

SCARECROW AND MRS. KING

"Weekend"

Written by
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FINAL DRAFT

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SCARECROW AND MRS. KING

"Weekend"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

ANTATOLE BORCHEV

JAY ARMIN

BELLMAN

TONY

VALERIE TUCKER

MRS. CRADDOCK

CAPTAIN

CUTTY

WAITER

DR. TUCKER

VALERIE'S MASSEUSE

AMANDA'S MASSEUSE

OFFICER

SCARECROW AND MRS. KING

"Weekend"

SET LIST

INTERIORS:

AGENCY

Bullpen
Outside Billy's Office
Computer Room

AMANDA'S HOUSE

Kitchen
Entry

THE CUMBERLAND

Bedroom
Beauty Treatment Room
Corridor
Dining Room
Bathroom
Basement
Lobby

ARMIN'S OFFICE

ANATOLE'S OFFICE

EXTERIORS:

AGENCY

AMANDA'S HOUSE
Patio

JEFFERSON MEMORIAL

GROVE OF TREES

THE CUMBERLAND

Grounds
Tennis Courts
Pool
Lawn
Entrance
Helicopter Pad

VEHICLES

LEE'S PORSCHE

LUXURY CARS

LINO

TWO HIGHWAY PATROL SEDANS

HELICOPTER

TWO AGENCY CARS

SCARECROW AND MRS. KING

"Weekend"

ACT ONE

FADE IN:

1 EXT. AGENCY - ESTABLISHING - DAY (NPS) 1
2 INT. AGENCY - BULLPEN - DAY 2

LEE STETSON, dressed casually, is at his desk. He is in a state of mounting impatience. He grabs the phone, punches out a four digit number.

LEE

(into phone)

Lee Stetson. You're sure you're not holding any messages for me.

(beat)

I know I just asked. I'm asking again.

(beat)

Okay... Thanks.

He hangs up, rises, heads for Billy's office.

3 OUTSIDE BILLY'S OFFICE 3

BILLY is just exiting as Lee walks up.

BILLY

You still here?

LEE

Yeah, I'm still here. I don't know what happened to Francine. She knew what time we were leaving. There's bumper to bumper traffic building up right now. You ever hit the Jeff Davis Highway on a Friday?

BILLY

I usually take the Woodrow Wilson to Highway One. Miss the downtown week-enders that way.

LEE

Forty-five minutes late. Forty-five minutes!

(CONTINUED)

3 CONTINUED:

3

BILLY

Relax, will you? You know Francine. She probably can't decide what to pack.

LEE

This is business, Billy.

BILLY

I know it's business. But you're going to be with the beautiful people. She's going to want to look beautiful.

4 AT THE DOOR

4

FRANCINE enters. Billy notes her arrival.

BILLY

And she... doesn't.

Francine wears a hat pulled low... little makeup. She has her hand held tightly against her face. When she speaks, her speech is slurred.

FRANCINE

Sorry I'm late.

LEE

What happened to you?

Francine takes her hand away from her face to reveal her jaw, swollen and discolored.

FRANCINE

Tooth.

LEE

You have a toothache?

FRANCINE

(nods, groans)

All night. I hope it doesn't mean a root canal. You ever have a root canal?

LEE

No. And you can't either. How can you have a root canal at a time like this?

FRANCINE

I don't know.

(MORE)

(CONTINUED)

4 CONTINUED:

4

FRANCINE (CONT'D)

It just seemed like more fun than
a weekend in the country.

LEE

Okay. I'm sorry. But what do
we do? I can't go alone.

BILLY

I'll find another partner for you.

5 INT. COMPUTER ROOM - ON COMPUTER SCREEN - DAY

5

A number of names have been entered. A key is punched
and the computer prints out "Not Available" after each
of them.

LEE (V.O.)

Not available. Great.

6 NEW SHOT

6

Lee, Billy and Francine are staring at the computer
screen. An agent sits at the console.

LEE

What about the inter-agency
pool?

BILLY

Those names are from the inter-
agency pool.

LEE

Are you telling me there aren't
any female agents available?

BILLY

I'm not telling you. The computer's
telling you.

FRANCINE

I'll have to do it. We can't
abort.

LEE

And you can't spend the weekend
walking around the Cumberland wearing
an ice pack. Go home and get some
rest.

<CONTINUED>

6 CONTINUED:

6

FRANCINE

I'm sorry.

LEE

It's not your fault. It's just lousy timing.

(to Billy)

Look, Billy... I don't need a top agent on this. All I really need's a body with the right security clearance. There must be someone.

Billy thinks for a moment, then the beginnings of a smile cross his features.

BILLY

You know, Scarecrow... there is someone.

7 EXT. AMANDA'S HOME - ESTABLISHING - DAY (NPS) 7

8 INT. AMANDA'S HOME - KITCHEN - DAY 8

AMANDA has a backpack open on the kitchen counter, looking through it frantically. PHILLIP and JAMIE wait impatiently. DOTTY is in slacks, walking shoes and a jacket... an oversize handbag slung over her shoulder.

AMANDA

Toothbrushes. We didn't pack their toothbrushes.

DOTTY

Yes, we did. They're both in the other bag.

AMANDA

They are? You're sure?

DOTTY

I'm sure, Amanda. We're taking everything we're supposed to take...

(to the boys)

... and quite a few non-essentials.

AMANDA

I don't know, Mother. We always forget something. It's almost traditional.

(a thought)

Vitamins!

(CONTINUED)

DOTTY

Right here in my purse.

PHILLIP

We're supposed to be outside waiting when the bus gets here.

JAMIE

If we're not there they'll go without us.

AMANDA

They won't go without you, Jamie.
(giving him a hug)
Don't be in such a hurry to leave.
I miss you already.

DOTTY

I wish you were going with us.

AMANDA

So do I. But I promised I'd have all the tapes transcribed by Monday morning. I'll probably still be typing when you get home.

DOTTY

Well, I hope whoever it is you're working for appreciates you're giving up a weekend in the country for them. You might mention it.

AMANDA

I will, Mother. You're sure you'll be all right without me? Who'll help if anything happens?

DOTTY

Nothing's going to happen. And if it does, there are about a dozen camp counselors and twice that many parents... and me.

From outside we hear the sound of a HORN HONKING.

JAMIE

(impatient)
Mom... it's the bus.

Amanda kneels next to Phillip and Jamie.

AMANDA

Obey all the safety rules...
(MORE)

(CONTINUED)

AMANDA (CONT'D)

... And go right to sleep when you're supposed to... and eat all your meals... that means vegetables, too... and...

JAMIE

... You told us all this, Mom.

PHILLIP

Yeah, about a million times.

Amanda gives them each a hug and kiss.

AMANDA

Have fun. I love you.

PHILLIP

Love you, too.

Amanda watches them dart out the back door.

DOTTY

Don't worry, darling. Camp Anacostia's just a few hours drive from here.

AMANDA

I know, Mother. I'm being silly, I guess.

DOTTY

Like me when I'd pack you off for a camping trip.

(kisses her)

Don't work too hard, dear.

AMANDA

I won't, Mother. Have a nice time.

As Dotty exits:

AMANDA

(continuing)

Take a lot of pictures.

looks at the closed door with a forlorn glance. She sighs, starts clearing up the breakfast dishes. She stops at the sound of TAPPING, looking around to identify the source. The TAPPING sounds again. She crosses to the patio door, steps out.

Lee is at the trellis, peering out into the street, he turns at her voice.

AMANDA

Lee... What are you doing here?
Nobody saw you come in, did they?

AMANDA

(continuing)

No. Of course they didn't.
I don't know why I said
that.

LEE

Of course they didn't.

LEE

Amanda...

AMANDA

You're not here for the typing,
are you? Mr. Melrose said I
have until Monday morning. I've
only transcribed about half an
hour of the first tape and...

