

SCARECROW AND MRS. KING

"If Thoughts Could Kill"

ACT ONE

FADE IN:

1 EXT. AGENCY HEADQUARTERS - ESTABLISHING - DAY 1

2 INT. AGENCY CORRIDOR - WALT KIMBALL - TRACKING - DAY 2

WALT KIMBALL is 40-ish, a twenty-year man. Ordinarily chipper and fit, he seems oddly preoccupied with troubled thoughts. His face is strained with determination as he strides briskly toward the glass doors leading to the bullpen.

3 INT. BULLPEN - ANGLE ON DOUBLE GLASS DOORS - DAY 3

as Walt enters. He walks INTO a CLOSE SHOT, carefully scans the room.

4 WALT'S POV - BULLPEN 4

Secretaries lean on modular section dividers and chat. FRANCINE DESMOND is at her desk, reading Fortune magazine. LEE STETSON is reading over her shoulder. The PAN STOPS at the coffee area, where a Wac Lieutenant coyly offers a male secretary a doughnut.

5 BACK TO WALT 5

as, looking even more determined, he walks OUT OF FRAME. CAMERA ADJUSTS to reveal the clock on the wall, which reads: "11:15."

6 BULLPEN - NEAR FRANCINE'S DESK 6

as Walt passes Lee and Francine, headed for the coffee area.

LEE
(casually)
Walt! How you doin'? You guys
in munitions never get up our
way... Walt?

Walt has passed by, not paying any attention. Lee glances over at Francine.

7

COFFEE AREA

7

It's a little nook attached to the main bullpen. The Wac is still chatting with the male secretary as Walt enters the area, looks around, paces, leans on the counter. He's very agitated, very tense. Lee enters.

LEE

Like I said, you guys never seem to...

Walt stands there, staring at Lee, growing more tense by the moment.

LEE

(continuing)

... Are you okay?

Walt looks from Wac to secretary to Lee, looking trapped and desperate. He glances at a wall clock: "11:17." He is nearly trembling, looking all around for someone who isn't there.

LEE

(continuing)

Walt?

Suddenly Walt bolts from the area and dashes off, disappearing behind a bank of file cabinets. He has passed Francine, who comes into the coffee area.

FRANCINE

(to Lee)

Something wrong?

We hear the sounds of METAL HITTING METAL. Then GLASS SHATTERS. Lee dashes off in the direction of the sound.

LEE

What the...

8

CORNER OF BULLPEN

8

A row of file cabinets has been knocked over. A water cooler is toppled. Flower vases are smashed. Walt is wild-eyed, waving his gun around. Office workers scream and cower. He pushes over a desk as Lee runs INTO FRAME, skidding to a stop, surveying the scene, and approaching Walt very carefully.

LEE

Put the gun down, Walt.

Walt doesn't hear; he fiercely searches the room with his eyes. Lee is inching closer.

(CONTINUED)

8

CONTINUED:

8

LEE

(continuing)

Let's talk, Walt, okay?

Walt squints at the room, then, without flinching, turns and FIRES at Lee. As soon as Walt began his turn, Lee threw himself on the floor, and the GUNSHOT ECHOS through the room. Now Walt dashes off across the bullpen. Lee leaps to his feet, gives chase, throws a flying tackle on Walt, and the two men go CRASHING through the GLASS partition into the corridor beyond, thrashing violently on the floor. Walt begins staggering to his feet. The Wac has arrived at the broken partition, gun drawn. Walt is stumbling toward her. Lee sees the Wac.

LEE

(continuing;

urgently)

Don't shoot!!

Then, holding his knee in terrible pain, he manages to pick himself up enough to lunge once more at Walt, bring him down, then knock him senseless with both fists locked together. Lee crumples next to Walt, and they both lie there, unconscious.

CUT TO:

9

EXT. CITY STREETS - DAY

9

An ambulance, SIREN BLARING, races PAST CAMERA and on toward Galilee General Hospital in the distance. It is old, grimy, urban, with eerie towers and many floors.

10

INT. GALILEE GENERAL EMERGENCY ROOM - DAY

10

Lee, minus pants, is on the examining table in obvious pain as a stern NURSE CHAPMAN and an odd-looking intern in his twenties, DR. CHRYSLER, attend him. They talk through, around, and over Lee, but never to him.

CHRYSLER

X-ray should have the pictures soon.

NURSE CHAPMAN

I told 'em to hold an O.R. open.

LEE

(nervous)

O.R.? Does O.R. stand for Operating Room?

(CONTINUED)

CHRYSLER

(touching knee)

Offhand, I'd say the problem's
with the lateral colateral
ligament.

LEE

O... R...?

NURSE CHAPMAN

(looking at chart)

The patient states the leg was
injured previously in a skiing
accident.

LEE

Why do we need an O.R.?

CHRYSLER

(still to the Nurse)

This might be serious.

LEE

(too chipper)

It's not serious.

CHRYLSE

(prodding; as he
talks to Nurse)

Let's see if this hurts.

LEE

(bright)

Nope.

CHRYSLER

Or this?

LEE

Nope!

CHRYSLER

This?

LEE

No... Aaaagg!! Yes!! Give me
something for the pain, okay?

NURSE CHAPMAN

You don't want to mask the
symptoms, do you?

LEE

Yes! Yes! I want them masked!

(CONTINUED)

Nurse Chapman and Chrysler exchange irritated looks.
Chrysler starts out.

CHRYSLER

I'll just trot down to X-ray.

He goes. Lee manages to sit up.

LEE

How's Walt Kimball, anyway?

NURSE CHAPMAN

The man who attacked you?

LEE

(defensive)

He didn't attack me. He attacked
an office, and I got in his way.

NURSE CHAPMAN

Whatever. He certainly messed up
your lateral colateral ligament.

LEE

Could you tell me how he is?

NURSE CHAPMAN

No.

She sticks a thermometer in Lee's mouth. BILLY MELROSE
enters with ALEC BELMONT. Alec is mid-40's, stiff, natty,
with a dry sense of nasty humor. He carries a file folder,
and he's somewhat charmed at the notion of an incapacitated
Lee. Lee must juggle the thermometer.

BILLY

How are you doing?

LEE

Not so good.

BILLY

Lee, you know Alec Belmont from
our Internal Affairs Division.

LEE

Yeah. Could I have my pants?

Alec holds up a shredded, tattered piece of material that
was Lee's pants.

ALEC

Emergency rooms have so little
regard for fine tailoring.

(CONTINUED)

Lee grabs them, arranges them neatly over his lap.

ALEC

(continuing)

I was amazed when I heard one of our people annihilated the third level. Then I heard you were involved and it all made sense somehow.

LEE

Look, no one here will tell me about Walt. The guy's an old friend, and I think I've got a right to know.

ALEC

(softening a bit)

He's in a coma. They're doubtful he'll come out of it. His wife and children are on their way.

LEE

(subdued)

I see.

Lee feels very guilty. Billy puts a hand on his shoulder.

BILLY

Lee... You tried to help Walt.

LEE

By knocking him senseless? Some help.

ALEC

Scarecrow, there was no reasoning with him. The doctors here say he's a burn-out case.

LEE

Doctors don't know everything!

ALEC

What Theodore Glaser doesn't know isn't worth knowing.

LEE

Ted Glaser's in on this? Billy, the guy is a research machine! He cares if a virus is in a bad mood, but he doesn't give a damn about people.

BILLY

Lee, I'm not that fond of Glaser, either, but that doesn't mean he's not a good physician.

(MORE)

(CONTINUED)

BILLY (CONT'D)

Some people don't like you,
but you're still a good agent.

LEE

Who doesn't like me?

ALEC

Scarecrow, my boy, when agents go
around the bend, we in Internal
Affairs go back through their
medical files to try and find out
why. From 'Kimball' in the 'K'
drawer, it was just a short mosey
down to 'Stetson' in the 'S' drawer.

LEE

(uncomfortably)

Yes?...

ALEC

Well, as you know, we require a
thorough annual physical of all our
people. What with Walt's little
tantrum, Internal Affairs is
determined to enforce this rule.
On pain of suspension.

BILLY

Lee, you've managed to avoid your
physical for three years.

LEE

I've been busy.

ALEC

Well, you're not busy now. You're
going to be right here, nursing a
bad knee. And since you're already
undressed, it does seem like an
idea whose time has come.

BILLY

The physical only takes three days.

LEE

Three days?!!

ALEC

And the needles they use today, I'm
told, are relatively painless.

Lee looks helplessly from one man to the other. Nurse
Chapman comes over and triumphantly snatches back Lee's
pants.

(CONTINUED)

BILLY

We'll forward your mail.

At the door, Alec pulls his boutonniere from his lapel, comes over, offers it to Lee.

ALEC

I forgot.

(beat)

Get well.

CUT TO:

CAMERA STARTS ON the wheel of Lee's wheelchair as it rolls back and forth across the room. PULL BACK to reveal Lee, irritated, in his wheelchair, rolling to the wall, turning, rolling back. He wears a hospital gown and short robe. Billy sits on the bed, helping himself to Lee's get well candy.

BILLY

You're the only man I know who can pace sitting down. Lee, what's eating you?

LEE

(holding piece of gown)

What's eating me? And what are those tests gonna prove? I always do lousy on tests. I clutch.

Nurse Chapman enters with a flower bedecked crutch. She leans it disdainfully against the wall.

