

Rev. 12/6/83 (Pink)
Rev. 12/7/83 (Yellow)

SCARECROW AND MRS. KING

"Remembrance of Things Past"

Written by

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and

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Rev. 12/6/83

SCARECROW AND MRS. KING

"Remembrance of Things Past"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

RUSSELL SINCLAIR
(Buzz Blade)

LYDIA LOWELL

ALEC BELMONT

CLERK

PATSY PETERS

GUARD

VENDOR

WOMAN

ZAK

JACK

MARCIA STONE

J. NAGETA

CHINESE MAN

DOORMAN, DRIVE-IN AUDIENCE, MONKS REGULARS

SCARECROW AND MRS. KING

"Remembrance of Things Past"

SET LIST

INTERIORS:

KING HOUSE
Family Room
Kitchen

AGENCY
Billy's Office
Bullpen
Corridor

LEE'S APARTMENT
Living Room
Bedroom
Hall Outside Front Door

KING EDWARD APARTMENT/HOTEL *
Lobby
Jean Claude's Room

DANK LITTLE ROOM

MONKS BAR

EXTERIORS:

MONKS BAR/ALLEY

GRAVE SITE

DRIVE-IN THEATRE

KING KITCHEN WINDOW

RETIREMENT HOME GRASS

SCARECROW AND MRS. KING

"Remembrance of Things Past"

ACT ONE

FADE IN:

A1

EXT. KING EDWARD APARTMENT/HOTEL

A1 *

The CAMERA PANS UP TO one of the few apartments where lights are still on.

1

INT. APARTMENT LIVING ROOM - NIGHT

1

CLOSE ON TV screen which is broadcasting a black and white TV show a la a 1960's detective series. The scene involves the hero, a slick, good-looking guy, BUZZ BLADE, talking to a frightened WOMAN in his office. *

WOMAN (V.O.)

I'm afraid, Mr. Blade. My life has been threatened.

BLADE (V.O.)

Lock your doors and stay inside. Trust me. By the way... Do you own a gas mask?

WOMAN (V.O.)

Yes... I think so...

CAMERA PANS TO feet on a foot stool. A hand reaches down and picks up a can of beer by the feet. We hear DRINKING NOISES. The apartment is seedy, run down.

WOMAN (V.O.)

(continuing)

... No, Buzz, it's too dangerous... you can't go back there!... *

Again the hand reaches down and searches for a bag of potato chips. More sounds of CRUNCHING.

BLADE (V.O.)

I don't like the thought of dyin', baby... But I like totalitarianism less.

A MUSICAL STING. CAMERA PANS a little PAST the feet and the six-pack TO reveal a man lying face down with a knife in his back. CAMERA PANS BACK TO TV screen. A picture of Blade cocking his gun.

(CONTINUED)

1

CONTINUED:

1

ANNOUNCER (V.O.)

Stay tuned for the second half of...
'Buzz Blade, Secret Spy.'

A MUSICAL STING and we --

CUT TO:

2 EXT. MONK'S BAR - ESTABLISHING - NIGHT 2

Old, brick, Eastern, small. An alley entrance runs along side it.

3 INT. MONK'S BAR - NIGHT 3

Monk's is the "hang-out" for off-hours spies, journalists, State Department employees, etc. It is neutral territory for international agents. Very much like the exotic bar in "Star Wars" filled with every variety of species unwinding from the pressure of espionage. CAMERA PANS length of the bar and STOPS AT FRANCINE, who is talking to ZAK, the bartender. Zak is fifty-ish and a retired agent himself. He has a mild limp, the result of his last case. Knowing the need to unwind, he opened Monk's for agent clientele. It allows his colleagues somewhere to release tension and lets him stay in touch with the intelligence community.

ZAK

Then he says, 'That was no spy, that was my wife.'

Francine smiles politely.

ZAK

(continuing)

You heard it already, right?

4 ANGLE ON ROUND TABLE 4

in a corner at which sits several operatives, including JACK, LEE, AND AMANDA.

LEE

So, then he says the Department can't reimburse me for bullets without a receipt.

JACK

Didn't you keep your receipts?

LEE

Well, I finally found some... Then Winslow says I'm over-budget for bullets. Waste not want not.

JACK

Or sharpen your aim.

All share a knowingly laugh.

(CONTINUED)

AMANDA

Are bullets any cheaper if you buy them in bulk?

(silence)

I know I find that when I buy beans or rice in quantity I really get quite a savings. And, of course, now that they have all those generic, plain-wrap things, I...

She stops, looks around the table, realizing they're all sort of staring at her.

LEE

I don't think they have... 'plain-wrap' bullets.

JACK

(breaking the awkwardness, raises his glass)

Here's to plugging the Brunhilda Project leaks.

(smiling at Amanda and Lee; finishes his drink)

How 'bout another round?

LEE

(pointing to each)

Cognac, scotch neat, vodka tonic...

JACK

Mrs. King?

AMANDA

(to Lee)

Is there any house specialty I ought to try?

LEE

House specialty?

AMANDA

Well, since this is sort of a spy hang-out, I just thought there'd be some special drink.

LEE

(dryly)

You mean like a Mata Hari Mai Tai?

JACK

(looking at drink menu)

You know, they do have a Mata Hari Mai Tai?...

(CONTINUED)

4.

CONTINUED: (2)

4

AMANDA

(with a look at Lee)

I'll try that.

Jack leaves.

LEE

So, now that you've seen the famous
'spy hang-out,' are you disappointed?

AMANDA

I wish you wouldn't act like I was
a tourist, visiting Mount Rushmore,
I just wanted to see where you guys
go to unwind. Do all these people
work for our government?

LEE

Most, not all. See the two guys
chugging beer over there?

5

LEE AND AMANDA'S POV TWO AGENTS

5

are obviously in the midst of a drinking contest. There
are many empty steins littering their table as the two
go at chug-a-lugging yet another beer and other assorted
people watch, cheer them on.

LEE (O.S.)

The one on the left is Mike Monroe
with our L.A. Office. The other
guy is Cosmo Ramos.

6

BACK TO LEE AND AMANDA

6

AMANDA

The Mexican office?

LEE

Cuban.

(off her look)

Monk's is neutral territory. It's
a hangout for reporters, operatives,
crooks... Anyone who makes a buck
off the international power game.

AMANDA

(indicating another
table)

How about that woman who just came
in?

*

*
*
*
*

7 ANGLE ON ENTRANCE

7

An attractive, CHIC WOMAN, in her 40's, has entered with a MALE COMPANION and is looking around.

AMANDA (O.S.)

Who does she spy for?

8 BACK TO LEE

8

LEE

The Washington Herald. That's Marcia Stone. And the guy is with the Tokyo Gazette. Sometimes we use reporters to 'leak' information to other governments unofficially. And they 'leak' back unofficial answers from their governments.

*
*
*

The Chic Woman and her Escort have come over to Lee and Amanda's table.

MARCIA (CHIC WOMAN)

Hello, Lee. You remember J. Nageta?

LEE

Sure. This is Amanda King.

They all AD LIB greetings.

MARCIA

It's certainly packed in here tonight. I guess everybody's afraid to be on the street. At least here, they can keep an eye on each other.

LEE

What are you getting at Marcia?

MARCIA

I guess you haven't heard. Another agent was murdered tonight.

LEE

(shocked)

One of ours or one of theirs?

MARCIA

Another one from the West. Jean-Claude Michet.

(CONTINUED)

8

CONTINUED:

8

NAGETA (MALE COMPANION)

Last week an Albanian operative was killed. It's beginning to look like 'ours' versus 'theirs' doesn't apply in this instance. It's just agents from both sides getting offed by parties unknown.

LEE

Did Michet's killer use the same MO?

MARCIA

To the letter. First he delivers a warning note, then the hit.

NAGETA

Whatever his reasons, he's put quite a crimp into daily operations. Seems to us he's got you guys running scared.

LEE

(irked)

Look around you, Mr. Nageta. I haven't noticed anyone running.

NAGETA

Just a figure of speech.

LEE

(standing)

Right. Well, it's about time we left anyhow.

Amanda looks at him, baffled.

MARCIA

Please, don't run off... I mean, leave because of us.

LEE

We're not. Amanda has to go pack.

Amanda looks at him as Lee helps her out of her seat.

