

SCARECROW
— and — *Mrs. King*

"DEAD RINGER"

FINAL DRAFT

January 11, 1984



**WARNER BROS.
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SCARECROW AND MRS. KING

"Dead Ringer"

Written by
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FINAL DRAFT

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SCARECROW AND MRS. KING

"Dead Ringer"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

LUDVICHIO LUPO

PHYLLIS PRATT

WYZINSKI

MAGDA PETRAK

SANDOR

DRIVER

BROBICH

BLYE

SCARECROW AND MRS. KING

"Dead Ringer"

SET LIST

INTERIORS:

MANSION

Entrance Hall
Powder Room

Kitchen
Living Room
Stairs
Front Door

Billy's Office

EMBASSY

EXTERIORS:

EMBASSY ROW MANSION

KING RESIDENCE
Patio KING RESIDENCE
BOTANIC GARDENS

INTERSECTION

OFFICE BUILDING GREENHOUSE
AGENCY BROBICH'S OFFICE
STREET AGENCY
OLD ROAD

AIRPORT

WASHINGTON STREET

VEHICLES

LEE'S PORSCHE

GREY LIMOUSINE

STATION WAGON

BLACK LIMOUSINE

SECOND BLACK LIMOUSINE

THIRD BLACK LIMOUSINE

FOURTH BLACK LIMOUSINE

ND SEDAN

SCARECROW AND MRS. KING

"Dead Ringer"

ACT ONE

FADE IN:

1 EXT. EMBASSY ROW - ON A MANSION - NIGHT (NPS) 1

The mansion is ablaze with lights... limousines crowding the entrance. From within comes the sound of an ORCHESTRA PLAYING DANCE MUSIC.

AMANDA (V.O.)

Do you know, this is my first real Embassy party?

2 INT. MANSION - ENTRANCE HALL - NIGHT 2

AMANDA and LEE, dressed to the nines, are exiting the double doorway which leads into the main reception area, moving against the crowd. All of diplomatic Washington has turned out to party. A dazzling and exotic assemblage fills the spacious entrance hall. Waiters ease their way through the dinner jackets and designer gowns, bearing trays of canapes and champagne. Lee, in his element, is a cool contrast to the ebullient Amanda.

LEE

That's why Billy made me use you on this operation. You're unknown on Embassy Row.

AMANDA

I've been to receptions and a few teas. But nothing like this. I wish I'd known. I would have borrowed a better dress.

Lee checks her out, impersonal.

LEE

You're a messenger, Amanda.

AMANDA

Not exactly the Good Housekeeping Seal of Approval.

LEE

You look fine. What's the matter with you?

(CONTINUED)

2 CONTINUED:

2

AMANDA

Nothing.

(becoming aware of
her surroundings,
sotto)

Lee, we're back in the entrance
hall.

LEE

I know. It's almost nine o'clock.

Lee steers her out of the mainstream, off to the side.
HOLD as he looks out, searching the crowd.

AMANDA

I could help if I knew who we were
looking for. All I know is, she's
Hungarian.

LEE

About five-seven, dark hair. She'll
be wearing a black dress.

Amanda nods, looks off.

3 HER POV

3

Three dark-haired women wearing black evening gowns
bear down on them.

4 RESUME SHOT

4

Confused, she looks to Lee, whose back is now turned
to her. The women sweep past.

5 AMANDA

5

turns in the opposite direction, finds herself nose to
nose with a smoldering Italian, LUDVICHIO LUPO. She
takes a quick step backwards.

AMANDA

Oh. I'm sorry.

LUPO

(leaning in)

I see you from across the room...
I can't believe it. You know Il
Vecchio's Contessa di Cesare?

(MORE)

(CONTINUED)

LUPO (CONT'D)

The same curve of the cheek... the same aristocratic bearing. A fourteenth century masterpiece come to magnificent life. I must know you.

AMANDA

Well, actually, I'm with...

A futile wave in Lee's direction. Lupo advances, backing her into and past several people until she is pinned against a wall.

LUPO

I see this...
(a gesture from
head to toe)
... vision...

AMANDA

It's probably the dress. It doesn't even belong to me.

LUPO

Why have we not met?

AMANDA

We only arrived a few minutes ago and...

LUPO

I am Ludvichio Lupo. And you are?

Lee has appeared on the last speech, taking Amanda's arm.

LEE

(to Lupo)
Engaged for the evening.

They move off.

LEE

(continuing; to
Amanda)
This isn't a social occasion.

AMANDA

(protesting)
But, I didn't...

HOLD as Lee stops.

(CONTINUED)

5 CONTINUED: (2)

5

LEE

There she is.

Amanda follows his look.

6 THEIR POV

6

Across the hall we see a dark-haired WOMAN in a black gown. Her BACK is TO CAMERA as she moves toward a door on the far side of the room. A sober-faced watch-dog, SANDOR, follows discreetly.

7 RESUME SHOT

7

FOLLOW as Lee starts guiding Amanda through the crowd.

LEE

(urgent)

You'll have to move fast. Follow her into the powder room and say...

PHYLLIS (O.S.)

Lee. I thought I'd find you here.

They turn to see an elegant blonde approaching. This is PHYLLIS PRATT. Lee throws a quick look in the direction of the dark-haired woman.

8 HIS POV

8

She is just disappearing into the powder room.

9 RESUME SHOT

9

Lee smiles, backing off, hauling Amanda with him.

LEE

Phyllis.

PHYLLIS

That's right. Phyllis.

(reminding)

Back from Gstaad? You usually send flowers.

LEE

First thing in the morning. Amanda ... This is Amanda King -- Phyllis Pratt... Amanda's recovering from a nasty bout of dengue fever. You know how that is. Has to get her rest.

(CONTINUED)

CONTINUED:

They leave Phyllis staring after them as they move on toward the powder room.

LEE

(continuing)

I feel like we're running an obstacle course.

AMANDA

Why'd you tell her I had dengue fever? I don't even know what that is. And, I'm never sick. I have the strongest immune system in Washington.

LEE

Amanda... will you listen to me?! We're running out of time. Go into the powder room, engage her in conversation. Ask if she's ever been to the Botanic Gardens. She'll say 'no.' Tell her not to miss the display of *Camptosorus rhizophyllus*.

AMANDA

Camptosorus rhizophyllus.

LEE

Right. The display opens tomorrow at noon. You got that?

AMANDA

Tomorrow at noon. *Camptosorus rhizophyllus*.

(eyes bright)

That's code, isn't it?

LEE

Just do it.

Amanda nods, resolute, heads for the door, only to be intercepted by a small, round SLAVIC TYPE.

WYZINSKI

(in Polish)

Excuse me, but didn't we meet at the reception for Meyernik last Thursday night? I never forget a face.

AMANDA

I'm sorry, I don't speak -- whatever it is you're speaking.

(CONTINUED)

9 CONTINUED: (2)

9

Lee moves in.

LEE
(to Wyzinski, in
Polish, pleasant
but firm)

Get lost.

Amanda hurries off.

10 INT. POWDER ROOM - NIGHT

10

The dark-haired Lady stands BACK TO CAMERA. She checks her watch, heads for the door. It opens to reveal Amanda, who stops dead in her tracks.

AMANDA
(startled)
Francine!

The dark-haired Lady turns, looking into the dressing table mirror. For the first time we see her face. She is a dead ringer for Francine. This is MAGDA PETRAK. She speaks with just the trace of an Hungarian accent.

