

SCARECROW AND MRS. KING

"I Am Not Now, Nor Have I Ever Been... A Spy"

ACT ONE

FADE IN:

1 EXT. TENEMENT BUILDING - NIGHT 1

TO ESTABLISH a less-than-fashionable section of urban Washington, D.C.

2 INT. TENEMENT BUILDING - BASEMENT - NIGHT 2

ON a portrait of Eduardo Felipe Cardenza, the ex-president of the Republic of San Cardenza -- a patrician, noble-looking man in his late sixties, dressed in full military attire. We hear O.S. the a cappella VOICES of several men singing in Spanish the National Anthem of the Republic of San Cardenza -- "Viva La Cinque Brigade." (Words and music to be composed by Ross Buckner, A.S.C.A.P.)

SLOWLY WIDEN TO six Latin men in their thirties and forties standing solemnly before the portrait of Cardenza in the boiler room of a tenement building. The anthem ends. One of them -- a handsome man in his early forties, with a full mustache and dressed in a tailored leather jacket -- steps forward. He is EL LUPE...

EL LUPE

Viva Cardenza!

They respond in unison:

ALL

Viva Cardenza!

EL LUPE

Viva La Republicca!

ALL

Viva La Republicca!

EL LUPE

Muerte a Huevos-Fritos!

ALL

Muerte a Huevos-Fritos!

With that, they all disband, exiting the boiler room by a small door that gives on an alley. RAMON, a physical-looking man in his thirties, stays behind with El Lupe. He waits till the others are gone, then motions with his head toward the alley.

(CONTINUED)

2 CONTINUED:

RAMON

Ahora?

EL LUPE

Si...

Ramon nods, exits toward the alley.

3 EXT. ALLEY BESIDE TENEMENT - NIGHT 3

A long, dark, cul-de-sac alley alongside the building. Garbage can, broken bottles, glass. Ramon emerges, looks toward the mouth of the alley where:

4 RAMON'S POV 4

Three of the men talking together.

5 RAMON 5

RAMON

Jorge!

6 ANGLE 6

as one of the men turns back toward Ramon.

RAMON

(beckoning)

Venga!

Jorge shakes hands with the other two, who walk out of the alley onto the street and disappear. Then he heads back toward Ramon.

7 TIGHT - RAMON 7

as a hand goes into his jacket, comes out with a switch-blade knife. As he presses the release spring, the blade shoots out...

CUT TO:

8 EXT. KING HOUSE - ESTABLISHING - DAY (STOCK) 8

9 INT. KING HOUSE - KITCHEN - DAY 9

DOTTY is at the counter chopping watercress up for finger sandwiches.

(CONTINUED)

PHILLIP and JAMIE sit at the counter, eating their breakfast and observing. After a moment:

PHILLIP

What's that stuff you're chopping?

DOTTY

It's watercress, Phillip.

PHILLIP

How come I never heard of it?

DOTTY

It's a delicacy more popular with my... generation than with yours.

JAMIE

Watercrest?

DOTTY

Watercress, not watercrest. It's very good in sandwiches.

PHILLIP

How come the bread's got no crusts on it?

DOTTY

That's the way it's eaten. Your mother and I are having Dean's mother for lunch...

Phillip and Jamie exchange an interested look: Then:

PHILLIP

(sotto; to Jamie)

If Mom ropes Dean we get another grandma...

JAMIE

Yeah, who likes watercrest...

PHILLIP

She better not be hungry...

Dotty, overhearing, smiles to herself...

JAMIE

(louder; to Dotty)

Where is Mom anyway?

DOTTY

She's having a little problem with her car...

CUT TO:

10

INT. AUTO BODY SHOP - DAY

10

ON a dent being banged out of the fender of a car. WIDEN as AMANDA watches a mechanic, (ARTIE) perform plastic surgery on her station wagon. With each bang of the mallet she cringes...

11

ANGLE - TOWARD ENTRANCE TO BODY SHOP

11

as LEE walks in, waves at a man in a glassed-in partitioned office, approaches Amanda. He stands beside her for a moment, examining the work, before she notices him.

LEE

When Artie gets finished banging her out, she'll be good as new.

AMANDA

(turning; reacting)

Oh, hi...

LEE

How you doing, Artie?

He waves, continues banging.

AMANDA

(nervous)

He seems to be... very good.

LEE

He's the best. You should've seen the job he did on the bullet holes in my Porsche. You would have never known it was in a shootout...

AMANDA

(sotto; to Lee)

Do... they know?

LEE

(normal voice)

Amanda, this place is owned and operated by the Agency.

AMANDA

(still sotto)

It is...?

(then; louder)

I mean, it is?

LEE

It's called a front business. We have all sorts of them... C'mon, I'll run you home.

(CONTINUED)

11

CONTINUED:

11

Amanda takes a lingering last look at her car.

LEE

(continuing)

Don't worry, Artie'll have her looking as good as new.

WITH them as they cross toward the exit.

AMANDA

Lee, are you sure this is okay?

-LEE

Why shouldn't it be okay?

AMANDA

Well, the car wasn't damaged... exactly in the line of duty... I mean, I was backing out of the parking lot of the supermarket... and Phillip and Jamie were fighting in the back seat... and, there was this mailbox in the most peculiar place...

LEE

Don't worry -- you're paying for this...

As they exit.

12

EXT. BODY SHOP AND STREET - DAY (CONTINUOUS ACTION)

12

Amanda hurries to catch up with him.

AMANDA

I am?

LEE

Front businesses function just like regular businesses. They have to show a profit.

AMANDA

So why did you tell me to take my car there?

LEE

Because they do good work... and we need the business...

(CONTINUED)

12

CONTINUED:

12

AMANDA

You know, I never put in for that raincoat that got torn on the fire-escape, not to mention a perfectly good pair of heels that were completely ruined.

LEE

Francine'll give you the forms to fill out.

AMANDA

I should get reimbursed...

LEE

You will... in about 1987. The paperwork is deadly... Want a chili dog?

13

ANGLE - ACROSS THE STREET

13

where there's an outdoor junkfood stand.

AMANDA

Lee, I have to get home. Dean's mother is coming for lunch.

LEE

It'll just take a minute.

AMANDA

I'm not really very fond of chili dogs.

LEE

Milo makes the best chili dogs in Washington.

AMANDA

Is this another one of the Agency's front businesses?

He doesn't answer; instead takes her by the elbow and guides her across the street.

14

ANGLE - MILO'S KITCHEN

14

A large outdoor eclectic junkfood stand (a la Pinks on La Brea). A half-dozen stools in front, with people wolfing down various specialties of MILO, a large man in a grease-splattered apron. Milo is at the grill as Lee and Amanda ENTER SHOT.

(CONTINUED)

14 CONTINUED:

14

LEE
 (to Milo)
 You got any of those special chili
 dogs today?

Milo turns, sees Lee, takes a beat; then nods.

MILO
 You want everything on 'em?

LEE
 Right.

MILO
 Be about two minutes...

As Milo goes to the refrigerator to take out the chili
 dogs...

LEE
 (to Amanda)
 I'll be right back -- I've got to
 make a fast phone call.

Amanda nods, stands there as Lee heads for a phone booth
 about 50 yards away.