AMANDA

(by way of explaining)

My kids. They're going to Williamsburg this weekend with their grandmother.

Lee pulls her away.

(CONTINUED)

8

CONTINUED: (2)

8

AMANDA
(continuing)
'Bye.

CUT TO:

9

EXT. MONK'S - NIGHT

9

CAMERA TRACKS WITH Lee and Amanda as they walk to her
car.

(CONTINUED)

AMANDA

I wish you wouldn't use me when you need an excuse to do something anti-social.

LEE

Aw, those reporters just get to me, that's all... They're always trying to stir something up. Sure, we're nervous about this string of murders, who wouldn't be? Here's your car, Amanda. Drive safely.

AMANDA

Don't you want a lift? I can drop you.

LEE

Nope. I'll take a cab.

AMANDA

Yeah, but isn't it safer if I drive you?

LEE

Safer?

AMANDA

I know I can't punch very well, but I can seriously confuse anyone who might attack you. You know that better than anyone.

LEE

(recognizing her concern)

That I do. And when I need a black belt confuser, I'll call you. But I'll be okay tonight.

As they're talking a BLIND PENCIL VENDOR approaches Lee.

VENDOR

Mr. Stetson?

LEE

Yes, Wendell.

The Vendor hands him a note.

LEE

(continuing)

Who gave you this?

VENDOR

A man who knows a man who knows a man.

He hurries off down the dark alley. Lee shakes his head, opens the note, scans it.

AMANDA

What does it say?

LEE

Nothing.

AMANDA

Can I see?

LEE

Why?

AMANDA

I'm nosy. Please?

He reluctantly hands her the note.

AMANDA

(continuing; reading)

'A warning. I've got my eye on you.'

(she looks up)

Is this note the same as the ones sent to the victims?

LEE

Uh-huh.

AMANDA

My God. What are you going to do?

LEE

Ignore it.

AMANDA

What?

LEE

Amanda, anyone could've sent this. In my business, we get stuff like this all the time, and I can't let it get to me. No agent can and still be effective.

AMANDA

Okay, let me try this. You're brave. You're not scared.

(MORE)

(CONTINUED)

9 CONTINUED: (3)

9

AMANDA (CONT'D)

Fine. We all know that. I'm the scaredy-cat, so humor me, and let me drive you home, okay?

LEE

(somewhat relieved)

Okay.

CUT TO:

10 EXT. LEE'S APARTMENT - ESTABLISHING - NIGHT (STOCK) 10

ZOOM UP TO his window. The only one still lit this late.

11 OMITTED 11

E

E

12 12

13 INT. LEE'S LIVING ROOM - NIGHT 13

Lee is sitting in his deck chair trying to read. CAMERA MOVES IN ON him as little sounds like DRIPPING WATER, TICKING CLOCKS, keep him edgy. He rises, crosses to the window and checks outside. Then he begins to turn out the lights, and is about to go to bed, when he stops at the desk, and picks up his gun to take with him. Suddenly there is a KNOCK at the door. Lee spins around, obviously on edge. He walks to the door and pauses. MORE KNOCKING. Holding the gun in his robe pocket, he suddenly pulls wide the door and gasps.

14 ANGLE ON DOORWAY 14

to reveal Lee's neighbor, LYDIA LOWELL. Her hair wrapped in a towel, dressed in a muu-muu and face covered in an avocado paste masque. Lee makes a sort of gurgled, strangled sound.

LYDIA

(sweetly)

Did I startle you, Mr. Stetson?

15 LEE AND LYDIA 15

LEE

(recovering)

Yes.

(CONTINUED)

15 CONTINUED:

15

LYDIA

I always hate to disturb you. I never know whether or not you're entertaining a lady friend.

LEE

I'm alone, Mrs. Lowell.

LYDIA

Oh, good.

(catching herself)

I mean, at least I'm not interrupting anything. I know how distracting a knock at the door can be at the wrong moment.

LEE

There's really no problem.

LYDIA

Of course, a phone call isn't much better.

LEE

(patiently)

Did you need something specific, Mrs. Lowell?

LYDIA

Gracious, yes.

(reaching into the hall
for a package)

A delivery boy brought this earlier. I signed for it. It's quite tastefully wrapped, don't you think?

LEE

(taking the package)

Uh, yes, it is. Thank you.

LYDIA

Good night. And I really hope I didn't break any special mood.

LEE

No. Really. There was no mood here tonight. 'Bye.

Lee shuts the door and carries the package to the credenza behind him in the foyer. As he loosens the tape, the BOX starts to TICK. Lee cautiously opens it and a Jack-In-The-Box pops out. Frightened, Lee pulls out his gun and points it at the box. He stands there frozen for a minute 'til he catches his reflection in the mirror above the credenza. He lowers the weapon, slowly approaches the box and peers in. He withdraws a note, which reads:

16 INSERT - NOTE 16

"Getting Nervous?"

17 BACK TO LEE 17

getting nervous.

CUT TO:

18 EXT. AGENCY - ESTABLISHING - DAY (STOCK) 18

19 INT. BILLY'S OFFICE - DAY 19

CLOSE ON a screen on which is projected slides of several men. All murdered agents.

FRANCINE (O.S.)

Victim Number Four. Marco Castelli,
Italian Intelligence, thirty-three,
good in the kitchen, on the tennis
courts, on the dance floor, and in
b.....

20 ON FRANCINE AND LEE 20

as the projector goes off, stopping in mid-sentence. Lee turns on the lights.

LEE

You were saying?

FRACINE

(evasively)

I was?

LEE

Yeah. Good on the dance floor and
in b....

FRACINE

(quickly)

In backgammon.

LEE

Backgammon.

FRACINE

One of the best.

(CONTINUED)

LEE

(slyly to Francine)

Do you realize how many of these victims you've known? Maybe that's the common link between the victims. They all... played backgammon with Francine.

BILLY

These men are all young, single... attractive. They have nothing politically in common; none of them have ever been working on the same case.

(going over dossiers)

Castelli, Michet, Drago, Warner, Zlotnov and Klaus.

(looking up)

I'm worried about you Lee.

LEE

Me? Francine and I haven't played backgammon in years.

She glares.

BILLY

You received the identical warning the others got.

LEE

Too identical.

BILLY

Which means?

LEE

Maybe we've got a copycat practical joker. Some prankster on the inside who's pulling my leg.

FRACINE

You don't really believe that, do you?

Lee looks at her a moment.

LEE

No. But what I do believe, however, is that we will never get to the bottom of anything if we overreact.

Turning at the door.

(CONTINUED)

20 CONTINUED: (2)

20

LEE
 (continuing; playfully)
 'Espionage Dos and Don'ts' Chapter
 Two. 'Bye.

21 THE BULLPEN

21

Lee crosses over to his desk. He sits, opens a drawer and takes out a box of Fig Newtons. Just as he is about to relax and eat, he notices a TICKING sound similar to the package the night before. He carefully checks around his desk area, looks in his waste basket, under the pile of correspondence and files on his desk. The TICKING SPEEDS UP and so does Lee, now tearing his desk apart. Pulling out drawers urgently. Finally, he rips open the bottom drawer and a blinding flash goes off. Shocked, Lee falls back as Billy and Fracine rush over. Fracine looks in the drawer and pulls out a Polaroid camera which had been activated when Lee opened the drawer. The three watch as it begins to eject its photo which, finally, develops into a startled looking Lee. Lee takes the camera and examines it. Pasted on its rear side is another note, "Photo of a dead man."

22 ANGLE ON BILLY

22

BILLY
 That does it. You need protection,
 Lee. And I don't want any arguments.

We PAN WITH Billy's hand as he throws the crumpled up photo into a trash basket. CAMERA MOVES IN ON Lee's crumpled image, and we --

CUT TO:

23 EXT. GLOOMY ALLEY OUTSIDE MONK'S - DAY

23

Lee and Billy exit Monk's rear door, walking toward a few parked cars.

LEE
 Billy... Are you gonna be taking
 me to lunch every day? What kind
 of agent can I be if someone's always
 going to be with me?

BILLY
 A live one. Now, there'll be guards
 posted at your apartment and you'll
 have a tail wherever you go.

(CONTINUED)

LEE

Starting when?

BILLY

Now. Wilson will meet you at the Agency and follow you home. Got it?

LEE

Got it.

They stop at an ND Agency sedan.

