

DISCLOSURE

by

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Based on the novel, Disclosure,  
by Michael Crichton

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Baltimore Pictures

FIRST DRAFT  
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"No act is so private it does not seek applause."

--John Updike

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WHITE TITLES ON BLACK--

MONDAY

CUT TO:

1 INT. DAY. SANDERS' HOUSE--DEN

CLOSE ON--A COMPUTER MONITOR

A high-resolution screen, as the E MAIL ICON blinks. Then changes color as someone CLICKS on it. Then:

FROM: ARTHUR KAHN DIGICOM/KUALA LUMPUR

TO: TOM SANDERS DIGICOM/SEATTLE (AT HOME)

PRODUCT NAME: "DIANA" CD-ROM

TOM:

CONSIDERING THE MERGER, I THOUGHT YOU SHOULD GET THIS AT HOME:

"DIANA" PRODUCTION LINES RUNNING AT 29% DESPITE ALL EFFORTS. SPOT CHECKS ON DRIVES SHOW SEEK TIMES 40-60 MSEC OFF SPECS. POWER FLICKER ON SCREENS ALSO NOT YET SOLVED.

SPEAKING OF THE MERGER, ARE YOU RICH AND FAMOUS YET?

CONGRATULATIONS IN ADVANCE ON YOUR PROMOTION.

ARTHUR

OVER THIS

VOICES and the music of NINTENDO filter down from upstairs--

PULLING BACK

ELIZA, 8, cute but chubby, wet hair, wanders away from the computer, into the living room and then out of view...

SUSAN (O.C.)

(to phone)

What if he goes out and buys a Lear jet?

(more)

(CONTINUED)

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1 CONTINUED:

SUSAN (Cont'd)  
 (listens) Well, I did track you  
 down in Paris, Bernie. (listens)  
 I'm not being a pain in the ass,  
 I'm being a lawyer. (listens)  
 Well, I think there's a  
 difference.

SANDERS (O.C.)  
 No more Nintendo, Matt. Time for  
 school. (calling) Hey, 'Lize,  
 where are you?

ELIZA  
 (calling)  
 You got a e mail, Dad.

She reaches on tiptoe for a carton of milk. It wobbles, like  
 it's going to fall...Then she gets it. Pours herself a glass.

MATT (O.C.)  
 I have to get killed or kill  
 somebody.

SANDERS (O.C.)  
 Matt, just pause it. You can  
 finish later.

MATT (O.C.)  
 Mommy doesn't like me to pause it  
 all day.

SANDERS (O.C.)  
 (relenting)  
 You ready to go as soon as you  
 finish? Did you pee?

MATT (O.C.)  
 Yes.

SANDERS (O.C.)  
 Did you brush your teeth? Go  
 brush your teeth.  
 (calling)  
 'Lize, get up here right now!

(CONTINUED)

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1 CONTINUED: (2)

SUSAN (O.C.)

(to phone)

...We need some kind of protection on what he spends--

(caught in a mistake)

I don't see why it matters if I brought it up earlier or--

(listens)

I should've. You're right, I'm a bad lawyer.

(covers phone)

Shit--Tom? Matt's got toothpaste all over himself.

SANDERS (O.C.)

Oh, Jesus, Matt.

SUSAN (O.C.)

(covers phone)

If you can't take care of it, don't say you'll take care of it.

SANDERS (O.C.)

You're welcome.

SUSAN (O.C.)

(to phone)

Yeah I'm here.

(covers phone)

And 'Liza needs a jacket.

SANDERS (O.C.)

I know she needs a jacket.

(calling)

'Liza!

ELIZA

A jacket doesn't go, Dad.

SUSAN (O.C.)

(to phone)

Bernie, quit breaking my balls.

(listens) I have several pairs.

I collect them, like scalps.

SANDERS (O.C.)

Matt, put on a sweatshirt.

MATT (O.C.)

That's for girls, a white sweatshirt.

SANDERS (O.C.)

Since when? (calling) 'Lize!

(CONTINUED)

1 CONTINUED: (3)

ELIZA  
Dad, leave me alone.

Eliza goes to the computer. Hits PRINT.

CUT TO:

2 INT. DAY. KITCHEN

SUSAN HENDLER, late 30s, an empty mug in her hand, pulls on a sweater on as she enters. Her eyes shine with a skeptical intelligence. She puts her mug down. Goes to MATT, a cute five year old zips his sweatshirt.

TOM SANDERS, 41 years old, suit and tie, an ID BADGE on his pocket, confronts his daughter, her jacket in his fist. The smile of a ladies' man. The build of a varsity athlete. Still something of the high school hero about him.

SANDERS  
I am the father. When your  
father says put on a jacket, you  
put on this jacket.

ELIZA  
Ariel doesn't have a father. She  
has two mothers.

SANDERS  
Oh, really?

SUSAN  
He's sitting in the Hotel Crillon  
with his secretary patched in  
from New York and I'm brushing  
the Cheerios out of my file  
folders. It's insanity.

She takes the jacket from Sanders. Hands it to Eliza.

SUSAN  
(with jacket)  
'Lize, put this on, sweetie.

ELIZA  
No.

SUSAN  
Eliza.  
(beat)  
You can take it off when you get  
to school.

(CONTINUED)

2 CONTINUED:

Eliza obediently takes the jacket. Puts it on.

SANDERS  
 (to Eliza)  
 And when I tell you to listen to  
 your mother, you listen to your  
 mother.

SUSAN  
 Matt, did you pee?

MATT  
 Yes.

She pours herself another half-cup of coffee.

SUSAN  
 I don't understand why you agree  
 to take the kids when you have a  
 big day like today--

SANDERS  
 I'll tell you what I don't  
 understand.

SUSAN  
 --with this promotion--

SANDERS  
 I don't understand why Chau-Minh  
 has to get the day off for her  
 birthday. She has a birthday  
 every two months. It's like  
 she's from the planet Mercury.

ELIZA  
 Dad, you got a e-mail.

CUT TO:

3 EXT. DAY. SANDERS' HOUSE

Susan climbs behind the wheel of a FORD TAURUS WAGON. Sanders  
 straps Matt in, climbs into the passenger seat.

SANDERS  
 Hey, did you call for me about  
 those Disneyland tickets?

SUSAN  
 Oh, Tom, with everything I have  
 to do today--

(CONTINUED)

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3 CONTINUED:

SANDERS

C'mon. It's one phone call. I thought you had a connection.

SUSAN

Who are these for again?

SANDERS

Mohammed Jafar--he's our foreman in Malaysia. I promised him.

SUSAN

You're the only person I know who sucks up to people below you.

SANDERS

Matt, don't kick the seat.

Susan puts the car in gear...Sees something on Sanders' tie.

SUSAN

What's that on your tie?

SANDERS

I don't have time. Go. Toothpaste. Let's go.

Sanders dials "C-H-A" into his cellular phone. The name types out on the digital display: CHANG, CINDY. A preprogrammed series of BEEPS as the phone autodialers...

SUSAN

The one day you wear a tie it shouldn't look like a bib.

Susan backs out of the driveway. Puts the car in drive...

SANDERS

(to phone)

Hi, Cindy. What's up? (beat) Garvin? Garvin came down to my office?

(to Matt)

Hey, Matt, what did I say?

(to phone)

Surprised I was late today? What the hell does that mean?

MATT

I have to pee.

(CONTINUED)



3 CONTINUED: (2)

SANDERS  
 (to phone)  
 He said it in passing or he said  
 it like he was saying something?

CUT TO:

4 INT. LATER. TAURUS

The kids have been dropped off at school. Susan races for the  
 ferry. Sanders looks at his watch.

SANDERS  
 Why the hell's Garvin coming by  
 my office at eight in the  
 morning?

SUSAN  
 To congratulate you.

SANDERS  
 That's not his style. You know  
 Garvin--he treats everybody like  
 dirt except--

SUSAN  
 --the top guys.

Sanders thinks a beat--now, with the promotion, that means him.  
 He and Susan share a smile.

SANDERS  
 Yeah.  
 (beat)  
 If we merge with Conley-White and  
 they spin off our group, we're  
 gonna be rich, you know.

SUSAN  
 We're already rich, if you ask  
 me.

SANDERS  
 I mean really rich.

SUSAN  
 (musing)  
 My grandmother used to have this  
 expression. Don't climb up there  
 too close to God--he might shake  
 the tree.

CUT TO:

5 EXT. DAY. FERRY

A FERRY full of commuters revs in the dock, about to leave BAINBRIDGE ISLAND as the Taurus pulls up. Sanders runs out with his briefcase. Susan clammers out of the car.

SUSAN

Tom? Thanks for this morning.

Sanders turns, takes a beat. Then goes to her. Grabs her and KISSES HER

Back onto the hood of the car...APPLAUSE from the commuters. She watches as he runs, leaps aboard the ferry.

CUT TO:

6 EXT. DAY. FERRY

On the upper deck of the ferry, Sanders: DIALS his tiny CELLULAR PHONE. Plugs in a NAME CODE.

INSERT--DISPLAY

As it types out: L-A-R...Then fills in from its memory: LARSON, EDDIE. A string of preprogrammed BEEPS.

FRED PRICE, 50s, sidles up. A face like crockery that's been glued too many times. The Ghost of Computers Past.

PRICE

(off phone)

Smaller faster cheaper better.  
Remember the first ones? The way  
you lugged it around....

SANDERS

Yep.

PRICE

People were amazed. It was like  
showing a Polaroid to a Bushman.  
Now they get the red ass if it's  
bigger than a credit card. Too  
inconvenient.

Sanders smiles politely. Rings through.

SANDERS

Keeps you on your toes.

(to phone)

Hi, Eddie. It's Tom. Cindy said  
you called?...Yeah, I'll hold.

(more)

(CONTINUED)

6 CONTINUED:

SANDERS (Cont'd)  
 (to Price)  
 Hey, how's the job search?

PRICE  
 I can't believe I was with IBM  
 twenty-eight years--did I ever  
 tell you what they told me? I  
 was "surplused". You ever hear  
 that word?

SANDERS  
 (to phone)  
 What's going on down there,  
 Eddie? (listens) That's crazy.

PRICE  
 If they wanted a euphemism they  
 should've said "sodomized."

SANDERS  
 (to phone)  
 We're not selling the Austin  
 plant. It's a rumor. C'mon.  
 There's always these rumors  
 floating around. Especially at  
 a time like this.

PRICE  
 You don't see it coming. You're  
 going right along, then one day,  
 there's no room. Boom. There's  
 no room for you. Smaller faster  
 cheaper better.

SANDERS  
 (to phone)  
 Don't use names over the--I'm on  
 the cellular. No names. Look,  
 it's not true. It's a rumor.

PRICE  
 I was making one-fifty a year.  
 Big money. Boom. That's  
 probably what you make, huh? One-  
 fifty?

Sanders turns to Price. Gives him his card.

(CONTINUED)

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6 CONTINUED: (2)

SANDERS  
 (to phone)  
 Hold on a sec.  
 (to Price)  
 Look, call Cindy, make an  
 appointment. There's some things  
 going on. Maybe I can help you.  
 (to phone)  
We're not selling Austin. Eddie,  
 if we were selling Austin, don't  
 you think I'd know?

PRICE  
 Cindy? Pretty name. We used to  
 have fun with the girls.  
 Nowadays, she probably wants your  
 job.

CUT TO:

7 INT. DAY. DIGICOM

Sanders hustles out of the elevator, past the ORANGE DIGICOM  
 LOGO. Out of the corner of his eye he sees a sexy WOMAN in an  
 Armani suit walking the other way. He turns. Great ass. He  
 smiles, turns, continues on. She turns:

MEREDITH JOHNSON, 33, with a look that says she's earned every  
 stripe in that suit. Larger than life. Glittering with  
 amorality. She watches Sanders from behind as he walks toward  
 his office. Great ass. She smiles, turns, continues on.

CUT TO:

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8 INT. DAY. DIGICOM

Sanders walks briskly past CINDY CHANG, 20s, his sexy-without-  
 trying Chinese-American SECRETARY.

SANDERS  
 What'd Garvin say? He want me to  
 come up?

CINDY  
 He didn't say. He seemed pissed.

SANDERS  
 He didn't say anything?

CINDY  
 He growled.

(CONTINUED)

9 CONTINUED:

SANDERS

Yeah? Maybe he was flirting.  
You get Arthur?

Sanders takes out the printout of his e-mail. Eliza has scrawled a smiley face on it. I LOVE YOU, DADDY. Sanders smiles. Cindy hands him his morning coffee.

CINDY

He's coming in on the DVL. The lunch with the Conley-White people got pushed up to noon.

ON THE DIRECT VIDEO LINKUP

As it boots up...

FIFTEEN SECONDS TO DIRECT VIDEO  
LINKUP DC/S-DC/KL SEN: T.  
SANDERS REC: A. KAHN

SANDERS

Conley-White, we'll probably have those sandwiches with the crusts cut off.

CINDY

Why do you say that?

SANDERS

That whole East Coast publishing thing. They all got their jaws wired shut at the same prep school.

CINDY

The merger's still going through, isn't it?

SANDERS

Why? Did you hear something?

CINDY

No, just--. What's that on your tie?

SANDERS

Garvin didn't say anything about my promotion?

CINDY

I thought you were coming in early today.

(CONTINUED)

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8 CONTINUED: (2)

SANDERS

Did the people from Father of the Year call?

CINDY

(blank)

No.

SANDERS

That's a joke, Cind.

Sanders sits. Turns to the video camera. Fluffs his hair...

CINDY

You want me to close your door?

SANDERS

Cindy, when do I ever ask you to close my door?

ON THE SCREEN

Appears ARTHUR KAHN, 40s, Vegas from the 'Seventies--Porsche-frame glasses, Fila sweatsuit. He has a HACKING COUGH. The video image lags seconds behind the audio. With the time difference, it's the middle of the night in Malaysia.

ARTHUR

Tom, you look frighteningly awake.

SANDERS

What's wrong with "Diana", Arthur?

ARTHUR

The drives are just very slow. We're getting seek times in the one-forty, one-sixty range.

SANDERS

One-forty isn't a sexy CD player anymore. One-forty is the same as Toshiba's.

ARTHUR

My guys think there's a compatibility problem between the controller chip and the driver software.

SANDERS

You think the chips are bad?

(CONTINUED)

9 CONTINUED: (3)

ARTHUR

Either they're bad or there's a bug in the code. We can't--

SANDERS

If it's the chip that puts us back a year.

ARTHUR

Then there's this thing with the screen--the current cuts in and out. It's something in the hinge connectors. I think it's a design problem.

SANDERS

What do you mean, a design problem? Every laptop in the world has that design.

ARTHUR

I sent you some drives DHL. You should get them by the end of the day.

SANDERS

This is bad, Arthur. I don't know what to do about this.

ARTHUR

You gonna bury it till after the merger?

SANDERS

Don't you say anything. Does anyone else know about this?

ARTHUR

I'm a grave, what, are you kidding, Tom? Look, I still think "Diana" will be a major--major--hit.

SANDERS

I'll talk to you after I get the drives.

ARTHUR

Tom, did you get those macadamia nuts that I--

Sanders disappears Arthur from the screen. Gathers his folders...Cindy follows with her clipboard...

(CONTINUED)

8 CONTINUED: (4)

CINDY

The Monday morning with the group  
got pushed up to ten.

SANDERS

Pushed up?

CINDY

Do you know a Meredith Johnson?

SANDERS

Meredith? Years ago.

CINDY

She's up from The Valley for the  
lunch.

SANDERS

Jesus, is the whole company  
invited to this lunch?

CINDY

She wanted to see you. Bad day-  
in laws in town-take a rain  
check?

Sanders smiles.

SANDERS

I going to see Lewyn, the keypads  
stick on the 900s. And get that  
worried look off your face. If  
it was bad news, Garvin would've  
sent Phil Blackburn.

He gives her an affectionate whack on the butt with his folders  
as he heads out.

CUT TO:

9 INT. LATER. ELEVATOR

Sanders waits for the elevator. Joining him: PHIL BLACKBURN,  
late 40s, the general counsel. The manners of a clergyman.

BLACKBURN

Hey, Tom Sanders!

SANDERS

Phil Blackburn! Hey!

(beat)

You weren't, ah, coming to see  
me, were you?

(CONTINUED)



9 CONTINUED:

BLACKBURN  
No. Why?

SANDERS  
Nothing. How are you?

BLACKBURN  
Jesus, how are you, Tom? You  
look all beat up.

SANDERS  
I do?

The elevator arrives. It's empty. They climb aboard.

BLACKBURN  
You're letting it get to you.  
Don't. It's pure Garvin. You  
can't take it personally.

SANDERS  
Take what personally?

BLACKBURN  
Look, maybe it's just a rumor.

SANDERS  
What rumor, Phil?

BLACKBURN  
I don't want to be spreading  
rumors. That's how these things  
get started.

SANDERS  
What, about Austin?

BLACKBURN  
Who said something about Austin?

SANDERS  
Phil, what haven't I heard?

BLACKBURN  
I can't believe he didn't tell  
you. He's so perverse.

The elevator stops. Two PROGRAMMERS climb aboard.

SANDERS  
Didn't tell me what?

Blackburn glances to the programmers. Finger to his lips.

(CONTINUED)

CONTINUED: (2)

BLACKBURN  
(brightly)  
So, how's Susan?

SANDERS  
She's good, Phil. How's Lonnie?

BLACKBURN  
Great. Did you know she got  
tenure? Well, here's my stop.

Sanders follows Blackburn off the elevator. They continue to  
walk...Head down a back staircase...

BLACKBURN  
I have tried to explain to  
Garvin...You know what he's like--  
he's like a child. Fuck your  
feelings if they get in the way  
of his big surprise.

