

SCARECROW AND MRS. KING

"Filming Raul"

Written by

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REV. FINAL DRAFT

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SCARECROW AND MRS. KING

"Filming Raul"

CAST LIST

AMANDA KING

LEE STETSON

FRANCINE DESMOND

BILLY MELROSE

DOTTY WEST

MAVIS MARSTON

RAUL

SCOTTY

ROSARIO LEVIK

VARGAS

AGENT

SCARECROW AND MRS. KING

"Filming Raul"

SET LIST

INTERIORS:

GARAGE  
AGENCY  
  Lobby  
  Bullpen  
  Conference Room  
  Interrogation Room  
  Other Room  
PATIO RESTAURANT       \*  
  Booth  
  Men's Room Door  
AMANDA'S HOME  
  Living Room  
WAREHOUSE  
  Basement

EXTERIORS:

WASHINGTON STREET  
PARKING LOT  
  Lot Entrance  
PATIO RESTAURANT       \*  
AMANDA'S HOME  
  Patio  
  Down Street  
PHONE BOOTH  
WAREHOUSE  
  Entrance

VEHICLES:

LEE'S PORSCHE  
AMANDA'S STATION WAGON  
GREEN SEDAN  
VAN  
SEDAN  
BROWN SEDAN  
ND SEDAN  
WHITE SEDAN

SCARECROW AND MRS. KING

"Filming Raul"

ACT ONE

FADE IN:

1 EXT. WASHINGTON STREET - FULL SHOT - DAY 1

Amanda's station wagon sweeps along the street, turns in-  
to a parking lot.

2 EXT. LOT - DAY 2

As the wagon moves past an attendant's booth, SCOTTY,  
young, cheerful, smiles and waves a greeting.

3 WAGON 3

moves past rows of cars, spaces marked: INTERNATIONAL  
FEDFILM - ASSIGNED PARKING ONLY, and turns into a space  
marked: VISTORS. AMANDA exits the car, reaches back in  
and collects her purse and a manila folder.

4 ANGLE ON ENTRANCE 4

A white sedan turns into the lot with a SQUEAL of TIRES.  
It moves past the booth and toward the visitor's section.  
The sedan swings in a wide arc toward the space next to  
Amanda's and heads in. Amanda, startled, jumps out of  
the way as the sedan clips the back of her wagon with a  
GRATING CRUNCH of metal.

5 AMANDA 5

stunned, moves toward the rear of the wagon and stares  
down at the buckled bumper and shattered tail light.

AMANDA

Oh... my... gosh.

6 ANOTHER ANGLE 6

RAUL, the driver of the sedan exits his car. He is dis-  
tracted, nervous... glancing toward the parking lot  
entrance.

AMANDA

The bumper... the light... the  
whole back of the car...

(CONTINUED)

6

CONTINUED:

6

RAUL  
 (a quick look)  
 Doesn't look too bad.

With that, a large piece of chrome clanks to the ground.  
 Amanda stares at the fallen chrome, then back to Raul.

AMANDA  
 What do you mean it doesn't look  
 too bad? It's all smashed in.

RAUL  
 Look, lady, I'm in a kind of a  
 hurry.

AMANDA  
 Obviously... from the way you were  
 driving.

RAUL  
 I don't have time to argue about  
 this.

AMANDA  
 I'm not arguing. I just want you  
 to look at what you've done.

Raul leans over to give the damaged area a cursory  
 inspection.

AMANDA  
 (continuing)  
 I have a perfect driving record.  
 No moving violations... not even a  
 parking ticket... and do you know  
 how much body work's been done on  
 my car in the past month?

Through the above:

7

SCOTTY

7

has watched the action... grabbed a compact Super 8 movie  
 camera from the booth, moved out into the lot and trained  
 it on Amanda and Raul. The CAMERA WHIRRS as he films.

8

RESUME SHOT

8

RAUL  
 Just tell me how much... I'll pay  
 it now, in cash.

(CONTINUED)

8

CONTINUED:

8

AMANDA

I don't know how much it'll cost to have it fixed. How would I know that? If you'll just give me the name of your insurance company...

Amanda starts digging through her purse for something to write on.

AMANDA

(continuing)

... I have a note pad in here somewhere.

Raul has been checking the entrance to the lot nervously, now reacts.

9

HIS POV

9

A green sedan has appeared at the entrance. There are two men inside: LEVIK and VARGAS. They spot Raul.

10

RESUME SHOT

10

Amanda has found what she was looking for, pulls a note pad from the purse.

AMANDA

Here it is.

But, Raul is running for his car... jumps in.

AMANDA

(continuing)

Hey... wait a minute.

Raul backs out of the space, TIRES SQUEALING. Amanda has to jump out of the way as he backs out, clipping the rear of the wagon for a second time. He takes another chunk of chrome with him. Tires smoking, he speeds toward the exit. Amanda steps out into the aisle, looking after him, irate.

AMANDA

(continuing)

Come back here!

11

GREEN SEDAN

11

has swung into the lot, barrels down the aisle.

12 SCOTTY 12  
films the action. Without lowering the camera:

SCOTTY  
(shouts)  
Look out!

13 NEW SHOT 13  
Amanda darts back out of the way as the green sedan bears down on her.

14 INT. SEDAN - MOVING 14  
Levik stares out at Scotty as they speed past.

15 HIS POV - MOVING 15  
Scotty tracks them with the camera as they pass.

16 RESUME SHOT 16  
Levik looks back.

LEVIK  
There's a kid back there with a camera.

Vargas nods, eyes ahead as he swerves the car toward the street exit in pursuit of Raul.

17 INT. GARAGE. 17  
Scotty, excited over the chase, runs toward Amanda. He holds the camera by the pistol grip.

SCOTTY  
You okay, Mrs. King?

AMANDA  
I'm all right, but look at my beautiful car. That man ran into me... twice!... and I didn't even get his name or license number. What am I going to tell my insurance company?

SCOTTY  
You don't have to tell 'em anything.  
(MORE)

SCOTTY (CONT'D)

I've got it all here... on film.  
Not the first hit... but the second  
one.

AMANDA

While he was hitting my car, you  
were taking movies of it?

SCOTTY

I would have stopped him if I could,  
but it happened so fast. I figured  
at least I could preserve the  
moment on film. See, that's what  
I do, Mrs. King.

AMANDA

(confused)

That's what you do?

SCOTTY

I'm a filmmaker. Oh, sure I work  
here in the garage... but, that's  
just so I can eat and stuff. I  
mean, it's not my life.

(holds up the  
camera)

This is my life.

AMANDA

Do you think the film will come  
out? You think it'll be clear  
enough to read the license plate?

SCOTTY

Are you kidding? They were moving  
pretty good and I never once lost  
focus. Soon as I shoot the rest  
of the cassette I'll have it  
developed... that's all the  
evidence you need.

AMANDA

But, I have to notify my insurance  
agent right away. I can't wait to  
prove it wasn't my fault. My rates  
are going to go up and...

SCOTTY

But all the action stuff is on  
this cassette. I wouldn't want  
anything to happen to it. It's  
gonna be great when I cut it in  
with the other stuff I have on you.

(CONTINUED)



17 CONTINUED: (2)

17

AMANDA

What other stuff?

SCOTTY

(hesitates)

Well, I guess it's all right to tell you now. It's ninety-five percent in the can.

(off her look)

The documentary I've been shooting. You're in it. So's Mr. Stetson and Mr. Melrose and Francine and Fred Fielder and... But, hey, don't get me started. See, I'm really into cinema and I'm liable to talk you right into the ground.

AMANDA

No, no... please. I want to hear about it, Scotty. I want to hear all about it.

DISSOLVE TO:

18 INT. AGENCY - LOBBY - DAY 18

MAVIS is seated at her desk. She glances at a monitor screen at the sound of a BUZZER.

19 HER POV - MONITOR 19

shows Amanda on the front steps, looking directly into the camera.