BILLY

Your car in the shop again?

LEE

Billy, c'mon... It's a classic.

As Billy walks toward the street shaking his head, Lee gets into the car. He puts the key in the ignition, it won't start. He tries again. No luck. Suddenly someone rises from the back seat, wielding a knife. He grabs Lee around the neck and a struggle ensues. He lands one successful slash, Lee leans against the door and tumbles out onto the ground. He tries to rise and run, but Lee's hand grabs his ankle and pulls him down again. The struggle continues and in the midst we are CLOSE ON the raised knife which comes down. A woman passing by appears at the mouth of the alley, sees the fight and screams. The knife is raised to come down again, but the scream sends the assailant running, his back to us. As he runs, we see the limp.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 EXT. CEMETERY - ESTABLISHING - DAY (STOCK) 24

25 EXT. GRAVESIDE - DAY 25

The end of a graveside service. A small band of mourners stand around a flag-draped coffin. Billy, Francine, ALEC BELMONT, Zak and several of the denizens of Monk's, a few military men and women and a very subdued Amanda listen to the eulogy given in Chinese.

*
*

CHINESE MAN

Lee Stetson zong3 shi4 xiao4 lian3
ying2 ren2 shen4 zhi4 yu2 dui4 bei4
dai3 dao4 de na4 xie1 te4 gong1 ren2
yuan2 yie3 shi4 ru2 ci3. Tai1 shi2
zai4 ling4 wo3 men nan2 wang4.

The Chinese Man concludes and steps back. Alec steps forward.

*

ALEC

I'm sure we all have similar memories of Lee Stetson. For some, a loyal colleague, for others, a worthy adversary.

*

One member of the Indian group is standing near Amanda and offers her a fresh kleenex.

*

AMANDA

(whispers)

Thank you.

26 FAVOR ALEC 26

*

ALEC

If nothing else, Lee Stetson was a realist, and as such, he knew all of us in this business are just fighting the odds. Knowing the odds could beat us all, unites us today in respect for a fallen colleague. We know that tomorrow we may again be at each other's throats. And the day after, we may meet once more at another such service. But we continue in the only way we know. Que sera, sera.

*

*

(CONTINUED)

26

CONTINUED:

26

Alec salutes the coffin as the guests disband. A stricken Amanda stays behind as Francine places a bottle of Dom Perignon '73 on the coffin, and leaves. Billy approaches Amanda.

BILLY

It's rough, I know.

AMANDA

I somehow never thought this would happen. I don't know why, I just never did.

BILLY

No one does. You put it out of your mind and keep living.

AMANDA

(a little lost)
Now what happens?

BILLY

You go home.
(she hesitates)
Trust me, Amanda. Go home.
Tomorrow will be better.

As they each leave the gravesite by different paths
we --

CUT TO:

27

INT. KING FAMILY ROOM - DAY

27

PHILLIP and Dotty are hustling their last minute packing.

PHILLIP

Gramma, I can't leave town without my Mr. T sun visor.

JAMIE walks in, dressed for travel, with an overnight bag, a camera and his pillow.

JAMIE

Ready.

DOTTY

Jamie, I think it's safe to assume they have bedding in Williamsburg.

JAMIE

This is my squishy pillow. I have to sleep on my squishy pillow.

(CONTINUED)

HORN HONKS. The boys run off. Amanda enters carrying a rather large ficus plant. She is distracted as she puts it near the double doors for light.

DOTTY

(stuffing booklets into
her bag)

Amanda, I'm taking your copy of
Virginia's Forgotten Diners, okay?

AMANDA

(listlessly)

Whatever.

DOTTY

(notices Amanda just
staring at the plant)

Amanda, why are you staring at that
ficus?

AMANDA

(sadly)

I don't know. I don't think I've
got what it takes to watch plants
and pets.

DOTTY

(confused)

What does it take?

AMANDA

Objectivity. You've got to be
professional in this work. I get
too attached to the plants and then
when they're gone, it's like losing
a friend..

DOTTY

(worried)

Darling, are you all right? Is there
something you need to talk about?
The boys and I can cancel our weekend
trip, you know?

AMANDA

Thanks, Mother, but I think this
trip will be good for all of us.
I really need to be alone this
weekend.

DOTTY

I just wish Dean weren't in Baltimore
for that hurricane seminar.

(CONTINUED)

27 CONTINUED: (2)

27

AMANDA

I'm not very good company for anyone, just now. You just go off to Williamsburg, and take lots of photos of old buildings for me.

The boys enter.

PHILLIP/JAMIE

Reverend Milton's car is outside.

Amanda goes over to hug her boys.

AMANDA

Be extra careful. Listen to Grandma.

PHILLIP/JAMIE

We will.

The boys run out. Dotty hugs Amanda.

DOTTY

If you need us, call the Plum and Pig Inn. I left the number on the fridge. 'Bye.

AMANDA

(calling after)

I love you all.

They exit, and Amanda is alone once again. She's restless. She wanders around for a second and then finally turns back to the plant.

AMANDA

(continuing)

The really dangerous part of this work is the feelings. Lee always said to never get attached. He was right.

From the area outside the French doors we hear:

LEE (O.S.)

I never thought I'd live to hear you say that.

Amanda spins to see Lee opening the doors and entering. She is speechless.

LEE

(continuing)

Actually, I didn't live to hear it. Not officially, that is.

(CONTINUED)

27 CONTINUED: (3)

27

Amanda is simultaneously ecstatic and furious.

AMANDA

You're alive! Oh God, I can't believe this. You're alive and in my family room!

She runs to him, hugs him warmly. He winces in pain from his wound.

AMANDA

(continuing, still hugging)

I am so angry at you!

LEE

For being alive?

AMANDA

(pushing him away)

For whatever sick plan you're pulling. Whatever 'priority' case you're on that involves this sort of deceit.

LEE

(too flip)

So, did I have a nice funeral? Not too fancy; sort of a come as you were party?

AMANDA

(indignant)

Don't you dare make jokes, Lee!

Lee is stopping by Amanda's firmness.

AMANDA

(continuing)

I feel really bad about this. I lost a friend, and that hurt. It frightened me. I know you're more afraid of tears than bullets. So, I'm sorry about this little scene. But you've brought it on yourself. If you hadn't been killed, none of this would be necessary. I cared that you were dead, and I don't care if you don't care that I cared.

LEE

(subdued)

I do care. Really. Thank you.

(CONTINUED)

27 CONTINUED: (4)

27

AMANDA

(calmer)

You're welcome.

Neither person knows quite how to act after the explosion. Finally:

AMANDA

(continuing)

Want a sandwich?

LEE

That would be nice.

28 INT. KITCHEN - CONTINUOUS ACTION

28

Amanda comes into the kitchen, starts making a sandwich. Lee is at the counter.

AMANDA

Why'd you do it?

LEE

I almost was dead.

(Amanda reacts)

My pen pal, the guy who wrote me that note at Monk's, attacked me three days ago, and nearly made good on his threat.

AMANDA

Are you okay?

LEE

Aside from a few extra air holes, yeah. Anyway, since he left me for dead, Billy and I figured we ought to leave it like that. So our killer'd feel safe to move on to the next victim. He'd never suspect I'd be investigating my own murder. You and Billy are the only two who know the plan. Got any milk?

AMANDA

(getting some)

How can you investigate, if you're supposed to be dead? You can't show your face. Who's going to do all the leg work, if Billy and I are the only...

(off Lee's look)

... Oh.

(CONTINUED)

28

CONTINUED:

28

LEE

Amanda, I'm not crazy about this, either, but the killer is obviously very plugged into the intelligence community. Billy wants someone the guy wouldn't know.

AMANDA

Say I do volunteer? What would be our game plan? I mean, where would we rendezvous? Where's our headquarters?

LEE

(tentatively)

See, now, this part is either incredibly convenient or incredibly awkward. Depending on your answer.

AMANDA

To what question?

LEE

Can I stay here?

AMANDA

No!

LEE

Look, no one I know would ever look for me here. And everyone you know is out of town. So, if you just get over the psychological barrier of having me around, everything will be great.

Lee picks up his overnight case.

LEE

(continuing; too cheerfully)

So! Where'd you like me to put my things?

AMANDA

(to herself)

Guatemala?