SANDERS  
What big surprise?

BLACKBURN  
The rumor is you're getting  
passed over.

SANDERS  
I'm not getting the veepee job?

BLACKBURN  
That's the rumor. That's all I  
can tell you.

SANDERS  
Don't call it a rumor. Rumors  
are always true.

BLACKBURN  
Garvin hasn't said anything to  
you?

SANDERS  
He came by my office this  
morning, I was late. Susan had  
a conference call.

BLACKBURN  
You were late today?

Three MARKETING EXECS head up the stairs the other way...

(CONTINUED)

9 CONTINUED: (3)

EXEC #1

Hey, Phil Blackburn! What brings you up to Seattle?

BLACKBURN

Good to see you again.

(resuming)

Somebody tells Garvin I was talking to you, man, he'll have my nuts for breakfast. You know how he is about leaks.

SANDERS

This is a leak? I thought this was a rumor.

BLACKBURN

It was different when we were all down in The Valley together, Tom. I could watch your back.

SANDERS

Who's getting it?

BLACKBURN

The rumor is he's going outside the group. You'd still head up Manufacturing, presumably.

SANDERS

Wait a minute--I might be out of a job?

BLACKBURN

Don't get paranoid all of a sudden.

SANDERS

I'm a fast learner.

BLACKBURN

You wouldn't make somebody veepee and then take away their power to appoint their own team. How would that look?

SANDERS

Phil--am I out of a job?

BLACKBURN

Hey, c'mon, Tom. I'm already out on a limb.

(more)

(CONTINUED)

9 CONTINUED: (4)

BLACKBURN (Cont'd)  
 (beat)  
 You gonna be okay? You want a Prozac?

SANDERS  
 I'm fine. You know, I'm disappointed. I'm fine.

BLACKBURN  
 You sure?

SANDERS  
 Hey, don't worry about me, Phil, I'm a stockholder, right? Whatever's best for the company.

CUT TO:

10 INT. LATER. DIGICOM

Blackburn and Garvin talk on the phone.

BLACKBURN  
 ...Obviously, he's disappointed.

GARVIN  
 But he took it well?

BLACKBURN  
 Overall, I'd say yes.

GARVIN  
 I don't want any bumps before this merger is announced Friday. Just one big happy family.

BLACKBURN  
 I have to tell you--going down to see him this morning was a masterstroke. It really put him on the defensive.

GARVIN  
 (chuckling)  
 Yeah. The minute I heard he was late I ran right down there.

BLACKBURN  
 I'll just have to keep an eye on him.

(CONTINUED)

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CONTINUED:

GARVIN

He'll get on the program. When push comes to shove, he doesn't have the guts.

CUT TO:

11 INT. LATER. SANDERS' OFFICE

Sanders dials. Gets an ANSWERING MACHINE.

SUSAN (O.C.)

Hello, we're not home right now, but if you'll--

He hangs up. Dials another number.

OPERATOR (O.C.)

The mobile customer you are trying to reach--

Sanders hangs up. Presses "REDIAL." The bleeps rattle off...

OPERATOR (O.C.)

The mobile customer you are trying to reach is away from the phone, or beyond our service area. Please call again later.

CUT TO  
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12 INT. DAY. DIGICOM

Sanders comes out of his office. Goes to Cindy's desk.

SANDERS

Let me ask you something. You know Susan. If I heard a rumor about the future of the company, my future-- you know, not a crazy rumor, a real rumor--what do you think Susan would say? Do you think she'd say go see Garvin?

CUT TO:

13 INT. LATER. DIGICOM

Sanders hustles off the elevator toward Garvin's office.

(CONTINUED)

3 CONTINUED:

SANDERS  
Is he in?

SECRETARY  
He's in a meeting.

SANDERS  
Could you tell him I'm here?

The Secretary types onto the Amtel. Then the door opens:

JOHN CONLEY, late 30s, a privileged Connecticut WASP (but Armani down to the glasses), emerges with JIM CHASE, early 40s, his investment banker and tennis partner. Behind them:

BOB GARVIN, 50s, profane, peremptory and predatory, in a Turnbull & Asser shirt and bespoke suit.

GARVIN  
(off Sanders)  
Hey! Here's a guy you should meet. Tom Sanders--he heads up our manufacturing.  
(introducing)  
Jim Chase, with Crescent Capital.  
And John Conley.

SANDERS  
You're John Conley?

CONLEY  
Junior. Dad's coming out Friday with the members of the board.  
(to Garvin)  
Catch you at the lunch.

Conley and Chase exit. Garvin beckons Sanders inside.

GARVIN  
Tom, come on in. You wanted to see me about something?

SANDERS  
Sorry about this morning. You know how it is, with the kids and--

GARVIN  
(he doesn't)  
Yeah. (resuming) Have you ever met Meredith Johnson, Tom?

Sanders enters Garvin's office. Meredith sits relaxed on the couch. Those great legs.

(CONTINUED)

3 CONTINUED: (2)

SANDERS  
Hi, Meredith.

MEREDITH  
What's the matter, Sanders?  
That's a hello you'd give to a  
rash.

SANDERS  
I'm just a little preoccupied.  
It has nothing to do with you.

MEREDITH  
(to Garvin)  
Sanders and I go way back. He  
broke my heart.

SANDERS  
She's making that up.

MEREDITH  
If I were bullshitting you'd  
never know it. It's one of the  
few things I'm good at.

Garvin fixes himself a coffee from a service on a sideboard.

GARVIN  
I thought your heart was made out  
of that plastic they use for  
football helmets.

MEREDITH  
(to Sanders)  
Remember what a bimbo I was? I  
had that whole "Dynasty" look  
going.

SANDERS  
I don't know--I didn't think of  
you that way.

MEREDITH  
No, you didn't. You used to tell  
me I could be anything I wanted.

GARVIN  
Well, he got that right.

MEREDITH  
It was a line, Bob.

SANDERS  
It wasn't a line.

(CONTINUED)

3 CONTINUED: (3)

GARVIN  
Coffee, Tom?

SANDERS  
No thanks.

GARVIN  
I had no idea you two knew each other.

MEREDITH  
What's that line of Wilde's? "I like a man with a future and a woman with a past."

SANDERS  
(to Meredith)  
Somebody told me you're in Sales, down in The Valley?

MEREDITH  
Oh, no. The last couple of years I've been in Special Projects, trying to clean up the mess Bob's made out of this company.

GARVIN  
Yeah? If it's such a fucking mess how come I'm so fucking rich?

SANDERS  
Well, you know, we should get together and catch up, Meredith.

MEREDITH  
I'd love that.

Garvin comes back, stirs his coffee.

GARVIN  
Plenty of time for that now.  
(to Sanders)  
I remember flying back to Wyoming-- I was sure it was dead. Conley was choking on the valuation. "Blue sky-on the come-in the future"--all that crap. The spinoff was Meredith's idea.

SANDERS  
Really.

(CONTINUED)



3 CONTINUED: (4)

MEREDITH

Don't say it too loud. Conley  
thinks it was their idea.

GARVIN

Lit 'em up like a Christmas tree.  
Meredith saved the merger.

MEREDITH

Not a bad idea for a girl, huh?

Garvin turns to Sanders.

GARVIN

So what was it you wanted to see  
me about?

CUT TO:

14 INT. MORNING. CONFERENCE ROOM

Sanders enters, SLAMS his folders down, paces angrily...The  
other DEPARTMENT HEADS assembled around a conference table:

MARK LEWYN, 38, the head of design. Rei Kawakubo suit.  
Temperamental, paranoid, obsessive. MARY ANNE HUNTER, 35, the  
head of data telecommunications. Work shirt and jeans. A  
Southerner with a cutting tongue. DON CHERRY, 24, the head of  
programming. The enthusiasm of a shipwreck survivor who has  
just reached shore. And dresses that way.

SANDERS

Meredith fucking Johnson. Son of  
a bitch. Goddam Garvin.

LEWYN

What happened?

SANDERS

I'm not getting it.

LEWYN

Garvin told you that?

SANDERS

I was just up there. He's got  
her installed on the couch,  
they're batting it back and forth  
like it's the fucking "Tonight  
Show."

CHERRY

Who?

(CONTINUED)

CONTINUED:

LEWYN

This isn't gonna affect the spinoff, is it?

SANDERS

This is a technical division. Meredith Johnson wouldn't know software from a cashmere sweater.

CHERRY

Who's--?

LEWYN

What aren't you telling us?

SANDERS

I might lose my job, Lewyn. That's not enough? Do you know what it's like out there?

LEWYN

He said something about the spinoff, didn't he.

SANDERS

They don't even tell me about me. Do you think they tell me about the spinoff?

(resuming)

This is the worst day of my life

CHERRY

Who's Meredith Johnson?

LEWYN

Let me guess. She's attractive?

HUNTER

What does that have to do with it?

LEWYN

Great rack? Nipples like pencil erasers?

SANDERS

She's attractive. She's very attractive.

LEWYN

You think she's sleeping with Garvin?

(CONTINUED)

4 CONTINUED: (2)

CHERRY

That's why he bought that Nordic Track!

LEWYN

It's a curse, to be me. Life holds no surprises.

HUNTER

This is such a cliché.

LEWYN

Hunter, how do you think a cliché becomes a cliché?

HUNTER

You mean like "Size doesn't matter"?

CHERRY

I have such a thing for you, Hunter.

SANDERS

I've been basically doing the job for six months, on top of my job. Nobody cares.

HUNTER

All I know is any woman has to be twice as good as a man and work twice as hard to get the same job for less pay.

LEWYN

Now that is a cliché.

SANDERS

Hey, Hunter, whose side are you on?

HUNTER

Well, if you assholes are gonna react this way, I'm on her side.

CHERRY

C'mon, Hunter. It's weird. Nobody knows her.

SANDERS

I do. I had a thing with her.

LEWYN

You're amazing.

(CONTINUED)

4 CONTINUED: (3)

SANDERS

It was years ago.

LEWYN

If you knew any more women you would be a census.

HUNTER

Well, maybe now you can sleep your way to a better job.

SANDERS

(off watch)

Could we get some work done today? We're having problems with "Diana."

LEWYN

(automatically)

It's not the design.

CHERRY

It's not the code.

HUNTER

Wait a minute. Why? Why her and not Sanders? He's not attractive?

CHERRY

Because men and women are different.

HUNTER

Not in any way that'd matter to you.

CHERRY

(nervous laugh)

What are you saying, I'm a virgin?

HUNTER

Why not? Did you part on good terms?

SANDERS

I came home early one day and found her fucking the UPS guy. Evidently I broke her heart.

LEWYN

You broke up with her over that?

(CONTINUED)

4 CONTINUED: (4)

CHERRY

I can't believe this. Who said I'm a virgin?

HUNTER

This is your big shot, Sanders.

SANDERS

I'd just as soon sleep with Garvin.

LEWYN

Well, you're a little late.

Sanders at the WINDOW now, looks down to the ATRIUM...

SANDERS' POV

Garvin tours Conley, Chase, FURILLO, 60s, the Conley-White CFO, and other CONLEY EXECs through the building, Meredith all but pirouetting to their delight...

SANDERS

Meanwhile, you want to know what he said about the spinoff? He said the spinoff was her idea.

LEWYN

(beat)

So when do we get to meet her?

CUT TO:

15 INT. LATER. EXECUTIVE LUNCHROOM

The DigiCom and Conley-White EXECUTIVES sit at round tables as white-coated WAITERS serve lunch. Garvin addresses the group from a small PODIUM in the corner.

GARVIN

It's always a pleasure to come up to Seattle and spend time with the Advanced Products Group. I feel a special warmth for the people here...

STEPHANIE KAPLAN, early 50s, the Stealth Bomber, like a librarian, reading glasses on a cord, slips into the seat beside Sanders. She is the CFO of DigiCom.

STEPHANIE

Is this seat taken?

(CONTINUED)

CONTINUED:

SANDERS

How are you, Stephanie?

STEPHANIE

I'm sorry about your promotion.

SANDERS

How long have you known?

She gives him a Sphinxlike smile. Says nothing.

SANDERS

Really. That long.

BACK ON--GARVIN

As he winds up his introduction...

GARVIN

...Whenever I've wanted to promote a woman, to break the glass ceiling, it's always been the same story. "But Bob." "But Bob." Always something. I've thought about it often, since my daughter's death--that in today's climate, had she lived, it would be extremely rare that she would ever get to run a company. So it has a special meaning for me when I tell you that I've finally done it. This Friday, when we announce the merger, we will also announce that the new Vice President for Advanced Operations and Planning here in Seattle will be Meredith Johnson. Meredith?

Meredith enters dramatically from a nearby doorway.

LEWYN AND CHERRY

As their jaws drop...

BACK ON--PODIUM

Garvin sits down. Meredith takes his place at the podium.

MEREDITH

Thank you, Bob. Could I have the lights, please?

(CONTINUED)

5 CONTINUED: (2)

The lights dim. A screen descends. A computer-animated GRAPHIC DISPLAY projects on the screen. A pumping red HEART in four pieces, each representing a division...The four pieces pull apart, then coalesce into a spinning globe...

MEREDITH

The Advanced Products Group has been the heart of DigiCom and its impressive expansion over the last ten years...

BACK ON--SANDERS

As he whispers asides to Stephanie.

SANDERS

You seem to be spending more time up here.

STEPHANIE

My son's a freshman at the university. This way I get to see more of him.

SANDERS

I would've guessed it was the merger. It seems like this merger is everything to Garvin.

STEPHANIE

Give a man a hundred million dollars and you create a frustrated billionaire.

BACK ON--MEREDITH

As she continues her talk, the computer-generated images spinning madly behind her...

MEREDITH

(really fast)

Without going all technical on you, the new compression algorithms should shift the industry standard to full-res digitized video at sixty fields per second, with platform-independent RISC processors supported by 32-bit color active-matrix displays and portable hard copy at 1200 DPI.

(more)

(CONTINUED)

5 CONTINUED: (3)

MEREDITH (Cont'd)  
Combine that with an autonomous  
virtual database and I think we  
can agree we are looking at a  
very exciting future.

BACK ON--TABLE

Stephanie leans into Sanders...

STEPHANIE  
Conley is a conservative company--  
selling textbooks to school  
boards in Texas and Ohio and  
Tennessee...Is Meredith  
conservative?

SANDERS  
I don't know.

STEPHANIE  
I thought you knew her.

SANDERS  
Is there anything you don't know,  
Stephanie?

BACK ON--MEREDITH

As she winds up her talk...

MEREDITH  
What we are selling is freedom.  
That is our commodity. We offer  
through technology what religion  
and revolution have promised but  
never delivered--freedom from the  
physical body. Freedom from race  
and gender, from nationality and  
personality, from place and time.  
Communicating by cellular phone,  
handheld computer or PDA and  
built-in fax modem, we can relate  
to each other as pure  
consciousness--not person to  
person but idea to idea. That  
person you meet out in cyberspace  
could be a man, or a woman, or a  
woman pretending to be a man.  
Black or white, crippled but  
graceful, old or an old soul,  
young or young at heart.  
(more)

00009000

(CONTINUED)



5 CONTINUED: (4)

MEREDITH (Cont'd)  
 On the other end of the globe but  
 inside your mind.  
 (beat)  
 Get ready to leave your old self  
 behind.

CUT TO:

16 INT. LATER. EXECUTIVE LUNCHROOM

A mingle after lunch. Stephanie and Sanders watch as Meredith says hello in succession to Cherry, to Hunter, to Lewyn...

STEPHANIE  
 She's smart, touching base with  
 all the division heads.  
 Especially since she didn't name  
 them in her speech.

SANDERS  
 You think that means something?

STEPHANIE  
 Only if she plans to make  
 changes.

SANDERS  
 Phil said she wasn't planning  
 any.

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That Stephanie smile. She drifts off as Meredith approaches.

MEREDITH  
 What was the Stealth Bomber  
 bending your ear about the whole  
 lunch?

SANDERS  
 Stephanie? Nothing. Small talk.

MEREDITH  
 What are you saying, all of a  
 sudden there's Stephanie Lite?

SANDERS  
 It was all about her son at the  
 university.

MEREDITH  
 I'm sorry I didn't get a chance  
 to mention you, Sanders. Bob  
 asked me to keep it short.

(CONTINUED)

5 CONTINUED:

SANDERS  
No, no. Forget it.

MEREDITH  
Look, I'm jammed all day. Why don't you come up for a drink, say around seven? We can do a little business and catch up.

SANDERS  
Great.

MEREDITH  
I remember how you liked good wine. I'll get a nice bottle.

She moves along to talk to the Conley people. Lewyn, who has overheard this exchange, sidles up, looks over at Meredith.

LEWYN  
She fucked the UPS guy so you married Susan?

SANDERS  
Would you call me on the phone so I can hang up on you?

LEWYN  
Why's she want to see you at seven?

SANDERS  
Probably "Diana." We all have to be in sync when the Conley people start asking questions.

LEWYN  
Are you telling me this woman doesn't give you a boner? She gives me a boner.  
(to Cherry)  
Doesn't she give you a boner?

SANDERS  
I'll call you tonight, tell you what the company line is.

LEWYN  
You have a sexual urge every twenty minutes--that's a physiological fact. It's hard-wired into the limbic brain. Why fight it? Live!  
(more)

(CONTINUED)

5 CONTINUED: (2)

LEWYN (Cont'd)

In ten more years, you couldn't  
get a hard-on with a splint.

Sanders looks across the room at Meredith as she laughs,  
smiles, moves, gestures...In an incredibly attractive way.

CUT TO:

17 INT. LATER. SANDERS'S OFFICE

The end of the day. Sanders talks on the phone.