20 RESUME SHOT 20

Mavis presses a button in her desk drawer. The front door opens and Amanda enters... heads for the closet.

AMANDA

'Morning.

She tries the closet door, finds it locked, turns back to Mavis who watches, impassive.

AMANDA

(continuing)

I'm afraid I've forgotten it again. I'm so rattled.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

Somebody just ran into my car --  
twice. You know how something  
like that just turns your mind  
into a blank.

(waits)

It's really all right. Mr. Stetson  
just gave me the new password  
yesterday. Could you call him?

MAVIS

That isn't procedure.

AMANDA

No. Of course not.

(beat, smiles)

Wait a minute. I just remembered.  
I wrote it down. But, don't tell  
anyone. I don't think that's  
procedure, either.

Amanda crosses to Mavis's desk, empties her purse onto it:  
Keys, compact, wallet, notepad, hairbrush, etc.

AMANDA

(continuing)

I wrote it somewhere out of the  
way... where I couldn't miss it,  
but, if it fell into the wrong  
hands...

(a checkbook)

... Here. In the back of my checkbook.

(reading)

Backlash!

Amanda crams the personal items back into her handbag,  
crosses to the closet/elevator. Through the action:

AMANDA

(continuing)

You know, the way you change the  
password all the time, I'll bet  
this happens a lot.

Mavis looks at Amanda with her Mt. Rushmore expression.

AMANDA

(continuing)

Maybe not.

Mavis hits the BUZZER and Amanda steps into the closet.

As LEE STETSON enters, crosses to FRANCINE.

LEE

I had to go up to Crypto for a few minutes... did Raul check in while I was gone?

FRANCINE

(shakes her head)

Sorry, Lee.

Lee checks his watch, disturbed. BILLY MELROSE passes, carrying a folder of papers, stops at:

LEE

Raul's late, Billy.

BILLY

What do you mean late? Caught in traffic late... or time to worry late?

LEE

I don't know. He was due in from Rio station this morning with the Malvern report. That's pretty hot stuff, Billy.

BILLY

Couriers are accustomed to carrying hot stuff. It's all part of the job.

LEE

I'm feeling hinky about this one. There are too many people who'd like to get their hands on that material.

Amanda has entered through the above... crosses to them.

BILLY

Do yourself a favor, Scarecrow. Don't get people jobs if you're going to feel responsible for them.

FRANCINE

Raul's been doing just fine. Good money, chance to travel.

BILLY

(noticing Amanda)

Hello, Amanda. Those your expense vouchers?

Amanda hands him the manila folder.

(CONTINUED)

AMANDA

Yes, sir. I would have been here sooner but the most unbelievable thing happened to me. I'd just pulled into the parking lot... to the visitors' section, like I'm supposed to...

LEE

Could this wait, Amanda. We're a little busy.

AMANDA

Yes, of course... but, you see, somebody ran into me and then just drove right off. I didn't get his name or license number or anything. And, I really hate what he did to my car... but it was probably a very good thing.

FRANCINE

Is that supposed to make sense?

AMANDA

Well, if the accident hadn't happened I wouldn't have known about the documentary... and then you wouldn't have known. And the minute I heard about it I knew you should. He's been shooting it for weeks. It's ninety-five percent in the can, and nobody knew.

LEE

Are you listening, Billy? This is the civilian you asked me to work with.

BILLY

She's just been in an accident, Scarecrow.

LEE

She talks that way even when she hasn't been.

BILLY

(warning)

Scarecrow...

AMANDA

I'm sorry, sir, I just have to organize my thoughts.

(CONTINUED)

FRANCINE

Shall we all meet back here, say,  
a week from Tuesday?

AMANDA

(a decision)

The first thing we should probably  
do is develop the film.

LEE

Why don't you take your pictures  
to the drugstore like everybody  
else?

AMANDA

I don't think they develop movies,  
do they?

BILLY

What movie?

AMANDA

The one Scotty took of the accident.

BILLY

Scotty? From our parking lot?

AMANDA

(nods)

He films people coming and going.

Billy, Lee and Francine exchange looks.

LEE

Are you saying that Scotty, in the  
lot where we all park, has been  
taking movies of everyone coming  
and going?

Amanda nods.

LEE

(continuing)

And we didn't know about it?

AMANDA

No. He's doing a documentary. He  
said the idea was to catch people  
off guard. I thought you'd want  
to know.

She pulls the cassette from her purse.

(CONTINUED)

21 CONTINUED: (3)

21

AMANDA

(continuing)

I just need the license number,  
if it's not too much trouble?

Billy takes the cassette.

BILLY

How long's he been doing this?

AMANDA

Few weeks. He spends a fortune on  
film. I promised him a new  
cassette if he'd loan me this one.

BILLY

(exiting)

I'll have this developed  
away.

AMANDA

I hope they come out.

(to Lee)

I never have any luck with home  
movies.

Lee looks over at Francine, who shrugs.

FRANCINE

Well, at least it took your mind  
off Raul for a minute.

AMANDA

Who's Raul?

LEE

The question is -- where's Raul?

22 EXT. ALLEY - DAY

22

Raul's white SEDAN makes a SKIDDING turn into the alley,  
the green sedan right behind it.

23 ANGLE ON ALLEY

23

Raul SQUEALS to a stop at a dead end. He jumps from the  
car, runs to a loading dock, pulls on the locked door.  
Levik and Vargas approach him with drawn guns.

- 24 RAUL 24  
is trapped.
- 25 INT. AGENCY - CONFERENCE ROOM - DAY 25  
Lee threads a projector on the table, aligns the frame with a screen on the wall. Billy snaps off the room lights, then sits at the table with Amanda and Francine.
- 26 ANGLE ON SCREEN 26  
The film leader flashes on screen, over the steady HUM of the PROJECTOR. Then Scotty's film begins, slightly grainy, obviously hand held.
- 27 CLOSER - SCREEN 27  
Francine parks her car in her assigned space and gets out, catching her fingernail on the door jamb as she closes it. She stares at the broken nail, lips moving in what could be an unladylike comment, then checks her smile in the outside mirror.
- 28 CONFERENCE TABLE 28  
Francine stares at the screen, indignant.
- AMANDA  
I know the feeling.
- FRANCINE  
Don't you love it? He shot me from the worst possible angle. This dress has never made me look...
- AMANDA  
Big? It doesn't.
- Francine shoots her a sour look.
- 29 SCREEN 29  
Billy's car swings into his space. He kicks the door open and wriggles out, carefully balancing a carton holding coffee and donuts in one hand, an overstuffed briefcase in the other. He kicks the door shut, flipping a donut from the carton in the move. He looks down at the donut, looks around, then kicks the donut under the car and leaves.

30 CONFERENCE ROOM

30

Billy glances at the others, a little embarrassed.

BILLY

I didn't have time to... I was late for the staff meeting.

31 SCREEN

31

Amanda and Raul appear in the scene played earlier.

LEE (O.S.)

Raul!

AMANDA (O.S.)

You know him!

LEE (O.S.)

He's an Agency courier. He's the man I've been waiting for.

Raul jumps into his car, speeds away and there is a momentary blur as Scotty focuses on Levik and Vargas, showing them racing after Raul with a clear shot of Levik staring into the camera.

32 CONFERENCE ROOM

32

Lee holds Levik's face in a freeze frame.

LEE

There's a face you'd never forget. Let's circulate it for ID.

BILLY

(to Francine)

I'll get blow-ups on both of them. You run a make on the plates.

Lee snaps off the projector light and runs the film out. Billy takes it and leaves. Francine follows.

AMANDA

Thanks. I couldn't see the numbers.

(to Lee)

I guess if Raul works for you getting the car fixed is a lot easier.

LEE

Will you forget about your car?

(CONTINUED)



32

CONTINUED:

32

AMANDA

Forget my car? The only transportation I have. I know it's not the most important thing in all of this... but it's a little important. At least, it is to me.

