

1.

The Hairy Bird

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EXT. MISS GODARD'S SCHOOL - ENTRANCE - DAY

It is January, 1963. A sign beside a wrought-iron gate announces "MISS GODARD'S PREPARATORY SCHOOL FOR GIRLS." The 50-acre campus, blanketed in snow, is separated from the surrounding Connecticut suburb by a high rock wall.

In the distance, a gaggle of uniformed teenage SCHOOLGIRLS are seen going up the shoveled walk beside the hockey field.

YOUNG MAN (O.S.)

Oh schoolmaids like tender flowers! So pale, pink, and snotty....

PULL BACK to discover a young man (SNAKE), 18-21, draped over the rock wall, staring at the girls. He wears an old smoking jacket with burn holes in it, a black turtleneck, black Levi's, a little black moustache, and a woman's pillbox hat.

SNAKE (cont'd)

My heart hungers for your lips. My mouth waters for your trust funds. Oh schoolmaids, don't pass up this guy!

PAN OVER TO his comrades, four equally odd-looking GUYS taking a photograph of a flattened animal on the road.

1ST GUY

Let's go!

The young man at the wall turns and, with the others, piles into an old 40's Plymouth with the top sheared completely off to create an instant convertible. On the side is painted, in big drooly letters, "FLAT CRITTERS." They take off. We will be seeing them again.

We MOVE SLOWLY past the school sign, up the driveway, past campus buildings. The architectural style is weird: cheap modern extensions grafted onto elegant vintage buildings, crumbling statuary....Miss Godard's fortunes have clearly fallen during the past half-century. END TITLES.

ABBY (V. O.)

My great-great grandmother was Class of 1903. I'm the fourth generation to go here....

EXT. CHAPEL & CLASSROOM BUILDING - CONTINUOUS - DAY

ABBY, a senior wearing the burgundy-and-beige school uniform, is giving a new girl (ODIE) the campus tour. They pass the chapel, where WORKMEN on ladders are patching the roof.

ABBY (cont'd)

Both my Mom and Dad are on the board of trustees, so obviously we believe Miss Godard's is the finest girls' school in the East...

Now they are passing the classroom buildings. Through the French windows we see TEACHERS presiding over their classes.

ABBY (cont'd)

...and if you keep your grades up, you're almost assured of getting into one of the Seven Sisters.

ODIE

(mutters)

Well, rootie-toot-toot.

Odie is 16, classic WASP breeding in bloom; but right now her fair face is guarded and surly.

ABBY

This is the new science building...

INT. CHEMISTRY LAB - CONTINUOUS - DAY

One of the STUDENTS inside, VERENA VON STEFAN, gazes curiously out the window at Abby and Odie passing by.

TEACHER (MRS. DEWEY)

...but you must not view these as facts. Our understanding of atomic structure changes constantly.

(student raises hand)

Momo?

MOMO

You mean everything we're learning could be obsolete in ten years?

EXT. COURTYARD - CONTINUOUS - DAY

Abby and Odie cross the courtyard.

ABBY

Can I ask, why did you have to leave
Chancery in the middle of the year?

ODIE

None of your flanken beeswax.

Abby is taken aback, unsure if she is being
insulted since she has never heard this precise
expression. They pause before a towering statue
of a woman scholar in cap and gown.

ABBY

This is Miss Godard, who founded the
school.

ODIE

She looks like an ax murderer.

VOICE BEHIND THEM

Indeed you will find the original ax on
display at the woodpile.

The two girls turn to see a woman as tall as
the statue; in her 50's, she has a dark cloak
flung over her shoulders, and iron-grey hair
tucked under a wide-brimmed black hat.

ABBY

(fawning)

Oh, good morning, Miss McVane!

MISS MCVANE

Hello, Abby. Kindly explain my joke to
the new girl.

ABBY

(to Odie)

One of the rules is, if you're late to
class you have to chop wood.

MISS MCVANE

(offers her hand to Odie)

You must be Odette Sinclair. Welcome. I
know it's a difficult adjustment, from a
co-ed academy to a girl's school. If I
can help ease the transition, come see
me in my office. Carry on, Abby.

(strides away)

ODIE

Who was that? Zorro?

ABBY

Miss McVane, our headmistress. She's tremendously great....Here's the gym.

Abby opens the door; we hear girls' SHOUTS and sneaker SQUEAKS and a basketball BOUNCING inside.

EXT. ORCHARD - LATER - DAY

Abby and Odie pass a small stone arena in the orchard.

ABBY (cont'd)

There's the amphitheater. We put on a play every spring. This year it's "Death of a Salesman."

(eyes Odie's hoop earrings)

By the way, you're not allowed to wear jewelry with the uniforms.

ODIE

What's this, then?

Odie indicates a row of gold stars pinned to Abby's sweater.

ABBY

I'm a monitor. I'm on the Self-Government Committee. I've been elected nine times, so I have nine stars. If I get ten stars, then I get my name painted on the study hall ceiling. It's a tremendous honor --

(Odie, bored, walks away)

Where are you going?

ODIE

To the stable.

INT. STABLE - A LITTLE LATER - DAY

Odie walks along the stalls, with Abby trailing after.

ABBY

We take the honor system very seriously here. Miss Godard believed the girls should govern themselves so we learn to take responsibility for our actions --

Odie stops before a horse in a stall; pats its nose.

ODIE
(to horse)
How do you like your new home?

ABBY
You know, if you show the right school spirit, I could help get you nominated to the Committee --

ODIE
(turns; fiercely)
I'd shoot myself in the foot first.

ABBY
(stung)
You'll have a hard time here if you don't work on your attitude.

ODIE
I want to be alone with my horse!

ABBY
(exiting in a huff)
I was going to warn you about your roommates. Now I don't think I will.

EXT. COURTYARD - CONTINUOUS - DAY

STUDENTS just released from classes are running and throwing snowballs. Among them are VERENA VON STEFAN and her roommate TINKA PARKER. Verena is tall, haughty and thin, all bones and angles; consumed by restless energy and a genius IQ. Tinka is sultry and "artistic"; her long dark hair sports a bleached streak and is teased into a Bardot-style mound. (When out of uniform she adds the black clothes, black eye-liner, and dangly ethnic earrings of a Greenwich Village waitress.)

We hear the strains of a Bach DUET for trumpets, from a practice-room window above the courtyard. The music stops, and the trumpeters -- TWEETY GOLDBERG and her roommate MOMO WATERS -- open the window and shout down to Verena and Tinka.

TWEETY
Verena! Tinka!
(they look up)
You've got a new roommate!

VERENA AND TINKA

What?!!

MOMO

She's from Detroit!

VERENA AND TINKA

(appalled)

WHAT!!!

INT. STABLES - CONTINUOUS - DAY

Odie lies on her horse's back, arms around its neck, weeping.

ODIE

Oh, Dennis...Dennis...I miss you.

INT. DORMITORY - CORRIDOR - LATER - MAGIC HOUR

The hallway is alive with half-clad girls running to and fro. Through open doors their PHONOGRAPHS simultaneously blast the Kingston Trio, Joan Baez, Harry Belafonte, Paul Anka.... A STUDENT MONITOR wearing a gold star appears.

STUDENT MONITOR

Men on the floor!

The hallway instantly evacuates; doors close. A couple of MAINTENANCE MEN carry a mattress and bed frame down the hall.

INT. VERENA & TINKA'S ROOM - CONTINUOUS - MAGIC HOUR

Verena and Tinka are busily rummaging through Odie's things.

VERENA

(inspects phonograph)

She's got a great stereo.

She takes some of Odie's 45-rpm records from a rack; examines the photos on the paper sleeves. The singers are all Negroes.

VERENA (cont'd)

I never heard of any of these guys.

Over at the closet, Tinka paws through Odie's wardrobe.

Verena stacks some of Odie's records in the

stereo. The room fills with the irresistible
MOTOWN sound.

TINKA

She's got five pairs of Pappagallos!

The maintenance men enter, plop down the bed
frame and mattress in the middle of the room,
and leave.

VERENA

Great, now there's no place to dance.

Tinka is busy trying on Odie's shoes while
Verena opens a suitcase and takes out a photo
of a handsome boy.

VERENA (cont'd)

This must be the boyfriend.
(passes it to Tinka)

TINKA

(reads)
"Love, Dennis." He's not homely.

VERENA

(dancing)
You can't Twist to this music. It's too
slow --

Suddenly someone whips the photo out of Tinka's
hand. Odie has entered. She crosses angrily to
the record player and takes the needle off the
music.

ODIE

I didn't give you permission to play my
records.

TINKA

Hello. I'm Tinka Parker. This is Verena
Von Stefan.

ODIE

You stacked them! They get scratched
that way.
(carefully inserts records
back in their sleeves)

VERENA

Art thou, perchance, Odette?

ODIE

Odie. Those are my shoes!

TINKA

We always borrow each other's things.

Odie sits on her bed and buries her head in her hands.

ODIE

I loathe and abhor this place.

VERENA

I don't see how you can say that, when you're from Detroit.

TINKA

(sits beside Odie)

So, Odie, what're you doing here at Miss Godawful?

(no answer)

How come you had to transfer from Chancery?

VERENA

(sits on other side of Odie)

No doubt things were getting too hot and heavy with Dennis the Penis.

She wags the photo. Odie snatches it away angrily.

ODIE

Up your ziggie with a wah-wah brush!

VERENA AND TINKA

What -- ?

Suddenly the bed's legs fold under from the weight of three girls, and it collapses with a WHUMP. Suddenly they're all on the floor. They have to laugh, even Odie.

VERENA

Say that again.

ODIE

Up your ziggie with a wah-wah brush.

VERENA

It's priceless! Where did you hear that?

ODIE

I made it up.

A raucous bell RINGS O. S., signalling dinner.

INT. DINING ROOM - LATER - NIGHT

Abby and another monitor, SUSIE, inspect the file of entering students for uniform violations. The girls all wear gray wool dinner dresses, stockings and black pumps.

ABBY

(stops one STUDENT)

You've got a run in your stocking. Go back and put on another pair.

The girl groans and turns back. Verena and Tinka approach, with Odie following sullenly behind.

VERENA

Why, Abby and Susie, zieg heil.

SUSIE

(to Odie)

You can't wear navy pumps. They have to be black.

Abby notices the paper clips affixed to Tinka's ear lobes.

ABBY

Parker, take those off.

TINKA

Why? They're not jewelry. They're office supplies.

ABBY

Off! Or I'll send you to Miss McVane.

VERENA

(as Tinka removes clips)

Abby...up your ziggie with a wah-wah brush!

INT. KITCHEN - MINUTES LATER - NIGHT

Various student "SERVERS" hold trays which the KITCHEN STAFF loads with platters of "mystery meat" and side dishes. Among the servers are Momo, Verena, and Tweety (who is already consuming the food on her tray -- she has a weight problem).

TWEETY

What's she like?

VERENA

She could be improved.

One of the kitchen staff, TOMAS, hands Verena a bowl inverted on a plate. She lifts the bowl; underneath is a pack of Marlboros, which she slips quickly into her pocket. Then she slides something under the bowl and hands it back to Tomas.

VERENA (cont'd)

We've decided not to get rid of her.
She's got a great record collection.

Verena and Tinka exit with Tweety, who has a gob of mashed potatoes on her nose from licking the platter. Tomas pockets the money he finds underneath the bowl.

INT. DINING ROOM - MINUTES LATER - NIGHT

The STUDENTS stand at the long dining tables, waiting to sing grace. Odie is at the same table with Verena, Tinka, Tweety, Momo, and some others.

VERENA

Odie, this is Momo Waters, and Tweety
Goldberg --

She stops as all the students begin to sing.

ALL

Omni anima, gaudeamus...

Odie, who doesn't know the words, watches Tinka and Verena, who sing with the rest but slyly insert "ignoramus" and "purple penis" among the Latin words.

SAME - LATER

They are seated, eating.

TWEETY

Do the boys eat dinner with the girls at
Chancery?

ODIE

(mutters)

Yeah.

TINKA

A co-ed school must be a lot more fun.

VERENA

Tinka, if there were boys here, you wouldn't get to play all those great parts in the spring play.

(to Odie)

Last year she was Uncle Vanya. This year she's Willy Loman.

TINKA

(to Odie)

Are you carrying Dennis' child?

(Odie chokes on her food)

VERENA

You can tell Tinka. She's had four pregnancy scares.

TWEETY

Was it beautiful, when he spent himself inside you?

ODIE

Do you actually expect me to answer these questions?!

MOMO

But we're curious. We all have our hymens except Tinka.

VERENA

That's enough. Clearly she doesn't want to describe it. It's like hog-wrestling, isn't that right, Odious?

Glowering, Odie lays down her fork.

TINKA

I don't think she has done it with Dennis yet.

TWEETY

Are you going to eat that?
(helps herself to Odie's food)

OTHERS

Tweety!!

INT. MOMO & TWEETY'S ROOM - THAT NIGHT

Tweety rummages frantically in her bureau drawer, while her roommate Momo and her friends Tinka and Verena look on anxiously.

TWEETY

Where is it?
(turns; savagely)
You hid it!

Tweety hurls herself at Momo's bureau, thrusting open drawers, while Momo and the others struggle to pull her away.

OTHERS

Tweety -- don't -- !

Tweety grabs a small medicine bottle from under a pile of sweaters. She twists the top off, as the others jump on her to take the bottle away. She manages to swallow some of the bottle's contents, as they wrestle her to the floor.

INT. DORMITORY - BATHROOM - LATER - NIGHT

Odie is brushing her teeth at the mirror. Momo is stationed at the door of a stall, where which Tweety is bent over, throwing up into the toilet.

MOMO

She swallows Ipecac syrup and then fifteen minutes later she heaves up everything. Ipecac causes convulsions in the alimentary canal. Are you taking chemistry?

ODIE

(through toothpaste)
Yef.

MOMO

Great. Mrs. Dewey is the most adorable teacher in the school. She's going to help me get into M.I.T. Who's your advisor?

Tweety, drained, comes out of the stall.

ODIE

(spits)
Mr. Dewey.

TWEETY AND MOMO

Eeew! Mr. Dewey!

MOMO

He's a letch!

The ear-splitting bell RINGS O. S.

INT. DORMITORY - CORRIDOR - CONTINUOUS - NIGHT

The girls rush to their rooms as the housemother MRS. O'BOYLE patrols the corridor.

MRS. O'BOYLE
Lights out, girls, scurry-scurry.

INT. MOMO & TWEETY'S ROOM - CONTINUOUS - NIGHT

Momo and Tweety dive into bed. Momo turns out the light.

TWEETY'S VOICE
I'm hungry.

MOMO'S VOICE
Oh, Tweety...

INT. VERENA & TINKA'S ROOM - CONTINUOUS - NIGHT

Verena turns out the light.

TINKA'S VOICE
Goodnight, Odie. Goodnight, Verena.

VERENA'S VOICE
Good night, Tinka. Good night, Odious.

ODIE'S VOICE
Night.

A beat.

VERENA'S VOICE
Good night, Dennis.

TINKA'S VOICE
(moans)
Oo, oh, Dennis, harder, deeper...

ODIE'S VOICE
Hey! Bite the bald cruller!

EXT. CHAPEL - DAY

We are TIGHT ON the chapel bell RINGING.

ON CHAPEL - A LITTLE LATER

Students inside sing the HYMN "Once To Ev'ry Man and Nation."

ON CHAPEL DOOR - A LITTLE LATER

The doors open. Students, among them Odie, rush to classes.

ODIE (V.O.)

"Dear Dennis, I miss you so much. I'm perishing in this penal colony. I am completely alone. My roommates are demented...."

INT. CLASSROOM - DAY

A United Nations banner hangs on the blackboard. STUDENTS conduct a mock General Assembly.

ODIE (V.O.; cont'd)

"Dear Mother and Father, today I was elected to the Security Council of the model U.N. I'm Russia..."

Odie bangs on her desk with her shoe.

INT. ART CLASSROOM - DAY

Students are constructing an elaborate abstract mobile.

ODIE (V.O.; cont'd)

"And then I made a mobile..."

INT. INFIRMARY - DAY

Odie proffers her tongue for the NURSE.

ODIE (cont'd)

"And then I got a sore throat which is the beginning stages of consumption so I think I should come home for a few years."

INT. AUDITORIUM - DAY

Students HAMMER away at scenery during a dress rehearsal of "Death of a Salesman." Tinka, in the lead, wears her gray-sprayed hair in a bun, and has a pillow for a paunch under her man's business suit.

TINKA

"...Ben, a man has got to add up to something!"

In the rear of the auditorium, Odie scrawls another letter.

ODIE (cont'd)

"Dear Dennis, if I don't see you soon
I'm going to shriek..."

INT. MISS MCVANE'S OFFICE - DAY

Miss McVane receives Odie in her office. Beyond her desk, in the corner stands a pail which catches the steady DRIP from a ceiling leak.

MISS MCVANE

Hello, Odette. What can I do for you?

ODIE

I'd like to know why you turned down my request for a pass this weekend.

MISS MCVANE

Yes, I read your note. You wanted to go into New York to see a horse show -- alone and unchaperoned. Your parents worry that you may run off to meet some boy. They require me to keep you here on weekends unless you are invited away by a friend whom they approve.

(a beat)

Dear, I can think of no better cure for your conspicuous misery than to make some friends.

(Odie's face tightens with exasperation)

Don't reject them. They're not "just girls." They're you. If you get to know them, you'll be discovering yourself. And that is, believe it or not, a greater adventure than the opposite sex.

ODIE

(stonily)

Thank you.

Odie turns on her heel and exits with cold dignity.

INT. CLASSROOM - DAY

The history teacher MR. DEWEY, 30, hands back papers to Odie and other students, including Tinka, Momo, and Tweety.

