

FILE

SCARECROW AND MRS. KING

"Fearless Dotty"

Written by

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SCARECROW AND MRS. KING

"Fearless Dotty"

ACT ONE

FADE IN:

EXT. STREET IN WASHINGTON, D.C. - NIGHT

An area of the city where auto and pedestrian traffic is heavy.

ANOTHER ANGLE

on a MAN carrying a briefcase, walking briskly along the sidewalk. We TRACK him to the corner where a taxi cab is parked. The man gets into the cab.

INT. CAB

MAN
(a light Eastern
European accent)
Three-eighty-six Colorado.

The CABBIE nods, cranks the ignition, drives off.

TIME CUT TO:

EXT. ANOTHER STREET - NIGHT

A less populous area of the city. The cab appears, turns a corner.

INT. CAB

MAN
Right here will be fine.

The cabbie pulls over to the curb. As the man reaches for his wallet, the cabbie whirls around to face him. In the cabbie's hand is a silencer-equipped automatic. Before the man can utter a sound, the cabbie pumps two bullets into his chest. The man slumps over. The cabbie grabs the briefcase, searches through it hurriedly, removes a hard-cover book. He tosses his cap onto the seat, exits the cab, walks swiftly back toward the intersection.

EXT. KLEIN'S BOOKSTORE - DAY

We know it's Klein's because the name is stenciled on the window. Under the name is the following: NEW AND USED BOOKS.

INT. KLEIN'S BOOKSTORE

The walls are bookshelves, floor to ceiling. Additional shelves divide the room. In an area near the front is a desk, behind which sits MR. KLEIN, a little man of little consequence. He is talking to a WOMAN customer.

KLEIN

The name of the book?

WOMAN

Fourteen Hours.

Klein jots the information down.

DOTTY emerges from a row of shelves, paging through a well-worn volume. What she's reading makes her smile. She glances at her watch.

DOTTY

Oh, dear.

Her pace quickens as she crosses to the desk.

KLEIN

Author?

WOMAN

Randall Wilson.

KLEIN

I can make a couple of calls, if you want to wait.

The woman nods, takes a book off one of three stacks on the desk, leafs through it.

DOTTY

How much is this?

KLEIN

(takes the book)
Fourteen-ninety-five.

DOTTY

I'll take it.
(to nobody in particular)
My daughter loved this book
(MORE)

CONTINUED

CONTINUED

DOTTY (CONT'D)

book when she was a kid. Somewhere along the line it disappeared. Now, after all these years... I wonder if it could be the same copy...

WOMAN

Do you think your daughter will want to read it again?

DOTTY

Oh, no. It's for her son. His ninth birthday is Saturday.

WOMAN

(archly)

What is it, a unisexual children's book?

DOTTY

(laughing)

In a way. If you love dogs. It's about this wonderful Husky named 'Silver Chief.'

While Dotty makes out a check, Klein slips her book into a yellow plastic bag with the store's name on it. Just then, his attention is drawn to --

ALBERT

entering the store. He glances at Klein. We TRACK him down a row of shelves, whereupon he produces the book he killed to acquire, places it in a particular section and goes back the way he came.

AT THE DESK

DOTTY

Jamie -- he's my grandson -- is crazy about dogs. I know he'll like this.

Dotty starts to write a check. Klein looks past her to the door, where --

A MAN

we will come to know as KARL enters. He's in his early thirties, has ascetic features, with high cheekbones. The only thing preventing his face from being handsome

CONTINUED

CONTINUED

are his eyes, or, rather the look in them. It is cold, almost deadly. He directs it toward --

KLEIN,

who comes around from behind the desk.

KLEIN

(to Dotty)

Excuse me.

DOTTY

I'm in kind of a hurry.

Klein disappears around a shelf.

DOTTY

(continuing; to
woman)

I have to meet my daughter...

(MORE)

CONTINUED

CONTINUED (2)

DOTTY (CONT'D)

(to woman)

Who would have ever thought I'd
find it here?

Klein re-appears with the book Albert delivered. Karl moves into FRAME, several feet from the desk. Klein puts the book into a yellow sack, places it next to Dotty's book.

DOTTY

(to Klein)

May I have my shopping bag?

Klein lifts up a shopping bag from the floor. In it are several packages. A couple of them are gift-wrapped. As Dotty reaches for the bag, her elbow hits a stack of books, toppling them onto the floor.

DOTTY

(continuing)

Oh, I'm sorry.

Klein starts to retrieve them, examining each one for damage.

DOTTY

(continuing)

Do you want identification?

KLEIN

(preoccupied)

No...

Dotty takes one of the books in the yellow sack, drops it in her shopping bag.

DOTTY

Thank you.

She exits. Karl moves closer to the desk. Klein looks at him nervously.

KLEIN

Now, where were we?

WOMAN

(impatiently)

Why don't you just call me if you
find it?

KLEIN

Okay, Mrs. Brian.

CONTINUED

CONTINUED (3)

The woman walks out. Karl walks up to the desk. Klein hands him the other yellow sack. Karl removes the book, reacts.

KARL

What's this?

KLEIN

Huh?

Karl shoves the book under Klein's nose.

KLEIN

(continuing)

What? Oh, no...

Karl seizes Klein by the collar.

KARL

You little worm! Who'd you sell out to?

KLEIN

(sweating bullets)

I didn't! It must've got mixed up with the other one...

KARL

Who was that broad?

KLEIN

I don't know. I've never seen her before.

Karl looks out the window, sees --

DOTTY

at the curb, signaling at something, o.s.

RESUME SCENE

Karl shoves Klein down into his chair, runs toward the door.

EXT. BOOKSTORE

A taxi pulls up. Dotty gets in and is gone before Karl reaches the street. He runs down the sidewalk to a parked car. Behind the wheel is his colleague, ROCHE. Karl jumps in.

KARL

See that cab? The book's in it.

CONTINUED

Roche burns rubber into the traffic flow.

ANOTHER PART OF TOWN

On one corner is a coffee shop. In front of it is a magazine stand. A taxi pulls up to this corner. Dotty gets out, enters the coffee shop.

THE CAR

driven by Roche arrives a moment later. Karl gets out, walks to the coffee shop.

INT. COFFEE SHOP

Crowded. Dotty sees AMANDA sitting at the counter. The stool next to her is occupied by her purse and a shopping bag, similar to Dotty's. but not nearly as full of packages. Dotty crosses to the counter.

DOTTY

Hi, honey. Sorry I'm late.

AMANDA

Hi.

She eyes Dotty's shopping bag.

AMANDA

Dear God.

She moves her purse and bag onto the floor. Dotty sits beside her.

AMANDA

(continuing)

How many presents did you buy
Jamie?

DOTTY

Now, now, it's okay. What'd the
doctor say?

AMANDA

He says I'm underweight and should
eat more.

DOTTY

Have something now.

CONTINUED

CONTINUED

AMANDA

I don't have time. What did you get him?