LEE

Amanda... Forget the typing, okay?

AMANDA

But Mr. Melrose told me it was
important. I mean, if it wasn't
important I'd be on my way to
Camp Anacostia. This is the first
time I've missed it and...

LEE

(cuts in)

I saw your mother and the kids get
on the bus. Is that where they're
going? To Camp Anacostia?

AMANDA

(nods)

For the weekend. We do it every
year. This is the first year...

LEE

... You've missed it. I got that.
How long will it take you to pack?

AMANDA

I just told you. I'm not going.
I promised Mr. Melrose...

(CONTINUED)

LEE

This is Billy's idea, Amanda.
Believe me, it's his idea. You're
spending the weekend with me.

AMANDA

I'm... spending... the weekend...
with you?

LEE

Not that kind of weekend.

AMANDA

Of course not. It wouldn't be.

LEE

This is strictly business.

AMANDA

Business. It would have to be
business. I know that.

(beat)

What kind of business?

LEE

Agency business. Francine's jaw
is out to 'there'... and there
wasn't anyone else available.

AMANDA

Oh.

LEE

Look, I don't have time to explain.
We have to be there no later than
five o'clock. So pack. Okay?

AMANDA

Well, aren't you at least going
to tell me...

LEE

... It's a matter of national
security.

AMANDA

(with him on the
last)

... National security. I don't want
you to think I'm complaining, or
anything... but it always seems to
be 'need to know' and 'national
security.'

(CONTINUED)

10 CONTINUED: (2)

10

LEE

That's what the Agency deals in,
Amanda: matters of national
security. So... you going to
pack?

AMANDA

(a beat, she nods)
I'm going to pack.

She heads for the door to the house, turns at his voice.

LEE

It's a resort... but we'll dress
for dinner.

AMANDA

(confused)
We'll... dress for dinner.

Lee checks his watch.

LEE

You have ten minutes.

AMANDA

Ten minutes!?

He gestures her out.

LEE

Amanda... go.

She goes.

AMANDA

(mutters)
Dressy resort. I don't think
I have anything for that.

11 EXT. JEFFERSON MEMORIAL - DAY (NPS)

11

Spring blossoms adorn trees in the foreground, the Tidal
Basin is in the background.

12 EXT. GROVE OF TREES - DAY

12

Two men walk along a path. HOLD as they stop.

ANATOLE BORCHEV and JAY ARMIN are both in their sixties, dressed conservatively. Borchev speaks with a slight Slavic accent.

BORCHEV

With a new leader, one has to expect changes.

ARMIN

But surely not in your case, Anatole. You've served long and well.

BORCHEV

It is like your American joke: what have I achieved recently.

ARMIN

Yes, I understand. You need an act of accomplishment... a restatement of your value.

BORCHEV

That or accept reassignment. My country now has a post open in Afghanistan.

ARMIN

Hardly a place for a man of your tastes.

BORCHEV

If you can help me get this one man, my problem will be solved.

ARMIN

I'm always happy to help a friend.

BORCHEV

And even happier to receive my information on wheat purchases. That has made you a millionaire many times over.

ARMIN

Of course.

(smiles)

Would a pauper be of any use to you?

FOLLOW as they resume walking.

(CONTINUED)

13 CONTINUED:

13

ARMIN

(continuing)

I'll be at the chateau when he arrives. Rest easy in your embassy. I'll handle everything.

14 BORCHEV

14

His stern features tighten in recollection.

BORCHEV

When I was younger, I worked as a field operative. I saw many missions like this one fail because of a single, unforeseen event, or the action of a single person.

They have arrived at the street where a limo with embassy flags waits for Borchev. He pauses as the door is opened by a uniformed driver.

15 CLOSE ON BORCHEV

15

BORCHEV

(to Armin)

Watch for that single detail ... that unexpected individual.

16 EXT. PORSCHE - CLOSE ON AMANDA - DAY

16

She is looking INTO CAMERA. WIDEN to reveal that she is seated in Lee's Porsche. The car is parked near a roadside restaurant. Lee is at a pay phone. FOLLOW as Amanda exits the car, crosses to him just as he hangs up the phone.

LEE

It's all set. Any phone calls coming to your home will be patched to us by a special operator.

AMANDA

Well, it's just in case of an accident... which they won't have. They're very responsible, little boys. But they are little boys.

LEE

Everything's covered.

FOLLOW as they move back to the car.

(CONTINUED)

AMANDA

Did you ask Mr. Melrose about the typing? I promised I'd have it by Monday and he did say it was important.

LEE

It's a question of priorities, Amanda. This has a higher priority.

AMANDA

I could have brought my portable and typed while I was away.

LEE

You're not going to have any time for typing.

AMANDA

What am I going to be doing? You haven't said.

LEE

A lot of things.

AMANDA

Important things. Top priority things.

LEE

Right.

AMANDA

Such as...

LEE

... Swimming... golf... tennis... dinner... maybe dancing.

AMANDA

And this is... that is, you said this is a matter of national security.

LEE

It is.

AMANDA

It sounds just like Camp Anacostia ... except for the dancing. And the golf. And the tennis. We play horseshoes and softball and dinner's usually a cookout.

(CONTINUED)

16 CONTINUED: (2)

16

They are at the car.

LEE

They don't have cookouts at the Cumberland.

AMANDA

(horrified)

The Cumberland!?! Is that where we're going? Why didn't you tell me?

LEE

What kind of reaction is that? You know how many strings Billy had to pull to get us in there? The Cumberland's one of the most exclusive resorts in the country.

AMANDA

I know. They won't even let you in the lobby unless you're a senator or an industrialist or a power broker.

They get into the car.

17 INT. PORSCHE - MOVING - DAY

17

As Lee steers the car back onto the highway.

AMANDA

(continuing her thought)

Or unless you're old, really old, money. I think I packed all the wrong things.

LEE

(dismissing it)

You look fine.

AMANDA

I look fine for Camp Anacostia. I look fine for Arlington. I do not look fine for the Cumberland.

LEE

How do you know that if you've never been there? Besides, I told you we were going to dress for dinner.

(CONTINUED)

AMANDA

We dress for dinner at Camp Anacostia. Sweats and a down jacket.

LEE

Amanda...

AMANDA

... Now, I know that the Agency has reasons -- very good reasons -- for doing things the way they do and for not telling people things they think they ought to know, but the Agency doesn't think they ought to know, until they're ready to tell them...

LEE

... Whoa, Amanda... Will you hold on a minute?

AMANDA

(sweetly charging ahead)

And you probably had the best reasons in the world for letting me pack all the wrong things, and that's just fine. I'm not questioning that. I'm not asking for an explanation. I wouldn't do that.

LEE

Amanda!

AMANDA

All I'm saying is; here I am going to a resort I'm not dressed for... and I don't know who I'm supposed to be, or why I'm going there... and you have to admit, Lee... that's a little confusing.

LEE

Is that it?

AMANDA

Unsettling and confusing. I just wanted to clear that up.

LEE

Yeah. You've clarified everything. Now, would you like a little clarification from me?

(CONTINUED)

AMANDA

That would be very nice.

LEE

Okay. We're going to the Cumberland because we have reason to believe that one of the guests who'll be checking in is slated for a surprise trip behind the Iron Curtain.

AMANDA

Are you talking about a kidnapping? Somebody's going to be kidnapped?

LEE

Not if we can stop it. If I can stop it. We don't have that much information. Just bits and pieces from wire taps and surveillance tapes. We've been watching Armin for...

AMANDA

(cuts in)

Jay Armin? The man who owns the Cumberland?

LEE

You got it. We've had him under surveillance for a couple of years now. He's a little too well connected with the Eastern Bloc... but he's too powerful and too smart to touch without hard evidence.

AMANDA

And that's what we get this weekend. Hard evidence.

LEE

That's what I get, Amanda.