NURSE CHAPMAN

(coldly)

From people you know. Did the whirlpool help?

LEE

No. My knee still hurts.

NURSE CHAPMAN

(wisdom of the ages)

Some people don't have knees.

(lets this sink in, then)

Count your blessings.

(CONTINUED)

She briskly leaves. Lee starts after her for a moment, then, forcefully rolls to the closet, flings it open, pulls out his shredded pants.

LEE

That's it. I'm leaving. I'm history. Sayonara.

Billy comes over to where Lee is struggling to pull the shredded pants on over his heavily bandaged knee.

BILLY

Would you please relax? You're driving them crazy around here.

LEE

(astounded)

Me drive them crazy?

BILLY

They've called my office three times about you! You say your TV doesn't work. You don't like the food. You don't like the nurse who gives you your bath...

LEE

She's a mean bruiser, Billy...

BILLY

... You won't take the medicine...
You won't stay off your leg...

LEE

Whose side are you on?!

BILLY

Yours! But you have to have this physical, so will you please just shut up and have it?

LEE

(confidentially)

I'm not sure I trust this hospital, Billy...

BILLY

It is a government hospital. We send all our people here.

LEE

That's just it... With all the cutbacks lately, I think maybe...

BILLY

(wearily)

Look. If I can provide you with

(MORE)

(CONTINUED)

BILLY (CONT'D)

someone from the Agency to ease the situation and run interference with the hospital staff, would you last out the three days and stay off the knee?

LEE

(considering)

Someone from the Agency?

BILLY

Yes. Someone pleasant, who's familiar with Agency and hospital routine.

LEE

(brightening)

Like an assistant... Someone to help with calls, paperwork, bring pizza...

BILLY

Yes.

LEE

Sounds okay. When could he start?

BILLY

(checking watch)

Almost immediately.

He goes to the door, opens it, looks down the corridor, waves to someone, and AMANDA appears, dressed as a Hospital Volunteer, in pink jumper, white short-sleeved blouse.

LEE

Ohmygod.

AMANDA

Hi.

LEE

(to Billy)

But...

BILLY

(firmly)

I knew you'd be delighted. Now, I insist you let Mrs. King help out. It solves all our problems. Don't you agree?

LEE

(cowed)

Sounds very... okay.

CUT TO:

Amanda is pushing Lee in his wheelchair down the hall toward Walt Kimball's room.

LEE

Are you really a hospital volunteer, or did Billy dig up that outfit?

AMANDA

Of course I'm real. I'm a Potomac Pinkie. Was a Potomac Pinkie. In my previous life when I had time, before I became a part-time agent.

LEE

Part-time assistant to an agent.

AMANDA

Part-time agent-in-training. Speaking of training, in class the other night... my team built the second fastest rope bridge.

LEE

We're actually sending you to classes now?

AMANDA

Two days a week. Billy thought it'd be okay to skip class, though, for the valuable experience of seeing how the veteran agent functions from the sickbed.

Lee just looks up at her, then looks helpless, and sighs, giving his head a shake. They have reached Walt Kimball's room. The sign on the door reads: "Oxygen In Use." Another reads: "NO VISITORS!" Amanda notes the latter, then:

AMANDA

(continuing)

Well, it looks like we can't go into Mr. Kimball's room.

Lee sticks a foot out, kicks the door open, and briskly rolls inside. Amanda is aghast, looks around to see if they've been seen, and hurries in, herself.

(CONTINUED)

13

INT. WALT KIMBALL'S ROOM - DAY

13

as Lee and Amanda enter. Walt is in an oxygen tent, silent and still. His wife, JANET KIMBALL, 40-ish, sits by his bed, staring at him.

LEE

(softly)

Hello, Janet.

Janet numbly looks up, her eyes red from crying.

JANET

Hello, Lee.

Lee rolls over to her.

LEE

How're you doing?

Janet is on automatic pilot, absently making small-talk, not really in focus.

JANET

Fine.

(re Lee's knee)

I hope you're having someone look at that. If not, I could give you the name of a good chiropractor. Walt uses him all the time. My heavens, you know how tough the job can be sometimes...

Lee doesn't know how to respond. He watches her sadly as she suddenly breaks off this speech and covers her face to stifle a sob. Amanda quickly comes over.

AMANDA

Mrs. Kimball? I'm Amanda King, a friend of Lee's. I'm sure Walt will get the very best care here.

JANET

(staring at Walt)

I'm not sure what the best care could be in cases like this.

GLASER (O.S.)

Now, Janet, let's keep a positive attitude.

14

ANOTHER ANGLE

14

reveals that DR. THEODORE GLASER has entered. He's 50, capable, steel-edged, the Alexander Haig of medicine.

(CONTINUED)

GLASER

A positive attitude is imperative to recovery. Hello, Stetson, it's been quite a while.

LEE

(cool)

Uh-huh.

Glaser points to the "NO VISITOR" sign on the opened door.

GLASER

I see your style hasn't changed. You still flaunt the rules.

(to Amanda, holds out hand)

I'm Theodore Glaser, Forensic Science, Pathology, and Experimental Psychology.

AMANDA

Amanda King. Potomac Pinkie.

GLASER

You'll have your hands full with your patient, Mrs. King.

LEE

I was surprised to hear you were handling Walt's case, Glaser. Isn't this a little beneath a research man like you?

GLASER

(an old wound)

I haven't really been a research man since my Agency days, Lee. It's difficult to get new government grants after you've had one so... nastily... terminated.

LEE

Glaser, we gave your case a very thorough review...

GLASER

At any rate, I've been able to piece my life together by joining the staff here at Galilee General. My Agency background has proven useful in treating cases like Walt's. Hopefully, I can be of help to you, too.

<CONTINUED>

14 CONTINUED:

14

LEE

(uneasy)

How so?

GLASER

(a smile)

I'm your physician as well, Lee.

CUT TO:

15 EXT. GALILEE GENERAL HOSPITAL - ESTABLISHING - NIGHT 15

Its gothic towers reach up to a gloomy night sky.

16 INT. LEE'S ROOM - NIGHT 16

The room is empty. A moment, then the door opens, and Amanda pushes Lee in.

AMANDA

(irked)

... I did not 'kiss up' to Dr. Glaser!
I just think you should be polite to any
man who someday might have to save your life!

LEE

The guy gives me chills. Always has.
We finally had to get rid of him at the
Agency. He spent a ton of money on these
weird projects that never went anywhere.
He lives in a fantasy world.

AMANDA

If you're going to be upset, at least do
it from bed. I can leave after you're
tucked in.

LEE

I do not need to be tucked in!

The door has opened.

CHRYSLER

That is absolutely correct, Mr. Stetson.

Lee and Amanda turn to see Dr. Chrysler standing in the
doorway, holding a pill cup. He enters.

CHRYSLER

(continuing)

In accordance with your wishes to be
discharged quickly, we're going to start
some of your tests tonight.

(CONTINUED)

16

CONTINUED:

16

AMANDA

Now?

CHRYSLER

As our diagnostic tools increase,
 so does the time required to use them.
 So let's shake a leg.
 (off Lee's look)
 Not literally, of course.

He hands Lee a pill, pours water from Lee's nightstand.

LEE

(uneasy)

What's this?

CHRYSLER

We call it a 'pill.' It readies the
 body for the metabolic phase of the test.

AMANDA

(to Lee)

Well, since you're in good hands,
 I'll leave.

(leaning close
 to him)

I'm sure there are no needles involved.

(to Chrysler)

Are there?

CHRYSLER

It'll be over before he knows it.

CUT TO:

17

INT. HOSPITAL CORRIDOR - NIGHT (LATE)

17

The level of light has been reduced to a somber gloom,
 and the hall is empty of patients. Lee's door is open,
 and Chrysler pushes Lee on his gurney down the hall
 toward a door. Lee's head rolls over to one side. He
 is gradually losing consciousness.

18

INT. FREIGHT ELEVATOR - NIGHT

18

It is little more than a rough wooden platform suspended
 in an open shaft. Its door is opened by Chrysler from
 the outside. As he throws the iron grillwork aside,
 there is a loud METALLIC SQUEAL. He pushes Lee in. He
 steps in himself, pushes a button, and the thing begins
 going down.

(CONTINUED)

19 LEE'S POV - WALLS, CEILING, CHRYSLER

19

He is growing less and less conscious. He is trying to focus. He looks over at the walls of the elevator shaft gliding by his face as they descend. Everything is getting FUZZY. The ELEVATOR BUZZES when the buttons are hit, and there is a RHYTHMIC THUMPING as they descend.

20 INT. BASEMENT - NIGHT

20

The walls are rough, the paint is peeling. An old sign with an arrow points: "TO LAUNDRY." The lighting is eerie, shadowy. The air is thick with hanging steam, and we can hear the JETS OF STEAM from the laundry down the hall. The door to the freight elevator opens, and Chrysler wheels Lee's gurney to a blue door marked: "PRIVATE." They go inside.

CUT TO:

21 INT. GLASER'S LAB - NIGHT

21

CAMERA STARTS ON a panel of electric dials and switches. Glaser's hand reaches INTO FRAME, makes some final adjustments, and we PULL BACK to reveal Lee, sitting dazed in a chair.

A blood pressure apparatus is attached to an arm, and Chrysler is affixing electrodes to his temples. Glaser nods to Chrysler, who steps back.

GLASER

Let's begin by gauging the subject's suggestibility...