MAGDA (WOMAN)
I'm afraid you're mistaken.

Amanda moves into the room.

AMANDA
Of course I am. I mean... I can see that now. You have brown eyes and hers are blue. But at first... The resemblance is really uncanny. You know, I've always heard that everybody has a double somewhere in the world, but I thought it was just another old wives' tale.

Magda's eyes flick toward the attendant, a short, dumpy woman, who has been watching the exchange without expression.

MAGDA
(cool)
You will excuse me.

She starts to leave, turns back at:

AMANDA
No!
(MORE)

(CONTINUED)

AMANDA (CONT'D)

That is... I really have to apologize. I don't know what you must think of me, babbling on like this. It always happens when I'm excited. Have you ever been to the Botanic Gardens?

MAGDA

No.

AMANDA

Well, I just heard they're having a special display of Camptosorus rhizophyllus. Isn't that fantastic? It opens at noon tomorrow. You really shouldn't miss it.

MAGDA

Thank you. I'll put that on my agenda.

A final survey of herself in the mirror and Magda exits. Amanda checks her hair, notes the attendant's scrutiny.

AMANDA

(a bright smile)

I don't know how you feel about Camptosorus rhizophyllus, but I'm an absolute fool for them.

CUT TO:

11 INT. MANSION - ENTRANCE HALL - NIGHT

11

Lee moves forward to fall in beside Amanda as she exits the powder room. FOLLOW as he guides her toward the front door.

LEE

Well?

AMANDA

(sotto)

She's putting it on her agenda.

LEE

Great.

AMANDA

It's the most amazing thing. That woman looks exactly like Francine.

(CONTINUED)

HOLD as Lee stops, concerned.

LEE

You didn't say anything about the resemblance, did you?

AMANDA

Well... yes. Of course.

LEE

Damn! Was anyone else in the room with you?

AMANDA

The attendant.

LEE

What did she look like?

AMANDA

I don't know. Short... ordinary ... Lee, if I wasn't supposed to say anything, you should have warned me. I know you operate on a 'need to know' basis, but sometimes you carry it too far.

(beat, anxious)

Did I ruin everything?

LEE

I hope not. We can't afford to lose her at this stage of the game. Everything's in motion.

FOLLOW as they continue toward the door.

LEE

(continuing)

Look, don't worry about it. You delivered the message, we'll take it from there. But, in the future, just say what you're told to say. Don't ad lib. Come on ... I'll find a cab for you.

AMANDA

You mean we're leaving? We just got here.

LEE

This isn't a date, Amanda.

(CONTINUED)

11 CONTINUED: (2)

11

AMANDA

Well, of course not. I know that.
Of course it's not a date. I just
don't know what Mother's going to
say when I get home from a party
half an hour after I left the house.

CUT TO:

12 EXT. KING RESIDENCE - ESTABLISHING - NIGHT (NPS)

12

DOTTY (V.O.)

I have absolutely nothing to say
on the subject.

CUT TO:

13 INT. KING RESIDENCE - KITCHEN - NIGHT

13

DOTTY is on a stool, searching through the kitchen
cabinets. Amanda is making a sandwich, still in her
borrowed gown.

AMANDA

You're angry.

DOTTY

I'm not angry. Do you know where
the vitamin C is?

AMANDA

It's in the medicine cabinet
upstairs.

DOTTY

No, it isn't. I looked there
first. I wish people wouldn't
move things.

AMANDA

You're angry because I won't tell
you who I went out with.

DOTTY

I'm not angry, dear.

AMANDA

Then you're hurt, which is worse.
I don't want to lie to you, Mother.
I have...

(MORE)

(CONTINUED)

AMANDA (CONT'D)

(off Dotty's look)

... A few times... but I'm not going to do it anymore. It makes me feel awful.

DOTTY

Of course it does. It goes totally against your nature. You were never a secretive child. You always came to me with your little confidences. And I always understood.

AMANDA

I know. But you wouldn't understand this.

DOTTY

But I do. He's married to an impossible woman. They haven't lived under the same roof for eight months.

(off Amanda's look)

Bud Marcher.

AMANDA

You think I'm going out with a married man?! I wouldn't do that. Anyway, it wasn't a date. It was business. And I can't say more than that.

DOTTY

I haven't pressed you, have I, dear? You know that's not my way.

(eyeing the dress)

If you say it's business, it's business.

Amanda finishes preparing the sandwich, shoves it aside.

AMANDA

It's so much more complicated than I thought it would be.

Dotty climbs down from the stool, grabs a large pan, crosses to the sink. THROUGH the action:

DOTTY

Things usually are. I can't find that vitamin C anywhere. I think I'll just boil a grapefruit. That's what your grandmother always did.

(CONTINUED)

13 CONTINUED: (2)

13

Amanda rises, heads for the kitchen door, pauses.

AMANDA

Mother, what's dengue fever?

DOTTY

Good Lord, is that going around?
I thought I was just getting a
head cold.

AMANDA

Hope not. Good night.

DOTTY

'Night, dear.

Amanda exits.

14 ON DOTTY

14

thoughtful.

DOTTY

(to herself)

Business. What kind of business
could she be in that she can't
tell me about?

CUT TO:

14A EXT. AGENCY - ESTABLISHING - DAY (NPS)

14A

BILLY (V.O.)

This has to be timed down to the
second. I don't want any foul-ups.

CUT TO:

14B INT. AGENCY - HALLWAY - DAY

14B

BILLY MELROSE, Lee, FRANCINE, and a number of agents,
including ROGER BLYE, move down the hallway toward the
exit. Francine carries what appears to be a hat box.

LEE

Will you relax, Billy?

BILLY

After we've got Magda Petrak, I
relax. We're not going to get a
second chance on this.

(CONTINUED)

14B CONTINUED:

14B

LEE

We're not going to need one.

FRANCINE

You figure she really has the information she claims? It could be a set up. I mean, what if we help her defect and she says: Hey, guys, I don't know what the Hungarian Cultural Mission was up to. I just answered the telephone.

LEE

She's top level, Francine. I checked that out when she first made contact with us. Besides, she's not going to jeopardize the safety of her mother and sister. Getting them out of Hungary and relocated was part of the deal. She's looking forward to the good life.

FRANCINE

Just asking.

BILLY

(to Francine)

You're sure you know exactly what you have to do?

LEE

We've been over it a dozen times, Billy. She'll be just fine. Won't you, Francine?

FRANCINE

I'll be sensational. I've always loved playing dress-up.

CUT TO:

15

EXT. BOTANIC GARDENS - ESTABLISHING - DAY

15

A grey limousine pulls up to the entrance, stops, and Magda exits. She pauses, saying something to the DRIVER and the man seated next to him, heads for the gardens. After a moment the man, Sandor, follows, keeping a discreet distance.

- 16 INT. GARDENS 16
Lee wanders idly, pausing from time to time to admire the plantings.
- 17 MAGDA 17
makes her way casually in Lee's directions. At a distance, behind her, we can see Sandor.
- 18 NEW SHOT 18
as Magda pauses near Lee, her back to Sandor. Their conversation is guarded, quiet, not directed at one another.
- MAGDA
My mother and my sister?
- LEE
Safe. Right now they're somewhere over the Atlantic in a U.S. military plane.
- Magda now approaches Lee, raising her voice so as to be overheard.
- MAGDA
Excuse me. Could you tell me where I might find the display of Camptosorus rhizophyllus?
- LEE
(pointing)
Yes. Right there in the greenhouse.
- MAGDA
Thank you.
- Magda moves off to the greenhouse. Lee wanders on, passing Sandor. Sandor pauses, eyeing Lee with suspicion. After a moment, he turns his attention to the greenhouse.
- 19 HIS POV 19
Magda is disappearing inside.
- 20 RESUME SHOT 20
as Sandor makes his way after her.

