to the floor. Yale begins really going at it. Judy slowly gets into it.

YALE

I'm coming, baby, I'm coming.

He sighs deeply several times, screams, then silence. A LONG BEAT:

JUDY

Honey...

They're a mass of arms and legs sprawled across the new apricot bathroom rug. Judy sees the price tag still hanging on the rug and yanks it off.

JUDY

Honey, let's get in bed.

She strokes Yale's arm.

JUDY

Yale?

He silently clings to her.

JUDY

Yale?

SMASH CUT TO:

INT. SYNAGOGUE - DAY

Yale is dead. Again the temple is filled. The Guest List is the same, only their wardrobe has changed, still stunning but black. Yale's body lies in a closed casket.

RABBI

-- I cannot try to console you, Judy, by saying there is any justice in this world. Just be thankful for the friendship and tenderness you and Yale had the opportunity to share...

CAMERA finds Judy in the front row, dressed in black, a veil covers her expressionless face.

Behind her sit Harriet, Teddy and Aunt Kissy. Harriet cries uncontrollably behind dark sunglasses. Teddy looks pissed off.

HARRIET

I can't stand it. How can a person go from having everything to having nothing.

Judy closes her eyes.

RABBI (O.S.)

-- The Lord is my shepherd I shall not want. He maketh me to lie down in green pastures...

CUT TO:

INT. JUDY'S OLD BEDROOM - LATE DAY

Judy lies on a twin bed in her parents house, still wearing her black dress, still in shock. Judy's AUNT BETTY sits on the edge of the bed, trying to force feed Judy a peice of coffee cake. Judy won't open her mouth.

AUNT BETTY

You gotta eat, darling. One piece, I made it myself.

She shoves the coffee cake in, crumbs fall from Judy's clenched teeth.

AUNT BETTY

Okay, you're the boss. Judy, darling, listen to me, my philosophy of life has gotten me through some very, very rough times. Let me share it with you.

(a long pause)

Que sera sera.

Judy nods.

AUNT BETTY

I got it from the song.

Judy nods again. Amy, Judy's friend from the wedding, knocks on the door, entering. Aunt Betty stands, rubs Judy's hand then turns and leaves. Amy takes her seat on the edge of the bed. Her eyes are teary.

AMY

Ira, Stacey and I want you to know you're welcome to live with us as long as you want. You can share Stacey's room. Or, Ira can stay with Stacey and you and I can share the master bedroom. Or Stacey and I can sleep together and you and Ira...

Judy waves Amy away.

AMY

-- Whatever you decide...no rush.

Yale's mother, MRS. SKOLNICK, makes her entrance supported on either arm by her two surviving sons, HARVEY and STANLEY. Mrs. Skolnick can barely speak.

MRS. SKOLNICK

Judith, just one thing, if you remember, what were my son's last words?

JUDY

(blankly)

'I'm coming'.

Mrs. Skolnick nods and stumbles off. Aunt Kissy enters with two drinks.

AUNT KISSY

How do you feel, doll?

JUDY

Gypped.

AUNT KISSY

I know you don't want to hear this, Judy, but you've gotta get right back in circulation. When you fall off the horse, you gotta climb right back on.

JUDY

Kissy, please!

(then)

I'm sorry but could I be alone? Please.
I'm sorry.

Kissy hugs Judy and turns to the door. A few more members of the family are on their way in.

AUNT KISSY

She wants to be alone.

VOICES

Oh...oh, she wants to be alone.

MORE VOICES

Leave her alone. Go downstairs. She wants to be alone.

The Voices drift away with the sound of footsteps. Judy notices a few Wedding Presents on the window seat. She opens one. It's a Cuisinart. Judy looks toward heaven.

JUDY

Look what we got.

She breaks down, carying uncontrollably, walks to a mirror, watches herself cry. She hears MUFFLED VOICES O.S.

HARRIET'S VOICE

She told me she doesn't want to live in their place. I can't blame her. We'll sell everything and buy her new.

TEDDY'S VOICE

Buy her new? She'll live with us.

KISSY'S VOICE

What if she doesn't want to live with you?

TEDDY'S VOICE

She doesn't know what she wants. And what's she gonna do now? Be my secretary? Try to open a Dancing School again? The girl's twenty-nine years old and trained to do nothing.

JUDY

(angrily to herself)

I'm twenty-eight.

HARRIET'S VOICE

What are we gonna do? She's right back where she was before Yale.

The Voices continue but Judy tunes them out. She shakes. Then, as if in a trance, she picks up her Louis Vuitton bag and exits. CAMERA TRACKS her slowly down the stairs through the front door and out of the house.

EXT. HOUSE - DAY

A light rain falls. Expensive cars line the driveway and curb. Judy walks down the center of the street, her thin black dress clinging against her.

SLOW DISSOLVE TO:

EXT. LIBERTY BELL INN - NIGHT

A neon Liberty Bell flickers in the night.

INT. LIBERTY BELL INN

CAMERA PANS the room. The TV blinks without sound. Stacks of room service trays are strewn everywhere. Judy's black funeral dress is curled in a ball on the floor.

CAMERA finally rests on Judy, talking into the phone. She wears a black chemise and her J-U-D-Y necklace. She has food stains on her cheek, make-up caked under her eyes and one tiny pony tail sticking out behind her ear. The woman looks like shit.

JUDY

(babbling into phone)

I've never not belonged to somebody...I mean, never. My first boyfriend was in nursery school. I was two, he was three. Since then I've been tie clipped, lavaliered, pinned, engaged and married...twice. The first time I was only twenty.

(a beat)

The eight days I've spent in this room are actually the first eight days I've ever spent alone in my life. In my whole life! I mean, if I'm not gonna be married, I don't know what I'm supposed to do with myself. Did you happen to see that movie, 'An Unmarried Woman'?

A MAN'S VOICE

Uh-huh.

Judy looks toward the RADIO. She's been talking to a DJ on a Radio Call-In Talk Show.

JUDY

(into phone)

I didn't get it. I mean, I would've been Mrs. Alan Bates so fast the guy wouldn't've know what hit him.

(crying)

The thing is, and then I'll shut up, is that I haven't done anything wrong but I feel like I'm being punished. I mean, I thought I'd be filling up my freezer...I was supposed to pick up my new pillow shams this week...it isn't fair.

(crying harder)

You know, I couldn't wait to call Yale at his office and tell his secretary...'It's his wife.'...Oh, God, I can't even bear to use his name, I'd cry every time I said it...

DJ'S VOICE
(from radio)

Jessica...

JUDY

What?

DJ'S VOICE
Gee, I hate to interrupt your free
association, but our switchboard's going
crazy. Night Owl, you're on the air.

OLD WOMAN'S VOICE
If you ask me, you lucked out. I read
in the Enquirer this morning that marriage
causes arthritis.

Judy puts down the phone and digs through some old room service
trays. She drinks melted ice cream.

DJ'S VOICE
Thank you. Philadelphia Night Owl. You're
on the air.

MAN'S VOICE
About that Palestinian Homeland. If you
check your Bible you'll find the A-rabs
had first dibs on the West Bank...

DJ'S VOICE
Not tonight, Del. Line four, got some
advice for Jessica?

A MAN'S VOICE
Yes, I do. Hi, Jessica. My name is Mike
Ballard.

Mike has a calm, solid voice. The kind you trust. Judy sits
down on the bed facing the Radio. She opens her purse and sprays
perfume behind each ear.

MIKE'S VOICE
Jessica, first let me say how terribly
sorry I am about your misfortune.

JUDY

Thank you.

MIKE'S VOICE
One thing's for sure. Things can't get
much worse.

JUDY

Tell me.

MIKE'S VOICE

What you need, is guidance, security,
good friends and a healthy dose of self-
confidence.

(a beat)

Jessica, what if I could offer you a new
life?

Judy's eyes are glued to the Radio. The Neon sign outside the
window reflects red, white and blue on her face.

CUT TO:

EXT. STREET CORNER - MORNING

Judy paces in front of an office building. She drags on a cig-
arette and then drops it into a puddle of cigarette butts.

A pleasant looking MAN, in his late forties, wearing a raincoat,
and holding a bag of donuts, approaches.

MIKE

Jessica?

JUDY

Mike?

MIKE

Am I late or are you early?

JUDY

Oh, I was just a few hours early.

INT. FEDERAL BUILDING HALLWAY

Judy and Mike walk a long corridor.

JUDY

I guess I should tell you my name isn't
really Jessica. It's Judy. I didn't want
anyone I knew to hear me on the radio, you
know.

MIKE

Mox Nix.

JUDY

What?

MIKE

'It makes no difference', in German. I
was stationed over there for twenty-six
months.

Mike takes a key from his pocket and opens a Door marked:

UNITED STATES ARMY RECRUITING CENTER

The words register in Judy's brain and she makes an about-face.

MIKE

Judy?

She stops.

MIKE

Got some place to go?

Judy slowly turns back and stares.

INT. RECRUITING OFFICE - A FEW MINUTES LATER

Judy sits next to Mike's desk. His Army jacket is draped around her shoulders. She eats a donut. Two signs hang on the wall: The Army -- People With A Purpose and The Best Man For The Job May Be A Woman.

MIKE

-- You need to get your head together, without any pressure.

JUDY

Mike, look, I really appreciate your wanting to help me, but I thought this was gonna be...something else. I didn't know what exactly, but...

Mike picks up a pamphlet.

MIKE

-- What does this look like to you?

JUDY

What? A Club Med?

MIKE

It's the Fort Ord Army Base in Monterey, California.

JUDY

(looks closer)

Really? They look like condos.

MIKE

(nods)

And every soldier gets his or her own suite.

JUDY
(looking closer)
And what are these? Yachts?

MIKE
(smiles)
I'm telling you, Judy, the Army's the best
kept secret in the world.

JUDY
God, you know, I'm shocked. It really
looks great, but um see...you don't know
me, I'm not the Army type.

MIKE
Forget that old brown boot image, Judy.
It's the Army of the '80's. You'd love
it. All the ladies do. All one hundred
twenty thousand of them.
(handing her
another pamphlet)
Check out this list of jobs. There's over
three hundred of them and only a couple
aren't offered to the ladies -- trained
killers, stuff like that.

JUDY
(reading)
I could be an intelligence analyst? A
pilot? Still photographer, translator?
Hey, there are some fabulous jobs here.

MIKE
How much do you earn now? Per month?

JUDY
Now? Nothing.

Judy knocks over her coffee. Mike quickly mops it up.

JUDY
God, I'm sorry.

MIKE
No problem. No problem.

Judy spaces out. A BEAT.

MIKE
What are you thinking?

JUDY
Oh, about my family, my house. I have so
many gifts to return.

She starts crying.

MIKE

You shouldn't be saddled with a lot of decisions and responsibilities right now. I wouldn't give you a bum steer. The Army saved my life, it can save yours.

She looks up.

MIKE

Twenty years ago I was at the end of my rope. My mom died, I got fired and my wife left me. All in the same year.

JUDY

Oh, my God.

MIKE

I had nothing, Judy. I was lost.

Judy nods, sobbing.

MIKE

To tell you the truth, I even considered suicide.

Judy nods, knowingly.

MIKE

But, luckily, one day I sat across a desk from a man who talked to me just like I'm talking to you and I made a decision right then and there to join the Army. It's a decision I've never regretted.

Judy wipes her tears away with her napkin. Mike pulls out an application.

MIKE

I'm prepared to offer you \$458 a month, train you in the job of your choice, pay for your housing, your food, all your medical and give you thirty days paid vacation. You know, a lady with your background and education could easily land an assignment in Europe.

JUDY

Europe? I do need to get away...

MIKE

And I promise we'll get you in the best shape of your life, too.

JUDY

(laughing)

Yeah, it'll be like three years at La Costa.

Mike laughs.

MIKE

Basic's a definite physical challenge
but you'll be happy you went through it.

JUDY

Would I have to cut my hair real short
and wear a uniform all the time?

MIKE

Negative on both counts. My wife, Corporal Ballard, wears her hair up for work and down for play. As far as the uniform goes, it's strictly nine to five. After that, it's jeans, disco pants, whatever.

JUDY

What if I hate it once I get there?

MIKE

Quit. It's a job, like anything else.

A BEAT.

JUDY

Okay. I'll do it.

Mike reaches for a form.

MIKE

It'll only take about a week.

JUDY

Put me at the head of the list. I gotta go right now. Please. I'll pay.

MIKE

Can do. No charge.

JUDY

And, would you mind calling my parents.
(writing number)

Just let them know that I'm fine and that
I joined the Army.

MIKE

It'll be my pleasure.
(salutes)
Private Benjamin.

Judy salutes him back with the three fingered "Girl Scout" salute.

CUT TO:

CLOSE UP - JUDY

Her eyes are bloodshot. Her mind is dazed.

JUDY

I, Judith Helen Benjamin, do solemnly
swear...

And as the CAMERA PULLS AWAY we see Judy is one of twenty young
Men and Women being inducted into the United States Army.

INDUCTEES

-- That I will support and defend the Con-
stitution of the United States against all
enemies, foreign and domestic; that I will
bear true faith and allegiance to the same.

DISSOLVE TO:

EXT. TENNESSEE COUNTRYSIDE - NIGHT

A BUS whizzes past a small General Store and disappears into the
night.

INDUCTEES (V.O.)

-- and that I will obey the orders of the
President of the United States and the
orders of the Officers appointed over me
according to the regulations and the Uniform
Code of the Military Justice.

DISSOLVE TO:

THE ARMY BUS

rolling into FORT BILOXI, MISSISSIPPI at 5 p.m. The Oath con-
tinues OVER:

INDUCTEES (V.O.)

-- So help me God.

The Bus passes a group of SOLDIERS, heading toward the Mess Hall.

SOLDIERS

(yelling to bus)

You'll be sorry!

EXT. PARADE FIELD

Two Buses are already parked. A flood of Trainees fill the area.
DRILL SERGEANTS holding clipboards, bark instructions, calling
off names. The Trainees anxiously line up behind their respective
Drill Sergeants.

The doors of Judy's Bus open and the Trainees pour out. One of
the Drill Sergeants, L. C. ROSS, a Black Man in his late thirties,
steps forward.

SGT. ROSS

All right, listen up. My name is Sergeant L. C. Ross and I will be your Drill Instructor for your six weeks of Basic Training. My job is to turn you lovely ladies and gentlemen into U. S. Soldiers. Now, first thing we are going to do is start you people through you in-processing. You will receive your clothing, your bedding, your chow. Males will get blood tests, urine tests and haircuts. Females will get urine tests, pregnancy tests and together you will have your ears and eyes tested. While you are standing in line for your processing you will not be flapping your lips, you will be filling out these forms.

(holds up forms)

Now when I call off your name, fall in behind me.

(reading)

Abbott, Accardi, Anderson...Move it...

The Trainees bump into each other as they hurry to line up.

SGT. ROSS

-- Baxter...Benjamin...

No one moves.

SGT. ROSS

-- Benjamin!

WANDA WINTER, an eighteen-year-old goody-goody with a heart of steel, steps forward.

SGT. ROSS

Fall in, Benjamin.

WINTER

Sir, I'm Private Winter, but I believe I can be of assistance in locating Private Benjamin, sir.

INT. BUS

Judy is asleep. Her head rests on her purse, her mouth is open and she's drooling.

SGT. ROSS' VOICE

(sweetly)

Benjamin.

Judy's eyes pop open. Sgt. Ross towers over her.

JUDY
Are we at the fort?

SGT. ROSS
Git your ass up and on the parade field,
Benjamin.

JUDY
(yawning)
Okay. In a sec.

EXT. BUS

Judy flies off the bus, landing flat on her face. Sgt. Ross jumps off the bus and hovers over her. The other Trainees watch with amusement.

JUDY
I have never...

SGT. ROSS
-- Give me twenty-five push ups.

JUDY
Couldn't I just check into my room first?

SGT. ROSS
(bellows)
Assume a position on your hands and knees,
palms down, fingertips front! Git that
gody movin', woman!!!!

Sgt. Ross lifts Judy by her dress and pumps her up and down, forcing her to do push ups. Judy gasps as Sgt. Ross finally drops her to the ground. A BEAT. She turns and looks up at him.

JUDY
What is this, hell week?

SGT. ROSS
No, Benjamin, this is the Army.

CUT TO;

INT. MESS HALL - DAY

The Trainees wait in line for chow, still wearing their civvies. A Corporal behind the counter serves them.

JUDY
Extra lean, please, sliced tomatoes instead of potatoes and coffee with sweet and low.

The Corporal slops the same crap on her plate that everyone else gets. Judy looks at it with disgust.

INT. BASE INFIRMARY - DAY

Judy and the other Female Trainees wait in line to receive their shots. It's Judy's turn.

JUDY
(to the Nurse)
I've had these, thank you.

The Nurse punches her with the shot-gun anyway, moving her on.

JUDY
(turning back)
I could get sick now from that.

INT. SUPPLY ROOM - DAY

The Female Trainees carry duffel bags and stand in a long line receiving their uniforms.

A SCRAPING SOUND penetrates the crowd. It's Judy, wearily pulling her duffel bag up to the clothes counter where a Young Soldier is issuing uniforms. He throws Judy one.

JUDY
Excuse me, but is green the only color
these come in?

EXT. BASE - A LITTLE LATER

A Corporal leads the Trainees to their Barracks. The Men already have their heads shaven. Judy is the last person in line. She stops, looks around, clutching her duffel bag.

Everything, as far as she can see, is dreary. There are no shiney condominiums, only endless rows of flat buildings. It's barren, muggy and far away from home.

As Judy walks away from CAMERA, in her black dress and heels, we HEAR:

JUDY
Where are the yachts?

INT. WOMEN'S BARRACKS - DAY

Bare windows, single cots, metal lockers, a 'No Smoking' Sign.

The atmosphere is chaotic as FEMALE TRAINEES between eighteen and thirty hurriedly make their cots and change into fatigues. One Trainee wears a bra and panties and pulls on combat boots. Another tries to pull her helmet over a head full of rollers.

CAMERA MOVES down the crowded aisle and finds:

JUDY

sitting crosslegged on the edge of the only bare mattress in the room. She's filing her nails. Next to her is a tall, Texan Tom-boy, PRIVATE MARY LOU GLASS, buttoning a fatigue jacket that's two sizes too small. Glass can't stop watching Judy. Judy digs into her purse, takes out a jumbo-pack of Trident, chews a piece then digs into her make-up kit and looks at herself in the mirror, brushing her hair.

GLASS

Excuse me, but what are you doing here?
Are you a reporter or something?

JUDY

What? Who me? Oh, no, I enlisted but I'm just not staying. There's been some kind of mistake. I'll straighten everything out when the manager comes.

Judy continues brushing her hair. Glass gathers up Judy's belongings and quickly throws them into Judy's purse and then shoves the purse in Judy's duffel bag.

GLASS

Honey, trust me, get rid of this stuff.
(digging out
Judy's uniform)
And put this on as fast as you can.

Sgt. Ross enters carrying a clipboard.

SGT. ROSS

Man on the floor.

A few of the Girls are still undressed and scream. Sgt. Ross ignores them.

SGT. ROSS

Sgt. Ross reports, First Platoon ready
for inspection, Captain.

Sgt. Ross turns and salutes briskly. Everyone snaps to attention as best they can. Judy still sits on the edge of her bunk.