DOTTY

Wait'll you see.

She pulls out a rectangular box, on which is painted a Green Beret Soldier.

AMANDA

You found it! Where'd you find it?

DOTTY

Toyland. The clerk said it's the last one in the city.

Amanda's smile turns to a slight frown.

DOTTY

(continuing)

What's wrong?

AMANDA

I just wish he wasn't carrying a gun. Am I being silly?

DOTTY

The gun is detachable. Just like that he becomes a conscientious objector.

AT THE DOOR,

where Karl keeps an eye on Dotty.

RESUME AMANDA AND DOTTY

A waitress gives Dotty a cup of coffee, refills Amanda's cup.

DOTTY

... a T-shirt with his name on it.

Amanda puts the gift-wrapped T-shirt back into the shopping bag, pulls out the yellow bag.

AMANDA

Well, good, a book. What is it?

DOTTY

You'll never guess.

CONTINUED

CONTINUED

AMANDA

It's not about the birds and the bees, is it? He's not ready.

DOTTY

No, no. But I don't want you to see it till he does. I want to surprise you.

She returns the book to her shopping bag. The patron sitting next to Dotty gets up. Amanda looks at her watch, takes a sip of coffee.

AMANDA

If I'm gonna drop you, we'd better go.

Karl fills the seat vacated by the patron, as Dotty takes a hurried gulp of coffee, grimaces.

DOTTY

They've still got the worst coffee in town. Amanda puts a dollar bill and some change on the counter, follows Dotty. Karl walks after them.

EXT. COFFEE SHOP - DAY

Amanda and Dotty, along with several other pedestrians, wait for the red light to change. Karl is about ten feet behind them. Dotty shifts the shopping bag from one hand to the other.

AMANDA

Want me to carry it?

DOTTY

Just hold it a second. I want to get "Newsweek."

Amanda takes the bag. It is heavy. Dotty steps over to the magazine stand, purchases the latest copy of "Newsweek." The light turns green. People start walking. Karl seizes the moment, rushes Amanda, who turns to look toward her mother just as Karl reaches for the bag with one hand, shoves Amanda with the other. As Amanda falls into the street, Karl tries to grab the bag. He gets only one of the handles, rips the bag in half. Presents fall out. The yellow bag lands close to Amanda. Karl hesitates.

AMANDA

Thief!

She lashes out with her foot at Karl.

A PEDESTRIAN

Hey, you!

CONTINUED

Karl is attracting too much attention. He runs to the corner, jumps in Roche's waiting car. Roche accelerates.

AMANDA

is fuming. A couple of people help her up, as Dotty appears from in front of the magazine stand.

DOTTY

My God, honey, what happened?

AMANDA

That...that man tried to rob me!
Ow!

She examines a scrape on the heel of her hand. The knees on her stockings are both torn. Two good samaritans gather up the packages.

SAMARITAN

You all right, ma'am?

AMANDA

Uh...sort of. No. Uh, yes, I'm fine.
Thank you.

DOTTY

Well, that's just awful. Did anybody see where he went?

A MAN

He got into a car. I couldn't get the license.

AMANDA

What kind of a city is this?

ANOTHER MAN

Just like the one I come from.

The two men who have picked up the presents put them in the remaining bag. Amanda rubs her knee. The light turns green again, and life goes on.

EXT. AGENCY HEADQUARTERS - ESTABLISHING - DAY

INT. AGENCY - BULLPEN - CLOSE ON LEE STETSON,

a perplexed look on his face. ADJUST ANGLE to include

CONTINUED

Amanda, sitting on the other side of Lee's desk.

AMANDA

Why don't you people do something about the crime in this town?

LEE

It's police business.

AMANDA

With all the law enforcement agencies in this area, and, still, at high noon, something like this can happen to a person.

LEE

I'm really sorry. Did you call the police?

AMANDA

What's the use? He got away; nobody got the license number of his car. I'm not even sure I could identify him.

Her raised voice is drawing a few looks from others. She casts her eyes at her hands folded in her lap.

AMANDA

(continuing)

I broke a nail, too.

FRANCINE walks past, pauses to look Amanda over.

FRANCINE

What happened to your stockings?

AMANDA

Why don't you ask me what happened to my knees?

FRANCINE

All right, what happened to your knees?

AMANDA

Nothing.

Lee motions for Francine to be on her way. She shrugs, exits.

AMANDA

(continuing)

If I had a bullet hole in my

(MORE)

CONTINUED

CONTINUED (2)

AMANDA (CONT'D)
forehead, she'd probably ask why
I didn't put some blush on it.

LEE
Is there anything I can do?

AMANDA
Catch the guy and beat him till
his heart stops.
(beat)
Never mind. Let's get on with it.
I had to tell another whopper to
my mother, so I can't be gone long.
(opens her purse,
takes out a folded
manila envelope)
You're claiming some write-offs
here that look a little shaky to
me.

LEE
(sotto)
Keep your voice down.

Amanda slides out a stack of receipts from the envelope.

AMANDA
(sotto)
How can you claim jogging shoes
as a business expense?

LEE
I needed them for a case. I never
would've bought them otherwise.
(sees something, o.s.)
Shh.

BILLY MELROSE starts past, looks up from a sheaf of
documents he's studying.

BILLY
Everybody's expense vouchers are on
my desk except yours, Lee.

CONTINUED

CONTINUED (3)

LEE
Five minutes. I'm just answering
a few questions for Amanda.

BILLY
Hi, Amanda.

AMANDA
Hi.

Billy moves on.

AMANDA
(continuing)
Answering a few questions! Seems to
me you're getting answers, not giving
them. What is this?

She shows him a receipt of some kind.

LEE
Look, I'll take care of it from
here, okay? I really appreciate
your sorting all this stuff out.
It was a mess.

AMANDA
No kidding. When do I get paid?

LEE
Well, this comes out of my own
pocket...

AMANDA
What does that mean?

LEE
By the end of the week?

AMANDA
Fine.

They rise. Lee walks her to the door.

LEE
I think you should go to the police.

AMANDA
Maybe I will... Nothing like this
ever happened to me before. It's
really gotten to the point where
it's unsafe to walk the streets.

CONTINUED

CONTINUED (4)

LEE

(trying for levity)

Maybe you should stop walking them.

His double-entendre gets by her briefly, then:

AMANDA

Cute.

EXT. KLEIN'S BOOKSTORE - DAY

Roche's car is parked in front. A CLOSED sign hangs in the window. Behind it the shades are drawn.

INT. KLEIN'S BOOKSTORE

The frail little Klein sits at his desk, visibly shaking with fear. Roche stands next to him. Karl sits on the edge of the desk, cleaning his fingernails with a switchblade knife.

KARL

Let's hear it again.

KLEIN

I never saw her before in my life. I knew you were coming in. Why the hell would I pull a double-cross with you in the store?

ROCHE

Because there was no time.