15 ANGLE - MILO

15

as he puts the chili dogs on the grill, then moves over
 to a stack of paper plates and some napkins. He reaches
 under the plates, takes a small envelope and quickly
 stashes it inside the fold of a napkin.

16 ANGLE - MAN ON STOOL

16

dropping his newspaper for a moment to reveal that it is
 Ramon, observing what Milo is doing.

17 ANGLE - PHONE BOOTH - LEE

17

talking to Billy.

LEE
 I'm at the drop now. He's probably
 got nothing. The last three drops
 were empty...
 (beat)
 Okay... as soon as I run Amanda
 home...

(MORE)

(CONTINUED)

17 CONTINUED:

17

LEE (CONT'D)

(beat)

I know he's coming in tomorrow,
 Billy, but there's nothing we can
 do unless we get word from Martinez.

18 ANGLE - CAR

18

parked down the street, as ignition key turns and the
 ENGINE ROARS to life. We recognize the driver as one of
 the men we saw in the TEASER. He looks out the windshield.

19 MAN'S POV - THROUGH WINDSHIELD

19

as Ramon nods very subtly toward Amanda.

20 MAN IN CAR

20

putting the car in gear and slowly pulling out.

21 AMANDA

21

standing, looking at her watch. Milo wraps the chili
 dogs, puts them in a bag with napkins, places the bag in
 front of Amanda.

MILO

Three-fifty, please.

Amanda sighs, opens her pocketbook, takes out her wallet
 and pays for the chili dogs. She picks up the bag,
 waiting for Lee when suddenly:

22 ANGLE - CAR

22

as the car accelerates and pulls up in front of the
 stand, BRAKES SCREECHING.

23 RAMON

23

grabs Amanda and the bag and starts to drag her toward
 the car.

24 LEE

24

still on the phone, his back to the action for a moment.

(CONTINUED)

- 24 CONTINUED: 24
- LEE
I'll be there in a half hour...
- Amanda's SCREAMS are heard O.S. Lee whirls, sees:
- 25 LEE'S POV 25
Amanda being stuffed into the car.
- 26 LEE 26
leaving the phone dangling, running toward:
- 27 ANGLE 27
The car pulling away, Lee in pursuit. He races and throws himself on the hood of the car.
- 28 ANGLE - THROUGH WINDSHIELD 28
Amanda, terrified, between Ramon and the driver.
- 29 LEE 29
trying to hang on as the car speeds down the street.
- 30 WIDER - CAR 30
as the driver zigs and zags sharply, trying to dislodge Lee from the hood of the car...
- 31 AMANDA'S POV - THROUGH WINDSHIELD 31
Lee desperately trying to grab a hand-hold to keep himself on the hood of the car.
- 32 WIDER 32
as the driver finally swerves very sharply and Lee goes flying off the hood and rolling into the street. The CAR ROARS away...
- 33 LEE 33
struggling to his feet, dazed, running a few feet; then, realizing it's futile, stopping. MOVE IN ON him, out-of-breath, frustrated and concerned...

34

INT. CAR - ROLLING - DAY

34

Ramon sits with the bag of chili dogs in his lap; the other man drives. Amanda rides in silence between them for a moment; then:

AMANDA

I... think there's been some mistake...

Neither man reacts to this; they continue to stare impassively ahead.

AMANDA

(continuing)

Could we discuss this?

No response. Beat; then:

AMANDA

(continuing)

I have a... luncheon appointment... today... at noon...

Still no response. Beat; then, in exasperation:

AMANDA

(continuing)

I demand to know what this is all about.

Ramon takes out his switchblade, presses the release. The blade shoots out. Then he puts his finger to his lips to indicate that she should be quiet. Amanda quickly nods, and:

AMANDA

(continuing)

I won't say another word.

CUT TO:

35

INT. AGENCY - BILLY'S OFFICE - DAY

35

ON BILLY, a concerned look on his face:

BILLY

Did you get a look at them?

36

REVERSE

36

to reveal Lee pacing anxiously, his clothes scuffed and torn from the fall off the car hood.

LEE

Not a good one -- I was trying to hang on to the hood... two men, thirties, dark... that's about it...

as FRANCINE enters.

FRANCINE

I ran the plate. The car was stolen from Delaware and P at 3 AM last night.

LEE

Figures...

BILLY

Lee... why'd you take her to the drop?

LEE

We were across the street at the body shop. I had no idea the drop was being watched.

BILLY

You knew that Martinez may have been trying to get a message to us.

LEE

(flaring)

Dammit, Billy! It's a safe drop! How was I supposed to know Martinez blew his cover!

An awkward moment of silence follows Lee's explosion; then; softer:

LEE

(continuing)

Besides, who knew Amanda was going to pay for the chili dogs?

BILLY

All right... we've got to assume that Martinez was trying to get through to us... that they were on to him, trailed him to the drop and were waiting to see who was going to pick up.

LEE

If there's a message, she's got it with the chili dogs. Which means they have it...

BILLY

When does Huevos-Fritos arrive?

(CONTINUED)

FRANCINE

Tomorrow. He's here for 48 hours.
Meeting with the Secretary of State,
formal dinner at the White House...
tour of San Cardenzan exile
neighborhood school... and some
standard tourist fare. We can get
the agenda from State.

BILLY

If El Lupe and the other Cardenzan
loyalists are going to do something,
it's going to happen sometime in
the next three days...

LEE

Billy, they've got Amanda.

BILLY

They may not harm her. They just
want the message.

FRANCINE

If she's got it, it's in cipher.
Amanda can't break the code...

LEE

Yeah, but they'll think she can,
and...

He stops, not wanting to complete the thought. Billy goes
over to him.

BILLY

Lee, I'm concerned about Mrs. King,
too. But there's nothing we can
do about it at the moment...

Lee nods. A moment, fractured by the RINGING of the
TELEPHONE, Billy picks it up.

BILLY

(continuing;
into phone)

Melrose...

(long beat)

Where?

(beat)

Anything?

(beat)

I see... thank you.

Billy hangs up; then:

(CONTINUED)

37 CONTINUED: (2)

37

BILLY
(continuing)
Martinez has surfaced.

LEE
Where?

BILLY
The Potomac...

CUT TO:

38 INT. KING HOUSE - KITCHEN - DAY

38

ON a plate of watercress sandwiches. WIDEN TO Dotty sitting with EVELYN HOWARD, Dean's mother -- a well-dressed woman of about Dotty's age. There is tea and cakes as well on the table. A third place setting sits in front of Amanda's empty chair.

DOTTY
... I'm sure she'll be here any minute. She's downtown getting some work done on her car.

EVELYN
I hope it's nothing serious.

DOTTY
Oh, no... just a couple of dents and pings... But you know how they are in those places. As soon as they see a woman walk in, they try to take advantage.

EVELYN
Dean would have gone down there with her if she had asked him.

DOTTY
Dean's very considerate, but we know how busy he is.

EVELYN
I imagine Amanda has her hands full as well... what with the children and her part-time job. What is it that she does again?

DOTTY
She works for a service that walks dogs and waters plants for people with very little time to spare.

(CONTINUED)

EVELYN

How interesting.

