

SCARECROW AND MRS. KING

"Lost and Found"

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SCARECROW AND MRS. KING

"Lost and Found"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

EVA SPINELLI

ANGELO SPINELLI

SGT. MAGOVICH

CORPORAL ZUCHOV

CORPORAL DANILOV

LIBERTY LARRY

DELLA DUNLAP

AGENCY GUARD

JACK

LONGSHOREMEN, AGENCY WORKERS, CRANE OPERATOR

SCARECROW AND MRS. KING

"Lost and Found"

SET LIST

INTERIORS:

KING KITCHEN

AGENCY

Billy's Office

Bullpen

Conference Room

SEEDY MOTEL ROOM

AGENCY VAN

RELOCATION HOUSE

Living/Dining Room

Kitchen

Guest Room

EXTERIORS:

DOCKSIDE WAREHOUSE

ROADS (DRIVE-BY'S)

RELOCATION HOUSE

Front Yard

Back Yard

Side Street

GAS STATION

MIGHTY MEATY BURGER STAND

USED CAR LOT/AUTO WRECKERS

VEHICLES

AGENCY VAN

LEE'S PORSCHE

KGB SEDANS (2)

AMANDA'S CAR

DRY CLEANING VAN

SCARECROW AND MRS. KING

"Lost and Found"

ACT ONE

FADE IN:

1 EXT. DOCKS - ESTABLISHING - DAY (STOCK) 1

A Soviet freighter is being unloaded. A cargo of large crates is being stacked near a dockside warehouse.

2 CLOSER - DOCKSIDE WAREHOUSE - DAY 2

The cargo is Kukhoff Vodka, packed in big wooden crates. A crew of burly longshoremen is at work.

3 ANGLE - TWO LONGSHOREMEN 3

who come around the side of a stack of crates. There is something just a little different about these two... maybe a little neater, a little cleaner. As one moves a gun is revealed in his belt. They glance around as they approach a small stack of crates some distance from the rest. They spot a crate marked "#92," and, like several others, it rests on a dolly. Checking around one more time, start pushing the crate from the others. A moment, then:

4 FOREMAN 4

He stands checking things off a list on a clipboard. Suddenly he spots the #92 crate being carried off.

FOREMAN

Hey!

5 TWO LONGSHOREMEN 5

with the crate. They begin to run with it.

6 INSERT - CLOSE ON CRATE 6

There is a small knothole in the side. Now, at the knothole, the eye of a very frightened person appears.

7 THE DOCK 7

as other longshoremen shout, give chase, and the two men pushing the crate race to a van, the back doors of which are already open.

(CONTINUED)

7

CONTINUED:

7

They toss the crate inside, one man jumps in with it, the other leaps into the driver's seat, and the van roars off, just as the other longshoremen arrive, waving hooks, shouting, and we...

CUT TO:

8

EXT. AGENCY - ESTABLISHING - DAY (STOCK)

8

9

INT. BILLY'S OFFICE - ANGLE ON CRATE - DAY

9

The crate has been opened, and stands in a corner. CAMERA MOVES to reveal AMANDA and JACK being addressed by BILLY and FRANCINE.

BILLY

... So our people in Moscow had Angelo packed in a vodka crate, and we picked him up when he arrived here.

FRANCINE

He's trying to be strong about all this, but after what he's been through he must be near the breaking point.

BILLY

He doesn't want a lot of government types hovering around, pressuring him...

FRANCINE

(to Amanda)

... And since you're nothing like a government type, we thought this'd be a good chance for you to put your particular skills to work.

AMANDA

You mean the skills I'm learning in my training classes here?

FRANCINE

Not exactly. Angelo's being given a complete new identity, and we'll be locating him in one of the nearby suburbs. He'll need to open a checking account... know where to find the best discount marts... get a library card... join the 'Y.'

AMANDA

(I should've known)

Oh. Those particular skills.

(CONTINUED)

9 CONTINUED:

JACK

You think the KGB will try to get him back?

BILLY

If they can find him, yes. Angelo was an Italian researcher in Extra Sensory Perception... one of the foremost in the world...

FRANCINE

The Russians are very interested in ESP and made him an incredible research offer. When he got to Moscow, however, he found that the Russians wanted to apply his work to military uses.

BILLY

That's why he fled. We want to talk to Angelo about the secret military projects he was exposed to. Once he calms down.

Jack stands to go.

JACK

(to Amanda)

I'll pick up the van, then we can get Angelo and move out.

Amanda nods. Jack leaves, leaving the door open. Amanda crosses closer to Billy, feeling a little awkward. CAMERA MOVES IN ON them.

AMANDA

Uh, Mr. Melrose... I'm sure Jack is a very nice man, and I'll probably love working with him... But it just feels a little strange being on a case without Lee... You don't think he'll feel like I've gone behind his back, do you?

BILLY

(smiles)

Mrs. King, Lee knows we can't consider personal feelings when we make assignments. Anyway, he's finishing an assignment in Sri Lanka just now...

LEE (O.S.)

(irked)

No, he finished an assignment in Sri Lanka...

They all look over as:

reveals a tense LEE STETSON standing in the doorway, looking very dapper.

BILLY
(innocently)
Oh... Lee... Hi...

LEE
(nodding toward
Amanda)
What the hell's going on around here,
Billy? Since when did Amanda start
working solo?

FRANCINE
She's not working solo, she's
working with...

LEE
And why wasn't I told about this
Angelo Spinelli thing?

BILLY
(studying Lee)
Lee. You were out of the country.
Besides, relocations aren't really
the kind of thing we bother you with...

LEE
(watching Billy)
And?...

BILLY
(confessing)
And, all things considered... I
felt you probably wouldn't want to
be part of a case involving Angelo
Spinelli.

The two men look at each other for a beat. Then Lee abruptly turns and walks quickly from the room:

LEE
I want to talk to him.

BILLY
Lee!

Amanda looks startled at the unexplained emotions in the room. Billy hurries around from behind his desk.

(CONTINUED)

10

CONTINUED:

10

BILLY

(continuing)

Lee, I want to tell you something first!...

But Lee is already out of the room. We...

CUT TO:

11

INT. CONFERENCE ROOM - DAY

11

ON folded hands, nervously tapping the table. PULL BACK to reveal ANGELO SPINELLI, a very handsome Italian man in his late thirties. At the moment, he looks a bit ruffled, has a day's growth of beard. He stubs a cigarette out in the ashtray as Lee enters the room. Lee stands there for a moment, just looking at Angelo. Beyond him, we can see Billy approaching from the Bullpen. When Billy realizes he's too late, he stops, watches helplessly as Lee closes the door and crosses to Angelo. Angelo stands, smiles. Despite his ordeal, he tries to maintain a bouyancy.

ANGELO

Hello, Lee.

They shake hands. There's obviously a history between the two of them, but an awkwardness, too.

LEE

Hi, Angelo... I would've come to see you sooner... but I just got into town...

ANGELO

Me, too. Lee, if you can avoid crossing the Atlantic in a crate, do so.

LEE

I'll do my best.

ANGELO

You look good. You're dressing better.

LEE

(a smile)

Well, Angelo... Last time I saw you, I was posing as a student, attending one of your seminars.

(CONTINUED)

ANGELO

(smiles)

When Eva finally told me who you really were, I wondered how many other spies I was lecturing to.

LEE

Every government wanted to hear your theories on the tactical use of ESP.

(a moment; then,
lightly)

Where is she?

ANGELO

What do you mean?

LEE

Where's Eva? Didn't she come with you?

Angelo can't believe the question. He just looks at Lee for a moment. Then, slowly:

ANGELO

Lee... Surely you knew...

LEE

Knew what?

ANGELO

(with difficulty)

Lee... Eva is... dead.

LEE

What?

ANGELO

I'm sorry... I assumed they'd told you...

LEE

(softly)

What happened?

ANGELO

When I realized what the Soviets had in mind for my work, I naturally refused cooperation. I spent fourteen months in the Lubyanka prison...

LEE

(shaken)

I knew they'd taken you there...

(CONTINUED)

ANGELO

Eva's visits gave me the courage to continue resisting.

(he looks off)

That... I suppose... is why they...

(he looks at Lee, getting the rest out quickly)

... She was arrested during one of her visits. A day later they took her into a little room and...

Lee is stricken, doesn't know how to react.

LEE

Angelo... I can't tell you how...

ANGELO

(not hearing)

... They still didn't get what they wanted, since I just sort of... lost my mind. I was taken to a hospital, and it is from there that your people helped me to escape.

LEE

I... I don't want to believe this...

Angelo looks up with a sad little smile.

ANGELO

(gently)

Of course you don't, Lee. You were, after all, as in love with my wife as I was.

ON Lee's look, we...