SANDERS

...Where were you all day?...  
Well, I didn't get it. He went  
outside the division, somebody  
from "Special Projects"...I guess  
that means I've been working on  
ordinary projects all these  
years...Hey, did you get those  
Disneyland tickets? It's just--  
Susan, I promised the guy...Okay.  
Don't wait dinner for me. I  
might run late...I love you too.

He hangs up. Absently, Sanders clicks his E-MAIL ICON.

ON THE COMPUTER

NUMBER OF MESSAGES: FIVE. DO YOU  
WANT TO READ THEM NOW?

Various condolence messages appear on the screen. "SORRY YOU  
DIDN'T GET THE JOB," etc. Then:

IS YOUR COCK HARD NOW?

Sanders clicks the REPLY button on the screen.

CAN'T REPLY--SENDER ADDRESS NOT  
AVAILABLE.

Sanders sits up, nervous. He types in "SYSTEM."

WHAT LEVEL?

He types "SYSOP."

SORRY, YOUR PRIVILEGES DO NOT  
INCLUDE SYSOP CONTROL AT THIS  
LEVEL.

(CONTINUED)

00009000

7 CONTINUED:

He types more...

SORRY, SENDER ADDRESS NOT  
AVAILABLE.

Sanders broods. Then shrugs. Probably a prank.

CUT TO:

18 INT. LATER. MEN'S ROOM

Sanders fluffs his hair in the mirror. Straightens his tie.  
Buttons his jacket over the stain on his tie...

CUT TO:

19 INT. EVENING. MEREDITH'S OFFICE

As Sanders arrives with his FILE FOLDERS, Meredith is on the  
phone. She works at a temporary desk. A rolled-up CARPET.  
CARTONS of files and books. Loose WIRES for telephones and  
computers. She waves him in.

MEREDITH

...Are there any asset sale  
triggers which would force  
redemption? In the indenture.

(gestures to wine)

Sanders--do me a favor--

(resuming)

Uh huh uh huh. Look, Alex, Brown  
will go two-fifty on this, easy.  
I'm thinking we take the cash--  
right. Just do the thing as a  
top down recap. That's a good  
idea for a girl, huh? (laughs)  
Let's talk first thing. 'Bye.

SANDERS

(off wine)

The '91 Pahlmeyer. How did you  
know? I've been trying to track  
it down.

MEREDITH

You're special, Sanders. You  
deserve a little special  
attention.

Sanders uncorks the wine. Meredith sits on the rolled-up  
carpet. A carton in front of it, like a coffee table. She  
gestures for Sanders to sit next to her.

(CONTINUED)

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9 CONTINUED:

SANDERS

I brought up some materials. We have to go over "Diana."

MEREDITH

Let me see your pictures.

SANDERS

The diagrams?

MEREDITH

Your family. Don't you have pictures?

Sanders takes out his wallet. Takes out his FAMILY PHOTOS. Lays them out on the carton...

SANDERS

That's Matthew. That's Susan with the kids at Halloween.

MEREDITH

She looks like she always has food in the refrigerator.

SANDERS

You know, she never really lost the weight from the first baby, and then--

MEREDITH

I didn't say she looks like a refrigerator. I mean she made a home for you. In my fridge back home I have two bottles of champagne and an orange.

SANDERS

Isn't Eliza pretty?

MEREDITH

She looks like Susan.

(beat)

You know, that's why I can trust you. You have much more to lose than I do.

Sanders looks at her. She looks at him.

SANDERS

Well, anyway, I wanted to get you up to speed on "Diana"--

(CONTINUED)

9 CONTINUED: (2)

MEREDITH  
(with a cigarette)  
Could you grab my lighter?

Sanders gets up. Finds her cigarette lighter on the desk...

MEREDITH  
You always had a nice ass,  
Sanders. Nice and hard.

SANDERS  
Meredith...

MEREDITH  
(laughing)  
Like algebra.

SANDERS  
Hey, Meredith...

MEREDITH  
You can tell me I have a nice  
ass. It's just like telling me  
I have a nice Stairmaster. Which  
is how I got it.

SANDERS  
Maybe we should just talk about  
"Diana."

MEREDITH  
What, you're a prude now?  
Remember the things you used to  
say to me?

Sanders hands her the lighter. Organizes his folders...

SANDERS  
That was a long time ago.

MEREDITH  
You don't say those things to  
Susan?

SANDERS  
It's different.

MEREDITH  
Oh, God, don't tell me. Holding  
hands and "spooning." Sanders,  
Sanders, Sanders...

(CONTINUED)

00009000

CONTINUED: (3)

SANDERS

You're my boss now. I work for you.

MEREDITH

Okay, then. Get to work.

SANDERS

There's real problems on the line in KL with "Diana".

MEREDITH

Rub my shoulders and I'll listen to "Diana."

He rubs her shoulders...

SANDERS

The specs on the seek times call for a hundred milliseconds-- that's what we have on the prototypes. But the drives coming off the line--

MEREDITH

Do you have the drives here?

SANDERS

Either it's the chip, or there's a bug in the driver software--

MEREDITH

Sanders, just answer my question.

SANDERS

I'm trying to. Do you understand the controller chip is what positions the split optics? Let me show you the schematic--

Sanders moves to get the diagrams...

MEREDITH

Rub.

Sanders goes back to rubbing her shoulders...

SANDERS

You can't really understand the depth of the problem unless--

MEREDITH

Do you have the drives?

(CONTINUED)

9 CONTINUED: (4)

SANDERS

Arthur sent five units DHL, they were supposed to come at the end of the day but--

MEREDITH

Then no.

SANDERS

They should be here tomorrow morning at the latest. The problem is--

MEREDITH

It's bullshit. It's bullshit if you don't have the units. Why are you fighting me?

SANDERS

If it's the chip, it could be a year. And with "Diana" being so important to the merger I just--

A KNOCK at the door, and MRS. ROSS, late 40s, red wig, Meredith's alcoholic SECRETARY, sticks her head in.

MEREDITH

Did I say no calls?

MRS. ROSS

It's Mr. Garvin.

MEREDITH

Okay, but after that, nobody.

MRS. ROSS

Okay if I call it a day? I'll forward your calls to voice mail.

MEREDITH

Fine, Mrs. Ross.

Mrs. Ross exits. As she leaves, she

LOCKS THE DOOR

Sanders notices this, puzzled. Meredith goes to her desk.

SANDERS

Meredith, I just think--

(CONTINUED)



CONTINUED: (5)

MEREDITH

You'd rather talk about a million different things than answer my question. Because the answer is you don't know. You don't know what the problem is, so you don't know if there even really is a problem. But you can't say it. You can't say I don't know, because in your mind, that means I lose. I'm worthless. I'm a faggot. Men. What were you planning to tell the people from Conley?

SANDERS

Well, I can't lie to them.

MEREDITH

Did it ever occur to you to talk about the prototypes? The prototypes work. Focus on the positives. That's just basic salesmanship.

SANDERS

The line's up. It's not about the prototypes.

MEREDITH

They don't want a lot of mumbo-jumbo. They just want to know that you're confident you can build the thing.

SANDERS

I realize that, but--

MEREDITH

Do you have a problem working for me, Sanders?

SANDERS

No, I--- No.

MEREDITH

(to phone)

Hi, Bob...You don't want to hear about my hard day, you still have dinner with the Conley people. Now that's work... Hold on, let me get my dox together.

(CONTINUED)

9 CONTINUED: (6)

Meredith puts Garvin on hold. Talks to Sanders while she finds her documents, a legal pad and pencil..

SANDERS

Meredith--

MEREDITH

(to Sanders)

Let me tell you something. This merger isn't about "Diana". It's about people. They're comfortable with me and Bob. We're comfortable with them. Period. If they ask you you tell them what you know. And what you know is you don't know.

SANDERS

Fine.

MEREDITH

(to phone)

Hi, Bob, I'm here...Yeah, I had an idea about that...Go ahead.

Sanders, feeling rattled, gets up. Walks over to the window. Fumbles with his CELLULAR PHONE, punches in a name code.

SANDERS

(to phone)

Lewyn, it's Sanders. I've discussed "Diana" with Meredith. She says don't say anything to the Conley people about the problems till we know for a fact what the problems are. That's the position for the eight a.m. tomorrow. If there's any significant change--

Suddenly, Meredith's hand is on his, pushing the phone away...Placing a kiss where the phone was...With her free hand, she unbuttons her blouse...

SANDERS

Meredith, hey. Hold on.

MEREDITH

Are you saying you're not turned on by me anymore?

SANDERS

It's not that, it's--

(CONTINUED)

9 CONTINUED: (7)

MEREDITH

You know why you came up here.

She kisses his neck. His phone DROPS onto the windowsill...

SANDERS

C'mon, Meredith. Hey.

MEREDITH

Wouldn't you like it--to just lie back and get fucked? Not have to do all that work--put in twelve hours here and then worry about her orgasm? I could have anyone and I picked you. Now you have the power. You have something I want. Doesn't that feel good? Just let me.

SANDERS

Meredith, no. Stop.

She slides down his body...

MEREDITH

Don't worry, I'm not going to bite.

SANDERS

Oh, God. Meredith, stop.

The sounds of his belt unbuckling, his zipper unzipping...

MEREDITH

Shhh. You just lie back and let me be the boss. Let me do whatever I want.

SANDERS

Oh, God. Meredith. Meredith.

He lies back, his thoughts race as she unbuttons his shirt...ANGER wells up in him at being pushed around...

HE GRABS HER

By the hair, lifts her off...

MEREDITH

No!

He grabs her by her blouse, tearing it as he lifts her, shoves her down hard...

(CONTINUED)

CONTINUED: (8)

SANDERS

Who the fuck do you think you  
are? Hah? You want to be  
fucked?

MEREDITH

Just stay hard. Stay--

He pulls her skirt up. He tears away her panties...His fingers  
inside her...Kneels to pull his shorts down, and looks at her.  
Sees himself, reflected in the windows...

THE FAMILY PICTURES

Susan and the kids, smiling up at him.

SANDERS

Oh, Christ, look at us.

MEREDITH

You can't stop now.

Sanders pulls up his pants, zips them.

SANDERS

Nothing's happened. Let's stop  
now before--

MEREDITH

You can't just stop.

SANDERS

It's not right.

MEREDITH

You put your dick in my mouth and  
then you get an attack of  
morality?

He covers up as she hits him. He grabs her by the wrists. She  
rips a hand free, SCRATCHES him across his chest. He shoves  
her...She sprawls down against the cartons and a wine glass  
breaks. He gathers his folders, his pictures...Finds his  
cellular phone on the windowsill...

SANDERS

It didn't happen.

She starts to laugh...Reaches to light up a cigarette...

MEREDITH

You never used to be this way.

(CONTINUED)

9 CONTINUED: (9)

SANDERS  
I have a family.

MEREDITH  
A family made you stupid?

SANDERS  
Leave me alone, Meredith. Go home to your two bottles of champagne. Maybe they'll fuck you.

MEREDITH  
You come back and finish what you started.

He exits the office. She climbs up, rushes after him.

MEREDITH  
Did you hear me? You come back here and finish or you're dead! You're fucking dead!

Meredith exits her office. Looks for Sanders. But sees instead...the CLEANING WOMAN, who looks away. Meredith gathers her blouse. Returns inside and closes the door.

CUT TO:

20 EXT. NIGHT. FERRY

Sanders climbs aboard, confused by what just happened. It's late, and nearly deserted. He sees Price, ALONE--like the ghost on a ghost ship. Then he ducks behind a corner. Punches a number into his phone. But nothing comes up. It's DEAD.

SANDERS  
Dead. That's just perfect.

CUT TO:

21 INT. LATER. SANDERS' HOME

Susan works in bed, her files and legal pads scattered over the covers, a cup of tea on the nightstand. Sanders enters.

SUSAN  
I didn't hear you come in.

SANDERS  
Hiya, honey. I gonna go take a shower.

(CONTINUED)

1 CONTINUED:

SUSAN  
No kiss?

SANDERS  
I--I feel shitty. I'm just--

SUSAN  
Screw them. They don't deserve  
you.

SANDERS  
Could you go downstairs and grab  
me a beer? I'm gonna take a  
quick shower. I'll be right out.

Susan takes her cup to go to the kitchen. Sanders moves  
IN THE BATHROOM

Sanders pulls off his tie, his shirt. Looks at the welted  
SCRATCHES on his chest. Smells the shirt. Digs into the  
laundry hamper, puts the shirt at the bottom...Steps

INTO THE SHOWER

A box with GLASS WALLS. Just as Susan enters with his beer.  
He tries to keep his back to her--to hide the scratches...

SANDERS  
Do me a favor, would'ja? The  
battery in my phone died.

Susan finds Sanders's CELLULAR PHONE on the bathroom counter.  
Takes the BATTERY out and puts it in the CHARGER.

SUSAN  
I thought these were supposed to  
last all day.

SANDERS  
Probably another thing I'll get  
blamed for.

Susan looks suspiciously at the battery before she puts it in  
the charger.

SUSAN  
Who's Meredith Johnson?

SANDERS  
(can't hear)  
What?

(CONTINUED)

1 CONTINUED: (2)

SUSAN  
Meredith Johnson. She called  
just before you got home.

SANDERS  
Meredith called?

SUSAN  
Like ten minutes ago. She said  
the eight a.m. got pushed back  
to eight-thirty. Who is she?

Susan gets suspicious...She circles the glass box...Sanders  
turns to hide his scratches...

SANDERS  
She's the one. The new veepee.

SUSAN  
She's the one?

SANDERS  
They brought her up from The  
Valley.

SUSAN  
How old is she?

SANDERS  
I don't know. Thirty-three.

SUSAN  
Jesus. That's young for that  
job. Had you ever heard of her?

SANDERS  
She's a face guy. She made the  
merger happen and now she's  
Garvin's fair-haired whatever.

SUSAN  
But I don't understand--where did  
she come from?

SANDERS  
Could you get me my robe?

Susan exits to the WALK-IN CLOSET...Sanders looks over his  
shoulder to watch her as she exits...

SANDERS' POV

The scratches across his chest...

(CONTINUED)

21 CONTINUED: (3)

SUSAN

Does she have any technical background?

SANDERS

No. It's this merger. It's changed everything.

Susan returns with a ROBE...Tosses it so it folds over the top of the door. Sanders pulls it on, folds the collar high across his chest...Goes into the WALK-IN CLOSET...

SUSAN

If you ask me you should just quit.

SANDERS

Were you listening to me this morning?

SUSAN

I don't care about the stock options.

SANDERS

I might be out of a job, Susan. Do you know what it's like out there?

SUSAN

So what? I'll go back to work full-time.

SANDERS

I am fully capable of supporting this family.

SUSAN

I'm just trying to help, Tom. I hate it when people do this to you. You're too nice sometimes.

Sanders reappears in a T-shirt and boxer shorts.

SANDERS

I do not need you to fight my battles for me, Susan, thank you very much.

He exits. She follows him into the bedroom.

(CONTINUED)



1 CONTINUED: (4)

ON THE TELEVISION

"THE APARTMENT"--a scene between Fred MacMurray, as Sheldrake, and Shirley MacLaine, as Fran.

FRAN

And just think--right now there's some lucky girl in the building who's going to come after me--

SHELDRAKE

Okay, okay, Fran. I deserve that. But just ask yourself--why does a man run around with a lot of girls? Because he's unhappy at home-- because he's lonely, that's why...

BACK ON--SANDERS

As he climbs into bed.

SUSAN

Why are you wearing a T-shirt? You never wear a T-shirt to bed.

SANDERS

I don't know. I'm a little chilly.

She snuggles up to him.

SUSAN

What are you going to do?

SANDERS

Grin and bear it. Story of my life.

(beat)

And hope it doesn't get worse.

CUT TO:

22 INT. MORNING. DIGICOM

Sanders walks onto the elevator. Garvin is there.

GARVIN

Good morning.

SANDERS

Morning, Bob.

(CONTINUED)

2 CONTINUED:

The doors close. They're alone in the elevator...

GARVIN  
That's a nice suit.

SANDERS  
Thanks.

GARVIN  
Nice fabric. Can I feel it?

SANDERS  
Sure.

GARVIN  
What is that, like a tropical  
wool?

SANDERS  
With a little viscose.

GARVIN  
Yeah?

SANDERS  
That's how you get that nice  
drape to the trousers.

Garvin runs his hand along Sanders' shoulder, and down his arm.  
Squeezes his bicep.

GARVIN  
You work out, Tom?

SANDERS  
You know, when I can. Things've  
been pretty busy lately.

Sanders, nervous, presses the button again. But the elevator  
just keeps going...Garvin caresses Sanders' hair...

GARVIN  
I've always liked you, Tom.

SANDERS  
Hey, Bob--

GARVIN  
Now you have the power. Now you  
have something I want.

SANDERS  
Bob, c'mon.

(CONTINUED)

22 CONTINUED: (2)

Garvin leans over to kiss him...

SANDERS' POV

Garvin's mouth moving towards him...His tongue...

CUT TO:

23 INT. NIGHT. BEDROOM

Sanders JUMPS off his pillow, startles awake.

SANDERS

Aaaugh!

CUT TO:

WHITE TITLES ON BLACK--

TUESDAY

CUT TO:

24 INT. MORNING. DIGICOM

Sanders emerges from the elevator. Turns a corner...Sees the CONFERENCE ROOM. Through the windows, he can see that NO ONE'S THERE. He checks his watch.

INTO THE CONFERENCE ROOM

A CUTAWAY of the "Diana" drive and a SCHEMATIC of the ASSEMBLY LINE on one wall. LEGAL PADS with NOTES already scribbled. Sanders hustles outside. Corrals a SECRETARY.

SANDERS

Where is everybody?