He throws a switch, and the lights begin to dim. A flickering from a screen across the room lights Lee's face as CAMERA PUSHES IN ON him. His eyes struggle to focus on the image before him, and to absorb what he's seeing.

22 ANGLE ON SCREEN

22

Images begin to flash... almost a flutter cut: Car crashes, bull fights, police targets riddled with bullets. Underneath the action HUMS a RHYTHMIC DRONING sound.

23 LEE

23

As he stares, his eyes now wide open.

24 SCREEN

24

More images of tanks firing shells; a building explodes; battered boxers slugging it out; snarling dogs; then, slowly dissolving through it all, the image of a smiling, stuffed yellow TOY DUCK.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. KING KITCHEN - MORNING

25

DOTTY, JAMIE, and PHILLIP are at the breakfast table, eating in icy silence. Amanda enters, dressed in her uniform, and exuberantly pours herself a cup of coffee.

AMANDA

(very up)

Isn't this a fantastic morning? The birds are singing, the sun is shining, the air is crisp, and the coffee is hot.

(sits at table)

Everything is perfect.

Amanda happily sips her coffee, then peers over the mug's edge, realizing her ode to dawn has been greeted with total silence.

26 AMANDA'S POV - DOTTY, PHILLIP, JAMIE

26

stiffly eating.

27 THE TABLE

27

AMANDA

Well, maybe perfect is overstating it.

Silence.

AMANDA

(continuing)

Is there anything, specifically, that's not perfect?

(beat)

Or maybe lousy?

(beat)

Folks, this is no way for a family to relate. If we've got a problem, let's talk it through.

DOTTY

(finally)

Perhaps you're wondering why Fred couldn't take me square dancing last night.

(CONTINUED)

AMANDA

Uh, no, I didn't realize Dr. Bain was supposed to take you square dancing last night.

DOTTY

(going right on)

Cowboy boots do not fit over a cast.

AMANDA

Cast? What cast?

DOTTY

The one on his left toes.

AMANDA

My Lord, when did he hurt his toes?

JAMIE

(bitterly)

When he broke my favorite skateboard.

AMANDA

Dr. Bain was skateboarding?

PHILLIP

(also peeved)

No. Falling.

AMANDA

I thought your skateboard had no wheel.

JAMIE

Dean fixed it, before Dr. Bain broke it again.

AMANDA

When was Dean here?

DOTTY

Last night. He didn't know you'd be so late at the hospital. He stopped by as a surprise.

AMANDA

(dazed)

All this happened last night? The house looked so peaceful when I got home.

DOTTY

We were asleep. Before that, we were a zoo.

(CONTINUED)

27 CONTINUED: (2)

27

The PHONE RINGS. Amanda goes to answer it.

AMANDA

Well, not talking isn't going to help anything. People have to express their feelings and work out their differences...

28 AMANDA

28

as she picks up the phone. Behind her, we can see Dotty and the boys talking. Their conversation grows slowly more animated during Amanda's phone call, which is...

INTERCUT WITH Lee in his hospital room. He now wears pajamas.

AMANDA

Hello?

LEE

It's me.

AMANDA

How are you? Have a good night's rest?

LEE

No. The nurses come in at six. They're unhappy about it, so they wake up the place and make sure everyone's unhappy. Could you do me a favor?

AMANDA

Sure.

LEE

Maybe you'd better write this down. It's important.

Amanda gets memo pad and pencil.

AMANDA

Ready.

LEE

Go to my apartment. The doorman will let you in. And bring me my comb.

AMANDA

(writing)

Uh-huh. Get comb. Next.

(CONTINUED)

28

CONTINUED:

28

LEE

That's it.

AMANDA

That's it? Couldn't I just pick one up at the hospital pharmacy?

LEE

(emphatically)

No. Amanda, I need the black comb with the two missing teeth. The one with 'Ace Comb' stamped on the side.

AMANDA

Where will I find this item? The bathroom?

LEE

(it's so obvious)

Amanda, come on. On the coffee table. Under the TV Weekly.

AMANDA

Uh... okay. I'll try. See you.

She hangs up, staring down at the phone, puzzled.

29

ANOTHER ANGLE

29

as she turns back toward the table.

AMANDA

Where were we?

DOTTY

You suggested we deal head-on with this problem, and we have. We see now that Fred never would've tripped over the skateboard if it hadn't been left out. And it wouldn't have been left out if it hadn't been fixed. And it wouldn't have been fixed if Dean hadn't been sitting here with time on his hands. And Dean wouldn't have been sitting here with time on his hands if you hadn't worked so late at the hospital...

Amanda's smile has been steadily dissolving to bewilderment.

AMANDA

But...

(CONTINUED)

29

CONTINUED:

29

DOTTY

I'm so glad we talked this out. The problem wasn't with us at all.

AMANDA

Now wait just a doggone...

DOTTY

(mommy to kid)

I think enough's been said, missy, don't you?

CUT TO:

30

INT. WALT KIMBALL'S HOSPITAL ROOM - DAY

30

CAMERA PULLS BACK FROM Walt, who is still deep in his coma, to reveal the various life support DEVICES and MONITORS which BEEP and BOINK. Dr. Chrysler reads one of the tapes spewing from a machine, makes notes on a chart. Dr. Glaser enters.

GLASER

Any change?

CHRYSLER

Imperceptible.

GLASER

This is the phase or research I find most tedious. The clean-up. It's like opening night in the theatre... The concentration of rehearsals and the thrill of performance are past. All that's left is a stage full of paper cups and gum wrappers.

He motions towards Walt.

CHRYSLER

I've checked all our notes, sir. I think I see where our experiment with Kimball went awry. It shouldn't happen again.

GLASER

It better not. We obviously failed to penetrate Kimball's subconscious to the degree I'd hoped. He... short-circuited... went into breakdown... before accomplishing his mission.

(CONTINUED)

30

CONTINUED:

30

CHRYSLER

Now you have Mr. Stetson to accomplish
it for him.

GLASER

(a nasty smile)

There is a certain delicious irony
in that. We'd be much further along
in our work, Ogden, if Stetson hadn't
stopped my Agency projects...

(staring off)

Stetson, along with Billy Melrose
and Walt Kimball...

CHRYSLER

Sir, there's a slight chance Walt
Kimball will recover... And, since
his programming wasn't completely
successful... He may remember what
happened to him and talk...

Glaser is fingering one of the IV tubes leading to Walt's
arm.

GLASER

(pleasantly)

Well, between the two of us, we
should be able to think of something
to do about that... shouldn't we?

CUT TO:

31 EXT. LEE'S APARTMENT BUILDING - ESTABLISHING - DAY 31

32 INT. LEE'S APARTMENT - DAY 32

The room is in its usual chaos. The door opens, and the
doorman lets Amanda in, then leaves, leaving the door
ajar.

AMANDA

Thanks. I'll lock up when I leave.

Amanda searches around and through the clutter...
Magazines, albums, books, an unfinished jigsaw puzzle
on the floor. Finally, under some papers on the coffee
table, she spots the comb, examines it for broken teeth.

AMANDA

(continuing; to
herself)

Talk about picky. How special
can a comb be?

(CONTINUED)

32

CONTINUED:

32

A KNOCK at the door, and MRS. LOWELL, an older woman who is Lee's nosey neighbor, sticks her head in.

MRS. LOWELL

Hello. I'm Mr. Stetson's neighbor,
Lydia Lowell.

AMANDA

I'm Amanda King.

MRS. LOWELL

Will you be seeing Mr. Stetson
again or is this a one-night
sort of thing?

AMANDA

Uh... I'll be seeing him again...

Mrs. Lowell reaches for a package out in the hall and
hands it to Amanda.

MRS. LOWELL

This package was delivered for him
earlier today.

Amanda takes the box, reads the gift tag attached to it.

AMANDA

'To Lee... Hurry back... Love, the
Steno Pool.'

MRS. LOWELL

Women seem to like Mr. Stetson.

AMANDA

Apparently.

MRS. LOWELL

They bring him things.

AMANDA

Oh?

MRS. LOWELL

Many things.

AMANDA

I see.

MRS. LOWELL

Many, many, many things.

AMANDA

(patience waning)
Mrs. Lowell...

(CONTINUED)

32 CONTINUED: (2)

32

MRS. LOWELL

(starting out)

I don't quite see the attraction,
myself, though I'm sure you girls
have your reasons. Good day.

She's gone. Amanda gives her head a shake, closes the
door, starts toward the coffee table with the box, look-
ing down at it in disgust.

AMANDA

(muttering to herself)

'Love, the Steno Pool.'

She puts it down, notes that the lid of the box isn't taped
down, doesn't even fit tightly. She can't resist taking a
peek, looking around first, just to make sure she's unob-
served. She discreetly pushes the lid aside... a little,
then a little more... Then reacts with a bemused little
snort to what she sees:

33 AMANDA'S POV - THE BOX

33

Inside is a stuffed Toy Duck with a tag on its collar
reading: "LESTER DUCK." It is the same stuffed Toy
Duck we saw on the screen during Lee's "treatment."

CUT TO:

34 EXT. HOSPITAL SUN DECK - DAY

34

The door to the deck opens and Lee quickly emerges. He's
wearing pajamas and robe, and is now on crutches, his leg
bandaged less than last time we saw him. Amanda, in
uniform, follows, holding out a custard cup. Other
patients are at tables; one is in a wheelchair; one, in a
daze, plays cards with the very competitive Nurse Chapman.