DOTTY

The hours are a little irregular, of course, but she seems to like it. Amanda adores dogs, and she's a real whiz with plants. Why, we had this ficus that just drooped over and quit one day. Amanda wouldn't let it die. She repotted it, nursed it, talked to it... until it was back on its feet... so to speak.

Evelyn smiles; beat, then:

DOTTY

(continuing)

Well, maybe we should get started. You must be hungry.

Dotty hands the plate of sandwiches to Evelyn, who hesitates, then takes one.

EVELYN

Thank you... I am a little hungry.

DOTTY

I'm sure Amanda will be along any minute...

CUT TO:

ON Amanda, blindfolded, sitting on an overturned crate. Ramon and the driver stand on either side of her. El Lupe has her handbag opened, the contents poured out on another crate.

He takes the chili dogs and carefully unwraps them, examines them. Then he goes through the napkins until he finds the small envelope in the folds of one of the napkins. He carefully unseals it, reads the message... he smiles thinly; then picks up Amanda's wallet from her things scattered in front of him, finds her drivers license, glances at it. When he speaks, it is with a melodious voice, accented with Hispanic inflection.

EL LUPE

Mrs. Amanda King... that is you?

(CONTINUED)

Amanda nods.

EL LUPE

(continuing)

Who sent you to pick this up?

AMANDA

Pick what up?

EL LUPE

It will be easier if you tell us
what we want to know.

AMANDA

I can't see anything.

El Lupe gestures, and Ramon removes Amanda's blindfold. She blinks, focuses on El Lupe. He indicates the chili dogs.

AMANDA

(continuing)

The chili dogs?

(off his nod)

Well, you see, I was getting my car
fixed, and I thought I'd get something
to eat. I had heard that the best
chili dogs in Washington...

EL LUPE

(sharply)

Mrs. King. We are not fools. Who
was that man with you?

AMANDA

Man? What man?

EL LUPE

There are two chili dogs.

AMANDA

I was very hungry...

EL LUPE

Shall I ask Ramon to get nasty?

AMANDA

No! The man... right... Uh, his
name is Phil Jackson... he's a
policeman, and I'm sure that he
got your license plate and any
minute now the SWAT squad is going
to have this place surrounded...

(CONTINUED)

39 CONTINUED: (2)

39

El Lupe snaps his finger, and Ramon draws the switchblade. As soon as he presses the release...

AMANDA

(continuing)

All right, all right! I work for them. But I don't know anything. I'm just a low-level person...

El Lupe hands her the message; she looks at it:

40 INSERT - MESSAGE

40

slmpyh xlgf zbn

41 BACK TO SCENE

41

EL LUPE

What does that mean?

AMANDA

I really don't know.

EL LUPE

Are you sure you don't know?

AMANDA

Yes. I don't know the codes. I mean, I don't even have a code name ... They just give me these little things to do. Believe me, I don't know anything at all.

EL LUPE

That is too bad. Because you are absolutely no use to us then.

AMANDA

Oh, well, in that case, I have a luncheon...

EL LUPE

Ramon, take her for a ride.

AMANDA

Oh, that's okay. I can catch a bus...

EL LUPE

Not to where you're going, Mrs. King...

CUT TO:

42 INT. CAR - ON AMANDA - DAY

42

She is sitting gagged and bound in the passenger seat of the car -- the same car she was abducted in, the stolen car.

43 EXT. CAR

43

parked at the side of a rural highway, at the crest of a long, windy, downhill stretch of road. ANGLE ADJUSTS to discover a pair of legs sticking out from beneath the car.

After a moment, the legs push out from under the car, revealing Ramon, who has been working to sever the brake cables. He goes around to the driver's side, opens the door, gets in.

44 INT. CAR

44

He reaches over and removes Amanda's gag and blindfold. As soon as it's off:

AMANDA

Please don't do this -- I have two children.

RAMON

I have seven children -- three of them are still prisoners in San Cardenza of that pig Huevos-Fritos.

AMANDA

Killing me won't help get your children back.

RAMON

Killing you is an act of political necessity...

He starts the ignition, puts the car in gear, pulls out onto the road.

AMANDA

Please...

As the car gains speed, Ramon opens the door to his side, and:

RAMON

Vaya con dios...

And he rolls out of the car.

45 EXT. CAR AND HIGHWAY

45

as the car starts to accelerate down the incline.

46 INT. CAR - AMANDA 46
trying her door. It's locked. She slides over to the driver's seat, instinctively hits the brake pedal.

47 ANGLE - BRAKE PEDAL 47
down to the floor. Nothing.

48 AMANDA 48
continuing to pump futilely, while grabbing the wheel and steering the car.

49 AMANDA'S POV - THROUGH WINDSHIELD 49
a curve in the road coming up.

50 AMANDA 50
turning the wheel, fighting the centrifugal force.

51 EXT. CAR AND HIGHWAY 51
as the car barely manages the curve, continues hurtling down the hill.

52 AMANDA 52
struggling with the steering wheel.

53 EXT. CAR AND HIGHWAY 53
as a slow-moving large truck appears in front of Amanda.

54 AMANDA'S POV - THROUGH WINDSHIELD 54
the tail of the truck coming at her.

55 AMANDA 55
swerving to avoid rear-ending the truck.

56 ANGLE 56
as the car narrowly misses the truck, goes off the road, tearing through scrub brush and trees.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

57 EXT HIGHWAY - DAY 57

A police car, lights flashing, and an ambulance are parked beside the two-lane highway.

58 CLOSER ANGLE - CAR 58

as Amanda is carefully removed from the car, its front end smashed against a tree, and carried to the ambulance by PARAMEDICS...

CUT TO:

59 INT. AGENCY - BILLY'S OFFICE - DAY 59

Lee sits slumped in a chair, weighed down by worry and guilt. Billy sits on the edge of his desk.

BILLY

The Medical Examiner came up blank on Martinez...

(sighs)

He was a good agent... bright future.

Lee nods absently.

BILLY

(continuing)

The thing is... we don't even know where he was operating from. He was very careful.

LEE

Not careful enough...

BILLY

These things happen...

LEE

I blew it, didn't I, Billy?

BILLY

What do you mean?

LEE

Taking Amanda to the drop.

(CONTINUED)

BILLY

You made an error in judgement.
It happens to everyone.

LEE

Yeah, but this one could cost
Amanda her life.

BILLY

Let's not jump to conclusions.

Lee nods, gets up, walks to the door.

BILLY

(continuing)

There's a copy of Martinez's file
on your desk. If you want to go
through it again...

Lee nods, exits; beat, Billy picks up the phone:

BILLY

(continuing)

Francine... run a check with the
police and local hospitals for
anyone... matching Amanda King's
description...

He hangs up. HOLD ON Billy for a long beat; then:

CUT TO:

60 EXT. HOSPITAL - ESTABLISHING - DAY (STOCK) 60

61 INT. HOSPITAL - EMERGENCY ROOM - DAY 61

The Paramedics enter with Amanda on a gurney. The
emergency room DOCTOR approaches, along with a nurse
and an orderly.

DOCTOR

What do we got?

PARAMEDIC #1

Car accident. As far as we can tell,
no internal injuries, pulse steady.
Looks like a concussion.