MR. DEWEY

On the whole, your papers ranged from the merely adequate to the completely vapid. With the exception of one.

(gives Odie her paper)

Miss Sinclair, I congratulate you on your grasp of pan-European politics.

Verena enters and sits at her desk.

MR. DEWEY

Verena, may I know the reason you're so late?

VERENA

Cramps.

MR. DEWEY

I wonder what would happen to American foreign policy if President Kennedy got cramps.

VERENA

Possibly history has already been influenced by his bad back, sir.

MR. DEWEY

Please turn in a paper tomorrow supporting your thesis, Von Stefan.

They glare at each other. Tinka is WHISPERING and GIGGLING to her neighbor. Mr. Dewey turns to her.

MR. DEWEY (cont'd)

Miss Parker, do you have any views on the matter?

TINKA

No.

MR. DEWEY

Plenty of room here but no views...hm?

He pats her teased-up hair, then inserts his pencil in it.

MR. DEWEY (cont'd)

Just as I thought. Empty.

The BELL RINGS. The students, relieved, sweep up their books and rush for the exit. Mr. Dewey waylays Odie.

MR. DEWEY (cont'd)

Come see me in my office after lunch.

INT. MR. DEWEY'S OFFICE - LATER - DAY

Mr. Dewey slides a chair from behind his desk and sits knee to knee with Odie.

MR. DEWEY

If I'm not mistaken, you show a genuine interest in political theory.

ODIE

Kind of, I guess.

MR. DEWEY

I'm attending a series of lectures in New York City the next few weekends which you might enjoy. I'm sure I can arrange for Miss McVane's permission and perhaps extra credit as well.

ODIE

(brightens)

New York?

MR. DEWEY

I know how you girls like to get away. Between you and me, Miss Godard's is not a healthy environment for an energetic and curious young spirit.

While he speaks, he leans forward and touches her sweater, plucks off a speck of something. Odie flinches, confused. He settles back with a sardonic smile.

MR. DEWEY (cont'd)

We don't want the monitors to catch you with lint on your sweater. Girls have been shot for less.

EXT. WOODPILE - LATER - DAY

Verena places a log upright on a stump, positions her axe, and expertly CHOPS the log in half. Tinka, Tweety and Momo keep her company. Tweety has just finished eating too much candy.

TWEETY

I'm so fat I want to die.

MOMO

Small wonder. Four boxes of Dots?!

They look up to see Odie arrive. She looks perplexed.

MOMO (cont'd)
Why, Odious.

ODIE
Hi, guys.

TINKA
Aha, she's talking to us today.

VERENA
(stops chopping)
What happened with Dewey?

TINKA
Did he feel you up?

ODIE
He invited me to some lectures in New York.

TINKA
He wants your bod.

MOMO
Tinka let him feel her up all last year and he still gave her shitty grades.

VERENA
This is ridiculous. We've got to get rid of him.
(CHOP)

MOMO
But then we'd lose Mrs. Dewey, whom we adore.

TINKA
If she knew he was a pervert, she'd divorce him.

VERENA
(enthusiastically)
Right. She's got to see some proof. Like when my Mom found those pictures in my Dad's desk.

TWEETY
(to Odie)
You didn't say you'd go with him, did you?

ODIE

I thought...if I could get to New York,
maybe I could sneak away and see Dennis.

TINKA

You don't need Dewey to get to New York!

VERENA

All you have to do is ask us.

INT. DORM RECEPTION - DAY

Verena, Tinka, Momo, Tweety, and Odie are
"signing out" in the ledger on the
housemother's desk.

MRS. O'BOYLE

Going for a walk? What a beautiful day
for it, just like spring.

TINKA

We're going to show Odie the ville.

EXT. ROAD TO THE VILLE - MINUTES LATER - DAY

Verena, Tinka, Tweety, Momo, and Odie walk
through the gate, proceeding up the road to
town.

TINKA

It's easy to get a weekend pass. All you
need is a letter from your mother.

Tinka removes from her purse an elegant piece
of notepaper, which she unfolds and reads.

TINKA (cont'd)

"Dear Miss McVane, Tinka will be joining
me in New York City the weekend of the
20th, " etcetera, etcetera.

(hands note to Odie)

ODIE

So? What I need's a pass that lets me go
out alone.

TINKA

That's what this is. My mother's in Boca
Raton that weekend. And I'm going to a
poetry reading in Greenwich Village with
some cat who got my name from a guy I
know at Princeton. I'm staying in
Verena's Mom's apartment in the city.

VERENA

She's in Europe for the year.

ODIE

(looks at letter again)

You mean -- this --

TWEETY

I do all the mothers' letters.

VERENA

Tweety gets the Art Prize every year.

MOMO

Miss Godard's girls are very talented.

EXT. VILLE - MAIN STREET - LATER - DAY

They pass a car paused at a stoplight. It's the Plymouth with the top sheared off, with "FLAT CRITTERS" painted on the side, containing the five odd-looking young men we saw earlier (the FLAT CRITTERS).

Lounging on top of the back seat is the young man with the pillbox hat (SNAKE) whom we saw earlier. Tinka's eyes briefly meet his. The girls enter an ice cream shop.

ON SNAKE

He looks as if he has been bashed on the head with a rock.

SNAKE

Guys...I'm in love.

INT. SWEET SHOPPE - MINUTES LATER - DAY

The owner MR. SHANE tends the soda fountain counter. The front tables are full of local HIGH SCHOOL KIDS drinking milk shakes. They cast mocking looks at the Miss Godard's girls in their uniforms, who occupy a table at the rear.

Odie hands Tinka back the phony letter, who seals it inside an envelope addressed to Miss McVane.

ODIE

But how do you mail it so it has the right postmark?

TINKA

(seals it inside a second envelope)

You send it to one of your friends back home and they mail it for you.

MOMO

Miss Godard's girls are very organized.

A loud voice causes them to turn around.

GROUNDHOG

Okay, Snake. She's in the back.

GROUNDHOG, one of the five boys from the Flat Critters' car, is at the door, beckoning the others. They barrel through the door, past the staring high school kids, and pull up chairs to the horrified Miss Godard's girls' table -- except the chief geek, Snake, who goes to stand over Tinka.

SNAKE

Schoolmaids! Hi. I'm Snake.

(points out others)

This is Skunk, Groundhog, Possum, Beagle. We're the --

FLAT CRITTERS

(in unison)

Flat Critters!

He hands Tinka a business card on which is printed "FLAT CRITTERS" and the symbol of a flattened rabbit.

TINKA

What is this?

VERENA

We're busy, Bozo.

SNAKE

(to Tinka)

We're a photography club. We take pictures of animals who've been run over. Show her, Skunk.

The one named Skunk proudly lays some photos on the table.

GIRLS

Eew!

SKUNK

(sadly)

Muskrat. A bread truck got it.

TINKA

(looks at another photo)

This is sick.

SNAKE

Hey! We also give them a decent burial.
Who else would do it?

VERENA

(pushes photos back to Skunk)

Go away and leave us alone.

SNAKE

Be nice to Skunk. He just got his draft
notice. He'll probably get sent to
Vietnam and wind up as a --

FLAT CRITTERS

(in unison)

Flat Critter!

SNAKE

(goes over to counter)

Shanesie! Bring my woman what she likes
best.

MR. SHANE

(grins)

That'd be a Root Beer Float.

TINKA

No, thank you.

SNAKE

(loudly, to everyone)

Look at her! I love this woman! She's
got everything anyone could need! Poise,
personality, straight teeth, rich
parents!

VERENA

That's it. Let's go, Tinka.

The four girls get up and leave the shop. Snake
continues his monologue as they pass.

SNAKE

Tinka -- her name is Tinka! She is my
dream. Now you can take away my money,

my food, my home, you can take away my
car, but if you take away my dream I'm
nothing but a --

FLAT CRITTERS
(in unison)
Flat Critter!

The girls exit.

EXT. STREET - A LITTLE LATER - DAY

Tinka drops her envelope into a post-box, and
then she and the others turn onto the road
leading back to school. The Flat Critters pull
up in their sawed-off Plymouth; Snake leaps
out, falls into step beside Tinka.

SNAKE
Mm-mm! There's something about a
uniform.

TINKA
Get out of here, Snake!

SNAKE
She said my name.

TINKA
Look, we can't be seen with you.

SNAKE
I'll walk you back to school. I'll carry
your books. No books? I'll carry you.

He starts to pick her up; she shrieks and
smacks him away.

VERENA
Look, cretin, flake off. If anyone from
the school spots you with us we'll get
into trouble. We're not supposed to meet
boys in town.

Verena walks off ahead with Odie and Tweety.

SNAKE
But you didn't meet me.

TINKA
It would still be my fault. Please,
please leave me alone.

SNAKE

I would swear I came up and harassed
you.

TINKA
Nobody would believe it.

SNAKE
Why?

TINKA
(bursts out)
Because I'm a tramp! Okay? I'm a slut!
I'm easy! That's my reputation! They'd
assume I led you on. Now dry up and blow
away!

Snake stops in his tracks, stunned. Tinka walks
on.

SNAKE
(catches up to her)
But...if you're a slut...if you're so
easy...why can't I have you?

TINKA
Because you are lower than dirt, you are
subterranean -- you're a townie, for
Christ's sake. And you're wearing that
stupid hat.

SNAKE
My pillbox? It makes me feel close to
Jackie Kennedy. If you weren't my dream
woman, she'd be the one.

TINKA
(exasperated)
I don't know you! We have not been
introduced!

SNAKE
Is that how two people fall in love in
your part of the world? They get
introduced? Seems kind of dead to me.
People like that are...
(signals to pals in car)

FLAT CRITTERS
(in unison; shout)
FLAT CRITTERS!!

EXT. SCHOOL - ENTRANCE - A LITTLE LATER - DAY

Tinka, Verena, Odie, and Tweety walk up the

driveway to the school. Snake and the Flat Critters linger outside the gate, waving goodbye.

TWEETY
(to Tinka)
Do you dig that guy?

TINKA
Huh! I have some dignity, you know.

VERENA
We all know how you feel, Odious. Your parents dumped you into this lugubrious prison. You can either hurl yourself from the battlements, or...you can join the D. A. R.

ODIE
I'm not a Republican.

VERENA
I should hope not!

EXT. COURTYARD - LATER - MAGIC HOUR

Verena and Tinka lead Odie into a dark alcove behind the statue of Miss Godard. They brush aside the heavy ivy overgrowth, revealing a door handle.

VERENA
Always make sure no one's looking, because nobody knows about this door.

Verena pulls on the handle, and they all go inside the hidden entrance.

INT. CIRCULAR STAIRCASE - CONTINUOUS - MAGIC HOUR

The three girls mount some ancient stairs.

VERENA
The attic runs along the main building over to the dorm. The only people who go up there are the maintenance men once in a while. So far nobody's discovered our secret room...

She opens the door to a room at the top of the stairs.

VERENA (cont'd)
This is where the D.A.R. meets.

INT. ATTIC ROOM - MINUTES LATER - MAGIC HOUR

Odie sits in a circle with Verena, Tinka, Holly, and Momo, on the rough-planked floor of a low-ceilinged attic room. They ceremoniously pass around a can of Franco-American ravioli, spooning mouthfuls as they talk.

TWEETY

We can get any canned food we want up here. They store boxes of it over the kitchen.

ODIE

What exactly is the D.A.R.?

MOMO

It stands for Daughters of the American Ravioli.

VERENA

In the D.A.R., we all share our most secret dreams of what we want to be. You see, most of the girls here at Miss Godard's, they've got all the opportunities to become something: a good upbringing, a great education, they're loaded. But in ten years they'll all be married with three kids and two cars and a Colonial and a collie -- they're finished. That's why it's called a finishing school. But we -- the D.A.R. -- have other plans for ourselves.

TWEETY

Like Momo, she's going to be a pioneer biologist, and find a cure for something.

TINKA

Find a cure for menstruation.
(others laugh)

VERENA

I'm going to start my own magazine like "Vogue." I'm going to call it "Moi."

TWEETY

I'm going to be a psychiatrist.

TINKA

I'm going to be on the cover of "Moi" magazine as a famous actress-painter-

folksinger-slut, and Momo will be my doctor, and Tweety will be my shrink.

VERENA

(to Odie)

We all pledge to help each other achieve our ambitions, no matter how big or small, for our whole lives to come. So now, Odette Sinclair, what is your most cherished dream?

ODIE

I would like to be an ex-virgin.

TINKA

That's right up there with falling off a log. What did you do with Dennis, anyway? Dry-hump?

ODIE

I ate the hairy bird.
(others burst into giggles)

VERENA

You know, you really have a way with words. You should be a speechwriter, or a demagogue or something. But no, your great ambition is you want to lie with your legs in the air like a bug!

MOMO

So, Odious: why have you not achieved your ambition and how can we help?

ODIE

Dennis wanted to go all the way but I was scared, I kept putting it off. Finally I got a diaphragm over Christmas, but my mother found it. That's when they threw me in here.

VERENA

So we'll organize a secret randy-vous for you and Dennis at my mom's apartment in New York.

(Odie's mouth falls open)

Let's set the date. How about three weekends from now? Can Dennis get away from Chancery?

ODIE

(amazed and grateful)

Why are you doing this for me?

MOMO

You're the only one who has Mrs. Ramsey's class right after Mr. Dewey's class.

VERENA

Which brings us to another item on the agenda.

TINKA

Yes. Mr. Dewey has got to go.

MOMO

And Mrs. Dewey, whom we adore, has to stay.

TWEETY

And you can help.

Odie, completely nonplussed, looks from face to face....

The ear-shattering bell for dinner RINGS. (It's housed in the attic.) The girls clap their hands to their ears and scramble to their feet.

INT. ATTIC PASSAGEWAYS - SHOT SEQUENCE - CONTINUOUS - DAY

Led by Verena, the crouching girls come out of the room, passing the bell which RINGS again. They run along planks, leap over pockets of soft ceiling insulation....

Verena arrives at a trap in the floor, She pulls it open, and lowers herself through it. The others get ready to follow.

INT. DORMITORY - CORRIDOR - CONTINUOUS - DAY

The door to a linen closet opens cautiously; Verena sticks her head out, making sure the coast is clear. She steps into the corridor. Through the half-open door, we see Tinka scrambling down from the attic, using the closet shelves as a stepladder. Another pair of STUDENTS walks by. Tinka quickly closes the door behind her, then she and Verena stroll toward their room.

A beat. Momo opens the door, sees no one, exits. Next is Odie. She looks around, amazed to recognize where she is. Then she quickly shuts the door as Abby comes around the corner and accosts her.

ABBY

Your mother just called, but nobody could find you. Where have you been?

ODIE

None of your floppin' bunnies.

ABBY

Odette, you have a serious problem with authority --

There is a muffled CRASH inside the closet. Abby opens the door. Tweety is on the floor, covered with towels. She picks herself up, gathers the towels, and sweeps past Abby.

TWEETY

Bath time.

INT. MR. DEWEY'S CLASSROOM - DAY

Mr. Dewey removes some papers from his briefcase and sets it beside his desk. STUDENTS enter for his history class.

Odie enters, carrying a large parcel wrapped in brown paper. She sits at a desk in front of Dewey's, and puts the parcel down on the floor right in front of his briefcase. Mr. Dewey looks up quizzically.

MR. DEWEY

Package from home?

ODIE

My Mom sent me a quilt.

MR. DEWEY

(to class)

We will resume our enquiry into the causes of World War I. Let's see how Europe was divided up prior to the advent of Bismarck.

He pulls down a map to one side of the blackboard. His students GASP. A Playboy nude centerfold is taped over the map. Dewey flushes, angrily rips the centerfold off the map, crumpling it.

MR. DEWEY (cont'd)

I have a better idea. You will use the rest of the period to write an essay, without benefit of textbook, on German

nationalism, which will count for 25 percent of your final grade.

The girls are stupefied.

SAME - LATER

Mr. Dewey sits with folded arms as his class silently scribbles away at their essays.

Odie, seated in front of him, is covertly writing a letter.

ODIE (V.O.)

"Dear Dennis, I can't wait to see you, my sweet love, this weekend is going to be everything we've dreamed of...."

Mr. Dewey sees Verena through the glass panel in the classroom door. He gets up and opens the door angrily. Verena enters.

MR. DEWEY

Verena, why are you so late? You've missed an entire period.

VERENA

You mean...I'm pregnant?

The girls explode with laughter as Verena and Mr. Dewey glare at each other.

With Mr. Dewey's attention thus distracted, Odie lifts her parcel -- it has no bottom! -- and places it over the teacher's briefcase, concealing it completely inside the package. She pulls the package back beside her seat.

The bell RINGS O. S. The students scramble to their feet, gather their books, and toss their papers on Dewey's desk as they leave: all except Odie who remains for her next class.

Odie puts her history book away and takes out her English work. Mr. Dewey is searching everywhere for his briefcase.

MR. DEWEY

Where is my briefcase?

ODIE

I didn't see it. Maybe you left it in the faculty room.

MR. DEWEY

Impossible...

ODIE

By the way, sir, I can't go with you to New York on Saturday. I'm meeting my Mom.

MR. DEWEY

(distracted by his loss)

Oh. Perhaps another time.

STUDENTS enter for the next class. The bell RINGS O.S. Mr. Dewey leaves, exasperated.

Odie lifts her parcel off the briefcase, stuffs something inside it, and pushes it back beside the teacher's desk.

MRS. RAMSEY, the English teacher, enters. She erases Mr. Dewey's writing on the blackboard, then turns to her desk.

MRS. RAMSEY

(spots briefcase)

Whose is this?