We HEAR the intimidating sound of clicking heels and all heads turn to:

CAPTAIN BOBBI LEWIS

No soldier could more proudly wear the uniform of the United States Army. Capt. Lewis wears aviator sunglasses and an upsweep Ann Sheridan-style hairdo. She moves with incredible self-assurance and has been known to cause grown men to shit in their pants.

She removes her shades, places her hands on her hips and surveys the room.

FULL SHOT - THE BARRACKS

Capt. Lewis walks slowly down the aisle between the beds. Her hands are clasped rigidly behind her back, every muscle in her face is taut. She stops before PRIVATE P. J. SOYER, a painfully shy, overweight twenty-one-year-old with tiny glasses.

CAPT. LEWIS

You're fat, girlfriend. You're never gonna make it.

Capt. Lewis moves on, stopping in front of a tough street kid, PRIVATE ANGELICA GIANELLI. She wears heavy make-up and a seductively open uniform, revealing a red lace bra.

CAPT. LEWIS

This brassiere isn't regulation, Ross, and neither is this face.

(to Gianelli)

You look like a clown, soldier. Clean up your act.

As Lewis walks away, Gianelli makes the "jerk-off" sign. A few of the Girls giggle. Capt. Lewis whirls around. Dead silence. She moves on, passing nervous Trainees, finally stopping in front of PRIVATE GLORIA MOE, a young Black Woman holding back tears.

CAPT. LEWIS

(in baby talk)

Ohhh, what's the matter, honey. You a cwybaby?

MOE

No, sir.

SGT. ROSS

(bellows in Moe's ear)

Ma'am!

Capt. Lewis continues, stopping in front of a mammoth Black Woman with a short afro, PRIVATE MAXINE SOLOMON. Capt. Lewis searches for something to attack, looks into Solomon's steely eyes, thinks better of it and moves on. Sgt. Ross skips gently past Solomon and catches up with Capt. Lewis.

Capt. Lewis stops before a bed that impresses her. She takes a quarter from her pocket and flips it on the mattress. It bounces. Lewis catches it backhanded. CAMERA TILTS UP to Private Winter, dressed flawlessly. Capt. Lewis opens Winter's locker. Everything is folded perfectly.

CAPT. LEWIS

What's your name, soldier?

WINTER

Winter, ma'am.

CAPT. LEWIS

Outstanding, Winter. Outstanding.
Ladies, examine Private Winter's locker.
Learn from it. Keep this up and we'll
talk Officers Candidate School.

WINTER

(saluting)

Ma'am, thank you, ma'am.

Capt. Lewis steps in front of PRIVATE MALANIE ABBOTT, a ragamuffin with long stringy hair. A ROD STEWART POSTER hangs over her bunk. Capt. Lewis looks at Abbott with contempt then walks to the Rod Stewart Poster, pauses.

CAPT. LEWIS

I know how all you ladies drool over this
John Travolta character...

She RIPS the poster off the wall and hands it to Ross.

CAPT. LEWIS

-- but not in my outfit. Burn it,
Sergeant.

Capt. Lewis is about to move on when she spots the edge of a baggie sticking out of Abbott's locker. Capt. Lewis kicks the door open and the baggie falls into her waiting palm. It's filled with Marijuana. Lewis shakes her head in disgust.

SGT. ROSS

Abbott's a 308, ma'am.

CAPT. LEWIS

So, it was the Army or jail, huh. Well,
after six weeks with me, you're gonna
wish you chose Attica.

ABBOTT

You're great, man. You're like out of a
moovie.

Capt. Lewis glares at Abbott. Abbott stares her down.

CAPT. LEWIS

(deadly serious)

Don't push me, punk.

Capt. Lewis turns and surveys the barracks.

CAPT. LEWIS

Sgt. Ross, this is the most pathetic group
of trainees I have ever laid eyes on.
Ladies, my companies are the best trained,
best disciplined soldiers on this base and
this outfit will be no exception.

She wheels around, pointing at a frightened Trainee.

CAPT. LEWIS

Now get this straight. At the end of Basic Training this Company will engage in mock combat against Company 'B'. We're gonna be ready and we're gonna beat 'em. It won't be easy, ladies. You're gonna have to live without your beauty rest...

She wheels around to another Girl, pointing into her face.

CAPT. LEWIS

-- without your bubble bath...

(pointing into
another face)

-- without your telephones...

(pointing into
another face)

-- and definitely without your men! We're gonna cut that lace off your panties, ladies. Is that clear?

TRAINEES

Yes, ma'am.

CAPT. LEWIS

I can't hear you!

TRAINEES

(louder)

Yes, ma'am!

Pvt. Soyer is shaking in her boots. Her answer is barely audible. Capt. Lewis puts her face against Soyer's.

CAPT. LEWIS

I can't hear you!

Judy taps Capt. Lewis on the shoulder.

JUDY

Miss Lewis, I hate to interrupt but could I speak to you for a sec?

Capt. Lewis' head snaps around, stunned that anyone would dare interrupt her. She sees Judy and smiles, placing her hands on her hips.

CAPT. LEWIS

Oh my Lord, Sergeant, would you look at this.

SGT. ROSS

(shaking his head)

I've seen it.

CAPT. LEWIS

What's your name, Princess?

JUDY

Judy...ah...Private Benjamin...ah...I think I've been sent to the wrong branch or something...I mean, I'm in the Army but it's a different Army. I'm in the one with the condos and the private rooms.

Capt. Lewis breaks into a laugh. Sgt. Ross joins in.

JUDY

No, really. My recruiter, Mike Ballard, told me...

CAPT. LEWIS

I don't care what your lousy recruiter told you, Benjamin. I'm telling you there is no other Army.

JUDY

I don't understand...

CAPT. LEWIS

You're not here to understand, Benjamin, you're here to take orders. Now I want that duffel bag unpacked, that gear in your locker and that uniform on...
(screams)

NOW!

JUDY

Look, I don't want to have to go to your boss or anything, but I'll be honest with you, I can't sleep in a room with thirty strangers. And, I mean, look at this place...The Army couldn't afford curtains? I'd be up at the crack of dawn here.

(confidentially)

And quite frankly, I'm a little shocked. This place is a sty.

Judy holds up a filthy pillow. The other Girls listen with amazement.

JUDY

Look at these stains. God knows what they're from. And have you seen the bathroom?

CAPT. LEWIS

You think the latrine, excues me, the 'powder room', is unsanitary, Benjamin?

JUDY

It's disgusting. There're urinals in there.

CAPT. LEWIS

That's because this is the Army, Benjamin, not a sorority house. May I see your toothbrush, please?

JUDY

(ruffling through
her bag)

Obviously, I was recruited under false pretenses.

Judy pulls out her electric toothbrush. Capt. Lewis takes Judy by the hand and walks her to the latrine. On the way:

CAPT. LEWIS

The Army's a great life, Benjamin, and you'll get all the benefits your recruiter promised...

JUDY

Oh good. I will?

CAPT. LEWIS

-- Once you prove yourself worthy. But first, you're going to take this fancy toothbrush and scrub every inch of this latrine.

JUDY

You've got to be joking...?

CAPT. LEWIS

Unless you'd like your entire barracks to suffer, Benjamin? Because if you don't clean, they don't sleep.

(to group)

That's the way it works in my Company, ladies. There are no privileged characters. One soldier breaks the rules, every soldier pays the price.

(then)

Private Winter, you're in Charge of Quarters tonight, see that this detail is carried out.

WINTER

(thrilled)

Ma'am, yes, ma'am.

JUDY

(to Lewis)

Wait a minute. What rule did I break?

CAPT. LEWIS

You complained. Bed 'em down, Ross.

Capt. Lewis marches out. Everybody looks to Judy.

JUDY

Screw her. I've never been talked to that way in my life.

(attempting to leave)

I'll do this nonsense in the morning.

WINTER

(blocks Judy's way and screams in her ear)

YOU'LL DO IT NOW, BENJAMIN!

Judy stands there for a moment, stunned, then looks at the Girls faces. She turns and disappears into the latrine.

CUT TO:

THE BARRACKS - LONG SHOT

A shaft of light streams into the room from the latrine. We HEAR the BUZZ of Judy's electric toothbrush. Then TAPS is played O.S.

DISSOLVE TO:

INT. LATRINE - 3 A.M.

The BUZZ continues. Judy dunks her electric toothbrush into a bucket of soapy water and scrubs the last inch of tile.

JUDY

(looking up)

Yale, how could you do this to me?

Judy drags her aching body to the door where Pvt. Winter stands at parade rest.

JUDY

You could est off that floor now...why don't you.

INT. BARRACKS

Judy feels her way across the darkened room, reaches her empty bed, flops down and moans. Suddenly, Moe is sitting on the edge of Judy's bed.

MOE

Benjamin...you awake?

JUDY

Barely.

MOE

I feel like I'm flipping out. My old man split on me so I enlisted. Next thing I know, the sucker wants me back and now I'm stuck in the Army. What am I gonna do? I'm gonna go nuts in this place.

JUDY

Oy, God, look, I'm the last person you should ask for advice. Really. I don't mean to be rude, but could we talk in the morning when my mind's a little clearer. I haven't slept in about nine days.

MOE

I hear you. I got plenty of time. Unfortunately.

Judy turns over and falls instantly asleep. The LIGHTS POP ON and Sgt. Ross marches in banging his nightstick along the metal bed frames.

SGT. ROSS

Reville, debutants. Up and at 'em!

The Trainees jump out of bed. Judy doesn't budge.

SGT. ROSS

Everybody, Benjamin!

JUDY

You can't mean me. I worked the night shift. Check the bathroom...it's fabulous.

Judy turns over, falling back asleep. Sgt. Ross flips her mattress, dumping her on the floor.

CUT TO:

A HELICOPTER

with the insignia of a special airborne corps "THE THORNBIRDS" emblazoned on its side. The Chopper descends onto:

THE PARADE FIELD

The Two Basic Training Companies stand at attention. Capt. Lewis stands in front of her Troops. CAPTAIN BILL WOOLDRIDGE, a West Point handsome type in his mid-thirties, stands before the "B" Company.

All eyes are on the helicopter as it touches down and COLONEL CHARLES "THORNIE" THORNBUSH, the top man at Biloxi, jumps to the ground, approaching a microphone. Thornie is fit, square-jawed, and undeniably American.

THORNIE

At ease men...ladies...I am your base commander, Colonel Charles Thornbush, and I want to personally welcome each and every one of you to the Biloxi, Mississippi Basic Training Center, the backbone of the United States Army.

Thornie continues and CAMERA PANS the Trainees. Not a muscle moves among them. Except for:

PRIVATE BENJAMIN

asleep on her feet. Her uniform is baggy and her hair falls from under her cockeyed helmet. Moe elbows her. She snaps awake.

JUDY

Oh, hi. How do you feel?

MOE

Better than you look.

FULL SHOT

THORNIE

You have two outstanding company commanders to lead you through Basic. Captain Bobbi Lewis, a five year veteran of Fort Biloxi and one of our top leaders... male or female. And a new addition to our Biloxi family, fresh from a twelve year duty in Panama, Captain Bill Wooldridge.

Capt. Lewis looks over to Capt. Wooldridge and examines him from head to toe. He turns, noticing her. She blushes.

THORNIE

-- Here at Fort Biloxi, we like to think we turn out the best fed, best dressed, best trained soldiers in the world. But it doesn't happen overnight. First, you've got to prove that you have the physical strength, the self-discipline, the personal determination and the qualities of morality and character necessary to meet the high standards of the United States Army. These next six weeks will be the test. It's going to be hell, but you'll be glad you made the trip.

Thornie snaps to attention and gives a brisk salute. The Troops salute him back. Judy waves.

CUT TO:

EXT. HILLTOP - MORNING

We HEAR the THUNDERING SOUND of running feet. Then, Sgt. Ross leads the Trainees over a crest, four abreast.

Trailing the Troops are two lone figures. Judy and Soyer, huffing and puffing their way over the hill.

JUDY

I thought this was going to be like exercise class...a few leg lifts...a little stretching...maybe a disco class, you know...?

Soyer tries to respond but is panting too hard to speak.

JUDY

You're not real talkative, are you, Soyer?

Capt. Lewis' Jeep whizzes by kicking up a cloud of dust that covers Judy and Soyer.

EXT. FIELD - DAY

The Trainees do jumping jacks, counting off. Judy is totally out of sync with the other Troops -- when their hands are up, hers are down, when theirs are down, hers are up.

Capt. Lewis and Capt. Wooldridge observe. Capt. Wooldridge walks to Capt. Lewis. She pretends she doesn't see him coming.

CAPT. WOOLDRIDGE

'Morning, Captain.

CAPT. LEWIS

How, Captain, hi are you? I mean, how are you?

CAPT. WOOLDRIDGE

Just fine. This is interesting duty. I've never trained integrated troops before. Kind of hard keeping your mind on business.

He smiles. She smiles.

CAPT. WOOLDRIDGE

Say, I was wondering if you could answer a question for me.

CAPT. LEWIS

I can try.

CAPT. WOOLDRIDGE

You busy Friday night?

Capt. Lewis is caught off balance.

CAPT. LEWIS

Uh, well, I usually put aside Friday nights to catch the double feature at the base theater...

CAPT. WOOLDRIDGE

Sounds terrific.

CAPT. LEWIS

Yeah, they run old war films. But, you've probably seen these. 'Sands of Iwo Jima'...

CAPT. WOOLDRIDGE

-- Never.

CAPT. LEWIS

Oh, it's an excellent flick. Superior battle sequences. They, they're also showing a comedy. One of my favorites, 'Four Jills In A Jeep'. It's a real crack up.

CAPT. WOOLDRIDGE

That's two for two. We on?

CAPT. LEWIS

Well...I...uh...

CAPT. WOOLDRIDGE

Look, Bobbi, if you don't want me to...

CAPT. LEWIS

(too quickly)

I want you...to. I mean...sure. Why not? I mean, what do I care, I'm going anyway.

Capt. Lewis winces. She didn't mean to say that. She smiles. Capt. Wooldridge smiles, then he returns to his Troops. So does Capt. Lewis.

CAPT. WOOLDRIDGE

(to his Troops)

Let's double time 'em, Sergeant!

CAPT. LEWIS

(to her Troops)

Get with it, Benjamin.

CUT TO:

EXT. BASE - DAY

Sgt. Ross stands by TWO DUMMIES wearing dress uniforms. The Male Dummy is Black. The Female Dummy tilts to its side and wears a blonde wig.

SGT. ROSS

Trainees, you are required to identify the irregularities in these soldiers mode of dress.

Pvt. Winter steps into FRAME, stands at attention and looks at the Dummies.

WINTER

Qualification badge should be on the left, Drill Sergeant. The name tag should be on the right and positioned one half inch above the pocket, sir.

Sgt. Ross nods, makes a check on his clipboard and Winter exits.

SGT. ROSS

Next?

Judy steps into FRAME. She puts her hand on her hip and takes a good look at the Female Dummy.

JUDY

You want to know what's wrong? Bad hair.

EXT. FIELD - DAY

Male and Female Trainees run an obstacle course. They have to run over a wall, through a pipe, around posts then grab a rope and swing across a ditch filled with sandy water.

Judy waits her turn. A young soldier, PRIVATE DICK MC CLURE stands next to her.

MC CLURE

Say, sugar pie, how'd you like to run my obstacle course?

JUDY

Please, I'm a widow.

Gianelli finishes her run, swings over the ditch and lands on the other side. Now it's Judy's turn. Sgt. Ross blows his whistle and Judy takes off.

She climbs the wall after a few aborted attempts, makes it through the pipe, dodges the posts and grabs the rope. She swings across the ditch, doesn't let go and accidentally knocks into Gianelli, dropping her on her ass. Judy sails back over the ditch and falls in. She goes underwater. As she surfaces:

JUDY
Nobody can do this.

ANGLE - CAPT. LEWIS

watching from her Jeep. She struts to the starting line and nods to Sgt. Ross. He blows his whistle. Capt. Lewis leaps over the wall, dashes through the pipe, darts around the posts and grabs the rope, flying over Judy, landing firmly on both feet.

CAPT. LEWIS
I never ask my Troops to do something I
can't do myself.

She turns smartly and heads back to her Jeep.

JUDY
(wringing out
her uniform)
Big deal, at age forty, the woman runs
a brilliant obstacle course.

EXT. FIELD - NIGHT

Judy's Platoon, on all fours, is cutting a lawn with SCISSORS.

JUDY
I'm sorry. I swear, I didn't think she
could hear me.

Gianelli shoots Judy a look. CAMERA PULLS BACK and we see the Platoon is in a small circle on the huge Parade Field.

INT. BARRACKS LATRINE - NIGHT

CAMERA IS CLOSE on Judy staring into a mirror. Her face and hair are filthy.

JUDY
I have never looked worse.

ANGLE BACK to see that Judy is standing at a sink. The room is steamy. The other Trainees move in and out of the showers, stand alongside her at the other sinks, comb their hair, brush their teeth. Everyone is tired, moving slow.

JUDY
(cupping her hand
under rusty water)
How's a person supposed to clean their
face in dirty water? Oy, this place.

Gianelli plucks her eyebrows a couple of sinks away.

GIANELLI

When are you gonna shut up, Benjamin?

JUDY

What exactly about me bothers you so much?

GIANELLI

Everything. And if you don't quit bitching, I'm gonna kick your ass.

All the Girls stop what they're doing. A moment of tense silence. Then Moe walks out of a toilet stall.

MOE

Did you say kick or kiss?

The tension is broken by laughter. Gianelli turns and saunters out. Judy smiles appreciatively at Moe. The SOUND of MACHINE GUN FIRE is HEARD OVER.

EXT. FIELD - DAY (SOUND OVERLAPS)

The Trainees crawl through mud and under barbed wire as machine gun fire explodes around them. Judy crawls with Moe and Glass.

JUDY

This is so stupid and unnecessary. We're not gonna be in combat.

Judy lifts her head.

GLASS

Get down, Benjamin! They're using live ammo.

JUDY

Will you please! What are they gonna do, shoot American citizens?

As Judy stands a bullet ricochets off her helmet. She dives head first back into the mud and scurries under the barbed wire.

CUT TO:

EXT. GAS CHAMBER - DAY

The Trainees wear GAS MASKS. It's impossible to tell who is who. Sgt. Ross opens the door to the Gas Chamber and TEAR GAS pours out. He gives the signal and the Trainees disappear inside.

It's quiet for a few seconds then the back door flies open and the Trainees run out, holding their gas masks and gasping for air. Tears stream down their faces. A few drop to the ground, hacking and coughing. The final Trainee runs out, still wearing a gas mask. She shrugs. It's Judy.

Sgt. Ross takes her by the arm and leads her back to the entrance. He holds out his hand. Judy reluctantly takes off her mask and hands it to him. He opens the door and Judy dashes back inside, holding her nose.

A PAIR OF COMBAT BOOTS

climbing a rope ladder. A PAIR OF HANDS follow the Boots. The Hands belong to Judy. As she climbs into FRAME she looks wiped out, her hair is wet and plastered to her face. She reaches for the next rung and breaks a nail.

JUDY

Shit! My last nail.

She stops to examine it and slides down the ladder, crashing into Gianelli and Moe. They tangle and fall into Glass, Abbott and Soyer, all falling into a heap on the ground. Sgt. Ross runs over.

SGT. ROSS

If this was combat, you'd all be in body bags.

(to the rest
of the Troops)

Hit the trucks 'A' Company, we're taking it home.