ON the looks they exchange we --

CUT TO:

29

EXT. DRIVE-IN THEATRE - ESTABLISHING - NIGHT (STOCK)

29

30 CLOSER ANGLE - CARS 30

CAMERA PANS PAST the windshields of several cars parked at the drive-in. Inside are giggly teenagers, eating popcorn, making out, watching the big screen. CAMERA MOVES DOWN as legs, one limping, approaches a rather beat-up car. The door opens and the limping figure slides in; still visible only from the waist down. Inside the car the figure holds a "monster bucket" of popcorn.

31 SCREEN 31

The scene on the screen is in black and white. Buzz Blade is questioning a distraught woman.

BLADE (V.O.)

This case is devilish. Whoever our killer is, he's very cagey. Last night he attacked Blake with a knife from the back of his Jaguar. This morning Jobe was found hanging in his office. By the temp-secretary, too.

MUFFLED LAUGHTER from surrounding cars; we...

CUT TO:

32 EXT. AGENCY - ESTABLISHING - NIGHT (STOCK) 32

33 INT. BULLPEN - NIGHT 33

A lone Marine stands in the hallway on guard. A MAID, with a broom, moves past him and brings us into the bullpen where the skeleton night crew sits. Jack is doing some paper work. Francine, dressed in evening clothes, is at her desk futilely trying to concentrate. As the VACUUM passes by she is about to snap at the Maid, but the woman TURNS OFF the machine first and begins dusting empty waste baskets. Fidgeting, she goes to the coffee machine where she picks up a mug that says "Lee" on it. She carries it back, passing Jack en route.

FRANCINE

What are you doing here so late?

JACK

Submitting my food receipts so I can get reimbursed.

(holding up a pile of bills)

Two months of tuna melts.

(MORE)

(CONTINUED)

33 CONTINUED:

33

JACK (CONT'D)

(off her attitude)

I guess I'm looking for excuses to
stay here, too.

FRANCINE

I don't want to leave and be alone...
I don't want to think about what's
happened...

Jack nods.

FRANCINE

(continuing)

It's scary to think the killer
could be any one of us in intelligence.
(ironically)
And I always poo-pooed back-stabbing.

There is a COMMOTION out in the corridor. YELLS, people
RUNNING.

34 INT. CORRIDOR - CONTINUOUS ACTION

34

as Francine and Jack rush out into the corridor and follow
the chaos into a stairwell, where they are stopped by a
GUARD.

GUARD

No further, Ms. Desmond.

FRANCINE

What's happened, Sergeant? What's
everyone looking at?

GUARD

Special Agent Vernon, ma'am.

FRANCINE

Vernon's off-duty. What's he doing
hanging around here?

GUARD

(ruefully; gestures)
Uh... well, ma'am...

35 ANGLE ON STAIRWAY

35

where we see the shadow of a hanging man.

CUT TO:

Lee is at the table eating what is obviously Japanese food, as Amanda talks on the phone. On the stove a little FOOD is left SIZZLING in a wok.

AMANDA

Jamie, that's wonderful. I've always wondered when I would get a genuine rock from Williamsburg. Yes, sweetheart. Love you. 'Bye.

As Amanda returns to her dinner.

AMANDA

(continuing)

Where'd you learn to cook Japanese food?

LEE

Japan. You want some more?

As Amanda shakes her head no, Lee goes to the stove and takes what's left in the wok.

LEE

(continuing)

It's not the same without Inoki mushrooms. They complement the taste of the squid.

He pours himself some saki as he sits down.

AMANDA

(chewing)

Lee, it's delicious. Really. This domestic side of you is sort of a surprise.

LEE

A guy's gotta eat, you know.

AMANDA

I guess, I assumed you always had one of your 'little friends' broil you a lamb chop.

LEE

You can't always count on having a little friend who cooks. One advantage of bumming around the world half my life was learning to throw together a meal.

(taking her plate)

Okay, let's hit the road.

(CONTINUED)

36

CONTINUED:

36

AMANDA

Huh?

LEE

I want to check out the King Edward
Apartment Hotel before they rent
room twelve-o-four.

AMANDA

Isn't that where that French agent,
Jean-Claude, was killed?

LEE

(at sink)

Uh-huh.

AMANDA

(drying as he washes)

Haven't the police already checked
it?

LEE

How much attention do you think they
give the murder of a scrap-metal
dealer, living in a hotel for
transients?

AMANDA

But Jean-Claude was an agent. What
did the French tell the investigators?

LEE

The minimum. France can't
acknowledge his real identity without
compromising any future missions.

AMANDA

I see. Well, okay. I'll get a coat.

As she exits, Lee calls after.

LEE

Do you have something I could
borrow? I don't want to be
recognized.

CUT TO:

37

INT. KING EDWARD APARTMENT/HOTEL LOBBY - NIGHT

37

In the lobby two tenants, a seedy couple, playing check-
ers. the DESK CLERK, a raunchy, bored-looking guy, sits
at his station watching a portable TV.

As Amanda pokes her head in, looks around for trouble, then signals Lee it's safe. He enters, wearing a hunter's cap, ear-flaps down, and a plaid Mackinaw. They walk toward the front desk.

LEE

I hate plaid. I look like the front seat of a DeSoto.

AMANDA

You said you didn't want to be recognized. Unfortunately, Dean likes plaid.

CLERK

(watching TV)

Full up.

AMANDA

Oh.

She starts to leave, but Lee pulls her back and indicates she should persist.

AMANDA

(continuing; meekly)

Are you sure?

Lee rolls his eyes.

CLERK

Yes.

AMANDA

(uncertain)

Well, do you think you could find a vacancy for say.....

CLERK/AMANDA

(eyes on TV)

Twenty dollars/A hundred dollars.

The Clerk spreads all the room keys out in front of them. He holds open his palm as Amanda hands him the money which Lee reluctantly gives her.

CLERK

Take your pick.

AMANDA

Um, let's see, which room.

She reaches for a key. Lee shakes his head "no" and nods toward a different key which she takes.

(CONTINUED)

38

CONTINUED:

38

CLERK

Room 1204. Name?

AMANDA

(quickly)

Smith.

(off his look)

Oh, Smythe. That's with a 'Y'
and an 'E.'

CUT TO:

39

INT. JEAN-CLAUDE'S APARTMENT - NIGHT

39

A key is turning in the lock.

LEE (O.S.)

Just open the door will you.

AMANDA (O.S.)

Stop yelling at me.

The door opens to reveal Lee and Amanda. They enter the
room and turn on the light.

AMANDA

(continuing)

I have no idea what current bribery
rates are. A hundred dollars seemed
reasonable to me.

LEE

In this neighborhood, you could
have rented a city block for that.

AMANDA

I still don't see why you had to drag
me into this. Renting a room with no
luggage, I can't imagine what that
desk clerk must think.

LEE

Amanda, did you see that guy? Do
you care what he thinks? He's seen
worse than a lousy one-nighter.

(off her look)

Which this isn't.

AMANDA

What am I checking for?

LEE

(looking in a closet)

Anything suspicious.

Amanda helplessly looks around the room.

40 AMANDA'S POV - AREA

40

A mess. Everything is suspicious. Side-by-Side hang a portrait of Napoleon and another large portrait of a collie. The room is seedy. The furniture is standard hotel ugly. Lee is checking in the dinette while Amanda walks to the bathroom.

41 INT. BATHROOM - CONTINUOUS ACTION

41

as Amanda comes in. While she is checking Jean-Claude's bathroom literature (Proust, de Toqueville, Napoleon's Campaigns) we sense movement behind her in the shower. Amanda picks up A Tale of Two Cities.

AMANDA

A lot of his things are still here.
Don't they clean these places?

LEE (O.S.)

Are you kidding?

42 CLOSE ON AMANDA

42

AMANDA

(reading aloud)

'It was the best of times, it was
the worst of times.'

As she reads she starts to turn towards the shower. When she completes the move and the sentence, a silhouetted, masked figure suddenly leaps out from behind the shower curtain. Amanda screams. There is a struggle as the figure gets between Amanda and the bathroom door, forcing it shut. Amanda's scream jolts Lee in the dinette. During the struggle, the killer throws the light switch, plunging both him and Amanda into silhouette.

We INTERCUT WITH:

43 LIVING ROOM - LEE

43

runs toward the closed bathroom door and pounds and pushes on it.