The students, including Odie, shrug. Mrs. Ramsey rummages among the papers inside the briefcase, looking for a name.

MRS. RAMSEY (cont'd)

Must be Frank Dewey's...

Her eye is caught by something else:

INSIDE BRIEFCASE - MRS. RAMSEY'S POV

Hints of nude flesh and lurid color among the papers: Mr. Dewey's briefcase contains porn magazines, and a catalog for erotic devices.

INT. ADMINISTRATION - MISS MCVANE'S OFFICE - LATER
- DAY

Miss McVane is on the telephone. A MAINTENANCE MAN on a ladder finishes plastering over the ceiling where the leak had been.

MISS MCVANE

(into phone)

Don't bully me, George. We'll put the matter before the trustees next week...Right. Goodbye.

The maintenance worker hauls his ladder out, as MISS PHIPPS, the headmistress' assistant, enters.

MISS PHIPPS
(hands her some messages)
These two calls came in. And these.

She hands Miss McVane the porn magazines and catalog.

MISS PHIPPS (cont'd)
Tina Ramsey found them in Frank Dewey's briefcase.

Miss McVane opens the catalog and peruses its contents. Miss Phipps looks over her shoulder.

MISS MCVANE
Can you really order this stuff?

MISS PHIPPS
Miss McVane!

MISS MCVANE
Look, this one has three speeds.

INT. FACULTY ROOM - LATER - DAY

Mr. Dewey retrieves his mail from his mailbox. Other TEACHERS sit around drinking coffee. He tears the plain brown wrapper off a magazine. When he sees the pornographic cover, he hurriedly conceals it.

MISS PHIPPS
(enters)
Frank, Miss McVane would like to see you immediately in her office.

EXT. WOODPILE - DAY

Verena is condemned to chopping wood again. Odie, Tinka, Momo, and Tweety watch.

VERENA
(to Odie)
I ordered him subscriptions to the yuckiest magazines. My Dad used to hide them behind the fireplace screen. He liked the ones with whips and stuff.

OTHERS

Eeew!

TINKA
Cool it, the warden.

Abby approaches.

ABBY
Verena, you're to come with me to Miss
McVane's office right now. And you, too,
Odette.

Odie is alarmed. Verena lays down her axe. As
the two girls follow Abby away, Verena
insolently flicks her finger along Abby's nine
stars.

VERENA
Abby, y'know, when you get your tenth
star they'll let you in the Ku Klux
Klan....

INT. MISS MCVANE'S OFFICE - LATER - DAY

Verena and Abby stand before Miss McVane, who
is seated at her desk.

MISS MCVANE
Verena, I wonder if you realize how hard
it is to attract male teachers to Miss
Godard's. They consider girls' schools
the bottom of the barrel, and we
certainly don't pay them enough to alter
their opinion. So we are fortunate
indeed to have Mr. Dewey on the faculty.

VERENA
Yes, he's a good lecher -- I mean,
teacher.

Abby's eyes widen, but Miss McVane ignores the
intended slip.

MISS MCVANE
There is some sort of conspiracy afoot
to discredit Mr. Dewey. He is upset. I
have no proof, but my instinct tells me
you were behind this little gambit.

VERENA
What gambit?

MISS MCVANE
Think of it as a tribute to your talents

that I suspect you. You're very smart, Von Stefan, but mainly in the derriere. Now, at Miss Godard's we try to educate the mind and not the buttocks. So unless your smarts begin migrating from your heinie to your head, the next time you find yourself in this office will be the occasion of your dismissal.

VERENA

But -- this is so unfair! I don't even know what I'm accused of --

MISS MCVANE

I have asked Abby to keep an eye on you and report anything she construes as misconduct.

VERENA

(tears start in her eyes)
Yes, Miss McVane.

MISS MCVANE

Abby, you may return to study hall.

As soon as Abby is gone, Miss McVane's manner softens.

MISS MCVANE (cont'd)

Verena...when young people of one sex are cooped up for too long in a place, there is an unhealthy disposition to plotting and cruel mischief. I really think you would benefit from a weekend away from here, yet I see you've chosen to remain on campus since the beginning of the year. I know your mother's still in Paris, but you have friends who would invite you to their houses.

VERENA

(avoids her eyes; shrugs)
I love it here. It's my home.

MISS MCVANE

(gently)
No, dear. It's not.
(a beat)
I'm sorry about your parents' separation. Must have been a rough summer. Do you want to talk about it?

VERENA

(with a cool shrug)

No. I mean...it's an unfair world.

PLOP. A drop from the newly patched ceiling hits the floor. The leak isn't fixed after all.

MISS MCVANE

(sighs)

You may be right.

She slides her wastebasket under the drip.

MISS MCVANE (cont'd)

On your way out, please tell Odette to come in.

Verena exits. Odie enters.

MISS MCVANE

Odette, I received a letter from your mother requesting a weekend pass.

ODIE

(eagerly)

Yes, this weekend.

MISS MCVANE

However, your mother happened to call me this morning about the tuition payment, and when I mentioned the letter she knew nothing about it.

Odie is dumbstruck and mortified. In the silence, we hear the PLOP of water drops in the wastebasket. Miss McVane slides the letter forward on her desk.

MISS MCVANE (cont'd)

Not a half bad forgery. I am referring this to the Committee.

INT. COMMITTEE ROOM - DAY

A tribunal of twelve MONITORS, all with gold stars pinned to their blazers, sit in judgement of Odie.

ABBY

Odette Sinclair, the Committee has decided not to recommend expulsion and to give you another chance. However, you are grounded for the remainder of the school year.

ODIE

I would like to rebut.

SUSIE
You're not allowed a rebuttal.

ODIE
It's a filibuster. I have the floor.

ABBY
We don't allow that either.

ODIE
What is this, a junta?

EXT. VERENA & TINKA'S ROOM - NIGHT

Verena, Tinka, Momo and Tweety commiserate with Odie. All are dressed for dinner.

ODIE
You promised to help, and instead you made things worse.

VERENA
Hey, we didn't get rid of Dewey either. You can't collapse because of some minor disappointment. You get tougher! In the D.A.R. we have a saying: "No More -- "

OTHERS
(chime in)
"No More Little White Gloves"!

VERENA
So you're grounded? We'll just have to organize some way for Dennis to meet you here.

ODIE
(eyes widen)
How?

MOMO
We'll put on our thinking caps.

The BELL RINGS O.S. for dinner. They head for the door.

VERENA
We have to lie low for the next couple of weeks. No going up to the secret room, no raids on the kitchen, 'cause Abby Singer is watching my every eyelash flutter.

ODIE
I'd like to get her.

MOMO
Patience. We'll do that, too.

TWEETY
(as they exit)
I'm not going to eat anything at dinner.

INT. DORM - MOMO & TWEETY'S ROOM - THAT NIGHT

Momo and Tweety are in bed. Momo is reading a textbook with a flashlight.

TWEETY
Momo? Are there any Triscuits left?

MOMO
No, Tweety.

TWEETY
I'm so hungry. My stomach is raging.

MOMO
Shh, I'm memorizing theorems.

A beat. Suddenly Tweety throws back the covers and leaps out of bed, grabs Momo's flashlight.

TWEETY
I'm going up for some ravioli.

MOMO
You can't! Verena said it's too dangerous! Tweety -- !
(Tweety exits)

INT. VERENA & TINKA'S ROOM - A LITTLE LATER - NIGHT

Verena, Tinka, and Odie are asleep. Offscreen, a boy's agonized SHOUT rends the silence.

VOICE (O.S.)
TINKA! TINKA-A-A-A...!

EXT. DORM - CONTINUOUS - NIGHT

A tree-maintenance truck is barrelling across the lawn toward the dorm. In the cab are three Flat Critters -- Possum, Beagle, and Groundhog; on the roof are perched Skunk and Snake, who is

bellowing Tinka's name at the top of his lungs.

Girls in the dorm crowd the windows, as the truck pulls up in front. Snake leaps into the gondola of the cherry-picker arm in back of the truck. Possum throws a lever, and the mechanized arm raises Snake up to the dorm windows.

SNAKE

TINKA! The wind calls your name: TINKA!
And the trees, and the --
(looks around for
inspiration)
-- pond, and the pachysandra, they all
call your name --

Below him, Skunk is pounding away on a set of bongos to accompany him. The huge-bosomed housemother Mrs. O'Boyle flings out of the dorm.

MRS. O'BOYLE

You -- pests! Go home!

POSSUM

Who's that?

GROUNDHOG

It ain't Gidget.

MRS. O'BOYLE

I'll call the guards!
(trots back inside)

SNAKE

TIIINKAAA!

TINKA

Snake! Get out of here!

Tinka leans out the window of her room. The truck immediately moves up so Snake, stretching out his arms, is poised right in front of her.

SNAKE

Tinka, Tinka, come away with me! Girl,
we're gonna get introduced tonight!

TINKA

You're insane!

She shrieks as he makes a grab for her, and slams down the window. At that minute two

elderly SECURITY GUARDS with flashlights are seen stumbling across the lawn to the dorm. Possum retracts the cherry-picker arm so Snake descends to the roof; the Flat Critters take off.

INT. SECRET ROOM - ATTIC - LATER - NIGHT

Tweety polishes off a 24-oz. can of cold ravioli.

INT. ATTIC PASSAGEWAYS - SEQUENCE OF SHOTS - LATER - NIGHT

Bent in a half-crouch, Tweety scurries along the planks; turns a corner and continues along a bank of dripping water pipes.

One foot misses the plank, and plunges through the soft insulation material on the side. She loses her balance and falls through the tear. The ceiling, softened by the leaking pipes, gives way.

INT. MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

CRASH!! Tweety hits the floor of the headmistress' office, along with all the ceiling debris. She hears VOICES O. S. and FOOTSTEPS approaching. She crawls under the desk and shuts off her flashlight.

The door opens. Miss McVane, with Miss Phipps beside her, turns on the light.

MISS MCVANE
I don't believe it.

A man, HARVEY SINGER, peers over their shoulders.

HARVEY SINGER
What happened?

MISS MCVANE
The ceiling caved in from that leak. God damn that plumber.

MISS PHIPPS
I'll call him again in the morning.

They shut off the light and exit, leaving the door ajar.

INT. ADMINISTRATION - RECEPTION - CONTINUOUS -

NIGHT

McVane and Phipps resume their chairs; Harvey sits next to his formidable wife PAGE SINGER. Six other men and women are present: the board of TRUSTEES. Coffee cups and cake crumbs litter the tables. Everyone is tired and testy, interrupting each other.

MISS MCVANE

You are making a terrible mistake not to consult the alumnae and parents. I'm sure they'd put up the money we need if a special appeal were made --

TRUSTEE

We make a special appeal every year, Marsha, and they only give us enough for Band-aids.

HARVEY SINGER

This school is only alive because of what Page and I give you every year --

TRUSTEE

The chapel is crumbling, you can't make the payments on the new science building --

PAGE SINGER

As a third generation Miss Godard's graduate...

When Page Singer opens her mouth, everyone quiets. Miss McVane and Miss Phipps exchange "here she goes" looks.

PAGE SINGER (cont'd)

...and as the mother of a senior student, I am an alumni and parent as well as the Chairman of the Board of Trustees. I have none but the best intentions for the school when I say we would be fools not to accept this offer for co-education.

INT. MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

Tweety listens to their voices, her eyes growing wider.

INT. ADMINISTRATION - RECEPTION - CONTINUOUS - NIGHT

PAGE SINGER

To merge Miss Godard's with St. Ambrose Academy, one of the oldest and finest boys' prep schools in the East, is a dynamic step into the future. They have a large endowment --

Suddenly the BELL RINGS O.S., deafeningly, in regular bursts.

HARVEY SINGER

What's that?

MISS MCVANE

Fire drill! Everybody out this way.

PAGE SINGER

You planned this! Just when we were getting to a vote!

INT. CORRIDOR - DORM - CONTINUOUS - NIGHT

MONITORS

Fire drill! Everybody up!

Girls emerge MOANING from their bedrooms, throwing on polo coats and galoshes.

EXT. MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

Tweety jumps to the ground from Miss McVane's office window.

EXT. ORCHARD - LATER - NIGHT

Lines of shivering, weary girls call out their names as Abby reads off the roll. She reaches the G's.

ABBY

Goldberg?...Goldberg?

Panting, Tweety arrives between Verena and Momo.

TWEETY

Here!

ABBY

No coat, no boots, two demerits.

TWEETY

(whispers)

Verena! I just found out...Miss Godard's

is going co-ed!

Tweety tells the rest into Verena's ear.

VERENA
(in growing horror)
St. Ambrose Academy?

INT. TINKA & VERENA'S ROOM - LATER - NIGHT

Odie, Tinka, Verena, Momo, and Tweety huddle,
everyone jabbering hysterically.

ODIE
When?

TWEETY
Next year!

VERENA
It's a disaster.

TWEETY
Why? St. Ambrose boys are cute!

MOMO
I'll never get into M.I.T. now! If I
apply with a lot of boys from the same
school, you know they'll accept the boys
first.

TINKA
Are they coming here or are we moving up
there?

MOMO
I'm not going to New Hampshire.

TINKA
Whoo! This is the best thing to happen
since Midol! Boys, boys, boys --

VERENA
(angrily)
Yes, you would just go running out and
greet them with open legs.

TINKA
-- boys at Miss Godard's!

ODIE
They'll have to change the name to Miss
Gonads.

A MONITOR passes by the doorway.

MONITOR

Goldberg, Waters, back to your room!
Lights out.

(exits)

VERENA

(to others)

Shh! We've got to keep this a secret!
The D.A.R. will meet tomorrow after
classes.

Momo and Tweety exit. Verena shuts off the
light.

EXT. COURTYARD - DAY

STUDENTS, just released from the last class of
the day, cavort in the courtyard. We PAN UP the
side of an ivy-covered wall to a small attic
window, and CUT TO:

INT. SECRET ROOM - ATTIC - DAY

The D.A.R. -- Momo, Tweety, Verena, Tinka, Odie
-- are in heated debate.

ODIE

Look, every weekend you guys sit around
complaining how lonely and bored you
are. Boys are the solution, not the
problem.

MOMO

I can stand a little loneliness. Here we
are slaving away to improve our chances
for some kind of future in a world which
doesn't care if women are intelligent.
If St. Ambrose merges with us, instead
we'll all be killing ourselves to be
cute.

VERENA

Right, just imagine. You'll have to wash
your hair every night. You'll have to
sleep on rollers 'til your scalp bleeds.
You'll have to get up at six every
morning for the comb-out. Your lungs
will be lined with hairspray. And every
day, on goes that rubber girdle like
lizards crawling up your legs.

TWEETY

Get out. Odious, did you wear a girdle at Chancery?

ODIE

Well...I do have a big fat butt.
(she doesn't)

VERENA

And then you need all that equipment to push up the tits -- and spray the pits -- and blitz the zits. Then you stagger into class and you look perfect but you're exhausted. You're too tired to think. But that's okay because the teachers won't call on you anyway. Also you don't want to be smarter than the boys. They don't like that. So, to wake up, you drink some coffee at lunch -- but don't eat the food. You'll be on a permanent diet.

TWEETY

I'm not going to change the way I am just because there are boys around.

VERENA

Come off it, Tweety. I've seen you at school dances, it's like the Three Faces of Eve. You turn into this simpering fawning wretch, and then the whole next week we have to put up with your suicide threats 'cause your date didn't like you.

TWEETY

Verena! Don't hurt my feelings.

TINKA

(losing temper)

I know you like this place the way it is, Von Stefan, but wake up, it is not real life! Real life is boy-girl-boy-girl.

VERENA

No! Real life is boy-on-top-of-girl!

MOMO

Will you two stop it?

ODIE

Well, it's gonna happen anyway. You'll just have to adjust.

VERENA

Hah! Where would we be now if President Kennedy had said, "Oh, well, we'll just have to adjust to living in the shadow of nuclear warheads on Cuba"?

ODIE

They're just boys, not Russians.

VERENA

I'm not going to live in the shadow of the Hairy Bird!

TINKA

That's your prob! You're afraid of boys!

MOMO

Order, order!

VERENA

You'd be afraid of boys, too, except you've got nothing left to lose!

TINKA

Prude!

VERENA

Tramp!

TWEETY

Truce! Quiet! Come on, have some ravioli.

VERENA

Here is what I propose. The St. Ambrose choir is coming down for a concert and dance, the weekend before spring break. We must humiliate the boys in a way which will so gross out the trustees, they'll cancel the merger of our two schools.

TINKA

Count me out.

MOMO

You're in the D.A.R. You have to help.

TINKA

Then I quit. Come on, Tweety.

Tinka gets up to leave. Tweety hesitates, then rises, too.

VERENA

This is pathetic. You'd sell out the school because you're desperate for boyfriends.

TINKA

Odie?

They look at Odie.

ODIE

(to Verena)

Having boys around...it doesn't have to be about sex. They could be our friends, you know. Just like we're friends.

VERENA

Yeah, look at us. Just mention boys and everybody's a traitor.

TINKA

She hates men 'cause of her father.

VERENA

Eat it, bitch!

TINKA

Come on, Odie.

ODIE

(gets up; to Verena and Momo)

I'm sorry.

Odie, Tinka, and Tweety exit. Verena and Momo remain, in shock.

VERENA

Well...the D.A.R. is dead. Long live the Hairy Bird Committee.

MOMO

(weakly)

Hear, hear.

(a beat)

VERENA

Okay, let's get some ideas for the St. Ambrose dance. How can we put them in a bad light? What sort of boys would your parents never allow you to consort with?

MOMO

Um...if they were sex fiends? Or drunks?

VERENA

Good...