CUT TO:

- 12 OMITTED 12
- 13 EXT. SEEDY MOTEL - ESTABLISHING - DAY (STOCK) 13
- 14 INT. SEEDY MOTEL ROOM - DAY 14

On one twin bed lolls a lean, muscular KGB thug, Corporal ZUCHOV. Another, DANILOV, is depositing some coins in the coin box of a battered black and white television. The screen flickers to life and he flops down on the other bed, shoes off.

(CONTINUED)

14

CONTINUED:

14

A moment, then their superior, SGT. MAGOVICH enters. She is a sturdy, severe woman in her early forties. A very hard case. The corporals immediately stand. She glances distastefully over at the television.

SGT. MAGOVICH

Turn off that trash.

Zuchov quickly goes to the TV, shuts it off.

SGT. MAGOVICH

(continuing)

I am in communication with our superiors in the Washington command center. Their sources tell them that Angelo Spinelli has arrived.

ZUCHOV

Will the Agency attempt to relocate him?

SGT. MAGOVICH

No doubt. And when our people learn where, we will move in. Spinelli is to be immediately returned to Moscow.

DANILOV

He won't return peacefully...

SGT. MAGOVICH

In that case, Corporal, he won't return alive.

She turns to go, the two men look at each other, and we...

CUT TO:

14A

EXT. AGENCY VAN - DAY

14A

CAMERA PANS WITH the van as it rolls in off the street and parks near the Mighty Meaty Hamburger Stand. Lee is driving, Angelo and Amanda are passengers. Mighty Meaty features a huge sign with a stylized cow sitting on a hamburger, pointing solemnly at the viewer, with the drive-in's slogan printed in a balloon issuing from his lips: "We Don't Cheat on the Meat you Eat."

14B

ANGLE ON VAN

14B

as Amanda, Lee, and Angelo climb out, go over to a table near the order window. Angelo is staring at the enormous menu which hangs on an exterior wall, his mind boggled.

(CONTINUED)

14B CONTINUED:

14B

ANGELO

(reading)

Let's see... there's the... Mini-Mighty-Meaty, the Midi-Mighty-Meaty, the Maxi-Mighty-Meaty and the Colossus of Rhodes.

AMANDA

... And if you don't like hamburgers, they also have tacos and something called the 'Oriental Basket.' I don't, however, recommend the Oriental Basket, since I've never been able to figure out what the little round things are they put in it...

LEE

Uh... Amanda... we've still got an hour's drive ahead of us...

ANGELO

I will have the Mini-Mighty-Meaty and a glass of red wine.

AMANDA

Uh... sorry... you'll find they won't have red wine at a place like this...

ANGELO

Well... white would be all right...

AMANDA

(looking at menu)

What they've got is Kiddytime Cola.

Angelo sighs, nods.

AMANDA

(continuing;
to Lee)

The same.

LEE

Right.

He goes off to order.

AMANDA

(with a wave
toward the stand)

Well, Angelo, welcome to America.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

I'm sure you'll find yourself eating at places like this from time to time, and you'll be happy to know that Mighty Meaty is 100 percent beef, and no filler.

ANGELO

Excuse me... what is... 'filler'?

AMANDA

I'm not sure what filler is. I'm not sure I want to know what filler is. But you're better off without it, trust me.

She begins pulling some papers out of her purse.

ANGELO

I have a lot to learn. This is my first time in this country, you know.

AMANDA

(reassuring)

Oh, don't worry about it, you're going to do fine. Could you just sign these credit card applications. ... The Agency's already filled them out for you...

ANGELO

(staring at the forms)

Richard Kelly? Odd name for an Italian.

AMANDA

I think they assign relocation names alphabetically... I could... mention something if you don't like it...

ANGELO

(putting down forms)

I don't believe in credit cards.

AMANDA

Well, now, see, Angelo... America is a wonderful country, but it does have its own little quirks.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

It is just very important to establish good credit. And if you don't think so, just wait 'til the first time you go to rent a car or something and they punch up your name on their little computer and then they give you this very sad look and say 'sorry, you have no credit.'

ANGELO

I do not wish to be in their computer!

AMANDA

Angelo, everyone is in their computer. It's a very organized country in that sense.

Angelo sighs, resignedly signs the forms.

ANGELO

Does... 'Richard Kelly' have a job?

AMANDA

(looks in file)

You... work in a plumbing supply store.

ANGELO

(face falls)

Plumbing supply? Isn't there something else I could do?

(kidding)

A part of me has always wanted to be a nightclub comic.

AMANDA

I think the idea is, you're supposed to blend in. There aren't too many nightclub comics in Carpet Town.

ANGELO

My new home is... 'Carpet Town'?

AMANDA

Yes, there's a huge carpet factory there. Everyone works in the carpet factory.

(CONTINUED)

14B CONTINUED: (4)

14B

ANGELO

(dismally)

Except those of us in plumbing supply.

AMANDA

(sympathetically)

Angelo... it's just for a year or so... then you can move again.

ANGELO

And the year after that, another move? And again, the year after?

Amanda looks down, not knowing what to say. Angelo realizes he's being a damper, turns back to her with a smile.

ANGELO

(continuing)

Well, what the hell? Maybe I'll like plumbing supplies.

She smiles, touches his arm.

AMANDA

I'll just go see how the order is doing.

14C LEE

14C

at the order window, looking in the bag. A bored COUNTER GIRL watches him.

LEE

(to Counter Girl)

Uh... sorry... my Colossus of Rhodes is missing...

The Counter Girl is irked, goes off. Amanda comes over.

LEE

(continuing;
to Amanda)

He okay?

AMANDA

Uh-huh. This is going to be hard for him. He really misses his wife.

LEE

I know.

(CONTINUED)

14C CONTINUED:

14C

AMANDA

(awkwardly)

You know... uh... in the many conversations we've had... You... never mentioned Eva to me.

LEE

(looks over
with a grin)

Amanda, do you have any idea how many things I've never mentioned to you?

AMANDA

A couple hundred million?

LEE

No...

AMANDA

But I'm close.

LEE

Yes.

AMANDA

Well... you know... I just thought it might've come up... in conversation... because... uh... she almost married you.

LEE

Or I almost married her. There's probably a subtle difference.

AMANDA

She... turned you down?

LEE

We never quite got that far. I was going to talk to her about it... And she came running into the cafe all excited... And told me she was marrying Angelo. She'd been his research assistant... that's how I met her. Anyway, I said I was happy for her.

AMANDA

You never said how you felt?

LEE

(coolly)

She'd already made her decision.

(CONTINUED)

14C CONTINUED: (2)

14C

Amanda realizes the iron door is coming down again, and decides to drop the subject.

AMANDA

Sorry... it's none of my business.

LEE

(softening)

Aw... it probably wouldn't have worked out for us, anyway... She was... I dunno... wild. A totally free spirit... lived for the moment. Couldn't pin herself down to any one thing for more than a little while.

AMANDA

(confused)

Funny... I got the impression from Angelo she was really serious... driven... committed...

LEE

(laughs)

Eva? We're not talking about the same woman.

AMANDA

(thoughtfully)

I guess not.

The Counter Girl returns with an immense greasy thing wrapped in white paper and flops it down on the counter before Lee. Lee and Amanda look at it, a little startled, and we --

DISSOLVE TO:

14D DRIVING MONTAGE

14D

A series of short scenes as the Agency van drives through Carpet Town.

AMANDA (V.O.)

... Okay, I'm reading from this pamphlet the chamber of commerce puts out... 'Howdy, new neighbor. You will soon discover why so many call Carpet Town paradise. Looking for fun?

(MORE)

(CONTINUED)

14D CONTINUED:

14D

AMANDA (CONT'D)

Sing along to the finger snappin' rhythms of the Nile Room, right next to the fabulous Carpet Bowl. Shopping? You bet. The Carpet Mall is a thrilling collection of over fifty specialty stores, opening for business in 1987. And how many towns can boast a bottomless pit?...

DISSOLVE TO:

15 OMITTED
thru
1715
thru
17

18 EXT. RELOCATION HOUSE - ESTABLISHING - NIGHT

18

A very plain little house in a very plain little neighborhood. Probably on a corner. The Agency van is parked outside.

19 INT. RELOCATION HOUSE LIVING ROOM - NIGHT

19

START CLOSE ON Angelo, looking dazed, trying to focus as Lee and Amanda bustle around the room, fixating on separate concerns. Angelo's head doesn't move, but his eyes slowly dart back and forth as if watching a slow motion tennis match. We at first hear Lee and Amanda O.S., then SLOWLY PULL BACK TO reveal them.

AMANDA

... Trash pick up is on... Thursdays, and it says here that they will not take any cartons over five cubic feet in size, so you've got to break those down. Now, I'm making a list of emergency numbers, and I'll put those on the refrigerator door with one of those little fruit magnets... There's the fire department, the police department, and I also found a Catholic Church not far from here on old Woodbury Road...

