

SCARECROW AND MRS. KING

"Magic Bus"

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and
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SCARECROW AND MRS. KING

"Magic Bus"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

GORDON STANDISH

CONGRESSMAN FREMONT

MARSHALL HOLT

SARGE

LESTER

ED DAVIS

EMMA STANDISH

KALE

GARY GARVER

GERTRUDE GARVER

WORKER

COLONEL

SCARECROW AND MRS. KING

"Magic Bus"

SET LIST

INTERIORS:

BUS

HANGAR

KING HOUSE
Kitchen
Family Room
Stairs

COUNTRY CLUB
Study
Party Room Areas
Office

VAN

AGENCY
Corridor
Billy's Office
Interrogation Room
Foyer
Elevator
Planning Center

GOLD STAR PRESS

LEE'S CAR

JEEP

BILLY'S CAR

EXTERIORS:

RESIDENTIAL STREET

FACTORY COMPOUND
Hangar

PHONE BOOTH

KING STREET
King House & Driveway
Side Yard

RURAL ROAD

BUS

WASHINGTON ALLEY

DAM

HILL

CEDARSIDE COUNTRY CLUB

HIGHWAY

WHIRLY BIRDS

VALLEY

BILLY'S SEDAN

AGENCY HEADQUARTERS

SURVIVOR CAMP
Wooded Area
Clearing
Command Area
Camp Fire

SCARECROW AND MRS. KING

"Magic Bus"

ACT ONE

FADE IN:

1 EXT. RESIDENTIAL STREET - DAY 1

CAMERA MOVES ALONG the deserted road, finally COMING TO some tree stumps from behind which now appear three men in dark clothing. One is lean, silver-haired, distinguished. This, we will learn, is GORDON STANDISH. With him is SARGE, a small pudgy man and KALE, tall, thin and angular. They pull their ski masks down over their faces; check their watches, and ready their automatic weapons, as they watch the road carefully. Clearly, an ambush is about to take place. Now we hear a TRUCK RUMBLING down the road. The men watching, bringing up guns.

STANDISH

This ought to be quite a haul.

INTERCUT WITH:

2 THE ROAD 2

as the RUMBLING grows LOUDER. Just as the truck is about to round the bend and come into view we...

GO TO:

3 THE MEN 3

who spring up from behind the tree stumps, and with savage war cries, rush down to the road, brandishing their weapons. TIRES SQUEAL, BRAKES GRIND.

4 ANOTHER ANGLE 4

reveals the object of the raid. A Sparkletts-type water truck. The terrified driver is ordered out with a gesture from one of the thugs. He stands there quaking, wondering what to offer them.

STANDISH

(a gruff bark)

All your water, or you're a dead man.

The driver just stares at Standish, then glances over AT CAMERA, baffled, as we...

CUT TO:

4A FACTORY COMPLEX - DAY (STOCK) 4A

5 EXT. ENORMOUS BARE HANGAR - DAY 5

as a shuttle jeep drives INTO FRAME carrying LEE, BILLY, FRANCINE, CONGRESSMAN GERALD FREMONT, and his aide, MARSHALL HOLT. Fremont is a plump, gentle man, a worrier. Holt is young, thin, no-nonsense, intense. The jeep pulls up next to two military sentries.

6 ANOTHER ANGLE - TRACKING 6

as everyone climbs from the jeep, walks toward a lighted area across the hangar.

BILLY

Well, Congressman Fremont, the extensive guard we've put around the plant should make you feel secure.

HOLT

(humorlessly)

The Congressman never feels secure. He is, after all, on the Arms Appropriations Committee.

BILLY

Ah. Then you must feel satisfied that the Committee supported development of this new weapon.

HOLT

The Congressman never feels satisfied. His job is awesome. But his spirit is tireless.

BILLY

Well, he needn't worry anymore. Lee Stetson has proven his driving skills at Le Mans and Monaco. He'll take care of the TWU.

FRANCINE

What does TWU stand for?

HOLT

Total Weaponry Unit. It took five years to develop, ninety million dollars to produce...

FREMONT

... And two hundred and thirty-five man-hours to push through Congress!

(CONTINUED)

6

CONTINUED:

6

They all turn, startled, to actually hear Fremont talk. On this subject, Fremont is a man possessed.

FREMONT

(continuing; the proud papa)

And now, the TWU stands ready to take its place beside the Polaris Sub! The B-52! The Titan! Gentlemen, lady. I give you The Vigilant, TWU.

Suddenly brilliant lights come on and we see in all its beauty what looks like a Winnebago.

7

OMITTED

7

8

LEE, BILLY, FRANCINE

8

They all stare, speechless.

9

BACK TO SCENE

9

FREMONT

It's beautiful, isn't it?

HOLT

It's so computerized, a baby could drive it. What Teflon did for pots, The Vigilant will do for battle.

LEE

That's what I like. A war you can throw at a minute's notice with no messy clean-up.

Holt gives him an irked look.

FREMONT

Let's go inside...

10

OMITTED

10

11

INT. BUS - ANGLE ON COMPUTER CONSOLE - DAY

11

Lights flash, data appears on screens, PRINTOUTS CLATTER as Fremont leads Billy, Lee, Holt and Francine inside. Fremont moves to a large video monitor. As he punches up a tape...

(CONTINUED)

11 CONTINUED:

11

FREMONT

Wait'll you see her in action.

WE MOVE IN ON...

11A THE VIDEO MONITOR

11A

(NOTE: Photographed in the most thrilling fashion we can manage, we JUMP CUT the bus from one stunt to another.) Concealed machine guns emerge from the top and disintegrate targets. Missile launchers then appear on top. They rotate in one direction after another, showing their targeting functions and then retract. The bus charges in reverse at a group of man-shaped targets, labelled: "RIOT MOB." Water cannons from the rear of the bus mow them down. The bus then demolishes a shack and then turns and charges into camera... Over it all, a stewardess-like voice does the narration...

NARRATOR (V.O.)

The Vigilant, Total Weaponry Unit, is a fully computerized, mobile fighting force with desert, swamp, ice and jungle capabilities. A fortress on tires. As an assault vehicle, it can fire over one thousand rounds per minute. It can launch, full logic, multi-targeted missiles. For civilian unrest, it is equipped for nonviolent riot control. The Vigilant is a mobile communications center, a tactical weapon that is virtually self-sufficient. It can operate for weeks at a time, passing unobtrusively from one trouble spot to the next, mopping up problems and leaving as quickly as it came.

The CAMERA IS PULLING BACK as the videotape ends... There are murmurs of appreciation.

FREMONT

You've just seen the weapon of the future. And it's ours!

Right next to Fremont, Lee is examining a small bronze bust of John Paul Jones.

LEE

John Paul Jones?

(CONTINUED)

11A CONTINUED:

11A

FREMONT

We're related. I wanted The Vigilant to have a mascot.

Lee looks over at Francine, replaces the bust on a shelf, as Holt leads everyone out of The Vigilant and back into...

11B INT. HANGAR - DAY

11B

LEE

Well, this is all very nice, but what, exactly, do you want me to do with it?