KLEIN

No, no, if she knew about the book, she sure didn't hear it from me. And I respect you too much, Karl, to try anything like a switch.

KARL

(smiling)

Respect? I like that.

(to Roche)

This creep sells out his country for thirty-thousand-dollars, but he respects me.

KLEIN

I...need the money.

CONTINUED

CONTINUED

KARL

Well, at least your cause is noble... Did she pay cash?

KLEIN

Uh...no! No, she paid by check.

He rifles through the desk drawer, finds Dotty's check.

KLEIN

(continuing)

Here! Her address is on it.

Karl takes the check.

KARL

Probably non-existent. Let's find out.

(beat)

If you're lying, they're gonna find parts of your body all over town.

Klein's adam's apple jumps. Karl and Roche walk out of the store.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. THE KING HOUSE - DAY (ESTABLISHING)

INT. THE KING HOUSE

We're in the foyer. From this vantage point the house would seem to be empty. Then we hear a noise coming from the den. A moment later Karl crosses in front of us. His eyes sweep the room. We TRACK with him to the dining area. He opens a few cabinets, looks through them, finds nothing of interest, moves out of this area to the stairs, starts up them.

EXT. THE KING HOUSE - DAY

Amanda's station wagon comes down the street, turns into the driveway, stops. Amanda and Dotty get out. (NOTE: They are wearing different clothes. This is the following day.)

INT. THE KING HOUSE - STAIRS

Karl stops his ascent as he hears the car doors shut. He leaps down the steps, hears Amanda's and Dotty's voices. We hear a key being inserted into the front door lock. Karl ducks into a closet, pulls the door shut.

AT THE FRONT DOOR

as Amanda and Dotty enter. Amanda carries a grocery bag. She heads for the kitchen, while Dotty sheds her coat, crosses toward the closet.

DOTTY

(pausing before opening
the door)

Uh-oh. I think I forgot the vanilla.

AMANDA

(checking the bag)

No, it's here.

Dotty opens the closet door, reaches for a hanger.

INT. CLOSET

We can see Dotty's arms as she puts her coat on the hanger. Past her, flattened against the wall, is Karl.

CONTINUED

CONTINUED

He doesn't so much as breathe. His eyes follow Dotty's hands. The switchblade is ready.

DOTTY

How many kids will be coming?

AMANDA(O.S.)

Twelve at the last count.

Dotty hangs up her coat. Before closing the door, she reaches up to the shelf and rearranges some boxes and other junk that appear ready to fall off. Now she shuts the door.

INT. THE KITCHEN

Amanda is unpacking the grocery bag. All the ingredients for baking a cake are represented. Dotty comes in.

AMANDA

You've got Jamie's presents hidden, haven't you? You know how he loves to go looking for them before it's time.

DOTTY

They're in my closet. Except for the book. It's in my night stand. I want to read some of it before I wrap it.

AMANDA

What is this book, anyway?

DOTTY

Uh-uh. I'm not telling.

AMANDA

I must've read it, right?

DOTTY

That's right. And you loved it.

AMANDA

It couldn't be Rebecca of Sunnybrook Farm.

DOTTY

It sure couldn't.

CONTINUED

CONTINUED

AMANDA

One of the 'Nancy Drew' mysteries?

DOTTY

Those are girls' books.

AMANDA

What am I?

DOTTY

Don't waste your time guessing.
I'm not gonna tell.

AMANDA

C'mon, now you've got my curiosity
up.

But Dotty walks out. Amanda sets a carton of eggs on the counter. She's still in her coat, and now that she's done unpacking the groceries, she goes to hang it up.

INT. LIVING ROOM

Amanda slips out of her coat, opens the closet door. There stands Karl with his knife. Amanda gives a tiny cry, slams the door, backs away. A crash sounds from within the closet. The door flies open. Karl staggers out, holding a hand to his head. He's in pain. Junk from the collapsed shelf spills out into the room.

AMANDA

You!

Karl stumbles to the front door, dashes out.

DOTTY(O.S.)

What in God's name was that?

Amanda tries to collect herself. Dotty appears down the stairs.

DOTTY

(continuing)

Amanda?

AMANDA

There was a...huge spider in
the closet.

DOTTY

What'd you do, drop a bomb on it?

She comes down to where she can see the closet.

DOTTY

(continuing)

INT. THE KING HOUSE - LIVING ROOM - LATER

Dotty stands inside the closet. The shelf is back in place, and she is stablizing it with hammer and nails.

AT THE KITCHEN DOOR

It swings open. Amanda peeks out. She's got the phone to her ear. Seeing that her mother is otherwise engaged, she closes the door.

INT. KITCHEN

AMANDA

(into phone)

You've always dealt with me on a 'need to know' basis. And I've always been available. Now I need to know.

Intercut with:

INT. AGENCY HEADQUARTERS - BULLPEN AREA - LEE'S DESK - DAY

LEE

(into phone)

Amanda, even if it is the same guy, that doesn't mean your cover's been blown.

AMANDA

It doesn't mean it hasn't, either.

An ASSISTANT passes Lee's desk, drops a manila folder on it. He opens the folder, looks over the documents inside.

AMANDA

(continuing)

Hello?

LEE

Yeah, well, why don't you come down here. You can describe him to the computer, and we'll see if he's a known operative.

AMANDA

I'm not leaving this house. How do I know he's not lurking around here somewhere? My kids will be home soon. That man was in the closet!

CONTINUED

CONTINUED

DOTTY(O.S.)
Amanda, can you give me a hand here?

AMANDA
(calling out)
Be right there.
(into phone)
I've got to go. I want you to come out here.

LEE
I'm real busy right now.

AMANDA
Then don't ever call me again.

LEE
(resigned)
All right...where?

AMANDA
The people next door are away. There's an Azalea bush right at the backyard fence. I'll look for you in a half-hour.

She hangs up, exits the kitchen.

EXT. THE KING HOUSE - BACKYARD - DAY

We're SHOOTING between the King house and the one next door. Amanda comes out of a side door in the garage, walks to the Azalea bush, on the other side of which Lee crouches, examining a tear in the leg of his pants.

LEE
I ripped my pants climbing over the fence.

AMANDA
You can always deduct them.

LEE
I think you're overreacting.

AMANDA
A man assaults me in the street, and then I find him in the closet with a knife, and I'm overreacting?!

CONTINUED

CONTINUED

LEE

I mean as far as his knowing
you've worked for the Agency,
and that's why he's after you.

(beat)

What all was in the shopping
bags?

AMANDA

I told you: birthday presents for
Jamie.

LEE

Nothing else?

AMANDA

I had a couple of other things in
my bag.

LEE

What?

AMANDA

Never mind. I'm not even sure he
was going for the bags. He shoved
me. If he was just a thief, why
did he knock me into the street?

LEE

I can't answer that.

AMANDA

Well, I can. He was trying to get
me run over.

LEE

But he did go for a bag, too?

AMANDA

Yes.

LEE

I want you to bring all the things
in both bags down to the Agency.