(MORE)

LEE

As we promised, none of the phones in the house are tapped, but we would appreciate your keeping a log of any calls made by a person you cannot immediately identify. I'll be sleeping here for a few days and I'll electronically sweep each room twice a day against the possibility of electronic bugging.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

You're Catholic, right?
You've got a phone
answering machine, here,
and the Agency would
appreciate it if you'd
leave it on whenever you go
somewhere... Now. I
understand the lawn needs
mulching...

LEE (CONT'D)

We'll change the guard
outside periodically and
review the passwords
they must give you to
gain entry to the house.
We'll also change the
passwords twice a week.
The outside walls have
been fireproofed, and
we'll be doing some
structural work to keep
you as safe as possible
from bomb attack...

CUT TO:

INT. AGENCY BULLPEN - NIGHT

The door to Billy's office opens, and he comes out,
followed by Francine. He looks very concerned, and
walks briskly to the door of the conference room. He
carries some papers. Francine has a stack of file
folders.

BILLY

I don't understand this. I'm
sorry, I just don't understand
this at all...

FRANCINE

We checked it out thoroughly, Billy.
Everything seems in order... Papers...
dates... No holes anywhere.

BILLY

Just what the hell is Angelo going to
say about this? It doesn't make
sense.

FRANCINE

I told you what seems to have
happened... It does check out
with what we know about KGB
tactics...

They have reached the door to the conference room.

BILLY

In here?

She nods. He pushes open the door.

FRANCINE

Billy... I'd like you to meet...

21 ANGLE TO INCLUDE ROOM

21

A lovely woman in her thirties, looking a trifle nervous,
has suddenly stood up.

FRANCINE

... Mrs. Eva Spinelli.

EVA smiles a tiny, helpless smile, and we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. KING HOUSE - ESTABLISHING - DAY (STOCK) 22

23 INT. KING KITCHEN - DAY 23

Amanda is at the butcher block, cutting out coupons, searching through the "Local Events" section of the paper. PHILLIP and JAMIE sit at the counter on stools, finishing breakfast. Phillip is toying with his food.

AMANDA

(without looking up)

Phillip, cutting up your egg and scattering it around your plate does not make me think you ate it.

PHILLIP

(staring at his plate)

If I kept cutting and cutting, it'd get so small you couldn't see it.

AMANDA

(looking up with a wry smile)

Sweetheart, are you trying to tell me you don't like eggs?

JAMIE

Steven Kessle doesn't have to eat eggs. All he eats is doughnuts and vitamin pills.

AMANDA

Well, in this house...

HONKING O.S.

JAMIE/PHILLIP

That's the bus, mom! Gotta go!
Love you!

And before she can say another word, they have jumped down off their stools and run out the door, passing DOTTY, who comes down the stairs looking stricken, carrying a wad of brittle strands.

DOTTY

Well, Amanda, I knew it would happen. My hula skirt has rotted.

(CONTINUED)

AMANDA

(confused)
That's... too bad, Mother.

DOTTY

I have nothing, now, to show for my one trip to Hawaii.

(sighs)

How I wish your father hadn't dropped the camera out of our war canoe.

AMANDA

Mother, when Daddy first told you he loved you... was it difficult for him?

DOTTY

Difficult? Oh, dear, yes. I'll never forget it. We were at a New Year's party, and he'd had rather a lot of champagne. He leaned over and whispered 'Darling... I love you.'

(beat)

Then he whispered the same thing to everyone else in the room.

(beat)

I guess I'm the only one who believed him.

AMANDA

Why is it so hard for men to open up sometimes?

DOTTY

Sometimes women are no better, Amanda. It can be very painful to admit your true feelings... Even to yourself. I like to think I raised you not to be that inhibited.

AMANDA

(awkwardly)

Yes... well... I...

Dotty looks over at her.

DOTTY

Amanda?... Is there someone in your life you can't admit your feelings for?

(CONTINUED)

AMANDA

(embarrassed)

Well... I... no, not really.

Dotty gives her a questioning look, then pats Amanda's arm, starts out.

DOTTY

Just remember, dear... Life is short.

Amanda slowly digests this, and Dotty sticks her head back in.

DOTTY

(continuing)

If I were you, I'd tell Dean just exactly how you feel!

She is gone. ON Amanda, thinking this over.

AMANDA

(uncomfortably)

Yes. Dean. Right.

CUT TO:

Angelo is digging up a little section of the yard with a spade. Lee sits in a nearby lawn chair, feet up on another chair, watching. He wears a shoulder holster. Angelo is working vigorously, stops for a moment, leans on the spade.

ANGELO

My father said 'A house is just a place to hang your hat, until you plant your crop...' Or an Italian phrase to that effect.

LEE

(smiles; a moment, then)

Angelo... what made you decide to get involved with the Russians, anyhow?

ANGELO

(digging again)

You must understand, I prided myself on being apolitical, devoted only to science.

(MORE)

(CONTINUED)

ANGELO (CONT'D)

When the Soviets made their offer, I wavered, but Eva made me see what a tremendous opportunity it was. At least on paper.

LEE

(awkwardly)

How much did... Eva tell you about me?

ANGELO

She told me she had been seeing you at the same time she was seeing me. She told me who you were... what you did for a living. I asked her not to tell my any more.

LEE

You did?

ANGELO

I'm not stupid, Lee. It doesn't take ESP to see that a man in your profession would confess such things only to a woman he... thought he'd be seeing a good deal of.

They hold each other's gaze for a moment. Inside the house, the DOORBELL RINGS. Lee stands, pulls his gun from his shoulder holster.

LEE

I'll get that.

25 INT. RELOCATION HOUSE LIVING ROOM - ANGLE ON DOOR - DAY 25

Lee crosses INTO FRAME, puts his hand on the doorknob, but before he opens the door:

LEE

Yeah?

GUARD (O.S.)

Code 34, Scarecrow. I've got someone here with me.

LEE

Okay.

And he throws the bolt and swings open the door. Standing there with the GUARD is Eva. The Guard is dressed as a "Maid of Iron" dry cleaning delivery man.

26

ANOTHER ANGLE

26

A long-moment as Eva and Lee both absorb the impact of this meeting. She manages a small smile, having been told she was seeing Lee. Lee, on the other hand, is simply astounded. Finally, all he can manage is:

LEE

I... don't understand...

EVA

May... I come in?

LEE

Oh... yeah... sure... of course.

She walks into the foyer past him, looking around at the living room for a moment, then turning back to face him. Both Lee and Eva are struggling here to keep a lid on their emotions.

LEE

(continuing)

How did this... How did you...

And now they go to each other and embrace. They simply cling to each other for a moment, then Lee forces himself to pull away. He stands there looking at her, then finds the words to say:

LEE

(continuing)

Your husband's... out there.

And he points to the sliding glass doors off the living room. Beyond them, we can see Angelo, digging away in the garden.

27

ANOTHER ANGLE

27

as Eva smiles at Lee, then turns and crosses the living room to the doors. INTERCUT WITH Lee, emotionally watching as Eva goes outside. Beyond the glass, we see, but cannot hear the reunion. She goes up behind him, apparently says his name. He whirls, stands looking at her for a stunned moment. Then they are in each other's arms, kissing, laughing, crying.

28

LEE

28

He turns and crosses back to the Guard.

LEE

What happened? Do you know?

(CONTINUED)

The Guard hands him a manilla envelope. Beyond him, Amanda's car is pulling up.

GUARD

There's a full report in here, as well as all her documents.

LEE

(shaking his head)

Incredible.

GUARD

I'll be posted out here in a dry cleaning truck, if you need me. We got word today the KGB's aware that Angelo is in this country.

LEE

Any movement, yet?

GUARD

As far as we can tell, they don't have a fix on this location.

LEE

Good.

By this time, Amanda has come up, carrying a bag of groceries.

AMANDA

Hello. Hello.

(to Guard)

Oh, I'm so glad you're here...

And she hurries inside.

GUARD

(quietly, to Lee)

She knows about me?

LEE

I didn't think so... Okay, stay close... But let's try to keep it low profile... Maybe park around the side...

And Amanda returns with an armload of dirty laundry, which she thrusts into the arms of the Guard.

(CONTINUED)

28 CONTINUED: (2)

28

AMANDA

Okay, this is all sorted... Medium starch on the shirts... And the sweater needs blocking...

A little irritated, the Guard thrusts the laundry back at her.

GUARD

(to Lee)

Would you please tell her I don't do that kind of work?

And he turns on his heel and goes. Amanda stares after him, a little surprised.

AMANDA

(to Lee)

Well, talk about an attitude!