FREMONT

Drive it three thousand miles cross-country to Arizona where in three days The Vigilant will officially be unveiled for the military and Congressional top brass as well as the press.

LEE

Couldn't you just ship the thing, and save the wear and tear?

BILLY

We want the tightest security possible. We're going to send a mock-up by air. No one will suspect you're driving the real one across country.

FREMONT

I want you to roar onto that proving ground in Arizona and, without stopping, demolishing a town!!
(a beat, he calms down)
Well, not a real town. We built one.

LEE

It just seems that in three thousand miles, the opportunities for sabotage are enormous.

BILLY

That's precisely why you'll rendezvous with an undercover escort.

FREMONT

And your time and place of departure will be kept secret.

(CONTINUED)

11B CONTINUED:

11B

LEE

Place? Aren't we leaving from here?

BILLY

The mock-up will. Hopefully, anyone watching will follow it.

LEE

Well, where'll the real bus be?

BILLY

(smiles)

At a place so innocent and ordinary no one would ever expect to find a classified military weapon.

CUT TO:

12 EXT. KING HOUSE - ESTABLISHING SHOT - DAY 12

13 INT. KING KITCHEN - DAY 13

AMANDA has a tub on the counter and is up to her elbows in suds as she gives "Tex," the dachshund, a bath. PHILLIP is on the phone. JAMIE is scooping out some ice cream.

AMANDA

Phillip, are you about finished?
Dean's going to be calling...

She wrestles Tex back down into the water, glares murderously at him. She's not thrilled with this.

AMANDA

(continuing)

... And I want to thank him for giving you boys this wonderful dog.

PHILLIP

In a minute, Mom.

(into phone)

So how late were you there? But did your parents come and take you home? So now you have a Police record?

AMANDA

(to Jamie)

Who is he talking to?

(CONTINUED)

JAMIE

Bambi Rappaport. His girl friend.

AMANDA

His girl friend has a police record?

JAMIE

Two, I think.

(to Phillip)

Tell her she can borrow my new Pretenders' album if I can use her Police.

Amanda finally gets it, lifts Tex from the sink.

AMANDA

Phillip. Tex!

The dachshund races off. Phillip hangs up.

PHILLIP

(to Jamie)

She's not my girl friend.

AMANDA

(blowing hair out
of her eyes)

Fine. Would you please go catch that dog before he...

The PHONE RINGS, Amanda goes for it, but Phillip answers.

PHILLIP

Hello? Yes, she is. Is this Dean?

(hands phone to
Amanda)

He says, 'not in a thousand years.'

Amanda grabs the phone in exasperation, covers the mouth-piece.

AMANDA

You boys find that dog and dry him off. Now. Go.

(into phone)

Is this who I think it is?

INTERCUT WITH:

14A EXT. PHONE BOOTH - TIGHT ON A DAPPER LEE - DAY

14A

LEE
Who do you think it is?

AMANDA
You can't call here. Real people live here. They wouldn't understand you.

LEE
Look, we need a little favor...

AMANDA
Favor? Look, Billy has me taking some courses -- on spying, you know -- and I haven't finished.

LEE
Actually, this was Billy's idea. Actually, it's not for Billy so much as it is for the country...

DOTTY enters from the garden, pulling off her gloves.

DOTTY
Lord, I hate pruning. Oh, Amanda, darling... Herb, from Herb's Cars is here with the RV you're buying.

AMANDA
Oh.
(beat)
What??

15 ON LEE

15

LEE
(very quickly)
Ooops, sounds like they beat me. Well, I have been trying to call you... It's sort of a secret vehicle; we'll be leaving with it real early, don't worry; and there'll be a couple of guards out in the street all night... We really appreciate this...

CUT TO:

16 EXT. KING HOUSE - DAY

16

The enormous bus stands in the driveway. Amanda stands there staring at it, speechless. The agency driver gives it a loving little pat. Amanda just throws up a hand.

CUT TO:

17 INT. COUNTRY CLUB STUDY - NIGHT

17

A sportsman's room filled with stuffed birds, mounted fish. Gordon Standish is seated, on the phone, listening to an unseen voice. CAMERA PUSHES IN ON him as he elegantly takes a drag from a cigarette.

PHONE VOICE

(filter)

The plans have changed. They won't be leaving from the plant.

STANDISH

(exhaling)

We can handle that. Go on.

CUT TO:

18 EXT. KING STREET - EARLY MORNING

18

Just after dawn. The streets are damp and empty. The bus still sits in Amanda's driveway. CAMERA PANS TO a panel van marked: "DI-DEE DIAPER SERVICE," which sits directly across the street.

19 INT. VAN

19

Two male agents in shirtsleeves sit in the van, playing gin, eating sandwiches, keeping an eye on the small black and white TV monitor that displays a wide angle view of Amanda's house with the bus.

20 EXT. KING STREET - SIDEWALK

20

It's the sidewalk running just to the right of the van. From up the street comes what looks like a paperboy on a bike tossing papers onto lawns. As he draws nearer, we see that this paperboy is unusually plump and middle-aged. It's Sarge. And as he passes the van, he lobs a paper right onto its roof.

21 INSERT - VAN ROOF

21

The paper has landed right next to the air vent on the roof of the van, and has immediately begun discharging a high-pressure jet of smoky fumes. The van's ventilation system is sucking them right into the van.

21A INT. VAN

21A

The two agents instantly succumb to the gas. They're unconscious.

22 INT. KING KITCHEN - DAY 22

Wearing a robe, Amanda stumbles around the kitchen putting together an elaborate picnic basket. She gets something from the refrigerator, closes its door, and:

AMANDA

(yawning, mumbling)

I don't know why I bother. He won't appreciate it.

She puts the cheese into the beautifully-filled basket, looks at it, giving her head a shake.

AMANDA

(continuing)

A box lunch for a spy.

And then steps out the back door.

23 OMITTED 23

23A EXT. KING HOUSE - DAY 23A

Amanda starts picking some flowers at the side of the driveway near the front of the house. Suddenly something catches her eye, and she leans forward, her mouth falling open.

24 EXT. DRIVEWAY/STREET - AMANDA'S POV 24

The bus is rapidly, silently backing out to the street, its gears in neutral.

25 CLOSE ON AMANDA 25

horrified.

26 CLOSE ON BUS - DRIVER'S WINDOW 26

The driver, the weasel-faced man, Kale. He STARTS the ENGINE and quickly takes off down the street.

27 INT. KING KITCHEN - DAY 27

Amanda is on the phone, frantic.

AMANDA

Hello! Hello! I have to talk to someone there!...

CUT TO:

Amanda, now dressed for the day, comes out of a door marked: "DATA STORAGE" and into the busy hall, accompanied by Lee. The usual bustle, electric carts, PA ANNOUNCEMENTS.

AMANDA

I'm sorry. None of those pictures looked like the man I saw. You're sure your two guards'll be all right?

LEE

The hijackers used a fast-acting but relatively harmless gas. Amanda, are you positive you got a good look at the guy who drove away in The Vigilant?