AMANDA

Impossible.

LEE

I want you to do it anyway.

CONTINUED

CONTINUED

AMANDA

Some of the gifts are already wrapped. My mother's going to do the others. That's part of the fun of it for her.

LEE

I'm not going to spoil her fun, but I want everything to be examined. We'll be careful.

AMANDA

I don't see what the presents have to do with anything.

LEE

Neither do I. But let's assume he was after something and start from there.

AMANDA

I want protection for my family; while you're at it, protect me, too.

CONTINUED (2)

LEE

Done.

AMANDA

No matter where we go. School...

LEE

(impatiently)

Yes, yes. To the moon if necessary.

AMANDA

All right. I'll bring them down tomorrow around ten.

(beat)

Thank you, Lee.

LEE

You're welcome. Your house will be under surveillance from now until this thing is cleared up. Okay?

AMANDA

Okay.

She walks back toward the garage.

INT. AGENCY HEADQUARTERS - COMPUTER ROOM - DAY

CLOSE on a computer screen. Projected on the screen is the outline of a face. No features; just the outline.

ANOTHER ANGLE

Amanda and Lee are standing in front of the computer. The computer 'ARTIST' is seated in front of them. In the immediate vicinity sit Francine and another AGENT, unpacking Jamie's presents, and whatever else Amanda bought, from a grocery bag. Amanda is not watching the screen; rather, she is keeping an anxious eye on Francine and the other agent.

AMANDA

(to them)

Be careful.

LEE

Amanda?

Amanda looks at the computer screen.

AMANDA

Well, he had a nose and eyes...

CONTINUED

CONTINUED

LEE

What about the facial structure?

AMANDA

Yes. Long and thin -- like that.

ARTIST

Start with the hair.

AMANDA

Parted on the side. Dark brown,
fairly short. You could see his
ears.

The artist punches a few keys. The outline suddenly
has hair in the manner Amanda described.

AMANDA

(continuing)

Yes...good.

ARTIST

Eyebrows?

AMANDA

I really didn't have a chance to
study his eyebrows.

ARTIST

Thick?

AMANDA

No...

Francine holds up a pair of white cotton women's briefs.

FRANCINE

Sexy.

AMANDA

I happen to prefer that kind.

ARTIST

(re; eyebrows)

How's this?

AMANDA

Yeah.

ARTIST

Eyes?

CONTINUED

CONTINUED (2)

AMANDA
 (shuddering at the
 memory)
 Cold. Expressionless.

ARTIST
 Dark?

AMANDA
 No.

Francine rips the paper off a gift.

AMANDA
 (continuing)
 Don't rip the paper!

FRANCINE
 What am I supposed to do?

LEE
 You're supposed to not rip the
 paper.

Very carefully, Francine resumes opening the gift.

ARTIST
 Eyes?

AMANDA
 Uh...blue. Pale blue. He was kind
 of handsome...more like, pretty,
 actually.

LEE
 Oh, yeah?

On the screen, the eyes appear under the brows.

AMANDA
 That's good. And his nose was
 aquiline, almost delicate...

The artist punches some keys. The nose appears.

AMANDA
 (continuing)
 That's sort of it... I don't know.

LEE
 You're doing fine. Just think of
 your mind as a screen -- like the
 computer's. Try to project his face
 (MORE)

CONTINUED

CONTINUED (3)

LEE (CONT'D)
onto the screen.

AMANDA
The nose shouldn't look like that.

ARTIST
You said aquiline.

AMANDA
I was wrong.

The artist narrows the nose.

AMANDA
(continuing)
That's it. Very...sensitive.

LEE
I don't think he's so hot.

Francine looks at the image. Lee waits for her assessment.

FRANCINE
Not my type; too wimpy.

Lee nods.

FRANCINE
(continuing)
Not yours, either?

Lee gets back to business.

AMANDA
High cheekbones.

A shadow representing that feature is filled in.

ARTIST
Mouth?

AMANDA
I don't know.

FRANCINE
A guy without a mouth shouldn't be
hard to find.

ARTIST
Full lips?

CONTINUED

CONTINUED (4)

AMANDA

Uh...

The artist punches in a set of full lips.

AMANDA

(continuing)

No.

The agent sitting next to Francine is stripping the uniform off the Green Beret doll. For a moment this draws everybody's attention. Finding nothing of interest externally, the agent promptly twists the head off the body. Amanda gasps, points at the agent as if he's just committed murder. Lee covers his eyes.

AMANDA

That's the last one of those in the city! It's the only thing my son asked for. It took my mother four days to find it. Do you realize what you've done?

AGENT

War is hell.

He shines a pinlight into the body cavity.

LEE

We'll get you another one.

AMANDA

By Saturday? Fat chance!

LEE

Amanda, I promise you, we'll get another one by Saturday. You have my word. Now, what about the lips?

Amanda gets ahold of herself, looks at the screen, where the lips are thinned until the resemblance to Karl is complete.

AMANDA

That's him!

We HOLD on the image of Karl, then --

CUT TO:

INT. KLEIN'S BOOKSTORE - NIGHT

CLOSE on Karl's face. The cold, expressionless eyes are

CONTINUED

CONTINUED

narrowed in thought.

WITH KARL

as he turns and crosses to the desk where Klein and Roche watch him expectantly. Klein still looks nervous, but not as terrified as when last we saw him.

KARL

I still think that woman's an operative. Her whole act -- jabbering on like that, knocking over the books -- it was too good. And it worked.

KLEIN

But you don't think I had anything to do with it, do you, Karl?

KARL

You'd better hope I don't.

KLEIN

That's exactly what I hope. 'Cause I didn't. I haven't asked you for the money, have I?

KARL

Well, Klein, even your life is worth more than thirty-grand, isn't it?

KLEIN

What I mean is, the only reason I've made my store a drop is for the money. And if something goes wrong here, I sure don't expect to be paid...even if I had nothing to do with it.

ROCHE

Why don't you button it up?

KLEIN

I'm just saying...

KARL

I know. You're a man of principle.

KLEIN

What are you going to do now?

KARL

I'm gonna get the book, Klein.
(MORE)

CONTINUED (2)

KARL (CONT'D)

It's a hot property. Two men
had to be killed to get it this
far. It's been paid for, and I
deliver.

KLEIN

But if she's an agent, she's
probably already passed the
book.

KARL

Then, at the very least, she can
die for her trouble.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. THE KING HOUSE - DAY (ESTABLISHING)

INT. THE KING HOUSE - KITCHEN - DAY

Amanda is stacking the breakfast dishes in the washer. Finishing, she crosses to the stairs, calls up:

AMANDA
Mother, you'd better hurry, or
you'll miss the bus.

DOTTY(O.S.)
I'll be right down.

Amanda pours herself a cup of coffee. O.s., the staccato clatter of a jackhammer begins. Amanda goes to the window, looks out.