INT. VERENA & TINKA'S ROOM - LATER - NIGHT

Verena turns out the light, and climbs into bed, facing away from Odie and Tinka in their beds.

TINKA'S VOICE

G'night, Odious.

ODIE

'Night, Tinka.

(a beat)

Good night, Verena.

No answer: cold silence.

EXT. BACK OF KITCHEN - DAY

Verena smokes with Tomas in the alcove behind the service entrance.

VERENA

I need twenty pounds of sugar, as soon as possible.

TOMAS

No problem.

VERENA

And about two dozen liquor bottles.

TOMAS

No. I don't want trouble.

VERENA

I'm talking about empty bottles.

TOMAS

Okay, fifty dollars.

VERENA

Tomas -- ! Do I look like I'm made of money?

Tomas looks her up and down and starts cackling.

INT. CHEMISTRY LAB - DAY

Momo and Mrs. Dewey tidy the lab after class.

MRS. DEWEY

Thanks for helping me clean up, Momo.

MOMO

Any time, Mrs. Dewey.

When the teacher's back is turned, Momo slips some beakers, tubes, and a Bunsen burner into her book bag.

EXT. COURTYARD - DAY

Verena enters the dark alcove behind the statue of Miss Godard. She goes in the hidden entrance behind the ivy.

INT. SECRET ROOM - ATTIC - MINUTES LATER - DAY

Momo is already there, setting up the stolen chemistry equipment. Verena enters, opens her coat, and bags of sugar fall to the floor.

Suddenly, they hear VOICES. Momo quickly throws her coat over the equipment. Odie, Tweety, and Tinka enter.

VERENA

What are you doing here?

TINKA

(unpleasantly surprised)

I could ask you the same question.

VERENA

This is our meeting room. You can't come in.

TINKA

Since when?

ODIE

We need it, too.

TWEETY

This is where Odie is going to hide Dennis when he comes.

TINKA

Shh! Don't tell them.

VERENA

(snorts)

I'm fascinated.

Odie's eye falls curiously onto Momo's coat,
and the equipment peeking out from beneath it.

ODIE

What is that stuff, anyway?

MOMO

None of your floppin' bunnies.

VERENA

(hisses)

I warn you, if you tell anyone what
we're doing, we'll tell about your plan
for Dennis.

ODIE

There's no need to threaten me.

TWEETY

Yeah, we don't care what you're doing.

Momo drags an old trunk out to the center of
the floor.

MOMO

Look, we'll take this side of the room,
and you can have the other, but nobody
crosses the line. Okay? This is the
boundary. Over here is the Hairy Bird
Committee --

VERENA

And over there is your Committee To Do
Nothing While Our Wonderful School Goes
To the Dogs.

TINKA

Aa, put a Kotex in it.

EXT. HOCKEY FIELD - DAY

A field hockey game begins. The HOCKEY MISTRESS
CALLS through a megaphone for the teams to get
in position. Odie crouches with her stick
ready, facing Verena on the opposite team.

ODIE

Verena, I want you to know, I understand
your point of view. I just don't agree.

VERENA

Naturally. Your big dream in life is to
be smothered under some sweaty smelly
preppy doofus --

ODIE

Come on, I'm not your enemy. Look, I've been in a co-ed school, and of course it's different, but --

VERENA

(emotionally)

You don't understand. You don't belong in this school. You don't deserve it --

WHACK! The ball skims their way. Odie and Verena's sticks CLASH; Verena scoops the ball away and tears off toward the goal. Odie races after her.

OTHER END OF THE FIELD

Verena triumphantly CRACKS the ball into the goal. Her team CHEERS as she heads back to mid-field. Odie is left standing beside Tinka, the goalie.

TINKA

Just let her alone. She's been going schizo ever since her Dad moved out this summer.

ODIE

What happened?

TINKA

She won't talk about it.

EXT. SCHOOL ENTRANCE - MORNING

A banner stretches across the entrance:
"WELCOME - FATHERS & DAUGHTERS DAY 1963."
FATHERS are arriving in automobiles.

INT. ABBY & SUSIE'S ROOM - CONTINUOUS - DAY

Abby, her hair still in curlers covered by a plastic bouffant cap, installs her underarm shields. Susie, completely dressed, brushes out her freshly-curled hair and sprays it. A MONITOR sticks her head in the door.

MONITOR

Susie, your father's here.

SUSIE

(exiting, to Abby)

See you downstairs.

Abby zips up her dress and removes her bouffant cap. She screams. Her normally dark hair has turned orange and white.

EXT. COURTYARD - A LITTLE LATER - DAY

Students in their demurest dresses proudly mill about with their FATHERS. Abby hurries through the crowd, head lowered in mortification.

GIRL

What happened to Abby Singer's hair?

VOICE BEHIND HER

Someone put peroxide in her setting lotion.

The girl turns to see Momo standing there. With a thin smile of victory, Momo moves on.

Nearby, the school singing group the BLUEBELLES deliver a sprightly a capella version of "My Heart Belongs To Daddy."

At a table, monitors hand out nametags to the fathers. ODIE'S FATHER is pinning his tag on. Odie breaks through the crowd, throws her arms around him.

ODIE

Daddy!

They move off. Another GENTLEMAN steps up to the table.

GENTLEMAN

I'm here to see my daughter Tinka.

There's something strange about him. He wears a seedy looking raincoat, dark glasses, a pipe stuck in his mouth, a little moustache...it's Snake.

1ST MONITOR

(searches table; to 2nd Monitor)

I can't find Mr. Parker's nametag.

2ND MONITOR

Wait...Tinka's dad's dead.

The monitors turn startled eyes to the man. Snake backs away.

SNAKE

Excuse me, I think I left my yacht running.

1ST MONITOR

(calls)

Mrs. O'Boyle!

But Snake has already run off.

INT. DORM - RECEPTION - LATER - DAY

In a private corner, away from the crowd of dads and daughters, Abby stands with her father Harvey Singer. Her hideous hair is covered by a scarf and she is in tears.

ABBY

They all hate me...

HARVEY SINGER

Nobody could hate you, sugar.

ABBY

Sometimes I just want to tear off my stars and be like everyone else.

Her mother, Page Singer, arrives with a bottle of hair rinse.

PAGE SINGER

I got back as fast as I could. Here's the rinse -- Sable Brown.

HARVEY SINGER

She's still pretty upset.

PAGE SINGER

Abby Singer, when you're at the top there are always jealous people who try to shoot you down. Well, you just pick up your chin and say "Pooh!" Now go put that rinse on. We'll see you at lunch. Come on, Harvey.

ABBY

Aren't you going to stay for my speech?

PAGE SINGER

We have a meeting of the Board of Trustees, dear, it's very important.

ABBY

My speech is important to me.

PAGE SINGER

Abby, I can't explain. In a few weeks you will understand what all the mystery is about.

EXT. CLASSROOM BUILDINGS - CONTINUOUS - DAY

Odie strolls with her father, showing him the classrooms.

ODIE'S FATHER

So, you like it here?

ODIE

It's okay.

ODIE'S FATHER

Your grades have certainly improved.

ODIE

There's nothing to do here but study.

ODIE'S FATHER

I hope there won't be any more funny business. Forged letters and the like.

ODIE

I wouldn't have done it if you'd let me have a weekend pass. You should trust me more, Dad.

ODIE'S FATHER

After your past shenanigans, you'll have to earn our trust all over again. If your behavior improves, then next year perhaps we'll give you more privileges.

(squeezes her affectionately)

Come on, now. An all-girls' school isn't the end of the world.

ODIE

(indicates classroom)

This is where I have history. I'm doing my term paper on the totalitarian state.

ODIE'S FATHER

(as they move on)

You should take a typing course....

INT. ADMINISTRATION - RECEPTION - CONTINUOUS - DAY

The trustees' meeting (with Page and Harvey

Singer, six trustees, Marsha McVane and her assistant Miss Phipps) is growing heated and emotional.

TRUSTEE

Marsha, the times are more permissive now, young girls are demanding contact with boys at an earlier age.

HARVEY SINGER

Open your eyes. See the future. It's co-education, and Miss Godard's will lead the way.

INT. ATTIC PASSAGEWAY - CONTINUOUS - DAY

Verena is lying on her belly, her ear pressed to a ventilation conduit, listening to the trustees directly below.

INT. ADMINISTRATION - RECEPTION - CONTINUOUS - DAY

MISS MCVANE

Look, Eve Godard founded this school because she believed that girls have a better chance to grow strong away from the irresistible domination of men. She used to say, "We build them up so you can't tear them down." They come first here. If we merge with a boy's academy, the girls will be second. They shouldn't have to learn such a bitter lesson at this crucial age.

PAGE SINGER

That speech and no endowment will buy you a one-way ticket to oblivion. The only relevant issue here is money. Miss Godard's ain't got no dough. St. Ambrose got. I have bailed this school out of trouble year after year, but if the board votes against this brilliant chance for solvency, I will cancel my support.

(silence)

Now let's put this sonofabitch to a vote. All those in favor of --

BANG! CLANG! O.S. the sudden racket of hammers drowns out Mrs. Singer's words.

PAGE SINGER (cont'd)

(shouts to Miss McVane)

WHAT'S ALL THAT?

MISS MCVANE
(shrugs innocently)
PLUMBERS.

PAGE SINGER
IT WON'T WORK, MARSHA! COME ON,
EVERYONE, WE'RE MOVING TO THE LIBRARY.

The trustees pick up and head for the door.

INT. SECRET ROOM - ATTIC - MINUTES LATER - DAY

Surrounded by a mysterious arrangement of chemistry supplies, Momo tends a tube dripping solution into an enclosed beaker. Verena enters, her jeans and sweatshirt covered with grime from lying on the floor of the attic.

MOMO
What happened? Did they vote?

VERENA
I don't know, I couldn't hear. This is too much pressure. I need a drink.

Momo offers her the beaker into which she has been dripping a solution. Verena takes a large swallow.

VERENA
AAAAGH!

Her eyes fill with tears; she pounds her chest.

MOMO
It's at least 1000 proof. Now try it with apple juice.

Momo pours some into a can of apple juice. Verena gulps it.

VERENA
(hoarsely)
Momo...you're a genius.
(toasts her)
Down with St. Ambrose.

MOMO
Crush the Hairy Bird.

Odie enters. Momo throws a blanket over her work.

VERENA

What are you doing here?

ODIE

They're looking for you everywhere. Your father is here.

Verena is dumbstruck; her face reflects a painful muddle of emotions.

VERENA

My Dad?

EXT. COURTYARD - A LITTLE LATER - DAY

VERENA'S FATHER, handsome and elegant, sees his daughter approaching, gets up from the bench where he's been waiting.

VERENA

I didn't know you were coming.

VERENA'S FATHER

Hi, sweetheart. Your headmistress suggested I drop by. She said you were acting a little stir-crazy.

He considers Verena's dishevelled appearance, her moist eyes. She keeps her distance, trying to hide the fact she's stoned.

VERENA

That's ridiculous.

VERENA'S FATHER

I've missed you, kid. Why don't you come skiing with us next weekend? We'll get an extra room at the hotel.

VERENA

(sneers)

And listen to your moans of passion through the wall?

VERENA'S FATHER

(controls temper)

Okay, forget skiing. At least pay us a visit. You'll see the new apartment, Eleanor is fixing it up great.

VERENA

I guess you guys need me for a rug.

VERENA'S FATHER

Verena, you've always loved Aunt
Eleanor, your whole life --

VERENA

Yeah, when she was Aunt Eleanor! Now
what is she? Is she gonna be my stepmom?

VERENA'S FATHER

Yes, I plan to marry her. It's not her
fault, Verena. If it makes you feel
better, blame me.

VERENA

I do. But it doesn't make me feel
better.

VERENA'S FATHER

Then try forgiving me, huh? Let's make
peace between us. Come on.

He envelops her in a hug. She goes stiff, but
allows it.

VERENA'S FATHER (cont'd)

That's better. Your mother and Eleanor
will work things out on their own.
They've been sisters a long time.

VERENA

(breaks away)

No, they won't. We were all fine, and
then you made this big fat mess and now
everybody's enemies. So just leave me
alone here, that's all I want!

VERENA'S FATHER

(loses temper)

Tell me why I should pay a fortune in
tuition fees to some school where you
look like a derelict and mouth off to
me? When I was at St. Ambrose, any
disrespect got me a good whipping!

VERENA

I guess that's where you developed a
taste for it.

VERENA'S FATHER

(explodes)

Jesus Christ!

He grabs his coat and strides off. Verena'
defiant expression disappears; she looks lost.

EXT. ORCHARD - CONTINUOUS - DAY

Seated under a wall of hedges at the edge of campus, Tinka is strumming a guitar and perfecting her Joan Baez imitation.

TINKA

(sings)

All my trials, Lord, soon be over...

She stops. There's a weird sound behind her: SNIP-SNIP. SNIP-SNIP. She turns to look at the hedge. Then she resumes singing. SNIP-CLIP-SNIP. A pair of shears bursts through the shrubbery, snipping a hole through which Snake peers.

SNAKE

Tinka!

TINKA

ACK!!!

She grabs her guitar and runs away.

INT. SECRET ROOM - ATTIC - DAY

Verena and Momo conspire to sabotage the St. Ambrose dance.

VERENA

Okay, we've got the refreshments. Now we've got to work on the trustee angle.

MOMO

There's a list of the trustees in the St. Ambrose yearbook....

Momo opens the St. Ambrose yearbook. We PAN TO the school crest emblazoned on the cover, and DISSOLVE TO:

INT. HALL PHONE - DORM - ST. AMBROSE ACADEMY - NIGHT

We are TIGHT ON the St. Ambrose crest, embroidered in yellow thread on the pocket of a navy school blazer. We TILT UP to the owner's face: Bradley (FROSTY) Frost, a sophomore, taking the phone from a FRIEND.

FROSTY

(into phone)

Hello?

INT. TELEPHONE ROOM - DORM - NIGHT

Verena is on the phone; Momo listens in.

VERENA
(British accent)
Is this Mister Frost to whom I am
speaking?

TWO-SHOT - VERENA AND FROSTY ON THE PHONE

FROSTY
Yes.

VERENA
This is Mrs. Mortimer Frost, calling
from England. My husband has just passed
away and left an inheritance, part of
which must be distributed among the
American branch of the Frosts. I am
trying to locate the heirs. Are you by
any chance Bradley Stoner Frost, Jr.?

FROSTY
No, he's my grandfather.

VERENA
Ah -- and your grandfather is a member
of the St. Ambrose Board of Trustees?

FROSTY
Yes.

VERENA
Well...up your ziggie with a wah-wah
brush!

Verena slams down the receiver. She and Momo
scream with laughter. Momo then checks the
choir picture in the yearbook.

MOMO
Yup, he's in the choir.

VERENA
(grimly)
Perfect. He's mine.

INT. STABLE - DAY

Tinka, Tweety, and Odie sit in the straw next
to Odie's horse. Tweety is hand-embroidering
the St. Ambrose school crest on a plain navy

blazer.

TWEETY

The St. Ambrose choir gets here at 4.

TINKA

So Dennis has got to arrive by then.

ODIE

What if he runs into the guard?

TWEETY

He can walk in through the faculty
driveway, there's no guard there...

EXT. TEMPLE - NIGHT

Odie hides the finished blazer in back of a small temple which overlooks a rose garden near the edge of campus. She covers the jacket with plastic and hangs it on a vine.

EXT. COURTYARD - DAY

Odie fastens a little white "clippie bow" on the ivy over the secret door.

INT. SECRET ROOM - ATTIC - DAY

Odie puts fresh sheets on a mattress on her half of the floor. She peers over the trunk "boundary," then sneaks over to the Hairy Bird Committee side, lifts up the blanket covering Momo and Verena's work. She sees a large beverage urn -- that's all.

INT. AUDITORIUM - DAY

MAINTENANCE MEN remove rows of folding metal chairs to clear the floor for the dance. Several MONITORS, including Abby, are decorating the auditorium with crepe streamers and balloons.

Verena and Momo set up paper cups and platters of brownies on a refreshment table, next to a large beverage urn.

Miss McVane enters with her assistant Miss Phipps.

ABBY

Hi, Miss McVane! Hi, Miss Phipps!

MISS MCVANE

This looks very nice, Abby.
(indicates Verena)
What is Von Stefan up to over there?

ABBY
She volunteered to do refreshments for
the dance. She's been awfully
cooperative lately.

MISS MCVANE
Do tell.
(moves to refreshment table)
Hello, Verena, Maureen. What have we
here?

MOMO
Brownies and punch.

MISS MCVANE
You made this yourselves?

VERENA
Yes, Miss McVane. Have some.

Verena pours her a cup of punch from the urn.
Momo gives her a brownie. The headmistress
thanks them and moves off.

MISS MCVANE (cont'd)
Phippsie, have we ever known Verena Von
Stefan to volunteer to help out, in any
capacity, at any school function?
(sips punch; tastes brownie)

MISS PHIPPS
Never. You don't think she'll cause
trouble tonight?

MISS MCVANE
I have to wonder.
(passes her the punch)
Here, try some.

MISS PHIPPS
Good lord, you'll have all those
trustees and alumnae in the audience
tonight.

MISS MCVANE
Exactly. What could she be up to?

MISS PHIPPS
(tastes punch)
If you'll permit me to say so, I don't

know why you don't expel her and be done with it.

MISS MCVANE

Oh no, that would pain me beyond words. Girls like Verena are the secret strength of this school. She's brave, she's proud, she has passionate ideas -- she reminds me of myself, actually. In the years before I became a coward.

MISS PHIPPS

Oh no, Miss McVane, not you!

MISS MCVANE

(indicates the punch)

Good, isn't it?