Judy, Moe, Glass, Abbott, Soyer, Glass and Gianelli stand and head for the trucks.

SGT. ROSS

Not so fast, ladies.

EXT. CREST - DAY

As the sun sets, the Girls run over the hilltop and back toward base. The Trucks roll past, the Soldiers hooting and jeering. Glass and Moe are practically carrying Judy. Gianelli knocks into them as she runs past.

JUDY

I can't...take this anymore...I tried...
They've broken me...I'm quitting.

MOE

Girl, you can't quit the Army.

JUDY

Of course I can...My recruiter said...I
could quit anytime I wanted.

ABBOTT

Jesus, man, you still believe what your
recruiter told you?

Judy stops. The others keep running.

GLASS

(yelling back)

It's only three years.

Judy is paralyzed by this news. She drops to the ground. Sgt. Ross passes in a jeep.

SGT. ROSS

Move it, Benjamin, I don't want to see
you stop running unless you collapse,
faint or puke.

Judy sticks her finger down her throat.

INT. BARRACKS - NIGHT

Dark. A wind rattles the windows. Judy lies in bed, wearing her fatigues, shivering from the cold. She reaches to the bottom of her bed for her extra blanket. It's gone.

She opens her duffel bag, digs out a FLASHLIGHT and spotlights every bed in the room. Gianelli sleeps snugly under three blankets. Judy shuffles over, taps her on the shoulder.

JUDY

Excuse me...Gianelli...I think you've
got my blanket.

GIANELLI

This is my blanket. You gave it to me.

Judy can't believe it. The other Girls are awake and listening.

JUDY

No, no. I didn't give it to you.

GIANELLI

Maybe you just forgot, maybe you got brain damage.

JUDY

All right. All right. Fine. I gave you my blanket...by mistake, okay? It slipped my mind...now I'd like it back.

GIANELLI

Take it.

Judy reaches for the blanket. Before she knows it, Gianelli's fists are exploding all over her. Judy tries to fight back, swinging wildly, but Gianelli knocks her down. Judy rolls across the floor. Gianelli picks her up and heaves her over a bed and crashing her into a locker. Judy slumps to the floor. Moe and Glass restrain Gianelli.

Judy's mouth and nose are bleeding. She tries to get up but collapses. Then, slowly, her crumpled body moves across the floor on all fours, heading for the door.

MOE

Benjamin, where are you going?

JUDY

Home.

EXT. BARRACKS - NIGHT

Judy stumbles out of the barracks and starts to run. She disappears into the night and we hear the sounds of someone climbing a cyclone fence. Then, suddenly A SCREAM in the night.

A MATCH

lighting a cigarette. ANGLE BACK to:

EXT. CAPT. LEWIS' QUARTERS - NIGHT

Capt. Lewis and Capt. Wooldridge stand on the porch of Lewis' cottage. Capt. Lewis has just lit Wooldridge's cigarette. He smiles.

CAPT. WOOLDRIDGE

We'll have to do this again.

CAPT. LEWIS

How about every Friday?

He takes her in his arms and kisses her. Finally, they break.
Capt. Lewis is breathless.

CAPT. LEWIS

I've been AWOL for so long, Bill.

CAPT. WOOLDRIDGE

What?

CAPT. LEWIS

Absent without love.

They kiss again. She wraps her leg around him. TWO HEADLIGHTS suddenly illuminate them. Capt. Lewis yelps and turns to see Sgt. Ross pull up.

SGT. ROSS

We got trouble, Captain Lewis.

JUDY

sprawled across the top of a BARBED WIRE FENCE, illuminated by a SPOTLIGHT. A few Soldiers try to unhook her with wire cutters. Others stand by laughing.

Sgt. Ross' jeep pulls up. Capt. Lewis jumps out before it comes to a complete stop. She's fuming.

CAPT. LEWIS

Benjamin, you're not fit to wear that uniform.

JUDY

(from atop the fence)

No shit!

EXT. AMMO DUMP - NIGHT

It's raining. Judy's Barracks, in full combat gear, wearing ponchos, march wearily around the perimeter of the ammo dump. Winter stands guard at parade rest.

Judy walks with a limp. She's blistered from the fight and wears bandaids from the barbed wire. She tries to make eye contact with the other Girls but they ignore her. Abbott gives her "the finger". Judy starts to cry. No one pays attention. She stops marching.

JUDY

This idiotic punishment wasn't my idea.
Nobody cares what I'm going through.

WINTER

Keep marching, Benjamin.

JUDY

(screaming)

My name is JUDY! J-U-D-Y. Judy. I want
somebody to call me by my name!

Judy is having an all out temper tantrum.

JUDY

(crazed)

I'll tell you the truth. I'm cracking up
here. I can't handle it. I feel like I'm
on another planet. I took my life in my
own hands and I made a mistake. I want
out. I want to change my clothes. I want
to wear a pair of sandals. I want to go
out to lunch. I want to be normal again.

GLASS

Why don't you just shut up, Benjamin.
Stop acting like a spoiled brat.

JUDY

(gritting her teeth)

I...don't...want...to...be...in...the...
Army. I...don't...want...to...be...in...
the...Army.

GLASS

But we do and we can't afford any more
trouble because of you.

MOE

I thought you and me could be friends, but
you're...oh, man, forget it.

JUDY

I'm what?

MOE

-- The most insensitive person I've ever
met.

JUDY

I am not!

The Girls keep marching. Judy stands alone, crying.

JUDY

I'm not! That is so untrue...I never
go to someone's home empty handed...
people love me!

CROSS DISSOLVE TO:

EXT. AMMO DUMP - NIGHT

Pouring rain. The Girls slosh on. Judy marches in a trance, mumbling to herself. Sgt. Ross appears above them, holding an umbrella.

SGT. ROSS
(shouting down)

Dismissed.

The Girls march wearily toward the barracks.

SGT. ROSS

Benjamin?

Judy looks up.

SGT. ROSS
Report to the Day Room! On the double!

INT. CORRIDOR - A FEW MINUTES LATER

Judy staggers down a long corridor, wiping the rain from her face and peeling off a few dangling wet band-aids. She reaches a closed door, hesitates, then enters.

INT. DAY ROOM - NIGHT

Judy freezes when she sees her Parents sitting at a small table. Her father smokes, her mother wears dark glasses. Judy and Harriet hug. Teddy doesn't move.

JUDY
Oh, God, they didn't tell me it was you.

Judy looks at her father.

JUDY
Hi, Daddy.

She kisses him, he hugs her from his seat.

JUDY
It's good to see you...really...

TEDDY
(softly)
Sit down, Judy.

Judy sits across the table from them. She takes off her cap. Her hair is in a bun. Harriet touches Judy's hand, noticing her dirty, broken fingernails. Harriet can't take it, she covers her mouth with her hand, crying.

JUDY

I wanted to call you but I was feeling pretty bad there for awhile...

TEDDY

Eight days. Our daughter disappears for eight days without a single word. We couldn't eat. We couldn't sleep. We couldn't think straight. We thought you were kidnapped. We had the FBI out looking for you when we get a call from some stranger telling us how fine you were and that you enlisted in the god-damned Army. We tried to figure out why. Personally, I think you've gone temporarily insane.

HARRIET

That's what we told everyone. That you collapsed and we put you in a mental hospital.

JUDY

People think I'm in a mental hospital?

TEDDY

What should we have told them? That you're living in an Army barracks in Mississippi with a bunch of...with a bunch of...

JUDY

What?

TEDDY

I don't know what. That's why I don't like it. How could you do this to your parents? Haven't we done enough for you? Haven't we given you everything you ever wanted? Did I get you a car on your sixteenth birthday? Did I get you into college? Did I bail you out of your first marriage to that schmuck? Did I?

HARRIET

Teddy, relax.

TEDDY

I don't want to relax!
(to Judy)

Why are you punishing us? Maybe you hate us.

JUDY

I don't hate you. I love you.

HARRIET

See.

TEDDY

You don't treat the people you love like this. You don't torture them.

(trying to calm himself)

Do you know Aunt Kissy's living with us now?

JUDY

(voice cracking)

No...why?

TEDDY

Why? Because your mother had a nervous breakdown. That's why. You've never been a smart girl. We're all going to stop pretending now. You are obviously incapable of making your own decisions. Starting tomorrow, I don't let you out of my sight. You understand?

Judy starts to cry.

TEDDY

I don't care how much you cry...

Judy can't take much more. The door opens. Capt. Lewis enters, all smiles. She carries Judy's duffel bag.

CAPT. LEWIS

Mr. and Mrs. Benjamin. Good to finally meet you in person.

Judy can't believe it.

HARRIET

Capt. Lewis called and told us we could come get you.

Teddy lights a cigarette.

CAPT. LEWIS

I'm sorry it didn't work out here for Judy. She's a hard worker. Very popular with the other girls. We're all sad to see her go.

Capt. Lewis holds a form and pen out to Judy.

CAPT. LEWIS

All you have to do is sign on the dotted line and you're as good as home, young lady.

Capt. Lewis smiles, handing Judy the pen. Judy looks into her Parents' faces and stands up.

JUDY

Thanks, but...uh, I think I'll stay.

She salutes Capt. Lewis.

JUDY

Captain Lewis.

Then Judy turns to her parents and salutes them.

JUDY

Mom...Dad.

She clicks her heels, does an about face, throws her duffel bag over her shoulder, and marches out.

FADE OUT:

FADE IN:

EXT. COUNTRYSIDE - DAY

LONG SHOT. The "A" Company marches TOWARD CAMERA, singing cadence. Sgt. Ross leads the Troops carrying a Blue Flag.

INT. BARRACKS - NIGHT

The Trainees sleep. A tiny beam of light can be seen at the far end of the barracks. CAMERA GLIDES down the aisle and finds Judy, furiously spit-shining her boots by flashlight.

INT. BARRACKS - MORNING

Judy finishes making her bed, tightly tucking in the sheet and blanket. It looks perfect. She flips a quarter on the bed. It bounces. She tries to catch it backhand, a la Captain Lewis -- but misses.

EXT. COUNTRYSIDE - DAY

MEDIUM SHOT. The "A" Company continues marching TOWARD CAMERA, singing.

EXT. RIVER - DAY

Judy's Platoon races over wet, twirling logs extending across a river. Judy takes off and immediately splashes into the water. The rest of the Trainees make it. Judy hikes herself up and tries again. This time she almost makes it, slips, hangs on, pulls herself up and crawls the last few feet to the other side. Moe gives her a hug.

EXT. FIELD - DAY

Judy's Platoon is paired off for hand-to-hand combat. Judy and Gianelli are locked in a fierce struggle. Gianelli tries to flip

(CONTINUED)

CONTINUED:

Judy but Judy holds her ground with every bit of strength she can muster. It's a standoff. Gianelli tries to trip Judy but Judy side steps her and hangs on.

Sgt. Ross blows his whistle. Everybody breaks except Gianelli and Judy. Their faces are red, the veins in their necks pop out. Finally, they both fall to the ground in exhaustion. A BEAT. Judy gets up and starts to walk away.

GIANELLI

Benjamin.

Judy turns. Gianelli sticks out her hand. Judy shakes it.

EXT. COUNTRYSIDE - DAY

CLOSE SHOT. As the "A" Company passes, CAMERA TRACKS Judy. She's now marching with strength and grace.

SGT. ROSS

(singing)

We're standing tall, we're looking good...

TROOPS

-- We ought to be in Hollywood!

DISSOLVE TO:

EXT. PARADE FIELD - A FEW WEEKS LATER

The two Basic Training Companies have gathered for the start of the War Games. Capt. Lewis' Troops wear BLUE ARM BANDS. Capt. Wooldridge's wear RED.

Col. Thornbush's HELICOPTER has just landed. The blades are winding down.

CAMERA finds Judy standing at attention with her Platoon. Her helmet shines, her uniform's starched, her boots sparkle. The model soldier.

Capt. Lewis stands next to Capt. Wooldridge. Both Captains wear their respective team arm bands. It's obvious Wooldridge is losing interest in Lewis fast.

CAPT. LEWIS

I called you last night at 0100. I wanted to be the first to wish you luck but there was no answer. I figured your phone was out of order so I drove by to let you know, but your car wasn't there and the light was out so I assumed someone borrowed the car to report the phone while you were sleeping. So, I drove back home. I didn't want to wake you.

CAPT. WOOLDRIDGE
I wasn't sleeping. There was nothing
wrong with my phone. I was out.

CAPT. LEWIS
Oh, that's a relief. So, Sunday night
after the games we're set for dinner, right?

CAPT. WOOLDRIDGE
Was that definite?

A BEAT.

CAPT. LEWIS
Look, Wooldridge, I'm not just some tramp
you can sleep with after a double feature.

Capt. Lewis turns and walks away slowly, assuming Capt. Wooldridge
will come after her. He doesn't.

NEW ANGLE

As Thornie, along with Several Others, jumps out of the Helicopter
and climbs a platform to the microphone.

THORNIE
(into microphone)
At ease.

The Trainees relax in one swift movement.

THORNIE
Welcome to the Biloxi War Games, the
Super Bowl of Basic Training. Simulated
combat will test the skills and courage
of each and every one of you. I will be
observing the exercises from the air
along with Lt. General Wallace C. Jennings,
Commander of the Mississippi National Guard
and the Honorable Wendell Harrison, Congress-
man from Mississippi, a member of the Armed
Services Committee, who is joined today by
his lovely wife, Nancy.

All the observers wear WHITE ARM BANDS. The Congressman and
Mrs. Harrison are in ill-fitting camouflage fatigues. Mrs.
Harrison carries a black patent leather purse.

THORNIE
Good luck. Fight proud.

EXT. COUNTRY ROAD - DAY

The Red and Blue Companies march side-by-side in double-time.
They reach a fork in the road, the Red Company marches left,

(CONTINUED)

CONTINUED:

the Blue Company marches right. Thornie's Helicopter zooms off overhead.

DISSOLVE TO:

EXT. A WOODED AREA - HOURS LATER

CAMERA TRACKS thru the "A" Company, now wearing helmets with little bushes coming out of them and applying camouflage paint to each other's faces. CAMERA COMES TO REST on Capt. Lewis and Sgt. Ross as they go over last minute strategies by a TRUCK marked "HEADQUARTERS". A BLUE FLAG waves from the antenna.

CAPT. LEWIS

-- I want her neutralized for the entire war games.

SGT. ROSS

Neutralized? In Nam that meant 'to kill'.

CAPT. LEWIS

Unfortunately, this isn't Nam.

SGT. ROSS

With all due respect, ma'am, Benjamin's been bustin' her buns lately.

CAPT. LEWIS

(her head snaps)

That's why I don't trust her. She's schizo.

Sgt. Ross salutes and approaches a MAP with a pointer.

SGT. ROSS

Okay, men, listen up. For the next forty-eight hours you will act as combat troops in wartime. We, on the Blue Team, are the aggressors. Our objective is to penetrate the Red Team's defenses, Combat Team A...

(reading from a list)

Thomas, Gomez, McMasters, Brown, Szulkowski. You are the lead squad.

(pointing to map)

Your objective is to ambush the enemy's supply column and capture their command post.

These are the Company's "Green Berets". Mostly men.

SGT. ROSS

Team B...Byrum, Delaney, Melville, Curry, Rutledge.

Another five step out of the line.

EXT. SWAMPLAND - A FEW HOURS LATER

The Girls are wet, tired and disheveled and at the moment in the middle of a Screaming argument. Their dialogue should be so fast, it overlaps.

GIANELLI

-- Moe, how'd you let us get lost, you're supposed to be the point man!

MOE

Get off my case. Benjamin pointed me in the wrong direction!

Behind them, Soyer begins slowly SINKING into the ground.

JUDY

Hey, I'm not Magellan. I've never even been in a swamp before. How am I supposed to know where the marshland ends?!

ABBOTT

I told you guys we took a wrong turn about an hour ago. You never listen to me! I'm going back by myself!

She starts to leave. Soyer is now three feet high. The Girls still don't notice.

SOYER

(softly)

Yo...

GLASS

Will you guys just listen to me, I know where we go!

JUDY

Where?

GLASS

North!

JUDY

We just came from North!

The Girls trek on.

GIANELLI

How'd I ever get stuck with these losers?

JUDY

Will you quit bitching Gianelli?!

Soyer has now sunk in the ground up to her chest.

Ross
SGT. ~~WINTER~~

(pointing)

Your objective is to capture and blow up the enemy's communication center. Be aware, there are mine fields out there... most are inert, however some are 'ert... Private Winter.

Winter steps forward.

SGT. ROSS
Winter, you will serve as Captain Lewis' Aide-de-Camp.

Winter is barely able to control her joy.

SGT. ROSS
Team C...Soyer, Gianelli, Glass, Moe, Abbott and Benjamin.

They fall out. Judy excitedly slaps hands with her friends. Ross looks at them, shakes his head and points to a BLACK HOLE in the map.

SGT. ROSS
Your objective is to guard this here area.

JUDY
Excuse me, Sergeant, what area is that?

Capt. Lewis steps forward.

CAPT. LEWIS
The swamp.

The Girls groan.

CUT TO:

EXT. SWAMPLAND - DAY

The Bum Squad trudges through chest high water, carrying their weapons above their heads. Judy holds a map. Glass carries a Field Radio.

JUDY
What are we supposed to guard here, the algae?

The Girls trek on.

CUT TO:

SOYER

WAIT! HELP!

The Girls turn and see Soyer sinking fast. They run back.

JUDY

Oy. Quicksand, my most recurring nightmare.

Glass grabs Soyer's arm and pulls.

GLASS

You gotta lose some weight.

Glass accidentally drops the field radio into the quicksand. She reaches for it and falls in, quickly sinking. Pandemonium! The Girls start screaming and try frantically to help Glass and Soyer. Their helmets and backpacks fall into the quicksand.

JUDY

Okay! Let's be calm. Quicksand...now what do we do?

Everyone looks at each other.

GLASS

(screams from
the quicksand)

Form a chain!

The Girls scramble to form a chain and line up behind Judy, holding on to each other's waists. Judy grabs Soyer's hand.

JUDY

One, two, three, pull!

The Girls pull Soyer from the quicksand. She collapses on dry ground. The Girls grab Glass and yank her out. They join Soyer on the dry ground and drop, exhausted.

JUDY

Nothing like a disaster to pull people together.

SOYER

I almost died.

Judy pats Soyer on the hand.

JUDY

Soyer, you must learn to speak up.

The sun starts to go down, the Girls are suddenly aware of their plight.

GIANELLI

This is bad news, man, we're really lost.

GLASS

When we don't show up by tomorrow, I'm sure they'll send a search plane...won't they?

MOE

Do we have enough bodies to form the word 'help'?

Judy laughs.

GIANELLI

How we gonna make it till tomorrow? Our rations are on the bottom of the quicksand.

The Girls groan.

JUDY

Well, Jimmy Hoffa will have dinner.

A BEAT.

SOYER

I packed a couple of extra cans of Spam.

JUDY

Fabulous. We'll make a nice little Spam buffett...

Abbott digs into her pack and brings out a baggie of MARIJUANA.

ABBOTT

-- And dessert's on me.

The Girls stare at the marijuana.

CUT TO:

EXT. WOODED AREA - DUSK

The Girls are stoned, singing "Baby Love" as they dance thru a forest. Their T-shirts are tied at the waist and their pants are rolled up.