LEE

I want to talk to Scotty about the rest of his film. Amanda, he's been taking those pictures for weeks now. Why didn't you tell me about it?

AMANDA

I did tell you about it, as soon as I found out. He was very discreet. The idea was to catch people when they didn't expect it. He wanted it to be revealing.

LEE

It is revealing. Too damned revealing.

Lee guides Amanda toward the elevator.

33

EXT. PARKING LOT - DAY

33

Levik parks the green sedan on the street near the entrance. Vargas sits in the passenger's seat.

34

INT. GREEN SEDAN

34

Vargas adjusts a shoulder holster as he stares at the lot.

LEVIK

We've got the Malvern report... We've got Raul. I say kill him and get on with business.

VARGAS

We need that film. We can't terminate Raul until we have it. Let me handle it.

LEVIK

What if the kid recognizes us?

VARGAS

Then we handle it in a different way.

They exit the car, head down the street toward the lot.

35 EXT. PARKING LOT - AT BOOTH - DAY 35

Scotty has the camera to his eye, is following a car as it exits the lot. He completes the shot, lowers the camera as Levik and Vargas approach.

36 NEW SHOT 36

Scotty steps from the booth as Vargas glances around.

SCOTTY

Hi. Can I help you?

VARGAS

Insurance investigators. We're following up on the accident.

SCOTTY

Mrs. King's?

Levik and Vargas exchange a quick look.

VARGAS

Right. Mrs. King's.

SCOTTY

Boy, you guys really work fast. It's right over here.

FOLLOW as they move with Scotty toward Amanda's car.

SCOTTY

(continuing)

I saw the whole thing, you know. If you want a witness. Mrs. King was parked when the other guy ran into her.

HOLD as they stop at the rear of the wagon.

SCOTTY

(continuing)

Look at the damage.

VARGAS

(to Levik)

Check the glove compartment.

Levik moves around the car, opens the door, takes the registration from the glove compartment. Through the above:

SCOTTY

Why are you checking the glove compartment? The damage is back here.

(CONTINUED)

VARGAS

Just want to make sure everything's in order.

SCOTTY

Everything's in order. Nobody's been near that car since she left it.

(beat)

Why do you need the registration?

VARGAS

Standard procedure. You want to see Mrs. King gets what's coming to her, don't you?

SCOTTY

Yeah, sure. She's a real nice lady.

VARGAS

Yes, very nice. She told us you took a film of the accident. She wanted you to give it to us for evidence.

Scotty looks from Vargas to Levik, his suspicions flaring.

SCOTTY

If you're who you say you are... and if you talked to Mrs. King... she'd have told you I already gave her the film.

(beat)

You're the guys chased that other guy outta here!

Scotty reacts as Vargas moves in behind him, boxing him between cars with Levik at the far end. He winces with the expression of a man who has made a dumb move and knows it as they close in on him.

37 ANGLE ON CARS

37

Scotty tries to jump over the hood of a blocking car. Levik grabs him and drags him out of view behind the car. We hear some BLOWS being struck.

38 VARGAS

38

looks around as he takes the keys from the car's ignition. He moves to the back of the car.

39 ANGLE ON BACK OF CAR

39

Scotty has a handkerchief tied over his mouth as a gag. His hands are bound behind him with a tie. Vargas opens the car trunk and Levik lifts Scotty inside.

40 ANGLE ON TRUNK

40

Scotty is wide-eyed with fear as the trunk closes on him.

41 VARGAS AND LEVIK

41

They walk a few steps and stop. Vargas glances at Amanda's station wagon thoughtfully.

LEVIK

What do you think?

VARGAS

This Mrs. King has to come back for her car, right?

(off Levik's nod)

So, we just wait.

They move off toward the street.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

42 EXT. WASHINGTON STREET - DAY 42

Amanda and Lee move down the street in the direction of the parking lot.

43 AMANDA AND LEE - FOLLOWING THEM 43

Lee walks at a brisk clip. Amanda takes running steps to keep up.

AMANDA

I'm sorry you're upset, Lee.  
You'll feel better when you've talked to Scotty.

LEE

I'll feel better when I have all the film he's taken.

AMANDA

Well, he wasn't exactly going to open downtown with a major advertising campaign and those searchlights in the sky. He's really making the documentary for you.

LEE

For me?

AMANDA

He believes that International Fed/Film actually makes documentaries.

LEE

That's just our cover, Amanda. Twice a year we grind out a couple of documentaries on the romance of earthworms. That's it.

AMANDA

I know it's a cover for the Agency. But a cover's supposed to be something people believe, isn't it? Well, Scotty believes IFF is a real film company. He thought if he showed you his film, maybe he could talk to you about a job.

(CONTINUED)

LEE

Great.

AMANDA

Well, you do make some films. Like that one about tractors... and the one on crop rotation. You know, that was kind of interesting.

LEE

They were made to protect our cover. We have couriers, technicians, double agents... people who are known by others within the intelligence community. If they can be connected to IFF, our cover's blown and a lot of people are in jeopardy. Don't you see that?

AMANDA

Of course, I see it. Why do you think I brought you that cassette? You'll know what to say to Scotty, and I know he'll be very cooperative. He's sincere and talented and you saw the movies he took... clear and in focus. That may sound basic to you, but if you'd taken as many out of focus pictures as I have...

Lee sighs, shakes his head. FOLLOW as they resume walking.

INT. GREEN SEDAN

Levik and Vargas, seated in the car, watch as Amanda and Lee approach the parking lot.

LEVIK

Who the hell is she with?

VARGAS

I don't know.

EXT. PARKING LOT - DAY

Amanda and Lee enter, looking around for Scotty.

(CONTINUED)

45 CONTINUED:

45

AMANDA

Scotty wouldn't just walk off the job.

LEE

Yeah? Well, where is he?

Lee moves off, looking between the rows of parked cars.

46 IN GREEN SEDAN

46

Levik and Vargas watch.

LEVIK

He's gonna find the kid.

VARGAS

So, he finds him.

LEVIK

I say we make our move now.

VARGAS

We're not looking for trouble, Levik... we're looking for that film. She's got it now... she'll have it later.

47 EXT. PARKING LOT - ON LEE - DAY

47

He hears a THUMPING SOUND, tracks it to a car trunk. Amanda hurries over, stands behind him as he opens it.

48 ANGLE ON TRUNK

48

As it opens. Scotty, trussed and gagged, stares gratefully up at them.

AMANDA

(gasps)

Scotty.

49 ANOTHER ANGLE

49

Amanda works the gag from his mouth as Lee removes the wrist bindings.

AMANDA

Oh, Scotty. Look what they've done to him, Lee.

(CONTINUED)

LEE

Take it easy, kid. You're all right now. Just relax.

Scotty is breathing rapidly, talking non-stop, dry-mouthed.

SCOTTY

Two guys... after my film. They came on like insurance adjusters. I pegged 'em for phonies from the start. Jumped me.

(rubs his wrists)

What an experience! Boy, I wish I had it on film.

Amanda looks at Scotty carefully; concerned, angry.

AMANDA

They hurt you! Your cheek.

She extends her hand, then draws it back.

SCOTTY

It's nothin'.

He touches the bruise on his cheek, gasps.

LEE

Can you describe them?

SCOTTY

Right down to their wing tip loafers. I've got an eye for details.

(pumping)

I'm like a camera. Same guys who chased the guy who hit Mrs. King.

Scott jumps at the BLAST of an AUTO HORN. He looks toward the parking booth.

SCOTTY

(continuing)

Be right back.

He takes off.

Amanda looks at Lee.

(CONTINUED)



AMANDA

The same men who chased your friend Raul. Why'd they come back?

LEE

For the film. Scotty's got the two of them in living black and white. That just may save his life.

AMANDA

Whose life?

LEE

We're talking about Raul. Raul's life.

AMANDA

(hating to admit it)  
I don't understand.