DOCTOR

Has she regained consciousness?

(CONTINUED)

61 CONTINUED:

61

PARAMEDIC #1

Intermittently. We treated her for shock and she responded.

DOCTOR

Any ID?

PARAMEDIC #1

Zero. The police say the car was stolen.

DOCTOR

Okay, we'll take it from here...

Paramedics exit. The Doctor turns to the orderly and the nurse:

DOCTOR

(continuing)

Put her in 1601. Keep her vital signs monitored. I'll be right in...

As they wheel the gurney away...

CUT TO:

62 INT. KING HOUSE - LIVING ROOM - DAY

62

Dotty is escorting Evelyn to the door.

DOTTY

How many times have I told her -- Amanda, if you're running late, just call...

EVELYN

She probably got caught in traffic.

DOTTY

Even when she was out on dates as a teenager, I used to tell her, Amanda, no matter how late it is, always call...

EVELYN

Well, I'm sure she meant to... Anyway, it was lovely lunch, Mrs. West.

DOTTY

Dotty, please... Thank you so much for coming, Evelyn.

<CONTINUED>

62

CONTINUED:

62

EVELYN

It was a pleasure. Give my best
to Amanda.

Dotty opens the door for her.

DOTTY

I will. And my best to Dean.

Evelyn exits. Dotty closes the door. As she starts to
cross back toward the kitchen, the PHONE RINGS.

DOTTY

(continuing)

Now she calls.

Dotty picks up the phone, and:

DOTTY

(continuing)

Amanda, it was very rude of you.
You'll have to write a note of
apology...

(beat)

Who is this...?

(beat)

Yes, Amanda King lives here...

Dotty's face registers what she is being told. HOLD ON
her for a long beat; then:

63

INT. HOSPITAL - AMANDA'S ROOM - DAY

63

Amanda, now conscious and wearing a hospital gown, is
sitting up in bed talking to the doctor.

DOCTOR

... I don't think there's anything
to be overly concerned about, Mrs.
King. Nothing broken, nothing
damaged. Just a couple of bruises
and a mild concussion. You were
very lucky... we'll keep you here
tonight, just to be sure, but I
see no reason why you can't be
discharged tomorrow.

AMANDA

Thank you.

DOCTOR

We've notified your mother. She's
on her way down here right now.

(CONTINUED)

AMANDA

Doctor... what happened?

DOCTOR

You were in a car accident.

AMANDA

I can't remember anything about it.

DOCTOR

Mrs. King, it's not unusual to have some amnesia associated with this kind of thing. It's generally temporary and selective.

AMANDA

Selective?

DOCTOR

Yes. Often the patient blocks out one particular aspect of their life -- a person, a job, something peripheral in their life. I wouldn't worry about it. In most cases, total memory is restored eventually.

AMANDA

All I can remember is leaving the house this morning. And nothing else.

DOCTOR

It will all come back in time... in the meantime, the police would like to talk to you.

AMANDA

The police?

DOCTOR

Yes. It seems that the car you were in was... stolen...

ON Amanda, reacting; then:

CUT TO:

INT. AGENCY - FRANCINE'S DESK - DAY

Francine is on the phone.

<CONTINUED>

64

CONTINUED:

64

FRANCINE

Yes... where?
 (beat)
 Thank you.

She hangs up, crosses to:

65

ANGLE - COFFEE MACHINE

65

where Lee is pouring himself a cup of coffee.

FRANCINE

Lee, they found her...

He turns, looks at her, his face a question mark:

FRANCINE

(continuing)
 She's all right.

LEE

Where is she?

FRANCINE

Galilee General.

Lee is already on his way out the door.

66

INT. HOSPITAL CORRIDOR - DAY

66

As Dotty hurries down a hallway, looking for Amanda's room. She checks with the ward nurse, who indicates the room.

67

INT. AMANDA'S ROOM

67

Amanda is sitting up in bed, eating from a tray, when Dotty enters.

DOTTY

Amanda, I was so worried...

AMANDA

I'm all right, Mother. It was just a concussion.

DOTTY

Are you sure you're all right?
 (off her nod)
 What happened?

(CONTINUED)

AMANDA

Well, it seems I was in a car accident.

DOTTY

You poor thing... and you had just gotten your car out of the shop.

AMANDA

It wasn't my car.

DOTTY

Oh... well, the... person you were riding with. Is... are they all right?

AMANDA

Apparently... I was alone.

DOTTY

Apparently?

AMANDA

I can't remember. The doctor says I have partial amnesia.

DOTTY

Oh, my God -- Amanda...

She takes Amanda's hand.

AMANDA

It's okay, Mother. It should clear up in a few days.

DOTTY

You don't remember... anything?

AMANDA

All I can remember is leaving the house this morning...

DOTTY

Lunch with Dean's mother?

AMANDA

Today?

(off Dotty's nod)

She must think I'm very rude.

DOTTY

You'll write her a little note... Amanda, this car you were in... whom does it belong to?

(CONTINUED)

67 CONTINUED: (2)

67

AMANDA

Well, you see, that's the thing...
It was stolen.

ON Dotty's reaction...

CUT TO:

68 INT. HOSPITAL - LOBBY AREA - DAY

68

as Lee enters the hospital. He goes over to an
Information Desk, where a WOMAN sits.

LEE

Could you tell me what room Amanda
King is in?

WOMAN

I'm sorry. Visiting hours are over.

LEE

I'm Mrs. King's personal physician.

WOMAN

Oh, I'm sorry, Doctor...
(checks register)
King... that's 1601.

As Lee heads off toward the elevator.

69 INT. HOSPITAL - CORRIDOR - DAY

69

as Dotty walks down toward the elevator, accompanied by
the Doctor.

DOCTOR

... Amnesia is fascinating... from
a medical point of view, Mrs. West.
It's quite amazing sometimes just
where the memory gaps occur.

DOTTY

But, Doctor, a stolen car? My
daughter has never so much as
cheated on a parking meter.

DOCTOR

The police were really quite decent
about it when they questioned her.
She has no police record, and
certainly wouldn't appear to fit
your typical car-thief profile.

(CONTINUED)

DOTTY

This is all very upsetting.

DOCTOR

Believe me, as soon as she regains memory, it will all probably explain itself. In the meantime, you can take her home tomorrow morning. Just keep her quiet for a few days, and don't press her to remember. It can be counterproductive.

They reach the elevators. The Doctor presses the down button, just as the elevator arrives. The doors open, revealing Lee. He exits the elevator, moving right past Dotty and the Doctor. Neither one recognizes the other. STAY WITH Lee as he heads down the hallway to Amanda's room.

INT. AMANDA'S ROOM - CONTINUOUS ACTION

as Lee enters. He sees her sitting up in bed, apparently fine. He closes the door behind him.

LEE

Amanda, are you okay?

She looks up at him, blankly.

LEE

(continuing)

You look okay... we were very worried about you...

He moves closer to her; Amanda continues to stare at him strangely, which he interprets as anger.

LEE

(continuing)

Look, I'm sorry. I shouldn't have taken you to the drop. I had no idea it was hot... Apparently they were watching the place...