LEE

Amanda! What's going on in there?
Amanda!?

AMANDA

Help!

The assailant grabs her, but she shoves him into the bathroom shower.

(CONTINUED)

43 CONTINUED:

43.

AMANDA
(continuing)
Lee!!! Lee!!!

The assailant reacts to hearing Lee's name. Outside the door, Lee SHOTS directly at the lock. The figure sees the door giving, pulls himself up to window, leaps out and away as Lee crashes into the bathroom. He runs over to Amanda.

AMANDA
(continuing; gasping)
The window!!!

Lee dashes to the window. He looks out and then turns back to Amanda.

LEE
You okay?
(to Amanda's nod)
Now he's almost killed both of us.

As Amanda and Lee share a long look, we...

FADE OUT.

44 OMITTED

44

END OF ACT TWO

ACT THREE

FADE IN:

45 EXT. KING EDWARD APARTMENT/HOTEL - NIGHT (STOCK) 45

AMANDA (V.O.)

(still shaken up)

Could we please get out of here?

What if that guy comes back?...

46 INT. JEAN-CLAUDE'S ROOM - ANGLE ON LEE - NIGHT 46

Lee is flipping through magazines, papers, TV Guides looking for any clue.

LEE

Amanda, we can leave when we find something that might help us. So far, there's nothing unusual at all in this place.

CAMERA PULLS BACK TO include Amanda, who is just coming out of the bathroom.

AMANDA

... Except a crazy man in the bathroom.

Something catches Lee's eye as he looks up from the magazine to the TV. He moves behind the set and begins prying something we can't yet see, from the back. He is using an old butter knife.

LEE

If he was the killer, he must've come back here for something. Maybe something he left behind when he killed Jean-Claude...

AMANDA

(holds up a ticket stub)

How about this?

LEE

(looking up)

What is it?

AMANDA

A ticket stub from the Bonnie View Drive-In.

LEE

That's your idea of something unusual?

(CONTINUED)

46 CONTINUED:

46

AMANDA

Well, it is the most unusual thing I could find in that bathroom! I asked myself, if the killer came back for the soap-on-a-rope... 'Probably not,' I told myself. Did he come back for the Fungus-Fighter-Footpads? 'No, I don't think so...' And besides, I think he dropped it while we were fighting.

LEE

(surprised)

He dropped it?

There is suddenly a loud POUNDING on the door.

CLERK (O.S.)

What's going on in there! Open up!

LEE

Amanda, get in bed!

AMANDA

What?

47 INSERT - DOORKNOB

47

as we hear the Clerk's KEY TURN in the lock.

48 BACK TO SCENE

48

as Lee races for the bed, carrying something he pried off the back of the TV.

LEE

Do it!

And as the LOCK CLICKS open, Amanda dives for the bed. She and Lee pull the covers up to their chins. The Clerk enters, in a foul mood.

CLERK

What's all the ruckus in here?

AMANDA

Ruckus?

CLERK

The screaming, the pounding, the yelling... Eddie the alcoholic says it sounded like World War Three.

(CONTINUED)

LEE

(irritated)

Hey, look, pal, me and the chick paid for a little privacy, and that's what we expect, so beat it. Tell Eddie the alcoholic to put in his ear plugs if he don't like it.

Amanda is staring at Lee.

CLERK

Look, I run a nice, clean joint. You got five minutes to clear out, or I call the cops.

He slams the door.

AMANDA

(too calm)

You know... It probably takes a lot to offend that man's sense of decency. I'm so glad I could be the one to do it.

LEE

You mad?

Amanda just looks heavenward. Lee throws back blankets.

LEE

(continuing)

Okay, let's go. We're not gonna find much more, anyway.

AMANDA

What did we find?

LEE

Well, we've got your drive-in ticket, and this.

He holds up a small black box.

AMANDA

What is it?

LEE

I pried it off the back of the TV set.

(reads)

'Property of the J.C. Neeman Company.'

(CONTINUED)

48 CONTINUED: (2)

48

AMANDA

Aren't they the people who do the TV ratings?

LEE

Yeah. These boxes recored what the television was turned to at any given hour... It looks like Jean-Claude, the French spy... was a Neeman family.

CUT TO:

49 EXT. CEMETERY - ESTABLISHING - NIGHT (STOCK)

49

50 EXT. GRAVES - ANGLE ON LEE'S TOMBSTONE

50

We hear the sounds of a SPADE TURNING DIRT. CAMERA MOVES to reveal spadefulls of dirt being tossed on a growing mound. We now see that the grave is being opened. The digging has progressed about two feet down. We come to a pair of dark-clad legs, as a foot forces the spade on down into the earth, then CAMERA MOVES TO the temporary marker reading: "LEE STETSON." We --

CUT TO:

51 EXT. AGENCY - ESTABLISHING - DAY (STOCK)

51

52 INT. BILLY'S OFFICE - DAY

52

Billy sits at his desk, holding a print-out, politely listening to Amanda as she reads an inventory list:

AMANDA

... Two Turkish cigarettes in Coney Island ashtray...

BILLY

Yes.

AMANDA

... A novel called Attack of the Extremities. Page thirty-four was turned down...

<CONTINUED>

BILLY

Yes. So far, Mrs. King, everything you noticed in Jean-Claude's room was noted and logged by our people when we swept the place. Except, of course, the ticket stub from the Bonnie View Drive-In.

AMANDA

That man dropped it while he was choking me.

BILLY

Excellent.

(writes on his
print-out)

Does Lee really think it's important to know what Jean-Claude watched on television?

AMANDA

I guess he does. Will the Neeman Company cooperate?

BILLY

Yes. One of their people is examining the black box now. He should have the results by the time you leave.

AMANDA

Lee says the killer must've come back to the room looking for something he left there. It could be anything...

BILLY

True enough. Assuming, of course, that the man who came in through the window was the killer and not just some maniac prowler.

AMANDA

Killers... maniacs... prowlers... Before I started working here, the worst person in my life was a grumpy milkman.

BILLY

(standing)

Tell Lee we don't have a thing yet on the agent who was killed here in the office.

(CONTINUED)

AMANDA

It looks like the killer might be one of... you. Us.

BILLY

Tell Lee we're rechecking all our personnel files.

Francine enters, carrying some file folders.

FRANCINE

Billy, these are the...
(notices)
... Amanda. You're here.

AMANDA

(standing)
I... was just leaving.

FRANCINE

I was under the impression you only worked for us in connection with Lee.

BILLY

Uh... that's right, Francine. I was just trying to comfort Mrs. King in this time of great... loss.
(to Amanda)

Buck up.

AMANDA

Thanks. That helps.

FRANCINE

Amanda, believe me, I know what you're feeling.

(beat)

And, of course, I'm sorry about your dashed career...

AMANDA

Thank you. I... guess, I'll go.

She starts out, Billy opens the door, goes with her.

BILLY

I'll see you out.

Francine is left alone. She puts down the file folders, glances down at the desk. She notices the two ticket stubs. CAMERA PUSHES IN ON her as she picks them up, examines them, then casts a glance over at the print-out Billy was holding, picks it up, looks thoughtful.

CUT TO:

53 INT. AGENCY CORRIDOR - GEORGETOWN PORTAL ELEVATOR 53

Amanda and Billy are there, saying good-bye. A third man is with them. He hands Amanda a manilla envelope, and goes.

AMANDA

Thank you.

(to Billy)

Well, then, I guess I'll be speaking to you soon.

Billy smiles, shakes her hand, goes. She stands there, waiting for the elevator.

54 ANOTHER ANGLE - HAND-HELD 54

We are SOME DISTANCE FROM her, and we hear the SCRAPING SOUND of the limp we have come to associate with our killer. CAMERA BEGINS SLOWLY MOVING IN ON Amanda, who isn't paying any attention. Now, however, as CAMERA DRAWS CLOSER, Amanda looks up, a bit startled, STRAIGHT INTO LENS.

AMANDA

Oh... Hello.

She smiles a bit nervously, trying to be friendly. The doors to her elevator open, and she starts in.

55 LEGS 55

of the man who approached Amanda. He turns and begins limping across the corridor to the other elevator, dragging behind him a janitor's mop and rolling pail. He wears coveralls.

56 AMANDA 56

The doors are closing on Amanda's elevator as she thoughtfully looks out at the retreating man, then ducks back in as the doors close.