LEE

Amanda, they must have caught Raul. If they hadn't, he would have phoned in. I'm hoping they wouldn't dare dispose of him until they get their hands on the film. That Super 8's better than a signed confession.

AMANDA

But you have it.

LEE

They don't know that.

Amanda digests that for a moment, then:

AMANDA

You don't suppose Scotty told them he gave it to me?

LEE

I think we better find out.

He guides her toward the booth.

Scotty doles out a parking ticket, waves off the driver. He is shaking slightly as Amanda and Lee approach.

(CONTINUED)

51 CONTINUED:

51

LEE

Scotty... how about locking down  
this operation?

SCOTTY

It isn't even noon yet.

LEE

I'll explain to the management.  
Just leave the parking arms up.  
You're hyperventilating... that  
can be dangerous. Let me buy  
you a cup of coffee while you  
calm down.

AMANDA

And some ice for that bruise.

SCOTTY

Y'sure it'll be okay?

LEE

I'm sure.

Scotty nods, pleased at Lee's interest.

52 EXT. PATIO RESTAURANT - ESTABLISHING - DAY

52

53 NEW SHOT

53

Amanda and Scotty are in a booth. A waiter hurries over  
with some ice in a glass, sets it down.

AMANDA

Thank you.

Amanda takes a napkin, forms the make-shift ice pack and  
holds it gently to Scotty's face. The waiter has moved  
off.

SCOTTY

Boy, what a day. First the  
accident, then those two goons  
after the film. Guess I shouldn't  
complain. It's the first time  
anybody's been interested in  
anything I've shot.

He winces. Amanda hands him the ice pack.

(CONTINUED)

AMANDA

Maybe you'd better do it yourself.  
I don't want to hurt you.

Scotty holds the ice pack in place. Lee slips into the booth.

LEE

About those two men...

SCOTTY

Y'know, I knew they were phonies  
when they took Mrs. King's  
registration from her wagon.

AMANDA

They took my registration?  
(to Lee, doomed)  
They took my registration.

SCOTTY

What could be so important about  
the film I shot? I feel like a  
character in a Truffaut movie.

LEE

Except for you asking why. No one  
ever asks that question in a  
Truffaut film. In Bergman's films,  
it's all they do.  
(shrugs)

Why do we live? Why do we die?  
Why?

AMANDA

Lee... they took my registration.

SCOTTY

Mr. Stetson, I think I know what  
you do at IFF. You're a director,  
right?

LEE

It shows? Well...  
(smiles)  
Bunuel told me that after so many  
years, a man should expect to look  
like what he is.

SCOTTY

Bunuel! The Andalusian Dog!

(CONTINUED)

LEE

I prefer Tristana. It was his preference, too.

Scotty is glowing with interest. Amanda is miserable. She starts to rise.

AMANDA

I think I better call home.

Lee pushes her back into the booth.

LEE

Luis knew so much about the tricks of the medium. I always declined awards of any kind. Then, one day, he said, 'awards are for the people who give them.' And he was right. You accept the award and, after a few moments, it's barely a memory.

SCOTTY

Wow!

LEE

But, enough about me... I understand you're working on a film of your own. Tell me about it.

Scott glances at Amanda, gets a nod of encouragement. She looks over at Lee.

AMANDA

(hisses)

They have my registration!

LEE

(pleasant)

I know.

SCOTTY

It's called 'Parkers'... It's a study in personality quirks of people parking their cars.

(revving up)

It's non-intrusive and rough enough to give it a now-Doc look. I started with Mrs. Marsten. She's the 'precise parker.' Car always centered, locked, never varies. I've got you on film, too, Mr. Stetson. You do some things with your car I'll bet you never noticed.

(CONTINUED)

53 CONTINUED: (3)

53

Lee  
 (forces a smile)  
 I can't wait to see it.

The waiter stops back at the booth, waits with an open pad. \*

LEE  
 (continuing)  
 Just coffee for me. \*  
 (to the others)  
 Be right back.

54 FOLLOWING LEE

54

He walks through the restaurant to a pay phone.

55 ANGLE ON LEE

55

He drops coins into the slots and taps out a number.  
 To INTERCUT:

56 INT. AGENCY - BILLY'S OFFICE - DAY

56

Billy is seated at his desk as the PHONE RINGS. He picks it up.

BILLY  
 Melrose here.

LEE  
 It's Scarecrow, Billy. Everybody  
 in place?

BILLY  
 Since when do you double-check  
 on me?

LEE  
 Billy... those two guys got Amanda's  
 registration.

BILLY  
 We have the house surrounded, okay?  
 Nobody's going to get hurt.

LEE  
 Yeah? What about Raul?

BILLY  
 No word on him yet... but, we did  
 get something off that film.

(CONTINUED)

LEE

License plate?

BILLY

Yeah. Rental car. They used a phony I.D.

LEE

(down)

Great.

BILLY

Not great... but not that bad. We've got an APB out on it.

LEE

Any make on the two guys in the car?

BILLY

Positive on one of them: Jan Levik, free-lance information broker. How he knew about the Malvern report I don't know, but you can bet it'll be hitting the open market if we don't stop him.

LEE

Thanks, Billy. I'll check back with you.

Lee hangs up and walks back toward the booth. He passes a bank of plants.

57 ANGLE ON PLANTS

57

Behind them Levik and Vargas watch.

58 LEVIK'S POV

58

Lee slides into the booth with Amanda and Scotty.

59 ANGLE ON LEVIK

59

He glances at Vargas.

LEVIK

We've got to make a move.

VARGAS

What move? She's never alone.

(CONTINUED)

59 CONTINUED:

59

LEVIK

Then we take the best shot we can.

He glances back toward the booth and fades into a crowd at the bar with Vargas following.

60 ANGLE ON BOOTH

60

Scott is playing with his salad. Amanda makes no attempt at eating.

SCOTTY

I'm really too nervous to eat.

AMANDA

You've been through a terrible experience. The best thing to do's for everybody to go home and...

SCOTTY

It's not that. It's being here with a director like Mr. Stetson.

(to Lee, tentative)

Did you mean what you said about seeing my film? I could have a rough cut ready in a couple of days.

LEE

I never view edited film. I prefer the raw footage... before ego intrudes on the subject matter. I want to see every frame.

SCOTTY

Okay, but I'm not really polished, Mr. Stetson. I haven't developed a real technique.

LEE

First, the technique shapes you... then, you shape the technique.

SCOTTY

Wow.

(beat)

I've got to wash up. Excuse me.

He slides out.

61

AMANDA AND LEE

61

When Scotty has gone.

AMANDA

Lee, I know you want to see Scotty's film... and, I know it's important to the agency... and, you're playing the part of a director very, very well... but, if you think I'm going to sit here another minute, while Phillip and Jamie and my mother are at home and those two men have my registration with my home address on it...

LEE

(cuts in)

Your home is surrounded.

AMANDA

(beat)

My home is surrounded? Who's surrounding it?

LEE

The good guys. That was the first phone call I made.

AMANDA

(touched)

It was?

LEE

Yeah. So, will you relax? Billy's got an APB out on the car.

(looks off)

Aren't you going to eat your salad?

He moves the plate over in front of him, digs in.

62

AT MEN'S ROOM DOOR

62

Scotty steps out, has a moment of recognition as Levik and Vargas crowd him. Levik hammers a short punch to Scotty's stomach, doubling him over. They carry Scotty between them, arms over their shoulders. Levik shrugs as he passes several men, watching.

LEVIK

You tell them no to mix drinks.  
Do kids listen?

Levik and Vargas continue toward the exit, Scotty draped between them.



- 63 ANGLE ON BOOTH 63  
Lee's gaze sweeps the room. He stares at the exit.
- 64 LEE'S POV 64  
Levik turns his head as he leaves, showing a quick quarter view in profile.
- 65 LEE 65  
drops his fork, whirls out of the booth.  
  