CUT TO:

21

INT. GREENHOUSE - DAY

21

As Magda enters, Billy Melrose hurries forward.

BILLY

Your hat and coat.

Magda peels them off, handing them over.

MAGDA

Sandor is right behind me.

BILLY

Blye!

A young Agent moves forward quickly, urging Magda off to the side. He positions her out of sight, behind some crates.

22

BILLY

22

carrying the hat and coat, heads in the opposite direction. FOLLOW as he moves around a couple of giant ferns.

23

FRANCINE

23

waits behind them, pulling a dark wig over her blonde hair. She settles it, checks to make sure her contact lenses are in place. Billy holds out the hat and coat.

BILLY

Hurry.

FRANCINE puts them on.

FRANCINE

At least she has decent taste in clothes. I thought all those Iron Curtain types wore cotton house dresses.

*

BILLY

(urgent)

Go.

24

NEW SHOT

24

as Sandor enters the greenhouse. Francine (as Magda) appears from behind the giant ferns, moves for the exit, passing him. Sandor glances about. Everything seems in order. He exits.

- 25 EXT. BOTANIC GARDENS - DAY 25
Francine (as Magda) makes her way through the gardens, heading back toward the waiting limousine.
- 26 LEE 26
very low profile, watches the action.
- 27 AT ENTRANCE 27
Francine (as Magda) appears to be heading for the limousine. Suddenly another limo (black, with tinted windows) speeds down the street, cuts in at the curb. Francine (as Magda) breaks into a run, ducks into the black limo and it takes off.
- 28 SANDOR 28
sees what's happened, makes a dash for the grey LIMOUSINE. He throws himself in beside the Driver and it PEELS off in the pursuit.
- 29 SERIES OF SHOTS - CHASE 29
The grey limo is in hot pursuit, shortening the distance between the two cars.
As the two cars approach an intersection, a second black limo, with tinted windows, turns on to the highway, jockeys for position.
The three cars whip PAST CAMERA.
Another intersection... and a third black limo, with tinted windows, enters the chase. The three limos now start weaving in and out, changing position.
Another intersection... and a fourth black limo becomes part of the game.
INTERCUT WITH:
- 30 INT. GREY LIMOUSINE - MOVING - DAY 30
The Driver and Sandor strain to keep track of the constantly weaving grey limousines before them.

DRIVER
What are they doing?

(CONTINUED)

30 CONTINUED:

30

SANDOR

What do you think they're doing?
Which car is she in? The first,
isn't it?

DRIVER

(nods)

The first.

(beat)

Or the second.

The black limousines continue to change position. It's the shell game with automobiles and confusing as hell. Finally, one of the black limousines turns off the highway, disappearing down a side street.

DRIVER

(continuing)

Is that the one? Shall I follow
it?

SANDOR

Yes. No. Damn!

Another of the black limousines peels off, then another.

SANDOR

That one!

The grey limousine follows the remaining black limo, going flat out. As it comes abreast, it forces the black car off the road. Both cars come to a stop. Sandor and the Driver are out of their car, run back, pull open the door to the passenger compartment.

31 THEIR POV

31

A distinguished-looking man sits in the passenger compartment of the black limousine. He holds a copy of the Washington Post open on his lap. His expression invites explanation.

32 RESUME SHOT

32

Sandor and the Driver exchange a glance as we hear the sound of a police SIREN BUILDING in the b.g.

CUT TO:

33 EXT. KING RESIDENCE - ESTABLISHING - DAY

33

CUT TO:

Amanda moves about the room, tidying up. The DOORBELL RINGS.

DOTTY (O.S.)
 (calls from upstairs,
 through a cold)
 Darling... is that the doorbell?

AMANDA
 (calls)
 Yes, Mother.

DOTTY (O.S.)
 (calls)
 Will you see who it is?

AMANDA
 Yes.

DOTTY (O.S.)
 (calls)
 Amanda?

AMANDA
 (calls)
 Yes. I'll see who it is.

FOLLOW as she crosses to the front door, carrying a baseball glove and one skate. She juggles her burden, opens the door to reveal Lee and Magda.

AMANDA
 (continuing)
 What are you doing here?

Lee and Magda quickly slip inside, closing the door behind them.

AMANDA
 (continuing)
 You can't come in.

LEE
 We have to.

DOTTY (O.S.)
 (calls)
 Is it the drugstore?

AMANDA
 (calls)
 No. It's not the drugstore.
 (to Lee, urgent)
 My mother's home. She has a very
 bad cold.

(CONTINUED)

LEE

Good. That ought to keep her out of the way until we're finished.

AMANDA

With what? You can't stay.

Magda has wandered in, looks about, unimpressed.

MAGDA

This is your typical American home? I thought something... larger.

AMANDA

It's three bedrooms and a convertible den.

(to Lee)

The boys'll be home from school at three-thirty.

LEE

We'll be out of here long before that. Look, Amanda, you know I wouldn't be here if I had any choice. I need a safe house for Magda. The one we had arranged was burned.

AMANDA

You mean somebody found out about it?

LEE

No, I mean burned. To the ground. Faulty wiring, or something.

MAGDA

Some coffee... yes?

AMANDA

No.

(to Lee)

I don't want to sound rude, and you know I'm not uncooperative. Whatever you're doing's probably very important. But so is the safety of my mother and my children.

LEE

Their safety isn't being compromised. Will you trust me? I have no place else to put her. I can't just drive around with her in my car.

(CONTINUED)

AMANDA

All those other Hungarians are going to be looking for her, aren't they?

LEE

Not here. They'll be checking air terminals, train stations, hotels. They'll be combing the streets of Washington. But you won't find them cruising a modest residential neighborhood.

AMANDA

It's not that modest.

LEE

Amanda, we made a deal with Magda. We got her mother and sister out of Hungary. We're giving them new identities, a new life. And she's giving us information. Information that could be vital to the strategic defense of the United States.

AMANDA

Why do you always put it to me that way?

DOTTY (O.S.)

(calls)

Amanda... Is anything wrong?

AMANDA

What am I going to say? I'm not going to lie to her anymore.

LEE

(shrugs)

Tell her the truth. She won't believe you.

DOTTY (O.S.)

(calls)

Amanda. Who's there?

AMANDA

(calls)

Nobody special, Mother. Just a defecting Hungarian.

HOLD ON her troubled face for a moment and...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

35 EXT. KING RESIDENCE - ESTABLISHING - DAY (NPS) 35

AMANDA (V.O.)
Mother's feeling better.

CUT TO:

36 INT. KING RESIDENCE - KITCHEN - DAY 36

Amanda has just entered, carrying a tray with an uneaten sandwich and pot of tea on it. Lee is at the stove, pouring a cup of coffee from an almost empty pot.

AMANDA
She doesn't want to eat in bed.
She wants to come downstairs.

LEE
Stop her.

AMANDA
How? She lives here.

LEE
Can't you read to her, or something?