LEE

... When I was born, the nurses
almost lost me! I went in to
have my tonsils out and they got
my appendix, too!...

AMANDA

Why'd they take our your appendix?

LEE

(helplessly)

The doctor said he had some time
on his hands!

(CONTINUED)

AMANDA

Lee, not all hospitals are bad!...

LEE

Just the ones I go to! Would you please dump that custard? Bring me a hamburger, or a steak, or anything that requires teeth!

They have reached chairs and are sitting down, Nurse Chapman immediately behind them.

NURSE CHAPMAN

(slapping the table)

Ha! Go fish!

The patient stares off into the void. Lee stares back at this, a little amazed, then looks back at Amanda.

LEE

(quietly)

I have to get out of here.

AMANDA

Just another day or so. Oh, here...

(pulls comb from pocket)

Here's your comb. See, missing teeth... I never knew you were so particular about little details...

LEE

(irritated)

This comb is not a 'little detail.'
It is the correct comb for my hair.
Details are important. Step by step precision is crucial in life.
It separates the slobs from the princes.

AMANDA

(irked herself)

Okay. Boy, somebody got up on the wrong side of the bed this morning.

LEE

(staring down)

Your hem is uneven.

AMANDA

My... hem is uneven?

LEE

Yesterday it was fine. Today it sags. No doubt about it.

(CONTINUED)

AMANDA

How can you even tell?

LEE

C'mon, it's night and day.

AMANDA

Could you relax? Please? You're acting very...

LEE

What?

AMANDA

Tense.

LEE

I am tense. My good friend turns the office into Dodge City, I put him in a coma, get locked up here myself, I've been on the phone about Walt all morning, and no one seems to be doing anything.

AMANDA

Lee, Dr. Glaser wrote up a very complete report about Walt. Classic stress-related breakdown.

LEE

(leaning closer)

I told Billy this morning I don't buy that 'burn-out junk. I know Walt very well. He just isn't the type.

AMANDA

Then how do you explain what he did?

LEE

What if Glaser's wrong, and Walt wasn't crazy? What if he knew exactly what he was doing and came into that office for a specific reason?

AMANDA

What reason?

LEE

I don't know what reason! I just remember the look in his eyes. He had a purpose. He wanted something.

<CONTINUED>

AMANDA

But you've said yourself Walt had a spotless record. Why would he suddenly cause trouble?

LEE

(frustrated)

I don't know... Agents have gone sour before... sometimes they're blackmailed... or offered a lot of money... lots of reasons... Maybe Walt was forced into pulling something...

He wearily looks off, puts his forehead on one hand. Amanda sympathetically reaches out, lightly touches his shoulder.

AMANDA

Listen... Lee... You sound a little tired... Maybe you should get some rest. That's one reason you're here, you know.

LEE

I'd get more rest in Times Square.

AMANDA

(nodding)

I can never sleep in a strange bed...

LEE

I sleep all right. It's the sleep that's wearing me out. I keep having the weirdest... dreams. And then I wake up more wasted than before I slept.

AMANDA

What kind of dreams?

LEE

... Maybe not dreams exactly... More a feeling. A sinking feeling...

AMANDA

... A sinking feeling?

LEE

And noises... squeaking... thumping. Maybe... it's a jungle? It's hot, steamy...

(CONTINUED)

34 CONTINUED: (4)

34

AMANDA
(thoughtful)
Probably sexual.
(off his look)
Freud would say.

ON Lee's weary look, we --

CUT TO:

35 INT. AGENCY LUNCH ROOM - NIGHT

35

Alec pounds a machine, finally gets a soda. Billy is at a table, unpacking a couple bags of fast food.

ALEC
... Are you saying you accept Lee Stetson's theory about Walt Kimball over the opinion of Ted Glaser... an eminently qualified doctor?
Did you get my fries?

Billy brings a bag over to Alec.

BILLY
I didn't say I accepted it, I said it may be worth looking into. Lee has good instincts, Alec. Did you order slaw, too?

ALEC
Jumbo size. Yes, he's had good instincts in the past... But now the man is hospitalized. And Glaser says Stetson is exhibiting many of the same symptoms of stress that destroyed Walt Kimball.

BILLY
Well, I'm not sure Ted Glaser can be entirely objective about Lee.

ALEC
(dryly)
Oh, I don't know. I'm sure he can rise above the fact that you and Stetson called his life's work pointless, then terminated his Agency project.

The door opens, and Francine escorts Amanda in.

(CONTINUED)

FRANCINE

Amanda King is here, Billy.

BILLY

Hello, Amanda. Amanda, this is Alec Belmont, with our Internal Affairs division. Alec, Amanda works with Lee from time to time...

ALEC

Oh, I know all about her.

(to Amanda)

We keep a very close eye on our civilian recruits, Mrs. King.

AMANDA

(uncomfortably)

Yes. Well. Billy, you asked me to report in if Lee did anything unusual.

BILLY

Yes. Dr. Glaser seems to think Lee may be suffering from stress.

AMANDA

Uh... I'd just like to go on record as saying I regard Lee as a friend and I'm uncomfortable spying and snitching on friends.

FRANCINE

Don't be. It's standard operating procedure around here.

(to Alec)

Isn't it?

ALEC

(unamused)

Go on with your report, Mrs. King.

AMANDA

Well, it started with my sagging hem and the comb with two missing teeth and it's been downhill from there.

ALEC

(confused)

What's been downhill, Mrs. King?

AMANDA

Lee's whole attitude. It's very upsetting.

(MORE)

(CONTINUED)

35 CONTINUED: (2)

35

AMANDA (CONT'D)

He makes up detailed lists of everything, notices microscopic details... he's neat, prompt, organized... You can see why I'm worried.

Alec just stares at her. Finally:

ALEC

Neatness and precision are expected of agents. What's so unusual about that?

Awkward silence between Billy, Francine and Amanda.

36 AMANDA AND BILLY

36

as Amanda leans over to him.

AMANDA

(quietly)

Does he know Lee?

CUT TO:

37 INT. HOSPITAL FREIGHT ELEVATOR - NIGHT

37

The door opens and Lee's wheelchair is pushed in by Chrysler. The door is slammed shut and the car descends. Lee is again only semi-conscious. Same SQUEALS, BUZZING, THUMPS.

CUT TO:

38 INT. GLASER'S LAB - ANGLE ON SCREEN - NIGHT

38

An explosion. A fistfight. A raised dagger. A car crash. All flickering wildly.

39 CLOSE ON LEE

39

The electrodes are fitted to his head, and he stares, glassy-eyed, at the screen. His face is lit with the colored, flickering reflections from the screen. PULL BACK to include Chrysler and Glaser, speaking quietly to each other.

(CONTINUED)

39

CONTINUED:

39

CHRYSLER

If these next couple of treatments are successful, Dr. Glaser, you'll have absolute proof of your theory. You can publish your article.

GLASER

I'm afraid what we have in mind for Mr. Stetson won't be suitable for publication, Ogden. I'll need to demonstrate my technique in more acceptable ways in order to accumulate the proper data.

CHRYSLER

But once you do, you'll be re-established in the scientific world, sir. You'll have proven the conscious will can be conquered.

GLASER

(a faraway smile)

Just as important, Ogden, will be the private satisfaction...

CAMERA PUSHES IN ON Glaser.

GLASER

(continuing)

... Just knowing I was able to program Lee Stetson... to murder Billy Melrose.

40

CLOSE ON LEE

40

staring, wide-eyed, at the screen.

41

THE SCREEN

41

Lester Duck appears, then speaks in a mechanical-sounding voice:

LESTER DUCK (TOY DUCK) (V.O.)

What a guy! Keep up the good work! Details are important! Success comes one step at a time!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

42 EXT. GALILEE GENERAL HOSPITAL - ESTABLISHING - DAY 42

43 INT. HOSPITAL CORRIDOR - TRACKING SHOT - DAY 43

Amanda, in uniform, is walking Lee, on crutches, toward the far end of the hall.

AMANDA

Okay, that's just about far enough.
Let's not get too ambitious.

LEE

How about another ten feet? We'll
throw caution to the wind.

AMANDA

Lee... It says on your chart that...

LEE

Now I know why we don't get along.
This hospital experience has
isolated the whole reason. Rule
followers and rule breakers don't
mix. Amanda, I am a rule breaker.
You are a rule follower.

Amanda stops, irked.

AMANDA

Oh? Oh? Then you might be
extremely surprised by the very
nice treat I've brought you...
contrary to many major rules of
this hospital!

LEE

You brought me a treat?

AMANDA

... Breaking many major rules.

LEE

Give it to me.

AMANDA

What, now?

LEE

Yes, now! I'm in a rotten mood...
I'm still having those dreams...

(MORE)

(CONTINUED)

43

CONTINUED:

43

LEE (CONT'D)

The thumps, the squeaks, the steam,
the blue door... My head hurts,
my knee hurts... I want my treat!

Two passing patients stare. Amanda smiles weakly, then
turns back to Lee, pulling something from her apron pocket.

AMANDA

(handing it to him)

Okay. Fine. Geez.

LEE

(staring at it)

What is this?

AMANDA

A Chewy Chubby Bar. Loaded with
sugar. And nuts. The dietician
here would not approve.

LEE

(helplessly)

That's your idea of breaking the
rules?

AMANDA

Yes! What'd you expect?