AMANDA

Yes!

LEE

Describe him again.

AMANDA

Well, you know... Sort of weasel-faced... sort of... well... long... but thin... kind of... oh...

LEE

(with a sigh)

Uh-huh. But you'd recognize him if you saw him.

AMANDA

Sure! A man who looked like that?

LEE

What were you doing up so early, anyhow?

AMANDA

Well, I...

(embarrassed)

Nothing.

He looks over at her curiously. They have reached the doors leading to the bullpen just as Congressman Fremont and Holt arrive in an electric cart driven by a man in uniform. Fremont is breathless as he jumps out, clutching a small portable tape recorder.

FREMONT

(excited, to Lee)

I've got 'em! I've got 'em on tape!

(CONTINUED)

28 CONTINUED:

28

He rushes through the glass doors.

LEE
(to Holt)
Who does he have?

HOLT
The people who stole The Vigilant.

CUT TO:

29 INT. BILLY'S OFFICE - CLOSE ON TAPE RECORDER - DAY

29

The reels turn, and we hear a man's voice as CAMERA PULLS BACK to reveal Billy, Holt, Francine, Lee and Fremont intently listening. On the other side of the glass wall, on a chair in the bullpen, Amanda sits, impatiently looking at her watch.

MAN (V.O.)
(on recorder)
... So, Congressman Fremont, we are patient people, reasonable people. But we will not sit back while our brothers rot in jail, persecuted for doing their patriotic duty! We will return The Vigilant when you return the Grain Barge Two: Gary and Gertrude. You have seventy-two hours. Awake, America. You are a sleeping giant. And soon Goliath will fall.

There is the CLICK of a PHONE HANGING UP, then a DIAL TONE. Fremont turns OFF the RECORDER.

FREMONT
That's all he said. Then he hung up.

LEE
Who are these people?

FRANCINE
A group calling themselves 'The Survivors.' They insist that America has gotten too soft and isn't prepared should disaster strike. They put out a newsletter called 'America Awake,' and urge their followers to become fit, learn how to live off the land...

(CONTINUED)

LEE

... Suck cactus. Yeah, I've heard of these guys.

FRANCINE

We never considered them violent until a grain barge bound for the Soviet Union was stopped and threatened with sinking by Gary Garver and his wife Gertrude. Gary's a dentist.

BILLY

Gum man.

FRANCINE

Gary said the grain shouldn't be sold to Communists, it should be stored for the day of disaster. The Survivors themselves are hoarding vast amounts of food and supplies, so they'll make it while the rest of the country's in chaos.

FREMONT

(mopping his brow)

Lately there have been a series of holdups involving trucks carrying food, bottled water, portable toilets...

LEE

This sounds like a real healthy bunch.

HOLT

(evenly)

If the end is coming, Mr. Stetson, The Survivors may be the healthiest of us all.

Lee looks over at him. Outside the glass, Amanda is urgently pointing to her watch. She shrugs her shoulders. She hates to interrupt, but...

HOLT

What is with that woman?

FRANCINE

The million dollar question.

Billy crosses to the door.

(CONTINUED)

29 CONTINUED: (2)

29

BILLY

Probably has urgent business of
some kind.

He opens the door. Amanda's a little embarrassed.

AMANDA

(quietly, to Billy)

I really don't mean to interrupt,
but I was wondering if I could go.
See, I've got this new dog and he
does have to go in for his shots.
He's outside in the car, and it's
kind of a hot day...

Lee covers his eyes, we...

CUT TO:

30 EXT. RURAL ROAD - DAY

30

The bus is parked near the road, under some trees.
Sarge is wiping down the wheels, bringing them to a
shine.

31 INT. BUS - DAY

31

Kale, the man who drove away the bus, stands near Gordon
Standish, who runs his hands over the computer hardware.

KALE

But what if the government won't
make a deal? They may think it's
bad form.

STANDISH

Then we may have to raise the
stakes. These people have to
understand we're a force to be
reckoned with.

KALE

How you going to do that?

STANDISH

Well, we interrupted The Vigilant's
final road test... Maybe we should
run a test of our own... And see
how big a hole we can blow in this
big... soft... country.

Kale looks over at him, a little startled. Gordon
fingers the firing mechanism with an evil gleam in his
eye.

31A EXT. BUS - DAY

31A

As the missiles rise out of the roof, Standish steps out of the bus and smiles fondly at them and we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

32 OMITTED 32
 &
 33 33

34 EXT. WASHINGTON ALLEY - NIGHT 34

Making sure he's not seen, Lee goes to the door in the rear of a shop marked: "GOLD STAR PRESS." He jimmyes it open and enters. In the b.g., we see a van parked at the end of the alley.

35 INT. GOLD STAR PRESS - NIGHT 35

Lee turns on a flashlight, carefully avoiding the inky presses. He shines the light on a table of recent work, among it is a stack of freshly printed newspapers reading: "AMERICA ALERT -- SURVIVORS UPDATE." As he spots some file cabinets and moves toward them, he hears some MUFFLED VOICES. He turns a corner and across a small room, he sees the shadows of three men against a frosted glass partition. As Lee moves nearer, we now distinctly hear Gordon Standish's raised, angry voice.

STANDISH (O.S.)

... I don't care if you have other publications to print. America Alert must come out on time. And if you can't do it, I'll find someone who will.

SARGE (O.S.)

Gordon, he's done a pretty good job...

Before Standish can respond, the TELEPHONE RINGS...

STANDISH (O.S.)

Go get the papers...

Lee looks to the door and to the phone that lights up on the desk next to him. As Sarge comes out, he slides down behind a desk and picks up the phone as it is answered inside.

EMMA (V.O.)

(over the phone)

Is Gordon Standish there, please?

(CONTINUED)

35

CONTINUED:

35

STANDISH (O.S.)

(on phone)

Emma. Just a minute.
 (to the other man
 in the office)

Go help him.

As the second man steps out of the office, he turns on the lights. Lee ducks further down and starts to move towards a window. He stops as Sarge carries a bundle of papers back into the office. Then he moves again. As Sarge comes out, the second man brings in his load and in that short moment when both of them are out of sight, he makes it out of the window.

CUT TO:

35A

INT. VAN - TIGHT ON FRANCINE - NIGHT

35A

FRANCINE

(shocked)

Gordon Standish?

As the CAMERA PULLS BACK, we find Francine typing at a computer terminal inside the van.

LEE

You got it.

She now reads off the printout...

FRANCINE

'Gordon Standish is the founding father of one of the most successful investments firms in the country. He sings in his church choir, and heads the Cedarside Country Club membership council.'

LEE

Yeah, well, he sounded like a crackpot terrorist leader to me. And I've gotta find a way to talk to this guy.

CUT TO:

36

OMITTED

36

37 INT. KING KITCHEN - DAY

37

Amanda is on the floor, head stuck in a lower cabinet, intently rifling through stacks of mixing bowls and Tupperware containers. Dotty washes her nylons in the sink, watching Amanda nervously. Finally:

DOTTY

Amanda, I would like to ask you something. Something a mother should know.