SECRETARY

They left fifteen minutes ago.  
Don Cherry's demo-ing The  
Corridor for the Conley people.

SANDERS

I thought the meeting got pushed  
back to eight-thirty.

SECRETARY

Seven-thirty. It didn't get  
pushed back, it got pushed up.

(more)

(CONTINUED)

74 CONTINUED:

SECRETARY (Cont'd)  
Nobody told you?

CUT TO:

25 INT. LATER. VIRTUAL INFORMATION ENVIRONMENT (VIE)

Conley and Chase laugh up on WALKER PADS, composed of tightly-packed RUBBER BALLS--like a multi-directional treadmill. WIRES lead from their HEADSETS and GLOVES to the system. A MONITOR replicates what they see inside their headsets. Meredith, Garvin, Lewyn and Hunter smile as Cherry leads the demonstration. His overworked PROGRAMMERS look on proudly. Furillo and the other CONLEY EXECS look on amazed.

CHERRY

...The computer takes the information coming from the database and constructs a virtual environment which is projected inside the headset. When the user walks on the pad, you feel like you're walking down a corridor lined with drawers. The user can stop anywhere, open any file drawer with his hand, and thumb through data. The laser scanners are for body representation. If you're walking down The Corridor with somebody else, you can turn and look at them and you'll see them.

CONLEY

Amazing!

CHERRY

If somebody logs on with a regular computer, you'll see a model of them--with a photo pulled up out of the files.

Cherry logs onto a computer. While Conley sees a detailed representation of Chase, he only sees a black and white photo of Cherry, atop a kind of mannequin. Then...

SANDERS ENTERS

There's no convenient way for him to cross the room and join everyone else. He stands awkwardly by the door. Lewyn and Meredith turn to give him looks--where were you?

(CONTINUED)

5 CONTINUED:

CHERRY  
 (resuming)  
 We've also built in virtual help.  
 Users always need online help.  
 So we've made an angel to help  
 you.

CONLEY  
 Angel, how do I open this drawer?

Conley listens, reaches forward in the air with his hand.

FURILLO  
 What's the angel saying?

CHERRY  
 That's between him and his angel.  
 He hears it through the  
 headphones.  
 (resumes)  
 We don't see The Corridor as a  
 product in the marketplace. It's  
 just something we worked up to  
 demonstrate the potential of the  
 virtual reality technology.

Conley closes his fingers, as if gripping something, and pulls  
 back--like someone opening a file drawer...

ON THE MONITOR

A virtual file drawer slides out from the wall of the corridor.  
 Inside the drawer are neatly-arranged files.

BACK ON--CONLEY

As he fingers one of the file labels. The file pops out of the  
 drawer and opens, apparently hanging in midair.

CHERRY  
 We have to break the metaphor  
 sometimes. Because users only  
 have one hand. And you can't  
 open a regular file with one  
 hand.

Conley moves his hand through the air--turning pages:..

ON THE MONITOR

We see what Conley is looking at--a series of spreadsheets.

GARVIN  
 Hold on--what is that?

(CONTINUED)

5 CONTINUED: (2)

CONLEY  
I believe it's all of your  
financial records, Bot.

GARVIN  
Turn that damn thing off.

GALES of laughter from the Conley people.

CHERRY  
In the final system, we'll have  
safeguards built in to control  
access.

Garvin turns, sees Sanders for the first time.

GARVIN  
Tom! So glad you could join us.

CUT TO:

26 INT. LATER. HALLWAY

Garvin and Meredith lead the Conley people back to the  
conference room. Lewyn and Sanders trail with the others...

LEWYN  
...You were supposed to call me  
after your meeting with Meredith,  
remember?

SANDERS  
I called you from her office. I  
left a message on your machine.

LEWYN  
There wasn't anything on my  
machine. And then you're late  
again...Thank God Meredith took  
over the discussion.

Lewyn blows past Sanders up the hall...

AT THE CONFERENCE ROOM

Garvin leads the Conley people inside. Meredith lags behind at  
the door so she can take Sanders aside as he arrives.

MEREDITH  
Didn't you get my message?

(CONTINUED)

6 CONTINUED:

SANDERS

You told Susan the meeting was moved to eight-thirty.

MEREDITH

I said seven-thirty. The Conley people have to be back in New York for a dinner tonight.

Garvin beckons from inside.

GARVIN

Meredith?

They file into the conference room. Take their places.

SANDERS

follows her inside. He looks around--all the chairs are taken. A SECRETARY drags in an ARMCHAIR.

SECRETARY

Here you go, Mr. Sanders. Full house today, huh?

SANDERS

Thanks.

Sanders sits. The armchair is way too short for the table.

CONLEY

Meredith's been getting us up to speed on "Diana". Now that you're here, we'd like your read on it. "Diana" is your baby, right?

SANDERS

Well, the prototypes really rip. They're twice as fast as the drives coming out of Japan.

CONLEY

Prototypes? I thought you were in production.

Sanders looks at Meredith. She stares right back at him...

SANDERS

We're still in the early stages.

CONLEY

I thought you were in production for two months.

(CONTINUED)

5 CONTINUED: (2)

SANDERS

Eight weeks.

CONLEY

If some of your product cycles are as short as nine months, wouldn't two months be pretty far along?

SANDERS

Nine would be the shortest.

CONLEY

Is there a problem--?

(to Garvin)

This isn't an inquisition, Bob. This is like pulling teeth.

GARVIN

John just wants to get a handle on the problems with the line.

SANDERS

I don't know, is the honest answer.

CONLEY

Didn't you just say "Diana" was your baby?

Sanders looks again to Meredith...She stares right back at him again...Is that a smile on her lips?

SANDERS

There's always some glitches at this stage in the game.

CONLEY

Meredith told us there's real problems. That you might have to go back to the drawing board.

SANDERS

I hope I haven't conveyed the wrong impression to Meredith. I'm confident we can manufacture the drives.

CONLEY

How many of the drives coming off the line meet specs?

(CONTINUED)



6 CONTINUED: (3)

SANDERS

I don't have those figures with me.

CHASE

Meredith told us the line's running at twenty-nine per cent. Is that approximately right?

SANDERS

Yes.

CONLEY

(reading)

The seek times are running forty to sixty milliseconds off specs...There's a power flicker in the screen...

(looking up)

Right?

SANDERS

Yes.

CONLEY

But you're confident.

SANDERS

Yes.

CONLEY

I wish I had your confidence. I might even beat Chase at tennis.

Appreciative laughter around the table..

MEREDITH

I may be a bit at fault here. When I spoke with Tom, he told me the problems with "Diana" were serious.

SANDERS

They're serious. And they're not serious.

CONLEY

Oh.

MEREDITH

I didn't want to be covering anything up here.

(CONTINUED)

6 CONTINUED: (4)

SANDERS

I'm not covering anything up.

MEREDITH

Not at all. We're just looking for a translation into layman's terms of just where we are.

CHASE

Give us worst case.

SANDERS

Worst case, we go back to the drawing board. Maybe it puts us back nine months.

CONLEY

Nine months? Meredith said six weeks.

SANDERS

I think six weeks is a more likely estimate, but--

CONLEY

What if in nine months Sony has an eighty millisecond drive? The "Diana" technology was a major factor in this merger.

GARVIN

I don't know where the hell he got nine months from.

CONLEY

Just so I'm clear--you don't know what the problem is?

SANDERS

Look, nobody likes to go back to the boards, but sometimes there's an advantage.

CONLEY

Wait a minute. You're the head of manufacturing, "Diana" is your baby, there's problems with it that could take nine months to fix, which I assume means at least a year, and the bottom line is you don't know?

Meredith raises her eyebrows, looks down at her papers.

(CONTINUED)

26 CONTINUED: (5)

And smiles to herself.

CUT TO:

27 INT. LATER. SANDERS' OFFICE

Sanders, fuming, blows past a worried-looking Cindy.

SANDERS

Goddamit. Goddammit. She set me up.

He enters his office. Blackburn waits for him there.

BLACKBURN

Tom.

SANDERS

Good. You're just who I want to see. It is not going to work out with Meredith.

BLACKBURN

Evidently not.

SANDERS

Do you know what she just did? In front of Garvin and Conley and everyone?

BLACKBURN

Tom, why don't you sit down? On the couch?

SANDERS

What? What's going on?

Blackburn gestures. Sanders complies, sits on the couch. Blackburn closes Sanders' door. Turns to him.

BLACKBURN

Meredith told me about your meeting last night.

Sanders takes a beat.

SANDERS

What? What did she tell you?

(CONTINUED)

7 CONTINUED:

BLACKBURN

She wants to handle the intervention internally, which is best for everyone. She still cares about you-- we all do.

SANDERS

Wait a minute--what did she say?

BLACKBURN

Not to put too fine a point on it, she said you sexually harassed her.

SANDERS

I sexually harassed her?

BLACKBURN

Well, what would you call it?

SANDERS

Phil, she jumped me in her office.

Blackburn smiles, shakes his head.

BLACKBURN

You have a problem, Tom. You're in denial. That's typical.

SANDERS

She did everything but rape me.

BLACKBURN

I don't mean to be judgemental in any way, but--don't you think that's a little implausible? Look, maybe you lost control. That's natural--I mean, look at her. But we just can't have this kind of thing going on anymore. This isn't 1950.

SANDERS

Wait a minute--don't you want to know my side of the story?

Sanders loosens his tie. Unbuttons his shirt.

BLACKBURN

You need help, Tom. You have to take responsibility...

(CONTINUED)

77 CONTINUED: (2)

SANDERS  
(with scratches)  
There--what's that?

BLACKBURN  
It looks to me like she was forced to defend herself. I'm surprised she wasn't injured more seriously.

SANDERS  
Oh, bullshit. She's an hour on the Stairmaster every morning, she could probably beat the shit out of both of us.

BLACKBURN  
What I'm saying is, let's keep this quiet. Your wife doesn't have to know. Your kids...

SANDERS  
I didn't harass her. She harassed me.

BLACKBURN  
It may have seemed that way at the time, but--

SANDERS  
That's the truth. Don't you care about the truth?

BLACKBURN  
I came down here as your friend.

SANDERS  
Friend my ass. Listen to me--

BLACKBURN  
No, you listen to me. When Garvin finds out about this he'll want to throw you out on your ass and never look back. I'm offering you a second chance. A chance to make a new life, keep your family out of this mess, keep your job--obviously, with some kind of lateral move...

SANDERS  
Lateral? What do you mean, lateral? You mean out of the division?

(CONTINUED)

7 CONTINUED: (3)

BLACKBURN

Well, you can't stay here, Tom.  
She's scared out of her wits.

SANDERS

I'm not leaving this division.  
I put in ten years of my life  
here--I built this place. And  
now with the spinoff about to--

BLACKBURN

We're thinking, you know, Austin.

SANDERS

Austin?

CUT TO:

28 INT. LATER. DIGICOM

Garvin and Blackburn talk on the phone.

BLACKBURN

...He says she harassed him.

GARVIN

What? He denied it?

BLACKBURN

You know how it is with these  
things--the man always denies it.

GARVIN

Is he crazy?

BLACKBURN

I offered him a lateral move to  
Austin.

GARVIN

That's like a duck making a  
lateral move to l'orange. He's  
too smart for that.

BLACKBURN

We just have to hope he's smart  
enough to see he doesn't have any  
options.

GARVIN

You better take care of this,  
Phil. Do you understand?  
(more)

(CONTINUED)

28 CONTINUED:

GARVIN (Cont'd)  
 Because this is a goddam bomb  
 we're sitting on that can blow  
 everything sky-high.

CUT TO:

29 INT. LATER. OFFICE

Sanders at his desk, stares into space. Notices his E-MAIL  
 ICON blinking. Curious, he clicks on it.

ON THE COMPUTER

The Seattle Post-Intelligencer.  
 March 8, 1994. Page 3.

AFRIEND

SANDERS

Puzzled, as he hits the SENDER INFO button...

ON THE COMPUTER

A giant block of TEXT appears...

FROM UU5.PSI.COM!UWA.PCM.COM.EDU!  
 CHARON TUE JUN 16 04:43:31 REMOTE  
 FROM DCCSYS RECEIVED: FROM UUPS15  
 BY DCCSYS.DCC.COM ID AA02599 TUE,  
 16 JUN 4:42:19 PST RECEIVED: FROM  
 UWA.PCM.COM.EDU BY UU5.PSI.COM  
 (5.65B/4.0.071791-PSI/PSINET...00009000

Sanders scowls. Clears his screen. Types to go on-line with  
 the Seattle Post-Intelligencer...

ON THE SCREEN

As he types...The front page of the March 8 paper comes up.  
 Sanders scrolls to page 3:

MILLION-DOLLAR SEXUAL HARASSMENT  
 VERDICT RAISES QUESTIONS FOR  
 LOCAL COMPANIES

Beneath this, a block of text and a PHOTO of LOUISE FERNANDEZ,  
 with the caption:

(CONTINUED)

9 CONTINUED:

Plaintiff's lawyer LOUISE FERNANDEZ, after her victory: "Zero tolerance is the only policy for this behavior."

CUT TO:

30 INT. LATER. OFFICE BUILDING

An '20s-vintage skyscraper. Sanders rides in an elevator with an ATTENDANT. Through the GLASS DOORS of the elevator, he watches the floors whip by, punctuated by stretches of black.

ATTENDANT  
Fourteenth floor.

Sanders steps out. On the wall, FERNANDEZ, SHAPIRO & HOAG in brass letters.

CUT TO:

31 INT. DAY. FERNANDEZ, SHAPIRO & HOAG

LOUISE FERNANDEZ, late 30s, a GUNSLINGER in a Donna Karan suit. Her walls are full of framed NEWSPAPER CLIPPINGS and TENNIS TROPHIES. She coolly appraises Sanders from her desk. CHANCE GEER, late 20s, a handsome black ASSOCIATE, questions Sanders from the couch.

GEER  
There were no witnesses?

SANDERS  
No. Her assistant left for the night. There was a cleaning woman outside the office. I don't know how much she heard.

Fernandez makes a note with a fat Mont Blanc pen.

GEER  
Did you report this to anyone?

SANDERS  
This morning.

GEER  
And what was the company's response?

(CONTINUED)



1 CONTINUED:

SANDERS

They believe her. They suggested that I transfer to Austin.

FERNANDEZ

I heard they were selling Austin.

GEER

Did you call anyone after the incident?

SANDERS

No.

GEER

Did you tell your wife?

SANDERS

No.

FERNANDEZ

Hoo boy.

GEER

Why not?

SANDERS

I thought it would upset her. I felt guilty for putting myself in that situation.

GEER

How would you characterize Ms. Johnson physically?

SANDERS

She's very attractive. She was Miss Teenage Connecticut or something.

GEER

(off notes)

So you were kissing?

SANDERS

Then she started, uh, well, rubbing me.

FERNANDEZ

Rubbing you where?

SANDERS

You know...

(CONTINUED)

1 CONTINUED: (2)

FERNANDEZ  
Your penis?

SANDERS  
Yes.

FERNANDEZ  
And?

SANDERS  
I'm not comfortable talking about  
this.

FERNANDEZ  
Because I'm a woman?

SANDERS  
Because it seems like a game to  
you.

FERNANDEZ  
Mr. Sanders, why are you here?

SANDERS  
I want to know what my options  
are.

FERNANDEZ  
What your options are?

SANDERS  
I just want to know if I can sue  
her for sexual harassment.

GEER  
You're asking a jury to believe  
you were in a room alone with  
Miss Teenage Connecticut and you  
said no.

FERNANDEZ  
Sexual harassment is not about  
sex. It's about power. She has  
it. You don't. If you sue  
they'll fire you. If you don't  
they'll bury you in Austin. If  
you sue it's news. If you don't  
it's gossip. If you sue,  
nobody'll believe you. If you  
don't, your wife won't. Did I  
mention a lawsuit will cost you  
a hundred thousand dollars and  
three years of your life?

(more)

(CONTINUED)

31 CONTINUED: (3)

FERNANDEZ (Cont'd)

(beat)

It's not a game to you, Mr. Sanders? It's a game to them. How do you feel about losing?

CUT TO:

32 INT. LATER. FOURTEENTH FLOOR

Sanders paces--sees his REFLECTION in the glass of the elevators. Suddenly, he gets an idea. Returns to the reception area. Where he finds Fernandez.

SANDERS

They said she wasn't going to press charges.

FERNANDEZ

What?

SANDERS

Why? It doesn't make any sense. She already accused me. Why stop there? Why not press charges?

FERNANDEZ

To keep it quiet.

SANDERS

But why? I'm popular in the company. It would be much better to make it official. Unless--

FERNANDEZ

Unless what?

SANDERS

Unless she has some other problem. Meredith didn't press charges because she couldn't.

Fernandez thinks. Realizes that Sanders is onto something.

CUT TO:

33 INT. LATER. FERNANDEZ OFFICE

Sanders, Fernandez and Geer meet again in her office.

(CONTINUED)

33 CONTINUED:

SANDERS

DigiCom is planning a merger with Conley-White--they're an East Coast publishing company, very conservative. They think DigiCom is basically the same way. It's all supposed to happen Friday. If there was a scandal like this...Conley thinks they're going to bed with Katie Couric and they'd wake up with Madonna. And Bob Garvin would be out a hundred million dollars.

FERNANDEZ

(to Geer)

I think we might make a plaintiff out of this guy yet.

SANDERS

Not a plaintiff. A potential plaintiff. I don't have to sue. I just threaten to sue.

FERNANDEZ

That's a dangerous game. You're sure you're willing to play it?

SANDERS

Fuck them.

Fernandez smiles at him.

FERNANDEZ

Now you're talking my language.

CUT TO:

34 INT. LATER. GARVIN'S OFFICE

Blackburn meets with Garvin, Stephanie Kaplan, and Meredith.