She turns and goes, Lee grins, we --

CUT TO:

29 OMITTED
 30

29
 30

31 INT. RELOCATION HOUSE DINING AREA - NIGHT

31

Dinner is over. Dessert plates remain; liqueurs have been set out. AD LIB small talk.

AMANDA

That was the most fabulous dinner, Angelo. I guess Italians are born gourmets.

Lee is fighting whatever old twinges of jealousy he may be feeling.

LEE

Yeah... just... great, Angelo.

EVA

Angelo's tartufo was the best in Milan, you know.

ANGELO

(modestly)

Well, I don't know...

(CONTINUED)

AMANDA

(trying to include Lee)
Lee's not bad in the kitchen,
himself...

LEE

Amanda...

AMANDA

Really! He made me some fried
squid once that was just out of
this world!

ANGELO

(with an ironic smile)
It seems we have any number of things
in common, eh, Lee?

A bit of a silence as everyone takes this truth in.
Finally, Eva breaks it with:

EVA

Amanda, are you so organized!

(sitting)

The cupboards are full... the dishes
are put away... there are lists and
instructions hanging on the refrigerator
door...

AMANDA

Well, I figured you could use some
information about the place...
emergency numbers... Oh, and did
you see the ad I clipped out from
Liberty Larry's Used Cars? You
guys'll be needing a car, and
Liberty Larry's running a special
this week...

ANGELO

In Milano, Amanda, Eva and I would
walk everywhere. I have never
trusted cars.

AMANDA

Oh... Well, if you find you have
the need... Remember Liberty Larry's
... And... you'll be glad we got
your credit established.

Angelo smiles, turns to Eva.

(CONTINUED)

31 CONTINUED: (2)

31

ANGELO

You can see I have been in excellent hands.

She looks over at Amanda, then touches Angelo's hand. They smile at each other.

32 OMITTED

32

33 ANGLE ON LEE

33

made a little uncomfortable by their closeness.

34 TABLE

34

Conversation has come to an awkward pause. Amanda looks at Lee, then turns to Eva.

AMANDA

(to Eva)

I just can't believe the KGB would arrest you and tell Angelo you'd been shot.

EVA

It was a disgusting tactic, even for them. A guard at the Lubyanka was so outraged at what they'd done, that he assisted me in my escape.

AMANDA

(standing)

Incredible. Well, listen, I'm going to finish clearing these... Why don't you guys go... build a fire... and get reacquainted.

Lee quickly grabs some plates.

LEE

And I'll help Amanda.

Amanda looks a little surprised. Eva and Angelo smile, nod their thanks, and go off to the living room area.

CUT TO:

34A EXT. SEEDY MOTEL - ESTABLISHING - NIGHT (STOCK)

34A

34B INT. SEEDY MOTEL ROOM - NIGHT

34B

Zuchov and Danilov are now dressed in dark clothing, and the men are assembling guns. Magovich is studying a map. She looks up.

SGT. MAGOVICH

The location has been verified. We can take Spinelli tonight. Be prepared to move out after dark.

DANILOV

There will be a guard in the house as well as outside?

SGT. MAGOVICH

Very likely.

(she looks up)

Our orders are to terminate anyone who offers resistance.

CAMERA MOVES IN ON her as she fits a silencer to a handgun, looks off with a nasty smile.

SGT. MAGOVICH

(continuing)

Mr. Spinelli, you shall be back in the Lubyanka by this time tomorrow.

CUT TO:

34C INT. RELOCATION HOUSE KITCHEN - NIGHT

34C

Two hours later. CAMERA STARTS ON the open refrigerator. Everything in it is totally organized, the shelves sparkling. PULL BACK as Amanda, wearing rubber gloves, wearily wipes off the last shelf, closes the refrigerator door.

34D ANOTHER ANGLE

34D

reveals the kitchen now spotless. Lee is sponge-mopping like a man possessed.

AMANDA

Excuse me, sergeant, you can inspect the refrigerator, now.

LEE

Do I detect a lack of enthusiasm for my little clean-up program?

(CONTINUED)

34D

CONTINUED:

34D

AMANDA

Sorry, my enthusiasm begins to fizzle around ten-thirty.

(looks around)

Isn't this getting just a little compulsive?

LEE

You've been a good influence on me, Amanda. I thought as long as we were in here doing dishes, what the hell, why don't we go ahead and clean out the fridge, mop the floors, clean the counters, and organize the pantry?

(pats refrigerator)

I bet we'll find us some mean dust bunnies in back of this baby.

AMANDA

Lee. I'm falling asleep.

LEE

Good idea. I'll make coffee.

He starts for the stove.

AMANDA

(taking off rubber gloves)

No. I've got to get home. The boys are having some friends sleep over and I have to go pretend I'm not there.

LEE

Wanna play cards?

AMANDA

What?

LEE

Nothing serious. Nickle a point.

She just stands there, staring at him. Finally:

AMANDA

You don't want to be alone here with them, do you?

LEE

(too casual)

Who? Oh, you mean Angelo and Eva... I hadn't really thought about it...

(CONTINUED)

34D CONTINUED: (2)

34D

AMANDA

(a little smile)

Oh, no?

(beat)

Listen... Lee... why don't you
talk to her?

Lee is stilly tidying up.

LEE

About what?

AMANDA

About... how you felt back then.
I can tell it's still bothering
you.Lee is remaining as casual as possible, shrugs this
off while putting a sponge into the refrigerator and
closing the door.

LEE

(Mr. Cool)

Not at all.

He goes to put the mop away. Amanda subtly opens the
refrigerator, removes the sponge, puts it on the counter.

AMANDA

Oh. Well, that's good. It's
probably better not looking back
at something that's over.

(eyeing him)

Which this is, I assume...

LEE

(starting out)

I'll bet that stuff's ready to
come outta the dryer...

AMANDA

Did you notice how you just sort...
of ended the conversation?

LEE

(suddenly turning)

What do you think? They look happy
together?

AMANDA

Well... they are an attractive
couple...

(CONTINUED)

LEE

They are?

AMANDA

Yeah... you know... he's dark and intense and handsome... she's...

LEE

You call that handsome?

AMANDA

And she's... pleasant looking...

LEE

Oh, I think she's more than... pleasant looking...

AMANDA

Okay, she's more than... pleasant looking... But I've gotta tell you... there's something about her that... well... sort of bothers me.

LEE

What do you mean? Be specific.

AMANDA

I can't put my finger on it.

LEE

Thank you.

AMANDA

I'll tell you one thing... I'm not sure she really loves him.

LEE

(looking up)

What?

AMANDA

I dunno... I guess it's just the kind of thing one woman can tell about another woman. When I watch her looking at him, I don't see her eyes go... 'Bzz... Bzz... Bzz...'

LEE

'Bzz... Bzz... Bz...'

AMANDA

Uh-huh.

(CONTINUED)

34D CONTINUED: (4)

34D

LEE
(brightening)
Oh, yeah?

AMANDA
Why are you smiling?

LEE
(looking serious)
What smile?
(points)
No smile.

AMANDA
Yeah.
(beat, trying to
keep it very light)
It is... over... with her, right?

LEE
Sure! Of course! Why do you keep
asking?

AMANDA
I don't keep...

He is quickly crossing out.

LEE
That stuff in the dryer's gotta be
ready...

He is gone. Amanda stands there alone. A beat.

AMANDA
He did it again.

CUT TO:

35 OMITTED

35

36 EXT. RELOCATION HOUSE - ESTABLISHING - NIGHT

36

It's very late at night. No lights are on in the house.

37 INT. RELOCATION HOUSE LIVING ROOM - ON LEE - NIGHT

37

Lee is asleep on the couch under a blanket. Somewhere in the house, we hear a DOOR CLOSE. Lee opens an eye. He waits a moment, then stands. He wears pants and shirt from previous scene, no sweater. He listens for a moment, then picks his gun up from an end table and begins moving stealthily down the hall.

38 LEE'S POV - HALLWAY - HAND-HELD

38

very dark, the doors to the master bedroom and spare bedroom are closed. He creeps slowly to the far end of the hall.

39 LEE

39

Lee listens at the door of the master bedroom. Somewhere we can hear the low buzz of someone TALKING. Now Lee moves to the guest room, listens briefly, puts his hand on the knob, and opens the door. Eva is standing there, her back to him, wearing a nightgown, on the phone. She whirls to face Lee.

40 ROOM

40

Eva smiles. Lee looks a bit relieved.

EVA
(into phone)
Si. Grazie, Dottore. Ciao.

She hangs up.

LEE
You're calling a doctor at three
in the morning? You okay?

Eva comes toward him, speaking softly.

EVA
I'm fine, and it's not three in
the morning in Milan.

Then her eyes fall on the closed bedroom door. She nods her head toward the other end of the hall.