AMANDA

(from inside cupboard)

Shoot.

DOTTY

Are you having an affair?

Amanda bumps her head inside the cupboard, pulls her head out, look up at Dotty:

AMANDA

Come again?

DOTTY

I mean, other than the one with Dean.

AMANDA

Mother!!

DOTTY

Well, dear, you seem so preoccupied lately. This morning you vanished with scarcely a word... You're gone so much at such late hours...

AMANDA

I am not!

DOTTY

When was the last time you saw 'Johnny Carson?'

AMANDA

I don't believe this!

DOTTY

Amanda, this is your house, and you can certainly do as you wish. I'm just thinking of the future. Dean loves you. He loves Phillip and Jamie. He's got a good job with the weather bureau...

(CONTINUED)

37 CONTINUED:

37

AMANDA

Mother, I know all that! Believe me,
Dean is the only man in my life!
Period!

38 CLOSE ON AMANDA

38

Terror suddenly plays across her face.

39 AMANDA'S POV - DOTTY AND WINDOW BEYOND

39

Behind Dotty, outside the window, Lee is signalling
Amanda to join him outside.

40 ANOTHER ANGLE

40

as Dotty returns to washing her nylons and Lee quickly
ducks. Amanda edges toward the door, during:

DOTTY

Well, that's awfully good to hear,
darling. Believe me, I understand
temptation. When I lived in Topeka,
there was a certain vacuum salesman
with long eyelashes...
(she looks up,
realizes she's alone)
Amanda? Amanda?

41 EXT. AMANDA'S SIDE YARD - DAY

41

Amanda is outside looking around. Then she spots Lee,
stuffed in a bush beneath the kitchen window. Above him,
Dotty peers out. Amanda drops to her knees for some
serious studying of the grass.

AMANDA

(hissing)

When I told you not to phone, I
didn't mean to come sit in my
bushes!

LEE

We've got a job.

AMANDA

No! I told you I haven't finished
the agency courses.

(CONTINUED)

41

CONTINUED:

41

LEE

Amanda, it's urgent.

Amanda looks up to see Dotty starting to crank open the window over Lee's head.

AMANDA

(calling out)

Definitely no aphids!

Dotty looks nonplussed, stares off, trying to think how this fits into the conversation. Amanda looks back at Lee, irked.

LEE

Look, you're the only one who can identify the man who hijacked The Vigilant. We've only got 43 hours till their deadline, Amanda.

AMANDA

Okay. Where are we going?

LEE

To a party.

AMANDA

Do I have to dress?

LEE

In a manner of speaking.

TIME CUT TO:

42

OMITTED

42

&

&

43

43

44

INT. BILLY'S OFFICE - DAY

44

Billy, Francine, Fremont and Holt listen to the end of another Survivor tape.

MAN (V.O.)

(on tape)

We'll say this one last time. Release the Grain Barge Two. You have only thirty-six hours to act. If you don't, other innocents will be sacrificed, and the weapon of their doom will be The Vigilant itself.

(MORE)

(CONTINUED)

44 CONTINUED:

44

MAN (V.O.) (CONT'D)

We have already selected a target.

The PHONE ON the TAPE CLICKS OFF. DIAL TONE. Billy
shuts OFF the RECORDER.

FREMONT

(nervously)

The call came in right after we
announced our refusal to negotiate.
Think they're bluffing?

BILLY

No.

FRANCINE

No.

HOLT

No.

ON Fremont's frightened face, we --

CUT TO:

45 EXT. DAM - THROUGH BINOCULARS - DAY 45

A huge dam below a ridge. Beneath it stands a wooded
valley.

46 EXT. HILL - STANDISH AND KALE 46

Kale puts down the glasses, turns to Standish.

KALE

Think The Vigilant's got enough
firepower to blow all that away?

He points to dam.

STANDISH

According to our information...
A piece of cake.

CUT TO:

47 OMITTED 47

48 EXT. CEDARSIDE COUNTRY CLUB - ESTABLISHING - DAY 48

Ablaze with lights, expensive cars pulling up. We can
vaguely hear PARTY MUSIC.

49 INT. COUNTRY CLUB PARTY ROOM - DAY

49

START ON a banner reading: "CEDARSIDE COUNTRY CLUB COWBOY AND INDIAN BALL." CAMERA CRANES DOWN to reveal a few dozen party-goers, all in Western garb.

50 ANGLE ON DOORWAY

50

Lee appears, looking dashing in a riverboat gambler outfit: Brocade vest, black jacket, string tie. He looks around, speaks to Amanda, who hasn't yet appeared.

LEE

(sotto)

C'mon, would you?

Amanda appears, looking none too pleased. She wears a heavy coat over her costume, but we can see her Indian feather and headband.

LEE

(continuing)

Aren't you going to take off your coat?

She reluctantly allows him to remove her coat. She is wearing a sort of homemade Indian dress with moccasins, beads.

AMANDA

I didn't know you were going to rent a costume. At my house, we make 'em.

LEE

(absently looking around)

I ran out of thread. We found out Gary and Gertrude Garver are also members of this club.

He hands Amanda's coat to a cloakroom girl who has stepped forward.

LEE

(continuing)

Just keep your eyes open, okay. Look for the hijacker and remember we're reporters from Society Today doing a story on Gordon and Emma Standish.

AMANDA

(nervous)

I know... I know.

(CONTINUED)

50

CONTINUED:

50

LEE

What are you so nervous about?

AMANDA

Look at me. Why didn't you tell me -- This is high society stuff. La Creme De La Creme.

At this point Lee and Amanda are joined by a HORSE. Or two people in a horse costume. Lee and Amanda stare.

HORSE'S HEAD

Hi! I'm Ed Davis and this is my wife, Minnie.

LEE

Hi! I'm Brad Brown. This is Amanda King. We're looking for Gordon Standish.

HORSE'S HEAD

He's at the bar. Have a good time.

Amanda and Lee stare at the Horse as it dances off.

TIME CUT TO:

51

ANOTHER PART OF ROOM - LATER

51

Amanda dances PAST CAMERA with a grim, brawny-type, dressed as a mountain man. CAMERA PUSHES IN ON the bar area, where Lee stands talking to some of the country club men, among them Sarge, a cowboy, DAVIS, a smaller, more nervous-type who now has the horse head in his hand and Gordon Standish. The guys have had a few. Lee has his pad out, playing the reporter.

LEE

Far be it from me -- I'm just a reporter -- but I think it's easy to mourn the loss of the nuclear family. And I agree, watching sitcoms won't help us face the Soviet threat... but what are you doing about it?

Gordon Standish is smooth and poised, dressed as a cavalry colonel.

STANDISH

You might be surprised, Brad.

(CONTINUED)

LEE

I just think if America's as off-track as you say it is, it's going to take real action to make people wake up to what's happening!

STANDISH

I absolutely agree.

LEE

Really, Mr. Standish? Can I quote you?

STANDISH

Most certainly. It's part and parcel of my organization's philosophy.