57 LEGS 57

of the limping man, as he heads into the elevator, dragging his pail behind him. The doors begin to close as CAMERA TILTS UP his coveralls. Just as we reach the badge that reads: "MAINTENANCE," the doors close, and we --

CUT TO:

58
thru
64

OMITTED

58
thru
64

65

EXT. KING HOUSE - ESTABLISHING - NIGHT

65

66

INT. KING FAMILY ROOM - NIGHT

66

as Lee and Amanda come in through the French doors. Lee is carrying the Neeman print-out.

AMANDA

That was the worst film I ever saw. Why would the killer have a ticket for a Buzz Blade movie?

LEE

Maybe he's a Russell Sinclair fan.

AMANDA

Who?

LEE

Russell Sinclair... The guy playing Buzz Blade in the movie. Don't you remember his TV show in the 60's?

He takes off his jacket, tosses it on the couch, starts flipping through the print-out.

AMANDA

No...

(then)

... Oh yeah... 'Buzz Blade, Secret Spy.' Gee, whatever happened to him?

LEE

That movie. He left the series to make it. It was El Bombo... He disappeared right after it came out.

AMANDA

Why would they bring out an old movie again if it was so bad?

LEE

Did you see that place? It was packed. People come just to have a giggle... Hello...

Lee sees something in the print-out, checks another page, looks closer, tracing a line with his finger. Amanda watches...

(CONTINUED)

66

CONTINUED:

66

AMANDA

What is it?

LEE

Guess what was on Jean-Claude's TV
the night he was killed?

(off her shrug)

Buzz Blade. Secret Spy.

(points to the page)

Right here. The set was turned
on at one-thirty AM. *
*

AMANDA

Okay, so Jean-Claude was a Secret
Spy fan, too, and watched the TV
show at one-thirty in the morning.
So? *

LEE

Amanda, he couldn't have watched
it at one-thirty in the morning.

AMANDA

Why not?

LEE

His time of death was fixed at prior
to midnight.

As Amanda looks startled, Lee jumps up, grabs his jacket.

LEE

(continuing)

Let's go get something to eat. Then
I can think.

AMANDA

We just got here!

LEE

Okay, so we leave again. I get
fidgety.

AMANDA

You can't go out. You can't be
seen.

LEE

I'm sick of being dead! I miss my
apartment. I miss restaurants. I
miss nightclubs.

Disgusted, he drops onto the couch.

(CONTINUED)

AMANDA

Lee, I think this is very healthy for you... Real people do not go out every night of the year. They cook hamburgers, watch TV...

LEE

Amanda, are you going to try and make me into a real person?

AMANDA

I just don't think the exposure would hurt you.

LEE

(relenting)

Okay, okay, make the hamburgers... I'll pick out a nice beaujolais to go with 'em...

AMANDA

What?

LEE

Where do you keep your wines?

AMANDA

(irritated)

Oh, there might be half a bottle of something-or-other in the fridge...

LEE

I see. I'll just... add wine to the list...

AMANDA

What list?

LEE

I'd like you to pick up a few things from my apartment in the morning... After shave, a couple of sweaters, a small, but provocative, selection of wines...

(sees something)

... Are you going somewhere?

AMANDA

What do you mean?

reveals two or three suitcases sitting at the foot of the stairs.

(CONTINUED)

67 CONTINUED:

67

LEE
There's a bunch of suitcases
standing over here.

Amanda looks.

AMANDA
(panicked)
Oh, my gosh!

LEE
What's wrong?

DOTTY (O.S.)
Amanda, is that you?

AMANDA
(pointing toward
stairs)

That.

68 ANGLE ON STAIRS

68

Dotty appears IN FRAME.

DOTTY
Darling, I didn't hear you come
in. You'll never guess what
happened...

69 ROOM

69

as Dotty enters, finds Amanda standing near the couch,
alone, grinning like a fool.

AMANDA
(tense)
Mother! Hi! What are you doing
here?

DOTTY
Well, we nearly drowned trying to
sight-see. This terrible storm
hit. It's headed this way. The
boys are upstairs, asleep.

Amanda remains rooted to the spot. Dotty crosses down
to the French doors, just as Lee looks around from
doorway to the kitchen, spots her, disappears.

(CONTINUED)

69 CONTINUED:

69

DOTTY
 (continuing)
 I didn't leave these doors open...
 Did you come in this way?

AMANDA
 (turning)
 Uh... yes, I did...

As Amanda turns, her eyes fall on Lee's jacket, still lying on the couch. She seizes it, and just as Dotty turns to face her, stuffs it under a seat cushion on the couch.

DOTTY
 (crossing into
 kitchen)
 I think I'll have a glass of milk...
 with just a splash of Galliano...
 can I get you anything?

Amanda is staring in horror at kitchen.

AMANDA
 (hollow)
 Oh... no... nothing...

70 KITCHEN

70

Dotty enters, goes to refrigerator, just as Lee, in b.g., dashes into the service porch.

DOTTY
 Amanda, are you feeling all right?

AMANDA
 Sure! Fine!

Outside we hear THUNDER.

DOTTY
 Oh, here's that storm.

71 EXT. AMANDA'S KITCHEN WINDOW - NIGHT

71

Lee is hunched down under the window, wrapping his arms around himself for warmth. Now the rain hits. A sudden, fierce, downpour. He looks up resignedly, shakes his head.

72 INT. KING KITCHEN

72

Amanda is now in the kitchen, gingerly looking around for Lee, spotting the open back door. Dotty puts the milk back into the refrigerator, is starting out.

DOTTY

Well, good night, dear.

AMANDA

'Night, Mother.

The PHONE RINGS. Amanda dives on it. Dotty has reached the foot of the stairs.

73 AMANDA

73

AMANDA

(into phone)

Hello?

(hushed)

Oh. Yes. Just a second.

She goes to the kitchen window, opens it, looks down.

DOTTY (O.S.)

Amanda?

Amanda looks anxiously in the direction of Dotty's voice, drops the entire phone out the window.

LEE (O.S.)

Ow!

DOTTY (O.S.)

That's not for me, is it?

AMANDA

No, Mother, 'night!

74 EXT. KING KITCHEN WINDOW - NIGHT

74

The rain is still beating down. Lee sits there, soaked, talking into the phone.

LEE

Am I comfortable at Amanda's?
She's going to move me into the
garage. I'm sure it'll be much
better there. What's up?

INTERCUT WITH:

75

INT. BILLY'S OFFICE - BILLY

75

BILLY

Lee, we've gone back through all our personnel records again, as you suggested.

LEE

Did you find anything?

BILLY

It turns out some of our employees have incomplete records... we're missing employment data... birthdates ... some background details... and all of them were hired around the same time... By the same personnel officer.

LEE

I think I should talk to that personnel officer.

He sneezes. Lightning flashes. THUNDER.

BILLY

She's no longer with us. Retired about three years ago.

LEE

Let's find her, Billy.

CUT TO:

76

INT. DANK LITTLE ROOM - DAY

76

START ON the top of the dresser where a hand reaches INTO FRAME, pulls back gloves from the dresser top. PAN TO the TV set, which is on in the b.g. On the screen, Buzz Blade speaks to a distraught woman. *

BLADE

(filtered)

... He's eluded me twice, baby, but this time I won't fail. Buzz Blade always gets his man. *

This picture disappears, and is replaced by a NEWSCASTER.

NEWSCASTER

That, of course, was a clip from the final episode of 'Buzz Blade, Secret Spy.'

(MORE)

(CONTINUED)

76 CONTINUED:

76

NEWSCASTER (V.O.) (CONT'D)

Russell Sinclair left the series to star in the movie version of 'Secret Spy,' and was injured in the tragic fire today on the set of that motion picture. It was the company's final day of production, and...

The black gloved hand reaches INTO FRAME, and we FOLLOW it DOWN to a video tape player. The hand punches a button, and the screen goes dark.

CUT TO:

77 EXT. LEE'S APARTMENT BUILDING - DAY (STOCK) 77

78 INT. HALLWAY OUTSIDE LEE'S APARTMENT - DAY 78

CAMERA STARTS ON a black valise, resting on the floor near Lee's door. PAN TO the feet, THEN legs, THEN overcoat of a man picking the lock to Lee's door. He gets the door open, picks up the valise, and limps inside. We still haven't seen his face. A moment, and we hear FOOTSTEPS from down the hall.