AMANDA

What do I do?

LEE

Just act natural.

AMANDA

What's natural for a place like the Cumberland? I mean, I know what's natural for the PTA or the car pool, but...

(CONTINUED)

17 CONTINUED: (3)

17

LEE
... Just be yourself.

AMANDA
(nods)
Be myself.

LEE
Only not too much.

Amanda looks at him, trying to decipher his remark.

18 EXT. THE CUMBERLAND - FULL SHOT - DAY

18

The Porsche turns into the drive. The Cumberland is a large and imposing mansion, with lush green lawns bordering it. A number of luxury cars are parked in the drive. It is a very impressive sight.

AMANDA (V.O.)
Oh... my... gosh.

The Porsche pulls to a stop at the entrance and Lee and Amanda exit the car.

19 NEW SHOT

19

Lee hands his car keys to the doorman, who gestures a bellman forward.

LEE
(to doorman)
Lee Stetson. The bags are in the trunk.

Lee takes Amanda's arm, starts leading her toward the door.

AMANDA
(sotto)
Should you be using your real name?

LEE
Why not?

AMANDA
(sotto)
Well, in a case like this, aren't you supposed to have a cover?

HOLD as they stop. Lee smiles at her, speaks softly.

(CONTINUED)

LEE

I have. This Lee Stetson is the nephew of a Justice of the Supreme Court.

AMANDA

(nods her understanding)

Oh.

(beat, sotto)

What's my cover?

LEE

I didn't mention that, did I?

AMANDA

No.

LEE

Well, for the weekend... you're Mrs. Lee Stetson.

Amanda's eyes go wide in shock.

AMANDA

I'm what!?

HOLD on her expression for a moment and:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. CUMBERLAND - ESTABLISHING - DAY 20

21 INT. CUMBERLAND - HALLWAY - DAY 21

A BELLMAN precedes Lee and Amanda down the hallway, their luggage on a hand-cart. Amanda is very uncomfortable with the situation.

22 AT A DOOR 22

the Bellman stops, unlocks the door. Lee and Amanda precede him into the room.

23 INT. CUMBERLAND - BEDROOM - DAY 23

The room is large and luxuriously appointed. There is a king size bed, a small sofa, several occasion chairs, a dressing table and writing desk. Lee takes a look around while Amanda stands stiffly, waiting. The Bellman places the suitcases on luggage racks. Through the action:

LEE

Hey... this is very nice.

He crosses to the window, looks out.

LEE

(continuing)

Terrific view.

He crosses to the Bellman, pulling a few bills from his pocket.

LEE

(continuing)

Take a look at the view, honey.

Amanda reacts to the term of endearment, but dutifully crosses to the window.

LEE

(continuing;

to the Bellman)

Thanks a lot. Everything seems to be just fine.

The Bellman pockets the bills.

(CONTINUED)

BELLMAN

Thank you, sir.

He exits.

AMANDA

Lee... I think we have to talk about...

Lee holds up a warning hand, silencing her. He opens his overnight bag, takes out a small bug-detector, starts sweeping the room. Through the action:

LEE

(cutting her off)
... Dinner? If it's all right with you, I'd like to go down a little early. Worked up quite an appetite on that drive. They have a Cordon Bleu chef here, did you know that?

Amanda doesn't respond. Lee frowns over at her, urging a reply.

AMANDA

(after a beat)
No. No, I didn't know that.

LEE

And a championship tennis court. Might have time for a few sets before we dress.

AMANDA

I didn't bring anything for tennis.

LEE

Got a great golf course, too.

AMANDA

I didn't bring anything for golf.

LEE

Hey, the Cumberland's a place where you just do what you feel like doing. If you don't feel like playing tennis... or golf... or swim...?

She shakes her head.

(CONTINUED)

23 CONTINUED: (2)

23

LEE
 (continuing)
 You don't have to.

He switches off the bug-detector, replaces it in his bag.

LEE
 (continuing)
 Room's clean.

AMANDA
 Did you think it was bugged?

LEE
 Doesn't hurt to check. Look, I'm
 going to go downstairs, have a
 quick look around while you change
 for dinner.

AMANDA
 It's only five-fifteen.

LEE
 We have to be in the lobby before
 six o'clock.

He heads for the door, stops at her voice.

AMANDA
 Lee... I think... that is, I know
 we really have to talk about the
 ... the arrangements here. You
 know...
 (a glance toward
 the bed)
 ... the arrangements.

LEE
 Later, okay?

AMANDA
 Later? How much later?

LEE
 Later.

He exits.

24 ON AMANDA

24

As she looks after him, then around the room, her glance
 finally settling on the bed. She sighs... not at all
 sure how things are going to work out.

25 EXT. CUMBERLAND - DAY 25

Lee emerges from the hotel, checking out the surroundings as he heads toward the pool.

26 AT POOL 26

A pool attendant, TONY, thirtyish, with a lifeguard's build, holds a towel ready as a woman steps out of the pool and walks to a lounge.

27 WOMAN 27

is VALERIE TUCKER, early thirties, a sleek figure under the wet swim suit. She shakes out her long hair and takes the towel from Tony.

28 NEW SHOT 28

Valerie smiles appreciatively as Lee approaches.

LEE

(nods)

Afternoon.

VALERIE

(putting a lot
into one syllable)

Hi. You must be a new arrival.

LEE

Just checked in for the weekend.
Lee Stetson.

VALERIE

Valerie Tucker.

TONY

(not liking the
easy familiarity)

Mrs. Tuck Tucker.

Valerie shoots him a dirty look.

LEE

Tuck Tucker.

VALERIE

Sounds like a stutter, doesn't it?
But, Tuck guards his first name
more fiercely than anything at his
old think tank.

(CONTINUED)

LEE

Of course. I've heard of Dr. Tucker. Perhaps you and your husband would join us for dinner one night.

VALERIE

Us?

LEE

My wife and I.

VALERIE

(interest waning)

Oh. Sure. If he shows up. You know how undependable geniuses can be.

LEE

Well... I'll check with you later.

VALERIE

Do that.

Lee moves on. We HOLD ON Tony and Valerie.

VALERIE

(continuing; to

Tony, casual)

Be there at six o'clock and don't make any mistakes.

TONY

You got it, baby.

VALERIE

And don't be so obvious. Say 'thank you, Mrs. Tucker' and leave.

Tony drops his smile.

TONY

Thank you, Mrs. Tucker.

Valerie towels dry, slips into a robe and heads back toward the hotel.

DISSOLVE TO:

Lee and Amanda enter.

(CONTINUED)

Amanda wears a stunning dinner gown, Lee a tuxedo. They cross toward a lounge area overlooking the front desk.

LEE

I don't know why you said you packed all the wrong things. What's wrong with what you're wearing?

AMANDA

Nothing, I guess. I don't know. I think it's this place. It's the kind of place that makes you feel your slip's showing or your heels are run down or something's not right, even when it is. Not to mention the fact that I feel absolutely ridiculous in a dinner dress when it's still light out. Don't you feel ridiculous?

LEE

What's that supposed to do -- set me up for the evening?

AMANDA

I was just asking.

A plump, MIDDLE-AGED WOMAN is moving hurriedly in the opposite direction. She bumps into them... stops.

MRS. CRADDOCK (MIDDLE-AGED WOMAN)

Oh, I'm terribly sorry. You haven't seen my husband, have you?
(peers more closely)

No, of course you haven't. You don't know me and I've never seen you before in my life. I can't see a thing without my glasses. Broke them the first day we were here.

AMANDA

Oh, that's a shame, Mrs...

MRS. CRADDOCK

Craddock.

AMANDA

Mrs. Craddock. I'm Amanda...

LEE

(quickly)
Stetson.

(MORE)

(CONTINUED)

LEE (CONT'D)

She's Amanda Stetson. And I'm Lee Stetson.