AMANDA
Lee, she knows I have company.
She's being very discreet about
her curiosity but, believe me,
she'll be down here any minute.

LEE
Well, you're just going to have
to find some way to stall her.
We can't be interrupted. I'm
getting some great stuff out of
Magda. More than I'd hoped for.
We're going to need some more
coffee.

AMANDA
For a communist she's really into
room service.

LEE
What's the matter with you? You
want me to make it?

AMANDA
No.

(CONTINUED)

36 CONTINUED:

36

She crosses to the stove, gets the coffee pot.

AMANDA

(continuing, mutters)

The coffee's too weak, the sandwiches are dry, the house is too small.

(to Lee)

She's certainly not like any of the lady communists I've seen on the news. They all wear boots and drive tractors and run factories. And, I'll bet they don't dare complain about anything.

LEE

The information I'm getting is invaluable.

AMANDA

I'm making the coffee. I'm making it. Just tell me one thing. Are you sure they want her back?

CUT TO:

37 EXT. OFFICE BUILDING - FULL SHOT - DAY

37

BROBICH (V.O.)

Magda Petrak must be found!

CUT TO:

38 INT. OFFICE - ON BROBICH - DAY

38

BROBICH is a formidable figure; towering, stern visaged. A man of power and intelligence.

BROBICH

How this happened... that we address ourselves to when we have the luxury of time.

WIDEN to reveal that Brobich is addressing Sandor, the Driver, and four other stolid, sober-faced men.

BROBICH

(continuing)

And, why this was not anticipated.

(CONTINUED)

SANDOR

Her party record has always been impeccable, Comrade Brobich.

BROBICH

Exactly. Making her privy to the most highly classified material. She is in a position to compromise a network of operatives it has taken us months to put into place. She is in a position to expose our cultural mission for what it is... an intelligence operation.

SANDOR

With all respect, Comrade... no one could have foreseen such a thing.

BROBICH

I could foresee it. You will recall the objections I raised when she was proposed for this mission. Those objections are on the record.

DRIVER

We were with her constantly. It should not have been possible for her to make contact with the Americans.

BROBICH

Obviously, it was possible.

SANDOR

But, why? We travel freely... Restrictions have been lifted, rules relaxed... There is plenty of food...

BROBICH

Sometimes it is wiser to keep a few wrinkles in the belly of the people. They hesitate to ask for more. Magda Petrak has enjoyed her stay in this country a little too much. You didn't notice? Now she wants a great deal more. There are reasons why no woman has ever achieved the inner circle of the Politburo. Do you know what those reasons are?

He searches the faces before him. The men stand silent.

38

CONTINUED:

38

BROBICH

(continuing)

There is an innate softness and corruptibility in women. They're easily seduced by the decadent luxuries of the West. As Magda Petrak has been seduced. She was made a part of this mission over my objections... You have allowed her to defect... Now you will find her. Is that understood? You will find her!

CUT TO:

39

INT. KING RESIDENCE - LIVING ROOM - ON MAGDA - DAY

39

MAGDA

Brobich travels under a diplomatic passport. He cannot be arrested.

WIDEN to reveal that Lee faces Magda. There is a tape recorder on the coffee table between them, as well as a notebook in which Lee has been recording the meeting.

LEE

No, but we can sure as hell kick his buns out of this country... and break up the information network he's set up.

MAGDA

(shrugs)

It will be reestablished by somebody else. They never stop.

(CONTINUED)

LEE

Neither do we.

DOTTY (O.S.)

(calls, from upstairs)

Amanda....

Amanda comes tearing in from the kitchen. Lee is frantically collecting the tape recorder and his notes.

AMANDA

(hushed, urgent)

I told you she'd be coming down.

(calls)

Just a minute, Mother.

(to Lee)

You've got to get out of here.

Lee starts for the front door.

AMANDA

(continuing)

Not that way. She'll see you.

Out back on the patio.

Lee heads for the exit. Magda stays put.

AMANDA

(continuing)

Please. Miss Petrak.

MAGDA

I cannot go outside. I might be observed.

AMANDA

Well, you'll certainly be observed if you stay in here. Please. You're a defector. Your picture'll be in the newspaper. Mother's going to see it and she'll know everything.

MAGDA

There will be no picture. My country never admits to things like defections... internal problems...

DOTTY (O.S.)

(closer)

Amanda...

Amanda gives a frantic wave to Lee, who disappears just as Dotty toddles into the room. She is wearing a bathrobe over her nightgown -- carries a box of tissues.

(CONTINUED)

DOTTY

(continuing)

I think I'll have that sandwich now, dear.

(stops, feigning surprise)

Oh, I'm terribly sorry. You have company.

AMANDA

Mother, this is.... uh...

MAGDA

Magda Petrak.

AMANDA

My mother... Mrs. West.

Dotty moves into the room, settling down.

DOTTY

My, aren't you two having a cozy time. I hope I'm not interrupting anything. Are you plants or animals? Plants, I'd say. You don't look like the animal type. Amanda does have the most fascinating clients.

(beat)

You are a client, aren't you?

MAGDA

No.

DOTTY

No? A friend, then.

MAGDA

No.

AMANDA

(nervous)

Mother, you really ought to be in bed.

DOTTY

I know, dear.

(to Magda)

I hope you'll forgive my appearance. It's just a head cold, but they always make you look and feel miserable. Amanda thought it might be dengue fever. But, I'm sure it's just a cold. I was feeling absolutely wonderful, and it just hit me last night.

(CONTINUED)

MAGDA

Then you're contagious. You ought to confine yourself to your room for the good of others.

DOTTY

(put in her place)

I suppose you're right. But, it's so boring up there.

AMANDA

(bristling)

It's your home, too, Mother. You have a right to be anywhere you want in it.

DOTTY

Thank you, dear.

We hear the FRONT DOOR SLAM OPEN as Phillip and Jamie charge in.

PHILLIP (O.S.)

Mom. Hey, Mom..

DOTTY

(calls)

In here, darling.

AMANDA

Mother, don't you think...

PHILLIP and JAMIE enter at a run. Phillip is clutching a blue satin ribbon with white lettering on it. The lettering says: 2nd Prize... Science Fair.

PHILLIP

I won, Mom... Grandma... Look what I got.

Amanda bends to embrace him, examine the ribbon.

AMANDA

Second prize? For your volcano? Darling, that's wonderful.

JAMIE

I helped.

PHILLIP

No, you didn't.

(CONTINUED)

AMANDA

Yes, he did. Look, why don't you
both go out in the kitchen...

(quickly)

... No, not the kitchen. Upstairs...

JAMIE

But, I'm hungry.

AMANDA

The kitchen's a mess. I'll bring
you something to your room.

Phillip moves over to Magda, holds out the ribbon.

PHILLIP

I won second prize. I prob'ly
would've won first... only Billy
Geisman always wins that. Ever
since preschool.

MAGDA

Winning can only be first place.
They don't teach you that?

Phillip looks at Magda, uncertain, his smile fading.

PHILLIP

No. We've got first place and
second place....

AMANDA

... And third place and runners-up.
And second place is sensational.

MAGDA

In my country, first place is
winning, everything else is losing.

AMANDA

(to Phillip)

I'm very proud of you.

PHILLIP

Aw, it's not much.

Phillip tosses the ribbon aside, heads out of the room.
Jamie, with a dirty look for Magda, follows.