EVA
(continuing)
Could we?...

41 LIVING ROOM

41

as Eva and Lee come down the hall, cross toward the couch.

EVA
It's Angelo. He'd been in therapy
for a long time when I met him. I
can see a terrible depression coming
on, and I phoned his doctor, hoping
that...

(CONTINUED)

LEE

You didn't tell him where you were?...

EVA

(smiles)

Of course not. At any rate, I'm to keep an eye on Angelo and call again in a couple of days.

The two of them stand there for a moment, and she becomes aware of the fact that she's wearing a nightgown. She reaches for Lee's sweater, which has been tossed over the back of the couch.

EVA

(continuing)

May I?

LEE

Sure.

She puts the sweater over her shoulders. Lee tosses his gun on an end table.

EVA

Do you have a cigarette?

LEE

Nope. Remember me? The only.. 'student' in Italy who didn't smoke?

EVA

(smiling at the memory)

Oh, yes... I should've known right then there was something dangerous about you.

An awkward moment. They are both treading on hazardous turf, and they know it. Finally:

EVA

(continuing)

I've... thought about you a good deal over the past couple of years...

Lee is struggling for nonchalance.

LEE

Oh?

(CONTINUED)

EVA

Not without guilt. After all, my husband was in prison during much of that time...

LEE

Eva...

EVA

(with great difficulty)

... The truth is, Lee, I made a mistake. I can't tell you how I admire Angelo... and... in that... sense, I love him. But I knew right after we were married, that if I stayed with Angelo it would be out of admiration and respect...

LEE

'If' you stay with him?

EVA

I would never leave him until he is settled here, and happy. I may never leave him. But I wanted to tell you... in case it never got said... that...

(emotionally)

... I've loved you for all of the two years since I last saw you!

She is near tears. He turns away.

LEE

Billy was right... I shouldn't have gotten involved with this...

EVA

Is that... all you have to say?

LEE

... I'll have myself taken off the case tomorrow...

EVA

Lee, for God's sake, we may never see each other again! How do you feel?! If you'd told me then, things might be so different now!!

He whirls and puts his arms around her. A long, emotional kiss that's been waiting two years to happen, and we --

CUT TO:

42 EXT. SIDE STREET - HIGH ANGLE - NIGHT

42

Just around the corner from the relocation house. The dry cleaning van is parked over at the side of the street. CAMERA CRANES DOWN and PUSHES IN CLOSER and CLOSER TO the van. Slumped over the wheel, clearly dead, is the Guard we saw earlier.

43 ANOTHER ANGLE - LOW

43

picks up three sets of boot-clad feet. They move quickly, stealthily, across the street, and to the bushes surrounding the house.

44 VARIOUS ANGLES

44

as rifles are cocked, heads peer up over the edges of windows, the group of three breaks up and takes different parts of the house.

45 INT. RELOCATION LIVING ROOM - NIGHT

45

Lee and Eva sit at opposite ends of the couch, she with her knees drawn up to her chin, reflecting. They've been talking for some time.

LEE

It's... going to be light outside,
soon.

EVA

I'll go back to bed. Where I
belong.

There is a sudden CRASH of breaking GLASS and a door being kicked open from the kitchen. Eva screams and dives for the floor as a window in the rear of the room is shattered and Zuchov comes flying in. Lee has thrown himself across the couch to the table where his gun lies. Just as he picks it up, Danilov appears from the kitchen door, his automatic weapon aimed at Lee.

DANILOV

Don't move!!

Lee freezes as Sgt. Magovich strolls in from the kitchen.

SGT. MAGOVICH

Good morning.
(to Zuchov)
Find Spinelli!

(CONTINUED)

EVA

No!

SGT. MAGOVICH

Quiet.

Zuchov has rushed off down the hall. Magovich goes to Lee, holding out her hand.

SGT. MAGOVICH

(continuing)

Your gun. If you please. Now. Sit down. The both of you. I expect this to proceed in an orderly fashion.

Suddenly Zuchov appears from the hall.

ZUCHOV

Sergeant, he is gone!

Lee and Eva's heads whip around.

SGT. MAGOVICH

What?

ZUCHOV

The rear of the house is empty.

SGT. MAGOVICH

Look again!

(to Danilov)

Take the other part of the house.

Sgt. Magovich approaches Lee and Eva.

SGT. MAGOVICH

(continuing)

Where is he?!

CAMERA PUSHES IN ON Lee, trying to sort all this out,
as we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

46 EXT. RELOCATION HOUSE - ESTABLISHING - EARLY MORNING 46

47 INT. RELOCATION HOUSE LIVING ROOM - EARLY MORNING 47

The room is in disarray. Danilov holds Eva at gunpoint while Sgt. Mogovich interrogates Lee. Zuchov stands nearby.

SGT. MAGOVICH

(to Lee)

So. Here we have the two of you together in the middle of the night, and Mr. Spinelli missing from his bedroom. Obviously a fascinating situation.

LEE

(firmly)

We don't know where he is.

Sgt. Magovich looks over at Eva, who is very frightened. Eva gives a little shake of her head, corroborating Lee's story. Sgt. Magovich turns back to Lee.

SGT. MAGOVICH

I'm almost beginning to believe you. Unfortunately, I don't believe you enough.

She nods to Zuchov, who belts Lee in the face.

48 EXT. RELOCATION HOUSE FRONT YARD - MORNING 48

Amanda's car has pulled into the driveway. She is getting out, carrying a bunch of freshly cut flowers from her garden and a homemade cake. As she walks down the driveway, she sees a neighbor lady, DELLA DUNLAP, approaching, carrying a small, wrapped gift.

DELLA

(calling gaily)

Helloo! Are you the new neighbor who just moved in?

AMANDA

Me? Uh... no. You mean the Kellys. I'm just a... second cousin.

DELLA

Kelly. That's so nice. Irish neighbors.

(CONTINUED)

48 CONTINUED:

48

AMANDA

Actually, they're Italian.

Amanda is walking toward the front porch. Della trots along beside her.

DELLA

Well, I don't see how that's possible... But then, I had an Uncle Maurice, and he was mostly Cherokee. I made them some damson preserves.

AMANDA

(fumbling for her key)

Well, come on in. I'm sure they'd love to meet you...

49 INT. LIVING ROOM - ON LEE

49

as Zuchov jerks Lee's head back upright. Eva is cringing in the b.g.

SGT. MAGOVICH

This stubbornness of yours is quite pointless.

LEE

(recovering)

I'm not stubborn, just ignorant. I don't know where Angelo is.

Sgt. Magovich nods to Zuchov, who is about to slug Lee again, when suddenly the DOORBELL RINGS. Then, they hear O.S.:

AMANDA (O.S.)

I know I have a spare key here somewhere. Could you hold this a minute?...

The KGB people freeze. Sgt. Magovich looks over at Eva.

50 THE PORCH

50

Amanda is searching her purse for keys while Della waits with the cake.

DELLA

Oh, my Frank would just go crazy when I couldn't find keys in a purse.

(MORE)

(CONTINUED)

DELLA (CONT'D)

One day he took all my purses and buried them. I fired off a note to Dear Abby about that, I can assure you!

Amanda slowly looks up at her, then pulls keys from her purse.

AMANDA

Uh... got 'em.

She starts putting the key in the lock.

DELLA

You're sure they're up? We won't be interrupting anything?

AMANDA

Oh, the Kellys are early risers... just a little shy. It'll be good for you to encourage them to get out more and mingle. Here we are.

And Amanda opens the door to reveal a somewhat battered Lee and Eva, Eva in night clothes, and the room and couch in disarray. Amanda and Della stare at the scene for a moment, then Amanda quickly slams the door. She turns to Della, smiling the brightest smile she can muster.

AMANDA

(continuing)

Well! Maybe another time.

Della stumbles away, a bit dazed, mumbling:

DELLA

And I thought Frank was strict.

CUT TO:

Lee is on the phone. Amanda is putting the living room back in order.

LEE

(into phone)

Yes. They left when they heard Amanda. They must've thought she had the artillery with her. Jenkins is dead. I don't know how they found us, Billy. Yeah. Angelo's gone. No one knows where.

(CONTINUED)

51 CONTINUED:

51

Amanda is picking up a broken lamp near Lee, finding herself listening to:

LEE

(continuing)

Uh, no, Eva wasn't with him all night... We were, uh, talking...

Amanda looks at him, puts the remnants of the lamp down on the end table with some force. Lee looks over.

LEE

(continuing, to Amanda)

... Amanda, don't worry about this... I'll clean up.

(back to phone)

He can't get far without cash, Billy...

52 ON AMANDA

52

as she puts the cushions back onto the couch, picks up the blanket.

AMANDA

(to herself)

I can't imagine what went on here last night.