GARVIN

...Call security, throw him out on the sidewalk.

BLACKBURN

We have to appear to be impartial. Keep him in his job, keep paying him, no hisses.

(CONTINUED)

34 CONTINUED:

GARVIN

I made Tom Sanders. Who the hell is he to sue me?

BLACKBURN

Sexual harassment under Title Seven. He says he'll file with the state Human Rights Commission tomorrow morning if we don't fire Meredith and give him his job back.

MEREDITH

No free trip to Disneyland?

GARVIN

If he files, it becomes public. It'd blow the deal.

MEREDITH

I realize that, Bob. Obviously, so does he. He's blackmailing us.

GARVIN

This is America, goddamit. The legal system is supposed to protect people like me.

BLACKBURN

It gets worse. His lawyer is Louise Fernandez.

GARVIN

Oh, great.

MEREDITH

Who's that?

GARVIN

She'd change her name to T.V. Listings just to get it in the paper.

BLACKBURN

I'm trying to get them to mediate. Keep it quiet.

GARVIN

Mediate? I want you to cut his balls off.

(CONTINUED)

4 CONTINUED: (2)

STEPHANIE

(drily)

Did he say "mediate" or "split the difference"?

BLACKBURN

I'm just hoping he'll agree. Fernandez'll tell him not to.

MEREDITH

He'll agree. He doesn't want this out in the open any more than we do.

BLACKBURN

We pushed him too hard. He has nothing to lose.

MEREDITH

Oh really? He hasn't told his wife yet.

GARVIN

Who told you that?

MEREDITH

I know Sanders. Remember?

CUT TO

35 INT. LATER. DIGICOM

Sanders goes into his office. Grabs a folder. Comes out.

CINDY

Where were you?

SANDERS

I had a long lunch. Walk with me. I gotta go down to Diagnostics. Lewyn and Cherry are pulling apart "Diana."

They walk and talk through the halls to the elevator...

CINDY

John Levin called.

SANDERS

John Levin with Sematech?

(CONTINUED)

35 CONTINUED:

CINDY

John Levin. He said it was important.

SANDERS

Why the hell didn't those drives come in this morning like they were supposed to?

CINDY

Susan called to remind you--you have that benefit with the Lewyns tonight.

SANDERS

Shit. See if we can't--

CINDY

She said don't even think about cancelling. You've cancelled on them three times already.

He enters the elevator.

SANDERS

Call her, tell her I can't get home first, I'll just meet her at the museum.

00009000

The elevator doors close...

CUT TO:

36 INT. LATER. LAB

Cherry and Lewyn, each wearing MAGNIFYING GLASSES, work with PROBES and tiny SCREWDRIVERS under bright HALOGEN LIGHTS. Three "DIANA" DRIVES, with an embossed logo of The Huntress, lie in pieces on the table. Sanders hovers over them.

SANDERS

...Arthur is killing me. I have to have this "Diana" thing licked by the big meeting with Conley, and you guys don't get the drives till an hour ago.

LEWYN

(shaking his head)  
Arthur.

(CONTINUED)

16 CONTINUED:

CHERRY  
(shaking his head)  
Arthur.

LEWYN  
The whole manufacturing  
department, actually.

CHERRY  
They say a fish rots from the  
head.

SANDERS  
Just lay off about this morning,  
okay? I have enough problems.

LEWYN  
The metal rods that make the  
contact with the clips. They're  
supposed to be fifty-four  
millimeters, they're fifty-two,  
fifty-three.

SANDERS  
That's why we're getting the  
power flicker?

LEWYN  
What the hell's Arthur doing over  
there? He's spending all his  
time sending everyone macadamia  
nuts.

CHERRY  
(feeling left out)  
He sent you macadamia nuts?

SANDERS  
(to Cherry)  
What's slowing her up?

CHERRY  
He was right, there's a  
compatibility problem with the  
controller chip. That's why  
we're getting the slow seek  
times.

SANDERS  
You think there's a bug?

CHERRY  
Don Cherry debugged "Diana".  
There are no bugs in "Diana".

(CONTINUED)



36 CONTINUED: (2)

SANDERS

Then what is this--a fabrication problem?

Lewyn gives the drive a good bang with a wrench. Cherry gives Lewyn a horrified look.

LEWYN

What?

CHERRY

That is a sophisticated piece of electronics, not a pickup truck.

Lewyn shrugs. Lewyn's ASSISTANT enters. Beckons to him from the doorway. Lewyn exits toward the Assistant.

SANDERS

Don, how bad is this? We've already run off four thousand--we have to junk them all!

CHERRY

I told Arthur to send me ten units in heat-sealed plastic bags. Right off the line. It's a hunch I have.

SANDERS

Do whatever you have to do. I'm up against it on this.

AT THE DOOR

As Lewyn approaches his Assistant.

LEWYN

What's up?

ASSISTANT

Mr. Garvin wants to see you. He said not to tell anyone.

CUT TO:

37 INT. LATER. SANDERS' OFFICE

Sanders returns to his office.

CINDY

I've got a Louise Fernandez on two.

(CONTINUED)

37 CONTINUED:

SANDERS

Great. Hey, Cind? Do me a favor. Close my door.

ON CINDY

As she closes the door, TROUBLED. Sanders never says "close my door."

BACK ON--SANDERS

As he sits at his desk, talks on the phone.

SANDERS

If they want to mediate, I think we should agree. I don't want this whole thing to get out either.

The E-MAIL ICON on his computer blinks. Sanders clicks it while he listens to Fernandez.

ON THE COMPUTER

WHY DON'T YOU JUST ADMIT YOU ARE GAY?

Sanders presses the "REPLY" button.

ON THE COMPUTER

CAN'T REPLY--SENDER ADDRESS NOT AVAILABLE

00009000

BACK ON--SANDERS

As he cradles the phone with his chin, types...

SANDERS

(to phone)

No, that's what I'm saying. I can wrap this whole thing up by the end of the week and even my wife doesn't have to know. (listens) No, I don't want to tell her. Why should I upset her if I don't have to?

Sanders types...

ON THE COMPUTER

SORRY, YOUR PRIVILEGES DO NOT INCLUDE SYSOP CONTROL

(CONTINUED)

27 CONTINUED: (2)

As Sanders types...

SHOW PRIVILEGES

The computer answers...

PRIOR USER LEVEL: 5 (SYSOP)  
CURRENT USER LEVEL: 0 (ENTRY)

SANDERS  
(to phone)  
Wait--hold on a sec--

Suspicious, he opens up his desk drawers--

THEY'RE EMPTY

Swivels in his chair, opens a file drawer--

EMPTY

SANDERS  
(to phone)  
Guess what? They locked me out  
of the system and cleaned out my  
files. I guess it's starting,  
huh?

CUT TO:  
00009000

38 INT. LATER. GARVIN'S OFFICE

Lewyn fidgets outside, waiting. Then Garvin appears at the door, a big smile on his face.

GARVIN  
Marc, come on in! You're sure  
I'm not interrupting anything?

LEWYN  
No, not at all, sir.

He puts his arm around Lewyn as he ushers him inside...

GARVIN  
(to Secretary)  
No calls.

He closes the door...

CUT TO:

9 INT. LATER. ELEVATOR

The end of the day. Sanders waits for the elevator. The doors open. Sanders takes a step, sees Meredith inside.

MEREDITH

Come on in, Sanders. Don't tell me you're scared of me?

Sanders thinks a beat. Then steps inside. The doors close.

MEREDITH

I didn't want it to be this way.

SANDERS

(sarcastic)

Just think--we could be screwing our brains out in this elevator.

MEREDITH

I really do think of you as a friend, you know.

SANDERS

Wait a minute--you're the one who pressed charges.

MEREDITH

Only to beat you to the punch. It's the only card you have. I knew you'd play it.

SANDERS

I'm not "playing a card."

MEREDITH

Oh, come on. You'd have a great job. The merger would make you a millionaire. So we have a little fun. It's not like it's breaking rocks.

SANDERS

You just don't get it, do you?

MEREDITH

Poor Sanders. You have no idea what you're up against, as usual. This time tomorrow you'll wish you took that Austin job.

SANDERS

We'll see.

They emerge from the elevator into the lobby...

(CONTINUED)

39 CONTINUED:

Sanders? MEREDITH

What? SANDERS

MEREDITH  
I have a car outside. Can I give  
you a lift?

SANDERS  
No, you can't give me a lift.

Sanders? MEREDITH

What? SANDERS

Meredith approaches him...Seductive in her walk, her voice...

MEREDITH  
(deadpan)  
There's a pubic hair on my Coke  
can.

Then she smiles. He watches her as she walks off.

CUT TO:

40 INT. LATER. MUSEUM

A benefit for the museum. The party flows inside and out. Sanders, Susan, Lewyn and ADELE LEWYN, late 30s, ex-rock and roller in all black, carry plates with food, move from the buffet toward the patio...

ANGLE ON--LEWYN

As he watches Sanders, stews...Something on his mind...

SUSAN  
(to Adele)  
I'm trying to figure out whether  
to get a fat Barbie for Eliza.

ADELE  
Mattel makes a fat Barbie?

SUSAN  
They don't call it Fat Barbie.  
They call it Happy to Be Me  
Barbie.

(CONTINUED)

0 CONTINUED:

ADELE

Does she come with Happy to Be  
Fucking the Other Barbie Ken?

SUSAN

I'm serious. I don't know which  
one is more stigmatizing.

SANDERS

What the hell is stigmatizing  
about Barbie?

ADELE

It's that whole male 36-24-36  
image of beauty. Women are  
oppressed. It's a fact of life.

SANDERS

If women are so oppressed, how  
come men commit eighty per cent  
of the suicides? How come we  
have the heart attacks?

ADELE

You're not as tough.

SANDERS

We fight the wars.

ADELE

You start the wars.

SANDERS

Where's our Crisis Hot Line?

ADELE

You're really taking this  
Meredith Johnson thing well, huh?

SANDERS

That has nothing to do with it.

SUSAN

What's today's rumor--she was  
once a man?

LEWYN

Why don't you just tell her?

SANDERS

Tell her what?

(CONTINUED)

CONTINUED: (2)

LEWYN

You know, there's a lot of us who have worked just as hard as you have, and you're gonna screw up this merger for all of us just because you fucked up.

ADELE

What happened?

SANDERS

I don't know who the hell got to you, but--

LEWYN

Nobody "got" to me.

ADELE

Marc, what happened?

LEWYN

Who the hell ever knows what happened with these things? The old girlfriend, the bottle of wine, the late meeting...

ON SUSAN

As she retreats into some steely side of herself

SANDERS

Shut up, Marc.

LEWYN

You're like one of these goddam women. "I thought we were going back to his hotel room drunk at two in the morning to watch HBO."

SUSAN

For your information, Marc, Tom told me everything. Everything that happened. And I support him one hundred per cent.

LEWYN

Well, I don't think--

SUSAN

I don't think we should talk about it. Now could we please have dinner?

(CONTINUED)

0 CONTINUED: (3)

She says it in a way that brooks no discussion. Sanders, guilty, can't look Susan in the eye.

CUT TO:

41 INT. LATER. SUBWAY

Susan and Sanders on the underground trolley.

SUSAN

...That is not our marriage, Tom.  
That is someone else's marriage.  
Hiding, and secrets...

SANDERS

Meredith Johnson says I sexually  
harassed her. Okay?

SUSAN

Did you?

SANDERS

Hey, whose side are you on?

SUSAN

I don't know, Tom--you tell me.  
(beat)  
I can't believe everyone knows  
this but me.

SANDERS

Everyone doesn't know.

SUSAN

You're so naive. Of course they  
know. I feel like such an idiot.

SANDERS

I'm taking care of it.

SUSAN

She's an old girlfriend of yours?  
Like I'm surprised. That's about  
as exclusive a club as the White  
Pages.

SANDERS

We had a thing. Back in The  
Valley. It was years ago.

SUSAN

I cannot believe you. Jesus.  
What does she look like?

(CONTINUED)



1 CONTINUED:

SANDERS  
She's attractive.

SUSAN  
God. What does the company say?

SANDERS  
They're backing her up. They want me to transfer to Austin and go into therapy or some fucking thing.

SUSAN  
Austin? I'm not moving to Austin.

SANDERS  
You don't have to move to Austin.

SUSAN  
Texas? They've never even seen someone like me. Except maybe on a silhouette at the rifle range.

CUT TO:

2 INT. LATER. FERRY

Susan and Sanders, alone in a corner.

SANDERS  
...Nothing happened.

SUSAN  
Well, obviously, something happened. Did you have sex with her, Tom?

SANDERS  
No.

SUSAN  
Think before you answer. Because if you lie to me it is over between us.

SANDERS  
I said no.  
(beat)  
She kissed me. She unzipped my pants and...

(CONTINUED)

12 CONTINUED:

SUSAN

And?

SANDERS

Nothing happened. That was it.

SUSAN

I'm so old-fashioned. I greet my subordinates with a handshake.

SANDERS

The next thing I know she's saying I harassed her.

SUSAN

She had her hand in your pants? How did it get that far?

SANDERS

Susan--nothing happened.

SUSAN

You didn't encourage this?

SANDERS

What--you don't believe me?

SUSAN

It's not a question of who I believe. Even Marc doesn't believe you.

SANDERS

Marc has stock options on the brain. The symptoms include sudden fits of backstabbing.

SUSAN

Especially you, with your reputation. Everybody's sure you're having an affair with Cindy.

SANDERS

I am not having an affair.

SUSAN

How could you let this happen?

SANDERS

I'm sorry.

(CONTINUED)

2 CONTINUED: (2)

SUSAN  
I was wondering when you'd get  
around to that.

CUT TO:

43 INT. LATER. TAURUS

Sanders and Susan drive home from the ferry.

SUSAN  
...When is she going to file?

SANDERS  
Susan, I'm pressing charges.

SUSAN  
What? For what?

SANDERS  
Sexual harassment. We're going  
to mediation. Tomorrow morning.

SUSAN  
Are you out of your mind? What  
if the mediation goes against  
you?

SANDERS  
Then we fight it out.

SUSAN  
They'll try to destroy you.

SANDERS  
It's not going to--

SUSAN  
It'll take over our whole life.  
Depositions and whispering and  
legal fees and some public  
spectacle--

SANDERS  
Susan--

SUSAN  
And for what? Some goddam  
personal vindication--

SANDERS  
It's not going to get that far.

(CONTINUED)

3 CONTINUED:

SUSAN  
 --and in the end all anyone  
 remembers is that you were  
 involved in something sleazy.  
 (beat)  
 Do you have a lawyer?

SANDERS  
 Louise Fernandez

SUSAN  
 Oh, great. When do we all get to  
 be on "Hard Copy"?

CUT TO:

44 INT. LATER. HOUSE

Sanders and Susan enter the house, arguing in strangled  
 whispers.

SANDERS  
 ...I'd like to see what you would  
 say if this had happened to you.

SUSAN  
 Do you know how many times this  
 has happened to me?

SANDERS  
 Wait a minute--you never said--

SUSAN  
 You're so goddam narcissistic.  
 Nothing happens until it happens  
 to you.

SANDERS  
 If somebody did this to you you  
 should do something about it.

SUSAN  
 I do what women have always done,  
 Tom. I deal with it. I don't  
 make a Federal case out of it.  
 You go in tomorrow and work it  
 out.

SANDERS  
 You know what? You're right.  
 Maybe I'll just shut up and fuck  
 her. What the hell.

(CONTINUED)

4 CONTINUED:

SUSAN  
Just apologize. Apologize and  
get your job back and get on with  
it.

SANDERS  
Apologize?

CHAU-MINH, 30s, the Vietnamese NAIIN, enters.

CHAU-MINH  
Shhh. Children are asleep.

SANDERS  
No, I have an even better idea.  
I'll admit it. I'll just be that  
guy--that evil white male you're  
all complaining about. It sounds  
like fun. I'll fuck everybody.

SUSAN  
Tom, stop it.

SANDERS  
C'mon, Chau-Minh. I need to  
exercise some domination.

SUSAN  
You're scaring her.  
(ushers Chau-Minh)  
Chau-Minh, just go home.

SANDERS  
I need that patriarchal rush.

SUSAN  
Tom--the children.

SANDERS  
My children. My children. Who  
I provide for and protect. That  
they can come into my home,  
between me and my wife, move my  
family, take away my job and the  
place I built for myself--and I  
apologize? Call me a rapist and  
I apologize? It's like some kind  
of a joke. Sexual harassment is  
about power. When the hell did  
I ever have any power?

Sanders SLAMS out the door. Matt enters. Susan and Chau-Minh

(CONTINUED)

44 CONTINUED: (2)

and Matt stand in the kitchen, silent, desolate.

CUT TO:

45 INT. NIGHT. BAR

Mrs. Ross drinks in a booth. Her wig is slightly askew.

MRS. ROSS  
 My boss? She had one Monday  
 night. An assignation. The  
 meeting after hours, the chilled  
 chardonnay... I leave early, and  
 lock the door on the way out.

REVERSE ANGLE

It's Chance Geer, from Fernandez's office.

GEER  
 What ever happened to romance?  
 (gestures)  
 Want another drink?

CUT TO:

46 INT. NIGHT. SANDERS' HOME

Sanders returns. Goes into the kitchen to get a beer. Crosses through the living room to the den. Stops. The E-MAIL light is blinking. Suspicious, he clicks on the e-mail icon...

ON THE COMPUTER

TRUST NOBODY.

AFRIEND

CUT TO:

WHITE TITLES ON BLACK--

WEDNESDAY

CUT TO:

47 INT. DAY. MEDIATION CENTER

A cathedral without God, all glass, overlooking the city. Sanders at a table with Fernandez beside him.