DOTTY

(rising)

I think I'll go to my room,
too.

(CONTINUED)

39 CONTINUED: (5)

39

She exits. Amanda stares over at Magda, trying to contain herself.

AMANDA

How could you say a thing like that?

MAGDA

One has a responsibility to children. They should be realists. You don't want your son to be a winner?

AMANDA

My son is a winner.

Amanda strides from the room, heading for the kitchen.

CUT TO:

40 EXT. KING RESIDENCE - PATIO - DAY

40

Lee waits impatiently. He peers in the window, paces a bit. The door opens and Amanda slams out.

AMANDA

Do you know what she just said to Phillip?

LEE

Are the kids home?

AMANDA

They live here. Lee, you know I'll do anything within reason to help my country. But, this has gotten completely out of hand. I was just supposed to deliver a message and bring you her answer. All right, I did that. Now, she's not only in my home, she's planted herself in the living room and driven Mother and the boys to their rooms.

LEE

I know she's a little abrasive, but she's under a strain.

AMANDA

Who isn't? I had a happy home this morning.

(CONTINUED)

40 CONTINUED:

40

LEE

A few minutes more, we'll wrap it up, she'll be out of your way.

AMANDA

That's what you said when you got here. I'm going up to the boys' room and see what I can do about Phillip. You have ten minutes.

She starts for the door, turns back to him.

AMANDA

(continuing)

There won't be any complications? Nothing could go wrong?

LEE

(reassuring)

Amanda, this whole operation's been a walk in the park. What could possibly go wrong?

CUT TO:

41 EXT. THE AGENCY - ESTABLISHING - DAY (NPS)

41

BILLY (V.O.)

Francine?

CUT TO:

42 INT. AGENCY - BILLY'S OFFICE - DAY

42

Billy is at his desk, speaking into the intercom.

BILLY

Has anybody seen Francine?

Blye appears in the doorway, leans in.

BLYE (AGENT)

She's at lunch.

BILLY

I'm surprised she didn't eat in today. She must be exhausted after taking all those bows.

BLYE

She did good, Billy.

(CONTINUED)

42 CONTINUED:

42

BILLY
 (a beat, smiles)
 She did real good.
 (sobering)
 Unfortunately, we're never going
 to hear the end of it.

CUT TO:

43 EXT. STREET - ON GREY LIMOUSINE - DAY

43

as it cruises slowly along the thoroughfare.

CUT TO:

44 INT. GREY LIMOUSINE - DAY

44

The Driver and Sandor are in the front seat, their eyes
 idly taking in the other cars, pedestrians.

DRIVER
 She's out of Washington by now.

SANDOR
 Probably.

DRIVER
 Or, under cover. I wonder which
 agency she sold out to.

SANDOR
 (shrugs)
 Military intelligence... CIA...
 What difference? She was with us
 when it happened. You know where
 the blame will go.

DRIVER
 How long do we keep up this charade?
 We're not going to find her. You
 know that. Comrade Brobich knows
 it.

They ride in silence for a moment.

DRIVER
 (continuing)
 We'll be recalled, you know.

SANDOR
 I know.

(CONTINUED)

44

CONTINUED:

44

DRIVER

You hungry?

SANDOR

No.

DRIVER

I eat when I'm nervous.

The driver turns into the parking lot of a mini-market. Suddenly the Driver slams on the brakes. Sandor has to brace himself against the dashboard.

DRIVER

Sandor! Look! Magda!

Sandor peers through the windshield.

SANDOR

Where?

DRIVER

There. Coming toward us. The blonde. She's changed her hair, changed her appearance, but it's Magda.

45

THEIR POV

45

Walking toward them is Francine. She carries a small package from the market.

46

RESUME SHOT

46

Sandor reaches for the door handle.

DRIVER

No. Wait till she's closer.

47

OUTSIDE CAR

47

Francine strolls happily toward the limousine, which has pulled over, IDLING. She checks her watch, continues walking. As she comes abreast of the car:

48

SANDOR

48

bounds from the car. Francine stops dead in her tracks, recognizing him. As she turns to run, Sandor is on her, a hand over her mouth, dragging her back to the limousine.

(CONTINUED)

The package falls from her hands onto the sidewalk. Sandor shoves her roughly into the rear seat, jumps in after her... and the limousine takes off. HOLD ON the scene for a moment and...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

49 EXT. OFFICE BUILDING - ESTABLISHING - DAY 49

BROBICH (V.O.)
An extraordinary likeness.

CUT TO:

50 INT. OFFICE - DAY 50

Brobich is scrutinizing Francine, his hand under her chin, turning her face into the light. Sandor and the Driver stand watching.

BROBICH
A wig... contact lenses... and you would be Magda Petrak.

FRANCINE
Look... I don't know who Magda Petrak is, but I can tell you, you're in a great deal of trouble. Kidnapping is a Federal crime.

Brobich smiles at her, crosses to a desk, picks up a passport.

BROBICH
Do you know what this is, Miss...

Sandor consults Francine's ID, which he holds.

SANDOR
Desmond. Francine Desmond.

BROBICH
Do you know what this is, Miss Desmond? It's a diplomatic passport. It means that your laws on kidnapping ... murder, even... are of no concern to me. Whatever I choose to do with you, at the most, I could be deported.

FRANCINE
Wouldn't that be an embarrassment to your country?

BROBICH
My country is accustomed to embarrassments. So -- we understand each other. With what agency are you affiliated?

(CONTINUED)

50

CONTINUED:

50

FRANCINE

I don't know what you're talking about.

BROBICH

That elaborate little game that was played this afternoon...

FRANCINE

The only game I played this afternoon was at the market. I'm having a few people over for dinner this evening and I stopped by on my lunch hour to pick up some rosemary, a couple of bottles of Blanc de Blanc and...

(terrible realization)

... some fish. Do you know what's happening to that Denver sole in the trunk of my car?

BROBICH

The game I refer to is the one played with the limousines. Very effective. Comrade Petrak could not have arranged that without help.

FRANCINE

Possibly. But, it was without my help.

BROBICH

I have telephoned Budapest. Comrade Petrak's mother and sister have disappeared. It is presumed they have left the country. That, too, required help.

(repeating, firm)

With what agency are you affiliated?

Francine stares at him, silent.

BROBICH

(continuing)

This is information we can get with or without your cooperation. We know which of your agencies operate internationally. We have only to call them all.

Francine remains silent, tight lipped. Brobich moves to the telephone. He takes out a small, black book, opens it... starts punching out a number.

(CONTINUED)

50

CONTINUED:

50

BROBICH
(continuing; a beat;
into phone)
Francine Desmond, please.

CUT TO:

51

INT. AGENCY - ON TELEPHONE - DAY

51

The PHONE is RINGING. WIDEN to reveal that we are at a desk outside Billy's office. Blye picks up the phone.

BLYE
(into phone)
Roger Blye.
(beat)
They gave you the wrong extension.
(beat)
What? Hold on a minute.

Blye punches the hold button, gets up. Billy is just exiting his office.

(CONTINUED)

51 CONTINUED:

51

BLYE

(continuing)

Where the hell is Francine?
They're putting her calls through
on my line.

BILLY

Isn't she back from lunch yet?

BLYE

No. And there's some guy on the
phone says it's important.

Billy crosses to Blye's desk.

BILLY

I'll take it.