MRS. CRADDOCK

How do you do. Your first trip to the Cumberland? I'm a regular and I don't believe I've seen you here before.

(a closer look)

But, then, I'm not really sure.

AMANDA

It's our first trip.

MRS. CRADDOCK

We celebrate everything here: birthdays, Christmas. This time it's our thirtieth anniversary. Can you believe that? Thirty years. How long have you been married?

AMANDA

Oh, we've only been...

LEE

We've been married about...

AMANDA

Not that long. Not that long at all.

MRS. CRADDOCK

(delighted)

Newlyweds. Isn't that wonderful. Then you won't want to waste your time talking to an old woman. Newlyweds.

She hurries off happily. Lee looks at Amanda.

LEE

Great. We're newlyweds. The way that woman talks it's going to be all over the hotel. Why didn't you just pick a number: two years, three years?

AMANDA

I didn't know what to say. Why didn't you say two years?

(CONTINUED)

29 CONTINUED: (3)

29

LEE

That's the kind of question a woman is supposed to answer.

(takes her arm)

Come on. It's almost six.

Lee guides her over to the lounge area. They sit. Lee keeps his eyes on the front desk.

AMANDA

What happens at six?

LEE

Our candidate for the kidnapping checks in.

AMANDA

You mean you don't know who it is?

LEE

Our surveillance tapes didn't give us any of the vital stats. Six o'clock at the Cumberland. That's all we know. That, and the fact that Jay Armin is engineering the whole thing.

AMANDA

But, what if...

LEE

(alert)

Hold it. Here we go.

They look off toward the desk.

30 THEIR POV - DESK

30

A man and wife check in. The clerk hands a check-in slip with the room keys to a bellman who spindles the slip on the captain's desk, then leads the couple away.

31 RESUME SHOT

31

Lee looks at Amanda.

LEE

I don't recognize him. I'll have to get a look at...

AMANDA

Lee...

He follows her look.

32 THEIR POV - DESK 32

Another couple registers and yet another couple with teen-age children wait behind them.

33 RESUME SHOT 33

Lee ponders the complication.

LEE

So, it's one of three. Okay. Go along with this, Amanda. I've got to get those names.

34 ANGLE OVER BELL CAPTAIN 34

Lee talks. Amanda listens carefully. Lee gets up and crosses to the CAPTAIN.

LEE

I'm sorry. My wife and I both seem to have left our keys in the room. I wonder if you could...

Lee breaks off... leans against the desk, holding his chest.

CAPTAIN

Mr. Stetson? Are you all right, sir?

LEE

(speaking in gasps)
My wife... There... Pills... Pills.

CAPTAIN

Take it easy, Mr. Stetson. I'll get her.

The Captain moves OUT OF VIEW toward Amanda.

35 CLOSE ON LEE 35

Leaning over the desk near the spindle of check-in slips. He braces himself near the spindle as he turns the slips back, reading each name intently.

36 NEW SHOT 36

Amanda hurries over to Lee with the Captain. Lee has leaned away from the desk. Amanda hands him a mint from her purse.

(CONTINUED)

36 CONTINUED:

36

AMANDA

Are you all right?

LEE

Better.

CAPTAIN

I'll call the house physician, Mr. Stetson.

LEE

That's all right. I'll be fine. Happens now and then.

37 DIFFERENT SHOT

37

CUTTY, huge and humorless, the Cumberland's security chief, watches Amanda and Lee as they leave.

38 ANGLE ON PHONE BANK

38

Lee is talking on a pay phone in a booth, making notes as he listens. Amanda stands nearby, waiting.

39 CUTTY

39

watches Lee; thoughtful, curious.

40 LEE

40

hangs up, pockets his notes and walks toward the lobby.

41 CUTTY

41

watches Lee, follows him with interest.

42 INT. CUMBERLAND - DINING ROOM - NIGHT

42

A STRING QUARTET PLAYS OFF SCREEN. Elegantly dressed diners fill several tables, chatting over crystal glasses of champagne, plates of food.

43 AT TABLE

43

Lee is enjoying his meal. Amanda toys with what is on her plate.

(CONTINUED)

LEE

They weren't exaggerating about the food here. I heard it was good. It's great.

(notes her plate)

What's the matter? Aren't you hungry?

AMANDA

There weren't any prices on the menu. That always takes my appetite away.

Mrs. Craddock, her husband in tow, passes them on her way to a table... a vague, unseeing glance in their direction.

AMANDA

(continuing)

Good evening, Mrs. Craddock.

She stops, peers more closely, breaks into a smile. Lee rises.

MRS. CRADDOCK

Mrs. Stetson.

(a closer look)

Mr. Stetson.

(to her husband)

The newlyweds.

Lee quickly throws his arm around Amanda's shoulders, leaning in to her... smiling.

MRS. CRADDOCK

(continuing;

to her husband)

Isn't that sweet.

They move on. Lee places his chair near to Amanda, sits, throws an arm around her shoulder. He leans close, smiling.

AMANDA

Lee...

LEE

(sotto, still

smiling)

We're newlyweds. They're watching us.

Amanda smiles back at him, then off to the Craddocks.

(CONTINUED)

CONTINUED: (2)

Through the remainder of the scene Amanda and Lee will play the newlyweds -- deep looks into each other's eyes, hand-holding, little caresses, etc... smiling the whole time.

AMANDA

Are you sure this is necessary?

LEE

It's our cover, Amanda.

AMANDA

Right. Yes. Our cover.

A man, Blaine Rooks, enters the dining room. He wears a dark suit, is holding hands with a smiling young woman.

LEE

There's one of them now.

AMANDA

One of who?

LEE

The six o'clock check-ins. Blaine Rooks. According to Billy he's a pro-golfer with a lot of bad habits.

AMANDA

What would the Eastern Bloc want with a pro-golfer?

LEE

Nothing. I've already scratched him.

A WAITER approaches with a bottle of champagne and two glasses.

WAITER

Compliments of Mr. and Mrs. Craddock.

The Waiter proceeds to open the champagne and pour two glasses for them... then exits.

AMANDA

Oh. Isn't that sweet of them?

LEE

(nods)

Sweet.

(CONTINUED)

Amanda looks off toward the Craddock table, smiles... mouths "thank you." Lee and Amanda raise their glasses in a toast to the Craddocks, then to themselves, drink.

AMANDA

That's really a lovely gesture.

Lee leans forward and kisses her. After a moment, he leans back. Amanda stares at him, her face blank... stunned by the unexpected gesture.

AMANDA

(continuing)

Why did you do that?

LEE

Nothing personal. It's all part of the gig. You might try to look like you enjoyed it.

AMANDA

Of course. Right. Part of the gig.

LEE

With newlyweds, you expect a public display of affection. Newlyweds don't have any taste. They're all emotion.

Amanda nods, uneasy.

AMANDA

Who...

(stop, clears her throat)

... Who are the other possible victims? I mean, besides the golfer.

Lee looks over the room, nods toward a table where Harvey Ballentine is sitting quietly with his wife.

LEE

Harvey Ballentine. He's a British shipping magnate with connections in every deep-water port in the world.

Lee's glance goes to another table, where David Bosca sits with his wife and teen-age children.

(CONTINUED)

LEE

(continuing)

David Bosca's probably our best bet. Nobel Laureate in genetic engineering.

AMANDA

Would somebody try to kidnap him in front of his wife and children?

LEE

That's the part I don't like. Dr. Tucker was my prime candidate. But, he didn't show.

AMANDA

Who's Dr. Tucker?

LEE

He's one of the major brains at a think tank in California. No one knows what they're working on... but, a lot of people would like to know.

AMANDA

(frowns,
thoughtfully)

This may seem like a silly question but... if he's not here, how do you know he was supposed to be and he isn't?

LEE

I met his wife this afternoon. She was working on her backstroke. Or the lifeguard. It was a toss-up.