AMANDA

I beg your pardon?

LEE

Right, we never told you about Martinez. I'll give you all the background, but first, tell me what you can about the men who grabbed you...

(CONTINUED)

AMANDA

Excuse me... who are you?

Lee looks at her; his first reaction is to laugh:

LEE

Amanda, I said I was sorry.

AMANDA

I have no idea who you are, or who this Martinez is. I don't know what a drop is... and I wish you'd get out of my room and leave me alone. I've just been in a car accident.

ON Lee, as it slowly sinks in... then...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

71 EXT. AGENCY - ESTABLISHING - DAY (STOCK) 71

72 INT. AGENCY - CORRIDOR - DAY 72

as the elevator doors open, and Lee and Billy emerge.
TRACK them as they walk toward the bullpen. (N.B. Ward-
robe change to reflect the passage of a day.)

BILLY

Amnesia?

LEE

She didn't know who I was, Billy.

BILLY

Did she remember anything at all
about the men who grabbed her?

LEE

Zero. It's all gone -- me, you,
the Agency... She wound up calling
a nurse and having me thrown out
of the hospital... We've got a
walking time bomb here.

BILLY

She may have seen Martinez's drop
if they tried to force her to break
the code.

LEE

(sighs)

I know... The thing is... she's
the only one who knows what the
San Cardenzan exiles are planning
... not to mention all sorts of
other classified information...
I mean, what happens if she suddenly
remembers who she is and starts
telling everyone at the hospital
that she's an undercover operative...?

They enter the bullpen.

73 INT. BULLPEN - CONTINUOUS ACTION 73

as Billy and Lee cross toward Bill's office...

BILLY

What's the medical situation?

(CONTINUED)

73

CONTINUED:

73

LEE

Apparently she's all right except
for the amnesia.

BILLY

We've got to get her out of there.

LEE

I can't go back to that hospital.

BILLY

We'll send Francine...

They turn toward Francine's desk.

74

ANGLE - FRANCINE'S DESK

74

where she is on the phone.

FRANCINE

When...?

Billy and Lee ENTER SHOT. She turns to them as:

FRANCINE

(continuing; into
phone)

Just a minute...

(to Lee and Billy)

I've got Fletcher at the hospital...
Amanda's just been discharged.

LEE

Where'd she go?

FRANCINE

She was with her mother.

ON Lee and Billy's reaction...

CUT TO:

75

INT. KING HOUSE - KITCHEN - DAY

75

Dotty is at the stove, pouring out two cups of coffee.
Amanda sits at the counter.

AMANDA

... It feels so strange -- like
trying to remember a dream. You
know you dreamt something, but it
keeps... evaporating in front of
your eyes.

(CONTINUED)

As Dotty brings the coffee over, puts one cup in front of Amanda.

DOTTY

Amanda, you know what the doctor said -- the best thing is not to try to remember anything. Just relax and forget about it.

AMANDA

What about my car?

DOTTY

I'm sure it will turn up. You must have left your name and phone number with the garage.

AMANDA

(suddenly)

Artie...

DOTTY

Artie?

AMANDA

At the garage. He was a short man with a hammer.

DOTTY

A short man with a... hammer?

AMANDA

Yes, and there were bulletholes in someone else's car.

DOTTY

Dear, you've been through quite a strain... now why don't you get into bed with a good book and forget all about these... dreams. I'll walk to the store and get some meat and make your favorite dinner.

AMANDA

Pot roast?

DOTTY

You see, you do remember things.

Amanda is suddenly 12 years old again, with an indulgent mother.

AMANDA

With succotash?

(CONTINUED)

- 75 CONTINUED: (2) 75
Dotty smiles, pats her head.
- 76 EXT. KING HOUSE - DAY 76
Lee's car is parked across the street.
- 77 INT. LEE'S CAR 77
Lee sits at the wheel, keeping surveillance on the house.
- 78 LEE'S POV - FRONT OF THE KING HOUSE 78
as Dotty exits, and walks down the street.
- 79 LEE 79
waiting a moment, then getting out of his car and crossing the street.
- CUT TO:
- 80 INT. KING HOUSE - KITCHEN - DAY 80
as Amanda rinses out the coffeepot and cups. DOORBELL. She wipes her hands on an apron, crosses toward the living room.
- 81 INT. LIVING ROOM - CONTINUOUS ACTION 81
Amanda crosses to the door, opens it to reveal:
- 82 ANGLE - DOORWAY 82
Lee is standing there.

LEE

You again...

She tries to slam the door, but he slips his foot in it like a vacuum-cleaner salesman.

LEE

(continuing)

I really have to talk to you.

(CONTINUED)

AMANDA

Look, I told you in the hospital --
I don't know who you are.

LEE

You know me. You just can't remember.
You have amnesia, Amanda.

AMANDA

How did you know that?

LEE

Can I please come in. I'll
explain everything.

AMANDA

My mother will be back very soon.

LEE

That's why I have to talk to you --
right away, before she gets back.

AMANDA

I don't know...

LEE

Listen, your name is Amanda King.
You live with your mother Dotty
and your two sons Jamie and Philip.
You have a boyfriend named Don...

AMANDA

Dean...

LEE

Dean, right, and ... whether you
know it or not, you're a part-time
United States espionage agent.

She starts to try to slam the door again; he stops her.

LEE

(continuing)

Okay. I realize that's hard to
believe. Please just let me come
in and explain. I promise I won't
stay long.

She hesitates, then opens the door for him. Lee enters.

as Lee enters.

(CONTINUED)

LEE

Nice place. I've only seen the kitchen from the garden window... but of course, you don't remember that, do you?

Amanda shakes her head.

LEE

(continuing)

We work together from time to time.

AMANDA

You're a spy?

LEE

We prefer being called operatives.

AMANDA

Listen, Mr...

LEE

Stetson. Lee Stetson.

AMANDA

Mr. Stetson, I realize I have amnesia, but being a spy is something you don't forget that easily.

LEE

Amanda, you're blocking out a whole part of your life. It's like -- like a complete file in a computer that went blank.

AMANDA

I'm just a housewife. What would I know about spying?

LEE

(trying a new tack)

Actually, you're... very good. In fact, you're terrific.

AMANDA

Really?

LEE

Really... now, look, I'm going to ask you to trust me and come down to our... office. Maybe the surroundings, the other people will jog your memory.

(CONTINUED)

83 CONTINUED: (2)

83

Amanda looks down at her apron; then:

AMANDA

Imagine... me a spy...

(then)

Do you know where my car is?

As Lee nods...

84 INT. AGENCY - DOWNSTAIRS FOYER - DAY

84

as Lee escorts Amanda to the famous clothes closet.

AMANDA

Very quaint. Georgetown Early American.

Lee opens the closet door for her.

AMANDA

(continuing)

This is a clothes closet...

LEE

It'll all come back to you, eventually.

Amanda shrugs, enters. Lee enters after her, closes the door.

CUT TO:

85 INT. AGENCY - BULLPEN - TIGHT ON TV SET

85

News coverage of Heitor Huevos-Fritos's arrival at some N.D. airport lounge. He is dressed in army fatigues, a la Castro, and is surrounded by security people.