Billy punches the button down, lifts the receiver:

BILLY

(continuing;
into phone)

Miss Desmond isn't in right now.
Can I help you?

INTERCUT WITH:

52 INT. OFFICE - ON BROBICH - DAY

52

He smiles slightly. Bingo.

BROBICH

(into phone)

You have Magda Petrak. We have
Francine Desmond. Prepare to make
a trade.

He hangs up the phone.

CUT TO:

53 EXT. KING RESIDENCE - ESTABLISHING - DAY

53

An ND sedan speeds down the street, pulls to the curb in
front of the house. Billy exits the car, hurries toward
the house.

CUT TO:

54 INT. KING RESIDENCE - DAY

54

Amanda is descending the stairs as the DOORBELL RINGS.

DOTTY (O.S.)
(calls from upstairs)
Doorbell, Amanda.

AMANDA
Yes, Mother.

Amanda continues down the stairs as Lee appears from the living room.

LEE
Don't let anybody in.

AMANDA
It's a little late for that, isn't it?

She waves him back, crosses to the door, opens it to reveal Billy.

AMANDA
(continuing)
Billy!

BILLY
(enters quickly)
I need Scarecrow. Fast!

AMANDA
He and Miss Petrak were just leaving.

DOTTY (O.S.)
(calls)
Is it the drugstore?

AMANDA
(calls)
No, Mother.
(to Billy)
You can all talk in the car.

Lee appears from the living room.

LEE
Billy... what's the matter?

Billy crosses to Lee. Amanda follows as they move back into the living room. Through the action:

BILLY
We just got a call. They have Francine.

(CONTINUED)

AMANDA

Who has Francine?

MAGDA

(on her feet)

Brobich!

(to Billy)

How could you let this happen?

BILLY

I didn't let it happen.

(to Lee)

Everything went exactly as planned. Francine got back to the office all right. Then, she went out to lunch. They must have spotted her on the street.

MAGDA

They want to make a trade, don't they? Well, that's completely out of the question.

AMANDA

Will somebody tell me what's going on?

LEE

You mentioned Francine's resemblance to Magda last night. She's a ringer for her.

BILLY

A dead ringer.

LEE

How'd you leave it with them? They going to call back?

(off Billy's nod)

Then we have some plans to make.

MAGDA

If you agree to the trade, they'll kill me.

LEE

If we don't, they'll kill Francine. You're going to have to trust us on this. I'm going back to the Agency with Billy. You stay put. You'll be safe here.

AMANDA

Lee... Could I speak to you for a minute?

(CONTINUED)

54 CONTINUED: (2)

54

LEE

We've got to move on this, Amanda.

AMANDA

You can't go out the front. Mother can see you from her bedroom. She heard the doorbell.

BILLY

(to Lee)

I'll pick you up down the block.

(to Amanda)

Tell her I'm from the phone company.

AMANDA

I'm not lying to her anymore.

BILLY

Tell her I said I was from the phone company.

(heading out)

Snap into it, Scarecrow.

Amanda and Lee exit into the kitchen.

CUT TO:

55 INT. KITCHEN - DAY

55

as Amanda crosses with Lee toward the back door.

LEE

Amanda, I know I promised I'd have her out of here, and I will. It won't be more than a couple of hours. See, the plan was to take her to a safe house, which turned out to be here -- through nobody's fault. We were going to get her information, then sneak her out of Washington and relocate her with her mother and sister. It's too hot to move her now.

AMANDA

It isn't that. It's that Mr. Brobich. If he's prepared to kill Magda, and even Francine... Phillip and Jamie are just little boys. Mother has a cold. We don't have any protection here.

(CONTINUED)

55 CONTINUED:

55

LEE

You don't need any. Would I leave you if I thought you were in any danger?

She looks at him, unsure. Lee opens his jacket, reaches into his holster and pulls out his gun.

LEE

(continuing)

Look, if it'll make you feel any better...

AMANDA

Put that away! I'd rather have the entire Hungarian Army in the house than that. I don't know how to use a gun.

LEE

Maybe it's time you learned.

AMANDA

I don't want to shoot anybody.

LEE

You won't have to. That is a promise.

Lee exits.

CUT TO:

56 EXT. WASHINGTON - STREET - DAY

56

as the grey limousine sweeps past.

CUT TO:

57 INT. GREY LIMOUSINE - MOVING - DAY

57

Sandor and the Driver are up front. Francine is seated in the back beside Brobich.

58 FRANCINE

58

reaches out, surreptitiously, tries the door handle.

BROBICH

(smiles)

It's locked, of course.

(MORE)

(CONTINUED)

58 CONTINUED:

58

BOBRICH (CONT'D)

The glass is tinted, bulletproof...
the license plate's diplomatic.
Relax, Miss Desmond. We won't be
disturbed.

FRANCINE

Well, if you don't mind compounding
a felony.

BROBICH

I don't mind at all.

They ride in silence for a moment.

FRANCINE

Where are we going?

BROBICH

To a friendly embassy, while certain
arrangements are made.

CUT TO:

59 EXT. OFFICE - ESTABLISHING - DAY

59

LEE (V.O.)

Cleaned out.

CUT TO:

60 INT. BROBICH'S OFFICE - DAY

60

Lee is going through the desk, opening and shutting
drawers. Billy and a couple of Agents are inspecting
the rest of the room.

LEE

Didn't even leave a paper clip.

BILLY

Well, it was a long shot. The
location of their offices was
never a secret. We know they're
not stupid enough to be waiting
around here for us.

LEE

They're certainly taking their
damn time about making contact.
You sure your beeper's working?

(CONTINUED)

BILLY

It's working.

LEE

It's going to be one of those last-minute calls. No time for a counter gambit.

BILLY

We're supposed to be able to think and move at the same time.

Lee slams a drawer shut.

LEE

Listen, Billy, when they do call... have them put Francine on the phone. I'm not taking their word for anything. She has a temper, you know? I'm not saying she isn't a good agent. She's a terrific agent. But, she has a temper.

BILLY

She's all right, Lee.

LEE

(angry)

We don't know that!

BILLY

Like I said, they're not stupid.

LEE

(a beat)

I hope to God you're right.

CUT TO:

61 EXT. KING RESIDENCE - ESTABLISHING - DAY 61

CUT TO:

62 INT. KING RESIDENCE - KITCHEN - DAY 62

Amanda is at the sink, doing an endless supply of dirty dishes.

63 NEW SHOT 63

Magda enters the room, stands watching her for a moment.

(CONTINUED)

Amanda becomes aware of the scrutiny, turns:

AMANDA

(what now?)

More coffee?

MAGDA

(shakes her head)

You have veal?

AMANDA

Veal? You mean like fourteen dollars a pound veal?

MAGDA

Hungarians are very good cooks, you know. I could make Veal Paprikash for dinner.

AMANDA

You're not staying for dinner. I mean, Lee assured me it would be an hour... two hours at most.

Magda moves about, inspecting some of the kitchen appliances.

MAGDA

I thought to have a blender one day... toaster oven... You have microwave?

AMANDA

No.

MAGDA

I thought to have microwave. It is very different here from what we have at home. What we don't have at home. I like these things.

AMANDA

Were they planning to send you back to Hungary?

MAGDA

(nods)

I found out. I decided not to go. I like America. Now, Bobrich knows I've talked. He will devise the proper way to kill me.

(CONTINUED)

AMANDA

Oh, Lee wouldn't let anything like that happen. Believe me, Miss Petrak, nobody's going to get killed.