AMANDA'S POV

Down the street a MEN WORKING sign has been set up. The middle of the street is cordoned off by sawhorses. A MAN in overalls operates a jackhammer. A second MAN is beside him, holding a shovel.

RESUME AMANDA

She turns as Dotty comes down the stairs.

AMANDA
I'm sorry I can't take you to the
beauty parlor, but this morning
is the only chance I'll have to
get the house clean before the
party.

DOTTY
That's okay. One of these days
I'll have to learn to drive.
(beat)
Well, I'm off.

Amanda walks with her to the front door.

DOTTY
(continuing)
After I get my hair done, I may
(MORE)

CONTINUED

CONTINUED

DOTTY (CONT'D)

look around for another Green Beret doll. I can't believe that the man who picked up the presents for you really stole it.

AMANDA

Well, you know how in demand they are. Maybe he didn't, but I can't think of any other explanation.

DOTTY

It makes me so mad.

AMANDA

Don't worry about it. Maybe you'll get lucky.

DOTTY

Hey, did you think of the name of the book yet?

AMANDA

(suddenly remembering)
The book!

Dotty gives her a startled look.

AMANDA

(continuing)

Uh...no. No, I sure haven't. Eloise? No, Jamie wouldn't be interested in that.

Dotty laughs, opens the door. Down the street the jack-hammer pounds raucously.

DOTTY

(annoyed)

What are they doing now?

AMANDA

You know the city. Tear the streets up whether they need it or not.

DOTTY

'Bye.

She starts away. Amanda watches her go for a minute, then rushes across the living room.

INT. THE KING HOUSE - UPSTAIRS LANDING

Amanda comes up the steps two at a time, enters Dotty's bedroom.

INT. DOTTY'S BEDROOM

Amanda goes right to the night stand, pulls the drawer open. Inside is the yellow sack with the book in it. She takes it out, exits.

EXT. THE KING HOUSE

Lee's Porsche is now at the curb, engine running. Amanda comes out of the house, runs to the car, gets in.

INT. PORSCHE

LEE
(driving away)
'Morning.

AMANDA
Hi.

LEE
You know, it really isn't necessary
for you to come along. I'm fairly
competent.

AMANDA
I know, I know. I'll just feel
better.

They pass the street repairmen.

AMANDA
Are they..?

LEE
They're ours.

EXT. THE STREET

The Porsche approaches the corner. At the intersection there is a bus stop. Dotty and five other PEOPLE are getting aboard a waiting bus.

ANGLE - ACROSS THE STREET

on Roche's car. Roche is at the wheel. Karl sits across

from him.

BACK WIDE

The bus pulls out. Roche makes a U-turn, drops in behind the bus. The Porsche turns the corner, stays a few cars back.

INT. PORSCHE

AMANDA

...and you're sure your men will watch the school all day?

LEE

Absolutely positively certain.

AMANDA

Good, good. What about the Green Beret doll?

LEE

Workin' on it.

AMANDA
You've only got two more days.

LEE

I know.

AMANDA

You can't find one, can you?

LEE

Amanda, I'm going to find one. If it's my last act, I'll find one.

(beat)

What's in the sack?

AMANDA

Oh. A book. My mother bought it for Jamie. In all the confusion, I forgot about it. She said I loved it as a kid, and she found an old copy at this shop. It wasn't with the other gifts because she wanted to kind of look it over before wrapping it. She's real sentimental.

(notices that the sack is still taped shut)

I guess she hasn't gotten to it yet.

CONTINUED

CONTINUED

She carefully peels the tape away, takes out the book, opens it to the title page, reacts.

LEE
Well, what is it?

AMANDA
The Drought Cycles of Burma?!

LEE
You loved The Drought Cycles of Burma when you were a kid?

AMANDA
(paging through
the book)
It must be a joke.
(reads)
"In 1932 the measured precipitation
in Kachin State was the lowest in
fifty years."

LEE
Hmm...a real page-turner.

Amanda leafs through more pages.

AMANDA
This doesn't make any sense.

LEE
What?

AMANDA
This page just has a bunch of
letters on it.

Lee takes the book from her, looks it over.

LEE
It's code.

AMANDA
No!

LEE
Believe it.

AMANDA
What's it say?

LEE
I don't know. But the sixth-floor
will be able figure it out.

CONTINUED

CONTINUED (2)

AMANDA

She must've must've picked up
the wrong book, somehow.

LEE

(grinning)

Or she's an enemy agent.

AMANDA

Mother? Oh, sure. I often hear
her up in her room, whispering
in Russian.

LEE

It's beginning to make a little
sense, even though the guy that
attacked you is clean. He's either
very good or very new.

AMANDA

And he's after my mother!

LEE

He's after the book.

AMANDA

What's the difference? Obviously,
he's desperate. Oh, God, what do
I do now?

LEE

We won't leave her alone for a
minute.

AMANDA

(getting panicky)

I want more men on her. She should
be in a safehouse.

LEE

How are you going to explain that?

AMANDA

(defeated)

I don't know.

EXT. A STREET - DAY

We're in a business district. The street is lined with
shops. In the middle of the block is EMILIO'S HAIR
SALON.

CONTINUED

ANGLE ACROSS STREET

where Lee's Porsche is parked.

ANGLE UP THE STREET

Roche's car is parked.

INT. EMILIO'S HAIR SALON

Manicurists and hairdressers ply their trade. Several women, including Dotty, are under dryers. Dotty's nails have just been painted and she has her hands resting lightly on the arm rests of her chair. A magazine is open in her lap, but she has dozed off. The hum of the dryers approaches the level of a din.

INT. PORSCHE

Amanda has her eyes fixed on the salon. Lee glances at his watch.

LEE

How long does this usually take?

AMANDA

She should be done soon.

Lee opens the book.

LEE

I'm anxious to get this over to the Agency.

AMANDA

Not till my mother is safe at home.

INT. ROCHE'S CAR

Karl takes a drag on a cigarette, tamps it out impatiently.

KARL

I'm not waiting any longer.

ROCHE

What are you gonna do?

KARL

There's an alley behind the salon. Wait there. I'm gonna bring her out.

CONTINUED

CONTINUED

ROCHE

I don't like it.

KARL

For all we know she could be passing the book while she's getting her hair done. The longer we wait, the less chance we got of getting it back. I'm gonna find out...now.

He gets out of the car. Roche cranks the ignition, pulls away from the curb.

KARL

crosses the street.

INT. PORSCHE

Lee turns pages, examining each one. Amanda suddenly stiffens.

AMANDA

There he is!

AMANDA'S POV

Karl is just walking up to the salon's door.

EXT. PORSCHE

Lee and Amanda jump out. Lee starts across the street at a run.

LEE

Stay here!

Amanda pays no attention to his order.

INT. EMILIO'S HAIR SALON - DAY

The dryers are humming. EMILIO himself is combing out a customer's hair. In his hand a comb is elevated to the status of a baton.

DOTTY

sleeps contentedly under the dryer.