ANCHORPERSON

... We're here at Dulles Airport to cover the arrival today of Heitor Huevos-Fritos, the new president of San Cardenza...

PULL BACK TO Billy and Francine watching the TV.

BILLY

Security's very heavy.

FRANCINE

I'm not surprised.

(MORE)

(CONTINUED)

85

CONTINUED:

85

FRANCINE (CONT'D)

Our people warned him of the danger of coming here, but he refuses even to alter his itinerary. There're a half-dozen places where someone could take a shot at him.

BILLY

Doesn't he know the exiles want him dead?

FRANCINE

The man's apparently a little strange. His astrologer told him there was no danger and he believes it...

86

ANGLE - ENTRANCE

86

as Lee and Amanda enter.

87

FAVOR BILLY AND FRANCINE

87

seeing them enter. Billy and Francine exchange a look, then, a little awkwardly, cross toward Lee and Amanda.

BILLY

(tentative)

Mrs. King?

Amanda looks at Billy, doesn't register. Beat; then:

LEE

This is Billy Melrose, our Section Chief.

AMANDA

How do you do?

LEE

And do you remember... Francine? How about the office? Does anything here look familiar?

AMANDA

It's very nice, but... I really don't remember ever being here before...

(CONTINUED)

BILLY

(beat)

Lee, can I talk to you for a minute?

(to Francine)

Francine, would you get Mrs. King some coffee?

Billy and Lee cross toward his office as:

FRANCINE

How do you take your coffee?

Amanda is still looking around.

AMANDA

It looks like any other office.

FRANCINE

Your coffee? How do you like it?

AMANDA

Oh, black, thank you...

As Billy closes the door behind Lee and himself.

LEE

Billy, she can't remember a thing. She didn't even want to come here with me.

BILLY

According to the police, the brake cable was severed. Which means they probably think she's dead.

LEE

So they're going to go through with whatever Martinez was trying to signal us about...

BILLY

The question is... does she know?

LEE

We won't know a thing until she remembers, which might be too late.

BILLY

I hate to suggest this, but... what about sodium pentathol?

(CONTINUED)

88 CONTINUED:

88

LEE

Billy, that stuff really screws you up.

BILLY

Well, we can't let her go home like this. If she comes out of it under the wrong circumstances she could blow your cover, Francine's, this whole operation here...

89 ANGLE TO DOOR

89

as Francine and Amanda enter.

FRANCINE

She thinks she just may have remembered something.

LEE

What?

AMANDA

Are you people really the government?

BILLY

We're really the government, Mrs. King.

AMANDA

Do you have any identification?

LEE

For godsakes, Amanda... didn't you see the marine guards outside?

AMANDA

Well, it's just that this is all very confusing. I left my house in the morning and wound up in the hospital. They said I was driving a stolen car. Then Mr. Stetson came to my house and told me I'm a spy -- sorry, an operative...

LEE

Amanda, what did you remember?

AMANDA

Chili dogs.

LEE

That's good, that's very good.

<CONTINUED>

AMANDA

I keep getting these flashes of things that don't make any sense. Like Artie -- he's the short man with the hammer -- and the bulletholes in the car, and the chili dogs...

LEE

What about the chili dogs?

AMANDA

I was getting to that. There was a note in the napkin.

BILLY

The cipher.

LEE

Amanda, can you remember what the words were?

AMANDA

It was like a foreign language. There were four words...

LEE

Keep going...

AMANDA

The words didn't make any sense...

LEE

Right...

AMANDA

The first word was sort of like slymph or slimph or plimfh...

CUT TO:

INT. BULLPEN - TIGHT ON COMPUTER SCREEN - DAY

as random combinations of six-letter words flash on the screen at one-second intervals.

AMANDA (O.S.)

This is very difficult...

WIDEN TO: Amanda sits in front of a computer console, beside Francine who operates the keyboard. Billy and Lee stand behind her watching.

(CONTINUED)

BILLY

We understand just how difficult it is, Mrs. King. But please keep trying -- a lot depends on it.

AMANDA

Maybe it started with an s.

Francine hits a few keys, and more combinations appear on the screen at one-second intervals. After five or six...

AMANDA

(continuing)

Go back to the one before last...

Francine scrolls backwards and... SLMPYH stays on the screen.

AMANDA

(continuing)

That's it.

BILLY

Francine, run the cipher program.

As Francine puts in a new disk, brings up the program...

AMANDA

It's the funniest feeling. I can't remember what I had for breakfast, but I can remember exactly what Artie was wearing and I remember this funny word.

LEE

Amnesia's strange like that. It comes back in bits and pieces with very vivid recall...

FRANCINE

Logans.

BILLY

Logans?

FRANCINE

It's a department store downtown.

CUT TO:

as Lee and Amanda enter the street-level floor. As many extras as we can afford mill around shopping.

AMANDA

What are you looking for?

LEE

For a place where someone might want to assassinate the president of San Cardenza.

AMANDA

In a department store?

LEE

It's on his agenda -- shopping.

AMANDA

This is the work you do -- preventing assassinations?

LEE

Among other things.

AMANDA

Dangerous, huh?

LEE

It has its moments.

AMANDA

Where do you start?

LEE

I have no idea.

AMANDA

Well, if he's a man, why don't you try Men's Wear?

LEE

It's as good a place as any to start. Come on...

As they head to the Men's Wear Department.

LEE

(continuing)

Now remember, if anything else comes back -- anything at all, tell me...

CUT TO:

93 INT. DEPARTMENT STORE - SPORTING GOODS DEPARTMENT - DAY 93

Specifically scuba-diving gear. Discover El Lupe and Ramon looking over snorkels, tanks, wet suits. There are a couple of small boats with outboard motors nearby. A CLERK approaches.

CLERK

Can I help you gentlemen with anything?

EL LUPE

No, we are just browsing.

CLERK

Give me a holler if I can be of assistance...

The Clerk moves away. After a moment, Ramon and El Lupe move over to the boats. Ramon steps in front of El Lupe, lights a cigarette, blocking El Lupe from view.

94 TIGHT ANGLE - EL LUPE

94

as he removes a compact, very sophisticated time-bomb mechanism from his jacket. He lifts the lid from the engine casing of one of the outboard motors. He tapes the bomb inside the engine, then closes the lid.

95 ANGLE - WIDER

95

as the two men walk away.

CUT TO:

96 INT. MEN'S WEAR DEPARTMENT - LEE AND AMANDA

96

as they look around, Amanda browsing through the clothes, Lee checking out logistics.

AMANDA

They've got nice stuff.

LEE

The man seems to be into khaki. I don't think this is it...

AMANDA

Maybe he's buying something for his wife.

(CONTINUED)

LEE

Which one? I'm beginning to think this is a big waste of time... is anything coming back to you at all?

AMANDA

A cashmere sweater.

LEE

What?

AMANDA

I bought Dean a cashmere sweater here last Christmas, marked down from \$129 to 79.95... look, I have to get home. My mother's making a pot roast tonight, and she's going to be worried.

LEE

(beat)

Okay... we'll just take a quick look at Men's Toiletries...

As they head for the escalator. WITH them as:

AMANDA

I mean, I'd like to be helpful, seeing as you're the government, but I've been through a lot yesterday and today, and I'm a little tired...