(they exit)

BEGIN MUSIC SEQUENCE

EXT. HIGHWAY - CONTINUOUS - DAY

The St. Ambrose bus barrels down the highway, past a "Welcome to Connecticut" sign. Close behind the bus is the headmaster's luxury sedan.

INT. MOVING BUS - CONTINUOUS - DAY

In the front seats, next to the DRIVER, sit the St. Ambrose CHOIRMASTER and MR. CHUBB, the chaperone.

From behind them comes the DIN of fifty teenage prep school BOYS, who are secretly passing a school cap around, putting in one, five, or ten dollar bills....

BACK OF BUS - A LITTLE LATER

SCHUMACHER, an upperclassman, perches on an arm rest facing his cronies in the rear of the bus. He finishes counting the cash in the hat.

SCHUMACHER

We have about 80 dollars in the kitty. It goes to whoever's date has the Largest Set of Nay-Nays. You must furnish proof. Our roving photographer will find you.

The yearbook PHOTOGRAPHER, a senior with a flash camera slung around his neck, salutes and

grins.

INT. MISS GODARD'S - DORM - SEQUENCE OF SHOTS

Flash images of the Miss Godard's choir girls getting ready for the St. Ambrose dance:

a) The removal of unsightly hair and unseemly smell: legs and armpits are attacked with razors, Neet depilatory, deodorant, powder puffs, cologne....

b) Underarmor: "Merry Widow" corsets hooked up...Stockings attached to rubber girdles...Underarm shields in place...Cone-tit bras stuffed with Kleenex, cotton, scarves....

c) The wrapping: slips over heads. Dresses over heads. Dyed pumps drying on newspapers on the floor...Bra straps safety-pinned inside shoulders of dresses. Circle pins fastened to bodices. Pearls. Ankles wobbling over pointy spike-heeled shoes....

d) The mask: anxious faces in mirrors, applying pancake makeup, dots of Clearasil over pimples...Eyelash curlers, eyeliner, stencils for eyebrow shaping...Rollers being removed, hair teased and festooned with "clippie" bows...Lipstick, breath spray and Certs....

e) The final check: hands hiding faces in despair....

INT. SECRET ROOM - ATTIC - DAY

Odie sprays cologne on the mattress sheets; places matches beside a candle....

EXT. PARKING LOT - LATER - DAY

END MUSIC, as the St. Ambrose Preparatory School bus unloads its antsy cargo of BOYS.

The sedan pulls up alongside the bus. The headmaster (MR. ARMSTRONG) gets out. He is joined by the choirmaster and Mr. Chubb from the bus.

Miss McVane comes forward to greet the men. Her effort to be cordial is obviously difficult.

MISS MCVANE
Headmaster -- ?

MR. ARMSTRONG

-- Armstrong, yes.

(they shake hands)

And this is Bert Chubb, one of our housemasters, and Graham John, our choirmaster.

MISS MCVANE

Ah, the master race has arrived. How do you do, and welcome to Miss Godard's.

INT. RECEPTION - LATER - DAY

The St. Ambrose boys stand uneasily against one wall, squirming in their regulation grey slacks and crested school blazers. There are muffled WHISPERS and LAUGHTER.

The boys quiet, hearing the discreet TATTOO of high heels offscreen. The girls of Miss Godard's choir, in their cocktail dresses, enter with coyly averted eyes. They take their places along the wall opposite the boys.

Miss Phipps and Mr. and Mrs. Dewey (the chaperones) enter.

MR. CHUBB

Come forward when we call your names.

MISS PHIPPS

Girls, you have about twenty minutes to show your dates around campus. Then when you hear the bell, please escort them to the dining room for an early dinner. There will be a tea dance at six, then the concert tonight at eight.

MR. CHUBB

(reads)

Schumacher...

MISS PHIPPS

Burgess...

Schumacher joins his DATE in the middle of the room. She is flat-chested. As they go off, he gives a thumbs-down signal to his friends behind his back.

MR. CHUBB

Fanning...

MISS PHIPPS
Delacorte...

Miss DELACORTE leaves the line to join her date FANNING, a boy with braces on his teeth who looks about 12 years old. She grimaces at her friends as she leaves with him.

MR. CHUBB
Winslow...

MISS PHIPPS
Goldberg...

Tweety snaps to attention and steps forward eagerly. Her date is handsome, debonair, conceited, adorable.

TODD
Todd Winslow, how do you do.

TWEETY
Theresa Goldberg. Hi.

Over in the boys' line, a low "Oooooo" is heard. Todd looks down. Tweety's breasts are enormous.

MR. CHUBB
Purvis...

MISS PHIPPS
Inaki...

The only BLACK STUDENT at St. Ambrose steps forward, where he is joined by a JAPANESE GIRL, the only student of color at Miss Godard's.

MR. CHUBB
Frost...

MISS PHIPPS
Singer...

With a proud smile Abby goes to join her date Bradley Stoner Frost IV. He is a good-looking, good-natured good-for-nothing.

ABBY
Hi, I'm Abby Singer.

FROSTY
Frosty Frost.

Verena breaks out of the girls' line.

VERENA

Miss Phipps, I was supposed to get
Frost. I signed up for him --
(Abby smirks)
Abby, you changed the list!

MISS PHIPPS

Verena, everyone has been matched by
height. You are too tall for Mr. Frost.
Your date is Bateman.

Verena turns to see her date CONRAD BATEMAN,
bright-eyed and beaming. He is a social moron
and a motor-mouth. Verena reluctantly goes to
him.

CONRAD

I'm Conrad. Or you can call me Connie,
or Darnoc which is my name backwards --

VERENA

Come on, Car Wreck.

She hauls him away, glaring at Abby departing
with Frosty.

MISS PHIPPS

(whispers to Chubb)
What is so special about Mister Frost?

MR. CHUBB

About 100 million dollars. The Newport
Frosts, you know. His grandfather is our
oldest trustee. Quite a catch, I'd say.

EXT. TEMPLE - CONTINUOUS - DAY

Someone removes the jacket from the vine. It's
Odie's boyfriend DENNIS. He puts on the jacket;
stuffs a paper bag into the pocket; leaves his
own coat behind in the temple. As he moves off,
he fishes in the jacket pocket; takes out a map
of the school grounds with Odie's directions.

EXT. MISS GODARD'S - COURTYARD - CONTINUOUS - DAY

GUARDS supervise as girls give their dates the
tour of the courtyard. Momo passes by with her
date DANFORTH.

MOMO

That's the auditorium....That's the

dining hall, or vomitorium....

We MOVE OVER TO Tweety and gorgeous Todd.
Tweety, as Verena predicted, has transformed
into a panting calf-eyed idiot.

TODD

I think Nixon lost the election because
of his enormous jowls.

TWEETY

(whoops with phony laughter)
You're terrible!

TODD

The least he could do was put a
brassiere on them for television.

TWEETY

(doubled over)
Stop! Please! I'll burst!

TODD

(eyes travel to her breasts)
What size cup would you say he was?

We PAN OVER TO Verena with Conrad Bateman.

CONRAD

Are you a soprano or an alto? I'm a
tenor but I can go as high as an alto --
Ignoring him, Verena spots Abby and Frosty
coming their way.

VERENA

Excuse me for a moment.

She deliberately collides with Abby, and
scrapes her high heel down Abby's leg. A huge
run appears in Abby's stocking.

VERENA (cont'd)

I'm so maladroit! Can you ever forgive
me?

ABBY

Never.

VERENA

You'd better go change.

ABBY

(to Frosty)
Excuse me, I'll be right back.

(leaves)

VERENA

My name's Verena. Have you seen the gym,
Mr. Frost?

FROSTY

Frosty...

They move offscreen, and Dennis appears,
threading his way nervously through the
couples.

He checks his map covertly, looks over at the
statue of Miss McVane. He crosses the
courtyard. With the St. Ambrose crest on his
jacket, he looks identical to the other boys;
the guards ignore him.

He ducks behind the statue, just as Miss McVane
and Mr. Armstrong stroll in front.

MR. ARMSTRONG

What an exceptionally attractive group
of young ladies.

MISS MCVANE

(drily)

Mm. Won't they look good on the cover of
your brochure.

MR. ARMSTRONG

(winks goodnaturedly)

Yes, it should help enrollment.

MISS MCVANE

We could redesign their uniforms.
Shorter skirts, plunging necklines....

MR. ARMSTRONG

(uncomfortably)

Ah, ha, ha, ha!

They move on. Dennis locates the little white
bow in the ivy. He takes it off and finds the
secret door.

INT. SECRET ROOM - MINUTES LATER - DAY

The door opens, Dennis is there. With a joyful
cry, Odie throws herself into his arms. Then,
suddenly abashed, they pull apart and look at
each other.

ODIE
You look different.

DENNIS
I do?

ODIE
Maybe not.

DENNIS
You look different. Did you change your hair?

ODIE
No. I'm the same.

DENNIS
So am I.

INT. GYM - CONTINUOUS - DAY

Verena leads Frosty over to a coke machine in the darkened precincts of the gym.

FROSTY
Are we allowed to be in here?

VERENA
No.

She slams the machine with the butt of her palm. A bottle of Coke clatters down. She opens it.

VERENA (cont'd)
You want one?

FROSTY
(astonished by her strength)
Uh...

VERENA
We could get high.

She shows him a pill bottle from her pocket.

FROSTY
You mean aspirin and Coke? Come off it, that doesn't work.

VERENA
But did you ever try Midol with Coke?

FROSTY

No.

She punches the machine again: WHAM! Nothing happens. She grabs it and shakes it violently. This time the Coke slides down. She opens it.

FROSTY (cont'd)

Wow. You're pretty vigorous.

Verena hands him the Coke and two white pills.

FROSTY (cont'd)

These look more like Milltowns. Wish they were.

He swallows the two pills; she pretends to take two, too.

FROSTY (cont'd)

My mother eats 'em like potato chips and she's exceptionally happy. Although she knocks into the furniture a lot.

VERENA

(grins ruefully)

Just like my Mom. Where do you think I got the pills?

FROSTY

So they are Milltowns.

VERENA

(catches herself)

No, no. Midols. For cramps.

FROSTY

My Mom doesn't get cramps anymore. She gets subpoenas. She and my Dad are constantly slugging it out in court. It's a situation I hate being in the middle of.

VERENA

(beginning to like him)

I know. It's not much fun.

FROSTY

You know what's fun? Codeine and rubber cement.

VERENA

I can be a lot of fun.

FROSTY

No doubt.

VERENA

I've got a reputation for being sort of wild and loose.

(a beat)

FROSTY

Could I have another Midol?

VERENA

(hands him another pill)

Would you like to come up to my room later?

FROSTY

(chokes, spewing Coke)

You're allowed boys in the dorm?

VERENA

Of course not. But there's a secret door I'll show you. You won't get caught.

FROSTY

It would be great if I got caught. I'd love to see my grandfather's face. I've tried so many times to get myself kicked out of St. Ambrose, but Grandpa just gets me kicked right back in. He's head of the Board of Trustees.

VERENA

Why don't you like the school?

FROSTY

I don't fit in. St. Ambrose guys are all marching off the same cliff. You know, the seat on the Stock Exchange, the wife, the 3.2 children --

VERENA

Yeah, the Colonial, the collie...

FROSTY

Right.

They look at each other with dawning appreciation.

VERENA

How are you feeling?

FROSTY

No cramps.

EXT. COURTYARD - ALCOVE BEHIND STATUE - DAY

Verena shows Frosty the secret entrance to the dorm.

VERENA

You see it? The handle's behind the ivy.

FROSTY

How do I find your room?

Verena sees Susie approaching; she steers Frosty away.

VERENA

It's right across the hall from the closet. Just peek out and make sure nobody's in the corridor.

Susie catches up to them. She points out Conrad waiting patiently where Verena left him.

SUSIE

Verena, you may not abandon your date. That is the rule.

VERENA

But Abby left him --

SUSIE

I will take care of Mr. Frost until Abby gets back. Now go and be a proper hostess to Mr. Bateman.

She gives Verena a little shove, sending her back to Conrad.

SUSIE

Have you seen the science building?

FROSTY

This is great. Every fifteen minutes I get a new date.

Verena petulantly watches Susie lead Frosty away.

CONRAD

I hope you like to dance, Verena, because I cut quite a mean figure on the dance floor --

VERENA

Excuse me, I have to set up the refreshments.

She bolts, leaving Conrad high and dry again.

INT. SECRET ROOM - LATER - NIGHT

Odie and Dennis are kissing passionately on the mattress. The room is romantically lit by the single candle. Odie's hair and clothes are in disarray. Dennis sits up, removes his jacket. The moment has come.

DENNIS

Are you really ready for this?

ODIE

(with false bravado)

Are you kidding? Did you bring, um -- ?

DENNIS

(opens paper bag)

Yeah.

(takes out bottle)

A pint of Old Crow...

(takes out lavender box)

And this.

ODIE

(reads box)

"EMKO Contraceptive Foam"--Dennis! Eew!
I thought you were going to bring, you know, rubbers.

DENNIS

This is something new. The girl puts it in.

(takes out canister and applicator tube)

ODIE

EEW!!

Dennis holds the instructions to the candle.

DENNIS

I can't read this...

He turns on the overhead bare bulb; the room suddenly glares with light. Odie shields her eyes. There goes the romantic ambiance. Dennis studies the instructions intently.

DENNIS (cont'd)

I think you have to lie back with your
knees up to get it in...

ODIE

I don't believe this.

INT. AUDITORIUM - A LITTLE LATER - NIGHT

Couples are dancing awkwardly. Onstage a
MONITOR, as disk jockey, plays 45's on a
phonograph hooked up to the P. A. Boys who have
ditched their dates congregate in snickering
groups. The chaperones, Mr. Chubb, Miss Phipps,
and Mr. and Mrs. Dewey, stand by watching.

Over at the refreshment table, Momo hoists a
second beverage urn onto the table, and starts
filling paper cups with punch from it.

EXT. MISS GODARD'S - BACK OF KITCHEN - NIGHT

Tomas hands a box of empty liquor bottles to
Verena, and receives cash in return.

INT. AUDITORIUM - CONTINUOUS - NIGHT

At the refreshment table, Momo is pouring punch
for a GIRL. (REVERSE ANGLE: the back of the urn
is discreetly marked "Hers".) Schumacher and
Wills approach.

SCHUMACHER

Something to drink, please.

Momo pours him some punch from a second cooler.
(REVERSE ANGLE: the second urn is marked in the
back "His"). She leans across the table and
whispers to them.

MOMO

This is special stuff we made just for
you. If you want more, ask for the
"mystery punch."

The boys move away from the table. They both
empty their cups of punch. They both choke.

SCHUMACHER

It's spiked!

WILLS

Let's get some more!

DANFORTH

(approaching; whispers)
You taste the punch?

They head back to the refreshment table, where there is already a growing mob of St. Ambrose punch fans.

INT. PARKED BUS - CONTINUOUS - NIGHT

Verena strews the empty bottles under the seats and in the aisles of the St. Ambrose bus.

INT. SECRET ROOM - CONTINUOUS - NIGHT

Dennis, in his undershorts, reads the instructions for the contraceptive foam, while Odie, huddled naked under the sheet, wrestles with the applicator and the canister.

ODIE
Nothing's coming out.

DENNIS
"Hold the applicator firmly upright and apply pressure downwards..."

ODIE
I am!

DENNIS
Did you shake it well? Give it to me.

He takes the canister and applicator and exerts his superior male strength: shaking, pushing, trying every position conceivable. At last he loses his temper and bashes the canister against the wall.

The canister explodes, shooting gobs of foam all over the walls, the sheets, their faces and hair. A beat. Odie is speechless with frustration. She puts on her blouse and underpants, goes to the trunk.

DENNIS
Maybe we can get it in with a spoon.

Odie opens the trunk, takes out a wad of material, and tosses it at him. She gets another for herself, and uses it as a towel, to swab the foam off her face.

DENNIS (cont'd)
What's this?

ODIE

Some old school uniforms.

Dennis looks inside the trunk, at the piles of long pleated skirts and yellowed middy blouses. He takes out an ancient framed photo of a Miss Godard's hockey team. Fresh, confident young women, their long hair swept up in pompadours, arms around each others' shoulders....

DENNIS

Will you look at that....1910. Lezzies on parade.

ODIE

(whirls around angrily)

Lezzies?! Is that what you think?

DENNIS

C'mon, Ode. It was just a joke. Jeez, I thought you hated this school.

INT. MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

Headmaster Armstrong is seated opposite Miss McVane; he slides some papers from his briefcase across the desk to her.

MR. ARMSTRONG

Here's a proposal for the relocation of student accommodations. The girls would move into this house --

MISS MCVANE

(interrupts tersely)

I just want to inform you, I was not born yesterday. I know precisely what's going on here.

MR. ARMSTRONG

Beg pardon?

MISS MCVANE

This whole scheme was cooked up by Harvey Singer and his real estate buddies. They want to buy this campus for subdivision. I am well aware what this land is worth --

MR. ARMSTRONG

This has nothing to do with me. Or with you, for that matter. The merger is a fait accompli. We must forge on, and

look at the positive side.

MISS MCVANE

There is no positive side.

MR. ARMSTRONG

(exasperated sigh)

With all due respect, Miss McVane, I think you were born yesterday.

INT. AUDITORIUM - A LITTLE LATER - NIGHT

The MUSIC is a slow ballad now; couples are dancing close. The yearbook photographer annoys them by taking pictures with a blinding flash.

Many of the boys have now deserted their dates for the secret joys of booze, collecting in tight groups at the far end of the auditorium and downing "mystery punch."

Mr. and Mrs. Dewey observe the landscape. Tinka dances by, with a detached expression, letting her DATE grope her all over.