LEE  
You're safe here. Don't move!  
Amanda watches as Lee runs for the door.
- 66 ANGLE ON AMANDA 66  
She stares at Lee's car keys on the table, hesitates a beat, then grabs the keys and runs after him.
- 67 EXT. PATIO RESTAURANT - DAY 67 \*  
Levik and Vargas exit the door with Scotty hanging from their shoulders. They move to the green sedan, open the back door, shove him in. They climb into the front seat, take off.
- 68 LEE 68  
is moments behind them... sees the sedan pulling out... runs after it.
- 69 DIFFERENT SHOT 69  
As Amanda exits the restaurant... runs for Lee's car... jumps in. \*
- 70 INT. LEE'S PORSCHE - DAY 70  
Amanda fits the key into the ignition, fumbles with the shift, finds neutral and STARTS the ENGINE. With SOUNDS OF PROTEST from the ENGINE, she tries to get it in gear.

71 ON PORSCHE

71

As it lurches forward... GRINDING and PROTESTING. She finally comes abreast of Lee, brakes hard. He jumps into the passenger seat.

72 INT. PORSCHE - DAY

72

LEE

Hit it, Amanda... they're getting away.

Amanda tries to shift gears. The GEARS SCREAM.

LEE

What are you doing?

AMANDA

I'm trying to shift.

LEE

You're stripping the gears!

Amanda makes another attempt... lurches forward, throwing Lee against the dash... and the CAR DIES.

73 THEIR POV

73

The green sedan speeds away, turning off at an intersection and out of view.

74 RESUME SHOT

74

Lee slams his hand into the dash in frustration.

LEE

You lost 'em.

AMANDA

I'm sorry. I don't know how to drive a stick shift.

LEE

No kidding. I asked you to stay where you were.

AMANDA

You left your car keys. You think you could have caught it on foot?

(CONTINUED)

LEE

(grudging)

No. I love it. We've got an APB out and they're driving around like they're invisible.

AMANDA

You mean we were chasing...

LEE

The bad guys. They got Scotty.

AMANDA

(horrified)

Scotty?! Why would they kidnap Scotty?

LEE

To get to you. They figure you have the film, and Scotty's a bargaining chip. Now we don't have to just worry about keeping Raul alive... we have to worry about keeping Scotty alive, too.

AMANDA

(as it sinks in)

Oh... my... gosh.

HOLD ON them for a moment and...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

75 EXT. AMANDA'S HOME - ESTABLISHING - NIGHT 75

76 INT. AMANDA'S HOME - LIVING ROOM - NIGHT 76

Dotty sits at a desk in the living room squinting at an insurance policy through reading glasses. Amanda leans on the back of a chair staring out into the night.

DOTTY

Have you ever read one of these policies? It's a whole new experience.

(reads, gives up)

You'd think an uninsured driver was a driver without insurance, right? Not when you're talking insurance. It's a three page explanation.

Dottie sees Amanda's distraction. She moves around the desk toward her.

DOTTY

(continuing)

What are you looking at, Amanda?

Amanda moves away from the window. She tries a smile.

AMANDA

Nothing. I was listening to you.

Dotty studies Amanda carefully.

DOTTY

You can't let this accident depress you. It wasn't your fault.

Amanda shakes her head. She walks to a window and looks out. Dotty watches her, thinks.

DOTTY

(continuing)

It's more than the car, isn't it?

Amanda shrugs the idea away.

(CONTINUED)

76

CONTINUED:

76

Dotty walks to the window and stares out, searching.

DOTTY  
(continuing)  
There isn't anyone out there.

AMANDA  
What made you think there was?

DOTTY  
There's something very unsettling  
about this evening.

AMANDA  
There is?

DOTTY  
Yes. There is.

Dotty walks around the living room, checking the window  
locks. Amanda moves off toward the kitchen.

AMANDA  
I'll check the kitchen and back  
door if you'll get the upstairs  
windows.

DOTTY  
(triumphant)  
You see. You feel it too.

AMANDA  
I don't feel anything, Mother.  
Really. I just think it's time  
to lock up for the night.

DOTTY  
Of course... if you feel it's  
necessary, dear.

Dotty heads for the stairway... Amanda for the kitchen.

77

EXT. PATIO - NIGHT

77

Amanda steps out onto the patio... stops... listens.

LEE  
Over here, Amanda.

Amanda moves toward the sound.

78

LEE

78

steps out of the shadows. Amanda starts, then smiles.

AMANDA

I knew you were out here.

LEE

Yeah. I could tell.

She crosses to the trellis work, peers out.

AMANDA

But, I don't see anyone else. If the house is surrounded... I mean, you did say it was surrounded... and if it's surrounded you'd think you'd see one or two... You know.

LEE

You're not supposed to see anyone. If you see them, the whole thing doesn't work.

AMANDA

Of course, not. It wouldn't. I know that. It's just... Well, you said somebody was going to tap into our telephone lines. I didn't see anybody climbing any poles.

LEE

It's all done. When they call...

AMANDA

You're sure they will?

LEE

I'm sure. And, when they do, we'll hear the whole thing.

AMANDA

And, I just agree to anything they ask.

LEE

Right. You admit you have the film. That's the only thing keeping Scotty and Raul alive.

Amanda shivers slightly.

LEE

(continuing)

Cold?

(CONTINUED)

AMANDA

Scared. I guess I shouldn't admit that, should I?

LEE

Hey, I'm scared, too.

AMANDA

You are? Lee, that isn't very reassuring.

LEE

What I mean is, I feel responsible for Raul and Scotty. I wouldn't want anything to happen to them.

She stares at him, waiting.

LEE

(continuing)

Or you. But, nothing's going to happen to you, Amanda. You're protected by the best in the business. You can't see them, but they're here.

AMANDA

I don't want to be protected by the best in the business. I want to be protected by you.

LEE

Thanks.

AMANDA

That didn't come out the way I meant it. What I meant is...

LEE

(cuts in)

Never mind. I'm here... okay?

AMANDA

(nods)

Okay.

ducks back into the kitchen.

80 INT. LIVING ROOM - NIGHT

80.

Dotty has turned down the lights and is peering out through a crack in the blinds. As Amanda steps into the room, the PHONE RINGS. She races to it, snaps it up on the second ring.

AMANDA

(into phone)

Hello?

81 INT. WAREHOUSE - NIGHT

81

A single bulb hangs from a cord. Levik holds the telephone receiver to Scotty, who has his hands tied behind him. Vargas pushes his head to the receiver.

SCOTTY

(into phone)

Mrs. King... this is Scotty. These guys are serious. You'd better do what they say.

Levik takes the receiver back.

LEVIK

(into phone)

You get that?

82 INT. AMANDA'S HOUSE - AT PHONE - NIGHT

82

AMANDA

(into phone)

Yes.

Dotty watches her with interest.

83 INT. WAREHOUSE - NIGHT

83

Vargas drags Scotty toward a trap door in the floor as Levik talks.

LEVIK

(into phone)

I want you to get in your car and drive to 14th and Delaware. There's a lumber yard.

84 EXT. AMANDA'S HOUSE - DOWN STREET - NIGHT

84

A van is parked at the curb.



85 INT. VAN - NIGHT

85

Lee and Billy listen as a wire tap records the conversation.

AMANDA (V.O.)  
(through the speaker)

Yes.

LEVIK (V.O.)  
(through the speaker)

Just drop the film out of your car window and drive home. The kid'll be on his way as soon as we get it. And come alone. Got that?

AMANDA (V.O.)  
(through the speaker)

Yes.

There is a CLICK as Levik hangs up. Lee and Billy are thoughtful.

86 INT. WAREHOUSE - NIGHT

86

Vargas eases Scotty down the trap door stairs, then drops him. He replaces the trap door and moves a heavy crate over it.

LEVIK

We're gonna need new wheels. We should get there before the drop. Maybe set up something for a getaway.

VARGAS

You're a worrier. We got a housewife to deal with.