97 ANGLE - ESCALATORS

97

as Lee and Amanda get on to go up.

98 ANGLE - DOWN ESCALATOR

98

alongside the up escalator, as Ramon and El Lupe get on to descend.

99 LEE AND AMANDA

99

going up, passing by Ramon and El Lupe; they, of course, don't notice the two men, but...

- 100 RAMON AND EL LUPE 100
see Amanda, react. They hurry down to the next floor,
then quickly switch to the up escalator, following Lee
and Amanda.
- 101 EL LUPE AND RAMON'S POV 101
Lee and Amanda in front of them.
- 102 EL LUPE AND RAMON 102
exchanging a look, a nod, and we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

103 EXT. LEE'S APARTMENT - ESTABLISHING - DAY 103

ESTABLISH Lee's apartment. Then PAN OFF TO a car parked down the street.

104 INT. CAR 104

Ramon and El Lupe sit, smoking and watching the apartment.

105 INT. LEE'S APARTMENT - LIVING ROOM - DAY 105

Amanda sits on the couch, arms folded truculently, angry. Lee sits across from her in a chair.

AMANDA

... You promised you were going to take me home.

LEE

I'm sorry, but I can't.

AMANDA

Do you realize this is kidnapping? That's a federal offense.

LEE

As soon as your memory comes back, you'll understand.

AMANDA

You know what -- I think you're an imposter. I think you want to assassinate someone and you're using me. What are you -- one of those fanatical right-wing types?

LEE

I understand that this all must be very confusing for you.

AMANDA

Why me?

LEE

Because you have some information that is crucial to this country's political future, and you... may be in danger...

(CONTINUED)

105 CONTINUED:

105

AMANDA

Look, Mr. Stetson, or whoever you really are -- I don't know anything about assassinations in San Whatever. Maybe I just dreamt about the chili dogs, and the message in the napkins... believe me, it's all very blurry... Can I please just go home?

Lee shakes his head. The confusion and exasperation overcome Amanda. She breaks into tears:

AMANDA

(continuing; through her tears)

I want to go home and eat pot roast!

Lee looks at her, not knowing what to do. After a moment, he goes over to her, puts his hand on her arm, trying to comfort her. She swats his hand away.

LEE

Would you like to lie down and rest?

She nods through her tears.

LEE

(continuing)

You can use my bedroom. I'll stay out here.

Amanda gets up and follows him to the bedroom.

106 INT. BEDROOM - CONTINUOUS ACTION

106

Amanda enters, sits down on the bed.

LEE

If you want anything, just let me know.

He closes the door. STAY WITH Amanda for a moment, as she takes a deep breath, tries to pull herself together.

107 EXT. STREET IN FRONT OF LEE'S APARTMENT - LATE DAY

107

The car is still there. The sun is beginning to go down.

108 INT. CAR

108

El Lupe and Ramon continue their surveillance.

109 INT. LEE'S APARTMENT - LIVING ROOM

109

Lee is on the phone with Billy.

LEE

I checked out the department store...
 (shakes his head)
 If I only knew what I was looking
 for...

CUT TO:

110 INT. AGENCY - BILLY'S OFFICE - LATE DAY

110

Billy is on the phone.

BILLY

He's scheduled to be there at six
 this evening. I notified Secret
 Service to beef up security.

INTERCUT WITH Lee:

LEE

This all might be a wild goose
 chase. Amanda's memory is highly
 unreliable... even when she doesn't
 have amnesia.

111 INT. LEE'S BEDROOM

111

as Amanda picks up the extension... hears:

LEE (V.O.)

(filtered)

I wish I knew what to do with her.

BILLY (V.O.)

(filtered)

We might have to terminate her.

Amanda reacts, hangs up the phone softly. She looks
 around, sees a window...

112 INT. LIVING ROOM - LEE

112

LEE

Isn't that a bit extreme?

BILLY

Sure. I'd hate to do it.
 (MORE)

(CONTINUED)

112 CONTINUED:

112

BILLY (CONT'D)

As you know, I've grown rather fond of Mrs. King, but if her condition doesn't clear up, she's not much use to us.

LEE

Maybe we could retrain her...

BILLY

Lee, I'm surprised to hear you talk like this. You're always complaining about having to work with her.

LEE

Oh, she's got a lot of liabilities, Billy, but... you know, I can adjust. I'm very adaptable...

BILLY

(smiles)

I admire your sense of loyalty...

- 113 INT. LEE'S BEDROOM 113
as Amanda carefully eases herself out of the window.
- 114 EXT. LEE'S APARTMENT 114
as Amanda climbs down the fire escape.
- 115 INT. LIVING ROOM - LEE 115
hanging up the phone. He crosses to the bedroom to look in on Amanda. He opens the door quietly, and:
- 116 INT. LEE'S BEDROOM - LEE'S POV 116
Empty. The window is wide open.
- 117 LEE 117
Reacting...
- CUT TO:
- 118 EXT. LEE'S APARTMENT - AMANDA - LATE DAY 118
as she drops to the ground and moves around to the front of the building.

119 INT. CAR - RAMON AND EL LUPE 119
looking toward the building, seeing:

120 THEIR POV 120
Amanda emerging from some bushes.

121 LEE 121
on the fire escape, jumping to the ground.

122 EL LUPE 122
lowering the car window, taking out a gun.

123 ANGLE - FRONT OF BUILDING 123
as Amanda moves toward the street, Lee appears in b.g.
behind her.

124 LEE'S POV 124
Amanda, with El Lupe in the b.g. aiming the gun.

125 LEE 125
LEE
(shouting)
Amanda! Get down!

126 AMANDA 126
She turns, sees Lee running toward her.

127 ANGLE 127
Lee runs, dives and knocks Amanda to the ground, just as
the SHOT is FIRED. She rolls on the ground. Lee pulls
his gun and returns the FIRE.

128 WIDER ANGLE 128
as the car pulls away, BURNING RUBBER.

129

LEE AND AMANDA

129

She lies there, holding her head, which hit the ground hard in the fall.

AMANDA

Ow...

Lee puts his gun away, bends over her.

LEE

Are you okay?

AMANDA

I hit my head...

She looks up at him...

130

AMANDA'S POV - LEE'S FACE

130

FOGGY FOCUS. Gradually UNFOG to reveal Lee looking down at her.

131

AMANDA

131

as if remembering something from the distant past. Then, suddenly, the cobwebs begin to clear and...

AMANDA

Lee... is that you?

He looks at her, nods.

AMANDA

(continuing)

It is you...

LEE

Yes...

AMANDA

You're not a rightwing fanatic. You're Scarecrow, and I'm... oh, my god... Lee, it just came back to me -- I am a spy. I mean, an apprentice spy, and... my car's in a body shop that's a front business, and... I paid for the chili dogs, and they grabbed me and brought me to this place and then they took me for a ride when I couldn't read the code and I banged my head on the dashboard and went blank...

(CONTINUED)

LEE

Your amnesia blocked out everything connected with the Agency... Why did you run away?

AMANDA

I overheard you talking to Billy. Lee, you weren't really going to terminate me, were you?

LEE

Well...