MADGA

You don't know Brobich.

AMANDA

You don't know Lee.

(quietly)

And, we really shouldn't be talking about this sort of thing with the boys home and Mother just upstairs.

Magda turns her attention to Amanda, studying her for a moment.

MAGDA

You have an admiration for Mr. Stetson. Perhaps more than an admiration?

AMANDA

I don't know where you'd get an idea like that. Mr. Stetson and I have a professional association. And, even that's part time. It was all really just an accident. A question of being in the right place -- or the wrong place -- at the right time. Or, the wrong time.

MAGDA

He's very attractive. You don't find him attractive?

AMANDA

(flustered)

You mean, feature for feature? Well, I suppose he is. I mean he has good hair... not great hair, but good... nice eyes... straight nose...

Amanda has crossed to the telephone, stares down at it.

AMANDA

(continuing)

You know, I have the feeling that phone's going to start ringing any minute now. Any minute.

She looks at it, willing it to ring.

CUT TO:

64

INT. AGENCY - BILLY'S OFFICE - ON TELEPHONE - DAY

64

as it RINGS. WIDEN to reveal that Billy is at his desk. He exchanges a look with Lee, who is opposite him. The RINGING PHONE brings several agents to the office door, which stands open. They wait, expectant.

LEE

That's got to be it, Billy. They're only ringing through for Brobich.

Billy picks up the receiver.

BILLY

(into phone)

Hello.

INTERCUT WITH:

65

EXT. PHONE BOOTH - TIGHT ON BROBICH - DAY

65

BROBICH

(into phone)

The exchange will take place in exactly thirty minutes. You will bring Miss Petrak to the area reserved for private jets at Dulles International. Our plane will be on the runway. Miss Desmond will be returned to you at the time... if no attempt is made to interfere with our departure. Should you attempt to intervene, Miss Desmond will be killed. In fact, many lives may be lost.

He hangs up. END INTERCUT.

BILLY

Dulles airport... thirty minutes.

LEE

That's impossible!

BILLY

(flares)

I know it's impossible.

LEE

(figuring)

It's almost half an hour from Amanda's to the airport... it would take us at least fifteen minutes from the Agency to her house...

(CONTINUED)

BILLY

The only way it works is if we go direct.

LEE

Without Magda? They'll have that plane off the ground and halfway to Hungary with Francine in it if we show up without her.

BILLY

Amanda's going to have to bring her.

LEE

Billy! Amanda? She's not equipped for this kind of operation. It's going to be bad enough with Francine and Magda. You throw Amanda into the equation, it's going to be a disaster.

BILLY

I don't have time to argue, Scarecrow, that's the only way it works.

(checks his watch)

We now have twenty-nine minutes. Call her. Or start thinking about what you're going to say to Francine's next of kin.

thoughtful.

LEE

If we can line things up right on the runway -- coming off the old road...

BILLY

Don't get creative on me, Scarecrow. Just do what I tell you to do.

LEE

If we don't come up with a plan, Billy -- Amanda doesn't have a prayer.

CUT TO:

AMANDA

Don't worry about a thing. Lee's very good at spur-of-the-moment planning.

WIDEN to reveal that Amanda and Magda are at the foot of the stairway, preparing to leave.

MAGDA

He didn't mention any plans.

AMANDA

There wasn't time. I'm going to take you out the old road to Dulles... there's much less traffic this time of the day. It's a short cut. Not many people know about it. An Agency car will intercept us before we get to the airport and take it from there.

(hands her a scarf)

Here, you'd better wear this. Over your head.

(calls)

Phillip... Jamie.

Phillip and Jamie appear on the upper landing, followed by a miserable Dotty.

DOTTY

Where are you going, Amanda?

AMANDA

I'm just going to run Miss Petrak out to the airport.

PHILLIP

(brightening)

She's leaving?

AMANDA

Yes, she's leaving. Don't I get a kiss?

Phillip and Jamie come bounding down the stairs to embrace Amanda.

DOTTY

You know, I think we ought to change drugstores. I called first thing this morning for vitamin C and it still isn't here.

(CONTINUED)

67 CONTINUED:

67

AMANDA
(hugging boys close)
All right, Mother, we'll change
drugstores.

Jamie peers over Amanda's shoulder at Magda.

JAMIE
Second prize isn't losing. You
don't get a blue ribbon for losing.

AMANDA
That's right, darling. You don't.

Amanda rises, looks from the boys to Dotty.

AMANDA
(continuing)
Take care.

PHILLIP
You, too, Mom.

68 ON AMANDA.

68

trying to hide her fear.

AMANDA
Yeah. Me, too.

Amanda and Magda exit.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

69 EXT. OLD ROAD - DAY

69

Amanda's station wagon speeds along the roadway, which is relatively free of traffic.

CUT TO:

70 INT. STATION WAGON - MOVING - DAY

70

An intense Amanda is at the wheel, Magda beside her. Magda studies her for a moment, then:

MAGDA

Why do you risk your life for me?

AMANDA

I'm not risking my life. At least... I hope I'm not. What about you? You don't even know Francine.

MAGDA

With me it's different. It was I who approached the Agency and asked their help. If I didn't cooperate now, what would happen to my mother and sister? They might be sent back to Hungary.

AMANDA

The Agency wouldn't do that. You don't trust anyone, do you?

MAGDA

I know human nature.

AMANDA

No. I don't think you do. You think you know human nature... like you think you know how to make coffee... and Veal Paprikash... which I'd like to see you make out of hamburger, 'cause that's all I have in the fridge.

MAGDA

(puzzled)
You're angry.

(CONTINUED)

AMANDA

Yes, I guess I am.

(beat)

I took you into my home, which I didn't have to, which I swore I'd never do... and I made enough coffee to keep the entire town of Buffalo awake for the next two weeks... not to mention about fourteen sandwiches... which I've been told are very, very tasty. And not once... not once!... have you said thank you.

MAGDA

(simply)

Thank you.

AMANDA

(unhearing)

But, that's not the worst of it. I've made coffee and sandwiches before... I've done dishes before... What you did to Phillip was inexcusable. That's the only word for it: inexcusable. Have you any idea how hard he worked on that volcano? Morning and night... for a month. It was perfect... inside and out. And it won second prize. Won! I don't care what they call that in Hungary. In America, it's pretty darned good.

MAGDA

I'm sorry.

(off Amanda's look)

Our ways are different.

AMANDA

Yes. I guess they are.

MAGDA

I have much to learn. If I have the time.

AMANDA

Well, don't say that. 'Course you'll have the time.

Amanda grasps the wheel more firmly, trying not to show her nervousness.

CUT TO:

- 71 EXT. OLD ROAD - DAY 71
 The grey limousine speeds down the road.
 INTERCUT WITH:
- 72 INT. GREY LIMOUSINE - MOVING - DAY 72
 Brobich, seated beside Francine, leans forward, addressing Sandor.
- BROBICH
 Who is that ahead of us?
- SANDOR
 The station wagon?
- BROBICH
 Agency, you think?
- FRANCINE
 In a station wagon? Hardly.
- BROBICH
 Pull up. I want to see.
- The limousine increases speed, pulls abreast of the station wagon. Brobich lowers his window, peers out.
- BROBICH
 Magda!
- INTERCUT WITH:
- 73 INT. STATION WAGON - MOVING - DAY 73
 Magda's attention is on the limousine, eyes wide.
- MAGDA
 Brobich!
 (to Amanda)
 I thought nobody knew this road.
- 74 AMANDA 74
 reacts... floors it.
- 75 SERIES OF SHOTS - CHASE 75
 The grey limousine bears down on the station wagon. Amanda keeps it floored, almost losing the road from time to time, but keeping ahead of her pursuers.