(CONTINUED)

7 CONTINUED:

Meredith opposite with her lawyer, BEN HELLER, 50s, a hit man with a Yale tie. Susan and Blackburn sit along the walls. JUDGE BARBARA MURPHY, 50s, an intellectual with a dry wit, chairs the meeting. A CLERK takes notes.

JUDGE MURPHY

Good morning, I'm Judge Murphy. This is a mediation, not a court of law--our proceedings will not be recorded, and they should remain confidential. I urge you to maintain a civil and courteous tone. Our goal is to determine the nature of the dispute between the parties, and how best to resolve it.

(beat)

The parties have agreed that Mr. Sanders will speak first, and then be cross-examined by Mr. Heller. Ms. Johnson will speak next, and will be cross-examined by Ms. Fernandez. Any questions?

(beat)

Then let's get started. Mr. Sanders, why don't you tell me what happened, from your point of view.

TIME CUT TO:

48 INT. LATER. MEDIATION ROOM

SANDERS

...I had my cellular phone with me. While she was talking to Garvin, I called Marc Lewyn, our head of design, to give him the upshot of our meeting.

FERNANDEZ

That's when she approached you.

SANDERS

She pushed the phone away and began to kiss me.

FERNANDEZ

Where?

SANDERS

On the neck. The mouth. She had her tongue in my mouth.

(CONTINUED)

8 CONTINUED:

ANGLE ON--SUSAN

It's hard for her to listen to this...

FERNANDEZ

Did she stop when you asked her?

SANDERS

No. She unzipped my pants and she massaged my penis.

FERNANDEZ

Were you aroused?

SANDERS

Yes. Then she slid down and put my penis in her mouth.

ANGLE ON--SUSAN

As something breaks inside her...

FERNANDEZ

Did you climax?

SANDERS

No. I got angry at that point. I felt like I was being pushed around.

FERNANDEZ

So what did you do?

SANDERS

I wrestled my way on top of her and took off her panties.

FERNANDEZ

You were going to have sex with her?

SANDERS

At that moment, yes.

FERNANDEZ

But you didn't?

SANDERS

No.

FERNANDEZ

So when you stopped things, how did Ms. Johnson react?

(CONTINUED)



'8 CONTINUED: (2)

SANDERS

She got very angry. She punched me and scratched at me.

Fernandez hands PHOTOGRAPHS of the scratches on Sanders' chest to Judge Murphy, who looks at them.

FERNANDEZ

And what did you do?

SANDERS

I tried to get her to stop--to defend myself. Finally I grabbed her by the wrists and threw her down on the ground. I just wanted to get out of there.

FERNANDEZ

What did Ms. Johnson do at that point?

SANDERS

She threatened me. She told me I was dead. That she would kill me in the company. The next day. Mr. Blackburn told me that she had accused me of sexual harassment.

JUDGE MURPHY

Mr. Heller?

HELLER

Mr. Sanders, would you like a break?

SANDERS

No, I'm fine.

HELLER

Mr. Sanders, you say the bottle of wine was Ms. Johnson's idea?

SANDERS

Yes.

HELLER

When you were living with Ms. Johnson, didn't you discover wines together on trips to the Napa Valley?

SANDERS

Yes.

(CONTINUED)

8 CONTINUED: (3)

HELLER  
Romantic trips?

SANDERS  
Yes.

HELLER  
But you weren't expecting  
anything romantic when you went  
up to her office?

SANDERS  
No.

HELLER  
How would you characterize your  
relationship with Ms. Johnson in  
those days--highly sexual?

SANDERS  
I'm not sure I could rate it.

HELLER  
(reads from notes)  
Every day? Sometimes twice a  
day? Sex in public places.  
Sodomy. Viewing of pornography.  
Vibrators and other mechanical  
devices...

ANGLE ON--SUSAN

Watching this behind Sanders...It's all so humiliating...

SANDERS  
We also sat on the couch and  
watched television.

HELLER  
But when you became reacquainted  
with Ms. Johnson you no longer  
saw her that way--as a sex  
object. She was just your boss  
now.

SANDERS  
That's right.

HELLER  
Although you admit you had an  
erection.

(CONTINUED)

18 CONTINUED: (4)

SANDERS

She had her top off. It's an involuntary reflex.

HELLER

Reflex? Do you think Ms. Johnson's gynecologist gets an erection when he examines her breasts?

SANDERS

That's completely different.

HELLER

You admit you put your erect penis in her mouth.

SANDERS

She did that.

HELLER

Oh, I forgot.

(off notes)

You "resisted."

(resuming)

Mr. Sanders, there was one moment in your rather fantastic testimony that rang true. You said, and I quote,

(reads from notes)

"I got angry. I felt like I was being pushed around." Correct?

SANDERS

Yes.

HELLER

The truth is you felt that way all day, isn't it? You'd been expecting a promotion and she got it instead-- isn't that true? And you were angry about it.

SANDERS

I felt I deserved the job. That doesn't mean--

HELLER

And you took that anger up to her office with you. You were going to show her who's boss.

SANDERS

No. That's not true.

(CONTINUED)

8 CONTINUED: (5)

HELLER

Mr. Sanders, did you tell your wife you had a meeting with Ms. Johnson at seven o'clock?

SANDERS

I told her I had a meeting and it might run late.

HELLER

You expected it to run late?

SANDERS

That's what I always say. If I get home early it's a pleasant surprise.

HELLER

So you make it a rule to lie to your wife?

SANDERS

No. That's not it at all.

HELLER

When you called your wife, did you tell her Ms. Johnson was a former lover of yours?

SANDERS

No.

HELLER

When you went home--did you tell her what happened?

SANDERS

No. I was hoping it would just go away.

HELLER

(gestures to his ear)  
I'm sorry--. You were hoping you would get away with it?

JUDGE MURPHY

Mr. Heller, you are advised not to debunk the illusion that this dispute might be resolved amicably.

(CONTINUED)

'8 CONTINUED: (6)

HELLER

That's okay. I have no further questions.

TIME CUT TO:

49 INT. LATER. MEDIATION ROOM

Meredith tells her side of the story.

MEREDITH

...I asked to see the pictures of his family. I thought if we put things on that basis he might realize that things had changed between us.

JUDGE MURPHY

Mr. Sanders, do you have those pictures with you now? I'd like to have them Xeroxed for the file.

Sanders produces his family photos. The CLERK puts them into a clear plastic EVIDENCE ENVELOPE.

MEREDITH

He made a remark about how his wife hadn't lost the weight she gained having children. I said his children were beautiful. He said they made him feel old. That seeing me after all these years reminded him of what it was to be young. That he still fantasized about me.

HELLER

Go on.

MEREDITH

My assistant, Mrs. Ross, came in and asked if she could go home. I wanted her to stay, because of the way Tom was behaving, but I felt guilty--I'd been keeping her late for weeks, preparing for my new job.

HELLER

And then you got a call from Bob Garvin?

(CONTINUED)

9 CONTINUED:

MEREDITH

Yes.

HELLER

Where was Mr. Sanders at this point?

MEREDITH

He began to rub my shoulders.

HELLER

And you let him?

MEREDITH

I didn't feel I had a choice. I figured I'd finish up my phone call and then deal with Tom.

HELLER

So when you finished your phone call--?

MEREDITH

That was when he began to kiss me. I tried to get up out of my chair and he grabbed me. I struggled with him and told him to stop.

HELLER

Did he stop?

MEREDITH

No. He said, "I know you want it." That I had been coming on to him all day. Giving him looks. I realized he was drunk.

HELLER

Did he attack you physically?

MEREDITH

Yes. He grabbed my wrists and threw me down. He's very strong. He played football in college. He climbed on top of me, with his knees on my arms, and grabbed me by the ears and...

Heller slides photos of Meredith's bruised wrists over to Judge Murphy.

HELLER

He put his penis in your mouth?

(CONTINUED)

9 CONTINUED: (2)

MEREDITH

This is making me very uncomfortable.

HELLER

Would you like some water?

MEREDITH

Thank you.

(sips water)

He put his penis in my mouth and then he said he was going to...

HELLER

To fuck you? Were those his words?

MEREDITH

Yes. He reached down and tore off my panties.

HELLER

And then what did you do?

MEREDITH

He sort of lifted himself up, to undo his belt. And I kneed him in the groin.

HELLER

And that was the end of it?

MEREDITH

Well, it's strange. I would've thought that my instinct would be to run. But I became very angry. I yelled at him and called him names. I told him I would kill him. A lot of stuff like that. Just yelling.

HELLER

And how did he react?

MEREDITH

He seemed to realize what he had done. He pulled his pants back up and he ran out.

HELLER

Did you call anyone afterwards?

(CONTINUED)

00009000

9 CONTINUED: (3)

MEREDITH

No. I didn't know what to do. I kept going over the day in my head, trying to figure out if this whole thing was somehow my fault.

Meredith breaks down a little. Heller gives her an avuncular pat on the hand.

HELLER

So you reported it the next morning?

MEREDITH

Yes.

HELLER

But you didn't bring a formal charge? Why not?

MEREDITH

I went to talk to Phil Blackburn. I knew he was a friend of Tom's. I didn't want to destroy Tom's marriage, or his career. But it was clear that we couldn't work together. I would be too frightened. I'm frightened just sitting here.

Heller gives her another avuncular pat on her hand.

JUDGE MURPHY

Ms. Fernandez?

FERNANDEZ

Ms. Johnson, I just want to make sure I'm clear about this. Mr. Sanders suggested the bottle of wine?

MEREDITH

That's right.

FERNANDEZ

But you bought the wine.

MEREDITH

Yes. I sent my assistant, Mrs. Ross, out to get a bottle.

FERNANDEZ

That afternoon?

(CONTINUED)



9 CONTINUED: (4)

MEREDITH

Yes.

FERNANDEZ

Did you tell her what kind of wine?

MEREDITH

I just told her to get a nice chardonnay. I remembered that Tom liked white wine.

FERNANDEZ

From those trips to Napa--that he was a sort of amateur wine connoisseur, and would be impressed by a nice bottle.

MEREDITH

Yes.

FERNANDEZ

Do you remember the wine?

MEREDITH

No.

FERNANDEZ

The '91 Pahlmeyer?

MEREDITH

Yes. That's right.

FERNANDEZ

Do you know where your assistant got it?

MEREDITH

I assume the liquor store down the block.

FERNANDEZ

Would it surprise you, Ms. Johnson, to know that there isn't a single liquor store in Seattle that carries that bottle?

Caught in a lie. But her reaction is almost imperceptible...

MEREDITH

Mrs. Ross is very resourceful.

(CONTINUED)

9 CONTINUED: (5)

FERNANDEZ

Isn't it true, Ms. Johnson, that you told Mrs. Ross three weeks ago you wanted a special bottle of chardonnay for your meeting with Mr. Sanders?

MEREDITH

No. That's not true.

FERNANDEZ

That's not what she says.

JUDGE MURPHY

Ms. Fernandez, do you have testimony from Ms. Johnson's assistant?

FERNANDEZ

Yes I do.

JUDGE MURPHY

Ms. Johnson?

Meredith takes a beat.

MEREDITH

The fact is, Mrs. Ross has some personal problems. She's been in and out of rehab twice since she started working for me. Her family is very prominent, and she's...well, a failure in their eyes. She tends to make up stories so she'll seem more important. Less of a failure. I told Mrs. Ross to get a bottle of wine after Tom asked for it, at the Conley-White lunch. For all I know, she had that bottle at home.

JUDGE MURPHY

Ms. Fernandez, any more questions?

FERNANDEZ

Not for now.

Judge Murphy looks at her watch.

(CONTINUED)

9 CONTINUED: (6)

JUDGE MURPHY

Obviously, what we have here are two basically incompatible accounts of the incident.

(off notes)

Certain facts are consistent in both stories. The parties had a previous sexual history. Wine was drunk by both parties. Mr. Sanders rubbed Ms. Johnson's shoulders. There was kissing. Mr. Sanders' penis was in Ms. Johnson's mouth. Mr. Sanders removed Ms. Johnson's panties. Sexual intercourse did not occur.

(beat)

I think this is a good time to take a break.

CUT TO:

50 INT. LATER. COURTYARD

Susan and Sanders hiss at each other in an alcove.

SUSAN

...You told me you didn't have sex with her.

SANDERS

I didn't.

SUSAN

What about--

SANDERS

I thought you meant sex.

SUSAN

I forgot. She's trying to quit smoking.

SANDERS

Susan, I'm telling the truth.

SUSAN

You go up to see this woman alone, who you apparently once revised the Kama Sutra with. You had a little wine, a back rub, you kissed, then this... non-sex sex thing.

(more)

(CONTINUED)

0 CONTINUED:

SUSAN (Cont'd)

Then you took off her panties.  
Those are the facts. That's what  
the judge just said.

SANDERS

So?

SUSAN

So you were willing. Those  
things don't happen unless the  
man wants them to.

SANDERS

She had me in a corner. What was  
I supposed to do?

SUSAN

You let it happen. Every night  
we lock the doors. We set the  
alarm. We close our circle  
against the world. We turn on  
the television and watch these  
things happen to other people.  
How could you do this? How could  
you let this woman into our  
lives?

Fernandez approaches.

FERNANDEZ

Ten of her subordinates  
transferred out suddenly in the  
last five years. How's that for  
a red flag. But so far, nobody's  
willing to talk.

SANDERS

Goddamit.

FERNANDEZ

You want to go get lunch?

SANDERS

No. I have to run back to the  
office.

FERNANDEZ

(to Susan)

How about you, Mrs. Sanders?  
Hungry?

CUT TO:

51 INT. LATER. OFFICE

Sanders hustles inside. Cindy follows him.

CINDY  
John Levin called again.

SANDERS  
Find out what it's about.

CINDY  
He said he had to talk to you personally.

SANDERS  
I don't have time. Call Cherry.  
Tell him to meet me in  
Diagnostics.

CINDY  
Tom, could I talk to you?

SANDERS  
Not now, Cind, okay?

He checks his computer. Sees his E MAIL ICON blinking. He clicks it on.

ON THE COMPUTER

YOU'RE PLAYING HER GAME. PLAY  
YOUR GAME.

SOLVE THE PROBLEM.

AFRIEND

BACK ON-SANDERS

As he turns to Cindy.

SANDERS  
Do me a favor. This message is  
coming from somewhere on the  
Internet. Print out the address  
for me, would'ja?

He hustles out. Cindy watches him, concerned.

CUT TO:

52 INT. LATER. PUBLIC MARKET

Susan and Fernandez talk while they walk...

(CONTINUED)

52 CONTINUED:

FERNANDEZ

...You're worried she might be telling the truth, aren't you?

SUSAN

He admitted he wanted to do it. He took off her panties.

FERNANDEZ

Out of weakness.

SUSAN

I don't see what the difference is.

FERNANDEZ

Why? Because he's a man? That's why we have the law--to protect the weak. She broke the law. That's the difference.

SUSAN

Ms. Fernandez, forty-eight hours ago my husband's penis was in another woman's mouth. I don't think there's anything in the law that's going to help me deal with that.

CUT TO:

53 INT. LATER. DIAGNOSTICS LAB

Cherry has eight of the drives lined up in their heat-sealed plastic wrappers. Two of the others have been unwrapped. Sanders hovers over him.

SANDERS

How long have you had these?

CHERRY

They came in an hour ago. By the way, Garvin had me send The Corridor over to the Four Seasons for Conley to play with.

SANDERS

It's in his hotel room?

CHERRY

Yeah. I hooked it into his database.

(more)

(CONTINUED)

3 CONTINUED:

CHERRY (Cont'd)  
You know, they were having such  
a good time with it yesterday--

SANDERS  
You getting anywhere with these  
drives?

CHERRY  
I don't know where to start.  
This thing's put together like an  
Erector Set.

SANDERS  
I'm counting on you, Don.

Cherry looks around furtively.

CHERRY  
Look, I have some hunches.

SANDERS  
Well, what is it?

CHERRY  
I don't know.

SANDERS  
Well, what's your hunch?

CHERRY  
I don't know.

Sanders thinks a beat. Realizes...

SANDERS  
Oh my God.

CHERRY  
What do you expect? They're  
stronger, they're smarter and  
they don't fight fair. That's  
the next step in human evolution.  
Like the Amazons-- keep a few of  
us around for the sperm and kill  
off the rest.

SANDERS  
Just tell me what you have.

(CONTINUED)

3 CONTINUED: (2)

CHERRY

If I know something for a fact,  
I'm not going to hide it. But  
I'm not going out on a limb.  
It's just too intense around here  
right now. I'm twenty-three. I  
don't want to wake up tomorrow  
and find I'm out of the computer  
business.

CUT TO:

54 INT. LATER. XEROX ROOM

The CLERK places Sanders' FAMILY PHOTOS on a color Xerox machine. Closes the top. Seen from below, the scalding light of the scanner as it plays across them. Then the Xerox plops out. Like a freeze-dried vestige of happiness.

CUT TO:

55 INT. LATER. DIGICOM

Sanders waits at the elevator, then steps on as it arrives. Across the glass-and-brick expanse of the DigiCom building

BLACKBURN WATCHES

Gets on his cellular phone.

BLACKBURN

He's getting on the elevator.

CUT TO:

56 EXT. LATER. DIGICOM

Sanders exits. Garvin pulls up in his big Jaguar XJ12.

GARVIN

You heading back to the  
mediation?

SANDERS

I have to get back, it starts--

GARVIN

Come on--I'll give you a lift!

CUT TO:



7 INT. LATER. JAGUAR

An amiable Garvin drives. Sanders alongside him, suspicious.

GARVIN

Remember when we started? Nobody wore a tie, nobody punched a clock. The chutzpah--we were going to take on IBM--we couldn't even beat them in softball.