MRS. DEWEY

I will never understand it. All week long they're mad with excitement about this dance, and then the big moment comes, and the boys go off to one side and the girls to the other. Were you ever that ambivalent about me?

MR. DEWEY

(hungrily watching Tinka)

Hm?

MRS. DEWEY

I just love talking to myself.

Mr. Dewey goes over and taps Tinka's date on the shoulder.

MR. DEWEY

Keep a proper distance, young man.

TINKA'S DATE

Yes, sir.

REFRESHMENT TABLE

Verena returns from her secret errand.

MOMO

(whispers)
All done?

Verena nods. Then Conrad pounces on her.

CONRAD
Come on, beautiful, let's begin the
beguine.

VERENA
Later, Car Wreck. First suck on this.

She hands him a cup of "mystery punch" and
whispers in his ear. He looks at the punch with
interest; moves off to taste it.

Tinka dances by again with her date. They are
grinding pelvises together. Suddenly overcome,
he lets out a tremulous whimper and ejaculates
inside his pants. Tinka stops, looking grossed
out. He tries to cover himself with his jacket.
Verena thoughtfully hands him a paper plate. He
embarrassedly holds the plate in front of his
sodden groin and excuses himself.

VERENA
So suave, so continental, these St.
Ambrose boys.

MOMO
I can't wait 'til they're a permanent
part of our lives.

TINKA
Oh, shut up.

TODD AND TWEETY DANCING

He presses her close; her head is bent back; she
stares into his eyes like a hypnosis victim.

TODD
Do you know, you can tell what a
person's like by the texture of the skin
on the back of the hand?
(fondles her hand in his)
Very soft. You're sensitive and refined.

She feels the skin on the back of his hand,
giggles.

TWEETY
Eew, it's rough!

TODD
I'm callous and unfeeling.

TWEETY
(whoops with laughter)
Get out, you!

TODD
Theresa...

He bends his face to hers. Their lips touch.
Mr. Chubb and Miss Phipps swoop down on them,
tapping Todd's shoulder.

MR. CHUBB
Break it up, please.

Todd and Tweety move further apart, dance away.

TODD
Is there any place where we can be
alone?

TWEETY
We could try the gym.

She takes his hand and they leave the dance
floor. Todd signals to the yearbook
photographer as they pass him.

We PAN OVER to Abby trying to dance with Frosty
-- but he has stopped moving. He's humped all
over her, nodding out. She struggles with his
dead weight. Suddenly he comes to and stumbles
with her into the refreshment table, knocking
some cups of punch over to drench her dress.

VERENA
Poor Abby, this is not your night.
Better go change.

ABBY
(furious)
Keep away from my date. I'm warning you.

She stalks off. Frosty, weaving on his feet,
guides a brownie toward his mouth but misses.

MR. CHUBB AND MISS PHIPPS

Across the room, they peer at Frosty.

MISS PHIPPS
What is wrong with that Frost boy? He

almost looks drunk.

MR. CHUBB

He's a perennial problem, that one.

They start across the floor to the refreshment table.

REFRESHMENT TABLE

Verena grabs Frosty.

VERENA

You've got to get out of here.

She pulls him away, through a nearby fire exit.

EXT. COURTYARD - ALCOVE BEHIND STATUE - LATER - NIGHT

Verena brushes aside the ivy, pulls the door open for Frosty.

VERENA

Remember, it's Room 25, straight across the hall. Just take off your clothes, get into bed, and wait for me.

But Frosty is hanging onto the statue for support.

FROSTY

(to statue)

I like strong women.

Verena pries him off the statue; he hangs onto her. Clearly he can't make it up the stairs without her help. She lugs him inside the door.

FROSTY (cont'd)

...too many Midols...

They disappear up the stairs. She forgets to close the door.

INT. DORMITORY - ANGLE ON LINEN CLOSET - LATER - NIGHT

We hear a CLATTERING and a heavy THUD inside. Verena opens the door, half-carrying Frosty. She sees the corridor is mercifully deserted. We can hear GIRLS CHATTING and listening to MUSIC O. S. in their rooms. Frosty slumps blissfully to the floor, passed out. Verena

hooks her hands under his armpits and drags him into Abby Singer's room.

INT. ABBY'S ROOM - CONTINUOUS - NIGHT

Verena throws Frosty onto Abby's bed; begins removing his clothes.

INT. GYM - CONTINUOUS - NIGHT

In the light of the Coke machine, Todd and Tweety are necking furiously. Todd slides her zipper down in back. Tweety breaks the kiss, afraid.

TODD

I'll stop if you want me.

TWEETY

No...I don't know.

She hears a slight scuffling noise O. S.; turns around.

TWEETY (cont'd)

Did you hear something?

He nips her ear and kisses her neck; she shivers, leaning back against him. Her dress slides down around her waist. He unhooks her bra expertly.

Todd suddenly jerks her bra up to expose her bosom. Handfuls of stuffing fall to the floor, revealing her previously huge breasts are in fact quite small. There is a blinding flash. The yearbook photographer has jumped out from his hiding place and gotten his picture. He and Todd dash off together, chortling. Tweety is left alone, horrified and humiliated.

EXT. DARK CORNER OF COURTYARD - MINUTES LATER - NIGHT

Todd and the photographer hail Schumacher and another BOY drinking "mystery punch" in the shadows.

TODD

Schumacher! You owe me eighty dollars.

SCHUMACHER

How big were they?

TODD

Watermelons.

PHOTOGRAPHER

I dunno, Winslow, they looked more like
kumquats to me.

Suddenly there is a flurry of violence: out of
the darkness, four dimly-seen figures jump on
the four St. Ambrose boys, quickly overwhelming
them and dragging them back into the shadows of
the parking lot.

EXT. HOCKEY FIELD - A LITTLE LATER - NIGHT

The other four Flat Critters -- Beagle,
Groundhog, Skunk and Possum -- don the school
jackets, shirts, ties and trousers of the four
kidnapped St. Ambrose boys.

Inside a florist's van parked nearby, we hear
the POUNDING and MUFFLED SHOUTS of the
prisoners. Beagle RAPS on the van door.

BEAGLE

Shut up in there, or you're gonna be a--

FLAT CRITTERS

(in unison)

FLAT PREPPY!

Snake, Possum, Skunk, and Groundhog head
towards the school; Beagle remains behind to
guard the van.

EXT. GIRLS' BATHROOM - CONTINUOUS - NIGHT

Tinka is applying black eyeliner at the mirror,
when Tweety enters, weeping and babbling
hysterically.

TINKA

Tweety! What's the matter?

TWEETY

I'm fat and ugly! I want to throw up!

TINKA

What happened, honey?

TWEETY

They took pictures -- I hate them --
the pigs!

INT. AUDITORIUM - LATER - NIGHT

Fists clenched, Tinka storms up Schumacher and Danforth among the clusters of grinning punch-drunk St. Ambrose boys.

TINKA

I want to find Todd Winslow.

SCHUMACHER

(leers)

What d'you want Todd for? Stay with us.

TINKA

Because I'm gonna knee him in the nuts!
And I wouldn't be caught dead with
stinking grime like you! I swear, St.
Ambrose will never merge with this
school as long I breathe!

She marches off. The boys exchange nonplussed looks.

Tinka goes over to Conrad (who has by now succumbed to the punch) and some others who are twisting wildly to the music.

TINKA

Is one of you named Todd Winslow?

The gleeful boys surround her tightly, bobbing and twisting.

CONRAD

You can call me Connie, or you can call me Darnoc, or you can call me Ishmael --

VOICE

Desist!

Someone in a St. Ambrose uniform roughly thrusts the boys aside and grabs Tinka, dancing her away. Tinka looks up in amazement at her savior.

TINKA

Snake! How did you get in here?

SNAKE

You're so beautiful I could eat your teeth.

TINKA

Hey, where'd you get those clothes?

SNAKE

Some preppy gave 'em to me. After I beat him up.

Tinka twists his jacket collar up to reveal the name-tag.

TINKA

"Winslow"! You beat up Todd Winslow?!
You sweetheart!

She wraps her arms around his neck and pulls herself in close.

SNAKE

Tinka in my arms. I'm dreaming. Pinch me. I'll show you where.

No need: Tinka moves her hand down between his legs.

INT. SECRET ROOM - ATTIC - CONTINUOUS - NIGHT

Dennis and Odie sit, half-clothed, on the edge of the mattress.

Dennis puts his arm around her, making a last stand.

DENNIS

I could pull out. You won't get pregnant.

ODIE

Famous last words.

DENNIS

If you got pregnant, I'd marry you.

ODIE

You would?

DENNIS

Sure.

ODIE

Why?

DENNIS

I dunno. I just would.

ODIE

Would we live in a Colonial? With two cars and a Collie?

DENNIS
(puzzled; humoring her)
Huh? Well, sure. I mean, eventually.

ODIE
Do you believe in a centralized
government or states' rights?

DENNIS
Wha -- ?

ODIE
I just wanna know whom I'm marrying.
(shakes her head)
Oh, never mind.

DENNIS
I get the distinct feeling you don't
want to do this anymore.

ODIE
I don't know what's wrong. I'm not sure
what I want anymore.

DENNIS
It's okay. We'll get another chance.

ODIE
Sure.

DENNIS
What're you doing this summer?

ODIE
I'm going to Maine. One of the girls
here, her father is running for Deputy
Governor, and she said I could work in
the campaign office.
(energetically)
I'm interested in politics. I think I'd
like to be a speechwriter or something.

DENNIS
What're you gonna do, just stuff
envelopes?

ODIE
(frowns)
I'm going to learn.
(beat; charitably)
You could probably work there, too, if
you want to come.

DENNIS

Maine's pretty far. I guess I'll stay home.

He opens the bottle of Old Crow and drinks.
Odie looks at this dull boy with sad misgiving.

INT. MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

Close to exploding, Miss McVane tosses
Armstrong's proposal onto the desk.

MISS MCVANE

Well, I can't find anything wrong with
this, other than it's all wrong, wrong,
wrong!

MR. ARMSTRONG

Miss McVane, what is the benefit in
being hostile? If you and I can't get
along, how do we expect our boys and
girls to matriculate together?

MISS MCVANE

(harshly)

What is the benefit, indeed! Nothing in
this proposal benefits anyone other than
the males. Your school even profits from
my girls' starkly higher grade average!

MR. ARMSTRONG

(rises; packs up briefcase)

I'll have to report to the trustees that
you and I cannot work together.... Of
course, one of us will be removed.

A beat. Miss McVane sags back in her chair.

MISS MCVANE

(barely audible)

I apologize. Please forgive me.

MR. ARMSTRONG

If you wish.

MISS MCVANE

(smiles ironically)

You know how women are, at my time of
life.

MR. ARMSTRONG

Wouldn't you be happier if you resigned?

MISS MCVANE

I can't. Miss Godard's...it's my home.

MR. ARMSTRONG
(gently)
I know the feeling.

INT. OUTSIDE MISS MCVANE'S OFFICE - MINUTES
LATER - NIGHT

Miss McVane locks her office door, escorts
Armstrong offscreen.

MISS MCVANE
Let's check in on the dance.

INT. AUDITORIUM - CONTINUOUS - NIGHT

Tinka, completely entwined with Snake, dances
by Mr. Chubb. The chaperone taps Snake's
shoulder.

MR. CHUBB
Give the young lady some room, Mr....

He stops, puzzled, realizing he doesn't know
the boy's face. But by now Snake and Tinka have
moved on.

TINKA
Snake, I have an urgent need to be bad.

SNAKE
I respect you for that, Tinka.

TINKA
I got just the place where we can do it.

She leads him out of the auditorium.

As the MUSIC changes to a fast Twist, the St.
Ambrose boys, feeling the effects of the punch,
get raucous and reckless, careening and bumping
into their dates as they dance.

MISS PHIPPS
(to Mr. Chubb)
Something is odd. I could swear some of
these boys have been drinking.

MR. CHUBB
Who are those boys?

He is looking across the room at Groundhog,
Skunk, and Possum, all dancing with Miss

Godard's girls.

EXT. COURTYARD - CONTINUOUS - NIGHT

Mr. Dewey, out for a smoke, strolls by the statue. He notices the secret door standing open behind the ivy. He approaches...

NEW ANGLE - MINUTES LATER

Dewey is no longer in the courtyard. Tinka, with Snake in tow, crosses to the statue. Just as they go in the secret door, Skunk, Groundhog, and Possum gallop up behind them, pressing their way inside.

GROUNDHOG

We been spotted!

TINKA

Hey! They can't come, too!

Possum pulls the door closed, in the nick of time: Mr. Chubb hurries past, looking for the interlopers.

INT. ATTIC ROOM - CONTINUOUS - NIGHT

Odie and Dennis avoid looking at each other; finish dressing.

ODIE

I'll write you.

DENNIS

Sure, if you want.

VOICE

Well.

They turn to the door in surprise. Mr. Dewey has entered softly. He surveys the room, the mattress, the candle...

MR. DEWEY (cont'd)

Very cozy. Such a convenient trysting place, right over our heads.

(sternly; to Dennis)

Young man, you'd better get back to the dance. I wish to talk to Miss Sinclair, who is in a lot of trouble.

ODIE

Don't leave, Dennis.

DENNIS

I'd better go.

As he backs to the door, she casts him a look of final disillusionment. She turns on Dewey in defiance.

ODIE

Go ahead, get me expelled. I don't care.

MR. DEWEY

That shouldn't be necessary. I'm sure we can reach an understanding --

ODIE

I know what you want!

Suddenly, the Flat Critters spring through the door. Two of them wrench the teacher's jacket down, pinning his arms; the other two yank his pants down to his ankles, so he can't move his feet. They circle him.

MR. DEWEY

(angrily)

What's going on here?

TINKA

(enters)

Thanks, guys.

MR. DEWEY

Now I see. Here's Miss Parker, Queen of the Orgy.

SNAKE

Don't sully my baby's name!

Snake takes Dewey's pack of cigarettes from his vest pocket and stuffs it into his mouth to shut him up.

POSSUM

Say the word, Snake, and he's a --

FLAT CRITTERS

(in unison)

FLAT CRITTER!

Tinka turns cheerfully to Dennis, who is cringing by the door.

TINKA

Are you Dennis? Did you get her cherry?

Dennis, who has been through enough, vanishes out the door.

ODIE
(mutters)
Some enchanted evening.

SNAKE
(thrusts Dewey forward; to Tinka)
How would you like us to dispose of him, my love?

INT. AUDITORIUM - CONTINUOUS - NIGHT

Some of the drunk boys have formed a circle, and do a wild version of the Hokey Pokey; others are flinging decorations at each other, or running and sliding into the walls. The Miss Godard's choir recoils in the far corner.

Abby approaches Mrs. Dewey.

ABBY
What's going on here?

MRS. DEWEY
I don't know. These boys seem awfully immature.

ABBY
Have you seen my date?

MRS. DEWEY
No. Have you seen my husband?

Abby approaches Conrad among the boys in the Hokey Pokey ring.

BOYS
(sing)
You put your whole self in, you put your whole self out...

Boys hurl themselves to the floor in the center of the ring, bashing heads and guffawing. Abby holds Conrad back.

ABBY
Did your date go off with my date?

CONRAD

(sings)
You put your whole date in -- !

He pitches Abby into the pile of boys in the center. When she gets up, she sees she has a fresh hideous run in her stockings. McVane and Armstrong enter to see the out-of-control melee.

MR. ARMSTRONG
What in the world...?

MISS MCVANE
How sweet. Our girls and your boys matriculating together.

The Choirmaster quickly climbs the stage to stop the MUSIC.

Over in the Hokey Pokey game, Abby shrieks in fury.

ABBY
You're all just a bunch of...

The Choirmaster whips the needle off the phonograph.

ABBY (cont'd)
ASSHOLES!

As the MUSIC STOPS, Abby's last word is heard by everyone. They stare. She flees, mortified, to change her stockings yet again.

The Choirmaster claps his hands.

CHOIRMASTER
Ladies and gentlemen, the dance is over. Will the boys please follow me for a warm-up before the concert.

Miss McVane homes in on the refreshment table, where Momo is hurriedly packing up the supplies.

MISS MCVANE
(in a steely tone)
Calling it a night?

MOMO
Yes, Miss McVane.

MISS MCVANE

Where is Verena?

MOMO

Gee, I don't know.

MISS MCVANE

Find her.

INT. ATTIC PASSAGEWAY - OVER MISS MCVANE'S OFFICE
- MINUTES LATER - NIGHT

The Flat Critters give Mr. Dewey -- who has been stripped naked -- the heave-ho down the hole in Miss McVane's office ceiling. There is a CRASH O. S. as he lands.

MR. DEWEY (O. S.)

Jesus Christ! Fellas, please! At least throw me some clothes.

ODIE

Snarf the big kielbasa, Mr. Dewey!

Odie throws one of the vintage school uniforms down the hole.

INT. MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

Clutching a middy blouse over his shame, Mr. Dewey fumbles with the office door, finds it locked. He turns on the light and realizes where he is.

INT. ATTIC PASSAGEWAY - CONTINUOUS - NIGHT

The Flat Critters crouch, looking look down the hole and chortling. In the foreground, Tinka takes Odie aside.

TINKA

Did it hurt?

ODIE

What?

TINKA

You and Dennis.

ODIE

We didn't do it.

TINKA

You're still a virgin?! Whaddya need, Arthur Murray lessons?

ODIE

My big dream walked in, and he turned
into a big doofus.

TINKA

The night's not over. How 'bout Skunk
over there, he's cute.

ODIE

(laughs; shakes her head)
I guess I'm not in a hurry anymore.