KARL

enters the salon, starts down the row of chairs. Dotty happens to be in the last chair toward the rear of the salon. Karl carries the knife at his side. The blade is closed.

AT THE DOOR

Lee comes in. Amanda is right behind him. Emilio takes notice of them, darts a glance at Karl.

EMILIO
(irritated)
Yes, may I help you?

Lee pays him no mind, moves quickly now toward Karl, who is two chairs away from the dozing Dotty.

LEE
Hey, you.

Karl freezes, turns slowly. Lee shows him his handgun, which he holds at his side. Karl's reflexes are as quick as a cobra's; and as deadly. He flicks the knife blade open and in a sweeping motion, whips it at Lee underhand. Lee ducks. Amanda ducks. The knife lodges in the wall. Emilio stares at the quivering blade. Lee leaps forward, raising the gun. Karl grabs the chair of an unsuspecting customer, whirls it around, catapulting the poor dear into the aisle at Lee's feet. She cries out. A MANICURIST screams. Dotty sleeps.

Lee jumps over the woman. Karl runs down a corridor toward the back exit. Karl rips a fire extinguisher off the wall, hurls it at Lee. It hits him in the shoulder, knocking the gun out of his hand. Lee keeps coming, managing to grab Karl before he gets to the door. They fight. Karl lands a punch. Lee staggers backward, past Dotty, still asleep. He runs back down the corridor.

EXT. REAR OF EMILIO'S

Roche waits in his car. Karl bolts out the door, jumps in. Roche tromps on the accelerator. Lee runs out of the salon, catches just a glimpse of Roche's car as it turns into the street. Lee reacts with disgust.

INT. EMILIO'S HAIR SALON - DAY

Buzzing with frightened women. Amanda takes advantage of the bedlam to sneak out the back. It's at this point that Dotty's eyes blink open. She yawns.

CONTINUED

CONTINUED

DOTTY

I think I'm dry.

EXT. AGENCY HEADQUARTERS - DAY (ESTABLISHING)

INT. AGENCY HEADQUARTERS - BILLY MELROSE'S OFFICE - DAY

Amanda and Lee are seated across from Billy, who sits behind his desk. Amanda is still visibly shaken from the incident at Emilio's. She's having a difficult time paying attention to what Billy's saying.

BILLY

His name is Joe Karl. We'd come up empty on him until Cummings, in Internal Affairs, happened to notice the computer sketch. Seems he and Karl went through the Agency training program together three years ago. Karl was busted out. Cummings remembers he was really bitter about it. Since then, he dropped out of sight ...until now.

LEE

Maybe he continued his training somewhere else -- like some Eastern Bloc country.

AMANDA

(to Lee)

Could you take me home now?

LEE

Yes. But don't worry. The men I called in to watch your mother are good.

A knock sounds at the door.

BILLY

Come in.

An Agency CRYPTOGRAPHER, wearing the appropriate I.D. card on his lapel, enters. He has in his hand The Drought Cycles of Burma.

BILLY

(continuing)

What have you got, Paul?

CONTINUED

CRYPTOGRAPHER

The code gives the entire design for the broadband filters the Army's developed.

LEE

What are they?

CRYPTOGRAPHER

Goggles equipped with a filter that can neutralize the Close Combat Laser Assault Weapon, which can permanently blind a person at distances of up to a mile.

BILLY

That design could bring a high price from a lot of countries.

(beat)

You know those two foreign operatives that turned up dead recently? Maybe now we know why.

This information doesn't act as a balm to Amanda's nerves. She touches Lee on the arm. But he is preoccupied with what he's just heard.

BILLY

(continuing)

Okay, Paul...thanks.

The Cryptographer starts out.

AMANDA

Oh. May I have the book, please?

CRYPTOGRAPHER

Our policy is to keep all captured documents on file.

AMANDA

Be a trendsetter. I need the bag it came in, too.

The Cryptographer looks at her as if she's very strange.

AMANDA

(continuing)

Look, the only Green Beret Soldier doll my mother could find in the entire city is now decapitated. Don't make me have to come up with a story about the disappearance of this book -- even if it is the

(MORE)

CONTINUED

CONTINUED

AMANDA (CONT'D)

wrong one.

(bam! it dawns on
her)Silver Chief to the Rescue!

BILLY

Pardon me?

AMANDA

That has to be book my mother
bought. Don't you see?

BILLY

No, not really.

AMANDA

(to Lee)

Every book I can remember
reading as a girl wouldn't
be of any interest to Jamie
except that one. It just hit
me. Silver Chief's a Husky.
Jamie loves dogs!

CONTINUED

CONTINUED

Amanda looks triumphant. The Cryptographer, a man not given to sentiment, is unimpressed. He looks to Billy for instructions.

BILLY

Tear the page out... And get the bag.

The Cryptographer removes the page, hands the book to Amanda.

AMANDA

Maybe 'Silver Chief's' still at the bookstore.

BILLY

We're having the owner picked up. I'll find out for you.

AMANDA

You only have till tomorrow.

BILLY

I'll make it top priority.

AMANDA

(to Lee)

Could we go now? I'd like to find out if my mother's still alive.

EXT. KLEIN'S BOOKSTORE - DAY

This is a POV SHOT from a considerable distance away. What we see is the hapless Klein being escorted from his store by two Agency OPERATIVES. They put Klein in the back seat of a sedan.

INT. ROCHE'S CAR - DAY

It is from Karl's and Roche's POV that we witnessed the preceding scene.

ROCHE

I think we'd better get our butts out of the country.

KARL

Where do you suggest we go?

CONTINUED

CONTINUED

ROCHE

Anywhere. You know damn well Klein's gonna spill his guts. We'll be as good as dead here.

KARL

We're as good as dead if we don't come up with that book. And I'm not talkin' figuratively.

ROCHE

Damnit! That West broad has really got our necks on the chopping block.

KARL

Then let's return the favor. C'mon, we've got no time to lose. Move it!

Roché shifts into gear, drives off.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. A SUBURBAN STREET - DAY

Roche's car is following close behind a panel truck. Painted on the truck's panels is: OMNI CABLE TELEVISION. The street is in a quiet residential district.

INT. ROCHE'S CAR

KARL

This is as good a place as any.
At the next stop sign, pull up
beside him.

He pops open the glove compartment, takes out a .38 caliber snubnosed revolver.

EXT. THE STREET - AT AN INTERSECTION - DAY

The panel truck brakes to a halt. Roche pulls alongside.

ANGLE CLOSER

The panel truck DRIVER glances over at Roche's car and reacts to the gun Karl has pointed at him. Karl jumps out, slides open the panel-truck's door, gets in behind the driver.

INT. PANEL TRUCK

KARL

Let's go.

DRIVER

Where?

KARL

Just drive!

The driver puts it in gear. The truck lurches forward.

EXT. DOWNTOWN WASHINGTON, D.C. STREET - DAY

The traffic is heavy. Among the throng of cars is Lee's Porsche.