AMANDA (O.S.)

(reading from list)

... Toothpaste, clean socks, any lively chardonnay of my choice...

During this, we have PANNED TO see Amanda, on her way down the hall toward the door. She inserts a key in the door's lock, opens the door, goes inside, closes the door. We --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

79 EXT. CEMETERY - LEE'S GRAVE - DAY 79

We START ON the temporary marker that makes Lee Stetson's grave. Two feet walk INTO the SHOT: Francine's. TILT UP TO see her carrying a fresh flower to put in the bud vase near the marker. She stares down at the grave for a moment, lost in thought, pulling a strand of hair from her eyes as a gentle breeze blows. She kneels, finds the bud vase, and realizes the old flower is no longer there. Puzzled, she looks around for it, then spots:

80 FRANCINE'S POV - FLOWER 80

some distance away, lying on the ground near some bushes.

81 BACK TO FRANCINE 81

She looks vaguely troubled as she notices something else: Little clumps of freshly dug earth on the wreath and other flowers. She lifts a corner of one of the pieces of sod, finds pieces of dirt on the grass, and freshly-turned earth below. She feels the moist pieces of dirt on the ribbon of the wreath, stands, thinks this over. With a realization that something is very wrong here, she abruptly turns and hurries off.

CUT TO:

82 INT. LEE'S APARTMENT - DAY 82

Amanda stands in the living room, just inside the foyer, trying to read the list in the gloom. The curtains are drawn, and no lights are on. She crosses to the desk, turns on a desk lamp, studies the list.

AMANDA

(mubling as she
reads)

... Address book... in desk...

She opens a drawer of the desk. CAMERA PANS AWAY FROM her TO the door leading to the bedroom. CAMERA MOVES IN ON the doorknob, which is beginning to turn.

83 AMANDA 83

She deposits the address in her purse, turns her attention to the next item on the list:

(CONTINUED)

83 CONTINUED:

83

AMANDA

... Toothpaste... extra frim brush...

She is crossing to the door to the bedroom. CAMERA GOES WITH her, MOVING IN ON the doorknob we just saw turning as Amanda's hand reaches for it. She puts her hand on the knob, still absorbed in her list, and so begins to turn the knob slowly.

AMANDA (O.S.)

(continuing)

... Three pair clean socks...

She is turning the knob, the door is about to open, suddenly a LOUD KNOCK at the front door.

84 AMANDA

84

turns, startled, releasing the doorknob. She starts toward the door.

85 INT. FOYER - ANGLE ON DOOR

85

Another, SOFTER, KNOCK. Amanda ENTERS FRAME, opens the door. Standing there is Lee's neighbor, Lydia Lowell.

AMANDA

Hello...

LYDIA

Aha! I thought I heard Mr. Stetson's door open and close. I'm Lydia Lowell... we've met before...

AMANDA

Yes...

LYDIA

I have been so distressed ever since I heard of Mr. Stetson's passing... A man so young doesn't deserve that, no matter how degenerate his lifestyle may be. Why are you here?

AMANDA

Uh... picking up a few things...

LYDIA

What?

(CONTINUED)

85 CONTINUED:

85

AMANDA

(quickly)

I'm a relative.

LYDIA

Oh. I had assumed you were one of his little... 'friends.' Do you mean to say, the relatives are fighting over his things already? Not that it's any of my business...

AMANDA

It's that kind of family. Excuse me, I'd better grab the teapot before Aunt Eppy gets here.

LYDIA

(aghast)

Oh, dear.

AMANDA

'Bye.

She closes the door on Lydia, who continues standing there.

LYDIA (O.S.)

Oh, dear!

Amanda looks heavenward, and turns to come back out to the living room. She stops, staring at something in surprise.

86 AMANDA'S POV - DOOR TO BEDROOM

86

It is now standing halfway open.

87 BACK TO AMANDA

87

TIGHT, as she slowly advances into the room, her eyes fixed on the open door. As she nears the couch, a dark figure leaps out of the shadows behind her and claps a hand over her mouth. Amanda screams, is dragged DOWN OUT of FRAME, and we --

CUT TO:

88 EXT. RETIREMENT HOME - ESTABLISHING - DAY (STOCK)

88

Umbrella tables, older people playing cards, chatting, a few nurses in attendance. CAMERA FINDS Lee, standing before a table where a rather high-strung older woman, PATSY PETERS, is standing.

LEE

... I had a hell of a time tracking you down, Mrs. Peters...

PATSY

I picked the most obscure retirement villa I could find. It's sort of a dump, but at least they won't find me.

LEE

'They?'

PATSY

My children. I just can't stand them. Sit down.

LEE

(sitting)

Mrs. Peters, I wanted to ask you a little bit about your days at the Agency...

PATSY

Oh, I was a mess then... Tension, pressure, ulcers, migraines... Going to work was like having my fingernails pulled out.

LEE

Then, why did you stay there twenty-three years?

PATSY

(vaguely)

I don't know.

LEE

Mrs. Peters, when you were a personnel officer at the Agency, you interviewed and hired a lot of people...

PATSY

Oh, hundreds... That place chewed 'em up and spit 'em out...

(CONTINUED)

LEE

Yeah... Well, there are certain irregularities in a few of the job applications you processed...

Patsy goes pale.

PATSY

Is that why you're here?! Can't you leave a person alone? That was years ago! Nurse!

LEE

(quickly)

Okay, okay, listen... Does 'Buzz Blade, Secret Spy,' mean anything to you?

Patsy freezes, slowly turns to look at Lee.

PATSY

(fearfully)

What... do you know about that?

LEE

If you tell me what you know, we may keep some people from getting murdered.

She stares over at him. He looks back at her. She finally relents.

PATSY

(slowly)

Russell Sinclair was very successful in the Buzz Blade television series. So successful, he wanted out of the show to make the Buzz Blade movie...

LEE

I know that...

PATSY

During the making of the film, there was a terrible accident on the last day of production. He was nearly killed. After a year of treatment, Russell finally left the hospital... Terribly disfigured, no career... no money. That's when I met him.

LEE

How did you meet him?

(CONTINUED)

89

CONTINUED: (2)

89

PATSY

He showed up at the Agency one day, begging for a job. I'm afraid he seemed a little unstable, but harmless... and he begged, and begged... He'd played a secret agent for so many years, I think he kind of thought he was one... He wanted to be close to the action, he said. It was pathetic.

LEE

So, you hired him?

PATSY

Yes. As a janitor. Night shift, non-classified levels. That was fifteen years ago. He had several more operations... It did help his appearance... But his self image was shot. He stayed hidden away from everyone. Everyone but me.

LEE

And you promised you'd never tell.

PATSY

Yes. And now I have. I'm a liar.
(thinks)
So, let him sue me.

LEE

I see why you left certain things blank on his application...

PATSY

I was trying to protect him! And now you think he might kill someone?

LEE

(standing)
I think he already has.

PATSY

(throws up a hand)
Well, so much for me as a judge of character!

*
*

CUT TO:

90

INT. BILLY'S OFFICE - DAY

90

Billy's at his desk.

(CONTINUED)

CONTINUED:

Francine paces furiously in the foreground, sputtering:

FRANCINE

... It is so good to know how highly regarded I am around here! An operation of this importance, and am I informed? No, I am not informed!

BILLY

(wearily)
Francine, it was need-to-know only.
No one knew except Lee, me, Mrs. King...

Francine freezes; her hair stand on end.

FRANCINE

Amanda King knew about this?

BILLY

... Lee had to have somewhere to stay...

FRANCINE

(throwing up a hand)
Of course!

PHONE RINGS. Billy answers.

BILLY

(into phone)
Yes? Yes, I'll take it...

INTERCUT WITH:

PAY PHONE - LEE

near the retirement home's grassy area.

LEE

Billy... I just talked to Mrs. Peters, and I think I may have a line on our killer...

BILLY

Lee! Francine went out to the cemetery... Your grave had been opened.

LEE

What?

BILLY

I think this maniac's on to us!...
Lee? Hello, Lee?...

CUT TO:

92 PAY PHONE - LEE

92

His hand rests on the cradle. He is thinking fast. He quickly deposits another coin, dials, impatiently waits for the phone to ring. We hear a CLICK. The phone at the other end has been picked up. But no one answers.