(a beat, as she imagines, then catches herself)

Stop it, Amanda!

53 INT. KITCHEN

53

Eva is still wearing Lee's sweater over her nightgown. She is making coffee, and trying to put the torn-up kitchen back together. Amanda enters.

AMANDA

I'm... really sorry about Angelo.

EVA

Thank you, Mandy. I've got to believe we'll get him back. Soon.

AMANDA

Here, I can do this, Eva. Why don't you.... get more dressed.

(CONTINUED)

EVA

Oh, I'll be glad to help, Mandy...
I'm sure Lee won't mind if I
borrow his sweater a little longer...

AMANDA

(pleasantly)
Please. I insist.

EVA

Are you sure?

AMANDA

Absolutely.

Eva starts out, spots the cake.

EVA

Mandy, did you make this?

AMANDA

Uh-huh... Just a little poppy seed
cake for breakfast.

EVA

Well, I hope Lee will try some. I
could never get him to have anything
more than coffee for breakfast.

(she starts out)

By the way, do people call you
Mandy?

AMANDA

No.

Lee enters, tries to lighten the general situation.

LEE

So, how's everyone doing in here?
(spots cake)
Look at this.

AMANDA

You want some?

LEE

I hardly do anything for breakfast
but coffee.

Eva smiles at him, goes. Amanda watches her. Lee
watches Amanda, then quickly takes a nibble of cake.

(CONTINUED)

LEE

Mmmm. It's good, though! If I did eat breakfast, I'd eat this!

AMANDA

Thank you. So, where do you think he is?

LEE

I was hoping you'd have some ideas.... You two seemed to hit it off pretty well.

AMANDA

That's true. Not as well as you and Eva, of course....

LEE

I talked to her, by the way. Like you suggested.

AMANDA

See? Now don't you feel better? Didn't it sort of clear the air, so you can move on?

LEE

Uh, not exactly.

AMANDA

Not... exactly...

LEE

Listen, how do you know when an affair is really over, anyhow?

Amanda doesn't really want to go on with this.

AMANDA

I guess... when it's over... you just... know...

LEE

(thoughtfully)

Yeah.

(beat)

I guess I'm sort of bad at these things.

AMANDA

Lee, I think everyone is sort of bad at these things.

(CONTINUED)

LEE

No, I mean I'm really bad.

AMANDA

You are not... bad.

LEE

I'm telling you, I'm bad...

AMANDA

You're not!

LEE

I am!

AMANDA

Lee...

LEE

Amanda, I am bad! I think we can drop the subject, okay?

AMANDA

Fine. All right. You're bad. Okay.

They stand there for a moment. She is trying to recall exactly what this discussion was about. Lee slaps a pad onto the counter.

LEE

Now. Let's try to put together a list of places Angelo might've gone. Also, tell me if you've noticed anything unusual since he got here...

AMANDA

Well, there's the lipstick...

LEE

Angelo wears lipstick?

AMANDA

No, Eva.

LEE

I was talking about...

AMANDA

You figure they let her keep her lipstick in prison?

LEE

Of course not.

(CONTINUED)

AMANDA

She only escaped a few days ago,
but her tube of lipstick's almost
gone. It takes me about four
months to go through a lipstick...

LEE

(on edge)

Okay... maybe they let her keep
her lipstick.

AMANDA

All her makeup's like that.

LEE

Okay... So they let her keep her
makeup. And she... uh... took it
... with her when she escaped...

AMANDA

... Along with her bath oil beads.

LEE

(uncomfortably)

Running low on those, too, is she?

AMANDA

(shrugs)

Maybe it doesn't mean anything...

LEE

Could we get back to Ange...

AMANDA

(thoughtfully)

On the other hand, there's that
gun...

LEE

What gun?

AMANDA

I noticed it just now when I was
putting the bedroom back together.

LEE

Maybe it's Angelo's.

AMANDA

No, it was in one of her drawers.

(meaningfully)

Right next to the bath oil beads.

LEE

Amanda...

(CONTINUED)

AMANDA

Look, I said before there was something about her that bothered me... I couldn't put my finger on it, but I think you should consider everything I've just...

Lee is looking off, preoccupied.

AMANDA

(continuing)

Lee?

LEE

Hmm?

AMANDA

Something... about her bothers you, too, doesn't it?

LEE

(troubled)

Amanda... Last night... Eva placed a phone call. She said it was to a doctor, which I didn't completely buy. It wasn't long after that call that the KGB showed up.

AMANDA

Oh?

LEE

I wish you'd tell me I shouldn't worry about this.

AMANDA

(she can't)

I... wish I hadn't found that gun.

EVA (O.S.)

I wish you hadn't, either...

Amanda whirls to see:

standing there, tying her robe, looking a bit miffed.

EVA

But then, I also wish you hadn't been going through my things.

(CONTINUED)

— AMANDA

I was just trying to straighten up...

EVA

... I haven't had time, since I was smuggled into America, to get it registered. It's on my list of 'things to do.'

AMANDA

I'm... only concerned since... handguns are so dangerous...

EVA

(tense)

So is the KGB. Restraint isn't their strong suit.

Amanda smiles innocently.

AMANDA

(picking up pad)

Listen, let me concentrate for a minute and see if I can think of some places Angelo might've gone.

She goes.

EVA

Perhaps you'll tell her I'm to be trusted.

LEE

(trying to be light)

C'mon, Eva... Amanda trusts you...

EVA

Does she, Lee? I hope so. If we're going to get Angelo back, we're all going to have to work together, aren't we?

Lee nods, pours himself another cup of coffee. CAMERA MOVES IN ON Eva, as she glances in the direction Amanda has gone, and we --

CUT TO:

55
thru
58

OMITTED

55
thru
58

59

EXT. SMALL TOWN - LEE'S PORSCHE - DRIVE-BY - DAY

59

Lee drives, Eva crosses something off a list.

EVA

Well, they haven't seen him at the bus station... nor the train station... nor Lem's All Night Newsstand.

LEE

... Amanda said she picked up foreign papers for him there... How about Carmine's pizza? Maybe he's homesick for Italian food...

EVA

Angelo doesn't eat pizza. After 14 months of stale cabbage soup, his stomach's a little touchy.

LEE

Geez, Eva, how did the two of you survive that hell? When we met, I thought you were the most fun-loving, spontaneous woman I'd ever known.

EVA

Angelo survived by forcing his mind to see beyond his prison. And I survived by remembering that same woman you remember... And that spring when we met.

LEE

(looking off)
I stopped thinking about those days. And what might've been. There was no point to it.

EVA

(she smiles)
Have you changed, Lee? Are you the man I waltzed with in the rain along the canals of Venice?

LEE

Well, I dunno... The dancing isn't so good along the Potomac. Too many tourists.

He smiles over at her, then glances up in the rear view mirror.

61 LEE'S POV - MIRROR 61

The car immediately behind Lee turns off. A plain sedan is revealed following behind the Porsche. Left exposed, it slows and drops back, but still remains there.

62 FAVORING LEE 62

a little concerned.

EVA

Anything wrong?

He starts to speak, but for some reason changes his mind.

LEE

Nah. Nothing.

CUT TO:

63 INT. RELOCATION HOUSE KITCHEN - DAY 63

Amanda is on the phone. We INTERCUT WITH Dotty, on the phone in the King kitchen.

AMANDA

I may miss dinner, Mother. The Suttons' cat, Muffy, is having kittens... And it may be a breach birth.

DOTTY

Is it her first delivery, dear? I know when Bobbie Sue Custer had Joey, they tried to turn the baby.

AMANDA

It's a little more difficult with six kittens, Mother.

DOTTY

Well, good luck. Oh, did the Suttons like your cake?

64 ANOTHER ANGLE 64

as Amanda glances over at the cake with a piece eaten.

AMANDA

(a sweet smile)

Oh... he... loved it.

(CONTINUED)

DOTTY

Your poppy seed is your Sistine Chapel, Amanda. No one can top it.

Amanda has wandered over to the refrigerator, is glancing through all the various notes, lists, reminders, stuck to the door with magnets. She moves away from them.

AMANDA

Thanks. Listen, be sure to tell Jamie to eat at least three green beans. Phillip, too, no matter how small he cuts them...

She suddenly has a thought, rushes back to the refrigerator door, rifling again, quickly, through the material hanging there. Then, alarmed:

AMANDA

(continuing)

Uh... mother... I'll have to call you back!... I think those kittens are about here!...

DOTTY

What? Amanda...

Amanda slams the phone down, looks quickly through the papers on the refrigerator again.

AMANDA

(reading)

Auto club, fire department, police, ambulance, dog catcher... What about the...

A corner of new paper remains stapled to the rest.

AMANDA (O.S.)

...Liberty Larry the used car dealer?