LEE

(looking around)

Well, forgive me if I'm out of line, sir, but square dancing, while fun, hardly teaches people self-reliance.

STANDISH

I was referring to the philosophy, Brad, of The Survivors.

Davis and Sarge exchange anxious looks. Lee is a little startled, too, but keeps going.

LEE

The Survivors? Aren't they illegal? Thought I heard they were illegal...

STANDISH

No more illegal than the Rotary. Oh, there are some cranks who pull some wild stunts and tarnish our good name by claiming affiliation... But we're a good deal less ambitious than they. We spend our weekends together studying herbs and edible plants, hunting, backpacking...

LEE

Are you saying you're a Survivor?

STANDISH

There's nothing wrong with that, is there?

LEE

(laughing)

I dunno... Those guys are a little far out there for me...

52 ANGLE ON GORDON

52

all charm.

STANDISH

Don't knock what you've never tried.

CUT TO:

52A INT. LEE'S CAR - MOVING - DAY

52A

Lee and Amanda are driving away from the Country Club. Lee is rambling on, irritated, and not really listening to Amanda.

LEE

I can't believe he admitted he's a Survivor. He just dangled it out there for me... but he never let on what they're up to.

AMANDA

Mrs. Standish and I hit it off pretty well...

LEE

... He's such a tough nut to crack. I mean, he's not some madman living in a tree. He's a respectable businessman.

AMANDA

Mrs. Standish says he predicts the collapse of the whole country...

LEE

... Lord knows how many more like him there are...

AMANDA

She says their friends think the same thing...

LEE

If I could just get closer to him... Crack his inner circle...

AMANDA

The Survivors are having a weekend retreat...

LEE

(pounding the wheel)

But there's no way! No way to get close to these guys.

(CONTINUED)

52A CONTINUED:

52A

Amanda is still staring straight ahead...

AMANDA

Lee, we were invited this weekend.

LEE

What?

CUT TO:

53 INT. COUNTRY CLUB OFFICE - NIGHT (MUCH LATER)

53

Standish sits behind the desk, in a heated discussion with Davis, still horse head in hand, and Sarge. Kale lurks in the shadows.

DAVIS (HORSE'S HEAD)

This is no ordinary Survivor weekend, Gordon! We're in the middle of this hijacking operation, for Pete's sake! You simply cannot invite a couple of journalists along on this weekend!

STANDISH

(cool)

But I already did.

DAVIS

And what if they stumble on The Vigilant? I suppose you'll tell them it's stolen from the government?

STANDISH

They're not going to stumble on it, and they already know it's stolen from the government.

DAVIS

What did you say?

STANDISH

(standing)

They are the government, you fool. They're agents. Isn't that correct, Mr. Holt?

And from behind a wing back chair, a man rises and joins them. It is Marshall Holt.

HOLT

Correct, gentlemen.

(CONTINUED)

STANDISH

Obviously, the government suspects us already. So we're going to let Stetson observe us being plain, old, ordinary folks.

HOLT

And then if we need them, Stetson and the King woman will be right where we want them.

DAVIS

Why would we need them?

HOLT

Even under our current threat of massive destruction, the government may still refuse to negotiate with us. So, we'll raise the stakes. A straight-out trade: Gary and Gertrude for their two agents, unscratched.

DAVIS

And if they still won't deal?

STANDISH

It's painfully obvious, Davis. We eliminate The Vigilant, the dam and the spies.

Silence all around.

DAVIS

I don't like this, Gordon. There's got to be another way. Gary and Gertrude Garver never condoned killing.

STANDISH

(very cold)

The ineffectual days are behind us, Davis. This organization has to take a stand, now! We can't backslide, and the rest of the group agrees.

Davis heads for the door.

DAVIS

I can't let you do this. I don't believe in murder.

(CONTINUED)

53 CONTINUED: (2)

53

He exits. A moment, then Gordon nods to Kale, who also leaves, shutting the door. A long moment. Holt and Sarge exchange glances. Gordon sits on the desk with a little smile.

STANDISH

There you have what makes this land great. Davis doesn't believe in murder...

We hear a MUFFLED GUNSHOT outside.

STANDISH

(continuing; pleasantly)

And I do. That's democracy for you.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

54 OMITTED 54

55 INT. AGENCY FOYER - DAY 55

as Amanda and Lee charge in the front door in the midst of a major disagreement.

LEE

You are not going? End of discussion.

AMANDA

It'll look strange if I don't! Standish invited us both!

They cross toward the closet.

LEE

Amanda, this could get very dangerous! These people are slime!

56 ANGLE ON VIDEO MONITOR 56

as with a SOFT WHIRRING sound it pans with them.

AMANDA (O.S.)

We don't know for sure they're slime!

57 VIDEO MONITOR 57

on the black and white TV, we see Lee and Amanda, from the video camera's POV as they go to the door of the closet and Lee pulls out his key-card. PULL BACK to reveal Billy standing before a bank of monitors watching Lee and Amanda with some amusement. Francine stands with him, holding an armload of folders. She just shakes her head. From the monitor we hear:

LEE

These Survivor Weekends are no picnic! It's rough out there! You wanna run around for two days eating roots and wearing a loincloth?

He opens the closet. Amanda just looks at him.

(CONTINUED)

57 CONTINUED:

57

AMANDA
 (disgustedly)
 They don't make you wear a loincloth.

58 INT. ELEVATOR

58

as they go into the closet and Lee inserts his key-card in the control panel. They're surrounded by clothes.

AMANDA
 Besides, Standish thinks we're from the magazine. Don't you think he'll go out of his way to make us see how innocent everything is? Besides...

LEE/AMANDA
 '... I saw the weasel-faced man.'

LEE
 (as he closes
 the closet)
 I am so sick of hearing about the weasel-faced man!

The door is closed.

AMANDA
 Do you want to blow our case?!

59 INT. AGENCY CORRIDOR - LEVEL INDICATOR - DAY

59

The indicator is labeled: "THOMAS PAINE ST. PORTAL" and BEEPS as the level 3, then 2, then 1 are indicated. CAMERA PANS DOWN TO the elevator doors as they open, revealing Lee and Amanda standing behind the rack of clothes. In the b.g., we hear PA ANNOUNCEMENTS. Lee shoves aside the clothes as they step out of the elevator.

LEE
 This is not 'our' case, this is my case.

They march down the short hall, CAMERA TRACKING WITH them.

LEE
 (continuing)
 Look. If you're not going to be reasonable, we'll just let Billy decide.

AMANDA
 Fine! We'll let Billy decide!

(CONTINUED)

59 CONTINUED:

59

They reach a corner where the hall joins the main corridor. Billy stands here wearing a patient smile.

BILLY

She's going.

LEE

Oh.

CUT TO:

60 INT. KING FAMILY ROOM - DOTTY AND DR. BAIN - NIGHT

60

Dotty and a beau, DR. FRED BAIN, sit near each other on the couch, most of the lights out, the kitchen lit up in the background. We see the flickering light of the TELEVISION on them as we hear SOFT LION ROARS and THRASHING THOUGH UNDERBRUSH. Dr. Bain is a soft, friendly man in his early 50's. Behind them, Amanda charges into the kitchen, hurriedly pulling things from the refrigerator and stuffing them in brown bags. Phillip and Jamie rush in carrying sleeping bags. We hear HONKING from outside.