THE GIRLS

Oooooooooo...oooooooo
Baby love, my baby love...
I need you, oh how I need you
But all you do is treat me bad
Break my heart and make me sad
Tell me what did I do wrong
To make you stay away so long?

As the Girls continue singing and dancing.

SLOW DISSOLVE TO:

EXT. FOREST - LONG SHOT - NIGHT

The Girls lounge around a fading campfire. They're stoned, passing a joint. CAMERA MOVES SLOWLY TOWARD THEM.

GLASS

-- The first time I ever did it was on a camping trip with my bible class. The Pastor's son crawled right into my sleeping bag. I was real scared 'cause the Pastor was sleeping ten feet away.

MOE

-- How was it?

GLASS

(very stoned)

Quiet but great.

Glass passes the joint to Moe.

MOE

You're lucky. The first time I did it, I'm here to tell you, I was scared out of my wits. I remember wondering when's it gonna happen, when am I gonna come?

The Girls are giggling.

MOE

-- Next thing I know, the TV's on, this dude's eating Fritos and I'm stuck to the sheet.

The Girls crack up. Judy passes the joint to Abbott.

ABBOTT

The first time I did it I had three orgasms.

MOE

I never had three orgasms in my whole life.

GIANELLI

What are you guys talking about? Chicks don't come.

SOYER

I came one time...but I was alone.

JUDY

Once, with my first husband, I got to this place that was really nice and tingly. I don't know if it was an official orgasm but I counted it as one for five years.

ABBOTT

How many times you been married, Benjamin?

JUDY

Twice. Six weeks the first time. Six hours the second.

GLASS

Didn't work out, huh?

JUDY

(mumbles so as not
to be understood)

My husband had a heart attack on my wedding night and died.

MOE

Say what?

JUDY

My husband had a heart attack on my wedding night and died.

The Girls react with horror.

JUDY

-- While we were making love.

GIANELLI

Holy Shit! That's heavy.

MOE

Benjamin...

JUDY

It's okay...I'm over it.

GLASS

Jeez, Benjamin, what do you do after a thing like that?

JUDY

Join the Army.

The Girls laugh. Judy joins in. Tears come to her eyes as she laughs. She wipes them away.

DISSOLVE TO:

A HELMET

filled with marijuana roaches. CAMERA EASES BACK. The Bum Squad is asleep, strewn about. Judy sits by the burning embers, finishing a joint and thinking. She hears something. She stands and grabs her rifle.

JUDY

Who's there?

A BEAT. Judy carries her rifle into a wooded area. She turns and stares at a bush. She thinks she sees the outline of a face. She jumps.

JUDY

Yale? Is that you?

She looks right into the bush.

JUDY

Listen, about what I said back there...
I do miss you.

A breeze rustles the bush and the image disappears. Judy shivers. Gianelli stands behind her.

GIANELLI

Benjamin?

Judy turns.

GIANELLI

Are you okay?

JUDY

Jesus, where did Abbott get this grass?

DISSOLVE TO:

EXT. MARSH LAND - THE FOLLOWING DAY

Rain clouds swell overhead. The Bum Squad trudges through a marsh. They're wet, dirty and disheveled.

MOE

Sure is quiet, I bet the War Games are
over by now.

GLASS

Lewis is gonna murder us.

A PLANE flies overhead. The Girls look up.

GLASS

It's probably headed back to base. Let's
follow it.

They take off.

JUDY

I hope it's not Delta to Miami.

Suddenly it begins to pour. The Girls scramble for cover.

JUDY

Oy, now rain.

(looks up to heavens)

Why?

(a bolt of lightening)

Sorry I asked.

MOE'S VOICE

Benjamin! In here!

Judy turns and sees the Girls crawling into a large pipe. Judy hesitates.

JUDY

Oh, God, a long dark tunnel to nowhere.
My second most recurring nightmare.

She climbs into the hole and disappears. BLACKNESS. A silent beat.

JUDY (V.O.)

Who's that?

MOE (V.O.)

Me.

JUDY (V.O.)

Who's up front?

GIANELLI (V.O.)

You are.

JUDY (V.O.)

Nobody's in front of me? I'm leading?
Wait...I see light.

EXT. FIELD AREA (BEHIND ENEMY LINES) - SAME TIME

GROUND LEVEL ANGLE. A BLACK SOLDIER stands guard in front of the Red Team Headquarters Truck. The rain has let up. Judy's head pops up in front of CAMERA. Judy quickly surveys the area and disappears back into the ground.

CAMERA HOLDS for a long beat, then: One at a time, the Girls pop out of the hole, roll across the ground combat style and OUT OF FRAME.

CUT TO:

WOODED AREA

The Girls hurriedly stick branches in their helmets and rub dirt on their faces. Gianelli steps from behind a tree holding her Red Bra and Panties. She tosses them to Judy.

GIANELLI

You owe me six-ninety-five.

Judy nods, rips the bra and panties into strips, tying one around her arm and passing the rest on.

CUT TO:

THE RED TEAM SOLDIER

guarding the truck, unsuspecting. He holds an M-16. A BEAT and Moe saunters up to him, dragging her rifle, wearing red around her arm.

MOE

Say, brother, how you be doin'?

SOLDIER

What's happenin', girl?

In one swift motion, Moe snaps her rifle up and aims it at the Soldier's heart.

MOE

You're my prisoner of war motherfucker, that's what's happenin'!

SOLDIER

What? I ain't your nothing. Get that thing outta my face!

He advances toward Moe. TWO RED TEAM SOLDIERS come out of the truck, rifles drawn.

FEMALE RED TEAM SOLDIER

Drop it!

Moe is about to drop her rifle when Glass, Soyer and Abbott pop out of the woods, rifles drawn. Judy and Gianelli stand up on top of the Red Team Truck, their rifles drawn.

JUDY

No, kids, you drop it.

The Red Team Soldiers turn and see they are surrounded. They drop their weapons. The girls grab them. Judy and Gianelli jump off the truck.

JUDY

(to Red Team Soldier)

Where's Captain Wooldridge?

SOLDIER

In the Command Tent...interrogating a
P. O. W.

JUDY

Glass, tie them up. Moe, get the keys
to the truck and bring it around.

One of the Soldiers takes his keys from his pocket and heaves
them into the woods.

MOE

Shit!

ABBOTT

Don't worry, I'll hot wire it.

JUDY

You know how to do that?

ABBOTT

It was my former career.

JUDY

I love it.

GIANELLI

Come on.

Judy and Gianelli take off.

A WOODED AREA

Judy and Gianelli pass TWO RED TEAM SOLDIERS. They all exchange nods. Judy and Gianelli smile. They run over a stack of logs as they approach the Command Tent. From inside we HEAR the sounds of torture. A Woman moans in agony. Judy and Gianelli exchange looks then jump into the tent, rifles drawn.

INT. COMMAND TENT

Judy and Gianelli stop short, when they see the back of a NAKED WOMAN sitting on Capt. Wooldridge's lap. A naked Capt. Wooldridge peeks out from behind the woman and registers shock.

JUDY

The doorbell was broken.

The Woman turns around, it's Pvt. Winter. She leaps off Capt. Wooldridge and tries to grab for her clothes. Judy cocks her rifle as Gianelli grabs Winter's uniform.

WINTER

(hysterically)

Benjamin, please listen. Lewis sent me out to find you and I got captured. He promised me he'd put in a good word with Captain Lewis. I hate him. Please, Benjamin, I'm on your team.

The Headquarters Truck pulls up outside the tent. Glass and Soyer run in.

JUDY

(to Glass and Soyer)

Take the prisoners.

EXT. WOOLDRIDGE'S TENT

Judy hops into the truck as Soyer, Abbott and Gianelli shove Wooldridge and Winter into the back.

INT. RED TEAM TRUCK

Moe sits behind the wheel. Judy talks through a BULLHORN.

JUDY

Red Team, this is Command. We're moving.

MOE

(whispering)

We won!

JUDY

We won and we're moving out, Red Team.
Follow us.

EXT. RED TEAM TRUCK

like the Pied Piper, it begins to lead the entire Red Team. Shouts of joy come from the Red Team Soldiers as they pop out of tents, jump out of trees and run out of the forest. Their smiles quickly fade as they see they are being held at gunpoint. They dump their weapons in the truck.

ANOTHER PART OF THE FOREST - SAME TIME

Capt. Lewis and Sgt. Ross ride in a Blue Team Jeep. Three Platoons follow.

SGT. ROSS

Company, halt!

CAPT. LEWIS

(gestures)

Ross, you take a Platoon and head due West. I'll lead the remaining Troops to the East and secure the perimeter. We'll launch a surprise attack from both flanks at 1600.

SGT. ROSS

Ma'am, yes, ma'am.

Sgt. Ross salutes, takes two steps, then stops in his tracks. Capt. Lewis looks up stunned to see:

THE ENTIRE RED TEAM

lead by the Red Team Truck approaching from the area Capt. Lewis

(CONTINUED)

CONTINUED:

was about to attack. What Lewis and Ross can't see is Glass, Abbott and Soyer holding the entire Red Team at gunpoint from the back of the truck.

SGT. ROSS

There goes the element of surprise.

CAPT. LEWIS

(to herself)

Oh, fuck me.

(then)

What now? Any ideas, Ross?

Ross raises his hands in surrender. Capt. Lewis reluctantly reaches for her Field Radio.

CAPT. LEWIS

(into radio)

Overwhelming enemy forces approaching.
Blue Team Company Commander requests
permission to surrender, sir.

INT. THORNIE'S HELICOPTER - SAME TIME

Thornie hovers above Judy's truck.

THORNIE

(into radio)

Do you accept Blue Team surrender, Red
Team?

JUDY (V.O.)

(from radio)

No, sir. We do not, sir, because we are
also the Blue Team, sir.

Thornie smiles.

THORNIE

(into radio)

Identify yourself, soldier.

JUDY (V.O.)

(from radio)

Sir, Private Benjamin, sir.

CAPT. LEWIS

listens with a look of nausea on her face.

INT. TRUCK

The Bum Squad is hugging and screaming with joy.

EXT. CLEARING

Thornie's helicopter sets down between the Red Team Truck and Capt. Lewis' Jeep. Thornie jumps to the ground. The Bum Squad lines up at attention.

THORNIE

Which one is Private Benjamin?

JUDY

Sir, I am, sir.

Thornie, slowly, snaps to attention and salutes.

THORNIE

Outstanding.

JUDY

(salutes)

Thank you, sir, and this is the rest of the Squad. Private Glass, Private Moe, Private Gianelli, Private Abbott and Private Soyer, sit.

Thornie shakes each Girl's hand with a "well done".

THORNIE

And where's the Red Team Company Commander?

JUDY

Gianelli, release the prisoner.

Gianelli opens the truck door and yanks Capt. Wooldridge and Pvt. Winter out. They fall to the ground, only partially dressed.

Winter wears Capt. Wooldridge's pants and Capt. Wooldridge wears only his shirt.

Winter scampers behind a bush. Wooldridge salutes with one hand and covers his privates with the other. Thornie shoots Capt. Wooldridge a look then turns to Capt. Lewis. Her lip quivers as she stares at Capt. Wooldridge.

THORNIE

You're lucky to have these troopers under your command, Captain Lewis. Congratulations.

(then)

Next time, don't be so quick to wave the white flag.

CAPT. LEWIS

(with a crooked smile)

Sir, yes, sir.

THORNIE

War games are concluded. Troops return
to base. See you tomorrow at graduation.
(to Judy)

May I offer you and your team a lift?

The Bum Squad exchange a look and follow Thornie to the Chopper.
Judy turns to Capt. Lewis.

JUDY

Thanks for believing in us, ma'am.

She salutes and runs toward the Helicopter.

INT. HELICOPTER - TAKING OFF

The Girls are crammed into Thornie's helicopter. Two PILOTS
wearing custom uniforms and caps are in the cockpit.

THORNIE

Ladies, this is Lieutenant Herrera and
Sergeant Grace, two of our Thornbirds.

The Pilots nod.

JUDY

Fabulous uniforms. What's a Thornbird,
sir?

THORNIE

I like to think of them as my private
Army. They're an elite airborne corps,
recruited from the best units all over
the country. I'm very proud of them,
just as I'm proud of you ladies. You
did a heck of a job today. Where do you
hail from, Benjamin?

JUDY

Philadelphia, sir.

THORNIE

Is that a fact? The seat of our democracy.

He looks to Judy.

PILOT

We're coming over, sir.

The chopper flies over a HOUSE, enclosed by a white picket fence.
A WOMAN in a dress, wearing a CAST on her leg, waves vigorously
from the front porch. A GREAT DANE stands on its hind legs and
barks to the chopper. Thornie waves back.

THORNIE

Thornie-Two, my wife. After twenty years of watching us crazy guys jump out of airplanes, she said she wanted to give it a try. Remember, Ed?

The Co-Pilot laughs.

THORNIE

We took her up, practically had to shove her out. No, she was having a good time, but she parked her carcass all wrong. Broke her leg in three places. We're lucky we didn't have to shoot her. Right, boys?

They all laugh.

PILOT

Approaching, sir.

THORNIE

I'll take her down...you trust me, don't you, Benjamin?

JUDY

Oh, yes, sir.

THORNIE

Alright, then.

He winks and takes the pilot's seat.

THORNIE

Let's do it to it. Tell your me to hold on, Private Benjamin.

JUDY

(turning to Girls)

Hold on, men.

He takes the chopper down like a wildman. The Girls are stunned. Judy clutches Moe's hand and closes her eyes as we HEAR the first thumping SOUNDS of the song "I Love The Night Life."

INT. BARRACKS - DAY (MUSIC OVERLAPS)

The Song now blares from a RADIO. Judy and Gianelli dance down the center aisle twirling Red Team arm bands. Soyer, Glass and Abbott follow. Sgt. Ross enters, Moe grabs him and they boogie down the aisle. The entire Barracks is going crazy. Suddenly the Radio SNAPS OFF. Everyone turns to see:

CAPT. LEWIS

snapping a riding crop and wearing a Ranger-type hat.

CAPT. LEWIS
Inspection, ladies.

FULL SHOT

The Trainees run to their beds and snap to attention. Sgt. Ross straightens his tie and shakes off the memory of fun.

Capt. Lewis stumbles up to a shaking Wanda Winter. It's obvious Lewis has been drinking.

CAPT. LEWIS
Do I make you nervous, slutface?

WINTER
Ma'am, no, ma'am.

CAPT. LEWIS
Is a quarter supposed to bounce off your bed?

WINTER
Ma'am, yes, ma'am.

Capt. Lewis drops a quarter. It lands like a block of cement. Lewis rips Winter's bed to shreds, heaving the mattress across the room.

CAPT. LEWIS
Make your bed, Winter. Make every fucking bed.

WINTER
Ma'am, but they're already made, ma'am.

Capt. Lewis nods to Sgt. Ross.

SGT. ROSS
Platoon, undress your beds!

All beds are unmade at once.

CAPT. LEWIS
(to Winter)
Now make 'em!

Capt. Lewis stumbles down the aisle to Judy.

CAPT. LEWIS
Lady luck. Don't look at me with those baby blues. I'm not the great Thornie.

Capt. Lewis gently runs the tip of her Riding Crop over Judy's shoulder, across her breasts, and slowly down Judy's body. Sgt. Ross diplomatically touches Capt. Lewis on the arm to restrain her. Capt. Lewis whirls on Ross.

CAPT. LEWIS

Don't ever lay a hand on me again, Sambo.

Sgt. Ross backs off.

CAPT. LEWIS

You're nothing, Princess. Now drop it
and give me a hundred.

(whirling to Abbott)

You too, Squeaky Fromme.

Judy and Abbott drop to the floor and start doing pushups. Capt. Lewis notices a stack of Hershey Bars on Soyer's bed.

CAPT. LEWIS

What's this shit doing here, Soyer?

SOYER

(quietly)

Ma'am, I bought all the girls a candy
bar to celebrate graduation, ma'am.

CAPT. LEWIS

(whispering back)

Well, the girls are going to be busy
tonight so you're going to have to eat
them all by yourself.

SOYER

Ma'am, yes, ma'am.

Capt. Lewis laughs and continues on as Soyer unwraps the first candy bar and starts to eat it. Soyer looks at Capt. Lewis and suddenly yells at the top of her lungs.

SOYER

Up yours, asshole!

Judy looks at Soyer, she can't believe it. Capt. Lewis whirls around and stares at the Girls.

CAPT. LEWIS

Who said that?

Nobody moves except for Judy and Abbott, still doing pushups.

CAPT. LEWIS

(to Judy and Abbott)

Stop it!

Judy and Abbott stand at attention.

CAPT. LEWIS

I'll recycle every goddamned one of you
if someone doesn't step forward by the
time I count to three. One, two...

Judy sees Soyer is about to step forward and steps forward at the same time. Then, one by one, then by the twos and threes, all the Girls in the barracks step forward. Even Wanda Winter.

CAPT. LEWIS

Well, well, well, you're finally a unit. Okay, ladies, as a unit, you're gonna scrub every inch of this rats nest inside and out. I mean, bed frames, floor boards, window ledges, toilet seats...Do you understand?

THE GIRLS

Ma'am, yes, ma'am.

CAPT. LEWIS

(yelling)

I can't hear you!

THE GIRLS

(yelling back)

Ma'am, yes, ma'am!

CAPT. LEWIS

(screaming until her voice cracks)

I can't hear you!

Capt. Lewis loses control, weaves and knocks over a trash can. A hush falls over the room. Capt. Lewis pulls herself together and faces the Platoon.

CAPT. LEWIS

It breaks my little ol' heart to split up our winning team, but I've been assigned to a different post. A good post. Let's not keep in touch, shall we?

She salutes and stumbles out, slamming the door behind her.

INT. BARRACKS - HOURS LATER

Lights are out. Everyone is asleep. Soyer groans from her bed. Judy, Gianelli, Moe and Glass throw off their blankets. They're wearing camouflage fatigues.

EXT. CAPT. LEWIS' QUARTERS - NIGHT

Judy, Gianelli, Glass and Moe approach Capt. Lewis' quarters. They move to a window and see Capt. Lewis inside wearing a bathrobe and throwing things into a suitcase. Capt. Lewis now has very short, slicked back hair. On the bureau are several WIGS of 1940's hairdo's all wearing different Army Caps.

Capt. Lewis drinks martinis from a shaker and croaks along with a 40's love ballad playing on the Hi-Fi. She stumbles into the BATHROOM, carrying the martini shaker. She opens the shower curtain, takes out a towel, then realizes the shaker is empty and exits.

The Girls are now positioned outside the BATHROOM WINDOW.

JUDY

Now.

Moe pushes the window open. Gianelli boosts Judy inside.

INT. BATHROOM

Judy tiptoes to the bathtub, steps inside and with a wrench, twists off the showerhead. Moe tosses her a box of PURPLE RIT DYE.

Judy pours the dye into the showerhead, screws the nozzle back in place and climbs out the window, quietly closing it behind her. Three sets of EYES rise from the darkness to watch as:

CAPT. LEWIS

stumbles into the bathroom and turns on the water in the tub. It comes out of the bath faucet. It looks fine. Lewis neatly tucks her hair into a shower cap, slips out of her robe and steps into the tub, pulling the lever above the bath faucet.

BRIGHT PURPLE WATER drenches her back. She faces the shower with her eyes tightly shut and every inch of her body is instantly turned purple.