(pointing down)

And we got a lot of insurance.

Levik nods.

87 INT. BASEMENT

87

Scotty's face is outlined in the shafts of light that filter through the cracks in the floor above. He listens to Vargas and Levik move over the floor above, finally walking away, the FOOTSTEPS TRAILING into silence. He shudders with fear and a clammy chill and tries to loosen the bindings on his wrists.

88

## ANGLE OVER SCOTTY

88

Raul watches Scotty from a few feet away. He is bruised, sallow eyed with the look of a man resigned to a grim future. Scotty's eyes adapt to the darkness. He sees Raul.

SCOTTY

Hi. I didn't see you right away.  
(slides closer)  
I'm Scotty.

89

## SCOTTY AND RAUL

89

Raul turns his head to Scotty.

RAUL

Raul.

SCOTTY

Been here long, Raul?

RAUL

No.

Scotty tries to be cheerful.

SCOTTY

What do you do?

RAUL

(weak)

I'm a hostage.

SCOTTY

Me, too.

(squints; looks  
around, sniffs)

What's that smell?

RAUL

I think it's mushrooms.

SCOTTY

I love mushrooms.

(conversational)

How about you, Raul?

RAUL

Not anymore.

Scotty gives up on his wrist bindings. He makes another attempt at being cheerful.

SCOTTY

We'll be out of here soon. They're  
making a trade right now.

90 ANGLE OVER RAUL

90

He nods without agreeing, without hope.

91 INT. AMANDA'S HOME - NIGHT

91

Dotty watches as Amanda gets ready to go out.

DOTTY

You're making a mistake, Amanda.

Amanda slips into a jacket, checks her purse.

DOTTY

(continuing)

Men don't respect a woman they can call on a whim.

AMANDA

It's not what you think, Mother.

DOTTY

You're not meeting a man?

Amanda thinks, shrugs without answering.

DOTTY

(continuing)

These burning passions... midnight assignations... they don't last.

AMANDA

It's eight thirty.

DOTTY

(musing)

I can't manage your life.. Maybe you are entitled to a meaningless affair... something passionate and fiery with no future.

Amanda pauses at the door thoughtfully.

AMANDA

Maybe I am.

(kisses Dotty)

Back in an hour.

Dotty watches her leave. She sighs.

DOTTY

(knowingly)

An hour! One of those.

92 OMITTED

92 \*

8

8

93

93 \*

- 94 INT. STATION WAGON - MOVING 94  
Amanda drives slowly, searching for Lee.
- 95 AMANDA'S POV 95  
Lee steps into the beam of her headlights and waves her to the curb.
- 96 INT. STATION WAGON 96  
Amanda pulls over and Lee gets in.
- 97 AMANDA AND LEE 97  
Lee reaches over Amanda and cuts the lights.

LEE

Francine's taking your place for the film drop.

AMANDA

Why? I could do it. I don't want this to sound like a criticism, or anything, but you read so much about waste in government spending... and to call Francine in at night, when it's probably double time at least, when I'm out and dressed and ready... well, it just seems like an unnecessary expense. Oh, you'll probably say it's only a matter of a few dollars... but, you multiply that by all the government offices and agencies and...

LEE

(cutting her off)

Amanda!

AMANDA

I'll bet it adds up to quite a lot.

LEE

Francine is a qualified agent.

AMANDA

I know that, Lee. But, what kind of special training do you need to throw a film cassette out of the window? Now, that may seem like a dumb question, but I think it deserves an answer.

(CONTINUED)

LEE

It doesn't need any special training.  
Okay?

AMANDA

Then I can do it?

LEE

No.

AMANDA

What do I do?

LEE

Billy thinks it's a terrific idea  
to have you stay with me until we  
get your car back.

AMANDA

It'd be a lot more simple the other  
way.

LEE

And, a lot more quiet.  
(firm)  
Francine makes the drop.

Francine is making changes in her makeup as Billy works  
over a film cassette.

BILLY

(to Francine)

How are you coming?

FRANCINE

Almost ready. I've never done  
suburban frump before.

Francine ties a scarf over her head, dabs away her makeup  
with a tissue. She looks at Billy.

FRANCINE

(continuing)

How's this?

BILLY

You don't think the scarf is overkill?

FRANCINE

It covers the rollers.  
(MORE)

(CONTINUED)

98 CONTINUED:

98.

FRANCINE (CONT'D)

(adjusts the scarf)

Rollers are the hallmark of middle American homemakers. They're like a club badge.

99 BILLY

99

turns back to the agent at the tape recorder wire tap. He makes an adjustment on the film cassette on the workbench.

BILLY

Give me a power reading on this.

The agent nods, tunes into a frequency and watches a meter. Billy stares at the meter and nods.

BILLY

(continuing)

That should give us a signal we can track for several hundred yards.

The agent nods. Billy hands the cassette to Francine.

BILLY

(continuing)

Good luck.

Francine smiles, exits the van.

100 INT. AMANDA'S STATION WAGON - NIGHT

100

Amanda and Lee sit inside, waiting.

AMANDA

My mother thinks I'm involved in some kind of clandestine love affair.

LEE

Your mother ought to know you better than that.

AMANDA

Why?

LEE

Why? You're not the type, that's why.

(CONTINUED)

100 CONTINUED:

100

AMANDA

I'm not the type to be a spy, but here I am. I don't think you can say my mother ought to know me better than that. I don't know me better than that. You can't predict what a person will do under some circumstances.

Lee sees something through the windshield. He slides over and puts his arms around Amanda.

101 ANGLE - FAVORING AMANDA

101

She freezes.

LEE

Local patrol car passing. This looks more natural.

AMANDA

Right. Sure. A lot more natural.

LEE

You know, I never noticed before...

AMANDA

What -- didn't -- you -- notice?

LEE

The way you smell. I like it.

AMANDA

Thank you very much.

LEE

Yeah. It's kind of a blend of flowers, and perfume and...

(catching himself)

...soap and food and kids.

He slides away from Amanda.

LEE

(continuing)

They're gone now.

102 ANGLE ON DRIVER'S DOOR

102

Francine bangs on the window. Amanda sighs. Lee reaches over her and opens the door.

(CONTINUED)

102 CONTINUED:

102

LEE

Trade coats with Francine, Amanda.  
She'll take your wagon and we'll  
follow in my car.

103 EXT. AMANDA'S STATION WAGON - NIGHT

103

Amanda stares at Francine as she slips out of her coat.

AMANDA

You're wearing curlers?

FRANCINE

I never wear curlers in public.  
It's part of the disguise.

Billy moves in with last minute instructions.

BILLY

The cassette's got a transmitter  
signal that we can follow if we  
lose visual contact.

(to Francine)

Just drop it in the lumber yard  
and come back here.

Francine nods and gets into the station wagon.

LEE

The yard's covered and we'll be  
right behind you.

Francine nods, STARTS the WAGON and eases into the  
street. Billy moves back to the van, Amanda and Lee  
walk to Lee's car.

104 EXT. STREET - NIGHT

104

Francine passes in Amanda's station wagon. Lee's car and  
the van follow.

105 INT. VAN - MOVING

105

Billy watches the needle of a dial on an instrument  
board. He looks ahead toward Francine, then back to  
the dial. He sighs with a tentative satisfaction.

106 EXT. LUMBER YARD - NIGHT

106

Deserted... empty.