PHILLIP

That's Mrs. Lithman!

Amanda hands them their packs, they start to charge out. She stops them with a hand on their shoulders.

AMANDA

Phillip, if Jamie starts to get scared out in that tent, you tell Mrs. Lithman you want to sleep in the house.

JAMIE

Mom, the tent's in the house.

Amanda digests this. More HONKING outside.

JAMIE

(continuing)

Gotta go, Mom! 'Night!

She gives them each a quick peck and they're gone. During all this, Dotty and Dr. Bain have leaned forward more and more in order to hear the television. Dr. Bain has finally turned UP the VOLUME and now, in the silence after the boys leave, there is a deafening ROAR. He hurriedly turns it DOWN, as Dotty looks back at Amanda, who has grabbed a couple of apples and is on her way up the stars.

DOTTY

Amanda? Oh, Amanda...

61

ANOTHER ANGLE

61

as Amanda comes into the room.

DOTTY

Amanda, you know Fred Bain, my
chiroprapist.

Amanda never stops moving.

AMANDA

Sure. Hi, Fred.

DOTTY

Won't you join us, dear? Fred
brought over a tape of Born Free...

AMANDA

Uh, no... thanks... I've still got
some packing to do...

(to Fred)

Nice seeing you.

She starts out, Dotty excuses herself with a smile, goes
to join Amanda.

62

THE STAIRS

62

Before Amanda can go upstairs, Dotty enters, speaking
confidentially.

DOTTY

Amanda, did I hear correctly that
you are packing?

AMANDA

Uh-huh. With Dean out of town and
the boys at the Lithmans', I thought
this'd be a nice chance to go on a
kind of... retreat.

DOTTY

Retreat?

AMANDA

You know... they give you exercises,
watch your diet... I've always
wanted to do something like this.

DOTTY

I see. Amanda... dear...

Amanda has started up the stairs, stops to hear:

(CONTINUED)

DOTTY

(continuing)

When you were a girl I asked you once if you had smoked the cigarette I found lying in an ashtray. You hadn't but you resented my suspicion so much that you immediately went over to Debbie Ann Macabie's house and smoked one.

AMANDA

And got sick as a dog.

DOTTY

Yes. Anyway, I hope that just because I asked you if you were having an affair...

AMANDA

No, Mother, I'm not rushing out to have one. That would be extremely neurotic.

DOTTY

(too jolly)

Of course! And it's really none of my business, anyhow, is it! Where is this retreat being held?

AMANDA

Uh, I'm not sure.

DOTTY

Is there a number where I can reach you.

AMANDA

No. I'll check in with you.

DOTTY

Taking the car?

AMANDA

I'm being picked up.

DOTTY

By whom?

AMANDA

No one you'd know.

They both smile sweetly at each other and Amanda races up the stairs. Dotty turns back TOWARD US, forcing that smile to stay put.

(CONTINUED)

62 CONTINUED: (2)

62

DOTTY

Sounds perfectly innocent to me.

CUT TO:

63 EXT. MOUNTAIN RANGE - HELICOPTER SHOT - MORNING (STOCK) 63
as we SWOOP DOWN ON the heavily forested area.

64 EXT. SURVIVOR CAMP - WOODED AREA - DAY 64

We don't yet see life, but we can hear the CRASHING through the BRUSH of many feet. Also GROWING LOUDER is the sound of a VOICE, yelling like a drill instructor.

SARGE (O.S)

Left! Right! Left! Right!
Let's go! Keep it moving.

And now out of the trees comes a squad of eight Survivors, all middle-aged, some a little paunchy, well-to-do country club types. They wear fashionable jogging suits, velour sweatsuits, expensive sunglasses and suede running shoes. Sarge is the exercise captain, probably a Marine many years ago. He has a whistle around his neck. The Survivors jog PAST CAMERA with Amanda and Lee bringing up the rear. Amanda wears a nice pastel shorts outfit, maybe a visor. Lee wears gym shorts and a faded grey T-shirt with the block letters: "VIRGINIA Phys. Ed." As they come out into...

64A A CLEARING

64A

SARGE

(yells)

Okay. Take five.

The joggers all sprawl on the grass trying to catch their breath. Behind them is a small lake. Lee and Amanda lie near each other, sweating and breathing hard. Amanda rises up on her elbows and looks over at him...

AMANDA

I've never seen your legs before.

Lee looks down at them.

LEE

So? What do you think?

(CONTINUED)

64A CONTINUED:

64A

AMANDA
 (an indifferent
 shrug)

Not bad.

LEE
 (sourly)

Thanks.

(then)

You're in pretty good shape. You
 don't seem tired.

AMANDA

I work out.

LEE

Me, too. I see a guy who runs me
 through the Alps a few times a
 year. At home, I combine a program
 of karate, fencing and kick boxing,
 and try to check my metabolism as
 often as I can.

Amanda stares at him for a moment...

AMANDA
 (pointing to herself)
 'Fitness with Dave.' Weekdays at
 eight. Channel twelve.

SARGE

(yelling)

Okay. Everyone up! Let's go!
 Move it out.

As they drag themselves back onto their feet and follow
 Sarge out, we see Standish and Kale step out of a tent
 in the b.g. We HOLD ON:

64B STANDISH AND KALE

64B

As they stand in front of the Command Tent, Standish has
 some plans in his hands. They watch Sarge lead his
 group back into the trees.

STANDISH
 I assume you informed everyone
 about our guests this weekend.

KALE
 I told them they're reporters.
 They know what to do.

(CONTINUED)

64B CONTINUED:

64B

STANDISH

You warned them not to mention
our more controversial activities.

KALE

Of course.

STANDISH

Fine...

In the DISTANCE we can hear the sound of the JOGGING
PEOPLE and SARGE'S COMMANDS. Standish and Kale look off
in the direction of the sound and Gordon smiles nastily.

STANDISH

(continuing)

Those two are going to learn
everything they came to learn.
But the price will be most
expensive.

TIME CUT TO:

65 OMITTED
thru
67

65
thru
67

68 A WOODED AREA

68

In the b.g., Lee is shirtless and chopping wood with a
few other Survivors. Amanda gathers firewood with EMMA
STANDISH, a perky woman of 50 and another Survivor named
DAISY. They bring it to where something awful is simmer-
ing in a big pot over an open fire. Amanda and Lee both
look a good deal less fresh and clean than they did
earlier.

EMMA

I'm sorry I had to confiscate
those apples of yours, Amanda.
But bringing food from home would
be cheating.

AMANDA

(half-heartedly)

And I sure wouldn't want to do that.

Emma stirs the pot, smells its contents with great satis-
faction.

EMMA

Just you wait.

(MORE)

(CONTINUED)

EMMA (CONT'D)

You'll see for yourself what wonderful things can be done with ordinary bark!