AMANDA

We can't watch them all, Lee.

Lee's interest peaks as Jay Armin enters the dining room. He strides to Bosca's table, smiling, greets him warmly.

LEE

We're not going to. We're going to stick with David Bosca. He's looking better and better.

Jar Armin settles down at the table and the two men enjoy an exchange of animated conversation. HOLD ON them for a moment and

CUT TO:

45 INT. CUMBERLAND - CORRIDOR - DAY

45

Amanda and Lee are heading down the hallway toward their room. A couple exits a room ahead of them and Lee quickly throws his arm around Amanda, drawing her close. They continue in this manner to their door. Lee opens the door and they enter.

46 INT. CUMBERLAND - BEDROOM - DAY

46

Amanda stands on the threshold, Lee's arm still holding her. There is an awkward moment as they look at one another. Lee quickly drops his arm, closes the door.

LEE

Well... I think we carried that off pretty well.

AMANDA

Yes. Very well.

LEE

I think we were... really convincing.

AMANDA

Very convincing. We convinced Mrs. Craddock, and she's been married for thirty years.

Lee starts shrugging out of his jacket, untying his tie, etc. Amanda watches him, more uncomfortable and nervous by the moment.

AMANDA

(continuing)

Lee... uh... we really haven't had a chance to kind of... talk things out... and... uh...

Her eyes dart toward the bed.

LEE

I'm going to take the couch.

AMANDA

Oh, no. That is... you're too tall to sleep on the couch... if you plan on sleeping here. I kind of thought you might want to keep an eye on Mr. Bosca's room... or I could keep an eye on it, or...

LEE

I'll keep an eye on it.

(MORE)

(CONTINUED)

LEE (CONT'D)

But, nobody's going to make a move on him while there's still so much activity going on. I thought I'd get a couple of hours' sleep first.

AMANDA

Fine. That's a good idea. I'll just... sit over here.

LEE

Amanda... you're not being compromised, you know.

AMANDA

I know that. It is a matter of national security. I just don't ... feel... comfortable. That's all.

LEE

I'm sorry. They didn't have any suites available. This was the only room I could get. If Francine had come along, the way we planned...

AMANDA

Yes?

LEE

It's surveillance. It's not an assignation.

AMANDA

I understand.

LEE

Good.

He crosses to the couch, stretches out. His feet hang over the end.

AMANDA

That's not going to work, Lee.

LEE

It'll work.

He scrunches around, trying to get comfortable. It is a sectional. As he switches positions, two sections of the couch part and he sinks, fanny first, to the floor.

(CONTINUED)

46 CONTINUED: (2)

46

AMANDA

You're more than welcome to the bed.

Lee rises, annoyed. He crosses, picks up his jacket.

LEE

Forget it. If you need me, I'll be in the closet opposite Bosca's room.

He strides out of the room.

47 ON AMANDA

47

She looks over at the bed, then at the closed door.

CUT TO:

48 EXT. CUMBERLAND - ESTABLISHING - DAY

48

It is early morning. No activity outside the hotel.

49 INT. CUMBERLAND - BEDROOM - DAY

49

Amanda, fully clothed, lies on the bed. She is curled up, sleeping. From the adjoining bathroom we hear the sound of the SHOWER RUNNING FULL FORCE. Amanda stirs, her eyes open. It takes her a moment to identify the sound she hears and she sits up, looking off toward the bathroom.

50 NEW SHOT

50

She rises, brushing herself off, smoothing down her hair. A glance shows her Lee's tuxedo and shirt, tossed onto a chair. She shrugs, crosses to the window, looks out.

51 HER POV - FROM WINDOW

51

Valerie is on the tennis court, hitting balls that are directed at her from an automatic machine. DR. TUCKER approaches the court, waving at her. She crosses to him as Tony and Cutty move up behind him. Tony clamps a hand over his mouth as Cutty pulls a gun. He is dragged off toward Armin's waiting limousine. Valerie looks after them.

52 RESUME SHOT 52

Amanda reacts, running to the bathroom door, starts pounding on it.

AMANDA

Lee! Come out here right away!

53 INT. BATHROOM 53

Steam pours from the shower. Lee looks out from the steamed shower door, listening, puzzled by what he hears.

54 INT. BEDROOM - ON AMANDA - DAY 54

Amanda pounds louder.

AMANDA

Lee... Please... Come out of there!

The door opens and Lee peers out.

AMANDA

(continuing)

Outside... A man's being kidnapped.

Lee rushes from the room, heading for the window. He is dripping wet, wears a towel around his waist. He peers from the window.

55 HIS POV - TENNIS COURT 55

is empty. The automatic ball machine keeps spitting balls out onto the court.

56 RESUME SHOT 56

LEE

There's nobody there.

Amanda peers out.

AMANDA

They were there a minute ago. The man just walked up and waved to the woman and then these two other men jumped out and one of them had a gun and they put him in a limousine and I tried to get you out of the shower, but you took too long.

(CONTINUED)

56 CONTINUED:

56

LEE

I don't believe it. I watched
Bosca's room all night...

AMANDA

All night?

LEE

... Sitting in that damned closet
and they got him this morning.

He glances over at the clock.

LEE

(continuing)

Six o'clock in the morning.

AMANDA

Lee... it wasn't Mr. Bosca.

LEE

It wasn't? Well, who was it?
Ballentine?

AMANDA

I don't know. I never saw the man
before in my life.

ON their looks we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

57 EXT. HIGHWAY - DAY 57

The limousine speeds away from the Cumberland.

58 INT. LIMO 58

Tucker in the back seat, tied up. CUTTY and Tony in the front seat. They see a roadblock up ahead, lights twirling. Cutty pulls over to the side. He shifts into reverse, backs out of view of the roadway.

TONY

Now what?

CUTTY

That's up to Armin.

59 EXT. HIGHWAY 59

The limo makes a U-turn, heads back to the Cumberland.

60 INT. ARMIN'S OFFICE - DAY 60

He stares through the window as he talks to Cutty.

ARMIN

What kind of roadblocks?

CUTTY

You know, police cars and lights. It's like the ones they set up to test for drunks.

ARMIN

No one saw you?

CUTTY

No way, Mr. Armin.
(confident)
We came right back and tossed the old guy in the pump room.
(smiles)
I got Tony watching him.

ARMIN

(sighs)
That's very good. Keep Tucker where he is. I'll have a helicopter here shortly.

(CONTINUED)

60 CONTINUED:

60

Cutty waits. Armin stares at him.

CUTTY

I'll tell Tony we did the right thing... Okay?

ARMIN

Of course. You did exactly the right thing.

Cutty beams and walks out.

61 ANGLE - ARMIN

61

He stares out at the hotel grounds with a bemused expression.

ARMIN

(to himself)

What could possibly go wrong?

62 EXT. CUMBERLAND GROUNDS - AMANDA AND LEE

62

They talk as they follow a path toward tennis courts ahead.

63 AMANDA AND LEE

63

Amanda searches her memory for details.

AMANDA

She was standing right there when the men took him away in the limousine.

LEE

Give me her description again.

AMANDA

Very long, very blonde hair...
Very attractive...

(shrugs)

... Sort of... very everything.

Lee shakes his head.

LEE

Amanda, that's a terrible description, but I think I know who it is.

64 EXT. TENNIS COURTS 64

Valerie is in a warm-up suit, returning ground strokes to a player across the net.

65 VALERIE 65

She hits an overhead and smiles, turning toward the benches at courtside.

66 BENCHES 66

Lee smiles as Valerie approaches, zipping out of the warm-up suit to a tennis top and shorts. Amanda looks at her with a fixed smile.

LEE

Good form, Valerie.

(nods to Amanda)

This is my wife, Amanda.

Valerie flashes a fast fading smile to Amanda, glows at Lee.