(CONTINUED)

75 CONTINUED:

75

MAGDA

Where is Lee?

AMANDA

Oh, he'll make his move.

CUT TO:

76 EXT. OLD ROAD - DAY

76

An ND sedan is parked off the roadway. The station wagon whips past, followed by the limousine.

CUT TO:

77 INT. SEDAN - DAY

77

Billy reacts.

BILLY

(to the driver)

That was Amanda. Hit it.

The sedan explodes into motion, moving after the other two cars.

BILLY

(continuing)

Where the hell's Scarecrow?

78 RESUME - CHASE

78

The station wagon is hard pressed to keep ahead of the limousine. As they approach the gate leading to the airport, the limousine swoops in on one side, effectively herding the station wagon through the gate and onto the field. Billy's sedan follows, at a distance.

79 ON AIRFIELD

79

Private jet sits, ENGINES WHINING to life.

80 LIMOUSINE

80

moves in, clipping the station wagon in the rear... setting it spinning out of control.

81 AMANDA

81

fights to right the car, while Magda clings helplessly beside her.

- 82 STATION WAGON 82
finally comes to a stop against the hangar.
- 83 ANOTHER SHOT 83
Brobich, Sandor and the Driver are out of the limousine,
running for the wagon as Amanda and Magda exit it.
- AMANDA
- Run!
- Magda and Amanda take off.
- 84 DIFFERENT SHOT 84
A helicopter suddenly appears from over the hangar...
dropping down on them. They flatten, hitting the ground.
It rises, moves up and off. Again the helicopter comes
in... feinting, darting, sending them all scurrying.
Billy and his agents take cover, draw their weapons.
- 85 LEE 85
hanging from the chopper, swoops down, pulls Magda to
safety.
-
- 86 HELICOPTER 86
rises again.
- 87 BROBICH 87
struggles to his feet... He pulls a gun, FIRING at the
chopper. Lee returns the FIRE. Sandor and the Driver
pull GUNS, start FIRING at the helicopter. The plane
crew head for safety.
- 88 HELICOPTER 88
makes another descent.
- 89 AMANDA 89
ducks down... the blades seem wickedly close to her.
- 90 LEE 90
balanced on the strut, searching the ground.

91 LEE'S POV 91
Francine is scrambling on all fours.

92 RESUME LEE 92
LEE
(shouts)
Francine!

93 NEW ANGLE 93
Francine looks up, spots Lee. She gets to her feet, grasps his hand, is pulled aboard as the chopper rises again.

94 BROBICH 94
FIRES a couple of rounds at the rising helicopter. Amanda looks up as the helicopter drops within reach again. She runs frantically toward the helicopter.

95 LEE 95
leans out, extending his hand.

96 AMANDA 96
reaches up... just missing him. A final effort, and they connect.

97 HELICOPTER 97
rises, with Amanda dangling... hanging on for dear life... as it takes them all to safety.

DISSOLVE TO:

98 EXT. KING RESIDENCE - ESTABLISHING - NIGHT 98
DOTTY (V.O.)
Have I said a word?

CUT TO:

99 INT. KING RESIDENCE - AT FRONT DOOR - NIGHT 99
Amanda is at the closet, getting her coat.

(CONTINUED)

99 CONTINUED:

99

She wears a knock-out gown. Dotty stands at the foot of the stairs, still swathed in bathrobe and Kleenex.

DOTTY

Have I said a word about the condition of the station wagon after a simple ride to the airport?

When Amanda speaks there is an extra huskiness to her voice.

AMANDA

No, Mother, you haven't said a word.

DOTTY

And won't. Although, if I were the type to ask questions, I might ask how a simple ride to the airport could result in at least eight hundred dollars' worth of body work.

AMANDA

Thank you for not asking.

Amanda reaches out, takes a Kleenex from the box Dotty holds.

DOTTY

You're not getting my cold, are you?

AMANDA

With my immune system?

DOTTY

I suppose I'm also not supposed to ask who Magda Petrak was.

DOTTY

You don't want to lie to me.

(beat)

That's all right, dear, I have my theories.

AMANDA

I don't want to lie to you.

AMANDA

You do?

Dotty starts up the stairs, a little smug.

(CONTINUED)

DOTTY

I haven't read Agatha Christie for thirty years for nothing. I don't have one theory... I have at least six.

AMANDA

(fondly)
Good night, Mother.

DOTTY

Good night, dear.

AMANDA

(calls)
Good night, guys.

DOTTY

(airily)
Give my best to Bud Marcher.

AMANDA

Mother!

CUT TO:

100 OMITTED
&
101

100
&
101

101A EXT. EMBASSY - FULL SHOT - NIGHT (NPS)

101A

Lights on... limos out front... the sound of MUSIC from within. We hear a SNEEZE.

CUT TO:

101B INT. EMBASSY - NIGHT

101B

A party is in progress. Amanda and Lee make their way through the gala crowd.

AMANDA

Gesundheit.

LEE

Thanks.

Lee snuffles a bit.

(CONTINUED)

AMANDA

Do they give parties here every night? It must cost a fortune.

LEE

It does.

AMANDA

You didn't really have to bring me to this, you know.

LEE

I owe you one.

AMANDA

No, you don't. I was happy to help.

(off his look)

Well, maybe not exactly happy, but... I'm glad Madga got away. New Identity... new life... With her mother and her little sister and her microwave. That's...

(stifling a sneeze)

...that's...nice.

LEE

Yeah. It worked out. We were able to have Brobich and his Hungarian goon squad deported, too. They had quite an intelligence network set up here.

(beat)

You know, these things sometimes go on for hours.

AMANDA

What things?

LEE

(fighting a cough)

Embassy things.

AMANDA

You didn't have to bring me.

LEE

(grudging)

Well, I hustled you out of here in a hurry the other night. And, you said you'd never been to one. I guess you put up with... a lot from Madga.

(CONTINUED)

101B CONTINUED: (2)

101B

Amanda looks at him. That's as close as he'll come to a "well done".

AMANDA

Lee... could I just ask you one thing? Not that it's going to make any difference to our professional relationship, but.... first you saved Madga... then you saved Francine... then, almost as an afterthought, you saved me.

LEE

It wasn't an afterthought. It was the first time you were in the clear.

AMANDA

Sure. I thought it was something like that. How'd you find us?

LEE

I saw somebody trying to drive a station wagon through a swamp. I figured it had to be you.

She accepts this, coughs gently, then:

AMANDA

Lee... I know you owe me, and everything... but, would you mind if we didn't stay at this party?

He looks at her, sniffs.

LEE

Got a tissue?

Amanda nods, pulls a tissue from her purse, hands it over.

AMANDA

I think I'm getting Mother's cold.

LEE

Me, too.

Lee starts to laugh. It turns into a cough. After a moment:

LEE

(continuing)
If it'll make you feel any better ... Magda's got it, too.

(CONTINUED)

101B CONTINUED: (3)

101B

As they both start to laugh we FREEZE FRAME and:

FADE OUT.

THE END

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