AMANDA

Oh good. Mrs. Standish, everyone here seems really dedicated and all that... And you guys are getting very well prepared... But, uh, what exactly are you getting prepared for?

EMMA

(cheerfully)
Why, Amanda, surely you realize it's all just a matter of time.

AMANDA

What's a matter of time?

EMMA

Until life as we know it on this planet goes blooey! There's got to be...

(happily stirring
in cadence with:)
... a plague, or a fire, or an ice age, or a war, or something...
And only the hardiest of us will be here to start over!

AMANDA

But that's so pessimistic!

EMMA

We are patriots! We want every American to prepare for the big one, right along with us.

Emma offers the spoon to Amanda for a taste. Amanda tastes the gook, blanches, and:

AMANDA

So. That's what we'll be eating after the big one.

EMMA

If we're lucky.

AMANDA

(looking around)
Gosh, this is fun.

HARD CUT TO:

69 INT. AGENCY PLANNING CENTER - NIGHT

69

It's like a war room. PHONES RING. Workers dart about tearing pages out of teletypes, COMPUTERS WHIR, lights flash. More PA ANNOUNCEMENTS.

70 ANGLE ON GLASS DOORS

70

as Billy charges in, looking weary and tense. He has a sheaf of computer printouts and crosses to a wall covered with maps and charts. Francine is there, looking at her own printouts, speaking to a man who draws red circles on the maps as Francine gives him coordinates.

FRANCINE

(wearily)

Billy, we're not getting very far. Even if the computer can choose likely targets, it'll still be too many to cover effectively.

BILLY

Keep it going.

(to a Worker)

How're you people doing with the phone trace?

WORKER

Nothing so far.

BILLY

Try again on the next call. And recheck that voice print against foreign terrorists, as well. Who knows what we've got here?

Congressman Fremont and Marshall Holt have entered, wearing Visitor badges.

BILLY

(continuing)

I don't think these idiots have any idea of the immense firepower they've got on that bus. They may aim at a totally unoccupied target and take out an entire town.

HOLT

Perhaps we should consider negotiating with The Survivors.

Billy and Fremont glare at him.

(CONTINUED)

70

CONTINUED:

70

BILLY

(evenly)

I think we've still got a few
cards to play, first.

FREMONT

Any word from Stetson?

BILLY

No. He'll call me in the morning
and I'm going to pull him in. I'm
starting to think that lead of his
isn't going to gain us much.

Billy looks over at the Worker as he passes.

BILLY

(continuing)

Time 'til deadline?

WORKER

Ten hours.

Billy and Fremont exchange tense glances.

71

MARSHALL HOLT

71

He looks smooth and confident. We...

CUT TO:

72

EXT. CAMP COMMAND AREA - TRACKING SHOT - NIGHT

72

Lee and Amanda emerge from the trees, both looking fresh-
ly cleaned up. Amanda now wears a nice jogging suit, Lee
has jeans and a bomber jacket.

LEE

Sorry you came?

AMANDA

No.

Lee stops walking, looks at her. Both are lit by the
flickering light from the big camp fire nearby.

LEE

(not unpleasantly)

Would you mind telling me why you
were so damned determined to stay
on this case? I'm just curious.

(CONTINUED)

AMANDA

Well... I like to stay with a job 'til it's done... I sort of felt like it was my patriotic duty...

LEE

(snorts)

'Patriotic duty.' Why can't you just admit you get a kick out of all this? Why can't you just admit you think this is pretty exciting stuff?

AMANDA

(refusing to be ruffled)

It's just a job. It doesn't even pay that well.

He starts walking again.

LEE

I don't understand you.

AMANDA

Oh, that's funny. You know everything about me. Your security people ran me through the computer fifteen times. I don't know anything about you.

LEE

There's nothing to know.

AMANDA

Must've been an interesting life.

Lee stops, looks at her.

LEE

What is it you want to know?

She wasn't ready for this. She hardly knows where to begin.

AMANDA

Oh... well... gee... Okay, why is your code name 'Scarecrow'?

Lee starts walking again.

LEE

That's very personal.

Amanda throws up a hand.

(CONTINUED)

72 CONTINUED: (2)

72

AMANDA

Terrific.

LEE

I'm sorry! You just happen to ask the one thing that is very personal, that's all!

AMANDA

Okay, then how about...

They have reached the camp fire area. Lee stops, puts a hand on her arm.

LEE

Ssshh. Look at that.

73 THE CAMP FIRE - ANGLE ON SARGE

73

The group around the fire watches in silence as Sarge puts a glass box down between his feet.

74 INSERT - THE GLASS BOX

74

Inside the box, starting to coil in anger, is a large rattlesnake.

75 SARGE

75

He has removed the mesh covering the top of the box, is slowly, without flinching, lowering both fists down into it.

76 LEE AND AMANDA

76

stand watching, breathless.

LEE

(through clenched
teeth)

God, I hate snakes.

AMANDA

(still watching)

Well, now I know that much.

77 SARGE

77

His hands are down at the bottom of the box. The snake is considering striking. Sarge slowly removes his hands.

78

LEE AND AMANDA

78

LEE

Okay, these people are nutso.

STANDISH (O.S.)

Really?

Lee and Amanda, startled, whirl to see Gordon.

79

ANGLE TO INCLUDE GORDON

79

He is smooth as always.

STANDISH

Preparing oneself to survive, Brad, means discipline. An absence of fear. Sarge's exercise is a little extreme perhaps, but all of us do our best to gain control over our emotions. Excuse me.

He goes off.

LEE

(frustrated)

It's been like this all day. You get these people talking and you just know they've got The Vigilant, but they stop before they say anything that'll stick.

But Amanda is looking off across the area toward the camp fire.

AMANDA

This'll stick.

LEE

What're you talking about?

AMANDA

There's the weasel-faced man.

Lee looks.

80

THE CAMP FIRE

80

There he is, Kale, the man Amanda saw driving the bus away. He is talking to Sarge, then slips off through the trees.

81 LEE AND AMANDA

81

Lee's already in motion.

LEE

Stay here. I'm gonna tail him.

And he's gone. Amanda stands there, staring after him.

AMANDA

Stay here and do what?

CUT TO:

82 EXT. WOODS - HAND-HELD - NIGHT

82

We INTERCUT BETWEEN Kale and Lee moving quickly through the trees, Lee trying to be as invisible as possible.

83 CAMP FIRE AREA

83

Amanda is doing her best to vamp with Sarge and Daisy.

AMANDA

... Oh, he just went to get some fresh air...

(looks up, realizes they're outside)

I mean... fresher... air... than this...

In the b.g., Gordon Standish steps INTO FRAME, watching Amanda with his evil gaze.

84 THE WOODS

84

ε

ε

85

85

Lee still pursues Kale. Suddenly Kale picks up the pace, and darts around some trees. Lee is trotting now. The path has ended, and Kale is nowhere in sight. Lee runs/crouches/tears through the underbrush, finally coming to an immense clump of bushes which he paws through, suddenly startled to find himself face-to-face with:

86 THE BUS

86

It stands in an improvised shelter of poles covered with foliage. Behind it, we can barely hear the VOICES of Kale and another man.