Capt. Lewis opens her eyes, catches her reflection in the mirror and as she's about to SCREAM, we:

SMASH CUT TO:

A BAND

blasting the Army Anthem on the Parade Field. It's Graduation Day. Both Basic Training Companies are at attention, listening to Thornie on stage.

THORNIE

Didn't think you'd make it, did you?

Laughter and cheers from the Troops.

THORNIE

Well, I'm damn proud of each and every one of you.

More cheers.

NEW ANGLE

Capt. Lewis slips onto the stage. She looks like a Kibuki Dancer. She wears white make-up, gloves, hat and sunglasses. She forces a smile to Thornie, her teeth are purple around purple gums.

THE BUM SQUAD

exchange smiles.

FULL SHOT

THORNIE

You've earned the right to call yourselves United States Soldiers. On Monday you will receive your Advanced Individual Training Assignments. Some of you will be assigned jobs in the far reaches of the earth. All of you will be given a personal responsibility which will play a key role in the defense of the United States and the Free World. My heartfelt congratulations and best wishes to you all.

He turns away from the microphone, then turns back.

THORNIE

Almost forgot, dismissed until 0800 Monday.
Have a good one.

Cheers! Hats are thrown in the air!

EXT. NEW ORLEANS FRENCH QUARTER - NIGHT

The Bum Squad saunters down Bourbon Street. Loud MUSIC fills the street. We can't hear the Girls but they all seem to want to go into different places. Abbott and Soyer wave and disappear into a Disco. Judy, Moe, Glass and Gianelli head into a Jazz Club. Judy is hesitant, Glass pulls her in.

INT. JAZZ CLUB - A FEW MINUTES LATER

Smokey. Standing room only. A Jazz Combo plays on stage. Moe and Glass sit at a small table with Two Sailors.

Judy stands uncomfortably with Gianelli at the crowded bar, sipping a glass of white wine. A SLICK-LOOKING GUY approaches.

SLICK GUY

'Evening ladies.

JUDY

We're not interested.

The Guy leaves.

GIANELLI

Benjamin!

JUDY

I'm nervous.

Judy looks away and spots a MAN walking alone across the room. She's magnetically drawn to him. He has the kind of sophisticated good looks found attractive by intelligent men and all women. Their eyes lock. He smiles a wonderful smile.

GIANELLI

Grab a table, I'm gonna cruise.

Before Judy can argue, Gianelli is gone and so is the Man. Judy starts across the room and bumps into a Young Woman.

JUDY

Excuse me.

The Young Woman looks at Judy.

YOUNG WOMAN

Judy!!??

Judy looks up to see LIZ LEMISCH, a pretty, well dressed, 22 year old with an expensive hair cut, long painted nails and a diamond necklace that spells L-I-Z.

JUDY

Liz, my God.

They hug.

JUDY

I can't believe this, what are you doing here?

LIZ

My father's down here on business so my mother and I came along for the ride. Come see them for two minutes, they'll die.

Liz leads Judy across the packed room. She points to her parents, LEO and SELMA LEMISCH, at a booth at the end of the club. The "Man" is with them.

JUDY

Who's that...with your parents?

LIZ

His name's Henri, he's this lawyer from France. He represents the Paris Philharmonic, my father's helping him book their U. S. tour. Can you believe what he looks like, I mean, for a guy who knows my father. He's totally gorgeous, isn't he?

JUDY

Totally.

Judy and Liz approach the booth. Henri looks up. Their eyes lock. He smiles, stands.

HENRI

Hello.

JUDY

Hello.

LIZ

Look who I bumped in to.

SELMA

Judy, my God, how are you, darling?

Selma and Judy hug.

JUDY

I'm fine, fine. God, Leo, hi.

Judy and Leo hug.

LEO

Kid, you look wonderful. Sit down, will you look at this, G. I. Judy.

Judy slides into the booth. Her eyes go directly to Henri. He extends his hand.

HENRI

Henri Tremont.

JUDY

(shaking)

Benjamin. Uh, Judy.

SELMA

I'm calling your mother the second we get home. She'll be so thrilled we saw you.

(confidentially)

Don't worry, she's coming along nicely, she finally gained some of the weight back.

Judy nods, again her eyes go to Henri. He's staring at her.

HENRI
(in French)
Champagne?

JUDY
Oh, great, thanks.

Henri pours Judy a glass of Champagne, hands it to her. She sips it, peeking out over the top of the glass to Henri.

LIZ
-- God, we haven't seen you since Yale's
funer...

Selma kicks Liz under the table.

JUDY
That's the last time anybody saw me.
Actually, this is my first day back in
civilization since I joined the Army.

Judy looks to Henri. His eyes are on her.

LIZ
I cannot get over that outfit. When
I heard you enlisted, by the way, I
nearly shit.

LEO
Lizabeth!

LIZ
Dad-dy! This is the one I sat with at
the club every day who wouldn't go into
the pool because she didn't want to get
her hair wet.

JUDY
(laughing)
This is true.

LIZ
I'm very into Nautilus now. I go three
half-hours a week, it's total agony.
Amy's in my class.

JUDY
Oh, how is Amy?

Judy's eyes to to Henri as the conversation goes on around them.
Henri is watching her, a smile spreads across his face.

LIZ
She's doing great. Ira
just bought her a new
Volvo Wagon.

JUDY
(to Henri)
What? What are you look-
ing at?

HENRI
You.

SELMA
It's not a Volvo, it's
one of those new Mer-
cedes.

Judy almost misses her mouth,
but then manages to get her wine
glass to it.

LIZ
It's a Volvo.

HENRI
I can't believe you are in
the Army.

SELMA
Her mother told me it
was a Mercedes.

JUDY
If I knew you better, I'd
show you my dog tags.

HENRI
You are on leave?

LIZ
Ma, please, I went to
Loehmann's with her in
it, it's a Volvo.

JUDY
'Till tomorrow.

HENRI
Me, too.

LEO
I saw Ira in it last week.
It's a Peegeaut.

A BEAT. They connect.

LIZ
It's called Peaugeaut! And
it's a Volvo. God!

JUDY
Would you like to dance
or something?

Henri takes Judy's hand and stands.

HENRI
Will you excuse us?

The Lemisch's continue arguing and don't hear him. Henri leads
Judy onto the patio.

THE PATIO

The Band plays a sultry blues number. The lights are low. Henri
holds Judy against him. She closes her eyes. Henri whispers
something in her ear, she laughs.

JUDY
It's been a long time since I've been
in a man's arms, except, of course, for
hand to hand combat.

HENRI

I must warn you, Judy, that if you try to attack me, I will offer no resistance.

Judy laughs nervously. Henri moves a hair off Judy's cheek.

JUDY

My hair always does that.

He smiles at her. The Lemisch's step onto the patio indicating that they're leaving. Leo folds his hands against his cheek showing that he's going to sleep. Judy kisses them goodbye, so does Henri. Liz looks to Henri, he gives her a kiss on the cheek. The Lemisch's exit. Judy and Henri continue dancing. He holds her tight.

CUT TO:

EXT. FAIRMOUNT HOTEL - NEW ORLEANS - NIGHT

Judy and Henri lean against the outside of the hotel, kissing passionately. They can't stop. An ELDERLY COUPLE passes.

HENRI

It's all right, she's my sister.

He kisses Judy again. She sighs.

JUDY

Henri...

HENRI

I want to make love to you, Judy.

He kisses her again.

JUDY

-- I'm very attracted to...

And again.

JUDY

-- you...

And again.

JUDY

-- But...

HENRI

(kissing her neck)
You verbalize too much.

JUDY

I know. I talk a lot when I'm nervous.

His hands are all over her. She sighs.

HENRI

Are you nervous now?

JUDY

Extremely. I...

He smothers her in another hungry kiss. Judy finally pulls away, breathless.

JUDY

(catching her breath)

As I was saying, I'm very attracted to you, Henri. But, I'm just not ready to make love to somebody I met two hours ago...I don't think...

He moves closer. Judy backs away.

JUDY

No, no, let me finish. Look, um, it's very weird for me to know how somebody kisses and not know their mother's maiden name...I'm not saying that's good, but that's just how I am. Do you have any pictures in your wallet...anything?

HENRI

What do you want? A thumbnail sketch of my life?

JUDY

Fine.

HENRI

Okay, let me see. I'm thirty-four years old.

JUDY

That's interesting.

HENRI

I had a law practice for ten years but I gave it up to be the Executive Director of the Paris Philharmonic. My passions are music, soccer, and at the moment, you. Let me see...what else...I'm Jewish.

SMASH CUT TO:

INT. HOTEL ROOM - NIGHT

Judy and Henri are making love. Judy has just had her first orgasm. Judy sighs.

JUDY

Now I know what I've been faking all these years.

HENRI

You mean that was your first...

JUDY

-- And my second. I feel like I could cry.

HENRI

Why don't you?

JUDY

I don't know you well enough.

He smiles. They kiss again. Henri starts to move.

JUDY

Where are you going?

HENRI

To get a sip of champagne.

JUDY

Wait, I'll go with you.

Still underneath him, Judy moves with Henri to the nightstand. He takes a sip of champagne, they untangle and he gives Judy a sip. He smiles at her, watching her.

JUDY

What?

He lifts Judy's dogtags and plays with them.

HENRI

I find you very exotic.

JUDY

You do?

Judy softly touches Henri's hair. She kisses him.

HENRI

I believe when you share a time like we have, when it is so intense with love going on between us...I'm sorry, I don't speak well, but you see, meeting you tonight was, well, it was just what I needed.

He kisses her softly.

JUDY

What you needed!

DISSOLVE TO:

INT. HOTEL ROOM - 5 A.M.

Judy dresses. Henri wakes up.

HENRI

You were going to leave without saying
good-bye?

JUDY

No.

She sits on the bed next to him.

JUDY

I just didn't know how to say it.

He holds her hand.

HENRI

I won't forget you, Judy.

JUDY

Promise?

She kisses him.

EXT. HOTEL - DAWN

Judy exits the hotel and walks down the quiet street, giving a
little shrug and then walking faster.

CUT TO:

EXT. BASE - DAY

CAMERA TRACKS Judy running across base toward a mob of Soldiers
gathered around the Administration Building where the ADVANCED
INDIVIDUAL TRAINING ASSIGNMENTS have just been posted. Judy
runs past Gianelli.

JUDY

What'd you get?

GIANELLI

MP School!

JUDY

Great, you can put your violence to good
use.

Moe comes out of the crowd.

MOE

I'm an Automatic Digital Message Switch-
ing Peripheral Equipment Repairman.

JUDY

Congratulations. What is that?

MOE

I guess I'm gonna be the person who repairs all those broken Digital Message Switching Peripherals. That should help me a lot in later life!

Soyer rushes out of the crowd.

SOYER

I got transferred to Ft. Ord, California.

JUDY

You got the yachts!

Abbott exits the crowd, sadly.

ABBOTT

Guess who's gonna be doing your laundry?

Glass comes toward them.

GLASS

Perfect.

JUDY

What?

GLASS

In Texas, I ran the computer at Texas Utilities, right?

JUDY

Right.

GLASS

And I enlisted in the Army to get a great job outdoors, right?

JUDY

And you're a computer operator.

GLASS

Right. What'd you get?

JUDY

I don't know. I'm petrified. Come with me.

Judy takes Glass' hand and disappears in the mob.

INSERT - THE ASSIGNMENT LIST

Judy's finger finds:

BENJAMIN, JUDY #88679338....THORNBIRD

JUDY

is stunned.

JUDY

I'm a Thornbird? Me? They don't have
women Thornbirds.

GLASS

They do now.

On Judy's reaction we begin to HEAR the strains of a Choral
Group SINGING:

Glory, glory
What a heck of a way to die
Glory, glory...

CHORAL MUSIC continues OVER:

A LINE OF MEN'S FACES

Tough, thick-necked, mean. All wearing Thornbird berets. CAMERA
DIPS when it comes to Judy's worried face, then RISES and CON-
TINUES ON. In the background, almost a hum:

Glory, glory
What a heck of a way to die
When they tried to make a Thornbird out of me...

INT. AIRCRAFT - DAY (CHORAL MUSIC OVER)

Wearing parachutes, the Thornbirds line up by the Plane's open
door. Thornie shouts words of encouragement as one by one, the
Thornbirds leap out of the plane. It's Judy's turn. She looks
to Thornie. He smiles. Judy nods and:

REVERSE ANGLE - AIRFIELD

Judy jumps out of the plane. We now see it's a mock aircraft,
only TWO FEET off the ground. She looks back to Thornie.

JUDY

What? This is it?

Thornie laughs. MUSIC RISES.

EXT. AIRFIELD - ANOTHER DAY (MUSIC OVER)

The Thornbirds are in harnesses and jumping off a TWENTY-FIVE

(CONTINUED)

CONTINUED:

FOOT PLATFORM. Thornie pats each Thornbird on the rear as they jump.

He approaches Judy. Her eyes are squeezed shut. Thornie stops and whispers in her ear. Judy opens her eyes and looks into Thornie's face. We see what makes this man a leader. He's changing Judy's attitude from fear to courage. He backs away.

Judy takes a deep breath and jumps, landing in a pit of sawdust. she smiles up at Thornie. He winks, giving her the "thumbs up" sign.

EXT. AIRFIELD - ANOTHER DAY

The Thornbirds, wearing tight T-shirts and fatigue pants, jump on trampolines. OVER:

THORNIE (V.O.)
The tradition...

THORNBIRDS (V.O.)
The strongest!

THORNIE (V.O.)
The men...

THORNBIRDS (V.O.)
The proudest!

THORNIE (V.O.)
The Thornbirds...

THORNBIRDS (V.O.)
THE BEST!!!

Judy flies up and OUT OF FRAME.

EXT. THORNBIRD HEADQUARTERS - LATE DAY

The "Thornbird" insignia hangs proudly on the outside of a building. Judy exits with a couple of the other Thornbirds. They wave goodbye and Judy starts across the base.

Her uniform fits like a glove. Her boots are shined to a sparkle, her beret is cocked perfectly on her head and mirrored aviator shades cover her eyes. Her walk is now confident, a touch cocky. A couple of FEMALE PRIVATES pass and look at Judy with envy. She gives them a half smile.

Thornie drives by in his Jeep and toots. Judy waves. Sitting next to him is MRS. THORNBUSH, wearing a pink short-sleeved shirt and tennis skirt, a cast still on her leg. Thornie's GREAT DANE sits in the back seat, wearing dog tags and panting. Judy salutes.

THORNIE

(saluting)

Benjamin, want you to meet the wife.

JUDY

Hi, good to meet you, Mrs. Thornbush.

MRS. THORNBUSH

And good to meet you, Miss Lady Thornbird. I've heard a lot about you.

JUDY

Oh, thanks. And I guess you're the Thorndog.

Thornie and his wife exchange looks and chuckle.

THORNIE

Shake, Scrabble.

Judy shakes Scrabble's outstretched paw.

MRS. THORNBUSH

Gad, you must be nervous about the big jump tomorrow?

JUDY

The Colonel says I can do it, Ma'am, so, I guess I can.

MRS. THORNBUSH

Well, you know the Colonel's motto, 'Life is a...

Judy joins in.

JUDY & MRS. THORNBUSH

(in unison)

-- series of challenges to be met and mastered.'

They nod and smile.

THORNIE

Hope you catch a cloud. There's nothing in the world like it, Benjamin. You're in a veil of white and the only sound is the beating of your heart. It's Godlike.

(softly muttering
to himself)

Yeah...yeah...yeah...

MRS. THORNBUSH

You must be pretty special, Benjamin.
The Big T's a great judge of character.

Judy blushes.

THORNIE
We better quit gabbing, Mother, and let
this soldier get some chow.

Thornie winks.

JUDY
Good-bye, sir.

Judy starts off.

JUDY
Colonel...? Uhm...I really appreciate
your confidence in me. Sir, I'm not
going to let you down.

THORNIE
(salutes)
See you at 13,000 feet, Benjamin.

CAMERA HOLDS on Judy, saluting as Thornie's Jeep pulls away. Her
eyes go to the sky, her mind tries to imagine 13,000 feet.

JUDY
(to herself)
Oh, my God.

CUT TO:

A BLACK SCREEN

The reverberating SOUND of an AIRPLANE. A door slides open re-
vealing a PATCH OF BLUE SKY.

The Thornbirds, dressed in their jumpsuits, fly out of the plane
screaming things like "Yaa-Hoo" as they fall.

INT. JUMP PLANE

Thornie stands at the open door, also in a jumpsuit, shouting
words of encouragement to each man as he flies out.

THORNIE
Go...jump...you can do it...fly baby...
nice jump, Mick.

Judy is in line, nervously checking her parachute and taking a
dramamine. Total fear consumes every part of her body. As she
approaches the open door, she turns green.

THORNIE
(to others)
Take it...go with it...hit the silk...
you're looking good...go...

It's Judy's turn. She looks out the door and sees the Thornbirds
floating below, she starts to hyperventilate.

THORNIE

Go, Benjamin...go...soar baby...you can do it.

Judy's paralyzed. Thornie swiftly moves her out of the way, not wanting to disrupt the flow.

THORNIE

That away...fly it home...Thornbirds!

The last of the Thornbirds has flown the coop. Judy leans against the back wall, heaving. Thornie puts his arm around her.

THORNIE

Relax, relax, Judy. Take it easy, girl.

Judy leans her head on his shoulder.

JUDY

(hysterically)

I'm not brave Colonel Thornie. I want to be like the guys but I'm afraid to die. I'm afraid my chute won't open. I don't know who folded it. I'm afraid I'll forget which thing to pull...I'm afraid I'll fall upside down...I'm not a great bird, sir, I tried but those guys are better at being men than I am. This just isn't me. I don't want to make you look bad but, jumping out of this plane is beyond my capabilities. I beg you, sir, don't make me do it. Please..

THORNIE

Calm down, Benjamin, you don't have to jump.

JUDY

Oh, God, thank you, Colonel, oh, thank you so much, sir.

Thornie comforts Judy, putting his arm around her.

THORNIE

There are other ways you can serve.

He massages her breast. Judy pulls away. She can't believe it. Thornie kisses her, shoving his tongue down her mouth. She gags.

JUDY

What...

THORNIE

I want you, Benjamin.

He throws her onto a pile of sandbags and lunges on top of her, kissing her, feeling her. She squirms out from under him.

JUDY

Oh my God, this isn't happening to me.

Thornie leaps to his feet, advances.

THORNIE

Just go with it.

JUDY

Sir, I'm not really in the mood. I'm a little nauseaus...

THORNIE

Come on, Benjamin, come to Poppa.

He starts to unzip his jumpsuit.

JUDY

Uh...I don't think so, sir. But thanks anyway. I gotta go.

Judy salutes, spins around and walks right out of the plane.

JUDY - IN MID AIR - SLOW MOTION

SCREAMING as she looks down. She pulls the cord on her parachute.

JUDY

Open! Please open!

She's falling fast. She shuts her eyes. Then, her parachute opens and she opens her eyes and begins to float. She smiles as she passes through a cloud and the SCREEN GOES WHITE.

DISSOLVE THRU TO:

INT. BASE COMPUTER ROOM - DAY

A quiet hub of activity. Soldiers sit at banks of computers. Judy enters in a rush. An MP at the door points her to Glass, sitting in front of a small COMPUTER SCREEN. Judy hurries over, taking the seat next to her.

JUDY

What's going on?

GLASS

Act cool, 'cause I'm not supposed to be doing this.