AMANDA

With extreme prejudice...?

LEE

No, with two months' severance pay...

AMANDA

I thought you were going to kill me.

LEE

Amanda, do you really think we'd do something like that?

AMANDA

Not even if national security were at stake?

He shakes his head; she smiles. Moment; then:

LEE

Do you think you could remember the cipher now?

She closes her eyes, concentrates, and as she starts to spell out the letters...

CUT TO:

132 INT. AGENCY - TIGHT ON COMPUTER SCREEN

132

as the second word of the cipher comes up. WIDEN TO: Francine operating, the phone cradled in her neck. Billy looks over her shoulder as:

FRANCINE

Just a second...

She hits a few keys and...

(CONTINUED)

132 CONTINUED:

132

FRANCINE
 (continuing)
 I get scuba... scuba?

CUT TO:

133

INT. LEE'S CAR - ROLLING - NIGHT

133

Lee drives, talking on the car phone. Amanda beside him.

LEE
 Scuba diving... that's what he
 must be shopping for, scuba diving
 equipment. What's the rest?

INTERCUT Francine as she hits the last word, and:

FRANCINE
 Time bomb.

LEE
 No wonder they weren't worried
 about security... when's he due
 in the store?

FRANCINE
 (checks her watch)
 In ten minutes. Can you make it?

CUT TO:

134

EXT. STREET - LEE'S CAR

134

as it accelerates, as if to answer Francine's question.

CUT TO:

135

EXT. DEPARTMENT STORE - NIGHT

135

Secret Service and REPORTERS wait as Huevos-Fritos's limo
 arrives in front of the store. He gets out; Secret
 Service men assume positions; flashbulbs pop...

CUT TO:

136

EXT. DEPARTMENT STORE - NIGHT

136

as HUEVOS-FRITOS answers Reporters' questions.

(CONTINUED)

HUEVOS-FRITOS

... The new San Cardenza intends to maintain close ties with both the East and the West...

REPORTER

Mr. President, what are you shopping for here at Logans?

HUEVOS-FRITOS

There are certain items that the West produces with extraordinary quality.

REPORTER

Video games?

HUEVOS-FRITOS

(smiles)

I would have gone to Japan for that... no, I am a great lover of skin-diving. I am here to purchase equipment for diving. And now, if you'll excuse me, I have a tight schedule...

He enters the store, preceded by the Secret Service men. More flashbulbs pop...

137 EXT. STREET - NIGHT

137

as the PORSCHE ROARS up to the store. Lee and Amanda get out...

138 INT. STORE - STREET-LEVEL FLOOR

138

as Huevos-Fritos and his entourage cross toward the elevators.

139 EXT. STORE

139

as Lee and Amanda head for the entrance, they are blocked by a SECRET SERVICE AGENT.

AGENT

The store is closed to the public, sir.

LEE

I'm a government agent.

(CONTINUED)

139 CONTINUED:

139

AGENT

ID please.

LEE

I work undercover. I don't carry ID with me... look, there's a time bomb set to explode in the scuba-diving section...

AGENT

Step against the wall, please.

LEE

Dammit, man! The guy's going to get killed...

Thinking he has a fanatic on his hands, the Agent nods toward two other Agents who come over and grab Lee. During the confusion, Amanda slips by them unnoticed into the store.

- 140 INT. STORE - STREET-LEVEL FLOOR 140
as the elevator arrives. The entire entourage files slowly into the elevator.
- 141 AMANDA 141
seeing this. As they are filing in, she runs to the escalator, runs up the steps two at a time...
- 142 INT. STORE - THIRD FLOOR 142
ON elevator panel, as the light indicates second floor.
- 143 AMANDA 143
running up the escalator, from the second to the third floor.
- 144 THIRD FLOOR 144
as the elevator arrives, doors open.
- 145 AMANDA 145
getting there at the same time. She looks behind her, sees where the scuba diving section is, then runs toward the elevator.

146 ANGLE - ELEVATOR

146

Huevos-Fritos getting off. The Secret Service men see Amanda running toward them.

AMANDA

Stop! There's a time bomb!

The Secret Service men instinctively shield Huevos-Fritos. Two others crouch, hold their revolvers on Amanda.

AMANDA

(continuing)

Don't shoot, please! There's a time bomb in the scuba-diving section...

One of the Agents, covered by the others, calls to her:

AGENT #2

Put your hands over your head.

Amanda puts her hands up.

AGENT #2

(continuing)

Now walk slowly toward us...

147 AMANDA

147

as she walks slowly toward the group at the elevator, away from the scuba-diving equipment section.

148 OVER HER SHOULDER

148

Four agents have guns trained on her. Huevos-Fritos is back in the elevator, shielded by security men. The moment is very tense. Just as Amanda reaches the security men, and they grab her...

149 ANGLE - SCUBA-DIVING SECTION

149

as the BOMB GOES OFF, blowing up everything close to it.

150 TIGHT - AMANDA

150

watching in terror and relief...

CUT TO:

151 EXT. AGENCY - ESTABLISHING - NIGHT (STOCK)

151

Billy and Francine are with Lee and Amanda.

BILLY

Bravo, Mrs. King.

AMANDA

I'm awfully sorry I didn't remember you, Mr. Melrose. I mean, how could I forget?

BILLY

You've been through quite a lot. Exemplary work, right, Francine?

FRANCINE

(reluctantly)

Well done, Amanda.

AMANDA

All in a day's work...

BILLY

With your description of the two men and the place they took you, I think we have a good shot at getting the people who planted the bomb.

LEE

Huevos-Fritos invited her to San Cardenza.

BILLY

If you'd like to take some time off...

AMANDA

I couldn't go there -- I'd blow my cover.

LEE

We got her away from the reporters, but Huevos-Fritos insisted on shaking her hand.

AMANDA

Actually, he kissed it...

(then)

I just remembered something -- my mother's waiting for me with a pot roast.

BILLY

We'll send a driver.

(CONTINUED)

152 CONTINUED:

152

LEE

I'll run her home, Billy.

AMANDA

No stops this time.

LEE

No stops.

BILLY

See you soon, Mrs. King...

Lee and Amanda exit.

153 INT. BULLPEN - CONTINUOUS ACTION

153

as they cross toward the corridor...

AMANDA

Lee, what am I going to tell my mother?

LEE

This is a tough one.

AMANDA

I just disappeared in the middle of the afternoon with no car.

LEE

What if you told her you suddenly remembered an appointment?

AMANDA

I had amnesia.

They exit to corridor.

154 INT. CORRIDOR - CONTINUOUS ACTION

154

as they walk toward the elevator...

LEE

An impromptu college reunion?

AMANDA

I used that one.

LRR

Your club?

(CONTINUED)

AMANDA

She doesn't believe that anymore.

LEE

A sick German Shepherd.

AMANDA

That was last week.

As they reach the elevator. Lee presses the button.

LEE

Dan?

AMANDA

Dean. He works during the day.

The elevator doors open... as they step in...

LEE

I got it... the doorbell rang and
this incredibly handsome man was
standing there. And one thing led
to another...

AMANDA

Lee...

And as the doors close, we...

FADE OUT.

END OF ACT FOUR

TAG

TO COME.