LEE

(continuing)

How about some mixed doubles later?
Unless your husband's tired after
the drive.

VALERIE

Tuck isn't into heavy exercise.

(smiles)

Besides, I'm strictly a singles
player.

Amanda moves out of Valerie's view, nodding with gestures to Lee, miming that Valerie's the woman she saw. Lee gets the signals.

LEE

I was hoping to say hello. How
about dinner tonight? The four
of us?

VALERIE

One thing you learn about geniuses:
don't make plans.

(smiles)

After this set, I'm having a
sauna and massage and I'm not
planning past that...

(inviting)

... unless something special came up.

(CONTINUED)

66 CONTINUED: 66

Valerie leaves with a polite smile to Amanda, a "come on" smile to Lee that reads like an engraved invitation.

67 ANGLE ON AMANDA AND LEE 67

Amanda waits a beat, then:

AMANDA
That's her! I'm certain.

LEE
Okay. Stick with her. Follow her without being...

AMANDA
Conspicuous?

LEE
Right. I'll search for Tucker.

68 AMANDA 68

watches Lee walk away. She looks back to the courts.

69 ANGLE OVER AMANDA 69

Valerie and the player are playing a spirited serve-and-volley game.

70 INT. BEAUTY TREATMENT ROOM 70

Valerie lies on a massage table. She winces as a MASSEUSE kneads her shoulder.

VALERIE
Careful! I'm not strudel dough.

VALERIE'S MASSEUSE
Sorry.

She trades disgusted glances with another MASSEUSE working on a woman at the next table.

71 WOMAN 71

Her hair is wrapped in a turban roll, her face down. It takes a beat to recognize her as Amanda.

72 ROOM

72

Valerie wriggles off the table with an angry look at the Masseuse.

VALERIE

(exiting)

If I have even the slightest
bruise, I'll notify the management.

73 FAVORING AMANDA

73

Her eyes are closed.

VALERIE'S MASSEUSE

I hope they're out of peroxide
in hairdressing...

Amanda's Masseuse quiets the other with a gesture. She glances at Amanda's closed eyes, then whispers with understanding as she massages Amanda gently.

AMANDA'S MASSEUSE

(whispering)

Sometimes hostility comes out
before you know it.

VALERIE'S MASSEUSE

It was the way she talked to Maria
on the phone.

(parodying Valerie)

'I want that dress by five. If I
miss my flight, it's your job.'

Amanda's Masseuse agrees, continues along Amanda's shoulders. She lifts the robe up Amanda's back.

AMANDA'S MASSEUSE

Thank you, Mrs. Stetson. I think
you're in hairdressing next.

74 AMANDA

74

yawns, smiles.

AMANDA

I think I'll skip that and go to
my room.

75 EXT. CUMBERLAND - DAY

75

Lee's Porsche exits the drive, turns onto the highway.

- 76 EXT. HIGHWAY - LEE'S PORSCHE 76
The Porsche speeds along the highway away from the chateau.
- 77 INT. PORSCHE 77
Lee drives for a beat, then stares ahead at something on the road.
- 78 LEE'S POV - THROUGH WINDSHIELD 78
Two highway patrol sedans are nosed into the highway in a roadblock, lights flashing.
- 79 LEE 79
slows to a stop, waits as a uniformed OFFICER walks to his car, leans into the window.
OFFICER
Your license, sir.
Lee hands the license out.
OFFICER
(continuing)
Will you step over to the patrol car, please?
Lee opens the door and gets out.
- 80 EXT. HIGHWAY 80
Lee walks to the sedan. Billy gets out as he approaches.
- 81 LEE AND BILLY 81
Lee walks along a strip of tape on the highway. Billy walks with him, appearing to be a test official.
LEE
They got Tucker.
BILLY
You saw them?
LEE
Yeah, but too late to do anything about it.
(MORE)

(CONTINUED)

LEE (CONT'D)

(finishes the walk)

Amanda saw a woman decoy him into a limousine. They pulled him in and drove away.

BILLY

Have you talked to his wife?

LEE

Yeah. She's very friendly. Acts like nothing's wrong. And she's great at being vague.

BILLY

(hands him a balloon)

Whoever got Tucker saw the roadblock and doubled back. He's still there ... at the Cumberland.

LEE

But who knows for how long?

Lee blows into the balloon and hands it to Billy. Billy hands him a printed sheet, which Lee reads quickly.

LEE

(continuing)

So, Tucker was in Senate hearings on think tank federal grants. He'd have to know every project we have in the oven... everything in pre-planning...

BILLY

Everything at the Defense Department.
(takes the sheet)

Close your eyes and touch your nose.

Lee does it. He waits as Billy doodles on the sheet.

BILLY

(continuing)

It'd take an army to search the Cumberland. If we could get a warrant.

Billy and Lee walk to the Porsche as an inspector in a smock studies the undercarriage and stands, nodding approval. The Officer returns Lee's license.

(CONTINUED)

81 CONTINUED: (2)

81

BILLY

(continuing)

Find him, Lee. I don't know how much longer we can keep these safety-sobriety checkpoints in operation.

Lee gets in the Porsche and drives away.

82 INT. ARMIN'S OFFICE

82

Armin sits behind a large desk leaning back in a fat leather chair. He glances through the window behind him as he talks.

83 WINDOW OVER ARMIN

83

It looks over the pool. Guests lie in the sun, splash in the water.

ARMIN

(into the phone)

Listen, Anatole, we just had a kind of slip-up without arrangement. These roadblocks are for sobriety tests.

Armin listens, wincing, trying to interrupt.

ARMIN

(continuing; into the phone)

If they're still there in a few hours, I'll have the delivery made another way... over the roadblocks. I think you're over-reacting a little, Anatole.

84 INT. ANATOLE'S OFFICE

84

He sits at a plain desk holding a black phone. Next to him stand two unsmiling officials, Slavic featured, following his every word on phones to their ears.

BORCHEV

(into the phone)

I am quite certain I am not over-reacting. In this case I would say what you are doing is important...

(CONTINUED)

84 CONTINUED:

84

The men nod soberly.

BORCHEV

(continuing)

... Very important to my well being,
particular with respect to my
geographical location and personal
comfort.

The men nod again.

85 INT. ARMIN'S OFFICE

85

He forces a smile, sounding confident.

ARMIN

(into the phone)

You can assure your associates
that this entire matter will be
resolved within hours.

(cheerful)

Goodbye.

Arvin drops his expression and hangs up the dead phone.
He stares out at the pool.

86 INT. LOBBY - DAY

86

Amanda is on a house phone.

AMANDA

(into the phone)

Mrs. Tucker, please.

Amanda waits for several beats, hangs up with conviction.
She picks up the phone again.

AMANDA

(continuing; into
the phone)

The seamstress, please.

(a beat)

Maria? I'm checking on Mrs.
Tucker's dress. Are you sure
you have her correct room number?

(a beat, then a smile)

That's the right number. And
Mrs. Tucker's sorry about getting
angry. You're doing a great job.

(listens, smiles)

'Bye.

Amanda displays a slight burst of pride. She walks
toward the elevator.

87 INT. CORRIDOR 87

A hall maid pushes a cart stacked with towels, soap, brushes, cleaning materials. She pauses at a door, knocks, then opens the door with a master key and begins stacking towels on her arm.

88 AMANDA 88

stops next to the woman holding her new blue dress on a hanger.

AMANDA

This goes to Mrs. Tucker in 502. If it's not there when she gets back...

The hall maid understands the problem. She admires the dress as she walks Amanda to the room door, unlocks it with her master.

89 AMANDA 89

goes inside. The maid turns back to her job.

90 CORRIDOR 90

Cutty glances down the corridor to the open door of Tucker's room. He walks to it quickly, passing the working maid unseen, then slips inside the room and closes the door.