Glass punches a series of buttons. The following appears on the screen a letter at a time:

BENJAMIN, JUDY #886790338 -- 12.8.50 --
PHILA. PA. -- ENLISTED 6.16.80 -- BASIC --
FT. BILOXI, MISS. -- A.I.T. THORNBIRD --
TRANSFER -- GREENLAND -- EFFECTIVE IMMED.

Judy starts to scream. Glass covers Judy's mouth.

JUDY

That sleazo. I worked my ass off for him. I can't believe this. You know what he did? He attacked me in mid-air. God, it was disgusting. He's very ill. I'm not going to Greenland. Greenland? Oh, God, who am I gonna hang out with, Penguins?

An Officer walks by. Glass hands him a read-out. The Officer looks at Judy.

GLASS

She's thinking of going to Computer School, sir.

The Officer smiles and continues on.

JUDY

I'm going to vomit. What am I going to do? Do I have to go?

GLASS

(whispers)

You have to go somewhere, it's already in the computer. Let's see what jobs are available. Find one you like and we'll pull the old switcheroo.

JUDY

I love you, Glass.

GLASS

Stop me when you see something you like.

Glass begins punching buttons. The following appears on the COMPUTER SCREEN.

-- HAWK MISSILE REPAIRMAN
-- ROUGH TERRAIN FORKLIFT OPERATOR
-- DOG TRAINER
-- SPECIAL DUTY ASSIGNMENT

JUDY

(whispering)

Wait. Stop. What's Special Duty Assignment.

GLASS

I think it's like something Administrative.

JUDY

Sounds like sitting at a desk. I'd like that. Where is it? Please, I'll go anywhere but Greenland.

Glass works the COMPUTER. The following appears on the COMPUTER SCREEN:

SPECIAL ASSIGNMENTS

-- GUAM --

JUDY

Guam? Oy, it's so muggy. What else?

-- OKINAWA --

JUDY

I can't. Malaria. Please, I'll take whatever's next. I swear.

-- ALASKA --

JUDY

I might as well be in Greenland.

GLASS

Hey, come on, Benjamin, I'm not a travel agent.

She punches a few more buttons.

-- BELGIUM --

JUDY

(shouts)

I'll take it.

(then, whispering)

I'm sorry. I'm sorry. God, Glass, Belgium! Europe! That's fabulous. I'll be near Henri. Oh, God, Belgium...That's pretty exciting, I guess I better go pack.

She rises.

GLASS

Don't you want to know where to report?

JUDY

Oh. Yeah. Right. Where?

Glass punches a lot of buttons and we see:

BENJAMIN, JUDY #886790338 -- 12.8.50 --
PHILA. PA. -- ENLISTED 6.16.80 --
BASIC -- FT. BILOXI, MISS. -- A.I.T.
THORNBIRD -- TRANSFER -- SUPREME
HEADQUARTERS ALLIED POWERS EUROPE

CUT TO:

INT. BASE BUS STOP - NIGHT

Judy and Moe are hugging. Glass and Gianelli stand next to Moe.

MOE

I'm gonna miss you, Benjamin.

JUDY

Not as much as I'm gonna miss you,
kiddo.

Moe and Judy's eyes fill with tears. Then Judy hugs Gianelli and Glass.

JUDY

I feel like Dorothy saying goodbye to
the Cowardly Lion, the Tinman and the
Scarecrow.

A quiet beat. The BUS starts it's engine.

JUDY

I just want you to know I've never, ever
had better friends. I love you guys.

She quickly hugs each Girl again and climbs on the bus. The Girls
all look at each other.

MOE

So long good times.

FADE OUT:

FADE IN:

MONS, BELGIUM - HIGH SHOT - DAY

CAMERA FOLLOWS a Citroen Cab through the streets of Mons.

EXT. SHAPE - DAY

The grandest military headquarters in the world. The Flags of
15 nations flutter in the cold winter wind. The Citroen Cab
pulls in front of the building. Judy hops out and sticks her
head in the passenger window.

JUDY

Thanks, Bertrand, I'll call you if I
want that personal tour.

BERTRAND

Remember, no charge, Judy.

JUDY

Right.

Judy turns and takes a good look at SHAPE Headquarters. Lining the steps to the entrance are Honor Guards from each country. Judy anxiously takes the steps two at a time. And we HEAR:

JUDY'S VOICE

Dear Moe. Guess who finally got a break?! SHAPE is amazing. The top military headquarters in Europe. The best duty a soldier could pull. I must remember to send my recruiter a thank you note.

As Judy enters the building, the Honor Guard's eyes follow her inside.

JUDY'S PROFILE

A CAMERA goes off. Judy faces front. Another FLASH.

JUDY'S VOICE

-- The security here is phenomenal. I held my breath, expecting to be shipped to Greenland at any moment. But Glass was right - "computers don't talk".

JUDY'S FINGERS

Are rubbed in ink, then rolled across a Fingerprint Sheet.

JUDY'S PAPERS

Are stamped: CLASSIFIED.

INT. CORRIDOR - SHAPE - DAY

Judy walks down a busy corridor looking for an office. She approaches a door marked "PROCUREMENT -- LT. YUKSEL".

JUDY'S VOICE

My "special assignment" is in Procurement. The Army's word for purchasing. What luck, this is a job I've trained for all my life.

Judy enters the office.

INT. PROCUREMENT OFFICE - LATER

Judy stands at the desk of a small, bald Turkish Officer, LT. Yuksel. His English is barely comprehensible.

LT. YUKSEL

Ah dab Bendameen, itdo pokoor ull dee idem needed by DAPE iddegodlez od de dide or numner.

(Our job Benjamin, is to procure all the items needed by SHAPE irregardless of size and number.)

Judy nods as if she understands. As the scene continues Silently:

JUDY'S VOICE

My superior is a Turkish officer, Lt. Yuksel, a nicer guy you wouldn't want to meet. However, the best that can be said about his English is that it's better than my Turkish.

Lt. Yuksel rises from his desk and steps off a raised platform. He is a full six inches shorter than Judy. He walks Judy to an adjacent office, one-third the size of his, barely fitting a desk and chair.

JUDY'S OFFICE - A FEW DAYS LATER

Judy's desk is now piled with notebooks, catalogues, an adding machine, paperwork and charts. Judy cradles a phone, typing an order.

JUDY'S VOICE

This week alone I've purchased paper clips, speaker phones, water coolers and 3,000 pairs of gloves. It's a great job but the bureaucracy is beginning to drive me up the wall.

JUDY

(into phone)

-- Look, this order is two weeks overdue. I've got Form 93B right in front of me. It says the due date... What do you mean, rescinded?... Well, what form do I use now? 220A... I've never seen that one. Order them? Order order forms? Look, could you do me a favor. Cross out 93B and write in 220A... I'll do the same... Then send me the Jeeps, okay?

(then)

I'll order the Order Forms.

EXT. MONS STREET - DAY

Judy carries her duffel bag over her shoulder as she walks down a street with cheap housing.

JUDY'S VOICE

Finding a place to live was murder. The cost of living over here is so high, and the dollar's so low, most G.I.'s are on Welfare.

Judy sees a "For Rent" sign above a Bakery and climbs the stairs.

JUDY'S VOICE

-- But I found a charming room with warm and cold running water and a hot plate. It's not Versailles, but it's home. I also get all the croissants I can eat for free, so who's complaining?

INT. SHAPE CORRIDOR - ANOTHER DAY

Judy walks down a corridor carrying a briefcase, greeting other Soldiers. She stops at a water fountain, bends and drinks. A Female U.S. OFFICER steps behind her in line and waits to get a drink.

JUDY'S VOICE

I really love living in Europe. And no matter how frustrating the job is, I'm good at it. And that feels great, believe me. For the first time in months, things seem to be going my way.

Judy leaves the water fountain and we see the Woman waiting behind her is CAPTAIN BOBBI LEWIS. She has short, slicked back hair and wears no make-up. They don't see each other.

INT. TRAIN - MOVING - DAY

Judy sits at a window seat, in uniform, finishing a letter.

JUDY'S VOICE

I finally got up the nerve to pay Henri a surprise visit. I'll let you know how it turns out. God, I hope he remembers me. My love to Glass and Ginaelli. Votre Ami, Private B.

EXT. STREET - LEFT BANK - DAY

Judy rushes down the street and disappears into a chic dress shop.

EXT. DRESS SHOP - LATER

Judy exits, wearing a new dress, coat and scarf. She hails a cab.

EXT. PARIS OPERA HOUSE - DAY

MICHEL PARBOT, an aging French Conductor, rehearses the Paris Symphony. The Musicians are in shirt sleeves. Judy enters and stands in the back. She spots Henri sitting in the front row, listening intently.

His secretary, ANNIE, sits next to him. An Assistant sits behind him and whispers something to him. Henri nods, flashing his smile.

ANGLE - JUDY

Fanning herself over her heart.

THE ORCHESTRA

Finishes their piece. Henri approaches the stage, applauding. Michel acknowledges him, raps his baton and lifts his arms to begin again. Henri taps Michel on the shoulder and whispers to him privately.

An argument ensues. Michel gestures wildly, then breaks his baton and starts off. Henri puts his arm around the old man and walks him around the stage, talking to him, calming him. Finally, Michel stops, nods and kisses Henri on both cheeks. Everything's settled. Michel returns to the podium. Henri returns to his seat. The door where Judy stood swings shut. Henri looks up. Judy is gone.

EXT. OPERA HOUSE - DAY

Judy paces nervously.

JUDY
(practicing to
herself)

-- I was in the neighborhood and kinda
lonely so... No, don't say lonely. I
was just in the neighborhood and thought
I'd get a ticket to the Symphony when I
remembered... No, that stinks...

Henri exits the building with his Secretary and Assistant, gives them both instructions then heads in Judy's direction. Judy clears her throat, licks her lips and starts toward him. She starts to speak but can't get the words out. Henri walks right past her. As he's about to disappear in a crush of people.

JUDY

Henri!

HENRI

Judy!

They run to each other. He hugs her and spins her around.

CUT TO:

EXT. COUNTRY ROAD - LATE DAY - CLASSICAL MUSIC OVER

A Silver Jaguar XJ12 speeds past CAMERA.

INT. JAGUAR - MOVING - SAME TIME

Henri drives.

HENRI

I can't believe I'm looking at you.
How long are you in town for?

JUDY

Two and a half years.

HIGH SHOT

As the Jag drives down a narrow path of trees and heads toward a country house on a large estate. Over we HEAR Judy GASP.

HENRI'S VOICE

You like it?

JUDY'S VOICE

It's gorgeous. What a shame I'm not
talking to my mother.

The Car pulls in front of the house.

CUT TO:

A LARGE PAINTING

Of a Daliesque Woman's nightmarish face, drooping eyelids, and a black heart on her cheek.

HENRI (O.S.)

My ex-girlfriend, Claire, painted it.

JUDY (O.S.)

What's it supposed to be, death?

HENRI (O.S.)

No, it's a self portrait.

JUDY (O.S.)

And I thought I had low self-esteem.

CAMERA PANS a large bedroom with high ceilings. A Fire roars in the fireplace.

JUDY (O.S.)

Is this Claire a pretty famous artist?

HENRI (O.S.)

Only in the avante garde circles.

JUDY (O.S.)

Ah, well that leaves me out.

CAMERA finally comes to rest on:

JUDY AND HENRI

Lying in bed. Henri wears a black kimono. Judy wears a robe. They're sipping champagne.

JUDY

How come you two broke up or is that too personal?

HENRI

Have you ever loved a tortured artist?

JUDY

Only tortured lawyers.

HENRI

Your first husband was a lawyer too?

JUDY

No, actually last I heard, Rick was a waterski instructor in Martinique. My therapist said we had a very symbiotic relationship. I needed to give and he needed to take.

HENRI

You like being married, don't you?

JUDY

Yeah, I do, but not being married has its advantages... like talking after sex... the little things.

HENRI

I want to get married.

JUDY (joking)

This is kinda sudden isn't it?

HENRI

I'm serious. I want to settle down with a good woman, raise a family.

JUDY

Sounds like 'Little House On The Prairie'.

Henri looks confused.

JUDY

American joke. Not even that funny.

Judy reaches over Henri for the champagne. He starts kissing her arm, and moves his way up to her neck.

HENRI

How do you keep those dashing lieutenants
at work from nibbling on this neck and
kissing this beautiful back.

JUDY

I've learned to say 'no thank you' in
fifteen languages.

Henri smooths her hair affectionately.

HENRI

I have to go back to America next month
and I was going to call you and see if
you wanted to fly up to New York for the
weekend.

JUDY

Sure.

Henri gets out of bed. It's freezing. He puts on his robe and
slippers and scuffles across the room, turns on a lamp, opens
his attache, takes out his date book, turns out the lamp,
scuffles back, hangs up his robe, takes off his slippers, hops
back under the covers and turns on the nightlamp. He cuddles
next to Judy, turns the pages in his date book, finds what he's
looking for and shows it to her.

JUDY

(reading)

'Call New Orleans Judy'. New Orleans
Judy, that's sweet.

Judy turns out the light. We hear the rustling of sheets. Henri
moans.

JUDY

Forgot my last name, huh?

INT. HENRI'S LIVING ROOM - NIGHT

A light pops on. Judy enters, taking it all in. She walks
around the beautiful furnishings, admires the fresh flowers and
crosses to the piano which is covered with framed photographs
of Henri's family and Henri with celebrities -- at Princess
Caroline's wedding, his arm around Philippe Junot -- with soccer
star Pele -- and with several famous Conductors and Musicians.
Judy's impressed.

She crosses to Henri's desk. It's stacked with mail, books
and notebooks. There is one photograph in a beautiful silver
frame. Judy picks it up.

INSERT - PHOTOGRAPH

Of an UNMADE BED. The sheets are rumpled, the pillows are thrown loosely together, a comforter falls off the bed onto the floor next to a high-heeled sandal lying on its side. The photograph is signed "4:00 a.m. Je t'aime, Claire".

JUDY

This could be trouble.

Judy sets the picture down and then, instinctively, begins to straighten Henri's desk, putting the pencils back in the holder, stacking his cigars, arranging his papers neatly, centering his Gucci notebook.

Satisfied, Judy starts out, stops and turns back to the desk, shaking her head.

JUDY

Calm down, Benjamin, you hardly know the man.

Quickly, she messes up the desk again.

Judy turns and sees an Angelic Beauty of Eighteen, with long dark hair, wearing a revealing nightgown. A gold cross sparkles around her neck. She holds a glass of milk. Judy leaps when she sees her.

GIRL

Pardon madame.

JUDY

(in bad French)

Ah... Hi, je m'appelle Judy. Et vous?

GABRIELLE

(in French)

Gabrielle. Monsieur Tremont's menagere.

JUDY

Uh... menagerie... you're his gardner?
Uh, no... well, don't mind me. I'm a friend of Monsieur's from America... just visiting.

GABRIELLE

Ah, bon soir, madame.

Gabrielle disappears down a hallway.

JUDY

Bon soir.

(to herself)

Hmmm... I hope menagere means sister.

CUT TO:

INT. BEDROOM - MORNING

Judy and Henri are asleep. The Phone RINGS. Henri answers it.

HENRI

(into phone)

Allo... Allo... Nicolette.

Henri speaks in French. The name 'Nicolette' pops up again. Judy checks her watch and gets out of bed and walks into:

THE BATHROOM

She slips into her dress. In the b.g. Henri is still on the phone with Nicolette. He laughs then hangs up. Judy nonchalantly starts to hum. Henri enters the bathroom, kisses her. She slips past him.

HENRI

Where do we go from here, Judy?

JUDY

The train station?

Judy moves past him and out of the bathroom. He follows her. She busily puts on her watch, collects her purse.

HENRI

No, I mean next weekend, are you free for me?

JUDY

Pardon me?

A SHEEPDOG PUPPY scampers into the room.

HENRI

Look who returns. Max! Where've you been for two days you bum?

Henri speaks affectionately to the dog in French. The dog plays with Judy.

JUDY

Hi, Max, hello, baby, aren't you pretty... yes...

Max begins jumping on Judy.

HENRI

Sit, Max!

JUDY

(getting mauled)

I don't mind.

HENRI

He's not to jump on people.

(sternly shouts)

Now sit, Max!

The Puppy still jumps on Judy. Henri slaps him. Max yelps.
Judy winces.

The Phone RINGS.

JUDY

You're a popular guy.

The Phone RINGS again.

JUDY

Could be Nicolette... sounds like her ring.

HENRI

What about next weekend?

JUDY

I may have to work.

HENRI

I don't want to play games, Judy.

RING.

JUDY

Look, maybe we should kinda ease into this thing a little. You know, I'm not even used to the water over here yet. Plus... you seem to have a very busy life. I'd hate to add to the clutter.

RING.

HENRI

What clutter?

JUDY

Nicolette.

HENRI

My second violin.

JUDY
Gabrielle?

HENRI
My housekeeper.

JUDY
Of course, your menagere.

RING.

Henri takes Judy in his arms. The Phone stops RINGING.

HENRI
I could fall in love with you.

Judy goes weak in the knees.

JUDY
Well, don't let me stop you.

As they are about to kiss, Max takes a leak in front of them.

HENRI
Max! I'm sorry, he gets nervous
around new people.

JUDY
(fanning herself)
He's not the only one.

Henri looks around helplessly trying to find something to clean
Max' mess.

JUDY
I'll get it. Let me get it... please.

RING. Judy walks into the bathroom and comes out with a wad
of Kleenex. She bends down and OUT OF FRAME. Henri looks down
at her.

HENRI
I adore having you here.

Henri picks up the phone.

HENRI
(into phone)
Allo.

CUT TO:

INT. JUDY'S OFFICE - SHAPE - DAY

Judy stands by her desk on the phone.

JUDY

(into phone)

-- He's everything I ever dreamed about.
I'm telling you, it's spooky. You should
see his house, Glass, it's incredible.
Is he what?

(whispering)

-- Yes, he's good in bed... in bed, in
the shower, on the floor...

Judy laughs. Lt. Yuksel enters holding a folder.

JUDY

(into phone)

-- All kidding aside though, Werner, I
need those helmet liners by Thursday...
Danke.

Judy hangs up. Yuksel hands her the folder, as they walk out of
the office.

INT. CORRIDOR

CAMERA TRACKS Judy and Yuksel.

JUDY

How is it, sir?

YUKSEL

Eggdlent, Bendameen.

JUDY

Let's hope the Chiefs of Staff agree.

A Blond Nordic OFFICER stands in a doorway as they pass. He
asks Judy something in Swedish. She answers in Swedish.

In SUBTITLES:

NO THANK YOU.

INT. SHAPE COUNCIL CHAMBERS - LATER

The Generals and Staffs of the 15 Allied Countries sit in a
semi-circle facing Judy who sits at a small table. Most of the
Council wears translation earphones as they listen to Judy read
her brief. Lt. Yuksel sits next to her.

JUDY

(reading)

A comparative study of mobile equipment
for Supreme Headquarters Chiefs of Staff.
Or, is there one limousine that can satisfy
fifteen men of different nations.

A ripple of laughter from the Generals. Judy laughs with them.

JUDY

Bid number one. Germany offers the Mercedes
Benz, an eight passenger, four door sedan
featuring...

CUT TO:

INT. COUNCIL CHAMBERS - LATER

Judy finishes reading her brief. A few of the Generals are
taking notes.