Amanda streaks into the living room, grabs her coat, is about to rush out, when she has a sudden thought. She crosses quickly over to the phone answering machine, pushes some buttons.

67 INSERT - PHONE ANSWERING MACHINE 67

She turns the knob to "Record Outgoing Message," and pushes a button.

68 AMANDA 68

as she speaks into the built-in microphone.

AMANDA

This is Amanda...

She starts to blurt out the location, then has second thoughts, and instead says:

AMANDA

(continuing)

I have a friend who needs a car. He's taken the ad I found in the paper! 'Bye.

She punches another button and races out of the house.

69 EXT. RELOCATION HOUSE - DAY 69

Amanda climbs into her car and quickly backs out of the driveway. She takes off up the street and rounds the corner. CAMERA PANS TO a van parked across the street marked "Telephone Repair." CAMERA MOVES IN ON the Agency guard posted there, wearing a lineman's hard hat. He notes Amanda's departure on a clipboard.

70 EXT. SIDE STREET - AMANDA'S CAR - DAY 70

Amanda's car comes around the corner and ROARS off PAST CAMERA. Parked on another street is Danilov in another sedan. He quickly puts his car into gear and takes off after Amanda.

CUT TO:

71 OMITTED 71
thru thru
73 73

74 EXT. GAS STATION - DAY 74

Lee's Porsche pulls into it, and now comes over to a pay phone, moving CLOSE TO CAMERA. Lee starts to get out.

(CONTINUED)

74

CONTINUED:

74

LEE

I want to check in with Amanda...
In case Angelo came back to the
house.

EVA

I'll call her, Lee. If Angelo has
come back, he'll need to hear my
voice.

LEE

Okay. I'll get some gas.

She is out of the car, and he pulls over to the gas
pumps. Eva crosses to the pay phone, deposits coins,
dials. CAMERA PUSHES IN ON her, as:

AMANDA (V.O.)

(filtered; on phone)

This is Amanda... I have a friend
who needs a car. He's taken the ad
I found in the paper! 'Bye.

Another moment, then we hear a BEEP over the phone. Eva
hangs up, thinking hard.

75

LEE'S CAR

75

at a gas pump. Lee is washing down the windshield
as Eva comes over.

LEE

Anything happening with Amanda?

EVA

Oh, lots... She's cooking meat
loaf for our dinner tonight, and
waxing the kitchen floor. She's
home if we need her.

Lee nods, goes back to washing the windshield. Eva
watches him for a moment, then gets into the car.

CUT TO:

75A

EXT. LIBERTY LARRY'S USED CARS AND AUTO WRECKERS - HIGH 75A
ANGLE - DAY

Liberty Larry's is a tiny lot, and consists of perhaps a
dozen vintage cars from 50's boats with fins to VW's on
their last legs.

(CONTINUED)

75A CONTINUED:

75A

Colorful flags are strung across the lot, and giant banners proclaim "PRICES SLASHED, EVERYTHING MUST GO!" and "LARRY'S BARGAIN BUSTER DAYS ARE HERE!" A tiny sales shack is in the background. CAMERA CRANES DOWN, and we can see Angelo talking to LIBERTY LARRY, a tired-looking hustler in his 40's.

75B LIBERTY LARRY AND ANGELO

75B

They stand near a 50's boat with fins. Stuck in its windshield is a sign with large X's through two prices: \$6500 and \$5000. The price is now \$3999.99.

LARRY

... Sure, sure, you'll always find your people who'll say 'buy new.' But why? Isn't it safer to go with a known commodity?

(pats car)

This baby's been through the wars. She's a vet.

ANGELO

(points to price)

I don't have this much cash on me...

LARRY

(squints at him)

How's your credit?

ANGELO

(brightly)

Oh, I have excellent credit!

75C THE STREET

75C

Amanda's car pulls up to the curb near Liberty's Larry's. She gets out, starts moving toward the used cars. CAMERA PANS UP the road to where Danilov's sedan appears. He has seen Amanda's car pull into Liberty Larry's, and now he pulls over to the side and waits. We MOVE IN ON Danilov, plotting his next move, and --

76 OMITTED

76

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

77 EXT. GAS STATION - ANGLE ON LADIES' ROOM DOOR - DAY 77

Lee is finishing vending-machine coffee as Eva emerges from the ladies' room. He has parked the car nearby.

EVA

Ready. Where to now?

They cross to the car, get in.

LEE

We'll re-check some of the places we've been, and start on the residential areas...

He starts the car, and they drive off, round a corner.

78 ANGLE ON KGB SEDAN 78

parked some distance up the street, behind a clump of bushes. Magovich and Zuchov wait a moment, then drive to the gas station. Magovich jumps out of the car and darts into the ladies' room. She emerges, holding a note. She returns to the car.

ZUCHOV

Where did she say to go now?

SGT. MAGOVICH

(re note)

Quite perplexing. We are to go to Liberty Larry's used car lot. Spinelli and the American woman will be there.

And they drive off.

CUT TO:

78A EXT. LIBERTY LARRY'S USED CARS - DAY 78A

Angelo is still talking to Liberty Larry as Amanda comes running up.

AMANDA

Angelo! Thank God I found you...
You had us scared to death.

(CONTINUED)

78A CONTINUED:

78A

LARRY

(to Angelo)

The Mrs.?

ANGELO

Uh... no... Amanda... please go away... I just want to get out of town.

LARRY

(suspiciously)

Why do you want to get out of town?

ANGELO

Please, keep out of this.

AMANDA

Why do you want to get out of town?

ANGELO

(to Larry)

Why don't you draw up the papers?

(to Amanda)

Amanda, I cannot talk about this.

Larry has turned and headed back toward the sales shack.

AMANDA

Angelo, what's happened? Everyone's so worried... Lee and Eva are looking all over for you...

ANGELO

(agitated)

Eva?! No, Amanda, I don't want to see Eva just now. I just want to leave...

AMANDA

This isn't making sense. Eva loves you.

ANGELO

No she doesn't. You'd think a man with ESP could've seen that, but I was so in love with her, I couldn't face the truth.

AMANDA

What truth? What are you talking about?

(CONTINUED)

78A CONTINUED: (2)

78A

ANGELO

(emotionally)

Last night, Eva slipped out of bed and went into the other room. I heard her speaking on the phone. I picked up the extension... my time in Moscow, I'm afraid, has left me suspicious in the extreme...

AMANDA

(nervously)

Angelo, what did you hear?

ANGELO

Eva... Speaking to her associates
... Telling them where I was...
(off Amanda's
horrified look)
... Amanda, my wife is a KGB agent.

CUT TO:

79 OMITTED
thru
83

79
thru
83

84 INT. LEE'S PORSCHE - ROLLING - DAY
Lee is looking up at the rearview mirror.

84

85 LEE'S POV - MIRROR
The roadway is empty behind them.

85

86 BACK TO SCENE

86

LEE

They're gone.

EVA

Who's gone?

LEE

There's been a car behind us since we started searching for Angelo. They've been keeping their distance, but I'm sure we've been followed. We lost them at the gas station.

EVA

Why didn't you tell me before?

(CONTINUED)

LEE

I didn't want to alarm you...
Although, now, I'm a little alarmed
the car's not there.

EVA

(getting nervous)

What do you mean?

LEE

If they were following us, it
must've been because they wanted
to get to Angelo. If they've
stopped following us, maybe they
have their own idea where to find
him.

He is pulling the car over to the side of the road. A
pay phone is on the corner. Eva is getting more nervous.

EVA

What're you doing?

LEE

(starting to get out)

I'm gonna phone Amanda. Maybe
Angelo's shown up.

EVA

(starting out)

I'll call her.

LEE

(with a look at Eva)

I'll call her.

And he crosses to the phone. We --

CUT TO:

Danilov's car is joined by Magovich and Zuchov. They
all get out of their cars, guns drawn, head into the
used-car lot.

87B ON AMANDA AND ANGELO

87B

They stand near the huge car.

AMANDA

... Angelo, the best thing for you to do is just stay here and let us help you!

(re car)

How far do you think you'd get in this thing? It's ready to fall apart!

ANGELO

It won't fall apart! Liberty Larry told me I am making a wonderful deal!

AMANDA

Angelo, why do you think there's a junk yard here? The cars they can't sell, they wreck!

She sees something out of the corner of her eye.

87C AMANDA'S POV

87C

The three KGB agents are hurrying down the street toward the car lot.

87D AMANDA AND ANGELO

87D

AMANDA

Down!

And she shoves Angelo down behind the car.

87E LOT

87E

as Magovich, Zuchov, and Danilov enter the area, looking around.

87F AMANDA AND ANGELO

87F

They edge down the length of the car. As Amanda reaches the nose end of the car, she touches the top of the headlight mount and it clatters to the asphalt.