INT. THE PORSCHE

Amanda, because of the snail-pace of the traffic, is even more anxiety-ridden than the last time we saw her.

LEE

You okay?

AMANDA

Terrific!

LEE

I want you to know I'm really proud of you. You're doing fine.

AMANDA

Yeah. Can't you tell?

LEE

What I mean is...through all of this, you've showed me something.

AMANDA

I'm about to show you my heels, if you don't get out of this traffic.

Lee makes a turn onto a less-busy street, accelerates.

AMANDA

(continuing)

I should've gone straight home. Why didn't I do that?

LEE

Because you know we're better prepared to defend your family than you are.

AMANDA

It's just that I feel like it's my fault, and I don't want to let them out of my sight.

LEE

You're blaming yourself unjustly. The fact you've worked for the Agency has nothing to do with this situation. Your mother just happened to walk into the wrong store at the right time.

AMANDA

Working with you has been exciting. I can't deny it. My whole life --

(MORE)

CONTINUED

CONTINUED

AMANDA (CONT'D)

my whole outlook on life -- has changed. But my family getting involved is what I've always dreaded. How do operatives with families stand it?

LEE

I wouldn't know. All I can do is sympathize with what you're going through, and if what you're getting at is you don't want to work with me anymore, I understand.

AMANDA

You know, the whole business is like games kids play. All this sneaking around, spying on each other, covert operations. It's kids stuff, except for the fact the stakes are life and death.

LEE

Minor detail.

AMANDA

But do you see what I'm saying? Kids stuff...just kids stuff...

LEE

Maybe I should put it another way: If you don't want to play with me anymore, I understand.

AMANDA

I could get along without the jokes just this once.

LEE

It's how I deal with it, Amanda. If I thought seriously about it long enough, I'm afraid of what I'd find out.

AMANDA

What would you?

LEE

(lightly)
I never think about it.

AMANDA

How can you just shut your mind down?

CONTINUED

CONTINUED

LEE

My first field duty after I graduated from the Academy was staking out some terrorist group's headquarters. One of the guys with me had been my roommate the year before. The stakeout turned into a pretty nasty fight. I was holding a gun on three suspects. Jerry came up behind me... He forgot to identify himself!.. I turned and fired.

The memory disturbs him; it disturbs Amanda, as well.

LEE

(continuing)

He was lying there with a bullet in his chest, and he looked up at me and said it was his fault. Then he smiled. And then he died. After that, I decided if what happened to him ever happened to me, I was gonna smile, too. I guess I've just been practicing for that day.

He looks over at Amanda, who is already staring at him. This time the smile he gives her requires some effort. She reaches over and squeezes his hand.

INT. PANEL TRUCK - DAY

Karl is behind the wheel. Roche rides beside him.

KARL

You go to the door. She may be able to recognize me. As soon as the door opens, I'll be there.

ROCHE

(jerking his thumb
over his shoulder)

What about him?

ANGLE ON THE DRIVER IN THE BACK OF THE TRUCK

Bound with cable wire and gagged with his torn shirtsleeve, the driver listens to Roche and Karl intently.

CONTINUED

CONTINUED

KARL(O.S.)

We'll get rid of him later. If
anything goes wrong, he might
be of some use.

Roche appears, bends over the driver and removes his
equipment belt.

EXT. THE KING HOUSE - DAY (ESTABLISHING)

O.s., we can hear the sound of the jackhammer.

INT. THE KING HOUSE - KITCHEN

Dotty is preparing the ingredients for Jamie's birthday cake. O.s., the jackhammer continues. Dotty pauses in her work to listen, purses her lips and makes a decision. She wipes her hands on a tea towel, exits the kitchen.

INT. LIVING ROOM

Dotty crosses to the front door.

EXT. THE KING HOUSE

Dotty comes out the door, starts toward --

THE REPAIRMEN,

who, we can now see, have made very little progress in repairing the street. The agent-cum-repairman handling the jackhammer is merely letting the bit dance across the asphalt, scarring it, but that's about all. His partner with the shovel sees Dotty approaching, signals him to shut off the hammer.

DOTTY

(walking up)

Excuse me, but I was wondering how much longer whatever you're doing is going to take.

1ST AGENT

Uh...not much longer, ma'am.

Dotty locks at the work they've done thus far.

DOTTY

My goodness, is that all the progress you've made?

2ND AGENT

Well...there are gas lines we've got to be very careful about. Don't want the whole neighborhood going up.

DOTTY

I think you men are loafing on the
(MORE)

DOTTY (CONT'D)

job, and I'm going to call the Bureau of Street Maintenance about it. I could've dug a hole three-feet deep by now with my garden hoe.

ANGLE AT THE CORNER

where the panel truck appears, stops suddenly.

INT. PANEL TRUCK

Karl and Roche watch Dotty talking to the repairmen.

ROCHE

What do you think?

KARL

I think they're protection. Give me the Uzi.

Roche reaches into a bag he's brought from his car, takes out a Uzi submachine gun. (NOTE: This weapon is lightweight and can be held in one hand.)

KARL

(continuing)

As soon as I open up, grab her.

(sees something)

Damnit!

KARL'S POV

Dotty is running toward the house. She's left the front door open, and we can hear the phone RINGING within.

RESUME KARL AND ROCHE

ROCHE

She couldn't tell who you were from there, could she?

KARL

No way. Now, listen, we've got the advantage. They're not gonna start shooting first in this neighborhood. But we can. Just get the door open.

He accelerates slowly.

INT. THE KING HOUSE - KITCHEN

Dotty is on the phone.

DOTTY

Yes, Mary, after Jamie's opened his presents, we're taking the kids to a movie. Amanda will bring everybody home.

(beat)

Well, maybe. Let me ask her. I'll have her call you.

(beat)

Right. 'Bye.

She hangs up, returns to the cake, which is now ready for mixing. She takes a hand mixer, turns it on, goes to work.

EXT. THE STREET

As the panel truck cruises past the 'repairmen.'

THE AGENTS

give a covert glance at the passing truck.

INT. PANEL TRUCK

Karl turns into the King driveway.

ANGLE AT THE OPPOSITE END OF THE STREET

Lee's Porsche rounds the corner.

INT. PORSCHE

Amanda notices the panel truck right away.

AMANDA

Omni?

LEE

Are you getting cable?

AMANDA

Omni isn't available in this area for another three months, I just called them two-weeks ago.

Lee mats the accelerator, starts honking the horn.

EXT. THE KING HOUSE - DRIVEWAY

Roche is just arriving at the front door when he hears the Porsche's horn. He runs back toward the panel truck.

KARL

reacts, looks toward --

THE 'REPAIRMEN'

They suddenly have guns in their hands.

BACK TO KARL

He fires a burst from the Uzi. As Roche leaps aboard, Karl tosses him the Uzi, burns rubber in reverse.

ANGLE AT THE BACK OF THE TRUCK

The driver draws his feet up and kicks the rear doors viciously. They fly open.