INT. DORM - ABBY'S ROOM - CONTINUOUS - NIGHT

Verena has removed all Frosty's clothes except
his undershorts and socks. She pauses to stare
curiously at his everything. Then she starts
taking off his socks. His eyes flicker open.

FROSTY

Verena?

VERENA

(gasps; whirls around)
You're not supposed to be awake.

FROSTY

(looks down at his nudity)
I'm probably not.

VERENA

Rats! Couldn't you just sort of...pass
out again?

FROSTY

I probably would if you kissed me.

VERENA

(backs toward door)
I have to go clean up the refreshments.

Frosty peers around at Abby's decor: Liberace
posters, etc.

FROSTY

Is this really your room? I wouldn't
have figured you for a Liberace fan.

VERENA

(impatient to leave)
Love him. Listen, I'll be right back and
we'll have us a wild time.

FROSTY

Could you tuck me in?

She slides the coverlet up to his chest. He reaches his arms around her neck, pulls her down and kisses her thoroughly.

INT. ATTIC PASSAGEWAY - CONTINUOUS - NIGHT

Odie and Tinka hear labored FOOTSTEPS and PANTING O.S. Momo arrives, frantic, clutching the beverage urn.

MOMO

Guys! Have you seen Verena? Is she up here?

ODIE

Uh-uh.

TINKA

Hey, Tweety and I want to join the Hairy Bird Committee. St. Ambrose bites. So, can we help with your plan?

MOMO

Yes -- you can find Verena! Miss McVane is on the warpath -- I have to get back downstairs -- eek!

Momo suddenly sees the Flat Critters, who have come forward into the light. She backs away.

MOMO (cont'd)

You've got townies up here?

TINKA

They're cool. Don't go, tell us what's happening --

MOMO

I can't -- just find Verena. Check the dorm!

(she runs off)

TINKA

Snake, you wait here. C'mon, Odie.

He starts to protest, but she stops him with a French kiss.

TINKA (cont'd)

I'll be back.

She goes off with Odie.

SNAKE

Oh schoolmaids! Heaven is where you are!

INT. CLASSROOM - CONTINUOUS - NIGHT

The Choirmaster tries to lead the boys' choir through a vocal exercise.

BOYS

May, mee, my, mow, moo....

The boys blink their eyes, try to stay steady on their feet. A few suppress hiccups. Mr. Armstrong enters.

MR. ARMSTRONG

Are they all accounted for?

CHOIRMASTER

No, five boys are missing. Frost, Dinwiddy, Todd Winslow...

INT. AUDITORIUM - CONTINUOUS - NIGHT

ALUMNAE, TRUSTEES, TEACHERS, and STUDENTS file into the auditorium. MONITORS pass out programs. Page and Harvey Singer take their seats, a few places away from Miss McVane.

PAGE SINGER

(loudly)

We're going to hear some sweet harmony tonight.

HARVEY SINGER

A taste of things to come.

Miss Phipps slides into the seat next to Miss McVane.

MISS MCVANE

(whispers)

Did you find Von Stefan?

MISS PHIPPS

No, I even checked her dorm room.

MISS MCVANE

Something untoward is about to happen. I can feel it.

INT. MOMO & TWEETY'S ROOM - CONTINUOUS - NIGHT

Tweety rummages frantically through her bureau drawers. Odie and Tinka stick their heads in.

ODIE

Have you seen Verena?

TWEETY

No -- I can't find my Ipecac.

TINKA

Tweety, this is no time to barf.

TWEETY

(gives up with a sigh)

Yeah, I'd better go down for the concert.

TINKA

Scheiss, I forgot the concert! Odie, you keep looking for Verena.

Tinka and Tweety hurry away, as Odie continues down the hall, passing the closed door to Abby's room.

INT. ABBY'S ROOM - CONTINUOUS - NIGHT

Verena and Frosty are necking on the bed. Verena pulls away and studies him dreamily. Her pearls are askew, her hair's a mess, her dress is half-undone.

VERENA

I'd better go. The concert.

FROSTY

What about me? I need to get caught in your bed.

VERENA

Oh, someone will come along.

FROSTY

You could start screaming, as if you just came in your room.

VERENA

Well, it actually isn't my room.

FROSTY

I knew you couldn't be a Liberace fan.

VERENA

I've really got to go. But...even after

you're expelled and everything...will
you write to me?

FROSTY

Reams.

He hooks his arm around her head; draws her
down to his lips.

The door opens. Abby enters. Verena turns in
Frosty's arms and sees her doom in the doorway.
As for Abby, the sight of Verena Von Stefan in
her bed with a naked boy is too much for her to
repress a scream of triumph.

Odie appears in the open doorway behind Abby
and sees, with sinking heart, the catastrophe.

INT. AUDITORIUM - BACKSTAGE - CONTINUOUS -
NIGHT

The St. Ambrose choir boys wait in a line to
make their entrance. Momo slips in beside
Conrad at the end of the line.

MOMO

Psst! Need to sober up?

CONRAD

Whew, yeah. That punch was diabolical.
And I've gotta sing my solo.

Momo produces a small unlabelled bottle full of
liquid.

MOMO

Take a swig of this and pass it along to
the others.

CONRAD

What is it?

MOMO

The hair of the bird that bit you. It
takes a few minutes to work.

Conrad gratefully swigs from the bottle. Momo
watches, as he whispers to the next boy in line
and passes the bottle on.

INT. ATTIC PASSAGEWAY - NIGHT

Snake and the other four Flat Critters wait in
vain for Tinka.

GROUNDHOG

She's not coming back, Snake. She's ditched you.

BEAGLE

You're dead on the road.

SNAKE

But...she kissed me.

POSSUM

Girls get very kissy before they give you the shaft.

SKUNK

Yeah. Severance pay.

A beat. Snake looks soulful in dejection.

SNAKE

You know, when we're out at dawn, and we're doing 70 on back roads, and the wind's in our face and the morning star's hanging there, I love to feel the power. When we're just the guys together, just the critters, it's so easy, so strong, so right. You know who you are and who you can count on.

(others nod)

Then you get with a girl, and all of a sudden you can never do anything right.

(stands)

How do we get out of here?

INT. ANOTHER ATTIC PASSAGEWAY - MINUTES LATER - NIGHT

Lost, the Flat Critters come to the end of a passageway and find themselves in the flies above the stage, among the lights, pulleys, and curtain ropes.

SNAKE

We could climb down these ropes.

Skunk goes first, grabbing onto the top of a rope and shinnying slowly down.

INT. AUDITORIUM - BACKSTAGE - CONTINUOUS - NIGHT

Momo's bottle makes the rounds of the St. Ambrose choir. Behind them, in the background, the curtain ropes sway with the weight of the

descending Critters.

Tinka and Tweety arrive alongside Momo.

TINKA
We couldn't find Verena.

Tweety notices the bottle being passed around the choir boys.

TWEETY
My Ipecac!

Momo claps her hand over Tweety's mouth to silence her. The boys' choir moves forward to go onstage.

INT. AUDITORIUM - CONTINUOUS - NIGHT

The audience APPLAUDS as the two choirs file onstage and take their positions on the risers, girls (including Momo, Tweety, and Tinka) on the right, boys on the left. The St. Ambrose choirmaster and Miss Godard's CHOIRMISTRESS place themselves side by side before their respective choirs.

The choirmaster blows a NOTE on a pitchpipe. He raises his hands and conducts the boys a cappella song entrance.

BOYS
(sing)
Oooo....

Their voices waver queasily; one BOY bolts for the bathroom. The choirmaster is bewildered but continues. Then his eyes fall on five boys in the back row. They're wearing St. Ambrose jackets but he has never seen them before in his life.

FLAT CRITTERS
(sing)
Oooo...

Tinka spots Snake and his cronies, and grins.

The choirmaster is at a loss; he signals for the entry of the tenor solo. This is Conrad.

Conrad swallows, looking green.

CONRAD

(sings valiantly)
When you walk through a storm, keep your
BWAAAAAAAAAH!

He throws up on the boy in front of him.

SEQUENCE OF SHOTS

Other boys lose control and either throw up in place or run for the bathroom. The girls' choir is grossed out. The audience is appalled. The choirmaster is stunned, stops conducting. Half the boys in front of him have suddenly deserted the risers. The rest fall silent in confusion. Only the Flat Critters sing on.

FLAT CRITTERS

(sing)
FLAT CRITTERS! Bunnies, squirrels and
toads! FLAT CRITTERS! Dead all over the
roads!

They march off the stage and down the aisle.

FLAT CRITTERS (cont'd)

(sing)
Hit the high beam, hit the brake!
Whoops! Another one, instant pancake...

Among the astonished members of the audience, Mr. Armstrong looks stricken; Mr. Chubb hides his face in his hands; Page and Harvey Singer smolder.

MISS MCVANE

(slowly; to Phipps)
Phippsie, my eyes are open, and I am
seeing the future.

Onstage, Momo, Tinka, and Tweety link hands in secret congratulation.

EXT. HOCKEY FIELD - A LITTLE LATER - NIGHT

The Flat Critters release the four imprisoned St. Ambrose boys from the rear of their van. Possum yanks the camera off the yearbook Photographer's neck.

POSSUM

Cool tool. I'm a nature photographer
myself.

The Critters jump in the van and drive away.

EXT. PARKING LOT - LATER - NIGHT

The boys' choir lines up to enter the bus. Mr. Chubb climbs inside ahead of them, and finds himself wading through empty liquor bottles.

MR. CHUBB

Outrageous! They've all been drinking!

Mr. Armstrong angrily shoves the rest of the boys (Frosty is among them) into the bus. Then he sees:

The four missing boys -- Todd, the Photographer, and the two others -- come up the driveway, led by Mrs. O'Boyle and a security guard. The boys are shivering, dressed only in their underwear, socks, and shoes.

MRS. O'BOYLE

I hope you will discipline this human debris.

MR. ARMSTRONG

Don't worry. They will only be returning to St. Ambrose in order to pack.

INT. OUTSIDE MISS MCVANE'S OFFICE - CONTINUOUS - NIGHT

Miss McVane enters. She hears POUNDING on the inside of the locked door of her office.

MISS MCVANE

Who's in there?

Sudden quiet. She unlocks the door. Inside is Mr. Dewey, wearing a long pleated skirt and a middy blouse. She considers him wordlessly, in scorn as much as shock. Mrs. Dewey appears behind her and takes in the sight.

MRS. DEWEY

Well, Frank. That just about does it for me.

EXT. PARKING LOT - CONTINUOUS - NIGHT

The St. Ambrose bus leaves.

INT. VERENA & TINKA'S ROOM - DORM - CONTINUOUS - NIGHT

Tinka, Tweety, and Momo watch the bus go from

their window.

TWEETY

I had rather be devoured by rats than be
in the same school as Todd Winslow.

TINKA

It'll never happen now. Thanks to Momo
and Verena. That was a brilliant plan.

MOMO

God, where is Verena?

The door opens behind them; they turn. Odie
enters sadly, her face reflecting the grim news
she bears.

EXT. HEADMISTRESS' HOUSE - MORNING

Verena RAPS the knocker on the door of Miss
McVane's house.

INT. HEADMISTRESS' HOUSE - A LITTLE LATER - DAY

MISS MCVANE

You understand why you can no longer
attend Miss Godard's. Of course the boy
will be expelled, too. Did you know he
was the grandson of St. Ambrose's
wealthiest trustee?

Verena, very subdued, an untouched cup of tea
in her lap, sits opposite Miss McVane in the
latter's parlor. The headmistress speaks
gently, almost casually; in fact there is
something off, a little mad, in her demeanor.

VERENA

Yes, Miss McVane.

MISS MCVANE

Your father will pick you up this
afternoon. We'll send your records to
any schools you apply to. Mr. Dewey will
be leaving us as well, if that cheers
you. More tea?

VERENA

No, thank you.

MISS MCVANE

Cigarette?

VERENA

(surprised)

Sure.

MISS MCVANE

Catch.

(tosses her a pack of
Marlboros and matches)

Quite a debacle, the St. Ambrose choir
dance. Boys drinking liquor, heaving up
all over the stage. I'd say they had too
many of your refreshments.

Verena lights her cigarette and exhales smoke.

MISS MCVANE (cont'd)

I have no proof, as usual. Only these
events have a certain style I've come to
identify with your handiwork.

VERENA

I did it for the school.

MISS MCVANE

I know, dear. I wish it had worked. But
the trustees are going to hush up the
entire affair and proceed with plans for
co-education. I'll announce it to the
school before spring break.

VERENA

No!

MISS MCVANE

Won't be the first time women have had
to marry for money.

VERENA

You betrayed us.

MISS MCVANE

No. Miss Godard's was betrayed by her
own. Year after year, I've been on my
knees, groveling to the alumnae for
handouts. Five dollars here, ten dollars
there -- big spenders.

The headmistress gets up and crosses to the
window overlooking the campus. Her tea cup
clatters in its saucer; her hand is trembling.

MISS MCVANE (cont'd)

The men give generously to their
schools. It's a solid investment. They
are insuring that a steady supply of the

nation's leaders will be men. Maybe you women don't give because deep down you know it's useless. We might as well have been teaching needlepoint and gardening instead of physics and government.

Suddenly, in a fury, Miss McVane hurls the tea cup at the wall, where it shatters. Verena leaps up, alarmed.

MISS MCVANE (cont'd)
Twenty-eight years of work, just so I can kiss some headmaster's ass!

VERENA
Miss McVane!

Miss McVane advances on her, backing her against the door.

MISS MCVANE
You're right to be afraid. Because after the men plant their flag in this school, they'll bury us. It will be subtle and insidious, as in real life. Now, I may be at the end of the road here...
(brings her face in close)
...but you're young, you have the talent and power to lead--don't stop the fight. Wherever you go, Verena, don't give up.
(opens the door)
I'm counting on you. Good night.

She takes the cigarette from the girl's hand and lets her out.

EXT. SEQUENCE OF SHOTS - A LITTLE LATER - DAY

Verena walks tearfully back to the dorm. She passes busy classrooms full of GIRLS. Miss Godard's goes on without her. She notices MAINTENANCE MEN installing a padlock on the secret door behind the statue of Miss Godard.

INT. VERENA & TINKA'S ROOM - LATER - DAY

Verena drags in her trunk. She halts, surprised when she sees Tinka, Odie, Momo, and Tweety there, waiting.

VERENA
Guys, you're supposed to be in class. You're all going to have chop wood --

She bursts into tears. The others rush forward and hug her. Now they're all crying.

MOMO

You shouldn't take the blame all alone.
I'm going to give myself up!

VERENA

No. You're going to M.I.T. Don't you dare drop that dream! Just because I'm leaving doesn't mean we stop helping each other. I mean, we're joined forever!

TINKA

The D.A.R. lives!

OTHERS

Yeah!

ALL

(chant)

No More Little White Gloves!

VERENA

(pushes them away)

Okay, everybody out. I gotta pack.

They each linger for a final hug, murmuring goodbye, and then exit -- all except Odie, who stays.

ODIE

Verena...I'll miss you.

VERENA

(takes down Kennedy posters)

It's pretty ironic. I'm out, you get to stay. You're lucky to be in this school, even if you don't know it.

ODIE

(quietly)

I know.

VERENA

You'll be overjoyed to know it's going co-ed after all. Miss McVane said she's going to announce it before Spring Break. So that's it.

ODIE

Don't be so sure.

VERENA

What do you mean?

ODIE

The polls aren't closed. The last
ballot's not in.

VERENA

(surprised; curiously)

You little minx. What are you up to?

ODIE

(smiles mysteriously)

I'm late to class.

(plants a swift kiss on
Verena's cheek)

'Bye.

She hurries out, leaving a bemused Verena.

EXT. PARKING LOT - LATER - DAY

LONG SHOT: Verena's father shuts his daughter's
bag in his car trunk. Verena stands forlornly
by. He turns. He proffers his arms; she walks
into them quickly and they hold the embrace.

We PULL BACK farther and farther, and FADE IN
the sound of WOOD CHOPPING.

We PAN TO the woodpile, where Odie, Momo,
Tinka, and Tweety are slugging away with their
axes at logs.

TWEETY

Verena's gone, and next year I'm going
to have to face Todd Winslow every day.
I want to retch.

MOMO

They're going to pull down our grade
curve.

TINKA

They're going to pull down more than
that. Those oversexed swine.

Odie stops chopping and speaks in a new voice:
suddenly commanding and sure.

ODIE

(stops chopping)

Can the trustees really do this without
our consent? Come on, are we powerless?

Are we meek? Are we "just girls"?
(they all stop to listen)
It's time to let the whole school in on
it. It's time to open the debate.

TINKA

What're you going to do, ride your horse
from dorm to dorm, shouting "The
testicles are coming! The testicles are
coming!"

ODIE

I'm saying, ladies...it's time to put on
our thinking caps!

EXT. CHAPEL - DAY

We hear the morning HYMN being sung inside the
chapel.

INT. CHAPEL - CONTINUOUS - DAY

The assembled students, faculty, and
administration END THE HYMN. Miss McVane goes
to the lectern.

MISS MCVANE

I know you are anxious to get on with
your last day of classes, and I wish you
all a happy vacation. However, there is
some important news which you will need
to absorb over the holidays, indeed so
important that Mrs. Singer, the
President of Miss Godard's Board of
Trustees, is here this morning to tell
you herself.

Page Singer approaches the lectern; Miss McVane
sits down.

PAGE SINGER

Good morning. I am very excited to be
standing here, on the threshold, as it
were, of a new era. Next year, this
school will for the first time admit
members of the opposite sex.

There is a unanimous GASP from the audience.

PAGE SINGER (cont'd)

Specifically, Miss Godard's will unite
with St. Ambrose Academy to form a
single school on their campus in
Stoneytown, New Hampshire.