87G KGB

87G

They spin, look in the direction of the car.

87H AMANDA AND ANGELO

87H

still crouched, are scurrying among cars, finally make it to a gateway leading to the auto-wrecking area behind the lot.

87-I EXT. STREET

87-I

as Lee's PORSCHE SCREECHES to a halt near Amanda's car. He jumps out, notes a KGB sedan.

LEE

She is here. And there's the car that was following us! I knew she was telling us about this place with that crazy message! C'mon!

Eva is thinking fast, trying to decide what to do, here. She finally follows him as he rushes up the street.

87J LOT

87J

Zuchov goes off to the sales shack to take care of Liberty Larry. Magovich and Danilov go off through the gate to the wrecking yard.

87K ANOTHER ANGLE

87K

as Lee and Eva enter the lot.

EVA

Lee, this is insane... We can't fight the KGB... Let's get some help...

LEE

Eva, Amanda and Angelo are here somewhere...

He pulls his gun. Lee spins, and is stunned to see:

88 OMITTED
thru
10288
thru
102

103 TO INCLUDE EVA

103

Eva stands there with a gun trained on him.

LEE

(hollow)

Eva.

(CONTINUED)

EVA

I'm sorry, Lee.

LEE

Eva, if I don't get to him, the
KGB will.

EVA

I know.

LEE

(understanding)

That was the plan all along, wasn't
it?

EVA

I expected you to take us to Angelo,
yes. You're the best there is,
Lee. At everything.

LEE

I don't choose lovers particularly
well.

She's a bit stung by this, tightens her grip on her gun.

EVA

Throw the gun to me.

He stares at her. She cocks her gun. He tosses his
gun to her. She drops it down an iron drainage grate.

LEE

(evenly)

Eva... I don't think you could
kill someone who loved you.

EVA

You were always the more romantic
of us.

Still staring at her, Lee slowly turns away from her.

struggling for calm, as he turns INTO CAMERA. Eva, her
gun raised, is behind him. He takes a step forward.

LEE

Can you forget Venice, Eva?... Just
like that?

He takes another step. For a moment, she wavers, then
she quickly brings the gun up, and:

105 INSERT - CLOSE ON GUN 105

as her finger squeezes the trigger. There is a loud CLICK from the CHAMBER, but no bullet fires.

106 BACK TO SCENE 106

Lee closes his eyes. She pulls the trigger again, then again. He absorbs the fact that she would've killed him for a moment, then turns to face her.

107 LEE AND EVA 107

EVA

(enraged)

You knew the gun was empty!!

LEE

(sadly)

No. I didn't.

She turns, tries to run, but he quickly grabs her, and drags her, struggling and protesting, toward the car's trunk.

EVA

What are you doing?!

LEE

This is only for a few minutes.
You're not claustrophobic, are you?

He has popped the trunk lid, swoops her up, deposits her inside, slams the lid, puts her gun in his pocket.

EVA

Lee!!

There is a GUN SHOT. Lee ducks down behind the car.

107A ANOTHER ANGLE 107A

reveals Zuchov, who has emerged from the sales shack. Lee crouches, ducks behind cars, quickly makes his way to the entrance of the wrecking yard while Zuchov quickly searches for him.

107B VARIOUS ANGLES - WRECKING YARD 107B

A cat and mouse with Amanda and Angelo staying barely ahead of Danilov and Sgt. Magovich. Finally Amanda and Angelo climb into the rusting body of a car, duck down out of sight.

- 107C TIGHT SHOT - ENTRANCE TO WRECKING YARD 107C
 Our ANGLE is UP as Zuchov appears in the entrance. He moves slightly and CAMERA MOVES WITH him to reveal Lee perched on the supports of the fence above and behind Zuchov. Lee leaps onto the man, drags him down OUT OF FRAME. We hear a nasty PUNCH.
- 107D MAGOVICH AND DANILOV 107D
 in another part of the yard, searching angrily for Angelo.
- 107E ANGELO AND AMANDA 107E
 crouched down inside the car, sweating bullets.
- 107F CRANE 107E
 as the crane operator returns from lunch, closing his lunch bucket, picking his teeth with a toothpick. He is climbing into the cab from which the crane is controlled, STARTS the MOTOR.
- 107G ANGELO AND AMANDA 107G
 listening as the MOTOR STARTS in the big crane.
- 107H YARD 107H
 Magovich and Danilov freeze, duck out of sight, as the crane sweeps across the yard, finally dropping its magnet onto the car Amanda and Angelo are hiding in. It is hoisted into the air. As it goes up, it is carried over toward a huge wrecking machine.
- 107-I ON CAR 107-I
 as Angelo and Amanda appear in the windows, yelling for the operator to stop.
- 107J OPERATOR 107J
 staring at the car, stunned. He is about to touch the lever which will stop the machine, when Danilov suddenly appears behind him, with a gun.
- DANILOV
 Don't touch anything.
- The operator freezes, slides his eyes over to the gun pointed at him.

107K CAR 107K

as it swings toward the crushing machine. The crushing machine's jaws are opening.

107L MAGOVICH 107L

is watching.

107M CRUSHING MACHINE 107M

The car is lowered into it. Amanda and Angelo are yelling as the jaws start to lower over the car.

107N MAGOVICH 107N

Lee suddenly appears, holding the gun he's captured from Zuchov on Magovich.

LEE

Okay, tell him to stop it!

Magovich spins, sees Lee. They stand there staring at each other for a moment. He gestures for her gun. She hands it over. But she won't give the word for the machine to be turned off.

107-O CRUSHING MACHINE 107-O

The jaws are about to reach the car. Amanda and Angelo are yelling, struggling to get out.

107P CAB 107P

The operator is slumped over, unconscious. Danilov is at the controls.

LEE (O.S.)

Turn it off! Now!

Danilov looks down to see:

107Q DANILOV'S POV - LEE 107Q

Lee holds Sgt. Magovich, a gun trained on her.

LEE

(evenly)

I'll count to three. One...

107R CRUSHING MACHINE

107R

The car's roof is beginning to cave in.

LEE (O.S.)

Two...

107S LEE AND MAGOVICH

107S

LEE

... Three...

He cocks the gun, Danilov SHUTS OFF the MACHINE.

107T CRUSHING MACHINE

107T

It freezes.

107U BACK TO LEE

107U

LEE

(to Danilov)

Now come down out of there.
Slowly.

CUT TO:

107V EXT. LIBERTY LARRY'S CAR LOT - DAY

107V

Liberty Larry holds a cold pack on his bruised head, watching the scene before him in disbelief.

107W WIDER ANGLE

107W

Danilov is being loaded into a Federal car where Sgt. Magovich and Zuchov are already waiting. Eva is being held, handcuffed, by a Federal guard, and is off in the distance, speaking to Angelo, who cannot look at her. Lee climbs out of the sedan, where he has been speaking to the driver, just as Eva is brought toward him. She stops to have a word.

EVA

I guess everything's been said.

LEE

Looks that way.

EVA

I want you to know... this had nothing to do with you. It was politics.

(CONTINUED)

107W CONTINUED:

107W

LEE

That makes me feel a lot better.

Lee nods to the guard, who withdraws.

LEE

(continuing)

You were with them even then,
weren't you?

EVA

Yes.

LEE

And marrying him was just an
assignment.

EVA

Yes.

Lee walks her back over to the guard, hands her over.

LEE

And you were never in love with
me.

She looks away for a moment. Lee turns. The guard
starts to take her off. Then she stops and looks back
at Lee.

EVA

Lee...

He looks over.

EVA

(continuing)

... Of course I was in love with you.

He stands there, watching as she is taken off. Amanda
comes up.

AMANDA

(gently)

Hi.

LEE

Hi.

108
thru
114

OMITTED

108
thru
114

as he walks her toward his car, carelessly throwing an arm around her. He feels tons lighter, years younger. She eyes the arm, then looks up at him, wondering what's coming.

LEE

You were the one who took the bullets out of her gun... right?

AMANDA

Well... you know how I feel about handguns in the house.

LEE

Uh-huh. Thanks.

AMANDA

Oh... anytime...

They walk for a moment.

LEE

Well, Amanda, I'm... uh... glad we talked last night... It helped.

AMANDA

Oh good. I'm... glad...

LEE

And... you know... I've been thinking about what you said...

AMANDA

Oh?

LEE

Remember how you said that when it's really over, I'll know when it's over?

AMANDA

Yes...

LEE

Guess what?

AMANDA

What?

Lee raises both arms and exuberantly shouts to the heavens:

(CONTINUED)

115 CONTINUED:

115

LEE
IT'S OVVVERRRR!!!

Amanda grins, we FREEZE and...

FADE OUT.

THE END

ORIGINAL