- 107 ANGLE ON SEDAN 107  
TWO AGENTS are crouched in the back seat. One peers over the top of the front backrest, then sinks back, out of view.
- 108 EXT. LUMBER YARD - NIGHT 108  
The van is parked near the entrance. Lee's Porsche is behind it. They are both behind cover.
- 109 INT. LEE'S PORSCHE - NIGHT 109  
Amanda is alone, slumped down, out of sight.
- 110 EXT. LUMBER YARD - NIGHT 110  
Lee stands away from the entrance, behind some cover. Francine drives up in Amanda's station wagon and turns into the yard.
- 111 ON WAGON 111  
Francine slows. She rolls down the window and tosses the cassette out, then drives out.
- 112 ANGLE ON CASSETTE 112  
It CLATTERS along the ground and comes to rest.
- 113 BROWN SEDAN 113  
drives in and parks near the cassette.
- 114 INT. BROWN SEDAN - NIGHT 114  
Vargas is alone in the car. He looks over the yard, checks out the cassette a few spaces away. He opens a briefcase next to him.
- 115 CLOSE ON BRIEFCASE 115  
He checks a Mac 10 sub, then takes a thick fold of lead foil out and pockets it.
- 116 VARGAS 116  
gets out of the car, carrying the briefcase.

(CONTINUED)

116 CONTINUED: 116

He walks to the cassette, picks it up and wraps it in the lead foil, drops it into the briefcase.

117 INT. VAN - NIGHT 117

Billy stares at the dial on the instrument panel. He adjusts it, stares at the agent at the board.

BILLY  
(alarmed)  
We've lost the signal.

118 INT. LUMBER YARD - NIGHT 118 \*

Vargas moves back toward his car, passing it and angling to the exit. He breaks into a run. \*

119 EXT. VAN - NIGHT 119

Billy sees Vargas running. He grabs a hand mike.

BILLY  
(into the mike)  
Take him!

120 ANGLE - FOLLOWING VARGAS 120

He runs through the yard as an ND SEDAN SKIDS to a stop nearby. \*

121 SEDAN 121

Agents spill out and run toward Vargas.

122 VARGAS 122

runs, taking the Mac sub from the briefcase as he moves. \*

123 ANGLE ON WINDOW 123

An AGENT pops into view aiming a rifle.

AGENT  
Federal agent. Don't move! \*

124 VARGAS 124

looks up, FIRES the SUB in a LONG BURST.

- 125 WINDOW 125  
The Agent dodges away as BULLETS SHATTER the WINDOW, dig pockmarks in the wall.
- 126 ANGLE ON LEE 126  
waiting behind a stack of lumber. \*
- 127 VARGAS 127  
FIRES out the clip, kneels to reload.
- 128 LEE 128  
sees his chance, breaks into a power sprint.
- 129 ANGLE ON VARGAS 129  
He jams the fresh clip into the sub as Lee slams into him, rolling them both to the ground. Vargas struggles and Lee punches him and stands as Vargas is pinned and searched by agents running into the scene.
- 130 DIFFERENT SHOT 130  
Vargas sits on the ground, handcuffed. Billy takes the foil wrapped cassette from the briefcase. He looks at Lee as they lean over Vargas. \*

BILLY

It's all over. Where're you holding them?

VARGAS

(a tough smile)

If I don't show up in an hour, they're dead.

(looks away)

I got nothing else to say.

Lee and Billy stare at Vargas, at each other with grim expressions of men who have hit the wall.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

131 EXT. LEE'S PORSCHE - NIGHT 131

He gets inside next to Amanda.

132 INT. LEE'S CAR - NIGHT 132

Amanda looks with relief at Lee.

AMANDA

I heard all that shooting and I wondered if... Nobody got hurt?

LEE

No.

AMANDA

It kind of worried me... but I stayed right here. I did exactly what you told me to do.

LEE

That's a refreshing change.

Lee sits for a moment, then slams his hand against the wheel.

AMANDA

What's wrong?

LEE

We blew it, that's what's wrong. We got one of the men, and he's giving us 'zip.'

AMANDA

Wouldn't he even tell you if Scotty and Raul are all right?

LEE

Oh, they're fine...  
(checks watch)  
... for the next forty minutes. He says if he's not back by then his partner's going to kill them both.

AMANDA

Kill them?

LEE

That's right.

(MORE)

(CONTINUED)

132 CONTINUED:

132

LEE (CONT'D)

Now that we know one of the  
kidnappers, it's unlikely they'd  
leave any... evidence, no matter  
what we agreed to.

Amanda stares ahead. Lee STARTS the CAR.

LEE

(continuing)

I'll take you back to your car.

Amanda senses the hopeless tone in his voice. She  
glances away with a look of despair.

133 EXT. LEE'S CAR - NIGHT

133

It pulls away from the curb and drives OUT OF VIEW.

134 INT. LEE'S CAR - MOVING - NIGHT

134

Lee and Amanda ride in silence for a moment, then:

AMANDA

Lee, I'm sure you've thought of  
this already... but there was an  
APB out on the car they used  
earlier... maybe...

LEE

Dead end. It was spotted this  
afternoon down in the warehouse  
district on the Potomac.

AMANDA

Well, that pinpoints an area,  
kind of... That's something.

LEE

That's nothing. It was followed  
to a deserted warehouse... and  
that's where they lost it.

AMANDA

I suppose they searched the  
warehouse.

(off his look)

Of course they searched it. That'd  
be the first thing they'd do.

LEE

They searched it. It was empty.

(CONTINUED)

134 CONTINUED:

134

AMANDA

You know, if a criminal wanted a really good hideout, he'd probably pick a place that could be searched, but where he could hide... and the police might not search again.

LEE

You may not believe this, but I'm having trouble trying to follow you.

135 AMANDA

135

She runs it off quickly.

AMANDA

You have a place to hide out. When the police search it, you have a secret place you go while they're searching, then you come out and they probably won't come back.

LEE

Like... where?

AMANDA

Like a sub-basement.

Lee shrugs.

AMANDA

(continuing)

I was a tech adviser on a food growing project... we were looking for a class of Basidiomycetes that would grow in sub-basements.

LEE

Basid...

AMANDA

Mushrooms. We used space in the sub-basements of buildings along the Potomac. Most of them have flooded or leaked river water over the years and been sealed. Maybe that warehouse they searched has one.

(watches Lee)

They might not have searched there.

(CONTINUED)

- 135 CONTINUED: 135  
Lee thinks, checks his watch. He sees a phone booth ahead, steers for it.
- 136 EXT. PHONE BOOTH - NIGHT 136  
Lee's CAR SKIDS to a stop next to the booth. He jumps from the car and runs to the phone.
- 137 INT. INTERROGATION ROOM - NIGHT 137  
Billy and an agent are questioning Vargas. He stares at the wall, confident, arrogant.
- VARGAS  
So you got me for possession of a sub... maybe attempted assault. Lightweight stuff.  
(looks at Billy's watch)  
You're running out of time.
- Billy turns his head as an agent beckons to him from the doorway.
- 138 BILLY 138  
moves to the next room, takes a phone an agent holds to him.
- BILLY  
(into the phone)  
This is Melrose.
- 139 EXT. PHONE BOOTH - LEE - NIGHT 139  
He talks quickly into the phone.
- LEE  
I know it's a long shot but there's a chance they're using a basement under the warehouse. See if you can run a bluff on that guy. I'll hang on.
- Lee looks back to Amanda.
- 140 AMANDA 140  
smiles through the windshield.

141 INT. INTERROGATION ROOM - NIGHT

141

Billy comes back with an attitude of quiet satisfaction.

BILLY  
(to the agent)  
Book him.

AGENT  
Which charge?

BILLY  
Kidnapping... with special  
circumstances.

Vargas is unimpressed.

AGENT  
Where were they?

BILLY  
In a basement under the warehouse.

Vargas blinks his eyes, his expression serious.

BILLY  
(continuing)  
Get the paperwork right. I don't  
want to lose this one or Levik.

Billy collects papers on the desk, ready to leave.  
Vargas watches him with a thoughtful expression.

BILLY  
(continuing; casual)  
You know how these things work.  
One of you can plea bargain his  
way out of the chair. You or  
Levik... first come, first served.

VARGAS  
I want a lawyer.

Billy turns back to the doorway, moving quickly out of  
the office.

142 OTHER ROOM

142

Billy rushes to the phone lying on the table off the  
hook.