SANDERS

The company's come a long way.

GARVIN

So have you, Tom. You're vital to our future. You know it. I know it. Meredith knows it. Now, as I understand it, you've both had a chance to get it off your chest, your version of what happened. Now I want it to stop.

SANDERS

What I have to get off my chest isn't a "version" of what happened.

GARVIN

It's always somebody's version. That's the legacy of the modern age. We have information but not truth--little flashes of electrons in a grain of sand.

SANDERS

I'm telling the truth, Bob.

GARVIN

You have to try to look at this thing from all sides.

SANDERS

How many sides are there?

GARVIN

Let's say she made a mistake. So what? She made a pass--that's all. She put her hand on your knee--you could've just taken it off. You could've decided it was flattering. You could've handled it any number of ways. But this vindictiveness, Tom--I have to tell you I'm surprised.

(CONTINUED)

57 CONTINUED:

SANDERS

It's against the law, Bob. I'm her employee. I work for her.

GARVIN

You work for me. That's really my point. All of our years together-- why didn't you come to me? Not to go hire this woman, this lawyer...

SANDERS

Maybe I should've.

GARVIN

Why can't you just forget it? Work together like civilized adults and then everybody makes a pile of money down the line. What's wrong with that?

SANDERS

Things have gone too far.

GARVIN

Things can go back.

CUT TO:

58 INT. LATER. MEDIATION CENTER

Sanders walks with Fernandez.

SANDERS

...Why would he offer to settle? Why now?

FERNANDEZ

Maybe you were right all along-- he's worried about the merger.

SANDERS

But why now? Why not yesterday? They had us on the run all morning. There must be some weakness--some vulnerability we don't know about...

FERNANDEZ

By the way, you should never talk to anyone from the company without a lawyer present.

(CONTINUED)

00009000

78 CONTINUED:

Sanders takes a COMPUTER PRINTOUT out of his jacket pocket.

SANDERS

I'm still getting those messages from "AFRIEND". I printed out the address. Maybe one of your investigators could track it down.

FERNANDEZ

If the company doesn't find him first. You know that cleaning lady?

SANDERS

Yeah?

FERNANDEZ

She went out of town. Nobody knows where, or when she's coming back. The Bahamas, probably, with Mrs. Ross on the next plane to join her. These guys play hardball, Tom.

They enter the mediation room. Sanders sees

CINDY

sitting at the table.

CUT TO 00009000

59 INT. LATER. MEDIATION ROOM

Cindy, clearly upset, responds to Heller's questions.

HELLER

...Does Mr. Sanders ever touch you in a way that makes you uncomfortable?

CINDY

I don't think he's aware of it.

HELLER

Just answer the question, please.

CINDY

Yes.

HELLER

How does he touch you?

(CONTINUED)

9 CONTINUED:

CINDY

He'll pat me on the--my behind.  
Or rub my shoulders when I'm  
sitting at my desk--

HELLER

Rub your shoulders?

CINDY

I don't think he means anything  
by it.

HELLER

But you don't like it.

CINDY

I just feel it's inappropriate.

HELLER

Because it's sexual.

CINDY

I don't know.

FERNANDEZ

I'm not sure I see the relevance  
of this witness.

HELLER

Obviously, we're trying to  
establish a pattern of behavior  
here. Sexual harassers generally  
follow a pattern.

JUDGE MURPHY

I'll allow it.

HELLER

You don't have any kind of  
chiropractic problem, do you?  
Any problem with your neck, or  
your back?

CINDY

No.

HELLER

Then you would characterize it as  
flirting. Or sexual.

CINDY

I suppose so.

(CONTINUED)

9 CONTINUED: (2)

HELLER  
But you never said anything.

CINDY  
He's my boss.

HELLER  
You never reported it?

CINDY  
No.

HELLER  
He's your boss--I understand. A  
job at stake. The rumors.  
Whether people would even believe  
you. All the reasons women never  
report these things.  
(resuming)  
And if I asked you if you ever  
had sexual relations with Mr.  
Sanders-- same answer?

CINDY  
No, I didn't.

HELLER  
Didn't report it?

CINDY  
It never happened.

Heller gives her an avuncular pat on the hand.

HELLER  
I understand.  
(to Judge Murphy)  
No further questions.

CUT TO:

60 EXT. LATER. PARKING LOT

Susan in her Taurus. Sanders leans in the window. Hands her  
the plastic EVIDENCE ENVELOPE with the

FAMILY PHOTOS

She tosses it onto the seat beside her--the faces look out  
through the plastic.

(CONTINUED)

CONTINUED:

SUSAN  
Barbara called. About the  
Disneyland tickets for Mohammed  
what's-his-name.

SANDERS  
Jafar.

SUSAN  
They're going to comp him on the  
rides and upgrade his room.

SANDERS  
Thanks. I appreciate it.

They look at each other. There's just nothing for either one  
of them to say.

SUSAN  
Well. See you later.

SANDERS  
See you later.

Susan squeezes his hand. Starts her car and drives off.  
Leaves Sanders in the parking lot

ALONE

CUT TO: 70000000

61 EXT. LATER. COMPUTER STORE

Sanders walks aimlessly through downtown--trying to get his  
head clear. He peers wistfully into the window of a computer  
store. Computers, modems, etc., by Apple, IBM, DigiCom. He  
puts his hand up to the glass, as if to touch the life he's  
about to leave behind.

CUT TO:

62 INT. LATER. FERNANDEZ OFFICE

Sanders, depressed, sunk in the couch. Fernandez at her desk.

FERNANDEZ  
So what do you want to do?

SANDERS  
What?

(CONTINUED)

2 CONTINUED:

FERNANDEZ

Their offer ends midnight.  
 (off Sanders' look)  
 Same as what Garvin told you.  
 You get your job back. She's  
 your boss. Everybody goes back  
 to work. Period.

Sanders sits a beat, shellshocked.

SANDERS

And we're out of bullets?

FERNANDEZ

We can still file and make it  
 public. They'll fire you and  
 counterclaim against you. Then  
 we fight it out in court for the  
 next three years.

SANDERS

What about "AFRIEND"? Did you  
 ever find that address on the  
 Internet?

FERNANDEZ

Oh, yeah. Dr. Arthur Friend, a  
 chemistry professor at the  
 University of Washington. Who  
 happens to be trekking in Nepal  
 for the last three weeks. You've  
 been getting messages from a  
 locked office.

SANDERS

Oh. (ironic) I'm glad that's  
 finally cleared up.

They sit a beat. Then he remembers something. Takes out his  
 cellular phone.

SANDERS

What time is it? I have to call  
 Marc Lewyn. The drives we're  
 having a problem with came in  
 from Malaysia today.

FERNANDEZ

Only you, Sanders.

SANDERS

What?

(CONTINUED)

2 CONTINUED: (2)

FERNANDEZ

Anybody else would be dreaming up ways to sabotage the company.

SANDERS

What can I tell you--it's my job, and I'm going to do my job till they lock me out of the office. That's just who I am.

Sanders presses "L-E-W". "Lewyn, Marc" comes up on the display. The phone rings and then a MACHINE comes on.

ADELE (O.C.)

Hi, it's Adele and Marc. We're not home now. Leave a message and we'll-- .

Sanders presses "END". Something about that message...

SANDERS

Wait a minute...

FERNANDEZ

What?

SANDERS

It's his wife's voice on the machine. But I know I remember a man's voice when I called Lewyn Monday night. And then the next day he said he never got the message. I must've dialed the wrong number that night.

ON THE CELLULAR

Sanders types L-E-L onto the digital display. No number flashes up. L-E-M. Again, nothing. L-E-S. Nothing...

FERNANDEZ

So?

SANDERS

(thinking aloud)  
That's why the battery was dead when I got home.

FERNANDEZ

Tom--what're you talking about?

(CONTINUED)



52 CONTINUED: (3)

SANDERS

That's why Garvin wanted to make a deal--they must've gotten ahold of my phone records--a forty minute bill for the time I was in Meredith's office. Don't you see? Meredith knocked the phone out of my hand. When I was in her office, I called a wrong number and never hung up the phone. The line stayed open. The whole thing is on somebody's phone machine.

ON THE KEYPAD

Then L-E-V. Flashing across the digital display: Levin, John.

CUT TO:

63 EXT. NIGHT. FERRY

JOHN LEVIN, a nerdy computer executive in his late 30s, meets surreptitiously with Sanders on the dock.

LEVIN

I've been trying to get you all week. What do I have to call--976-SANDERS?

SANDERS

You have the tape?

Levin looks around furtively. Slips the tape to Sanders.

LEVIN

I have to tell you, I got worried about you, buddy. I got a call in the middle of the night from some creepy guy who knew everything about me--my TRW, phone records, bank records...I came into my office today and everything was turned upside down. My files. My drawers...

SANDERS

I'm not surprised. DigiCom knows about the tape.

(CONTINUED)

63 CONTINUED:

LEVIN

It's a good thing I brought it home.

(beat)

I listened to it a couple of times, you know, with my girlfriend...

SANDERS

It's all there?

CUT TO:

64 INT. NIGHT. SANDERS' HOUSE

Sanders enters late at night, tape in hand, excited. Runs up the stairs. Turns the corner into his bedroom.

IN THEIR BED

Both children sleep with Susan. Sanders senses immediately that something is wrong. Puts the tape in his pocket. Looks at his family, huddled together against the world.

DOWNSTAIRS

Sanders finds a pillow and a blanket in the linen closet. Goes to the couch. Hears something. Turns. It's Susan. She's holding herself, as if to keep from falling apart.

SUSAN

Eliza came home--at school today, one of the children--they said something about you.

00009000

CLOSE ON--SANDERS

Guilty, enraged, powerless. This is all coming home.

CUT TO:

WHITE TITLES ON BLACK--

THURSDAY

CUT TO:

65 INT. LATER. MEDIATION CENTER

Sanders and Fernandez arrive at the mediation center, wait for the elevator. Meredith and Heller arrive at the same time. Meredith looks over--sees that Fernandez carries

(CONTINUED)

55 CONTINUED:

A TAPE RECORDER

They all climb into the elevator together. Now Heller notices the tape recorder. He and Meredith exchange a look.

CUT TO:

66 INT. LATER. MEDIATION CENTER

A TAPE RECORDER plays in the middle of the mediation table. An EMPTY CHAIR where Susan sat yesterday.

MEREDITH (O.C.)

...You come back and finish what you started. (beat) Did you hear me? You come back here and finish or you're dead! You're fucking dead!

Fernandez turns off the tape.

HELLER

We believe in any judicial proceeding this tape would be inadmissible.

FERNANDEZ

Inadmissible? I'm worried I'll drive to work some morning and hear it on Howard Stern.

HELLER

If you are threatening to release that tape--

FERNANDEZ

Hey, I don't know how many copies of this tape are floating around out there. I would never give it out. I hate publicity.

HELLER

All that tape demonstrates is consensual sex between two adults-- however it may have appeared the morning after. Mr. Sanders' regret is not my client's harassment.

JUDGE MURPHY

Ms. Johnson, is that your position today?

(CONTINUED)

MEREDITH

Yes, it is.

JUDGE MURPHY

Ms. Fernandez?

FERNANDEZ

Ms. Johnson--just so I'm clear on what today's story is--how would you define "consensual sex"?

MEREDITH

Sex where both parties are willing participants.

FERNANDEZ

How many times did Mr. Sanders say "no" on the tape we just heard?

MEREDITH

I was too busy listening to my underwear being torn off.

FERNANDEZ

Four. Doesn't "no" mean no, Ms. Johnson?

MEREDITH

Sometimes "no" means that person wants to be taken. Overwhelmed. Dominated. But we can't talk about that. The way you're supposed to have sex nowadays, you'd need the UN to supervise it.

FERNANDEZ

"No" means no. Isn't that what we tell women?

MEREDITH

When he really wanted to stop, he didn't seem to have any problems doing it, did he?

Meredith lights a cigarette.

FERNANDEZ

And that's when you got angry.

MEREDITH

Of course I got angry. So would anyone.

(CONTINUED)

56 CONTINUED: (2)

FERNANDEZ

Don't we tell women you can stop  
at any point?

MEREDITH

You never said "no" and meant  
yes, Ms. Fernandez?

FERNANDEZ

Up to the moment of actual  
penetration--

MEREDITH

The point is he was willing.  
That tape doesn't change  
anything.

FERNANDEZ

(heated)

You controlled this meeting. You  
set the time. You ordered the  
wine. You locked the door. You  
demanded service and you got  
angry when he didn't provide it.  
Ms. Johnson, you have proven that  
a woman in power can be every bit  
as abusive as a man.

MEREDITH

(right back)

You want to put me on trial here,  
at least be honest about what  
it's for. I'm a sexually  
aggressive woman. I like it.  
Tom knew it. And you can't  
handle it. It's just the same  
damn thing since the beginning of  
time--veil it, hide it, lock it  
up or cut it off. We expect a  
woman to do a man's job and make  
a man's money but then walk  
around with a parasol and lie  
down for a man to fuck you, like  
it was still a hundred years ago.  
No thank you.

A beat while nobody says anything.

JUDGE MURPHY

How about we take a break?

CUT TO:

77 INT. LATER. MEDIATION CENTER

Sanders sits on a fountain in the courtyard. Fernandez joins him, shaking her head.

FERNANDEZ  
Well, you're not going to believe this.

SANDERS  
Why? What did Phil say?

FERNANDEZ  
You get your job back. A hundred grand in pain and suffering. I get fees and expenses. Total and complete capitulation.

SANDERS  
And Meredith?

FERNANDEZ  
She stays through the merger. Then next week they'll announce that she needs to take a medical leave. She's out.

(beat)  
I think that Howard Stern thing really got to them.

SANDERS  
This is for real?

FERNANDEZ  
They're the ones who want the papers drawn up and signed by tonight.

(beat)  
It's over.

CUT TO:

68 INT. LATER. SANDERS' OFFICE

Sanders behind his desk. Blackburn sits with Fernandez. She reads through a weighty CONTRACT and SETTLEMENT AGREEMENT.

BLACKBURN  
...Garvin's up there breaking it to her right now. It won't be easy.

SANDERS  
Really? I thought Bob enjoyed that sort of thing.

(CONTINUED)

9 CONTINUED:

BLACKBURN

You can't blame Garvin, Tom. You go after one of his people, his last instinct is to cut and run. You have to admire that. Once you made your case, the company has behaved strictly appropriately. Wouldn't you say so, Louise?

FERNANDEZ

You don't want to know what I think, Phil.

Sanders glances over at his computer. Sees the E MAIL ICON blink. He clicks it.

ON THE COMPUTER

IT'S NOT OVER. NOTHING IS WHAT IT SEEMS.

SOLVE THE PROBLEM.

AFRIEND

BACK ON--SANDERS

Deeply concerned...

BLACKBURN

Tom?

SANDERS

Yeah?

BLACKBURN

We're want you to make a little presentation on "Diana" at the merger announcement, tomorrow morning at nine. Nothing technical-- a Sunday drive on the information superhighway. Three or four minutes. In and out.

SANDERS

Yeah, sure. Fine.

BLACKBURN

And Tom? I want to apologize personally for this whole damn episode.

(more)

(CONTINUED)

8 CONTINUED: (2)

BLACKBURN (Cont'd)  
It's terrible, the way a thing  
like this can tear a company  
apart. I've told Bob we really  
need to look at it.

Blackburn offers his hand. Sanders shakes it.

SANDERS  
See you tomorrow, Phil.

Blackburn exits. Fernandez puts the contracts in her  
briefcase.

FERNANDEZ  
I still want to read these over  
again.

SANDERS  
Well, I'll be here a little  
while. I have to get this  
presentation together.

FERNANDEZ  
If not, I'll have someone run  
them by your house later.

She moves to leave.

SANDERS  
Let me ask you something. Did  
you ever wonder why Meredith did  
this?

FERNANDEZ  
What do you mean--do I find you  
irresistible?

SANDERS  
You saw her in action. How cool  
she is. Smart. Always in  
control. Why would she do this  
on the first day? With this  
merger coming up, and Conley as  
touchy as they are? Why?

FERNANDEZ  
I'm sure she thought you would go  
along.

SANDERS  
It's too risky. I keep thinking  
there must've been some other  
reason...

(CONTINUED)



68 CONTINUED: (3)

FERNANDEZ

Sanders, you think too much. Go home. Open some champagne, make up with your wife. And get some sleep. It's over.

CUT TO:

69 INT. LATER. STAIRWELL

Sanders heads down the stairs to the diagnostics lab. Runs into Stephanie Kaplan, heading the other way.

SANDERS

Hi, Stephanie.

He continues past her. Then he hears:

STEPHANIE

It must be difficult. So much going on, and nobody giving you information.

SANDERS

It's been a tough week.

STEPHANIE

I remember I had a friend, she was one of the first women to move really high-up. You know what it's like at the higher levels--every day is putting out fires. But it turned out her job wasn't anything she thought it was. And she was looking the wrong way when they fired her.

SANDERS

That's interesting.

STEPHANIE

The truth usually is, once you get to it.

She smiles that Sphinxlike smile. Continues on. Sanders shakes his head, continues down the stairs.

CUT TO:

70 INT. LATER. DIAGNOSTICS LAB

Sanders finds the lab oddly DESERTED. As if it were abandoned in a hurry...A coffee cup half-full, a cigarette burned down, still in the ashtray...Books and notebooks left opened. A SECURITY GUARD enters.

SECURITY GUARD  
Oh, it's you, Mr. Sanders.

SANDERS  
Where is everybody?

SECURITY GUARD  
Mr. Garvin came down an hour ago.  
Said they was all working too  
hard. Sent everybody home.  
(beat)  
Do me a favor, lock up when you  
leave.