A confused MURMUR in the congregation. It increases quickly in volume.

PAGE SINGER (cont'd)

A letter was sent to your parents this morning, which outlines the details of this momentous merging of two of New England's proudest prep schools...

The murmur is taking on the distinct sound of protest. Abby, sitting with other stunned monitors, leaps to her feet.

ABBY

Mother, no!

Singer's eyes flicker over her daughter, but she forges on.

PAGE SINGER

Quiet, please. Our faculties will combine...

The Faculty, sitting in the back row, look appalled.

PAGE SINGER (cont'd)

...but our administrations will be separate, and the size of the student body will remain the same.

Miss McVane, pained and defeated, sags in her seat.

PAGE SINGER (cont'd)

Be assured every effort will be made to effect the smoothest possible transition...

She is now being drowned out by the student response: the girls' faces are contorted by different emotions: elation, fear, excitement, tears, horror, fury, desperation; their voices are raised to produce a complex soprano din. Singer cuts her speech short.

PAGE SINGER (cont'd)

Er, that's all, you're dismissed!...
Ladies, go to your classes!

EXT. CHAPEL & COURTYARD - LATER - DAY

Students spill out of the chapel, carrying the

din of their agitation into the open air. Some are crying.

Suddenly one of the girls jumps up on top of a stone bench and pitches her angry voice over the crowd's tumult. It is Odie.

ODIE

Attention! We've been gypped! Maybe some of you think going co-ed is a great idea, and maybe some of you think it's horrendous -- but the point right now is -- the Board of Trustees doesn't care what you think! Did they consult us? No! Did they ever ask us what we want?

TINKA, TWEETY, MOMO

No!

STUDENTS

(join in)

NO!!

INT. CHAPEL - CONTINUOUS - DAY

Miss McVane and Page Singer are the last to leave, walking toward the chapel door.

PAGE SINGER

I'm not worried. By the time they come back from the holidays they'll have gotten used to the idea.

She opens the door and stands stock still. She sees:

EXT. COURTYARD - CONTINUOUS - DAY

The entire student body is crammed around Odie on the bench.

ODIE

(into megaphone)

They teach us self-government and then they disenfranchise us! They teach us to take ourselves seriously and then they act as if we don't count -- hey! It eats the big one!

The crowd of students HOLLERS its agreement. Page Singer advances through the crowd with Miss McVane.

PAGE SINGER

What is going on? Where are the monitors?

(Abby comes up)

Abby, get these girls to their classes.

ABBY

(anguished)

How could you do it, Mother? It was your school, too --

ODIE

We count! We want a vote! It's our future!

(students CHEER)

MISS MCVANE

(turns to Mrs. Singer)

What about it, Page? Want to give these kids a vote?

PAGE SINGER

Don't be absurd!

ODIE

The trustees expect us to stand by and be docile and meek in our little white gloves while they wield absolute power!

PAGE SINGER

(shrieks)

Anyone who doesn't go to class immediately will be suspended!

She doubles over, coughing, having exploded her vocal cords in the effort.

ODIE

Well, I say: No More Little White Gloves! Follow me to the dorm! We'll lock ourselves in 'til they agree to our terms!

Odie leaps down from the bench and runs to the dorm.

Page Singer straightens up to see the student crowd following Odie en masse, at a run, to the dorm. The only other persons remaining are the faculty, the headmistress, and Abby.

PAGE SINGER

(calls hoarsely)

Come back!

(to Abby)

Abigail, you have an insurrection on

your hands. Show me how you can take charge in a crisis.

Abby tears off her ribbon with the nine stars, and flings it at her mother's feet.

ABBY

Mother -- up your ziggie with a wah-wah brush!

She turns and runs after the receding wave of students. Mrs. Singer turns back to Miss McVane.

PAGE SINGER

I suppose it is too much to ask you to restore order to this school of which you may not be headmistress much longer.

MISS MCVANE

I'll give it a whirl, Page.

EXT. DORM - MINUTES LATER - DAY

An astonished Mrs. O'Boyle is forcibly ejected through the front door, which then slams shut.

MRS. O'BOYLE

I never!

INT. RECEPTION - DORM - CONTINUOUS - DAY

Tinka leads a group of students bracing the reception desk against the front door and piling furniture on top of it.

INT. CORRIDOR - DORM - CONTINUOUS - DAY

Girls run to and fro in a welter of activity; their PHONOGRAPHS are all blasting away at once. Momo hurries down the corridor, handing out hockey and lacrosse sticks.

INT. CORRIDOR OUTSIDE LINEN CLOSET - DORM - CONTINUOUS - DAY

Odie grabs an pile of sheets hidden in the linen closet. She unfurls them -- they have slogans painted on them -- and hands them out to waiting students.

INT. DORM - RECREATION ROOM - CONTINUOUS - DAY

Tweety shakes and punches a candy machine until

a cascade of quarters descends to the floor. She grabs handfuls of the coins and thrusts them into the palms of several other students.

TWEETY

You call the New York Times. You call Life Magazine. You call the radio stations....

EXT. DORM - A LITTLE LATER - DAY

Miss McVane, Miss Phipps, and some faculty members stand on the lawn outside the dorm, looking up at the closed windows.

MISS MCVANE

(calls through cupped hands)
Ladies! No vote is possible! The trustees' decision is final! Please come out now, or you all face suspension!

Suddenly all the windows fly up, and girls drape the sheets with slogans down from the sills: "GIVE US THE VOTE," "WE DON'T TRUST THE TRUSTEES," "NO COERCED COEDUCATION," etc. The windows slam shut again.

Miss McVane can't conceal an admiring smile.

Page Singer huddles with the school's five security guards. They are all paunchy, past retirement age, and conspicuously reluctant to do battle against a few hundred schoolgirls.

PAGE SINGER

I want you to break through that door and clear the building. I don't care if you have to pick them up and carry them out one by one! Their parents will be arriving in two hours to take them home for vacation. In two hours, this situation must be under control.

SECURITY GUARDS

Yes, ma'am.

EXT. DORM - FRONT DOOR - MINUTES LATER

The guards put all their weight on the front door and heave. At last the door gives way, sweeping aside the furniture piled up against it inside.

INT. DORM - RECEPTION - CONTINUOUS - DAY

The guards step inside, where they are confronted by 30 girls, led by Tweety and Tinka, wielding hockey and lacrosse sticks.

TWEETY

Out! Or we start swinging.

GUARD #1

Now, miss, put that down.

The girls raise their sticks in the air and clack them together menacingly, in tribal rhythm: WHACK! WHACK! WHACK! They advance toward the guards.

The guards back away, out the door. The girls rush forward and slam it shut, and pile the furniture back against it.

EXT. PARKING LOT - TWO HOURS LATER - DAY

PARENTS are getting out of their cars, gazing around in consternation. The parking lot is crammed with TV and radio news trucks, and several police cars.

EXT. DORMITORY - CONTINUOUS - DAY

The crowd of grown-ups outside the dorm is larger now: including Harvey Singer, JOURNALISTS and news CAMERA CREWS, and members of the local POLICE force.

Perched in the open upper-story windows of the dorm, students chant down at the crowd.

STUDENTS

VOTE! VOTE! VOTE! VOTE!

Harvey Singer plants his hand in front of a CAMERAMAN's lens and berates a REPORTER.

HARVEY

You are trespassing on private property!
I know your publisher personally and it
will cost you your job if you persist!

At the base of the dorm, another group of reporters has rigged a microphone on a boom, and they lift it up to the girls on the upper floor. More parents are arriving.

ODIE

(shouts into mike)

The Board of Trustees has sold this
school down the river --

Down below, a horrified parent shrieks:

ODIE'S MOTHER

Odie?!

ODIE

(into mike)

They want us to go co-ed with St.
Ambrose Academy --

TINKA

(chimes in)

-- which is notorious for drunken
behavior, loose morals, and lousy
singing!

Off to one side below, Page Singer is in heated
conference with a POLICE CAPTAIN.

PAGE SINGER

There must be some way to get them out!

POLICE CAPTAIN

Well, there's tear gas, but...they're
just a bunch of little girls, ma'am.

PAGE SINGER

These aren't just a bunch of girls.
They're Miss Godard's girls -- they're
organized!

POLICE CAPTAIN

We could surround the building and come
in from all sides, if you don't mind our
breaking some windows.

PAGE SINGER

Do it.

SAME - LATER

The police encircle the building and prepare to
break in. Suddenly, from the upper windows,
Tweety and Momo blast out a cavalry call-to-
arms on their TRUMPETS.

At this signal, Odie comes galloping up on her
horse, leading the entire RIDING CLUB on their
steeds, to surround the dorm. They face their
rearing horses at the policemen and make short,
lunging runs at them, forcing the men back.

The students above break into a CHEER.

Miss McVane and Page Singer are now surrounded by a throng of angry, SHOUTING parents. Mrs. Singer is pale and speechless.

MISS MCVANE

(raises her voice above the
melee)

Parents will please convene in the
auditorium, where Mrs. Singer will
answer all your questions.

PAGE SINGER

I will? Marsha --

MISS MCVANE

Face the music, Page. I'm going into the
dorm and talk to the girls.

INT. DORM - TINKA & ODIE'S ROOM - CONTINUOUS - DAY

At the window, Tinka and others watch the
parents file off after Mrs. Singer to the
auditorium. Tweety bursts in.

TWEETY

Miss McVane is coming in!

ANGLE THROUGH WINDOW

Miss McVane, waving a white handkerchief to
signal a truce, is admitted through the Riding
Club's phalanx of horses. She goes inside the
dorm. Odie dismounts and enters behind her.

INT. AUDITORIUM - LATER - DAY

Page Singer tries to maintain order from the
stage, but parents keep popping up from their
seats to vent their rage.

MOTHER #1

My grandmother went here, my mother, my
sisters -- doesn't seventy-five years of
history mean anything to you?

FATHER #1

Why weren't we notified the Board was
considering this step?

MOTHER #2

Yes, why the secrecy?

FATHER #2

You can't railroad this through without our support!

PAGE SINGER

According to our by-laws, the Board of Trustees is under no obligation to solicit the support of parents or alumnae --

She is drowned out by BOOS and OBJECTIONS.

INT. RECEPTION - LATER - DAY

Miss McVane appeals to the assembled students.

MISS MCVANE

I know you all feel left out of the process -- but legally, the trustees can take any action they choose. You have no rights. Neither do I. If you don't like their decision, all you can do about it is decline to return next year. All I can do is quit. Those are the choices.

ODIE

It doesn't have to be like that.

Miss McVane turns and regards Odie with surprise.

ODIE (cont'd)

We can amend the by-laws. Miss McVane, we want to have our own representative on the Board. We can elect one right now. Then all the students will vote on co-education, and it'll count as one trustee vote.

MISS MCVANE

They won't permit that.

ODIE

Otherwise we won't move from here.

TWEETY

(points to stacked boxes of canned ravioli)

We've stocked enough food from the kitchen to last for months.

ODIE

And we've got the ballots ready. Please. Miss Godard's gave us a voice,

so now it's kind of hard to shut up.

MISS MCVANE

(stunned; slowly)

This is all rather new to me.

(beat)

Carry on, Odette.

Momo hands out ballots to the students, as Odie addresses them.

ODIE

At the top you'll write in whom you'd like to elect as your student representative, and at the bottom is the referendum on co-education. Just check the appropriate box for yes or no. It looks pretty simple, but now you're going to have to decide how you really feel about Miss Godard's. A lot of you think of this place as a prison -- some old-fashioned prude's idea for keeping girls out of trouble -- as if we can't be trusted to look out for ourselves. You always wished it would dry up and blow away. So vote yes, and you'll get your wish. Miss Godard's will disappear like the dinosaurs.

The students look at each other, as the enormity of this possibility dawns on them.

ODIE (cont'd)

And then, for others -- this school has brought out the best in you. Maybe in the outside world there are people who mean well but they don't expect very much out of you -- just look pretty and pick up the right fork and take a letter. In here, you're around people who expect bigger things from you. They give you the nerve to open your wings and fly. And you'll vote no to changing this school, because to you this place isn't a prison at all, it's a place to be free....

LATER

The students are filling out their ballots. Odie solemnly stares at her ballot, hesitating over which box to check. She lifts her eyes, and sees Miss McVane staring at her with a little smile of admiration. Odie smiles back.

She enters her check mark; we don't see which way she voted.

INT. AUDITORIUM - LATER - DAY

Miss McVane addresses the parents, while Page and Harvey Singer stand sullenly by.

MISS MCVANE

The results of the informal student vote are as follows. For co-education...77 votes. Against...115.

(REACTION; she holds up her hand)

And they have chosen Odette Sinclair as their representative, should the Board decide to admit one student member. In addition, they want to help the school out of its financial trouble.

(holds up basket of checks)

Each one of them without hesitation has donated whatever she can from her personal savings account. I have checks here amounting to about three thousand dollars. Maybe that's a paltry amount, but their generosity just about broke my heart. I'm sure if parents and alumnae follow their example, whatever budget problems we have can soon be resolved. What do you say, folks?

The parents applaud enthusiastically, cheering.

MISS MCVANE (cont'd)

These are your daughters -- you can be proud!

EXT. DORM - LATER - DAY

The Riding Club encircling the dorm entrance lets out a jubilant WHOOP. CHEERS O.S. within the dorm.

Students stream out of the dorm, CHEERING, hugging their parents. Photographers surge forward to get shots. In the foreground, a TV REPORTER talks to the CAMERA.

TV REPORTER

Well, the mutiny is over, and the maidens are going home....

We see Page and Harvey Singer leaving in a fury; they push through the celebrating

students, with Abby walking tall and triumphant behind them.

MISS MCVANE (V.O.)

The President of the Board has resigned, along with her husband...

INT. MISS MCVANE'S OFFICE - LATER - DAY

Miss McVane speaks to gathered REPORTERS.

MISS MCVANE (cont'd)

When they are replaced, the new Board, including one student representative, will vote on coeducation. But I feel confident, after today's show of spirit by the girls, that the new Board will vote to keep Miss Godard's the way she is.

EXT. COURTYARD - LATER - DAY

Students and their parents carry suitcases to the parking lot. Among them is Odie with her mother. They pass by the statue of Miss Godard.

ODIE'S MOTHER

Who's this? She looks like the Grim Reaper.

VOICE

She was an amazing old bird.

Smiling, Miss McVane falls into step beside them.

MISS MCVANE (cont'd)

She always said, "Ladies, never be less than splendid." I think she would have adored your daughter.

ODIE'S MOTHER

Really? I never know how to react to Odie's behavior, myself. Whether to hug her or have her locked up.

ODIE

Mother....

MISS MCVANE

Don't bother to lock her up. She'd always find a way out.

(winks at Odie)

Miss Godard's girls are very tenacious.
She shakes their hands before moving off.

MISS MCVANE (cont'd)
Goodbye, my dear. See you in two weeks.

ODIE
(warmly)
Goodbye, Miss McVane.

The headmistress turns back. Odie and her mother walk on.

ODIE'S MOTHER
(as they exit)
Darling, when was the last time you washed your hair?

INT. TINKA'S ROOM - DORM - CONTINUOUS - DAY

Tinka finishes packing, while her MOTHER reclines wearily on the stripped bed, musing out loud.

TINKA'S MOTHER
Oh, Lordy, it's far too much excitement for me. I'll never know why you young girls have such a great appetite for drama.

Tinka suddenly senses something at the window. She looks over and sees Snake. He is standing in the gondola of the tree maintenance truck, which has been hoisted up to the second floor of the dorm. Tinka waves delightedly.

Her mother, facing away from the window, continues chatting obliviously.

TINKA'S MOTHER (cont'd)
Still I am glad you all stopped them from rushing into co-education. In many ways the old ways are the best ways.

Tinka climbs up into the window with her suitcase.

TINKA'S MOTHER (cont'd)
By the way, the Wheelwright boy will be home for the holidays, and since his parents and I are great friends...

Snake helps Tinka into the gondola beside him,

then signals to the Critters below. The truck moves off; Tinka and Snake vanish from the window.

TINKA'S MOTHER (cont'd)
...we all thought it's high time you two were introduced...

EXT. PARKING LOT - CONTINUOUS - MAGIC HOUR

Chattering students climb into their parents' cars.

Odie slings her luggage into her mother's car trunk. Momo and Tweety wave to her from departing taxis.

ODIE
(calls)
Goodbye!

VOICE (O.S.)
Odious!

Odie looks across the parking lot and sees Verena waving to her, jumping from the sports coupe she just arrived in.

ODIE
Verena!

Odie runs across. The two girls embrace.

VERENA
We drove down as soon as we heard the news on the radio! You were brilliant!

She introduces her young man at the wheel of the car.

VERENA (cont'd)
This is Frosty.
(he waves)
Guess what? We both got accepted at Chancery! We'll be going there after the holidays.

Odie pulls Verena aside.

ODIE
You hypocrite. I thought you hated boys.

VERENA
I know, but I've been thinking, perhaps

they are like dogs. If we don't take them in, they run wild and are a danger to society.

ODIE

(fondly)

Verena...up yours with a Breck bottle.

TINKA (O. S.)

Bye, guys!

Verena and Odie turn around to see:

EXT. HOCKEY FIELD - LONG SHOT - CONTINUOUS - MAGIC HOUR

Tinka and Snake are up high, laughing and waving goodbye from the raised gondola, as the Flat Critters race their truck across the hockey field and into the sunset.

SNAKE (V.O.)

Oh schoolmaids! So small, so tall, so tricky! Wish I could be a little stone in your saddle shoe -- or a barrette in your fly-away hair. Schoolmaids...don't pass me by!

THE END