BILLY  
(into the phone)  
That's it! I'm sending everything  
in right away.  
(firm)  
And, Scarecrow, you lay back. Got me?



143 BILLY

143

stares at the dead phone in his hand angrily. He turns to an agent next to him.

BILLY

I've got a red override priority.  
Get all units to that warehouse  
we searched this afternoon.

(checks his watch)

TDY anyone you need. We're talking  
minutes.

The agent runs out. Billy taps out a number on the phone.

144 EXT. PHONE BOOTH - NIGHT

144

The receiver dangles on its cable. Lee's car kicks up dirt as it speeds back to the highway.

145 INT. LEE'S CAR - NIGHT

145

He speed shifts, SKIDS around corners. He glances at Amanda quickly.

LEE

In some kind of cockeyed way --  
you may have come up with the  
answer.

\*  
\*  
\*

Amanda smiles.

146 EXT. WAREHOUSE - NIGHT

146

Dark, the Potomac River glinting in the background. A shadow moves INTO VIEW from the entrance.

147 ANGLE ON ENTRANCE

147

Levik looks around, checks his watch. He hammers the clip into the Mac sub he carries and moves back inside.

148 EXT. LEE'S CAR - NIGHT

148

He is leaning over the roof, watching. He moves to the passenger's window to Amanda.

LEE

(a whisper)

I've got to stall until the backup  
gets here.

(MORE)

(CONTINUED)

148 CONTINUED:

148

LEE (CONT'D)

(firm)

You wait right here!

Amanda nods. Lee moves away in the darkness toward the warehouse.

149 AMANDA

149

She watches Lee, then loses sight of him in the darkness. She looks around, fights the growing temptation for a moment, then eases the door open and moves after Lee.

150 INT. WAREHOUSE - NIGHT

150

Levik looks at his watch in the light of the naked bulb. He moves to the crate over the trap door and moves it aside. He kneels down and lifts the heavy trap door.

LEVIK

(shouting down)

You guys just ran out of time.

151 INT. BASEMENT - NIGHT

151

Scotty and Raul blink at the light.

SCOTTY

Okay, I'll tell you where the film is.

152 ANGLE - WAREHOUSE

152

Lee is looking in through a broken window. He aims his pistol.

153 ANGLE ON LEVIK

153

He moves behind the crate.

LEVIK

Good move, kid. But too late.

154 ANGLE - LEE

154

Levik has moved out of his line of fire. He smashes a pane of glass for a distraction, then moves away from the window.

- 155 LEVIK 155  
stiffens at the sound. He moves to the light, turns it off and eases toward the window.
- 156 EXT. WAREHOUSE - AMANDA - NIGHT 156  
She moves quietly to a loading dock, peers inside a leaning slat structure, then enters through a door angled off its hinges.
- 157 INT. STRUCTURE - NIGHT 157  
Dark with the unmistakable outline of the green sedan of Levik's. Amanda walks around it and kneels out of view.
- 158 INT. WAREHOUSE - NIGHT 158  
Levik points the Mac barrel at the window, then looks out quickly. He turns back, his view sweeping the shadows of the building.
- 159 WAREHOUSE - LEE 159  
enters through a window and moves along the wall toward the trap door. He reaches the door and slams it shut, running back into the darkness as Levik reacts to the sound, sending a burst of AUTOMATIC FIRE toward the trap door.
- 160 LEVIK 160  
is sweating. He eases toward the trap door, eyes darting over the dark building.
- 161 LEE 161  
kneels behind a crate, pistol up, looking for Levik. He picks up a bolt from the floor and tosses it.
- 162 LEVIK 162  
turns to the sound and FIRES.
- 163 LEE 163  
FIRES at the flash from Levik's Mac sub.

164 LEVIK 164

dodges Lee's SHOTS as they kick up splinters near him. He drops behind a crate and slams a fresh clip into the Mac. He glances at the exit and braces for a run.

165 WAREHOUSE 165

Levik runs for the exit, FIRING as he runs, spraying the warehouse with bullets.

166 LEE 166

ducks behind the crate.

167 ANGLE ON GREEN SEDAN 167

Levik bursts in through the doorway and jumps into the car. He turns the key... nothing. He turns it again... stomps angrily on the gas pedal... nothing.

168 DIFFERENT SHOT 168

As agents rush in, guns drawn. Lee dashes in, leveling his weapon at Levik.

LEE

That's it, Levik. All over.

Levik opens the car door, exits with his hands up.

LEE

(continuing; re:  
the car)

Looks like you need a tuneup.

169 AMANDA 169

steps from behind cover. She holds a variety of wires and tubes in her hand.

AMANDA

He'll need more than that.

(smiles)

I guess I must have pulled the right wires.

Lee looks at her with a trace of wonder, breaks into a big grin.

Lee and Amanda walk in through the pedestrian entrance.

AMANDA

I'm glad your friend Raul was all right. I know how you worried about him.

LEE

That's the last time I get anybody a job. I can't stand the guilt when something goes wrong.

AMANDA

Is he retiring from the spy business?

LEE

No. As a matter of fact... he likes the work. He's on his way to Prague.

AMANDA

So, with all the worrying you did, everything turned out just fine. I mean, you got back that report those two men stole... and Scotty wasn't hurt... I even got my station wagon fixed. That was awfully nice of Mr. Melrose. It really wasn't the Agency's fault.

LEE

Well, in a round about way it was.

Scotty spots them, runs up.

AMANDA

Hi, Scotty. How are you feeling?

SCOTTY

I'll know after Mr. Stetson tells me what he thought of my film.

LEE

We ran it all, Scotty... every frame... and it's good.

SCOTTY

It is? Boy, I wish I could have gotten a few reels on what went down the other night. How about that? Me in the middle of a major shoot-out... with Feds running all over the place. It's a good thing you told them what happened to me. I still don't know how they found us.

(CONTINUED)

170 CONTINUED:

170

LEE

I guess they have their ways.  
Anyway, about your film... I think  
you could edit it down to an  
interesting eight minutes or so.

Scotty beams happiness.

LEE

(continuing)

The legal department wants a few  
things: your city filming permit  
... the PR 308's.

Scotty looks blank.

LEE

(continuing)

We can get the filming permit  
if we pull a few strings... but  
we really need those PR 308's.

SCOTTY

What's a PR 308?

LEE

Personal release forms from the  
people you filmed.

AMANDA

You can't invade their privacy  
without consent.

Scotty's spirits crumble. His gaze drops to the floor.

SCOTTY

I guess I've got a lot to learn.

AMANDA

But you've got talent, too.

SCOTTY

Yeah... sure. Well... thanks for  
looking at it, anyway.

A HORN HONKS in the b.g.

SCOTTY

(continuing)

Thanks.

He starts to move off in response to the horn.

AMANDA

Oh, he's so disappointed. His  
face just seemed to crumble.

(CONTINUED)

170 CONTINUED: (2)

170

Lee looks at Amanda, then off at Scotty for a moment, then:

LEE

Hey, Scotty.

Scotty turns to him.

LEE

(continuing)

How'd you like an assignment for IFF?

Scotty looks from Lee to Amanda and back.

LEE

(continuing)

It's a short documentary on the Cuyahoga River in Ohio. That's the river that caught fire a couple years back.

SCOTTY

Yeah. Yeah. Maybe, the river that wouldn't die, sort of? Man's battle against his own pollution?

LEE

That's it. Run with that theme.

(quickly)

You leave tomorrow.

Scotty vibrates with excitement. He shakes Lee's hand, kisses Amanda's cheek, jumps into the air with a scream of pure happiness.

171 AMANDA AND LEE

171

Amanda smiles.

AMANDA

I knew you didn't mean it.

LEE

Mean what?

AMANDA

That business about not getting a job for a friend.

LEE

(beat)

Is that what I just did?

They look at each other a moment, then break into smiles.

FREEZE FRAME.

FADE OUT.

THE END

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