LEE

A bottle of scotch!... A whole
cheesecake! A... a... woman!

AMANDA

What?

LEE

Yes, that's it! I want... a woman!

AMANDA

(scandalized)

You stop that right now! I am not
getting you a woman!

The same two patients PASS THROUGH the SHOT, staring.

AMANDA

(continuing; pleasantly,
to patients)

Hello.

LEE

(pleasantly, to
patients)

Hello.

(CONTINUED)

AMANDA

You'll just have to think of something else.

LEE

(pointing)

Okay, I wanna go in that room.

Amanda hadn't realized they'd reached the far end of the corridor. They are standing outside Walt Kimball's room. A large sign on the door says "NO VISITORS."

AMANDA

How'd we get down here again?
That's Walt Kimball's room.

LEE

Just stand watch, I'm going in to talk to Walt's wife.

AMANDA

You're not allowed in there! Don't get me in trouble again!

Lee holds up the offensive candy bar.

LEE

Don't you think you owe me?

AMANDA

Talk to her later... Call her...

Lee pulls a list from the pocket of his robe.

LEE

Can't. It's item number three on my list of things to do. It's important to organize your days a step at a time.

AMANDA

When did you start all this list stuff, anyway?

LEE

Since...

(he trails off; can't remember; starts inside)

Just don't let anyone come in here, will you?

AMANDA

(muttering)

And I was supposed to keep

(MORE)

(CONTINUED)

43

CONTINUED: (3)

43

AMANDA (CONT'D)
you from working.

Lee pauses, halfway through the door.

LEE
What?

AMANDA
Dr. Glaser thinks you're suffering
from stress. He told Billy you
shouldn't work.

LEE
Glaser's a jerk. He's had it in
for me for a long time. Billy
didn't believe that stuff, did he?

AMANDA
(awkwardly)
I think maybe he's beginning to.

Lee presses paper to door, writes furiously.

LEE
I'll just have to talk to him.
Item number six!

He gives her a little nod of finality and goes inside.
As the door swings shut:

AMANDA
Hurry, would you? It's getting
late, and Dean and I have self-
defense class tonight.
(nervously looking
around)
He doesn't care.

Then she spots something; her eyes widen.

44 AMANDA'S POV - END OF HALLWAY

44

Headed for Walt's room, busily reading a chart, is Dr. Glaser.

45 AMANDA

45

AMANDA
Oh, gosh.

46 INT. WALT KIMBALL'S ROOM - DAY

46

Walt is still unconscious in his bed. Janet sits in a
nearby chair, staring off. She turns to see Lee standing
there.

(CONTINUED)

JANET

Lee.

LEE

(gently)

Hi, Jan. How you doin'?

JANET

Oh...

She shrugs with a sad smile.

LEE

Janet, you know how I feel about Walt...

JANET

You guys have been friends for a long time.

Lee looks painfully over at Walt, not knowing quite what to say.

JANET

(continuing)

Look, Lee, I want you to stop feeling guilty about this. Something had happened to Walt that day before you ever laid a hand on him.

LEE

(grateful)

I want to know what it was. Do you think... Walt could've been in some kind of trouble?

JANET

What do you mean?

LEE

Is there anything... someone could've been blackmailing him for? Was he in any kind of financial trouble?... Jan, he came into the Agency the other day with a purpose. You should've seen the look in his eyes. What could've made him act like that?

JANET

(looking off)

Dr. Glaser says the stress finally got to him...

(CONTINUED)

LEE

(irritated)

Do you believe that?

JANET

(near tears)

Well, I don't believe Walt's a criminal!

(beat)

I don't know... Maybe it was the pressure. He'd been looking absolutely exhausted lately. He couldn't sleep. He had these horrible dreams...

LEE

What... kind of dreams?

JANET

(looking up)

I'm not sure. Noises... A kind of... sinking feeling... He'd wake up terrified... But he could never remember the dream.

Amanda has slipped an arm around Dr. Glaser's, is slowly walking him to the opposite end of the corridor, keeping up a chatty conversation. Glaser just looks at her, trying to figure out how he got involved in this.

AMANDA

... And my oldest boy, Phillip, wants to be a doctor, too. Can you recommend a good school? Isn't it ironic I'd have two sons who want to be doctors? My neighbor's boy wants to be a lounge singer. But I hear you have to enroll kids in medical school practically at birth, which is ridiculous since you don't even know if they're going to pass biology when they're babies...

She glances nervously behind them, sees Lee slip out of Walt's room at the far end of the corridor and disappear down another hall.

(CONTINUED)

47

CONTINUED:

47

AMANDA

(continuing;
releasing him)

Well, listen, you have just been
awfully helpful. I know how busy
you are, and I have to go give a
sitz bath... so 'bye.

And she hurries off. Glaser stares after her, amazed,
we --

CUT TO:

48

EXT. GALILEE GENERAL HOSPITAL - ESTABLISHING - NIGHT

48

49

INT. GLASER'S LAB - ANGLE ON SCREEN - NIGHT

49

Images are flashing on the screen: Car crashes, gun
shots, Billy's face, targets, various violent colors.
We PAN DOWN TO Lee, staring groggily at the screen. The
air is filled with a RHYTHMIC DRONING sound that seems to
grow LOUDER and more OMINOUS as CAMERA MOVES TO a TIGHT
CLOSEUP of Lee. His eyes suddenly open with recognition.

50

SCREEN

50

Lester Duck appears, speaking mechanically:

LESTER DUCK (V.O.)

What a guy! Keep up the good work!
Follow instructions! Success comes
a step at a time!

51

LEE

51

staring transfixed at the screen. Glaser ENTERS the SHOT,
holding a stuffed yellow duck identical to the one we saw
placed in Lee's apartment. Glaser leans close to Lee,
murmuring softly in his ear:

GLASER

Lester Duck is your friend, Lee.
Billy Melrose is your enemy.
Lester wants you to destroy Billy
Melrose. Lester is your lifeline
to reality.

CAMERA IS MOVING slowly IN ON Lee, the lights flicker on
his face.

(CONTINUED)

51 CONTINUED:

51

GLASER

(continuing)

When you return home, you will look at Lester in the morning and again in the evening. He'll remind you of how much you want to follow instructions. You can reach me by phone for those instructions, Lee.

(holds up the duck)

Just pull the string.

52 CLOSE ON GLASER

52

staring into Lee's eyes with a tiny smile.

LESTER DUCK (V.O.)

Attaboy! I'm proud of you! A real leader follows orders!...

CUT TO:

53 INT. HOSPITAL CORRIDOR - MORNING

53

Amanda comes off the elevator, carrying her coat and purse. She hangs them on a coat tree at the nurses' station, and we now see she has a bandaged wrist. She smiles and nods to the nurse at the station, and to BARBIE, a Candy Striper, who is filling jars with cotton swabs.

AMANDA

'Morning, 'morning.

BARBIE

Hi, Amanda.

(staring)

What happened to your wrist?

AMANDA

Well, my self-defense teacher, Jojo 'Mad Dog' Garrity, charged at me last night and said to stop him any way I could. I hit him with my purse, forgetting the small doorknob in it I was going to have fixed...

BARBIE

But what happened to your wrist?

AMANDA

Jojo bit me.

(CONTINUED)

53

CONTINUED:

53

Barbie stares, Amanda heads off toward Lee's room.
Barbie suddenly runs after her.

BARBIE

Oh, Amanda, I'm in a real bind...
We've got a whole floor of beds to
make, and the linen hasn't come up
yet. Would you help me get it?

Amanda looks over at Lee's room, torn.

AMANDA

Why do we have to get it?

BARBIE

(it's so obvious)
Because we're volunteers, Amanda.
Everyone else gets paid.

AMANDA

(considers this)
Oh. Well... Okay. Sure, I'll help...

Amanda starts toward the elevators.

BARBIE

Oh, those things are hopeless.
One's out of order, and the other
two are always filled up. Let's
take the freight elevator.

And they walk off.

54

INT. FREIGHT ELEVATOR

54

as Barbie throws opens the grate and they get in. Amanda
reacts to the creepy machine, the bare walls. It's the
same elevator we saw Lee taken down in.

54A

ELEVATOR DETAILS/AMANDA - VARIOUS ANGLES

54A

The GRATE returns with a SQUEAKING sound, which Amanda
reacts too. Barbie pushes the BUTTON, which BUZZES, and
the elevator begins descending, with a loud, rhythmic
THUMPING. Amanda reacts to each of these, CAMERA MOVING
IN ON her.

AMANDA

Barbie... Do they ever use this
elevator for patients?

(CONTINUED)

54A CONTINUED:

54A

BARBIE

Not that I know of. Ins't it awful? Watching these walls go by gives me the most incredible... sinking feeling.

AMANDA

What'd you just say?

BARBIE

Huh? Oh, I said it gives me a sinking feeling.

They have reached the basement. The GRATE opens with another SQUEAL, and Barbie steps out.

55 AMANDA

55

as she ponders.

AMANDA

Did he mean a 'sinking feeling'... or a... sinking feeling.

56 INT. BASEMENT - DAY

56

Gloomy; steam hanging in the air. Barbie waits impatiently.

BARBIE

You coming?

Amanda steps out.

BARBIE

(continuing)

The laundry's this way. That's where all this steam comes from.

AMANDA

Steam?

(looks around;
thoughtfully:)

Feels like a jungle down here, doesn't it?