91 BEDROOM 91

is stripped of any personal items. Amanda opens a closet, empty except for hangers, extra blankets and a pack of laundry bags. She opens a few drawers before she sees Cutty watching her from the doorway. She is startled, but makes a brave attempt to bluff it out.

AMANDA

Sir, you probably won't believe that I just brought this dress up...

(fading)

... Then I sort of wondered why everything's gone...

(crumbling)

... You don't believe me, do you?

Cutty shakes his head. Amanda shakes hers.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

92 INT. CUMBERLAND BASEMENT - DAY

92

Cutty comes in half carrying Amanda. He ties her wrists as he talks to Tony. Amanda is frightened, looking around the dimly lighted basement.

CUTTY

Shake down her room.

(tosses Tony
the room keys)

And watch for that guy, Stetson.

Tony leaves quickly. Cutty sets Amanda, trussed hands and ankles, next to Dr. Tucker. Then he leaves, locking the door with a SOLID SNAP of a DEADBOLT.

93 AMANDA AND DR. TUCKER

93

Amanda looks guilty.

AMANDA

I'm sorry this turned out so badly.
Everyone had the best intentions
... the plan was really terrific...

TUCKER

Please don't explain, my dear.
(smiles)

Whatever happens, I suppose I'll
never see Valerie again.

AMANDA

Yes, I suppose you can be happy
about that.

TUCKER

I'll miss many things about her,
of course. She is a fine-looking
woman.

Amanda nods.

TUCKER

(continuing)

Do you think she might have been
blackmailed into what she did to
me? I could forgive her if that
were the case.

(CONTINUED)

AMANDA

I really don't think so, sir.

TUCKER

They must have offered her something that dazzled her... distorted her sense of loyalty.

(to Amanda;
hopefully)

That's a possibility, wouldn't you say?

Amanda hesitates.

TUCKER

(continuing)

Yes, that was it. The child was coerced beyond reason.

(smiling)

I can forgive that.

Amanda stares at the wall.

TUCKER

(continuing)

How she must have resisted until she was overwhelmed by her own uncontrollable desires.

Amanda moves around the floor so that she is back to back with Tucker.

AMANDA

I've had practice with knots. But I don't remember these from the book.

Amanda twists, strains, wriggles one hand free, then the other. She unties Dr. Tucker quickly and helps the older man to his feet.

Amanda tugs at the knob. The heavy steel door is solidly locked. Amanda looks around. She locates a push broom and props it against the door at a forty-five degree angle. She steps back and smiles.

AMANDA

Maybe we can't get out, but he sure can't get back in.

(CONTINUED)

94 CONTINUED:

94

TUCKER

Actually, the door opens out.
But it was an imaginative thought.

Amanda moves along the wall in the dim light. She stops at a panel on the wall.

95 ANGLE - OVER AMANDA

95

A section of the wall is lined with rows of valves connected to a maze of pipes.

AMANDA

I just had another thought.

Amanda turns the wheel of a valve, then another. Tucker moves beside her, watching as she turns the wheels controlling the valves.

TUCKER

Wonderful! What do they control?

AMANDA

(turns more wheels)

I have no idea, but they must do something. The idea is to get someone down here to help us.

Tucker gets into the spirit, helps with a large valve.

TUCKER

Unfortunately, the man behind this owns the hotel. We might be signaling someone we don't wish to see.

Amanda shrugs. She turns more wheels.

AMANDA

It's that or wait for them to come back.

TUCKER

Good thinking.
(helping)
We're fighting back. I may get away in time to save Valerie.

Amanda spots a large wheel over a valve join on the wall. She twists it, leaning her weight against the wheel.

AMANDA

This ought to get someone's attention.

96 EXT. LAWN - DAY 96

The spray from a line of sprinklers slowly fades to a dribble and stops.

97 INT. BATHROOM - DAY 97

The maid we saw earlier is rinsing a wash basin from a flowing faucet. The flow of water slows to a drip. She twists the spigots disgustedly and walks out.

98 INT. ARMIN'S OFFICE - DAY 98

He stares up at Cutty from his desk.

ARMIN

This may be hard to grasp, but what began as a simple favor to a friend is now a threat to an importing empire of great importance to me: my own.

CUTTY

Tony's checking out the room. He's good. And he's loyal.

ARMIN

Tony the pool boy.
(muttering)
My future's in the hands of a pool boy.

Armin looks off. After a moment he takes a handkerchief from his pocket, wipes his brow.

ARMIN

(continuing)
Who the hell turned the heat on full blast?

CUTTY

I don't know, sir. Shall I check maintenance?

ARMIN

No. Get Tony out of Stetson's room. The chopper's on its way. We're going to move Tucker and the woman.

Cutty heads for the door at a run. Armin takes a pistol from a desk drawer and pockets it. He walks from the office with a forlorn expression.

99 EXT. CUMBERLAND - DAY 99
 Lee's Porsche drives up to the entrance and stops.

100 ANGLE ON LEE 100
 He jumps from the car and moves quickly toward the entrance.

101 AT ENTRANCE 101
 Mrs. Craddock is exiting. She blocks Lee's entrance.

MRS. CRADDOCK
 I wouldn't go in there if I were you.

LEE
 Why not?

MRS. CRADDOCK
 (reacts to the voice;
 gives him a closer
 look)
 Oh, it's you, Mr. Stetson. Where's your lovely wife?

LEE
 Well, I was just going to...

MRS. CRADDOCK
 She's probably out by the pool. Unless they've done something unthinkable to that, too.

LEE
 I'm not following you, Mrs. Craddock, and I'm in a bit of hurry.

(NOTE: Through the preceding we should hear the sound of a HELICOPTER BUILDING in the b.g.)

MRS. CRADDOCK
 One doesn't expect this sort of thing at a resort with the reputation of the Cumberland.

LEE
 (trying to get away)
 Yes, well...

(CONTINUED)

- 101 CONTINUED: 101
- MRS. CRADDOCK
It was absolutely sweltering in my
room, so I came down to the lounge
... and it's freezing in there.
Not to mention the fact that all
the water seems to be turned off.
- Lee becomes aware of the HELICOPTER.
- 102 HIS POV - HELICOPTER 102
almost directly overhead.
- 103 RESUME SHOT 103
Lee is on the alert.
- LEE
They're not going through the
roadblock... they're going over
it!
- MRS. CRADDOCK
What?
But Lee is on his way.
- 104 FOLLOWING - LEE 104
He runs in a full sprint toward the helicopter pad, dives
over a hedge and OUT OF VIEW.
- 105 HEDGE 105
Lee rolls up to a sitting position, watching over the
hedge.
- 106 LEE'S POV 106
The helicopter ROTORS WHINE as it settles on the pad.
The limo drives up and stops near the helicopter.
- 107 LEE 107
watches, moves closer to the edge of the pad behind the
cover of the hedge.

- 108 ANGLE ON PAD 108
 Amanda and Tucker are taken from the limo, hands bound,
 by Cutty and Tony.
- 109 HELICOPTER 109
 Tucker is loaded inside. Amanda glances around hopefully
 as she is lifted inside by Cutty.
- 110 ARMIN 110
 gestures Tony and Cutty away with a nod of his head. He
 gets inside.
- ARMIN
 (shouting)
 Get back to the Cumberland. I'll
 take it from here.
- Armin gives the pilot a "thumbs up" signal and closes the
 cabin door.
- 111 ANGLE ON PAD 111
 As the pilot trims his controls, Tony and Cutty get into
 the limo and drive back in the direction of the road.
- 112 EXT. HELICOPTER 112
 ROTORS REV UP and the craft slowly lifts from the pad.
- 113 ANGLE - OVER LEE 113
 He breaks into a run toward the helicopter as it lifts
 off, catching the skid rails as it climbs into the air.
- 114 EXT. HELICOPTER 114
 Soars into the air with Lee hanging on to the skid.
- 115 ANGLE ON HELICOPTER - GROUND LEVEL 115
 The craft gains altitude with Lee hanging on the skid,
 fighting for a better hold.
- 116 EXT. LIMO 116
 SKIDS to a stop on the road.