JUDY

(reading)

-- Based on its competitive sticker price,
our office recommends the standard black
Cadillac limousine. It offers the finest
accessory package, maximum durability, and
as my mother always says, 'Nothing rides
quite like a Caddy'.

Judy proudly places her brief in a folder and looks up at the
Council.

DUTCH GENERAL

Excellent, Lieutenant Yuksel.

Judy looks disappointed as Lt. Yuksel nods graciously, taking
credit. The word "excellent" is muttered in 15 languages.

LT. YUKSEL

Bank you beddy mooch.

GENERAL FOLEY, a distinguished American General with his ARM in
a CAST, raises his good hand.

GENERAL FOLEY

I missed the security data on these
vehicles and speaking from personal
experience, I can assure you it's of
paramount importance. I'm sure I speak
for my late bodyguards as well.

Lt. Yuksel looks to Judy.

JUDY

General, the vehicle security data was unavailable to me.

GENERAL FOLEY

(looking around)

Who's here from security?

CAPT. LEWIS' VOICE

Captain Lewis, sir.

Judy stares unbelieving as her old nemesis, Capt. Bobbi Lewis stands.

GENERAL FOLEY

Can you shed any light on this matter, Captain?

CAPT. LEWIS

That material is highly classified, sir. I'm certain this soldier is not cleared for that level.

GENERAL FOLEY

Well, clear her, Captain.

CAPT. LEWIS

Sir...

GENERAL FOLEY

Is there a problem?

CAPT. LEWIS

I know this soldier and frankly there's nothing in her background, that I know of, that qualifies her to procure materials.

JUDY

Actually there is, Capt. Lewis. Two summers I worked Saturdays for the Assistant buyer in the Junior Department at Saks.

DUTCH GENERAL

The Strategic Air Command has a Junior Department?

GENERAL FOLEY

No, General, Saks is a department store in the United States.

(to Lewis)

Capt. Lewis, the Army sent us this soldier. I'm sure they know what they're doing.

(to Yuksel)

We'll expect a revised report by the next council session.

GENERAL FOLEY (CONT'D)

(rising)

Chow time, gentlemen.

The Council Members file out. Judy gathers her papers, looks up to Captain Lewis and sees her talking with a group of Officers. Judy hurries out.

INT. ELEVATOR

Judy waits with a few other soldiers in an elevator. As the doors are about to close A HAND shoots in, stopping them. They part, Capt. Lewis ENTERS. She stands next to Judy. They exchange looks.

CAPT. LEWIS

Well, this is an unpleasant surprise.

JUDY

I agree.

(pause)

I like your hair... very European.

CAPT. LEWIS

I've changed a lot of things in my life.

JUDY

Me, too.

CAPT. LEWIS

So I see. Turned into the model soldier, have you?

JUDY

(laughs)

Not exactly model, but I'm trying, ma'am.

The elevator stops, the other passengers exit, leaving them alone. The doors close.

CAPT. LEWIS

Does that mean you won't be sneaking into my quarters and putting dye in my showerhead?

Judy stops smiling.

CAPT. LEWIS

Lame, Judy. Very lame. Beneath you. You're a grown woman, act like one.

Judy looks down.

CAPT. LEWIS

Look at me when I talk to you.

Judy looks up.

CAPT. LEWIS

I don't know how you got here, that's beyond my control. What is in my control, however, is how you behave while you're here and if you're one inch off the mark, lady, I'm gonna drum you outta here so fast it'll make your head spin.

The elevator doors open and a FEMALE GERMAN OFFICER waits impatiently for Capt. Lewis, tapping her watch.

CAPT. LEWIS

I'm sorry, Helga.

They walk away from CAMERA.

CAPT. LEWIS

(apologetically)

The bags are in the car, the skis are on the rack.

HELGA

Who's your friend?

On Judy...

DISSOLVE TO:

EXT. SOCCER FIELD - PARIS - DAY

Henri and his friends play soccer. Henri scores a goal. Judy cheers. She wears an Army Parka. There are about half a dozen WOMEN in the stands. All pretty, sophisticated and bored. Judy notices how chic they are then turns her attention back to the game.

INT. HENRI'S BEDROOM - NIGHT

Henri is asleep. Judy is wide awake. She moves next to Henri and puts his arm around her. Satisfied, she closes her eyes.

INT. JUDY'S OFFICE - SHAPE - HIGH SHOT - NIGHT

Judy's buried in paperwork. The only light in the room comes from a tensor light, spotlighting her. Henri calls, Judy stops working.

INT. HENRI'S LIVING ROOM - NIGHT

Henri sits with a few business associates around a mock-up of the symphony stage. Judy enters carrying a tray of food. Gabrielle

(CONTINUED)

is behind her carrying napkins in both hands. Judy sets the tray down by Henri. Without missing a beat, Henri pulls Judy onto his lap and continues his dialogue. She starts to get up, he pulls her back.

EXT. COUNTRYSIDE - NEAR SHAPE - DAY

Judy runs with the NATO troops, and in a familiar way, falls behind, trailing the pack.

EXT. PARIS BISTRO - DAY

Inside we see Judy telling Henri a story over lunch. He laughs, then kisses her. During the kiss, he puts a tiny GIFT BOX in front of her. When Judy sees it she opens it in total surprise finding small Diamond Earrings. She throws her arms around Henri.

EXT. PARIS OPERA HOUSE - NIGHT

Henri and Michel, the Conductor, wear coats over Tuxedos and walk the Avenue by the Opera House. A Mercedes limousine moves slowly on the street next to them. Henri carries a newspaper. A half a block behind, Judy walks with Henri's secretary, Annie. They are also in evening clothes. Judy wears her new earrings.

ANNIE

You're good for Henri, Judy.

JUDY

Thanks.

(a beat)

What do you mean?

ANNIE

Well, you heard how he was with Claire.

JUDY

No, actually, I haven't heard the whole story.

Annie makes sure Henri can't hear.

ANNIE

It was pathetic. You know Henri, the big shot, everything has to be his way...

JUDY

-- Right.

ANNIE

He was Claire's lap dog.

JUDY

Henri?!

ANNIE

He mortgaged his house to finance her
one woman show which sold one painting...

JUDY

-- I've seen it, it's hideous.

ANNIE

You know he joined the Communist Party for her.

JUDY

This I don't believe.

ANNIE

Then she dumped him for a Rastafarian.

JUDY

I'm in shock.

HENRI

(calling)

Darling?

JUDY

Yes, darling?

HENRI

Bring me a cigar.

Judy opens her purse and takes out a cigar case.

JUDY

Sometimes Henri reminds me of my husband,
Yale.

ANNIE

That's sweet.

JUDY

Yeah. I used to carry his brush.

CUT TO:

INT. JAGUAR - MOVING - NIGHT

Henri drives. Classical music plays from a cassette. Judy
smokes a Gauloise.

HENRI

Did you have fun tonight?

JUDY

Oh, I loved it much better this time.

HENRI

See, I told you listening to the records
would help.

JUDY

Really. The Brahms was so wonderfully controlled... it was almost Mozartian.

HENRI

You read the liner notes.

JUDY

Well, yeah, just a few times.

Henri is touched. He kisses her hand. A Beat.

HENRI

What were you and Annie so busy talking about?

JUDY

Nothing... just nothing... Claire... nothing.

HENRI

What about Claire?

JUDY

-- You know I'd sure hate to think you're over her then find out you're not. I've made a commitment not to do things that are hazardous to my mental health.

Henri pulls off the road. Stops.

JUDY

What? You're pissed at me. I'm sorry, this is just me... I know I verbalize too much.

Henri puts his finger against Judy's lips to silence her.

HENRI

I'm in love with you, Judy.

Judy doesn't say anything.

HENRI

Judy...?

JUDY

I heard...

He kisses her.

EXT. BRUSSELS TRAIN STATION - THE FOLLOWING NIGHT

CAMERA TRACKS behind Judy as she walks through the deserted station carrying her overnight bag. TWO SHAPE MP's walk up to

her. They talk for a moment, we don't hear what they say, then they turn around and walk off, Judy between them.

INT. INTERROGATION ROOM - SHAPE - NIGHT

Judy sits at a small table, angrily strumming her fingers. An MP stands guard. The door opens and Capt. Lewis enters, smoking.

JUDY

I've been sitting here for half an hour.
Would you mind telling me what's going on?

CAPT. LEWIS

Hit the lights.

The MP snaps off the lights. The room goes DARK.

A SLIDE of Judy and Henri kissing in front of a movie theatre APPEARS on the wall. The reflection lights Judy's face. A BEAT.

JUDY

I don't believe this.

The SLIDE CHANGES to Judy and Henri kissing in a Bistro.

CAPT. LEWIS

What's the story with you and this Tremont character?

JUDY

I like the way he kisses, okay? Why are you spying on me?

The SLIDE CHANGES to a Photostat of Henri's Voting Registration Slip from 1979. Lewis grabs a grease pencil and draws a large CIRCLE around the word: Communist on the voting slip.

CAPT. LEWIS

Your lover boy's a Red, Benjamin.

JUDY

Oh, please. He was a Communist for about five minutes because of some woman he went with. He quit the second they broke up.

The LIGHTS COME ON. There's a large GREEN CIRCLE on the wall where Capt. Lewis circled the word "Communist".

CAPT. LEWIS

Nobody stops being a Communist, Benjamin, it's a terminal disease.

Capt. Lewis sits on the edge of the table and looks directly into Judy's eyes.

CAPT. LEWIS

And, I for one, am not going to sit around with my thumb up my ass while you divulge top secret information during the throes of passion.

JUDY

-- Please, I can barely speak during the throes of passion.

(then)

Believe me, Henri Tremont is as much a Communist as me or you.

CAPT. LEWIS

If Patton was alive, he'd slap your face.

The door opens and Gen. Foley enters carrying a folder. His arm is now in an ace bandage. Lewis salutes him.

CAPT LEWIS

Benjamin's made herself vulnerable to a Red, sir.

JUDY

I have not, sir.

GENERAL FOLEY

(opens folder)

How serious is it with you and Henri Tremont?

JUDY

Pretty serious. But sir...

GENERAL FOLEY

-- Judy, we're not blind to the fact that half of Europe is Communistic. But, here at SHAPE, they're still the enemy.

JUDY

General Foley, please, sir, can I just say one thing? Henri Tremont is not the enemy. He's a great guy. Captain Lewis is hung up on a technicality. I know this woman. She has a tendency to overreact.

GENERAL FOLEY

I'm sorry, Benjamin, but it's against regulations for you to associate with this man. I know you're up for a promotion and I'd hate to see you jeopardize your career.

JUDY

What exactly are you saying, sir?

GENERAL FOLEY

You've got a decision to make. It's him or us.

General Foley salutes Judy. He and Lewis exit together. Capt. Lewis stops and sticks her head back into the room.

CAPT. LEWIS

Pick him.

She turns and exits. On Judy...

CUT TO:

EXT. BELGIUM/FRANCE BORDER - NIGHT

Judy and Henri are at the Border Crossing. Judy paces nervously, fighting her anxiety and the cold.

JUDY

-- I'm sure I'll regret this moment the rest of my life. The last few weeks... well, you know, you were there, they were the best two people could ever have. I love so much about you, Henri, really. But I can't give up my career. I won't.

Henri starts to speak. Judy holds up her hand.

JUDY

Wait. I know in your heart you probably think the Army's real dumb but you've got to remember the last job I had was xeroxing for my father. And the Army's been good for me, it saved my life. I'm afraid to leave.

Judy takes a deep breath, then blurts out:

JUDY

Why did you join the Communist party for this bimbo anyway! How could you let somebody do this to you?

HENRI

I was in love.

JUDY

I don't want to hear about it. Really. The whole thing makes me nauseous.

Judy paces nervously. Stops. Looks at Henri.

JUDY

Will you please stop looking at me like that? I can't stand it. I feel faint. Can I hug you?

Judy starts to cry as she hugs Henri.

JUDY

I've never broken up with anybody before.

HENRI

-- And you're not breaking up with me.

Henri continues speaking but a TRUCK rolls past, drowning out his voice. The Truck's HEADLIGHTS illuminate Judy in a ring of gold and her expression tells us her life is about to change.

CUT TO:

INT. TEDDY AND HARRIET BENJAMIN'S BEDROOM - NIGHT

Teddy, in a sport coat, tie and slacks, sits on the edge of the bed watching Monday Night Football. Behind him, Harriet, wearing a slip, bra and a couple of rollers, digs through her drawers for a pair of stockings.

The phone on the bedstand next to Teddy RINGS.

TEDDY

Phone, Har.

It RINGS again.

TEDDY

Harriet, what are you, deaf?

She crosses in front of him.

HARRIET

What are you, a cripple?

She crosses and picks up the phone.

HARRIET

Hello?... Judy! Teddy, it's Judy.

TEDDY

(not turning)

Judy who?

HARRIET

Judy, your daughter, that's who. Pick up the extension.

TEDDY

Is she still in the Army?

HARRIET

Teddy! She's getting married!

Teddy turns.

DISSOLVE TO:

EXT. SHAPE - DAY

Judy exits the building carrying a small bud vase and a couple of books. She walks down the stairs, stops, and turns back, taking one final look at the Army. She salutes and slowly walks away.

INT. TRAIN - MOVING - DAY

Judy sits by the window. Her duffel bag is next to her. She looks apprehensive, nervous. She closes her eyes, calms down, then a big smile brightens her face. The Train pulls through a tunnel and the SCREEN goes BLACK.

INT. REHEARSAL HALL - DAY

The Paris Symphony is rehearsing. Henri is onstage, observing and taking notes. Judy enters wearing her uniform and walks down the aisle. Henri whispers something to Michel and suddenly the Orchestra begins to play, 'Here Comes The Bride'. Judy is overwhelmed. Henri throws her a kiss.

EXT. PARIS STREET - DAY

Judy drives Henri's Jaguar. The backseat is filled with packages, groceries, cleaning.

JUDY (V.O.)

Dear Moe: If six months ago, someone had told me I'd be getting married in a few weeks I wouldn't've believed them.

Judy parks in front of a STORE for rent.

JUDY (V.O.)

Maybe this time, I'll get it right.
For starters, I'm going to work.

INT. EMPTY STORE - DAY

Judy looks around a small vacant shop.

JUDY (V.O.)

I have a great idea for a store I want to open that sells all American products. And I have the perfect name. 'The PX'. Henri loves the idea.

INT. DRESS SHOP - DAY

Henri selects clothes for Judy in a very fashionable shop. Judy picks one dress. Henri picks another. Judy makes a face and enters the dressing room with Henri's selection. He continues looking.

JUDY (V.O.)

That's the thing about Henri. He's different than any man I've ever known.

EXT. DRESS SHOP - A LITTLE LATER

Judy and Henri exit. Judy wears the dress Henri picked out for her.

JUDY (V.O.)

For example, he's the only person I've ever met who knows what looks better on me than I do.

INT. HENRI'S DINING ROOM - NIGHT

Judy and Henri eat a home cooked meal. Judy watches Henri take his first bite.

JUDY (V.O.)

And he's teaching me French cooking although last week I hit him with my grandmother's noodle koogle and he swore he'd never leave me.

EXT. HENRI'S HOUSE - LONG SHOT - DAY

Judy sits by a small window on the second floor, finishing the letter.

JUDY (V.O.)

I realize now how comforting it is not to be out there alone anymore, wondering what comes next. In two weeks, I'll be a married lady. I feel normal again. Hope you can come over for the wedding. Please try, I miss you. Judy.

Judy looks out the window and sees Henri's car pull in. Gabrielle greets him carrying a drink. Judy watches.

EXT. STREET - DAY

Judy wears a fur over a very chic outfit, fitting right in with the other Parisian women. She carries a few packages. Henri holds her arm as they walk against the cold.

JUDY

Honey, did you call your Judge friend about my work papers?

HENRI

I'm sorry, I forgot, darling. Call the office later and have one of the girls remind me.

JUDY

Okay, because you know it's so frustrating. I already lost one store because I didn't have them. Oh, I forgot to tell you, I ordered the stationery today, for 'thank you' notes. You're gonna love them, they're like an off-white with that real pretty grey.

HENRI

Did you get my soccer uniform to the tailor, darling?

JUDY

He wasn't there, I have to go back.

HENRI

Never mind, I'll do it.

JUDY

I'll do it!

HENRI

Please don't forget, the game's a week from Sunday.

JUDY

Aren't we getting married a week from Sunday?

HENRI

In the afternoon. The soccer finals are in the morning.

JUDY

Henri! It's our wedding day!

HENRI

Do you want five guys to come to the house and kick your head in?

JUDY

Not particularly.

HENRI

Don't worry, baby, I'll be home in plenty of time. It's my wedding day, too.

A tall WOMAN in a BLACK CAPE, with her arm draped around a Rastafarian Man sweeps past Judy and Henry.

JUDY

By the way, I spoke to the girls, they got leave and they're coming over for the wedding. I'm so thrilled. Now, I was thinking, they can't stay with us because my parents will have the guest room and Aunt Kissy will be in the...

Judy turns and sees Henri standing where she left him, staring after the Woman in the Black Cape. Judy walks to him as the Woman disappears around a corner, her Cape twirling behind her.

JUDY

(with distaste)

Who was that?

HENRI

Claire.

JUDY

Claire?

CUT TO:

CLAIRE'S PAINTING

Judy steps into FRAME and looks at it up close.

INT. KITCHEN - DAY

Judy's on the phone at the kitchen table. She now has a newer, chic hairstyle and her clothes are dressier, more Parisian. The table is covered with a wedding list, fabric samples, notes. Gabrielle is in the b.g., dropping peas all over the floor. Judy watches them spin by as she talks on the phone. We read SUBTITLES.

JUDY

(into phone)

-- The tablecloths are totally unusable, Monsieur Schiffman. The entire wedding's being done in butterscotch yellow and I'm looking at somewhere between canary and banana. Please, for 150 francs a tablecloth, get me butterscotch...

(sing-songy)

Thank you.

Judy hangs up. Sighs.

JUDY

(to herself)

What else could I do?

INT. LIVING ROOM - DAY

Judy rearranges the furniture.

INT. BEDROOM - NIGHT

Judy enters followed by Max. She turns on the TV. The Paris Symphony is performing. Judy puffs up a few pillows, settles in, sips a glass of white wine, watches, humming along. Within a few seconds her mind begins to wander. She's bored. She lights a cigarette. She's still bored.

JUDY

Max, where's the clicker?

She looks around, spots the Remote Control and starts switching stations. She passes a few bad French shows and stops, delighted to find "I Love Lucy". Judy watches Lucy and Ethel in French.

JUDY

I've seen this one, it's hysterical.

Lucy's leg is caught in a block of cement. Ethel is frantically trying to pull it off before Ricky comes home.

JUDY

I wish I had an Ethel.

Judy hears Henri's car pull in and HONK. She leaps off the bed, checks herself in the mirror and runs out of the room. A BEAT and Judy runs back in and switches from Lucy back to the Symphony.

INT. ELEGANT RESTAURANT - NIGHT

Louis XVI decor, Waiters in tuxedos. Judy and Henri sit at a small table.

JUDY

Honey, part of why I wanted to take you out to dinner was because I wanted to have a little talk.

He smiles.

HENRI

How'd you hear about this place?

JUDY

I read about it in 'Gourmet Magazine'. Uhm, lately, I think, that I feel that maybe something isn't exactly right, uhm... You know when I was in the Army, I was a very active person, I was involved in a lot of things.

HENRI

-- What is it, Judy? That store idea again?