BARBIE

I guess.

Barbie is walking off. Amanda stays by the elevator, spots something, turns and looks.

(CONTINUED)

56A AMANDA'S POV - OTHER END OF HALL 56A

The blue door to Glaser's lab. CAMERA ZOOMS IN ON it.

56B AMANDA 56B

Amanda is staring, stunned.

AMANDA

(softly)

Barbie, what's through that door?

56C THE CORRIDOR 56C

Barbie is headed off around a corner.

BARBIE

I dunno. I think Dr. Glaser uses
it for storage or something. C'mon.

She is gone.

AMANDA

I'll be there in a minute...

(crosses to door)

I... broke a shoelace... or
something...

She reaches the door, looks down at the hasp and padlock,
which are unfastened at the moment.

57 CLOSE ON AMANDA 57

looking thoughtfully down at door and lock. We...

CUT TO:

58 INT. WALT KIMBALL'S ROOM - CLOSE ON PULSE MONITOR - DAY 58

Its BLIPS indicate Walt's pulse, as CAMERA MOVES TO Walt,
then, slowly, TO his arm, to which an IV tube is attached.
CAMERA MOVES UP the tube TO the clamp placed just below
the hanging bottle which allows the fluid to flow. Now
a hand reaches INTO FRAME and firmly closes the clamp.
We can see that no fluid is dripping in the tube beneath
the clamp. CAMERA PULLS BACK slightly to reveal that the
hand belongs to Dr. Glaser. He stares fixedly at Walt,
and we hear the BLIPS on the PULSE MONITOR begin to
become ERATIC, as we --

CUT TO:

59 INT. GLASER'S LAB - DAY

59

Amanda has entered and is in the gloomy little office area just inside the door. which she is stealthily closing. She looks around in the darkened area. In the lab beyond, only a couple of lights are on, and light streams from an adjacent room through an open doorway. Amanda's eyes fall on the desk, on which are stacked over a dozen file folders. She goes to the desk, looks down.

60 AMANDA'S POV - DESK TOP

60

The name on the top file folder reads: "WALT KIMBALL - Medical History, '82 - '83." Amanda's hand reaches INTO FRAME, pulls the folder off, and the next folder reads: "KIMBALL, WALT - Psychological Profile '75 - Present."

61 AMANDA

61

thinking hard as she pulls the folders off the stack.

62 AMANDA'S POV - THE STACK

62

The next folder reads: "WALT KIMBALL - History '68 - '75."

63 AMANDA AND DESK

63

As she looks, now, at the second, smaller stack, her mouth falling open as she sees:

64 AMANDA'S POV - SECOND STACK

64

The top folder on the second stack reads: "LEE STETSON - Medical Profile '79 - Present."

65 AMANDA

65

as she tries to decide what to make of this. Suddenly, there is the RUSTLE of GLASSWARE, and the sound of WATER RUNNING from O.S. She looks up in alarm.

66 AMANDA'S POV - LAB

66

We see the shadow of a man coming from the lighted doorway. Someone is headed into the lab.

67 AMANDA

67

as she quickly drops the file folder and bolts from the room.

CUT TO:

68

INT. HOSPITAL CORRIDOR - TRACKING SHOT - DAY

68

START ON Amanda's feet as she walks briskly down the hall. TILT UP to reveal Amanda, headed determinedly toward Lee's room. She arrives there, throws open the door, stops dead in her tracks when she sees Nurse Chapman pulling the linen from an empty bed. Lee is nowhere to be seen.

AMANDA

Excuse me... Where is Mr. Statson?

NURSE CHAPMAN

Oh, he checked out early this morning. Are you Mrs. King? He said he was unable to reach you earlier, but to tell you he'd phone later today.

69

ON AMANDA

69

as she digests this, turns slowly back to the hall.

AMANDA

Oh. Well... thanks.

She is thinking things over, when she is distracted by VOICES and a minor COMMOTION from the other end of the hall. She looks OFF to see:

70

AMANDA'S POV - HALLWAY OUTSIDE WALT KIMBALL'S ROOM

70

Janet Kimball emerges from Walt's room, sobbing, accompanied by Dr. Glaser. She crosses to the other side of the corridor, leaning wretchedly on the wall. A doctor and a nurse are wheeling a portable "code blue" unit out of the room.

71

CLOSER - JANET AND GLASER

71

JANET

(crying)

I got down here as quickly as I could... I just don't understand how it could happen so fast!

GLASER

Janet, believe me, we did everything possible for him...

72

AMANDA

72

as she heads toward Janet, then stops, sadly wondering what to say.

73 AMANDA'S POV - JANET

73

at the other end of the hall. She looks up in anguish, spots Amanda, cries harder, and we --

CUT TO:

74 INT. LEE'S APARTMENT - CLOSE ON DUCK - DAY

74

PULL BACK to reveal Lester Duck in Lee's hands. His hospital suitcase stands unopened nearby. Lee is grinning as he reads the tag attached to the box.

LEE

(to himself)

Steno pool?

(looks off)

Marilyn? Jessica? No... Marilyn.

He pulls the string in Lester's back.

LESTER DUCK (V.O.)

What a guy! You've got real potential! Keep up the good work!

75 CLOSE ON LEE

75

His smile fades only slightly as we see that something clicks within him. (NOTE: Lee does not go into a glazed-eye "trance." The change is subtle.)

76 ROOM

76

Lee, still holding Lester Duck, crosses to the phone, quickly dials a number, during:

LESTER DUCK (V.O.)

... Attaboy! Success comes one step at a time.

CAMERA PUSHES IN ON Lee as we hear the voice of Dr. Glaser on the other end of the line.

LEE

(into phone)

Dr. Glaser?

GLASER (V.O.)

(filter)

Excellent, Lee. You did that very, very well. Lester Duck has a goal for you today. Are you up to the challenge?

<CONTINUED>

76

CONTINUED:

76

We are now VERY CLOSE ON Lee.

LEE

Sure.

GLASER (V.O.)

(filter)

Who is your enemy, Lee?

LEE

Billy Melrose.

77

CLOSE ON GLASER

77

on the phone in his lab.

GLASER

He'll be speaking today at a luncheon. Lester wants you to kill Billy Melrose, Lee. Today. Twelve o'clock. Sharp.

78

BACK TO LEE

78

LEE

Sure. Anything else?

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

79 EXT. LEE'S APARTMENT BUILDING - DAY 79

CAMERA PUSHES IN ON Lee's apartment window as we hear Lee WHISTLING V.O.

80 INT. LEE'S APARTMENT - DAY 80

CAMERA STARTS ON a framed photo of Lee and Billy together, which sits on an end table. We PULL BACK and begin SLOWLY PANNING the room, which is now immaculate, as if another person lived here. Lee continues to WHISTLE O.S., as CAMERA finally comes TO the desk. On the desk is a piece of paper with a pencil lying next to it. We PUSH IN ON the paper, revealing it to be a list of things to do.

81 INSERT - LIST 81

In EXTREME CLOSEUP. We TILT DOWN the list, which is as follows: 1. Pick up laundry. 2. Buy coffee. 3. Get a dozen eggs. 4. Shoot Billy. 5. Wax car.

82 A LOOSER ANGLE 82

as Lee, now dressed for work, comes out of the bedroom buttoning his jacket. He grabs his keys and exits. CAMERA ADJUSTS to show us the PHONE in the foreground as it begins to RING.

CUT TO:

83 INT. AGENCY BULLPEN - DAY 83

Lee and Billy come through the double glass doors from the corridor. A busy Agency morning.

LEE

... I didn't say he was up to no good, Billy, I said maybe. Amanda said you were looking into it.

BILLY

We are checking into it. But, Lee, I should tell you that Glaser is very convincing with his diagnosis that Walt was suffering from stress. Know any good jokes?

(CONTINUED)

LEE
(incredulous)

What?

BILLY
I need something cute to open my speech today. C'mon, you guys in the field always hear all the good jokes.

LEE
Billy, somehow I don't think you're taking my theory all that seriously. Is anyone checking to see if Walt's IV bottle was improperly adjusted? An imbalance in his medication is what killed him...

BILLY
I know, Lee. We've got someone on it.

They have reached the coffee area. The clock on the wall reads 11:16. Francine is there with a stack of papers and a pen.

FRANCINE
Here, Billy, would you sign these affidavits? They need them upstairs.
(glances at clock)
My. You're a minute late.

Billy looks up from signing papers. Lee is smiling.

BILLY
Knock it off. I'm not that predictable.

LEE
Yes, you are. At 11:09 you lean back in your chair, stretch, think maybe you should cut down on coffee. At 11:15, you're here, pouring yourself a cup. I think they set the clocks around here by you. I'm starting to admire that punctuality.

FRANCINE
I always know where to find you.

LEE
So does everyone! The couriers, the file clerks...

(MORE)

(CONTINUED)

LEE (CONT'D)

(then, a sudden
thought)

... Walt Kimball. God, why didn't
I see that before?!

BILLY

Now wait a minute, Stetson...

LEE

(thinking fast)

Billy, you weren't here at 11:15
the other morning... But Walt
Kimball was...

BILLY

I got hung up in the mapping room.
It threw my whole day off.

LEE

Maybe it saved your life! Billy,
if the guy was just gonna have a
breakdown he could've had it in a
million different places. Why here?
Why here at exactly 11:15?

BILLY

Maybe he wanted coffee?