(CONTINUED)

- 116 CONTINUED: 116
Cutty jumps out and stares up at the helicopter, gets back inside as Tony spins the limo into a U-turn and speeds down the road.
- 117 EXT. HELICOPTER 117
Flying away with Lee on the skid rail.
- 118 INT. HELICOPTER 118
The pilot works the controls to level the craft. Armin glances at Amanda and Tucker behind him, then peers out of the cabin window.
- 119 ARMIN'S POV 119
THROUGH the cabin window, Lee clings to the skid several hundred feet above the ground.
- 120 INT. HELICOPTER 120
Armin leans close to the pilot, pointing at the skid outside.
- ARMIN
(shouting)
Lose him!
- The pilot looks out, nods. Amanda and Tucker strain for a view.
- 121 EXT. HELICOPTER 121
The pilot banks the craft sharply, then weaves back and forth, trying to shake Lee from the skids.
- 122 ANOTHER ANGLE 122
Lee hangs on. He looks ahead with a wince.
- 123 ANGLE - OVER LEE 123
The helicopter heads for a grove of trees.
- 124 INT. HELICOPTER 124
Amanda looks ahead at the trees, closes her eyes.

- 125 EXT. HELICOPTER 125
Pulls up moments before it reaches the trees, brushing them as it climbs.
- 126 ANOTHER ANGLE 126
Lee shakes a tree sprig from his foot and hangs on. He grips the skid as the pilot dives into an overflow basin toward a bridge. Lee closes his eyes.
- 127 ANOTHER ANGLE - HELICOPTER 127
flies under the bridge and up from the opposite side with Lee still hanging on.
- 128 INT. HELICOPTER 128
Armin takes a pistol from his pocket. He shouts over the CABIN SOUNDS.
- ARMIN
I'll get him.
- Armin pulls open the cabin door, leans out and aims at Lee, FIRES a SHOT.
- 129 EXT. HELICOPTER - LEE 129
He swings away to avoid Armin's line of fire.
- 130 INT. HELICOPTER 130
Amanda throws herself forward, pushing Armin off balance, his arm well outside the cabin.
- 131 EXT. HELICOPTER 131
Lee moves up on the skid rail and kicks the door shut on Armin's hand. The pistol falls from his hand and Lee pulls himself to a standing position on the skid and takes his pistol out, holding it on Armin and the pilot.
- 132 LEE 132
points down.

(CONTINUED)

- 132 CONTINUED: 132
- LEE
(shouting)
Land it!
- Lee glances at Amanda with a nod of triumph. Amanda smiles.
- 133 EXT. HELICOPTER PAD 133
- As the craft settles on the pad, the LIMO SKIDS to a stop and Cutty and Tony jump out and run toward the pad.
- 134 HELICOPTER PAD 134
- Lee FIRES at Tony and Cutty, sending them back to the cover of the limo. He unties Amanda quickly.
- 135 ANGLE ON PILOT 135
- He slides his door open and drops out, running OUT OF VIEW.
- 136 LEE AND AMANDA 136
- Lee pulls her to the edge of the pad to the safety of the hedge, FIRING at Tony and Cutty, keeping them down.
- 137 HELICOPTER 137
- Armin eases out, moving in an arthritic run with Tucker following.
- 138 ARMIN AND TUCKER 138
- The chase goes fifty yards until they are both out of breath. Armin glances back at Tucker as he fights for breath. Both men are exhausted, but spirited.
- ARMIN
Why are you following me?
- TUCKER
To prevent your escape.
- ARMIN
You would physically restrain me?
(MORE)

(CONTINUED)

138 CONTINUED:

138

ARMIN (CONT'D)

(sits on the grass)

Aren't you a little old for this
sort of thing?

TUCKER

We both are. Be reasonable.
Where can you go? Give up and
the act will be noted at your
trial.

Armin thinks, looks back with a sigh. He gets up and
slowly moves back to the helipad with Tucker.

139 EXT. HELICOPTER PAD

139

Billy and two cars loaded with agents block the limo's
escape. Tony and Cutty come out with their hands up.
Billy smiles as Amanda and Lee approach him.

140 AMANDA, LEE AND BILLY

140

Lee is relieved, pleased to see him.

LEE

How'd you move so fast? I didn't
have time to call you.

BILLY

I looked up and saw a guy hanging
from a helicopter.
(obviously)
It had to be you.

Amanda and Lee trade smiles as Armin and Tucker approach
them.

LEE

We got Armin.
(smiles)
I like the sound of that.
(savoring it)
We got Armin.

There are smiles all around.

FADE OUT.

END OF ACT FOUR

TAG

141 EXT. AMANDA'S HOUSE - ESTABLISHING - DAY 141
 142 INT. AMANDA'S HOUSE - ENTRY - DAY 142

Amanda stands at the closet, her luggage on the floor beside her. She takes off her jacket, hangs it up. Suddenly she becomes aware of kids SHOUTING GOODBYES from outside. A BUS HORN gives a couple of TOOTS. Quickly, she shoves the bags out of the way, into the closet.

143 FRONT DOOR 143

bursts open and Jamie and Phillip come charging in, followed by a tired but happy Dotty. Jamie and Phillip fall into Amanda's outstretched arms.

PHILLIP

Mom... Mom, you shoulda been there. There was this snake. It was at least six feet long.

JAMIE

When the raft flipped, I thought I was a goner.

AMANDA

Well, I'm glad you weren't.
 (hugging them)
 Oh, it's so good to have you home. Was it wonderful?

PHILLIP

It's the best trip we ever had.

JAMIE

The best.

DOTTY

Except for the fact that your mother wasn't along.

PHILLIP

Oh, yeah, sure. Except for that.

AMANDA

(teasing)
 You didn't even miss me. I missed you.

JAMIE

We missed you.

(CONTINUED)

143 CONTINUED:

143

AMANDA

The important thing is... you
had a good time.

She rises, gives Dotty a warm hug.

AMANDA

(continuing)

How about you, Mother?

DOTTY

Well, it was exhausting... but,
I expected that. Food was
better than last year. I wish
you could have been there. Did
you finish all that typing?

AMANDA

No... I... I didn't actually finish
it. I mean, completely finish it.

DOTTY

Work, work, work. Really, dear,
you have to get out more. There
should be some excitement in your
weekends. Don't you think?

AMANDA

Excitement? Yes, well... Listen,
I want to hear all about everything.
What do you say I make a few
sandwiches... some hot cocoa...

DOTTY

... Sounds marvelous. It'll be the
first thing in forty-eight hours
I haven't had to skewer on the end
of a stick and dangle over a
campfire.

(to the boys)

Come on, boys. Everything upstairs.

(to Amanda)

We'll be down in five minutes.

Dotty and the boys start up the stairs with their burdens.
Amanda smiles after them, then heads into the kitchen.

144 INT. AMANDA'S HOME - KITCHEN - DAY

144

Amanda enters the kitchen, crosses to the refrigerator,
starts taking out the makings for the sandwiches.

145 NEW SHOT

145

The back door cracks open and Lee peers in.

LEE
(hushed, urgent)
Amanda.

Amanda turns, reacts.

LEE
Is the coast clear?

Amanda hurries over.

AMANDA
What do you mean 'is the coast
clear?' Mother and the boys are
just upstairs. I thought you'd
left.

LEE
I did, but I had to come back.

He reaches into his pocket.

LEE
(continuing)
You forgot your toothbrush.

He holds it up, a reminder of what they've shared -- and
almost shared. There is a moment, then Amanda takes it...
smiling.

AMANDA
Thanks.

As Lee returns her smile we:

FREEZE FRAME and --

FADE OUT.

THE END