JUDY

No, no, you were right about that. It would've been too much of a hassle to get together... it's not that... you know, a few years ago I never even thought about what I was gonna do during the day, I just did it. But, now... you know what I did today?

HENRI

No.

JUDY

(flustered)

I rearranged my closet. All day. Now there's something wrong with that... Am I making any sense?

HENRI

Not really, but that's what I love about you.

The Waiter brings their salad and exits. Judy sips her wine, nervously.

HENRI

You're going through a difficult transition in your life. You're in a new country, you don't speak the language, you don't have many friends, you're feeling alienated.

JUDY

(agreeing)

I am.

HENRI

And, believe me, Judy, you may not think you're doing anything but I think you're doing too much -- the cooking, cleaning, planning the wedding. You're running yourself ragged.

JUDY

You think that's it?

HENRI

I know that's it. I want you to relax. You should pamper yourself more, I want you to be beautiful.

JUDY

I'm not beautiful anymore?

HENRI

Of course you are. You're so silly sometimes.

He kisses her. Her face is expressionless. They begin eating.

JUDY

How come you were so weird when you saw Claire the other day?

HENRI

I wasn't weird, I was surprised to see her. I thought she was still in Ibiza.

JUDY

God, Henri, you stood right on the Boulevard St. Germaine with your tongue hanging out. I couldn't believe it... this worries me, I gotta tell you, you and this woman in a black cape. How could you go with a woman who wears a black cape?

HENRI

You must get over this obsession with Claire. You don't see me hung up on your old boyfriends, or husbands.. do you?

Judy holds her anger.

HENRI

Don't spoil our evening.

JUDY

I'm sorry.

Henri breaks a piece of bread, butters it.

HENRI

I've got something I wanted to talk to you about, too.

JUDY

(too quickly)

What?

HENRI

You know I want us to always be together.

Judy doesn't say anything.

HENRI

If I hadn't worked in divorce law, I probably wouldn't feel the way I do, but every day I saw so much pain and bitterness in people who once loved as much as you and me.

JUDY

So what are you trying to say?

Henri pulls a document out from his inside jacket pocket. Judy is stunned.

HENRI

I want you to sign this.

JUDY

Wh-wh-what is it?

HENRI

A letter of financial agreement. If, God forbid, something should ever happen between us, it will help us remain friends.

JUDY

I don't want to be your friend, I want to be your wife.

HENRI

(showing her
the document)

Look, it's totally fair. I've allocated for myself only what was mine before we were married. You can't really expect half of a house that's been in my family for centuries.

Judy takes the document. Her hands shake. She looks at it but can't focus.

JUDY

You want me to sign this?

Henri cups her face in his hand.

HENRI

I can't get married without it, Judy. It freaks me out.

Judy looks at the document.

JUDY

It's in French.

HENRI

Please.

Judy calls to the Waiter in French. We read SUBTITLES.

Judy
Waiter, could I borrow your pen?

Judy takes the Waiter's pen and shakily writes her name. Dazed, she hands the agreement back to Henri. He looks at it, then looks to Judy.

HENRI
Private Benjamin?

She takes the paper back, surprised.

JUDY
Did I write that? I'm sorry. Can I
cross out?

HENRI
(nodding)
Initial it.

CUT TO:

INT. LOUVRE - DAY

Moe, Gianelli and Glass round a corner, wearing their dress uniforms.

JUDY (O.S.)
Wait, where are you going?

Judy rounds the corner.

JUDY
Wait, I want to show you this picture.
This is the piece that's going in Henri's
office. I'm having it fitted with a
small bar and a TV. Henri likes everything
very compartmentalized. So do I actually,
we're so much alike, it's incredible. A lot
of people tell us we look alike. The out-
side's going to be a bleached out pine, oh,
did I show you this picture, Mosey, look
this is me and Henri at a party at a friend
of ours. See that guy in the background,
he's a famous film director, he directed...
what? Oh, I forget. You'd know it if you
heard it. Hey, is it cold in here? Why
don't they heat this place, anybody have
Kleenex?

Judy sneezes.

GLASS
Benjamin, are you okay?

JUDY

(too fast)

I've never been happier in my life.

The Girls look at each other.

JUDY

Oh, I know what you mean. My hair, right? I knew you guys wouldn't like it. It's very fashionable. I like it. I love it. I think it looks great. It's alright that you don't like it.

Judy drops her stack of pictures.

JUDY

Whoops.

MOE

Hey, Benjamin.

JUDY

What?

MOE

What's going on with you?

JUDY

Jesus. A girl can't be happy around here. Hey, if you don't want to see my pictures, that's fine. I'm sorry I'm not into M-16's like you guys, okay? So this armoire isn't very important to you, fine. It happens to be very important to moi. Forget it. I won't mention another thing. Ou puis-je trouver toilet?

Judy looks around.

GIANELLI

Benjamin, why don't you pay attention, we're looking at the Mona Lisa.

They all look at the painting for a BEAT.

JUDY

(staring at it)

It's incredible.

Judy walks to the painting and points to the buttons on Mona Lisa's dress.

JUDY

This is the exact color of Henri's new desk chair.

DISSOLVE TO:

INT. BEDROOM - DAY

Judy tosses and turns as the hours of the day pass. She sleeps as DAY TURNS TO NIGHT, then stands by the window as the sun rises.

DISSOLVE TO:

INT. BEDROOM - DAY

Judy bolts awake.

JUDY

I'm sorry.

She feels something in the bottom of the bed, moves her foot around, then disappears under the blanket.

INT. KITCHEN

Henri stands by the kitchen table. Gabrielle dries dishes. Judy enters.

JUDY

Henri?

HENRI

SIT!!

Judy instantly sits down.

HENRI

I was talking to Max.

JUDY
(noticing
the puppy)

Oh.

Judy regains her composure and stands.

HENRI

Good to see you up.

JUDY

You'll excuse me for interrupting, but,
uh, does this belong to anybody?
Because I'm positive it isn't mine.

Judy lets Gabrielle's Gold Cross fall out of her palm and dangles it.

GABRIELLE

(broken English)

Oui, Madame. Where did you find it?

JUDY

Where you left, it, Gabrielle. May
I ask what you were doing in my bed?

GABRIELLE

I was not in your bed, madame, I made
your bed, it must have fallen...

HENRI

Judy, what are you doing?

JUDY

I would just like to know how this little
item got into my bed, because, you'll
excuse me for verbalizing, Henri, but I
found it in the part of the bed which
Gabrielle does not make. The part nobody
makes. It was squashed all the way at
the bottom where all you have to do is
straighten and tuck. I just want to know
what it was doing there.

Gabrielle cries, shaking her head.

HENRI

(sharply)

This is too much, Judy. Give Gabrielle
back her cross.

Judy tosses Gabrielle the necklace.

HENRI

Gabrielle, go to your room. I apologize.

Gabrielle leaves, weeping. Henri and Judy stare at each other.

JUDY

What am I supposed to think? She's
the worst maid in the world, she's always
traipsing around half naked...

Henri peers over his bifocals at Judy and gestures dramatically
with his arm.

HENRI

If you think I'm sleeping with Gabrielle,
a child, you can walk right out of this
house and never come back.

Henri takes off his bifocals, tucking them into his pocket. On
Judy...

CUT TO:

INT. DE GAULLE AIRPORT - DAY

Judy wears a fur coat. She bites her nails, nervously smoking and pacing. She blows her nose in a big wad of Kleenex.

A herd of PASSENGERS push through the customs gate. Judy's eyes search the crowd. She suddenly puts on a big smile and waves.

AUNT KISSY'S VOICE

Rita Hayworth. I swear to God.

Judy sees her Aunt Kissy, her Mother and Father and hugs them one at a time. Teddy's hug is somewhat reserved.

HARRIET

I wouldn't've recognized you.

AUNT KISSY

You look stunning. Turn around... let me see this outfit.

As Judy turns.

AUNT KISSY

(whispering to
Harriet behind
Judy's back)

The hair is hideous.

Judy faces them.

AUNT KISSY

Gorgeous doll. An absolute vision.

INT. HENRI'S JAGUAR - MOVING - DAY

It's raining.

AUNT KISSY

I'm thrilled for you, kid.

She kisses Judy, leaving a big red lipstick mark on Judy's cheek.

HARRIET

Really, Judy, seeing you back to your old self again, you have no idea.

AUNT KISSY

-- Look, Har, who knows what you and I would've done in her situation. A person's allowed to act funny once in their life. You can't always go from A to B to C. The important thing is that Judy's Judy again.

HARRIET

Tell the truth, Jud, you don't miss the Army.

TEDDY

What's to miss? Four hundred dollars a month? The only good thing about that whole Army business was that whatsername.

HARRIET

Captain Lewis.

TEDDY

She was alright in my book.

Judy sneezes. Teddy looks out the window, unimpressed.

TEDDY

Looks just like Jersey.

AUNT KISSY

(looking out
window)

I hope my dress is gonna be okay. I had no idea it was gonna be so rainy and chilly.

HARRIET

Kissy, it's November here.

TEDDY

It's November everywhere, genius.

Judy sneezes.

HARRIET

You want a 'C' for that cold, Jud?

Harriet pulls a baggie out of her purse. It's filled with pills.

JUDY

(preoccupied)

What cold?

SLOW DISSOLVE TO:

INT. HENRI'S DINING ROOM - NIGHT

The Benjamins and the Tremonts sit around the dining room table, celebrating tomorrow's wedding. Teddy stands, makes a toast.

TEDDY

Judy's always been a good girl. She's make her mistakes, she's had her rough times...

JUDY'S POV

As she watches everyone listening to Teddy with rapt attention, the SOUND in the room STOPS. Teddy takes an envelope from his pocket and hands it to Henri. Henri and Teddy shake.

BACK TO SCENE

Teddy hugs Judy, snapping her back to reality.

JUDY

Thanks, Daddy, I can't believe you,
thanks a lot...

As the scene continues CAMERA PULLS AWAY from the family, finally resting outside the house. We watch them through the window. Everything seems so idyllic.

CUT TO:

EXT. HENRI'S HOUSE - THE DAY OF THE WEDDING

Thunder and lightening.

TEDDY (V.O.)

I fly six thousand miles to come to my
daughter's wedding and the groom's
playing soccer?

INT. BEDROOM

Judy sits at a dressing table in her wedding gown. Teddy paces, smoking. Henri's mother frets, looking out the window for Henri. Aunt Kissy helps Judy with her hair.

JUDY

Daddy, please, he'll be here any minute.
They probably went into overtime.

TEDDY

It isn't right...

AUNT KISSY

-- Look who's talking. On your wedding
night you took Harriet to the Zale-
Graziano fight.

HARRIET ENTERS, fanning herself. Judy looks around the floor for something.

HARRIET

Everybody's getting antsy. Is it hot in
here or is it me?

JUDY

I can't find my shoes... what am I going to do?

AUNT KISSY

Wear mine.

HENRI'S MOTHER

Wear mine.

HARRIET

Wear mine.

JUDY

Oh, here they are.

NOISE outside the house attracts Judy's attention. She turns to the window.

ANGLE - FRONT OF THE HOUSE

Henri's Soccer Teammates, wearing Dress Suits, enter the house, sharing a bottle of champagne.

JUDY

He's back.

Judy stares out the window, counting heads.

JUDY

Wait a minute -- Jacques, Robert, Jean-Claude, Marcel, Francois... Where's Henri?

CAMERA TRACKS Judy out of the room and down the stairs. As the Team enters, Judy grabs one of the men.

JUDY

Jean Claude, where's Henri?

JEAN CLAUDE

The bum never showed up.

JUDY

H-H-He never showed up...

Judy turns into CAMERA, horror stricken.

INT. BATHROOM

Judy sits on the toilet, her head between her knees. Moe enters.

JUDY

Henri isn't showing up. I scared him away. I acted nuts. He chickened out on me. Oh God, what am I going to tell everyone?

MOE

Don't hate me for sayin' this, Benjamin,
but I think you're better off.

Judy looks up at Moe. A long moment. Then someone KNOCKS on
the door.

JUDY

What?

GABRIELLE (O.S.)

Gabrielle, Madame.

JUDY

What... what?

GABRIELLE (O.S.)

Monsieur is here...

Judy flies out of the bathroom and up the stairs.

INT. BEDROOM

Henri is knotting his tie as Judy runs into his arms.

JUDY

Where were you?

HENRI

I'm fine baby.

JUDY

I was so scared. Where were you?

HENRI

You don't want to know.

JUDY

Yes, I do.

HENRI

I had to see Claire.

The color drains from Judy's face.

JUDY

C-C-Claire? You've been with Claire?

HENRI

She was in trouble, Judy.

JUDY

Henri, there are seventy-five people
waiting here for you. Why didn't you
call? Don't bad French artists have
telephones?

HENRI

The woman was overwrought. Her old man beat her up, it was awful. I had to give her a sedative and put her to sleep.

JUDY

That takes two minutes, you've been gone four hours.

HENRI

Her place was a mess. I hung up her clothes, washed her dishes...

Henri slips on his suit jacket, checks his watch and exits. Judy follows.

JUDY

You were doing Claire's dishes?

HENRI

Do you want me to stop being nice to people just because I'm getting married?

Henri places a rose in his lapel.

JUDY

Did you sleep with her?

HENRI

Alright, this is really not amusing any longer. First Gabrielle, now poor Claire. You want to know something? Claire asked me to marry her today...

JUDY

Really? What did you say?

HENRI

I said 'no'.

JUDY

What? So, does that mean you didn't sleep with her?

HENRI

(stops, poses dramatically, gesturing with his arm)
If you think I'm sleeping with Claire, you can walk out of this house right now and never come back.

Judy swallows hard, looks around to make sure no one's listening.

JUDY

I just don't understand how you
could be with her today... I'm sorry.

Henri takes a deep breath, looks at Judy, takes her in his arms.

HENRI

That's alright. Now, I love you, Judy.
Of all the women I've ever met, you are
the only one I've chosen to share my
life with. Please, Judy, stop this
craziness. Now, do you want to walk
down that aisle with me or not?

JUDY

I do.

The Organ Music begins in the b.g. Teddy enters and hugs Henri.

HENRI

Sorry about the delay, Teddy.

TEDDY

Don't worry about it, kid. Just get
your ass under the chuppa.

JUDY

My veil... where's my veil? Gabrielle?

Gabrielle rushes in carrying Judy's veil and places it on Judy.
Gabrielle has tears in her eyes. Judy turns and looks at her.
Their eyes lock for a moment then Gabrielle turns away, unable
to look Judy in the eye. Judy stops breathing for a second.
Her eyes become more alert than we've seen in weeks. Teddy takes
her hand and leads her away.

INT. LIVING ROOM

The Guests stand and turn to see the Bride. Judy passes them
slowly, her mind racing. Teddy delivers Judy to Henri, he
takes her hand.

JUDY

Looks into his eyes. She hyperventilates, begins to sweat. The
RABBI, Jean Claude, the soccer player, begins the service. Judy
blinks, steadying her eyes. IN FRENCH WITH SUBTITLES:

RABBI

-- Here standing before us, Henri Alan
Tremont, attorney, born the 11th of
October, 1941, Versailles, France, son
of Marcel and Charlotte Tremont, and
Judith Helene Benjamin, born the 8th of
December, 1950, Philadelphia, Pennsylvania,
daughter of Theodore and Harriet Benjamin,
formerly married to Pick Bloom -

(MORE)

RABBI (CONT'D)
and Yale Skolnick. Do you, Henri
Alan Tremont take Judith Helene
Benjamin to be your lawfully wedded wife?

HENRI
I do.

RABBI
And do you, Judith Helene Benjamin, take
Henri Alan Tremont to be your lawfully
wedded husband?

JUDY
I... don't think so.

Henri looks at her.

JUDY
I'm not in the mood to get married right
now.

HENRI
Judy!

JUDY
Henri, please, this is a mistake, I
think I'll call a cab.

Judy starts to walk away.

HENRI
Why are you doing this to me?

JUDY
It's been hard for me to see the faults
in the men I've loved, Henri, but you
have proved to be one major disappointment
after another.

Kissy leaps out of her seat.

AUNT KISSY
Don't do this doll, marry him, you're
already in the dress.

JUDY
You marry him.

HARRIET
Teddy, she's crazy again.

JUDY
Look at me, mother. I am not crazy.
I'm experiencing perhaps my first lucid
moment in months. Don't you know if I
(MORE)

JUDY (CONT'D)

marry this man I'll turn into nothing more than a well-dressed vegetable.

TEDDY

(standing, leaving)

Kissy, Harriet, we're going home.

Henri pulls Judy aside.

HENRI

Look, if it's about Gabrielle, okay... I had a relationship with her before I met you. I slept with her one night when you were acting crazy. It's over. I fired her today.

JUDY

It's not Gabrielle. It's you. I don't want your house, your earrings, your bed or your bullshit. I was almost a gonner. I gotta admit you had me there for a while. But not anymore. I deserve better.

HENRI

Better? When I met you you were shtupping strangers in bars. You were in the Army. I've given you a life. A home. A future.

JUDY

Hey, Henri.

HENRI

What?

JUDY

(pointing)

There's Claire.

HENRI

(too quickly)

Where?

Henri looks up. Judy hits him square on the jaw, knocking him off the altar and crashing into the guests.

Henri stumbles to his feet and moves toward Judy with a clenched fist. Judy feints a punch. Henri backs off, losing his balance and falling again.

Everyone watches as Judy turns and walks up the aisle and toward CAMERA. She looks scared. Then, just apprehensive. Then it dawns on her, she's relieved.

JUDY

First thing I do is get out of this
hair.

EXT. HENRI'S HOUSE - DAY

Judy walks out of the house and down the path toward the main road. Her wedding gown flutters in the wind. Judy takes off her veil, holds it high and lets it go. She looks up at the sky, watching her veil toy with the wind and sail away.

She continues walking as CREDITS ROLL.

FADE OUT.

- THE END -

APPENDIX ONE: WEDDING VISUALS

The following are for possible use in the wedding sequences:

1. JUDY and YALE enter the party and the BAND plays "Mozel Tov." Everyone applauds.
2. JUDY trying to dance disco in her bridal dress, really can't move.
3. A COUPLE having a fight through the entire party.
4. HARRIET and her GIRLFRIENDS doing the "CHARLSTON" together.
5. A LINE of WOMEN sitting in chairs with their feet sticking out, shoes off, exhausted. Possibly talking about Judy. What they wish her. (we could write dialogue for this)
6. In the PHOTOGRAPH, YALE'S GRANDFATHER the only one wearing a Yamulka.
7. A YOUNG MAN wears a woman's hat and dances crazy.
8. An OLDER WOMAN asks her DAUGHTER, "When are you getting married?"
9. YALE and JUDY cutting the cake, feeding it into each other's mouths.
10. Throwing the Bouquet.
11. KID dancing with GRANDMOTHER.
12. JUDY dancing with her GRANDMOTHER.
13. An entire table of GRANDMOTHERS.
14. WOMEN gossiping, all looking toward another Woman.
15. TEENAGER stealing ashtray or silverware from the table.
16. MEN watching one SEXY LADY dancing on the dance floor.
17. A COUPLE practicing their dance lessons.
18. KIDS drinking booze, getting drunk.
19. MEN practicing their golf swing.
20. Reception line.
21. YALE and JUDY twisting arms and drinking champagne.
22. TEDDY making a toast.
23. A lot of shoes off under a table.