LEE

But why here? They have coffee in
his department.

BILLY

Maybe they were out.

LEE

I can't remember the last time he was
on this floor! Maybe that's why he
had the gun. The man was here to kill
you. And when you didn't show up ...
I dunno... something must've snapped.

BILLY

Why would Walt Kimball possibly want
to kill me?

LEE

I don't know! He probably didn't want
to... Maybe someone else was pulling
the strings. And it's possible that
someone monkeyed around with Walt's IV
to keep him from talking, if he ever
came out of the coma.

(CONTINUED)

Francine and Billy exchange dubious glances.

BILLY
(rubbing his neck)
I dunno... it sounds...

FRANCINE
Ridiculous?

BILLY
Not exactly the way I'd have put it...

LEE
Okay, but what if I'm right? It means that somebody was able to get inside this place... convince one of our people to do something totally out of character.

(beat)
And whoever did it might try again.

BILLY
Let me think about it, Lee. Right now I have to get my notes ready for the speech...

LEE
You're still gonna make that speech? You're gonna stand there like a sitting duck?

BILLY
Yes! And without an opening joke, thanks to you!

LEE
I'm going, too.

BILLY
Oh, for...

LEE
Humor me. If someone's gonna take a pop at you, I want to see who it is.

FRANCINE
You're going all the way with this, aren't you?

LEE
Success comes a step at a time.

Lee looks puzzled. Why'd he say that?

(CONTINUED)

83

CONTINUED: (4)

83

BILLY

Hey, I like that. It's going into the speech.

(going off)

If you insist on going with me, order a car and meet me upstairs. I go on at 12:00.

Lee starts out, a SECRETARY hurries up to him.

SECRETARY

There you are, Mr. Stetson! Mrs. King is on the phone. She says it's important. She's already phoned here twice this morning.

FRANCINE

(to Lee)

Doesn't that woman realize you're healed? You no longer require a Potomac Pinkie.

Lee reaches for a phone, looks over at Francine with a grin.

LEE

Francine, if you were to pinpoint the single major reason Amanda King gets to you, what would it be?

FRANCINE

Her complete lack of... everything.

84

INT. HOSPITAL NURSES' STATION - DAY

84

Amanda is at the deserted nurses' station, speaking to Lee on the phone. INTERCUT WITH Lee at the Agency. Her voice is hurried, hushed:

AMANDA

Lee! I'm so glad I finally got you! Did you hear about Walt Kimball?

LEE

Yes. It's terrible. I'm gonna go over and see Janet tonight. Listen, Amanda, I'm sorry, but I've gotta rush... Billy's speaking at this luncheon at the Adriana Hotel, and I'm going with him...

AMANDA

Wait a minute, I didn't tell you about the little room!...

(CONTINUED)

84

CONTINUED:

84

LEE

What little room?

AMANDA

In the basement of the hospital
there's this little room... It looks
like a laboratory or something...
I found these file folders down
there, and...

85

LEE

85

The LINE has suddenly gone DEAD.

LEE

Hello? Hello? Amanda?

Billy sticks his head in through the glass doors.

BILLY

Statson, if you're coming with me,
you'd better get a move on.

Frustrated, Lee hangs up, turns to the Secretary.

LEE

The call just got disconnected.
If Amanda King calls back, tell her
I'm sorry, but I had to go. I'll
call her later on. Thanks.

And he runs out.

86

INT. HOSPITAL - NURSES' STATION

86

Dr. Chryster has one hand on the cradle of the phone,
depressing the buttons. He holds a gun on Amanda, reaches
for the phone, and hangs it up.

CUT TO:

87

INT. GLASER'S LAB - DAY

87

The door flies open, and Dr. Chryster shoves Amanda ahead
of him into the lab. The lighting is dim. Amanda looks
around at the eerie equipment, and:

CHRYSTER

All right, what's your connection
to Scarecrow, Mrs. King?

(CONTINUED)

AMANDA

If you're referring to Mr. Stetson, I'm just his Potomac Pinkie, that's all.

CHRYSLER

(scornfully)

Oh? And why was his Potomac Pinkie snooping around in Dr. Glaser's lab, going through file folders?

AMANDA

I was looking for the laundry and got lost.

CHRYSLER

That's a terrible answer.

AMANDA

You have no idea how easily I get lost. Just the other day...

CHRYSLER

I think you work with Stetson! I think you were down here investigating Dr. Glaser's experiments!

AMANDA

What experiments?

CHRYSLER

As if you didn't know. Did you find the data in the files interesting? If the Agency's chosen you to spy on us, you must be quite prominent in your field.

AMANDA

I was looking for the laundry...

CHRYSLER

You... 'experts'... have always insisted that human beings cannot be made to do anything basically against their conscious will. You must've been fairly surprised at Dr. Glaser's inroads into re-programming the brain.

Amanda is getting the distinct impression this man is a flake.

AMANDA

Re-programming... the... brain?

CONTINUED

87 CONTINUED: (2)

87

CHRYSLER

Don't look at me like that. We are not mad scientists. We are serious physicians who believe people can be turned into obedient mechanisms!

AMANDA

(weakly)

Oh.

Then Amanda's eyes fall on something across the room.

88 AMANDA'S POV - LESTER DUCK

88

The stuffed, yellow duck sits on the counter.

89 AMANDA AND CHRYSLER

89

AMANDA

That's the same duck Lee has!

CHRYSLER

Of course. Surely you appreciate the need for a trigger mechanism.

AMANDA

(trying to play along)

Of course. And... how unusual...

(what does one say?)

... using... a duck...

CHRYSLER

When Lee sees Lester Duck, we have programmed him to pull the string. Hearing Lester's voice puts Lee into a highly suggestible state. He will follow any order he is given.

AMANDA

Brilliant. Wonderful. May I go?

CHRYSLER

(a tiny smile)

Mrs. King, I cannot allow you to bungle the Scarecrow's mission...

AMANDA

Uh... What mission?

CHRYSLER

My dear, Mr. Stetson is going to murder Billy Melrose.

(CONTINUED)

89

CONTINUED:

89

AMANDA

What?!

CHRYSLER

(glancing at clock)

In exactly twenty minutes, if that
clock's right.

Keeping the gun on Amanda, Chrysler reaches to the counter
behind him, picks up a pill cup.

CHRYSLER

(continuing)

Now, if you'll just take these...

AMANDA

(fearfully)

What are they?

CHRYSLER

(a malignant smile)

Another miracle of modern science,
Mrs. King. These capsules induce
a uniquely unpleasant death...

90

ANOTHER ANGLE

90

as Amanda shrinks back toward the wall. Chrysler slowly
comes toward her, holding out the pills. A hanging sur-
gical lamp is between Amanda and Chrysler.

CHRYSLER

Come now, Mrs. King. Let's take
our medicine.

And with that, Amanda suddenly grabs the edge of the
hanging lamp and swings it toward Chrysler with all her
might. It connects with his head, knocking him backward
as his GUN GOES OFF, sending plaster falling from the
ceiling. Amanda races out the door, grabbing the stuffed
duck as she goes. Chrysler hits the floor.

91

INT. BASEMENT CORRIDOR - HAND-HELD

91

as Amanda comes tearing out of the lab and races down a
stretch of corridor, rounding the corner. Just as she
does, one of the elevators opens and Dr. Glaser steps out.
She sees him before he can see her, and ducks back around
the corner. She runs the other way, opening the grate and
stepping into the freight elevator.

- 92 ANOTHER ANGLE 92
as Glaser goes into his lab. A beat, and he and Chrysler rush out. They run a few feet down the hall, come back, look the other way. Glaser's eyes fall on:
- 93 GLASER'S POV - FREIGHT ELEVATOR 93
The door is shut and the MOTOR RUNNING, the little light over the button indicating the elevator to be in use.
- 94 GLASER AND CHRYSLER 94
rush through a door marked: "STAIRS."
- 95 INT. FREIGHT ELEVATOR 95
It slowly ascends to the first floor. Amanda is sweating bullets, silently urging it to hurry.
- 96 INT. STAIRWELL 96
Glaser and Chrysler gallop up the stairs, dash through a door marked: "FIRST FLOOR."
- 97 FIRST FLOOR SERVICE CORRIDOR 97
The freight elevator stands open. As Chrysler and Glaser round a corner, they spot Amanda running out a rear entrance. They race after her.
- 98 EXT. REAR OF GALILEE GENERAL - DAY 98
Amanda comes out a small rear door and finds herself in a walled-in area... possibly an area for trash disposal. She looks around, dashes OUT OF FRAME, as the door flies open and Chrysler and Glaser come out. They look around, take off in the same direction Amanda just went.
- 99 EXT. EMERGENCY ENTRANCE - DAY 99
Three ambulances are backed up to the curb near the emergency entrance. The ambulance CLOSEST TO CAMERA is being unloaded by two ambulance drivers, who quickly roll the stretcher and patient inside the hospital. CAMERA ADJUSTS to reveal Amanda creeping around from behind the furthest ambulance. All three ambulances are now empty.

100 GLASER AND CHRYSLER 100

come around a corner, quickly look around, don't see Amanda, run down to where the ambulances are parked.

101 AMANDA 101

She has moved down to the ambulance that was just unloaded, tries to decide what to do. Hears APPROACHING FOOTSTEPS, then looks up at the ambulance, an idea forming.

102 GLASER AND CHRYSLER 102

are now on the sidewalk immediately behind the ambulances, carefully surveying the area. We hear an ENGINE STARTING and they look up to see:

103 CHRYSLER AND GLASER'S POV - AMBULANCE 103

Amanda is driving the ambulance! She races toward the parking lot exit and the street beyond.

104 GLASER AND CHRYSLER 104

They look around, see the available ambulance, and leap into it.

105 AMANDA'S AMBULANCE 105

as she hits the street, turns on the SIREN and lights, and ROARS off.

106 GLASER'S AMBULANCE 106

It now pulls out of the lot, onto the street, and takes off after Amanda. Its SIREN and lights are also going.

CUT TO:

107 INT. ADRIANA HOTEL MEETING ROOM - DAY 107

CAMERA STARTS ON the ornate clock on the wall over the head table. The clock reads 11:56. CAMERA TILTS DOWN and PULLS BACK to reveal, at the head table, Alec Belmont, who is chairing the meeting, and, along with two other somber-looking men, Billy and Lee, who are seated next to each other. In the room, at tables of four, are a couple of dozen law enforcement officials, mostly men, all rather severe, in conservative suits. There is light applause, and:

(CONTINUED)

107 CONTINUED:

107

ALEC

(closing a notebook)

That concludes your chairman's report. Before I introduce our keynote speaker, I have the following reminder from the social committee:

(reads from card;
very businesslike)

'Yes, it's laughs galore and full tummies, too, at the annual Law Enforcement Pie Eating Contest. Grab your dates 'n' mates, and come whoop it up.'

(looks up)

For tickets, call Mr. Carson at the FBI.

108 ANGLE ON LEE

108

scanning the room, tense.

CUT TO:

109 EXT. CITY STREETS - VARIOUS ANGLES

109

as Amanda's ambulance races through the streets, chased by Glaser's ambulance, SIRENS WAILING.

110 EXT. ALLEY

110

Amanda comes careening down the alley. Glaser enters the alley, and Chrysler leans out the passenger window, FIRING his GUN.

111 EXT. LOADING DOCK AREA

111

Amanda's ambulance comes flying out of the alley, rounds a corner, and races off past a loading dock. A big grocery truck is backing into the loading dock as Glaser's ambulance rounds the corner. Glaser nearly collides with the truck, swerves to avoid it, and plows into stacks of vegetable crates and loaded bakery racks.

112 INT. HOTEL MEETING ROOM - DAY

112

Alec is still behind the rostrum, finishing an introduction.

(CONTINUED)

112 CONTINUED:

112

ALEC

... And who has served the Agency
for many years as head of its
Investigative Services Department.
I give you Mr. Billy Melrose.

Light applause as Billy goes to the rostrum, shakes hands
with Alec, and takes out his notes. CAMERA TILTS UP TO
the clock, which reads 11:59.

113 INT./EXT. ADRIANA HOTEL LOBBY - DAY

113

Amanda's AMBULANCE SCREECHES up outside, lights still
flashing, and she leaps out, leaving the door open, as
onlookers stare. She races into the lobby and over to a
large corridor marked: "BANQUET ROOMS." She is carrying
the stuffed duck. She reads a small directory.

114 INSERT - DIRECTORY

114

The only listing under "LUNCHEONS" is "LAW ENFORCEMENT
OFFICIALS, RM. F"

115 BACK TO AMANDA

115

as she dashes down the corridor.

116 INT. HOTEL MEETING ROOM - DAY

116

Billy is beginning his speech. Alec has taken his seat.

BILLY

... And anyone who knows me can tell
you, I hate long-winded speeches.
Unless I'm giving one.

A MURMUR of LAUGHTER.

117 ANGLE ON LEE

117

in his seat at the end of the table. His eyes fixed on
Billy, he reaches for the gun concealed in a leg holster
under the covered table.

118 REAR OF ROOM

118

as the door flies open and Amanda comes in a few steps,
looking wildly around to assess the situation. Two men
from a rear table jump up and go over to her, blocking
her way.

119 BILLY

119

He is still looking down at his notes.

BILLY

... Which has risen 14 percent over
the past five years.

Hearing the MURMURING from the group, Billy glances up,
sees the minor disturbance at the rear of the room.

120 BILLY'S POV

120

Amanda is nearly blocked from view by the two men, who
are now joined by a third. She is trying to explain,
trying to push her way through.

121 LEE

121

He is aiming the concealed gun, facing Billy, cocking the
trigger. The other men at the table are distracted by
the COMMOTION in the rear of the room, but one of them
looks over at Lee, puzzled.

122 AMANDA

122

as she breaks through the men at the rear of the room and
rushes toward the head table with her duck.

AMANDA

Let me through, will you?! This
is urgent!!

123 LEE

123

He is about to squeeze the trigger. (NOTE: Though we
see the gun, the club men do not).

124 INSERT - LEE'S HAND ON GUN

124

as the hand begins pulling the gun out.

125 TABLE

125

Amanda races up to a place between Billy and Lee. Billy
stares at her in disbelief.

(CONTINUED)

125 CONTINUED:

125

BILLY

Amanda...

ALEC

What the hell is she doing here?

AMANDA

Lee! Lee, don't!

Lee is still staring at Billy. Amanda pulls the string on the duck. It breaks. Now Billy looks over at Lee, seeing for the first time the cold, determined look in Lee's eyes. Amanda is pulling at the tiny remnant of the string in the duck's neck. Nothing. Lee's hand begins moving again. Amanda pounds on the duck, pulls on the string, finally:

LESTER DUCK (V.O.)

What a guy! You've got real potential! Follow instructions! Success comes a step at a time!

126 THE ROOM

126

staring at Amanda. The world's gone mad.

127 LEE

127

staring fixedly at Billy.

128 BILLY

128

searching Lee's eyes.

129 AMANDA

129

AMANDA

Lee. Don't do it. Billy's your friend. It's all over now.

130 LEE

130

He trembles a little as he looks into Billy's eyes.

131 THE TABLE

131

AMANDA

Please. Lee... Don't do it.
Success comes a step at a time.

(CONTINUED)

131 CONTINUED:

131

Now Lee's features relax a bit. He slowly turns and looks at Amanda. She smiles a tiny, frightened smile. He smiles weakly back at her. Lee's hand drops to his side. The gun goes into his pocket. Billy realizes a cataclysmic moment has passed, and he exhales and leans on the table. This leaves Amanda and her duck the center of attention. She turns around, and suddenly becomes aware of every eye in the room staring at her.

132 AMANDA'S POV - ROOM

132

They all stare stonily at her.

133 AMANDA

133

as she awkwardly begins edging away.

AMANDA

Uh... I guess I'm a little early...
I don't jump out of the cake for
another hour.

And she hurries off, as we --

CUT TO:

134 EXT. AGENCY HEADQUARTERS - ESTABLISHING - DAY

134

135 INT. AGENCY BULLPEN - DAY

135

The door to corridor opens, and Lee and Amanda emerge, cross the bullpen toward Billy's office.

LEE

... And the lab is being dismantled.
They picked up Glaser and his pal
an hour ago. Case closed.

AMANDA

Glaser might never have been caught
if you hadn't gone to the hospital.
Aren't you glad you went?

LEE

'Glad'? No, I'm not 'glad.' Those
places are still the weirdest,
creepiest...

(CONTINUED)

135 CONTINUED:

135

Billy has come out of his office.

BILLY

Oh, Scarecrow, Dirk just phoned...
Now that Glaser's been arrested
and his license pulled, the results
of the physical he gave you are
invalid.

Lee goes pale.

LEE

Billy... don't even kid around
like that, I...

BILLY

(with a pleasant
smile)

They're expecting you at the
hospital in the morning.

LEE

(desperate)

Billy...

AMANDA

(pointing to
her dress)

I'll, uh, have the uniform pressed...

Lee looks from one to the other, forlorn, as we --

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

136 EXT. KING HOUSE - ESTABLISHING - NIGHT 136

137 INT. KING KITCHEN - NIGHT 137

Amanda is returning from the Agency, still in her volunteer uniform. There are newspapers on the floor, and Dotty is varnishing a kitchen stool. Phillip peels an orange in the sink. Jamie sits on the counter, watching Dotty.

AMANDA

Hi, everyone.

PHILLIP

Guess what. Dr. Bain's walking again.

AMANDA

Oh, that's good.

DOTTY

Yes. He's even dropped his plans for a lawsuit. That was just a momentary flare of temper.

Amanda just looks at her.

AMANDA

Lawsuit?

DOTTY

You know how grumpy a man gets when his toes snap.

AMANDA

Well, I'm glad everyone's talking to each other again. It is so essential to keep those lines of communication open.

JAMIE

Mom, Jeffrey Colter saw an ambulance driver today who looked just like you.

AMANDA

(awkward)

Really. Well, those things go by pretty fast... Anyway, it's important to say what's on our minds and not hide what we...

(CONTINUED)

137 CONTINUED:

137

DOTTY

(still varnishing)

Oh, it wasn't going fast. Jeffrey was having lunch with his father at the Adriana Hotel. An ambulance driver who looked just like you lept from her ambulance and ran through the hotel carrying a large stuffed duck.

AMANDA

(hollow)

Oh?

DOTTY

But go ahead, dear... What were you saying about not hiding things?

She starts to reply, decides against it, and:

AMANDA

Nothing.

And on her innocent smile, we FREEZE and --

FADE OUT.

THE END