LEE

Amanda? Amanda, is that you? You've got to get out of there!!!...

Lee's eyes open wide, as:

SINCLAIR (V.O.) (BLADE)

(filtered; a calm,
sinsiter voice)

Hello, Mr. Stetson. I've been expecting your call...

93 INT. LEE'S APARTMENT - CLOSE ON RECEIVER - DAY

93

We can only see Sinclair's jaw and the end of the phone's receiver. He speaks methodically, in a low voice.

SINCLAIR

(into phone)

... If you want to see her alive again... You'll come here... alone.

He hangs up.

94 PAY PHONE - LEE

94

The line goes dead. He slowly takes the receiver away from his ear, staring in disbelief at the pay phone.

95 AMANDA'S POV - SINCLAIR

95

He has longish, scraggly hair, an eyepatch, and a growth of whiskers. One side of his face looks a little gnarled, but nothing grotesque. He sits in a chair, stares at her impassively.

96 ROOM

96

SINCLAIR

I... think I can put my finger on the precise moment I knew they had to die...

AMANDA

(fearfully)

When you knew... who had to die?

(CONTINUED)

SINCLAIR

All of them... All these... dashing young agents... They had no right to do the things I could no longer do... I was better than them.

AMANDA

But... you were an actor...

SINCLAIR

(simply)

I was Buzz Blade, Mrs. King. I could've been Buzz Blade forever ... but for that accident...

AMANDA

Mr. Sinclair... I'm no expert on these things... but I think you need a little help...

SINCLAIR

(staring off, ignoring her)

The film was virtually complete the day of the explosion. They were able to release it. It didn't do well, but when I heard it was to be released again, I felt I'd been given a second chance at life!

(beat)

They opened it in drive-ins. 'Okay,' I thought, 'Lots of successful films have opened in drive-ins...'

AMANDA

And it is successful... The night I was there, the place was packed...

SINCLAIR

(standing; angry)

They... come... to... laugh! They throw beer bottles at the screen!

He turns away, unable to speak. A moment, then:

AMANDA

What're you going to do to me?

SINCLAIR

Mrs. King, I have nothing, whatsoever, against you. Unfortunately, in the process of killing Mr. Stetson, I'll probably kill you, too...

ON Amanda's frightened look, we --

CUT TO:

97 EXT. D.C. STREETS - LEE'S CAR - DAY (STOCK) 97

As it ROARS up a city street and disappears.

98 INT. LEE'S APARTMENT - CLOSE ON HANDS - DAY 98

The black-gloved hands are twisting together what appear to be two fuses as we PULL BACK TO reveal a pair of dynamite sticks tacked to the wall, now being connected by their fuses to two more dynamite sticks tacked a little further up the wall. We CONTINUE to PULL BACK, revealing that the entire apartment is festooned with dozens and dozens of sticks of dynamite, hung in clusters like wine bottles in an Italian restaurant. Sinclair now connects a long length of fuse that runs from the clusters of dynamite on the wall near the bookcase, around Amanda's chair, and over to the couch. He surveys his work with a smile.

SINCLAIR

... The set looked very much like this... the day I shot my final scene. I remember thinking, 'This looks very realistic.' Then I woke up in intensive care.

AMANDA

Mr. Sinclair... you're going to blow up this entire building.

SINCLAIR

Indeed.

Then we hear the sound of METAL SCRAPING, O.S. Sinclair hears it, looks around, plucks one of two crossed sabers off the wall near the bedroom door.

99 OMITTED 99

100 INT. LEE'S BEDROOM - DAY 100

as Lee comes in from the fire escape. He creeps cautiously to the door, listens, goes out to the short hallway, carrying a gun.

101 INT. LEE'S LIVING ROOM - DAY 101

as Lee comes in from the short hall, spots Amanda. She is now gagged. Her eyes open wide when she sees him. She is shaking her head violently, gesturing to something behind Lee.

(CONTINUED)

101 CONTINUED:

101

But before he can figure out what she's talking about, the bathroom door behind him flies open and Russell Sinclair steps forward, thrusting the tip of the saber against Lee's spine.

SINCLAIR

Drop the gun, Mr. Stetson.

Lee sighs, tosses it aside. Still holding the saber an inch or so from Lee's body, Russell steps around Lee, and, using a lighter, lights the fuse which rest on the couch. Amanda is protesting violently from the other side of her gag. Sinclair glances over at her, and Lee charges at him, sending him sprawling backward over an end table. Sinclair recovers very quickly, and flails around with the saber. Lee leaps back, finding himself on the wall where the other saber is mounted, and grabs the thing off the wall. The two men face each other for a beat, then erupt into a brilliant saber fight.

101A LIVING ROOM/KITCHEN

101A

The two men fight their way across the room into the kitchen, over counters, jumping, slashing, climbing over furniture as they leap at each other. Amanda watches fearfully as they move back towards her.

102 ANOTHER ANGLE

102

as the fuse continues to burn, and Lee manages to stomp it out about halfway to Amanda. Sinclair seizes on this moment to gain a slight advantage and the two go battling off to the bedroom. Amanda struggles against her ropes, then stares down at the floor in horror.

103 AMANDA'S POV - FLOOR

103

The carpet has been smoldering where Lee stomped out the fuse, and now the fuse flickers back to life.

104 INT. LEE'S BEDROOM

104

Lee and Sinclair are frozen, saber locked against saber. Sinclair manages to push Lee back, then rushes to the window, and dives toward the fire escape. Lee chases him. Sinclair tries to fend him off as he starts out the window.

105 OMITTED

105

106 INT. LEE'S LIVING ROOM 106

The lit fuse travels around Amanda's chair and heads toward the wall where the dynamite is clustered.

107 OMITTED 107

107A INT. LEE'S BEDROOM 107A

Lee's half out the window. Sinclair's on the fire escape, and the battle continues. Sinclair takes a final, dramatic swing at Lee, Lee ducks, Sinclair loses his balance and plunges, screaming, past Lee and OUT of FRAME.

108 INT. LEE'S LIVING ROOM 108

Amanda is struggling, making noise, pounding on the floor with her feet. The fuse is very near the dynamite. We hear a KEY TURNING in the lock, and:

LYDIA (O.S)

Hurry! There's something funny going on in there, I tell you!

109 ANOTHER ANGLE 109

as the door opens. The doorman remains at the door, his key still in the lock. Lydia Lowell comes in past him, then stands frozen at the sight before her: Amanda, tied to a chair. The fuse burning away. Suddenly, Lee rushes in from the bedroom, brandishing a saber, stops, assesses the situation, then rushes to the wall, and with one decisive chop, severs the fuse. The flaming portion drops to the ground and fizzes out. The doorman and Lydia just stand there, frozen, mouths open. Lee turns smiling to Lydia.

LEE

Oh, hi, Lydia. How's it going?

LYDIA

I... thought you were... no longer with us...

Lee crosses to Amanda, takes her gag off.

LEE

Who? Me?

Lydia continues to stare. Amanda looks over at her with a nervous shrug and a smile. Lydia pulls herself together as best as she can.

(CONTINUED)

LYDIA

(stiffly)

Forgive me, Mr. Stetson. What you do in the privacy of your home is your business.

And she marches out, past the doorman, who apologetically nods his head and withdraws, closing the door. Lee begins to untie Amanda.

AMANDA

Where's Russell Sinclair?

LEE

He... lost.

AMANDA

(uncomfortably)

I see.

LEE

I'll call Billy... tell him to get some people over here... You okay?

AMANDA

Oh... yeah... Well, I guess this means you're back to the land of the living...

She stands, he has taken a few steps toward the phone.

LEE

Right. God, it's good to be back.
(beat)

I guess we'll never have those hamburgers and wine over at your place... You know, like real people...

AMANDA

(smiles)

... You can go back to your fancy restaurants and nightclubs...

(then)

... You're not disappointed, are you?

LEE

Me? Nah...

She picks up her coat and purse.

AMANDA

I didn't think so.

(CONTINUED)

109 CONTINUED: (2)

109

She starts out.

LEE

Are you?

She turns to look at him, starts to say something, doesn't, then:

AMANDA

Me? Nah...

She turns to go, he turns back toward the phone, then they both glance back at each other with a little smile as we FREEZE and --

FADE OUT.

THE END

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