Sanders puzzles over this. Continues to the rear of the lab. Flicks on the bright quartz lights.

ON THE TABLE

Three of the drives have been opened. Seven remain in the heat-sealed plastic...

ON THE BLACKBOARDS

As Sanders examines them. A FLOWCHART LIST that reads:

A. Contr. Incompat. VLSI?  
pwr? B. Optic Dysfunct--?  
voltage reg?/arm?/servo? C.  
Laser R/O (a,b,c) D.  $\Sigma$   
Mechanical  $\checkmark$  E. Gremlins

BACK ON--SANDERS

As he picks up one of the wrapped drives. Finds a NEEDLE PUNCTURE in the plastic. Then sees a MEDICAL SYRINGE and an OPEN NOTEBOOK.

ON THE PAGE

A row of FIGURES:

PPU 7 11(!) 5 2

BACK ON--SANDERS

As he looks at the syringe again. And it suddenly ADDS UP.

CUT TO:

1 INT. LATER. DIGICOM

Sanders runs out of the lab, turns a corner. Sees Blackburn and Meredith HUDDLED in a dimly-lit CONFERENCE ROOM. He stops, turns back. Did they see me? Then he EAVESDROPS...

MEREDITH

(heated)

And what if Sanders doesn't bring it up?

BLACKBURN

Shhh. He will.

MEREDITH

You're sure he doesn't...that the...

BLACKBURN

No, he...no idea.

MEREDITH

So when he...I will say that this is a...

BLACKBURN

Exactly...incompetent..

MEREDITH

So...want me to...

BLACKBURN

Kneecap him...Bob wants.

MEREDITH

...backfire.

BLACKBURN

...Bob's counting on you.

MEREDITH

...delete...database...just in case...

Suddenly, Sanders' phone RINGS. He JUMPS. Blackburn and Meredith look out, suspicious. Then resume their talk. Sanders answers it as he hustles in the other direction.

SANDERS

(to phone)

Sanders. (interrupts) Louise, what does the contract say about firing me? (listens) But they can fire me for cause, can't they? For incompetence?

(more)

(CONTINUED)

71 CONTINUED:

SANDERS (Cont'd)  
 (listens) The problems with  
 "Diana" aren't design problems.  
 They're not programming problems.  
 They're problems with the  
 production line. And the  
 production line is my  
 responsibility. The whole thing  
 tomorrow--they're setting me up.

CUT TO:

72 INT. LATER. SANDERS' OFFICE

Sanders runs to his desk. Logs onto his computer.

ON THE COMPUTER

As Sanders types...

SEARCH: DIGICOM/MALAYSIA SA +  
 REVISIONS

The computer answers...

SORRY, YOUR PRIVILEGES DO NOT  
 INCLUDE ACCESS AT THIS LEVEL

Sanders stops, thinks. FRUSTRATED. Then he gets an idea. He  
 runs out of his office...

CUT TO:

73 INT. LATER. FOUR SEASONS HOTEL--LOBBY

Conley, Chase, Garvin, Furillo and a couple of other Conley  
 Executives have drinks in the lobby. They're all laughing it  
 up. Garvin turns to Conley.

GARVIN  
 When does your Dad arrive?

CONLEY  
 Midnight. They had to stop in  
 Dallas.

GARVIN  
 I'd love for him to get a chance  
 to see The Corridor.

(CONTINUED)

73 CONTINUED:

CONLEY

I was up late last night, fooling  
around with it, up in my room.  
It's really incredible.

RACK FOCUS

Sanders watches from across the lobby. Hustles across to the  
elevators...They don't see him. He picks up a HOUSE PHONE.

SANDERS

Hi, this is Mr. Conley. Is this  
housekeeping? Could you make up  
my room? Yeah. Right away,  
please?

CUT TO:

74 INT. SAME TIME. MEREDITH'S OFFICE

Meredith puts her briefcase on the couch. Takes off her  
jacket. Sits at her desk. Logs on to her computer.

CUT TO:

75 INT. LATER. FOUR SEASONS

A housekeeping truck, mops and cleaning supplies, parked in the  
hall outside Conley's suite. Sanders walks through the open  
door. A MAID turns down his bed. Sanders tips her.

SANDERS

That'll be all, thanks.

The Maid exits. Sanders closes the door behind her. Moves to  
the living room. Where the Corridor is set up. Sanders finds  
the master switch. The equipment HUMS. Puts on the headset,  
the glove. Steps on the walker.

A FLASH OF LASER LIGHT

As the system maps Sanders.

SANDERS' POV

A big blue screen in front of his face. At the bottom of the  
screen, BOXES that read "ON" and "OFF."

BACK ON--SANDERS

As he lifts his finger to click "ON". Selects various menu  
items...

(CONTINUED)

75 CONTINUED:

ON THE SCREEN

The lettering of the menu and the blue screen fade...The floor turns to veined marble...The walls turn to wood paneling...Drawers and cabinets appear in the walls...Other hallways to other corridors...Through the headphones, he hears his footsteps click on the marble...

A JUNCTION

With hallways leading in different directions: "ACCOUNTING". "HUMAN RESOURCES". "MARKETING". "OPERATIONS". Sanders turns the corner to head down the "OPERATIONS" aisle. STARTLES at what he sees...

IT'S MEREDITH

A black-and-white PHOTOGRAPH atop a kind of mannequin--Meredith is not on the virtual system... Sanders can see her but she can't see him.

SANDERS MOVES

Behind her, looks over her shoulder.

MEREDITH

Pulls a file marked OPERATIONS REVIEW UNIT/MALAYSIA. Sudden

A THREE-DIMENSIONAL MODEL

Of the factory pops up. Like a detailed doll's house. The assembly line...The conveyor belt...The "Diana" drives... Then suddenly...

ZAP!

It disappears.

CUT TO:

76 INT. SAME TIME. MEREDITH'S OFFICE

Meredith at her desk...

ON THE COMPUTER

THE DETAIL FILES ON OPERATIONS  
REVIEW UNIT/MALAYSIA HAVE BEEN  
SUCCESSFULLY DELETED.  
AUTHORIZATION DC/C/5905

(CONTINUED)

76 CONTINUED:

The word "DELETED" blinks. She types to find another file...

CUT TO:

77 INT. SAME TIME. LOBBY

Conley signs the check.

CONLEY

Why don't we all go up to my suite? Give my colleagues here a chance to try out The Corridor?

GARVIN

Great! Let's go!

They all get up...

CUT TO:

78 INT. SAME TIME. THE CORRIDOR

Sanders on the walker pad. Goes through a drawer. Finds a file marked:

COST CONTAINMENT REVIEW: AIR HANDLERS

He pops it open. Starts to read...

SANDERS

...Reduction of air handling capacity...from number seven air handlers to a more appropriate and cost-effective number five...

ZAP! And the file DISAPPEARS. Sanders reaches for the drawer and ZAP! the entire drawer DISAPPEARS...

CUT TO:

79 INT. SAME TIME. FOUR SEASONS

Garvin, Conley and his coterie ride up in the elevator...

CUT TO:

80 INT. LATER. SUITE

Sanders anxious...Thinking...

(CONTINUED)

00009000

70 CONTINUED:

SANDERS  
Angel? I need help.

SANDERS' POV

An ANGEL with a flickering candle appears.

ANGEL  
Help is here.

SANDERS  
Angel, show me all communications  
from Malaysia in the last three  
weeks.

ANGEL  
Do you wish telephone or video  
links?

SANDERS  
Video.

ANGEL  
Press V.

A SHEET unfurls in front of his face...A long list of VIDEO  
LINKS between Arthur and Meredith, with dates and times...

SANDERS  
Angel, show me the video link  
from last Sunday. Hurry up.

He looks over Meredith's shoulder as she pulls a file marked  
VIDEO LINKS...Suddenly, Meredith and Arthur appear on a VIDEO  
SPLIT SCREEN.

ARTHUR  
It's only a matter of time before  
Tom figures out about the changes  
at the plant. He's not stupid,  
you know.

MEREDITH  
Tom will be out of the picture by  
Tuesday. Trust me.

ARTHUR  
I don't like to gamble--I mean,  
I love Tahoe, but--

(CONTINUED)



80 CONTINUED: (2)

MEREDITH

Tom and I have a history. Everyone in the company knows that. If any problem comes up, nobody will believe him. He's married. He has a family. He'll have no choice but to take whatever settlement he's offered and leave.

CUT TO:

81 INT. SAME TIME. HALLWAY

Conley fumbles with his KEYCARD in the slot.

CONLEY

These things are so goddamn complicated...

FURILLO

I think you have it upside down, John.

CONLEY

I knew that. I was testing you.

Laughter from the group...

CUT TO:

82 INT. SAME TIME. SUITE

Sanders hears the laughter...Takes one of the headphones off...Listens to Arthur and Meredith with the other

ARTHUR

And then we say Sanders made the changes at the plant? He'll deny that he did.

MEREDITH

He won't even know. Remember? He'll be gone by then, Arthur.

ARTHUR

And if he isn't--?

ZAP! Meredith and Arthur disappear. A message flashes up:

(CONTINUED)

82 CONTINUED:

THE VIDEO FILES ON OPERATIONS  
REVIEW UNIT/MALAYSIA HAVE BEEN  
DELETED. AUTHORIZATION DC/C/5905

Sanders looks over Meredith's shoulder. She takes out another file. ZAP! It disappears. Then the sound of Conley and the others entering the bedroom...

IN THE BEDROOM

Conley and the others enter, turn on the lights. Move

INTO THE LIVING ROOM

Sanders is gone. But the system is still on...

CONLEY

Huh. I must've left the system  
on.

Garvin picks up the headset. Turns to the others...

GARVIN

Okay. Who's first?

CUT TO:

83 INT. LATER. BAR

Sanders sits with Fernandez.

SANDERS

...It was Meredith. It was  
Meredith all along. And now  
there's no way I can prove it.

CUT TO:

84 INT. LATER. SANDERS' HOME

Sanders enters, exhausted and demoralized. Gets a beer in the kitchen. Suddenly, the phone rings.

SANDERS

Hello?

JAFAR (O.C.)

Tom! It's Mohammed Jafar!

SANDERS

Oh, hi, Mohammed--

(CONTINUED)

00009000

74 CONTINUED:

JAFAR (O.C.)

Look, I don't mean to bug you, Tom, but we are departing Kuala Lumpur on Monday and--

SANDERS

No, no. My fault. Look, you're all set for Disneyland. Susan got you comped on the rides. And they're going to upgrade you at the hotel.

JAFAR (O.C.)

Magnificent! I can't wait to tell my wife--she said you were full of shit. You know how women are.

SANDERS

Heh heh. Do I?

JAFAR (O.C.)

Ha! I miss your face, Tom.

SANDERS

Ask Arthur. He sees it all the time, on the VDL--

Sanders stops as an idea hits him.

JAFAR (O.C.)

Tom? (beat) Hello?

SANDERS

Hey, Mohammed. You know, on this end we store our video links in the main system. Do you store that stuff on your end?

CUT TO:

WHITE TITLES ON BLACK--

FRIDAY

CUT TO:

85 INT. MORNING. SANDERS' OFFICE

PAGES roll out of the fax machine. Sanders in the office with Fernandez. Cindy comes in.

(CONTINUED)

00009000

35 CONTINUED:

CINDY  
I can't believe that's still  
coming in. It started at seven.  
And this just came across.

She puts a DAT CARTRIDGE on his desk.

SANDERS  
Cindy?

CINDY  
Tom, about the other day--I  
didn't mean--

SANDERS  
No, you did. And I'm sorry. And  
thanks.

She smiles.

CINDY  
I accept.

She whacks him on the butt with her files. Exits.

CUT TO:

86 INT. LATER. AUDITORIUM

The auditorium is packed with SHAREHOLDERS, PRESS, and DigiCom EMPLOYEES--Fernandez sits among them. A table at the front, with the DIGICOM EXECUTIVES along one side, the CONLEY-WHITE EXECUTIVES along the other. Meredith chairs the meeting. JOHN CONLEY, SR., 60s, a George Bush type, sits at the other end of the long table.

MEREDITH  
...Tom Sanders heads our  
manufacturing department. Tom,  
I wonder if you could review for  
us the revolutionary new product  
we call "Diana".

Sanders stands.

SANDERS  
Sure, Meredith. "Diana" is our  
name for a stand-alone CD-ROM  
drive player. For CD-ROM to be  
effective, it has to be portable--

He holds up one of the "Diana" drives, then hands it to a Conley-White executive, who then passes it along...

(CONTINUED)

96 CONTINUED:

SANDERS

And it has to be fast. "Diana" is twice as fast as any CD-ROM drive in the world. We've in production now. We've had some early problems, but we're solving them.

MEREDITH

And the problems we've had--were they design problems?

SANDERS

What we have is a fabrication problem involving the production line in Malaysia.

MEREDITH

What sort of problems?

SANDERS

For example, we should be using automatic chip installers to lock the controller chip on the board, but the Malays on the line have been installing the chips by hand. Literally pushing them in with their thumbs. And the air in the plant is dirty. The PPU--particulates per unit--is running as high as eleven. It should be zero. We should have level-seven air handlers, but we only have level-five air handlers instead. And we should be ordering components like hinge rods and clips from our usual Singapore supplier. The ones we're getting are less expensive, but less reliable.

MEREDITH

I'm confused here. You set up this line, Tom. You didn't anticipate these problems?

SANDERS

The line was changed. The specifications were altered.

MEREDITH

How is that possible? I mean, we all know you as a highly competent manager.

(CONTINUED)

6 CONTINUED: (2)

SANDERS

Well, you should know, Meredith.  
You ordered the changes.

MEREDITH

I don't know where you got that  
idea.

SANDERS

You didn't go to Kuala Lumpur  
last year?

MEREDITH

To settle a labor dispute. I had  
nothing to do with the line--I've  
never even seen the line.

ON THE SCREEN

Behind Meredith, over the stage, an IMAGE projects...A  
Malaysian NEWSCASTER gives the news...Behind him, the DigiCom  
plant in Malaysia...Then Meredith...The camera moves in on  
Meredith as she chats with one of the workers...

SANDERS

You haven't seen the line?

MEREDITH

No. I don't know who could have  
told you such a thing.

A MURMUR and then LAUGHTER...Meredith spins around.

SANDERS

That's Malaysian Channel Three.

MEREDITH

Perhaps instead of digging up  
Malaysian video clips, we should  
discuss the problems that are  
sitting right in front of us.  
Problems in your department.  
With the line you set up.

Cindy enters. Distributes FILE FOLDERS around the table.

SANDERS

The first memo in your file,  
signed by Meredith Johnson,  
states that automated chip  
installers will not be used.  
That made the Malay government  
happy.

(more)

(CONTINUED)

88 CONTINUED:

GARVIN (Cont'd)

We have long felt that the loss of the rest of corporate America was our gain. So I take special pride in announcing the appointment of a special woman as our new Vice President for Advanced Operations and Planning here in Seattle-- Stephanie Kaplan.

Stephanie Kaplan gets up to applause. Sanders looks at her. Looks over at Spencer. Looks back at Stephanie.

SANDERS

At the university--you wouldn't know a professor named Arthur Friend, would you?

SPENCER

I'm his research assistant.

BACK ON--GARVIN

As Stephanie Kaplan joins him at the podium. Shakes hands with Garvin. Nods to the applause...

BACK ON--SANDERS

Watching her...

SANDERS

Your mother is a remarkable woman.

Spencer gives Sanders his mother's Sphinxlike smile.

CUT TO:

89 INT. LATER. MEREDITH'S OFFICE

Meredith packs her boxes. Sanders knocks on the door.

MEREDITH

Why did you come up here? To gloat?

SANDERS

Well, gloating is underrated.

(CONTINUED)

MEREDITH

Well, so are you. Some very smart people underrated you, Sanders.

SANDERS

Thank you.

MEREDITH

I'm not including myself. The truth is, I beat you, Sanders. Beat you fair and square. I saw your wife's face in the hearing when Heller said "sodomy". It was over--she would never have let you file. Garvin lost his nerve. He came up with this brilliant idea about firing you for incompetence--him and Phil. And I'm the one who gets fired.

SANDERS

You never saw yourself as a victim before, Meredith. It was probably your only good quality.

MEREDITH

I played the game the way you guys set it up and now I'm being punished for it. Fine. The truth is I've had ten headhunters call me with job offers in the last hour. Don't be surprised if I'm back in ten years to buy the place.

Sanders watches Meredith a beat while she packs her boxes.

SANDERS

Did it ever occur to you, Meredith, that I was the one who set you up?

This stops Meredith. Sanders smiles enigmatically. Exits.

CUT TO:

90 EXT. AFTERNOON. BAINBRIDGE BEACH

Sanders, Susan and the kids walk along the shore, collecting seashells.

(CONTINUED)



10 CONTINUED:

SUSAN  
I can't believe it's over.

SANDERS  
It's over.

She looks at him. Punches him on the arm.

SANDERS  
Ouch! What was that for?

SUSAN  
Don't you ever do that again.

They hold hands, walk a little. Eliza runs up to Sanders with a SEASHELL.

ELIZE  
Daddy, look at this one!

She hands it to him. Runs to find more...

SANDERS  
Stephanie offered me the veepee job.

SUSAN  
She offered you her job?

SANDERS  
Apparently, Conley's CFO is set to retire in a couple of years. She figures she'll take his place in New York, and then I'll take her spot here.

SUSAN  
You're kidding! That's great!

SANDERS  
I turned her down. I'd have to wear a suit, get on a plane every week...Change my life in a lot of ways. I like things just the way they are.

They exchange a look. Smile. Hold each other as they walk down the beach.

FADE TO BLACK: