

SCARECROW
— and — Mrs. King

"WAITING FOR GODORSKY"

FINAL DRAFT

March 26, 1984



**WARNER BROS.
TELEVISION**

SCARECROW AND MRS. KING

"Waiting For Godorsky"

Written by
Rudolph Borchert

FINAL DRAFT

WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

March 26, 1984
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SCARECROW AND MRS. KING

"Waiting For Godorsky"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

MAVIS MARSTON

SOPHIA VALOSKAYA

ANTOV

SIGRID

JOSEPH

MIKHAIL

ANDREI BABAK

COUNTESS ROMINSKAYA

KATHERINE

AGENT #1

AGENT #2

HOWARD

LEONID GODORSKY

SCARECROW AND MRS. KING

"Waiting For Godorsky"

SET LIST

INTERIORS:

VALOSKAYA MANSION
Sitting Room
Dining Room
Entry

ANOTHER MANSION
Top Floor Room

MARKET

AMANDA'S HOUSE
Kitchen
Living Room

THE AGENCY
Lobby
Bullpen
Billy's Office
Hallway

EXTERIORS:

RESIDENTIAL STREET

VALOSKAYA MANSION
Rear
Door

ANOTHER MANSION
Top Floor

MARKET PARKING LOT

AMANDA'S HOUSE

THE AGENCY

STREET
Curb

ALLEY

ANOTHER STREET

VEHICLES

LEE'S PORSCHE
AMANDA'S STATION WAGON
ROLLS-ROYCE
TEN-SPEED BICYCLES
BILLY'S SEDAN
AGENCY SEDANS
ND CARS
LIMOUSINE
AGENCY VAN
BLUE SEDAN
CLASSIC CHEVY

SCARECROW AND MRS. KING

"Waiting For Godorsky"

ACT ONE

FADE IN:

1 EXT. RESIDENTIAL STREET - DAY 1

A wide street lined with stately homes, many protected by iron gates. Amanda's wagon makes its way slowly along the street.

DOTTY (V.O.)

This is it, Amanda. Turn here.

AMANDA (V.O.)

This can't be it, Mother.

DOTTY (V.O.)

Turn here.

2 EXT. VALOSKAYA MANSION - DAY 2

A two story mansion on a spacious lot surrounded by a wall, with open gates at the drive. The wagon turns into the drive. The grounds have a spare look: weeds pulled leaving bare patches on the lawn, dead trees cut near ground level, stumps exposed. A line of flower pots along the entry steps are empty. Upper windows of the home are closed from view by faded drapes.

AMANDA (V.O.)

This can't be right. There's some mistake.

DOTTY (V.O.)

There's no mistake, darling. Just park right in front.

The car comes to a stop before the entry. AMANDA and DOTTY exit the car. Dotty holds the classified section of a local newspaper.

3 AMANDA AND DOTTY 3

stare at the house.

AMANDA

Maybe it was a misprint.

DOTTY

Amanda... what is the matter with you?

(CONTINUED)

3 CONTINUED:

3

AMANDA

Nothing, Mother. It's just...
Well, this is a mansion. I mean,
people who live in mansions don't
have garage sales.

DOTTY

(correcting)

Estate sales, dear. And everyone
has them. That is, everyone who
has an estate. Sometimes you can
find absolute treasures.

AMANDA

Then why are we the only ones here?

DOTTY

Because the paper just came out.
We beat the professional shoppers.
Give it another half-hour, this
place will be crawling with people.

Dotty spots a hand-lettered sign off to one side.

DOTTY

(continuing)

There. See. It's around back.

Dotty smiles with anticipation, moves along the walk,
with Amanda a step behind. They pass a sign printed in
old style letters which reads: SALE. The arrow points
toward the rear of the house.

4 EXT. VALOSKAYA MANSION - REAR - DAY

4

SOPHIA VALOSKAYA exits the house carrying a child's chair
upholstered in faded velvet. In the other hand she holds
a porcelain vase. She walks to a scattering of kitchen-
ware, books, small pieces of furniture on the lawn and
sets the vase down. She stares at the little chair.

5 SOPHIA

5

is sixtyish. Her hair is wound into a knot; bright,
intelligent eyes look out from a face beautiful with
timeless, perfect bone structure. She smiles a bit
wistfully at the chair with a moment's recollection.

6 AMANDA AND DOTTY

6

round the corner of the house.

(CONTINUED)

Sophia looks up, smiles graciously. She speaks with a slight accent in confident, polite tones.

SOPHIA

Good morning.

AMANDA

Good morning. I hope we're not too early.

SOPHIA

Not at all.

DOTTY

Amanda... what did I tell you... will you look at that vase. That is absolutely exquisite. And, that chair...

AMANDA

... Mother... We came about the table.

DOTTY

Right. The table.
(to Sophia)
We'd like to see the entry table mentioned in the ad.

SOPHIA

Yes. That is inside, with the larger pieces.

Sophia beckons them to follow as she turns and heads for the rear entrance.

AMANDA

(to Dotty)

With the larger pieces.

DOTTY

We won't know if it's too big until we see it. Amanda, your entry simply cries out for a table.

AMANDA

It's too small for a table. If we put a table there, every time the boys come through the front door they'll go crashing into it.

DOTTY

Darling, if you think I'm leaving here without seeing the inside of that house...

(CONTINUED)

6 CONTINUED: (2)

6

Amanda looks at Dotty, sees her determination, nods her head, resigned. She follows as Dotty heads eagerly for the waiting Sophia.

7 INT. VALOSKAYA MANSION - SITTING ROOM - DAY

7

High ceilings, richly covered walls. The oak floors are uncovered, the furniture sparse. A magnificent marble fireplace sits, unused, under an oil painting of a man in military dress of the early years of the century. He wears a pointed beard and serious expression. One hand rests on an ornamental sash crested with a royal emblem.

8 SOPHIA

8

enters with Amanda and Dotty, crosses to an inlaid table rich with ormolu, sitting on delicate legs.

SOPHIA

This is the table mentioned in the advertisement. I was told to ask thirty-five, but I would accept less.

Amanda and Dotty stare at the table.

AMANDA

Thirty-five?

SOPHIA

Everything must be sold within the next few days.

DOTTY

Are you redecorating?

SOPHIA

No. I need the money.

DOTTY

Oh... I'm... I didn't mean to...

SOPHIA

... Please. It was a logical assumption.

AMANDA

If you'll excuse me... That is... I know it's none of my business, but... are you sure about your prices? Thirty-five for that table seems ridiculously low.

(CONTINUED)

SOPHIA

Do you think?

AMANDA

Well, I'm certainly no expert on this sort of thing but, yes... yes, I think it's way too low.

SOPHIA

You wish to offer more than thirty-five?

AMANDA

Oh, no... No, I... You see, I live in a very small house, with very small rooms... average rooms...

SOPHIA

... I seem to spend much of my time walking through rooms I no longer need.

(beat)

You do not wish the table.

AMANDA

(shakes her head)

No, I'm sorry, I...

(looks around)

... I'm sure there's something...

SOPHIA

... It is not necessary for you to buy.

AMANDA

Well, we've taken your time, and you have so many lovely things...

SOPHIA

... Perhaps... Come.

Sophia crosses with Amanda to a large walnut wardrobe which stands with doors ajar. She reaches past Amanda and takes out an exquisite blue gown. Amanda touches the garment gently.

AMANDA

It's the most beautiful dress I've ever seen.

Sophia smiles. She turns Amanda to a mirror, holds the dress in front of her.

(CONTINUED)

DOTTY

You look like a princess.

SOPHIA

Yes... a princess. You may have it for... ten dollars.

DOTTY

Ten dollars? It must have cost hundreds.

Amanda looks from the dress to Sophia.

SOPHIA

There is so little demand for formal gowns today. Perhaps I could take less.

AMANDA

You really mustn't do that. You keep quoting prices and then reducing them. People take advantage of that sort of thing.

SOPHIA

I would like you to have it.

AMANDA

And, I'd love to have it. But, I won't pay a penny less than ten. And, please... don't sell that table for thirty-five. I'm sure it's worth much, much more than that.

SOPHIA

Really? A dealer offered me three thousand. Thirty-five hundred seemed about right.

AMANDA

Thirty-five.... hundred.

EXT. ANOTHER MANSION - DAY

Near the Valoskaya mansion.

ANGLE ON TOP FLOOR

A window drape is tied open slightly.

11 INT. ROOM - DAY 11

ANTOV, blond and muscular, American-looking, is doing speed pushups. SIGRID, a young girl in jeans, sits at the window, peering out through binoculars. Both are trained East Bloc agents on a mission.

12 HER POV - THROUGH BINOCULARS 12

Amanda and Dotty exit the Valoskaya mansion, head for the station wagon. Amanda carries the blue dress.

13 RESUME SHOT 13

SIGRID

Two suburban-types just went for a dress. The excitement's killing me.'

ANTOV

It won't be long. You'll get excitement.

Sigrid rises, picks up a shotgun.

SIGRID

I don't know why we can't move now. What could be better? It's open to the public. That's us.

ANTOV

We move when they tell us to move.

SIGRID

Yeah.

She holds the weapon in position, aimed toward the window.

SIGRID

(continuing)

Bang, Bang. You're dead.

She turns and grins at Antov.

14 EXT. VALOSKAYA MANSION - DAY 14

The station wagon exits the drive, moves off down the street. Moments later an old Rolls sedan glides from the Orloff driveway and heads off in the opposite direction.

15 INT. ROLLS - MOVING - DAY 15

JOSEPH, seventyish, drives. MIKHAIL, the Valoskaya major domo, sits next to Joseph looking straight ahead.

16 EXT. MARKET PARKING LOT - DAY 16

The Rolls stops near the entrance. Mikhail exits the car and hurries inside.

17 INT. MARKET - DAY 17

Mikhail moves along a row of canned goods, pushing a cart. He stops as a voice calls to him from the other side of the row of cans. The voice belongs to ANDREI BABAK.

BABAK

Over here, you dolt. We agreed to meet by the canned peaches.

Mikhail peers over the row of cans.

MIKHAIL

I thought it was pickles... sorry.

BABAK

I have your money. If you take it, understand the conditions. You must be sure she is dead within forty-eight hours.

Mikhail hesitates as a fat envelope protrudes through the canned peaches.

MIKHAIL

I agreed to get your assassination team inside the house at the proper time.

BABAK

They do the actual shooting, but the responsibility is shared.

(beat)

You have worked out a plan with them?

MIKHAIL

Not yet. I didn't know it was to be so soon.

He takes the envelope and begins counting the bills.

BABAK

Don't count that here.

(CONTINUED)

17 CONTINUED:

17

Mikhail hold the cash out of view as he listens.

BABAK

Fail, or expose us, and you will
pray for death.

MIKHAIL

I am a man of honor... as you are.

Mikhail counts the bills as he holds them out of view.

MIKHAIL

(continuing)

That seems to cover it all.

Mikhail looks through the cans, moves around the corner. Babak is gone. Mikhail holds the cash envelope tightly as he picks items from the shelf and drops them into the cart.

18 EXT. AMANDA'S HOUSE - ESTABLISHING -NIGHT

18

19 INT. AMANDA'S HOUSE - KITCHEN - NIGHT

19

Amanda and Dotty are clearing up after dinner.

AMANDA

You know, Mother, I don't think
she really planned to sell that
dress.

DOTTY

She probably didn't plan on
selling anything, dear. It's a
question of need.

AMANDA

So many lovely things... so many
memories wrapped up in them...
I wonder what happened?

DOTTY

Oh, I think I can make a pretty
good guess. Did you see that
portrait on the wall? The eyes?
That arrogant expression? A man
like that wouldn't wait around
when things got difficult.

AMANDA

You think her husband deserted
her?

(CONTINUED)

DOTTY

Happens every day. A lovely woman in that huge house... alone.
(shrugs)

She admitted she needed money, but she's much too proud to say why.

AMANDA

Her husband may not be alive, Mother.

DOTTY

If that's the case, he should have spent less on portraits of himself and more on life insurance premiums. There's just no reason for a perfectly charming lady like that to be destitute.

AMANDA

She looked awfully frail, didn't she? You think she has... enough to eat?

DOTTY

I wouldn't count on it.

Amanda looks at the food spread out on the counter, thoughtful.

20

EXT. AGENCY - ESTABLISHING - DAY

20

21

INT. AGENCY - LOBBY - DAY

21

Amanda stands near MAVIS'S desk, withering under the cold stare as she searches her memory for the password.

AMANDA

Straplatch. Stickpatch?

(a plea)

Mrs. Marston, I really wasn't due in today, so I didn't concentrate on the password. Mr. Melrose called me at home and specifically requested that I come in.

Mavis is unmoved.

AMANDA

(continuing)

Stripsatch?

Mavis stares.

- 22 INT. BULLPEN - DAY 22
- LEE looks at his watch impatiently. FRANCINE smiles as she passes his desk.
- FRANCINE
She might have forgotten the password. It's happened.
- LEE
Why didn't I think of that?
- Lee lifts the phone, taps out Mavis's number.
- 23 IN LOBBY 23
- Mavis answers her BUZZING PHONE.
- MAVIS
Yes, Mr. Stetson. She's right here.
- Amanda takes the phone, listens, returns it to Mavis.
- AMANDA
Stopwatch.
- 24 ON MAVIS 24
- As she buzzes Amanda into the elevator, her expression disapproving.
- 25 INT. BULLPEN - DAY 25
- Lee sees Amanda hurrying down the hallway toward the bullpen, moves to meet her.
- AMANDA
I'm sorry, Lee. I just couldn't remember. I think it's Mrs. Marston. Not that there's anything wrong with her... she's a very nice lady... very nice... but, well, she sort of intimidated me.
- LEE
She intimidates everybody. That's her job.
- He guides her over to Billy's office.

BILLY is at his desk studying a sheaf of papers, a troubled expression on his face. Amanda and Lee enter.

AMANDA

Good morning, Mr. Melrose, sir.

BILLY

'Morning, Amanda.

AMANDA

Is there something wrong? I mean, I was just leaving the house when you called, and it sounded kind of urgent, and... if it's something to do with my work...

BILLY

... You're doing a good job, Amanda.
(smiles)
A great job.

LEE

Remember the tapes you transcribed here the other day?

AMANDA

Of course I remember. I have a very good memory. Excellent. I can remember things that happened years ago. It's just the password.

LEE

Yeah, I know. Well, the information in those transcripts won't program.

AMANDA

Won't program?

LEE

We feed the information into a computer. Some of your descriptions can't be... can't be...

He looks to Billy for help.

BILLY

For example... You say here...
(reading)
... he makes slurpish sounds while he listens.

LEE

What's 'slurpish,' exactly?

(CONTINUED)

AMANDA

It's like this...

Amanda makes a sound by placing her tongue against her upper teeth and drawing air into her mouth.

AMANDA

(continuing)

... That's not it exactly... but, it's close. You need bridgework to do it right. I had an uncle who did it all the time. Aunt Aggie just hated it.

Billy makes a note.

BILLY

Has ill-fitting bridgework.

LEE

How about 'kicks' into the chair.

AMANDA

Oh, that's like a flop, only more deliberate.

Amanda demonstrates. Billy makes notes.

AMANDA

(continuing)

Sir, I really thought they might be clues, and I know how important clues are. I wanted to get the description as accurate as I could.

BILLY

Thank you, Amanda. We appreciate that.

Billy hands the folder to Lee.

BILLY

(continuing)

Scarecrow, run through this with Amanda and get a corrected copy to Central Computing.

AMANDA

Sir, do you mean now? That is, right away? Because, I don't know how early you came in this morning, but the sun's really beating down out there. It's like a summer day.

(CONTINUED)

26 CONTINUED: (2)

26

LEE

You want to work on your tan?

AMANDA

No, of course not. Tanning's the worst thing you can do to your skin. I just don't want my meat loaf to spoil.

Lee and Billy exchange a look.

AMANDA

(continuing)

It's in my car... and my car's parked in the sun. I have a meat loaf and a poppy seed cake I'm taking to a friend.

LEE

Amanda, those tapes you've been working on are important.

AMANDA

I can make another meat loaf.

BILLY

That won't be necessary. Scarecrow can go with you while you make the delivery, then come on back here and finish up the transcript.

AMANDA

Thank you, sir.

LEE

(to Billy)

Yeah. Thanks.

They exit.

27 EXT. AMANDA'S STATION WAGON - MOVING - DAY

27

The wagon moves easily through the morning traffic.

28 INT. AMANDA'S STATION WAGON - MOVING - DAY

28

Amanda is driving. Lee sits in the passenger seat. He makes notes on a copy of the transcript.

(CONTINUED)

LEE

Okay, now... You say the man's tall.
How do you get that from a phone
conversation?

AMANDA

After two steps I could barely
hear him, so they had to be long
steps, and tall people take long
steps. And, when he sat down he
had to move his legs and twist in
the chair to get comfortable. Tall
people do that.

LEE

(concedes)

That makes sense.

AMANDA

Thank you. I know I never went to
spy school, but I have a very
logical mind.

LEE

Logical... yeah.

Lee looks over at her.

LEE

(continuing)

You know, we amplify the tapes for
weak sounds, get language experts
to pick up regional accents..
psychologists analyze the speech
patterns and phrasing for a
profile... This is a man nobody's
seen or knows anything about... but,
you say he's a health freak, tall,
and wears a bridge.

AMANDA

No, he doesn't wear a bridge.
That's the other man... not the
tall man.

(beat)

Did I mention the clicking sound?

LEE

No. I can't wait to hear about
that.

(CONTINUED)

AMANDA

Well, sometimes, while he's talking, I'll hear something that makes a kind of sort of a grinding... sliding... snap. And a click.

LEE

So, he's got a gun.

AMANDA

Sometimes someone away from the phone does it.

LEE

Two people... one gun. So far.

AMANDA

Lee... You said the tapes are important... and they're probably very top secret and all... since you wouldn't let me take them home to transcribe... and, of course I know that I'm not an agent, or anything like that, and I don't need to know...

LEE

(cuts in)

... We picked up the conversation with a wave scanner. That means we can't trace the location. But, we know an assassination team's in Washington... and this might be it.

AMANDA

An assassination team?! Who are they going to assassinate?

LEE

I wish I knew.

AMANDA

That's terrible. If you don't know, you can't stop it.

(beat)

Do you think any of my little clues might help? I know they're not much...

LEE

No, they're... they're pretty good.

(CONTINUED)

28 CONTINUED: (3)

28

AMANDA

They are?

LEE

Yeah.

(beat)

They're also all we have.

29 EXT. VALOSKAYA MANSION - DAY

29

Amanda's wagon drives in through the open gates... sweeps up the drive and stops at the entry. They both exit the car.

30 CLOSER SHOT

30

Lee looks at the mansion, then back to Amanda.

LEE

Your friend lives here?

AMANDA

Oh, I know it looks impressive but, well, appearances can be deceiving. Will you give me a hand?

FOLLOW as they move around to the rear of the wagon. Amanda opens the rear deck to reveal a covered glass casserole dish and a cake plate and cover.

LEE

Amanda... you're really dropping off a meat loaf at this address?

AMANDA

It's for the lady who lives here. She's all alone, Lee, and I think she's having a bad time. She's selling off all her furniture and her clothes and it's just awful. Here... you take the meat loaf.

Lee takes the casserole dish from Amanda.

AMANDA

(continuing)

Now, I know she's proud, and I don't want to embarrass her, so we'll just drop these off and run. All right?

(CONTINUED)

30 CONTINUED:

30

LEE

Sure. Fine.

Lee watches Amanda walk toward the house carrying the cake plate. He follows with a curious smile.

31 AT DOOR

31

Amanda rings the doorbell.

AMANDA

I'm afraid I can't introduce you.
I don't even know her name.

The door opens and Joseph looks from Lee to Amanda. He wears a dark suit and tie.

AMANDA

(continuing)

Oh. I wasn't expecting... We
have something for... the lady of
the house.

(smiles)

We're friends.

JOSEPH

One moment, please.

He closes door. Amanda leans close to Lee.

AMANDA

(sotto)

That's wonderful. He must be a
boarder. She's not alone.

The door opens and Sophia smiles at Amanda.

SOPHIA

How nice to see you again, my
dear. And, you've brought a
friend.

Lee bows respectfully.

LEE

Your Highness.

32 AMANDA

32

Her eyes dart from Lee to Sophia to the meat loaf and the cake. She winces.

(CONTINUED)

AMANDA
(a whisper)
Your... Highness?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

33 EXT. VALOSKAYA MANSION - DAY 33

Amanda's station wagon is parked in the drive.

34 INT. VALOSKAYA MANSION - SITTING ROOM - DAY 34

Sophia precedes Amanda and Lee into the room, which has been cleared of the sale pieces seen earlier. Amanda and Lee still carry the casserole and cake plate.

AMANDA

We really didn't mean to disturb you, Your Highness.

SOPHIA

Disturb me? On the contrary. I'm delighted, my dear.

Sophia crosses to a bell pull, summoning her major domo. Through the action:

SOPHIA

(continuing)

Please. Make yourselves comfortable. You'll join me for tea. Or coffee, if you prefer.

AMANDA

Oh, no, we wouldn't. We just couldn't. We just happened to be driving by, and I just happened... Well, I always cook way too much. There's just Mother and me and my two little boys and...

Amanda breaks off, miserable. Sophia lifts the cover on the cake plate.

SOPHIA

Ah... Poppy seed cake. What a delicious aroma.

Lee smiles, places the casserole on a table.

LEE

Meat loaf.

SOPHIA

How very kind of you. Thank you.

(CONTINUED)

AMANDA

(could die)

You're welcome.

SOPHIA

Is something wrong?

AMANDA

No. Well... yes. I mean... I should have recognized you. I don't know what you must think of me. I feel so... foolish. Bringing a meat loaf to a princess.

SOPHIA

An act of kindness is never foolish, Amanda.

She waves them to seats.

SOPHIA

(continuing)

And, why should you recognize me?

LEE

Well, ma'am, you do have rather a high profile in Washington.

SOPHIA

You mean I talk too much.

(before Lee can protest)

You're wrong, young man. One cannot talk too much when the subject is tyranny. No. The tyrants have taken my home, they've taken my family. They have not taken my voice. Not yet. Not ever, while I live.

(beat)

But, who will speak when I am gone?

AMANDA

You have no family at all?

SOPHIA

(shakes her head)

Do you know, I was never political until they were killed. Until I became the last Valoskaya.

(CONTINUED)

LEE

Leonid Godorsky has a voice. Of course, I understand he's under house arrest.

SOPHIA

He is too brave to silence... too well liked by the people to imprison. Can you imagine what he could do here, with freedom, with the support of my friends? He would be a force to be reckoned with.

LEE

What chance would he have of getting to the United States? He was the Nobel Laureate for literature and his government wouldn't grant him a visa to accept the award.

SOPHIA

(smiles)

Money speaks all languages.

Mikhail enters. Sophia gestures to the painting over the fireplace.

SOPHIA

(continuing)

Mikhail... that dress parade sword... The belt and scabbard are upstairs?

Mikhail nods.

SOPHIA

(continuing)

A collector would pay well for it, don't you think?

Mikhail nods. Sophia shrugs to Amanda and Lee.

SOPHIA

(continuing)

Money unlocks doors and opens borders.

AMANDA

That's why you had the estate sale. To raise money for Mr. Godorsky.

(CONTINUED)

34 CONTINUED: (3)

34

SOPHIA

As you can see, it went exceptionally well. A number of dealers answered the advertisement... everything was sold. And you were right, my dear. The entry table was underpriced. It went for four thousand.

Sophia rises. Amanda and Lee follow suit.

SOPHIA

(continuing)

I'm having a luncheon this afternoon for some of my closest friends, to announce something of great importance.

(beat)

I'll expect you at one.

She smiles, exits the room.

35 EXT. VALOSKAYA MANSION - DAY

35

Amanda and Lee exit the mansion, head for the station wagon.

AMANDA

She didn't even wait for an answer. It was more like a royal command than an invitation. What do you think we should do?

LEE

Show up for lunch. I want to know what that important announcement is all about. I've got the feeling it's trouble.

They get into the car.

36 INT. STATION WAGON - MOVING - DAY

36

Amanda starts the wagon down the drive.

AMANDA

She's such a nice person. I never knew royalty could be like that: cozy and sweet and unpretentious. Well, of course I never knew it. I never met anybody royal before.

(MORE)

(CONTINUED)

36 CONTINUED:

36

AMANDA (CONT'D)

(beat)

She'd really hate us if she knew
we were spies.

LEE

You're not a spy, Amanda.

AMANDA

Well, I do spy work and I work
for the Agency and that's
practically like being a spy.

LEE

It isn't anything like it. Spies
have missions. They attend
briefings. They work with other
spies.

37 EXT. STREET - DAY

37

The wagon exits the driveway, turns onto the street.
Sigrid and Antov ride past the wagon on ten speeds,
looking like happy college kids having fun.

38 AT CURB

38

Antov stops, jumps off his bike and pretends to check a
tire. He adjusts a safety helmet as Sigrid stops next
to him.

ANTOV

Who were they?

SIGRID

Looked like the same woman was
here yesterday. You know, the
one who bought the dress?

ANTOV

What about the guy?

SIGRID

Don't know.

ANTOV

Could be setting up security for
the lunch.

SIGRID

Mikhail will clue us in.

They ride off on their bikes.

39 EXT. AGENCY - ESTABLISHING - DAY 39

40 INT. AGENCY - BILLY'S OFFICE - DAY 40

Billy is at his desk. Lee and Amanda are seated across from him.

BILLY

(checking the transcript)

Okay. We've got a tall health freak, with a gun. And, a slurper. Let's say the health freak is part of the East Bloc hit squad... and... let's say...

LEE

(waiting for more)

Yeah?

BILLY

Let's say... Let's say...

(breaks off)

... I don't know. We're playing guessing games here. Until we get more data, we don't know who their target is.

LEE

Is Princess Valoskaya a good guess?

BILLY

(dismissing it)

She's been a thorn in their side for years.

AMANDA

Why has she been a thorn in their side, sir?

BILLY

Because she has the respect of her people, and she gives it to them straight. She tells them the monarchy's dead, and that's just fine with her. She also tells them there's an alternative they haven't had a chance to enjoy yet: democracy.

LEE

And she's got some powerful friends in this town.

(CONTINUED)

BILLY

That's old news, Scarecrow.
She's been taking potshots at her
government for years. Why would
they make a move on her now?

AMANDA

Sir... maybe it's... now, this is
just a guess on my part, too...
but, maybe it's got something to
do with the big announcement she's
going to make at lunch today.

BILLY

What announcement?

AMANDA

Well, we won't know that until
she makes it. But, she said it
was important.

LEE

It could be, Billy. I kind of
threw the name Leonid Godorsky
into the conversation and got
quite a reaction.

BILLY

Godorsky, huh?

LEE

If she could get him out...

BILLY

(cuts in)

Nobody can get him out. When the
new regime took over that curtain
slammed shut with a bang.

LEE

She's working on it, Billy. And
if she could get him out to join
her... they wouldn't just be making
waves... it'd be white water.

BILLY

Okay... she's making the announcement
at lunch. Any chance of crashing
it?

AMANDA

We don't have to, sir. We're
invited.

DOTTY

Lunch with a princess. I'm simply
not ready for it.

WIDEN to reveal that Amanda is descending the staircase,
with Dotty right behind her. Amanda wears a conservative
dress, is fumbling with a hook at the back.

AMANDA

I won't be, either, if I can't
get this hooked.

DOTTY

Just stand still, I'll do it,
darling.

Dotty hooks up the dress.

DOTTY

(continuing)

Well, it's exactly what I said
yesterday: you never know what
you're going to find at an estate
sale.

AMANDA

She's really very nice, Mother.

DOTTY

Of course she's nice. They're
trained to be nice.

AMANDA

No, I mean nice. Inside nice.

DOTTY

Actually, she did seem rather
sweet. But, do promise me you
won't be taken in by one of those
unattached men they always have
floating around at those parties.

AMANDA

Really? I was counting on meeting
at least a prince.

DOTTY

Don't joke about it, dear. Washington
is a mecca for dispossessed men with
titles. Don't ever be too impressed
with the titles. You can buy them
through the mail.

(MORE)

(CONTINUED)

42 CONTINUED:

42

DOTTY (CONT'D)

(knowing smile)

Look what happened to poor Princess,
whatever her name is.

AMANDA

Valoskaya.

DOTTY

Exactly. Dazzled by an
unpronounceable name... royal
bearing... Where is she now?

AMANDA

Waiting for her luncheon guests.

They cross to the door.

DOTTY

Try to remember everything they
serve.

(dreamily)

Caviar... pate... roasted boar...

AMANDA

I think we're having meat loaf.

She exits.

DOTTY

(musing)

Meat loaf.

43 EXT. ALLEY - DAY

43

A dumpster is overflowing with faded flowers and cuttings.
Antov rides into the scene on his bike and looks into
the bin.

44 ON ANTOV

44

He fishes a discarded flower box from the bin, tucks it
under his arm, pedals away.

45 EXT. VALOSKAYA MANSION - FULL - DAY

45

A number of cars are parked at the entrance.

Most of the guests are seniors in dated dresses and suits. Princess Sophia is at the head of the table, Amanda at her left. Lee is seated midway down the table, facing the double doors leading into the hallway... attentive, alert. Mikhail moves around the table, prouiding wine.

SOPHIA

I can't tell you how very pleased
I am that you could all be with
me today. My very dear, old
friends...

(hand touching
Amanda's)

... and my new.

COUNTESS ROMINSKAYA smiles over at her.

COUNTESS

And what of the announcement,
Your Highness? How long are we
to be kept in suspense?

SOPHIA

(to Amanda)

The Countess Rominskaya has never
been known for her patience.

COUNTESS

Or her lack of curiosity.

AMANDA

I think we're all rather anxious
to hear it, ma'am.

(quickly)

If it's all right to say that.

SOPHIA

Amanda. You must always say what
you feel.

AMANDA

(leaning in, sotto)

It's the question of protocol,
Your Highness. I'm never exactly
sure whether I'm supposed to say
something or not. I know you're
never supposed to ask questions.
I know that. But, I also think
maybe you're only supposed to
speak when you're spoken to.

(CONTINUED)

SOPHIA

I have very little patience with protocol. I believe one should speak when one has something to say. As I have now.

(to the table)

A toast, please, to a man whose leadership will enable us to help the oppressed people within our beloved country: Leonid Godorsky.

She raises her glass and drinks. The others follow suit.

As she sips from her glass. Mikhail is directly behind her. He makes a subtle adjustment of his bridgework, sucks in. Amanda reacts. She glances over at the man seated beside her... then across the table... not being able to pinpoint the sound.

SOPHIA

Tomorrow I meet with the Senate Committee on Foreign Relations to plead his case.

LEE

(nods his admiration)

Well done.

SOPHIA

It is a plea I have reason to believe will be listened to and acted upon.

There is the sound of the DOORBELL in the b.g. Sophia frowns, looks over at Mikhail.

SOPHIA

(continuing)

My guests are here, Mikhail. I do not wish to be disturbed.

Mikhail bows, exits, leaving the double doors open behind him. Lee half-rises.

LEE

If you'd allow me...

SOPHIA

Mikhail will handle it.

(CONTINUED)

47 CONTINUED:

47

AMANDA

Your Highness, does that mean you think Mr. Godorsky will be allowed to come to this country? Oh, that was a question, wasn't it?

SOPHIA

(laughs)

And one I can answer quite happily. Yes. My friends in the United States Senate assure me that with their efforts, it can be accomplished.

She looks over at the doorway as Mikhail appears, accompanied by Antov, holding the flower box.

SOPHIA

(continuing)

What a delightful surprise.

Antov's hand reaches under the cover of the box. As he draws out the pump shotgun...

48 LEE

48

catapults across the table, sending GLASSES and CHINA CRASHING.

LEE

Get down.

He crashes through the lady and gentleman seated opposite him, sending them to the floor.. hits the doors, slamming them closed.

49 AMANDA

49

has grabbed Sophia, pulled her to the floor... as the first SHOTGUN BLAST tears through the closed doors.

50 SERIES OF SHOTS

50

as Anton pumps out the FIVE remaining ROUNDS. Everyone has hit the deck. MIRRORS SHATTER, a breakfront filled with china is reduced to nothing, etc. As the last ROUND ECHOES in the room, Lee scrambles to his feet, draws his gun, and tears out through the hole-ridden doors.

51 AMANDA

51

raises up cautiously, looks around, then helps Sophia to sit up. The two women regard one another in shocked silence. HOLD ON them for a moment and --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

52 EXT. VALOSKAYA MANSION - DAY 52

Agency vehicles pour up the drive to the mansion, with Billy's car in the lead.

53 BILLY 53

jumps from his CAR as it SKIDS to a halt. The other agents fan out over the property. Billy runs up the entry steps as Lee moves out to meet him.

54 BILLY AND LEE 54

BILLY

What the hell happened?

LEE

Just what I told you on the phone. Six shotgun blasts before they served the entree.

BILLY

I should have had backup here.

LEE

On a guess? Besides, we both know the princess has consistently refused offers of protection.

BILLY

You think she's changed her mind now?

LEE

Count on it. The shooter was a young man... six feet, blond. He looked like a college freshman... even with a shotgun in his hand.

BILLY

(to an agent)

Get that on the radio.

The agent moves off to comply with the order.

LEE

I lost him, Billy. Don't ask me how. He shouldn't have been able to get away clean.

(CONTINUED)

BILLY

Even you can't cover every exit.
I'll have a couple of teams cover
the grounds and neighborhood...
another team search the house.

LEE

I've already had a quick look. I
don't think you'll find anything.

BILLY

At least we know more than we did
this morning. We know the target.

Countess Rominskaya is seated while Amanda applies a
napkin compress to an arm wound. The other guests
watch, ashen with shock. Lee appears behind Amanda.

AMANDA

I know it hurts, Countess, but I
don't think it's serious.

LEE

There's a medical unit on the way.

SOPHIA

At least we're safe now. There
seem to be police everywhere.

COUNTESS

(smiles)

I've become weary of police...
theirs and ours.

Lee winces a little.

AMANDA

I guess it's easy to feel that way
if you've had a few bad experiences.
But, here in Washington... well,
our police are just about the best.

SOPHIA

If it hadn't been for you, Mr.
Stetson, we would all be in need
of medical attention.

Amanda smiles over at Lee.

(CONTINUED)

55 CONTINUED:

55

SOPHIA

(continuing)

I apologize for placing my guests
in danger. I had no idea they
would be so bold.

COUNTESS

Political emigres are accustomed
to being shot at. It makes us
seem important. I shall dine out
on this for weeks.

There is some relieved laughter from the guests.

56 AMANDA

56

moves off to the side, beckoning Lee close.

AMANDA

Lee, I think I heard him.

LEE

Heard who?

AMANDA

The slurper. While the princess
was toasting Godorsky. There was
that sound. You know...
(makes the sound)
... the sound that was on the tape.

LEE

Are you sure?

AMANDA

Well... yes... kind of sure. I
mean... it sounded like the sound.
The sound the slurper makes. It
sounded a lot like it. I couldn't
say I'm absolutely positive...
but, I'm fairly positive.

LEE

You'd make a terrific witness,
Amanda.

AMANDA

(persists)

I think I heard him.

Lee looks about the room, checking faces.

(CONTINUED)

56 CONTINUED:

56

AMANDA
(continuing)
Should we do something?

LEE
What? Send for a dentist?

AMANDA
That's a wonderful idea.

LEE
That's a terrible idea.

AMANDA
It is?

LEE
If we go around the room asking everyone to say 'Ah,' and the slurper is in the room, he knows we're on to him. What's more important, he knows we're on to the assassination team.

AMANDA
But, if they knew you knew... I guess they wouldn't just go away. I guess it doesn't work like that.

LEE
No.

AMANDA
No. It wouldn't work like that.
(a beat)
Lee... they'll try again, won't they?

LEE
Yeah. They'll try again.

57 EXT. ANOTHER MANSION - ANGLE ON TOP FLOOR - DAY 57

The window drapes part slightly as someone peers out... then close again.

58 INT. ROOM - DAY 58

Sigrid faces Antov. She is furious.

(CONTINUED)

SIGRID

The street's crawling with cops.
What went wrong?

ANTOV

(down)

Everything.

SIGRID

Is that supposed to be an answer?

ANTOV

I don't answer to you, Sigrid.

SIGRID

Well, you'll answer to Babak. You failed. I told you to let me do it.

ANTOV

It wouldn't have made any difference. I told you, there was an agent there.

SIGRID

Then the agent should have died.

(disgusted)

You missed with a shotgun! Nobody can miss with a shotgun, Antov. That's why we chose it.

(a beat)

Next time, I handle things. Next time, there are no mistakes.

She moves back to the window, peers out.

Amanda, Lee and Billy exit the house.

LEE

She's a stubborn woman.

AMANDA

Oh, she isn't stubborn, Lee. She just doesn't want to believe one of her friends betrayed her. You can understand that. I mean, they're all she has. They're her family.

(CONTINUED)

LEE

But, it's an inside job. It has to be. And she won't let us put anyone in the house.

BILLY

You can't force people to accept protection. She's seen enough of walls and guards and political prisoners loaded into boxcars like cattle.

AMANDA

She wants to be accessible to the people who need her.

LEE

That also makes her accessible to the people who want her dead.

BILLY

Nothing says we can't have the house covered from every angle.

LEE

Right. And how about a house to house search, just for the hell of it. That guy couldn't just disappear.

BILLY

We can knock on a few doors. But, most of these homes are under diplomatic immunity. You know that.

LEE

Yeah. I know.

(a beat)

Come on, Amanda. I'll take you home.

They cross to Lee's Porsche. As Lee opens the door:

AMANDA

You'll find them, Lee. I know you will. The princess doesn't have anything to worry about. She's in very good hands. The best.

Lee smiles at Amanda as she gets into the car.

60 INT. VALOSKAYA MANSION - DINING ROOM - DAY 60

Sophia stands near the bullet-ridden door, looking into the dining room.

61 HER POV 61

Mikhail, Joseph and KATHERINE are discarding broken plates and glassware into trash bags, searching through the shards for pieces left intact.

62 RESUME SHOT 62

Sophia sighs. FOLLOW as she crosses into the sitting room. She pours a glass of wine at a sidebar, then eases into a chair near the fireplace. She looks off, thoughtful.

SOPHIA

(softly)

We need you badly, Leonid. Godspeed
you to us.

Sophia sips the wine, leans back in the chair, exhausted.

63 MIKHAIL 63

exits the dining room, crosses to the sitting room, looks in. He pauses, then walks quietly over to Sophia. Her eyes are closed. He takes the glass from her hand and sets it on the table. He glares down at her. Katherine appears behind him.

KATHERINE

Is she asleep?

Mikhail turns to her, his expression softening.

MIKHAIL

She's had a difficult day.

He bites down on his ill-fitting bridge, makes a slurping sound. Kathrine seats herself on the couch.

KATHERINE

I'll stay with her until she
awakens.

MIKHAIL

Good.

64 CLOSE ON MIKHAIL 64

He smiles again, turns to the door, the smile fading.

65 EXT. AMANDA'S HOUSE - ESTABLISHING - NIGHT

65

DOTTY (V.O.)
You haven't said a word about
your luncheon, Amanda.

66 INT. AMANDA'S HOUSE - LIVING ROOM - NIGHT

66

Amanda is seated on the couch with JAMIE, looking over a paper he has written. PHILLIP is on the floor, leaning on the coffee table, doing his homework. Dotty has just entered from the kitchen, carrying a cup of coffee.

DOTTY
You know I want to hear all about
it. Bite by bite. What did you
have to start with?

AMANDA
Well, there was... There was wine...

DOTTY
Wine. In crystal glasses. If she
didn't sell them.

AMANDA
No. There were crystal glasses.
(studying the paper)
Jamie... what is this word?

Jamie bends over to look.

JAMIE
Concert.

AMANDA
With an 's'?

JAMIE
Phillip spelled it for me.

PHILLIP
Did not.

JAMIE
Did, too.

AMANDA
Whoa... Wait a minute. No arguing,
okay? Now, it was very nice of
Phillip to help you... but, it's
really a whole lot better if you
each do your own homework.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

And, if you don't know how to spell a word... look it up in the dictionary.

JAMIE

But, Mom, if I don't know how to spell it... how do I know how to look it up?

DOTTY

That's a good question, Amanda. You asked that same question when you were a child.

AMANDA

I'll help you look it up, okay? Now, come on... time for bed.

The boys get up, head for the stairs.

AMANDA

(continuing)

I'll be up in a minute.

PHILLIP

Will you tell us about the princess?

AMANDA

Yes, darling... I'll tell you about the princess.

DOTTY

Will you tell me? I've been waiting all evening. Every time I bring it up, you change the subject. If I'd had lunch with a princess, you wouldn't be able to shut me up. I'd be talking for days. What happened?

AMANDA

Well, it's... It's a little hard to describe.

DOTTY

(nods her head,
knowing)

Dull. I knew it. Those things always are. It's the wax works, sitting around, saying absolutely nothing of interest to anyone under eighty.

(CONTINUED)

AMANDA

Well, it... No... It wasn't dull.
(brightly)
How'd your driving lesson go?

DOTTY

There. You just did it again.
Changed the subject. Darling,
if you don't want to tell me
about it...

AMANDA

(cuts in)
It isn't that, Mother. It's just
... Well, you've been talking
about driving lessons for so long
... and today was your first one...
I just wondered how it went.

DOTTY

Not very well.

AMANDA

(sympathetic)
Oh.

DOTTY

Well, it could have been worse.
I didn't hit anything. Howard
says my main problem is that I'm
nervous. Which is very strange,
since I'm not the nervous type
at all. Actually, I think it's
Howard who's nervous. He sat
up very straight, and kept his
fists clenched for the whole
lesson. I suggested deep
breathing.

AMANDA

I'm sure that'll help. You know,
Mother, I told you I'd be very
happy to give you lessons.

DOTTY

No. No, I think it's better to
do this professionally. That way
I won't pick up any bad habits.

AMANDA

Mother, I don't know why you'd
say that. I'm a very good driver.

(CONTINUED)

DOTTY

Of course you are, dear.

(a beat)

What do you suppose happened to the newspaper tonight?

AMANDA

(guilty)

The newspaper?

DOTTY

I looked all over for it. You didn't bring it in, did you, dear? No, of course you didn't, or I would have seen it. Well, we can always catch the news on television.

AMANDA

Why bother?

DOTTY

What?

AMANDA

Nothing's happened. Just the same old thing. Why don't you come upstairs... I'll tell you and the boys all about the princess. What she wore... what the other guests wore... who they were... what the dining room looked like -- before lunch.

DOTTY

(puzzled, but game)

All right, dear. But, I get the distinct impression that something is very, very wrong.

AMANDA

(brightly)

Wrong? What could be wrong?

Amanda heads for the stairs, Dotty following.

The princess's Rolls, Joseph in the driver's seat, is parked in the lot.

Mikhail hurries along an aisle, stops near some canned goods. He peers over the row of canned goods at Babak.

MIKHAIL

Peaches. I didn't forget.

BABAK

What you forgot was your mission.
The last Valoskaya was to be
eliminated.

MIKHAIL

And will be. You have my assurance
on that.

BABAK

(scornful)

Your assurance.

MIKHAIL

I saw to it that Antov escaped.
I did that.

BABAK

Antov was expendable. There's
no credit there. If Sophia
Valoskaya meets with her senators
today...

MIKHAIL

She won't. I will arrange
everything. She is scheduled to
leave the house at two o'clock.
She will be intercepted.

BABAK

Not intercepted. Killed.

Babak strides off. Mikhail starts to turn, collides with
a shopping cart.

FRANCINE

(smiles)

Excuse me.

Francine reaches past Mikhail, selects a can of peaches,
tosses them into her cart and moves off toward the check-
out stand.

Francine and Lee are exiting Billy's office as Amanda comes through the door to the bullpen. Lee spots her, they hurry over.

LEE

Amanda...

FRANCINE

Look who remembered the password.

AMANDA

Actually, I didn't. Somebody must have said something to Mrs. Marston. She just looked disgusted and waved me through.

LEE

We got the slurper.

AMANDA

You did?

LEE

Well, we don't have him physically ... not yet... But, if the guy with the flowers was the tall man ... Mikhail's got to be the slurper.

AMANDA

Mikhail?

LEE

Right. The princess's major domo. Francine followed him from the house to a supermarket where he met with Andrei Babak.

AMANDA

(shakes her head)

I'm sorry... I don't know who Andrei Babak is.

FRANCINE

Only the top spymaster at the top East Bloc embassy. I couldn't get close enough to overhear them... but, they weren't talking about the price of tomatoes.

AMANDA

Oh, that's terrible. Have you told the princess?

Lee grabs Amanda's hand, pulls her along toward the exit.

(CONTINUED)

70 CONTINUED:

70

LEE

That's where we're going right now. I'll need you to convince her.

71 INT. HALLWAY - DAY

71

As Lee and Amanda hurry toward the elevator.

LEE

How'd you happen to show up here, anyway?

AMANDA

I wanted to talk to you about the newspapers.

(off his look)

Well, what happened at lunch is all over the front page. I hid the evening paper last night, and got rid of the morning paper ... but, I can't keep doing that. Mother's getting very suspicious.

LEE

What am I supposed to do about it? I don't control the newspaper, Amanda. Freedom of the press.

AMANDA

(with him)

... Of the press. It's just... Mother's never going to believe I simply forgot to mention an assassination attempt.

(sighs)

It gets very complicated, doesn't it?

LEE

Very.

72 EXT. OTHER MANSION - DAY

72

There is glint of reflected light from an upper window.

73 INT. ROOM - DAY

73

Sigrid sits, cross-legged, checking out a variety of weapons. Antov holds binoculars on the Valoskaya mansion. He looks away to Sigrid.

(CONTINUED)

73 CONTINUED:

73

ANTOV

I figure we're jinxed.
 (discouraged)
 Years of training for this gig
 and we blow it.

SIGRID

Not 'we,' Antov. You. Keep
 watching.

Antov moves the binoculars at different targets.

SIGRID

(continuing)
 Anything happening out there?

ANTOV

Some Agency teams watching the
 Valoskaya house. Two cars with
 our men watching them.

74 SIGRID

74

sets the weapons aside, rises, goes to the window. She
 takes the binoculars from Antov, peers out.

SIGRID

Their people look like ours.

75 HER POV - THROUGH BINOCULARS

75

A sedan is parked behind a van, another behind that, and
 still another across the street. All have two men seated
 in front in ties and suits.

76 RESUME SHOT

76

SIGRID

Hard to tell them apart.

ANTOV

Not that hard. Their suits fit.

The TELEPHONE RINGS. Antov crosses, picks up the re-
 ceiver.

ANTOV

(continuing; into phone)
 Yeah?
 (a beat)
 You got it, man.

(CONTINUED)

CONTINUED:

He hangs up, looks to Sigrid.

ANTOV

(continuing)

The old lady's leaving now. Our
men take out the Agency cars...
we take her.

Sigrid picks up a wicked-looking weapon, her expression
determined.

SIGRID

I take her.

HOLD ON the moment and...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

77 EXT. A STREET - DAY

77

Lee and Amanda walk quickly down the street toward Lee's Porsche.

LEE

Now, you know the princess is a stubborn woman...

AMANDA

You keep saying that.

LEE

... But, she likes you.

AMANDA

I like her. And, she isn't...

LEE

(cutting her off)

You're going to have to convince her to cancel that meeting with the Senate Committee on Foreign Relations.

AMANDA

Oh, Lee. I don't think I can do that. You know how important it is to her. She's so sure that meeting's going to get Mr. Godorsky his freedom.

LEE

Nothing's going to happen for Godorsky if the princess is dead. She's nagged and badgered and called in a lot of favors from a lot of old friends. But, if she's not around to keep up the pressure, they're going to go on to other business. It's the old squeaky-wheel syndrome.

AMANDA

But, now that we know Mikhail's the slurper...

LEE

Mikhail's only one part of it. There's still that assassination team.

(MORE)

(CONTINUED)

77 CONTINUED:

77

LEE (CONT'D)

They're not going to try to hit her in the house... not with the place staked out. But, if she leaves...

AMANDA

Oh... my... gosh.

LEE

Yeah.

78 EXT. VALOSKAYA MANSION - DAY

78

Joseph pulls the old Rolls into the drive in front of the house.

79 INT. AGENCY SEDAN - DAY

79

TWO AGENTS watch the activity at the mansion.

AGENT #1

Looks like she plans on keeping that date. Is she crazy, or what?

AGENT #2

Should we stop her?

AGENT #1

On whose authority? Just don't lose her. And don't let our friends there anywhere near her.

They START their ENGINE.

80 INT. ANOTHER SEDAN - DAY

80

Two Slavic-types watch the mansion, their faces impassive. They START their ENGINE.

81 EXT. VALOSKAYA MANSION - DAY

81

As Sophia exits the house. Mikhail hurries forward, opens the door to the Rolls. She gets in and the car starts off down the drive.

82 MIKHAIL

82

looks after it, a slight smile touching his lips. He turns and reenters the house.

83 EXT. STREET - DAY 83
A limousine idles at the far end of the street.

84 INT. LIMOUSINE - DAY 84
Babak studies the street ahead.

85 HIS POV - ROLLS 85
comes to a stop at the curb as Joseph carefully checks the street for traffic.

86 RESUME SHOT 86
Babak taps the driver on the shoulder.

BABAK
Now!

87 EXT. LIMOUSINE - DAY 87
The driver throws the car in gear, hurtles forward as the Rolls eases out onto the street.

88 ON STREET 88
An Agency sedan moves away from the curb, prepared to follow the Rolls, as the Limousine accelerates... slamming into the car. The Two Agents spill from their disabled car, signal a surveillance van to follow.

89 AGENTS 89
run for the limousine, throw open the door.

90 BABAK 90
leans out. One hand goes to a small cut on his forehead. He stares at the spot of blood on his finger.

BABAK
Help me. I'm bleeding.

AGENT #1
You're all right. But, you better have a damn good explanation for plowing into us.

(CONTINUED)

90 CONTINUED:

90

BABAK

I need no explanation. I have
diplomatic immunity.

AGENT #1

All that's going to get you, sir,
is a one-way ticket home.

91 NEW SHOT

91

The Rolls glides regally down the street, the surveil-
lance van behind it. Two ND sedans, driven by Slavic-
types, jockey for position.

92 EXT. ANOTHER STREET - ON BLUE SEDAN - DAY

92

It travels erratically down the street, slowing, accele-
rating, braking, etc.

93 INT. BLUE SEDAN - DAY

93

Dotty is at the wheel. HOWARD, a middle-aged and miser-
able man, sits rigidly beside her, back straight, fists
clenched.

HOWARD

You're riding the brake.

DOTTY

I am. Sorry.

She accelerates.

HOWARD

Not so hard on the gas pedal.
You're going too fast.

Dotty hits the brake again.

DOTTY

Well, honestly, Howard. I wish
you'd make up your mind.

They ride silently for a moment, Dotty all concentration.

DOTTY

(continuing)

I'm doing a lot better today,
aren't I?

(MORE)

(CONTINUED)

DOTTY (CONT'D)

You told me yesterday I was coming too close to the cars parked on the right... and I've corrected that.

HOWARD

You're driving down the middle of the street, Mrs. West. There isn't a lane in the middle. There's a lane on the right, and a lane on the left.

Dotty swerves hard into the right lane, almost clipping a parked car.

HOWARD

(continuing)

I think that's enough for today.

DOTTY

We just started.

(looking about)

This is a lovely neighborhood, isn't it?

HOWARD

Watch the road!

DOTTY

Deep breaths, Howard. Remember?

Howard takes a deep breath.

DOTTY

(continuing)

I want to show you where Princess Valoskaya lives. She's a friend of my daughter's. We've met of course, but Amanda and the princess have become quite close. She spends a great deal of time with Her Highness.

Howard's eyes had widened in fear.

HOWARD

Mrs. West!

The Rolls has just rounded the corner, followed by the parade of tailing vehicles. Dotty's car is on a collision course.

95 INT. BLUE SEDAN

95

Dotty gives it a hard right, avoiding the collision.
But, her eyes follow the Rolls.

DOTTY

You know, I think that was Princess.

Dotty's head swivels to follow the Rolls, inadvertently
turning the wheel to correspond with her look.

HOWARD

Look out!

96 ANOTHER SHOT

96

Howard's warning is too late. Dotty's car slams into the
surveillance van, bringing both cars to a stop. Howard
is out of the car like a shot.

97 EXT. CAR

97

Two agents pile out of their damaged van, guns drawn, as
Howard rushes up to them.

HOWARD

I'm sorry. I'm sorry. Don't
shoot. She's a new driver.

Dotty leans from the driver's window, not seeing the guns.

DOTTY

I'm terribly sorry. Did I do much
damage? Wait a minute.

Howard, anticipating her move, holds up a warning hands.

HOWARD

No... don't.

But Dotty has slammed the car into reverse, hits the gas
pedal and shoots out into the street. She rams backwards
into one of the cars driven by the Slavic-types.

98 VEHICLE

98

goes into a slide, noses around, rams into an Agency se-
dan, which then plows into the remaining pursuit vehicle.

99 DOTTY

99

at a loss, puts the car into forward, hits the gas pedal
and takes off... over the curb... onto a lawn.

100 EXT. LEE'S PORSCHE - DAY 100
 As it arrives on the scene.

101 INT. LEE'S PORSCHE - DAY 101
 He peers ahead.

LEE
 What the hell happened here?

Amanda leans forward to look.

102 THEIR POV 102
 Disabled vehicles clutter the roadway ahead. The Rolls
 sails along, oblivious to the havoc in its wake. Just
 then Dotty's blue sedan shoots off the lawn, over the
 curb and across the street. She again jumps the curb
 and lands on the lawn across the way.

103 RESUME SHOT 103
 Amanda reacts.

AMANDA
 Lee. I think that was my mother.

She sinks down as far as she can in the seat.

LEE
 Where?

AMANDA
 The lady in the blue car. She's
 learning to drive.

LEE
 No, she isn't.

104 BLUE SEDAN 104
 makes circles on the lawn.

105 PORSCHE 105
 speeds past the disabled vehicles, closing in on the
 Rolls.

106 INT. PORSCHE

106

LEE

We were supposed to have at least four cars on the princess. I don't know what's going on.

AMANDA

You don't think she saw me, do you?

LEE

Who?

AMANDA

My mother.

LEE

I think your mother has other things on her mind right now.

107 EXT. STREET - DAY

107

A classic CHEVY BLASTS past the Porsche and on down the street. It slides to a stop, blocking the road. Sigrid and Antov pile out of the car, take cover behind it, their weapons drawn.

108 PORSCHE

108

starts to ease out, to pass the Rolls, has to pull back as --

109 BLUE SEDAN

109

with Dotty at the wheel BARRELS past.

110 INT. BLUE SEDAN

110

Dotty's eyes widen as she sees the car blocking her path. She stamps frantically on gas pedal, brake, anything and everything.

111 BLUE SEDAN

111

finally responds to the brakes, slews sideways, and drifts into the Chevy, settling neatly against its side. Sigrid and Antov are sent sprawling.

- 112 PORSCHE 112
- pulls up and Lee jumps out, gun drawn... runs for the two. The Rolls comes to a stop, blocked by the three cars.
- 113 SIGRID AND ANTOV 113
- scramble for their weapons as Lee appears. He has the drop on them.
- LEE
- Don't try it! Kick 'em away from you.
- Sigrid and Antov comply.
- LEE
(continuing)
- Okay... Against the car.
- 114 AMANDA 114
- has run from the Porsche to the blue sedan, as Dotty struggles unsteadily from the car.
- AMANDA
- Mother... Are you all right?
- DOTTY
- Amanda... What are you doing here?
- 115 SOPHIA 115
- leans from the Rolls.
- SOPHIA
- Please... What is happening?
- 116 AMANDA 116
- turns toward Sophia.
- AMANDA
- Nothing, Your Highness.
(a glance to Lee)
Everything's under control.
(to Dotty)
You're sure you aren't hurt?
- Dotty is blinking over at the Rolls, smiles.

(CONTINUED)

DOTTY

You're with the princess. I knew it. I told Howard...

(breaks off)

... Howard... He's going to be very angry.

AMANDA

We'll worry about that later.

Dotty glances over at Lee, who is placing handcuffs on Sigrid and Antov. His head is down.

DOTTY

What is that man doing?

AMANDA

He's... uh... I think he's arresting them.

DOTTY

Oh, dear. A policeman.

(peers at Lee)

I wish I could see his face. Do you suppose he's understanding?

AMANDA

Oh, I'm sure he's very understanding.

Amanda manages to turn Dotty away from Lee.

DOTTY

It really wasn't entirely my fault, dear. Something happened to the accelerator. I couldn't stop the car.

AMANDA

Did you stamp on the gas pedal? That sometimes works.

DOTTY

Does it? Howard never told me that. I was just learning to signal.

(beat)

I think I'm the only person I know who's ever totaled seven cars in one day.

(correcting)

Six cars and a van. What do you suppose they'll do to me?

(CONTINUED)

116 CONTINUED: (2)

116

AMANDA
I don't know, Mother. They may
give you a medal.

Amanda smiles over at a puzzled Dotty. HOLD ON the
scene for a moment and --

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

117 INT. VALOSKAYA MANSION - ENTRY - NIGHT

117

The house is brightly lighted. Sounds of LAUGHTER and MUSIC drift in from the adjoining rooms. Billy and Francine are at the exit, talking with Amanda and Lee. The latter are dressed for the gala evening, Amanda in the blue dress she bought from Sophia.

FRANCINE

I love it. We do the stake-outs
and you do the parties.

LEE

The princess doesn't know that
saving her life was my job. I'd
like to keep it that way.

BILLY

The important thing is, she's
safe now. With Godorsky here,
a lot of media coverage, and
our deal...

AMANDA

What deal, sir?

BILLY

We traded Sigrid, Antov and
Mikhail for agents of our own
and a guarantee of safety. I'm
pulling our men. Have fun.

As they start to leave:

FRANCINE

By the way... Where's demolition
Dotty?

AMANDA

She's, uh... She's at the hospital,
visiting Howard... her driving
instructor. It's nothing serious.
Just... nerves.

FRANCINE

I'll bet.

They exit.

drift toward the sitting room.

AMANDA

Lee... Sigrid and Antov... they were real spies?... I mean, foreign agents?

LEE

Very real and very foreign.

AMANDA

But, they looked and sounded just like everybody else. You know... our everybody else.

LEE

They're trained to, Amanda. Eastern Bloc agents are the best trained in the world.

AMANDA

Second best.

(off his look)

Well, they're not better than you. You caught them.

LEE

(smiles)

With a little help from your mother.

AMANDA

I wish we could tell her. Oh, I know we can't... but, I wish we could.

Sophia appears in the doorway to the sitting room.

SOPHIA

There you are. Now, you must stand right there. Young people hate ceremony, but we have all looked forward to this. It will only take a moment.

Lee and Amanda exchange a puzzled glance.

SOPHIA

(continuing; gestures)

Leonid.

119 LEONID GODORSKY 119

moves forward. The party guests crowd in behind him, in anticipation.

120 SOPHIA 120

quiets her guests with a gesture. Godorsky steps up to Amanda and Lee.

GODORSKY

The Royal House of Valoskaya acknowledges the services of its revered friends by order of Her Highness, Princess Sophia Valoskaya.

Joseph steps up with a sash and a rosette on a cushion. Sophia drapes the sash over Amanda's neck.

121 AMANDA 121

accepts the tribute with a grateful smile. She looks over as a medal is pinned to Lee's jacket. He bows to Sophia in acknowledgement.

122 GUESTS 122

burst into cheers, sipping from glasses and throwing them into the fireplace with a CRASH of GLASS.

123 AMANDA 123

radiates the magic of the moment, savoring a special piece of time that will always be there to recall.

124 LEE 124

looks over at her, smiles.

LEE

What are you thinking?

Amanda's hand touches the sash.

AMANDA

I'm thinking... I'm going to share it with Mother.

(CONTINUED)

124 CONTINUED:

124

They look at one another, smile, and we --

FREEZE FRAME and --

FADE OUT.

THE END

THIS SCRIPT WAS PREPARED
BY WARNER BROS. INC.
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