EXT. THE STREET

The panel truck backs into the street. The driver flies out the open doors, lands hard.

THE PANEL TRUCK

roars right at the repair area. Roche opens up with the Uzi. The agents have no time to return fire. As the truck crashes through the barricades, they jump to either side, avoiding the truck's wheels by a matter of inches.

INT. PORSCHE

Lee whips the steering wheel, veers around the driver lying in the street. Amanda is intent, her eyes blaze. Those men were after her mother! Her doubts about this 'kids stuff' have been put aside for the moment.

AMANDA

Get 'em. Get those sonsa--

THE PANEL TRUCK

takes the corner on two wheels, sideswiping a parked car.

INT. THE KING HOUSE - KITCHEN

Dotty whips the cake batter. The sound of the beaters is all she hears.

EXT. THE STREET

The two agents run up to the driver, start untying him.

EXT. ANOTHER STREET

The panel truck makes another screeching turn. The Porsche is fifty-yards behind it.

INT. PANEL TRUCK

Roche makes his way to the back, where the doors flap open and shut. He brings the Uzi up, fires a burst.

INT. THE PORSCHE

A slug punches a hole in the windshield between Amanda and Lee.

LEE

Get down!

Amanda obeys. Lee draws his gun, aims it out the window left-handed.

AMANDA

Let me have it. You can't shoot that way.

LEE

You can't shoot period!

EXT. THE STREET

Another burst from the machine gun sends chips of asphalt flying in front of the Porsche. It swerves back and forth.

INT. PANEL TRUCK

CLOSE on Roche as he is hurled against the wall of the truck -- the result of another sharp turn. He tries to regain his balance, but another vicious turn sends him airborne out the back.

EXT. THE STREET

as Roche lands on the asphalt and bounces twice.

INT. PORSCHE

Lee and Amanda glance at the still figure of Roche as they speed past.

INT. PANEL TRUCK

Karl realizes what's happened, but the loss of Roche only makes him more determined.

AT A STOPLIGHT

The panel truck runs the red light, sideswipes another car crossing in front, keeps going.

INT. THE PORSCHE

moving through the intersection with the light which has turned green. Once through, the Porsche speeds up.

INT. PANEL TRUCK

Karl reacts to --

A POLICE BLACK AND WHITE

coming from the other direction.

RESUME KARL

He roars by.

THE PORSCHE

is now closing fast.

THE POLICE CAR

makes an abrupt U-turn, its siren starts up.

INT. PORSCHE

Lee glances in the rear-view mirror.

LEE
Is he after him or us?

AMANDA
Whoever he gets to first.

LEE AND AMANDA'S POV

The panel truck runs another red light.

RESUME LEE AND AMANDA

Lee downshifts, takes a right at the intersection.

AMANDA
What are you doing?!

Lee looks in the rear-view mirror.

LEE'S POV

In the mirror we can see the police car roar through the intersection.

RESUME LEE AND AMANDA

LEE
(smiling)
That a boy.

He mats the accelerator, takes an immediate left turn.

WIDE ANGLE

An empty field separates the Porsche from the panel truck. They are traveling on parallel roads bordering the field. The police car is gaining on the truck, while the Porsche, much the faster, is well-ahead of the truck's position.

INT. PORSCHE

Lee downshifts at the corner, turns left, accelerates.

WIDE ANGLE

The panel truck is a hundred yards from the corner.
The police car is right behind it.

At the intersecting street, the Porsche arrives.

INT. PORSCHE

Lee brakes to a screeching stop just past the intersection. He and Amanda get out, keeping the car between them and the approaching truck.

LEE

Get down!

Amanda ducks behind the Porsche. Lee levels his gun at the truck.

INT. PANEL TRUCK

Karl sees what's about to happen. He fires a wild shot from his revolver, cranks the steering wheel in an attempt to turn the corner. He's going much too fast.

EXT. THE STREET

The panel truck falls over on its side, sending up a shower of sparks as it slides wildly several yards before slamming into a tree.

The police car stops. Two uniformed OFFICERS get out, stand with hands on hips as they survey the scene.

LEE

starts walking toward the cops. Behind him, Amanda's head appears above the Porsche. She looks around hesitantly.

FADE OUT:

END OF ACT FOUR

TAG

FADE IN:

INT. THE KING HOUSE - LIVING ROOM - DAY

Jamie's birthday party is in full-swing. While Amanda, Dotty, PHILLIP and twelve of Jamie's FRIENDS look on, JAMIE tears the paper off a box containing a basket-ball.

JAMIE

(to one of the
kids)

Oh, thanks, Jason. Now I can practice going to my left every day. Mom, can we put up a basket?

AMANDA

I'll get right on it.

DOTTY

(sotto)

I just wish I could've found another Green Beret Soldier. And that silly book I brought home. I hope whoever got 'Silver Chief' took it back. For some reason, the store doesn't answer when I call.

AMANDA

Well...the kids are having fun; and that's all that matters.

INT. AGENCY HEADQUARTERS - BULLPEN AREA - DAY

Lee sits on the edge of Francine's desk, tearing off strips of cellophane tape, while Francine folds some birthday-type wrapping paper around a book.

FRANCINE

Tape.

Lee hands her a strip of tape. Just then, a United States Air Force SERGEANT walks up to the desk. He's carrying a box with the Green Beret doll painted on it.

LEE

All right! Thanks, Sergeant.

The Sergeant exits. Lee reaches for the phone.

TIME CUT TO:

INT. THE KING HOUSE - DINING ROOM - DAY

Dotty is just entering from the kitchen, carrying a chocolate cake with nine burning candles. Everybody is singing "Happy Birthday to You" to Jamie. Dotty sets the cake before him. Amanda kisses his cheek. While Jamie starts to cut the cake, Amanda slips into the kitchen.

EXT. THE BUS STOP AT THE CORNER - DAY

Lee's Porsche is parked at the curb. Amanda walks rapidly toward it. Lee gets out of the car. There's a big smile on his face.

AMANDA

Okay, now what's so important?

Lee holds up the two beautifully wrapped presents.

AMANDA

(stunned)

You got the soldier?

LEE

Didn't I say I would?

AMANDA

How?

LEE

Well, the manufacturer is in Taiwan. It was just a matter of getting one from there to the Naval Air Station at Guam. An Air Force transport brought it to Bolling Field. The rest was easy. Oh...and here's Silver Chief to the Rescue.

Amanda takes both presents. Words escape her for a moment, and her eyes are shining.

AMANDA

I wish you could come in for some cake.

LEE

Save me a piece.

(starts to get into
his car)

Hey, I was wondering if you've given any more thought to coming out of retirement.

CONTINUED

A slow smile spreads across Amanda's face.

AMANDA
(almost coyly)
Call me sometime.

As Amanda turns back toward her house, and Lee gets
into the Porsche, we --

FREEZE FRAME

FADE OUT:

THE END