87 LEE

87

He creeps forward, touching the bus as if it might disappear, trying to listen to the voices on the other side. Then:

SARGE (O.S.)
Okay, hold it right there.

And Lee spins to see:

88 SARGE AND AMANDA

88

Sarge holds a gun with one hand and a miserable looking Amanda with the other.

CUT TO:

89 INT. BILLY'S OFFICE - NIGHT

89

Congressman Fremont, looking exhausted, hangs up the phone. Francine stands nearby, looking very tense. Billy is furious. Also there, taking all this in, is Marshall Holt.

BILLY
He said what?!

FREMONT
(wearily)
They've got Stetson and the King woman and will trade them for the Grain Barge Two.

Angry and frustrated, Billy turns away. Francine puts a sympathetic hand on his arm.

FRANCINE
Billy...

FREMONT
We have until seven AM. Then Lee and Amanda will be executed.

Billy looks wretchedly back at him, we...

CUT TO:

90 EXT. BUS - NIGHT

90

Tied up next to the bus are Lee and Amanda. Sarge holds a gun on them. Kale sneers.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

91 EXT. HIGHWAY - DAWN 91

The BUS ROARS PAST CAMERA, followed by a jeep.

92 INT. JEEP - DAWN 92

Sarge is driving. Kale rides shotgun, staring coldly down at Lee and Amanda, tied up on the floor behind him.

CUT TO:

93 INT. BILLY'S OFFICE - DAY 93

The blinds are drawn. GARY and GERTRUDE, looking very haggard, are there with Billy and Francine. Gary is ready to snap.

GARY

(whining)

This was never the idea! The Survivors weren't organized in order to take lives!

BILLY

Tell that to the goons who've been calling us. They're doing this for you. For the Grain Barge Two. If they don't get you back, they're going to blow something up.

FRANCINE

We don't know how many lives may be lost.

BILLY

They're threatening to kill two of my people.

FRANCINE

We have one hour.

CAMERA PUSHES IN ON Gary and Gertrude. He is near tears. She puts a hand on his arm, then:

GERTRUDE

We have to tell them, Gary.

(CONTINUED)

GARY

(miserably)

We fear an evil hand has taken
control of our followers. Gordon
Standish.

FRANCINE

It is Standish!

GERTRUDE

Standish is an ego-maniac. You
must understand... If he says he's
going to kill these people, he'll
do it.

GARY

By rallying The Survivors around
him to save us, he's hoping to
demonstrate what a great leader
he is.

BILLY

Standish just held a Survivor
weekend. Where would something
like this take place?

Gary hesitates.

GERTRUDE

Anywhere. They change all the time.

GARY

(with a sigh)

There are a couple of possibilities...

Billy goes to a phone, muttering, to Francine:

BILLY

The trouble with that damn bus is
it looks like every RV on the road.

(to Gary)

Go on.

CUT TO:

It ROARS AT CAMERA, then up, flying over mountainous
terrain.

CUT TO:

95 EXT. VALLEY - DAY

95

The bus rolls into position, joining the jeep. As Standish steps out the side door, Amanda and Lee stare up horrified at what they see. CAMERA CRANES UP to reveal above them, the enormous dam.

96 LEE AND AMANDA

96

LEE
Donahue Dam! You can't blow up
Donahue Dam!

Standish has joined them.

STANDISH
Oh, really. Why not? You two are
going to have the best seats in
the house. When the dam goes, you
go.

LEE
You'll destroy the whole valley.

STANDISH
Precisely.
(to Sarge)
Get me Congressman Fremont on the
radio.

CUT TO:

97 EXT. BILLY'S SEDAN - DAY

97

ROARING over a rural road. As it goes PAST CAMERA, Francine sticks her head out the back window as we hear...

98 MORE WHIRLYBIRDS - DAY (STOCK)

98

99 INT. BILLY'S CAR - FRANCINE AND BILLY - DAY

99

They ride in the back seat. Billy has the car phone to his ear as Francine anxiously looks out the window...

BILLY
Wait a minute. I can't hear you.
(to the driver)
Pull over.

100 EXT. BILLY'S CAR - DAY

100

As the driver stops along the roadside. The CAMERA PUSHES UP TO the rear window which is open, allowing us to see and hear Billy on the car phone.

BILLY

Go on.

(he listens for a beat; weary; defeated)

I see. Yes, I thought the President would agree.

(a longer beat)

Tell Standish... no deal.

Billy slowly hangs up the phone, obviously in great pain. Francine sadly looks over at him, not knowing what to say and we...

CUT TO:

101 INT. BUS - DAY

101

Standish sits in the rear of the bus at the control panel. He is livid as he listens to Fremont's voice deliver the last of a message. Holt, Kale and Sarge are there as well...

FREMONT (V.O.)

(on radio)

... However, if no harm comes to any life or property, we would consider reading a list of your grievances...

Gordon angrily brings a rifle butt down on the radio console, smashing it. He stands snapping at Holt...

STANDISH

Set the firing coordinates into the computer.

As Holt goes to the rack mounted computer, we...

INTERCUT WITH:

102 OUTSIDE - LEE AND AMANDA

102

They are still tied in the back of the jeep. Lee is squirming to get himself free from his bounds... As he indicates one of the ropes...

LEE

Pull this one.

(CONTINUED)

102 CONTINUED:

102

Amanda tries. It's not easy, considering her hands are behind her back.

LEE
(continuing)
Not that one!

AMANDA
If you'd stop moving...

LEE
Maybe you could take a course in untying knots.

103 INT. BUS - DAY

103

Holt has a piece of paper in his hand and is punching information into the computer. He then inserts a tiny key into a slot and a heavy metal door descends down over the controls, leaving a small window over the display screen. He turns and hands the key to Gordon.

HOLT
It's fully automatic. You're the only one who can stop it.

CUT TO:

104 EXT. JEEP - DAY

104

Amanda and Lee are almost free... As she looks down she sees the snake in its glass box...

AMANDA
The snake...

LEE
(repulsed)
What about it?

AMANDA
We can use it...
(to his horrified nod)
I'll do it.

Sarge and Kale now come out of the bus and head for the jeep.

LEE
I'll do it.

As Sarge and Kale approach the jeep...

(CONTINUED)

104 CONTINUED:

104

SARGE

Come on, you two. You're staying here.

As Sarge and Kale lean in to help Amanda out of the jeep, Lee quickly grabs the snake and throws it at Kale. As he jumps back, Lee leaps out of the jeep after him.

105 LEE

105

sends Kale flying to the ground and simultaneously turns a karate kick on Sarge that knocks him down and sends his gun flying. They all dive into the dirt for...

106 THE GUN

106

Lee gets it first and manages to hold them at bay...

106A WIDER

106A

LEE

Over there.

Lee waves them away from the door to the bus with the gun. At practically the same moment Standish steps out of the bus.

LEE

(continuing)

Mr. Standish.

Behind Standish, we see Holt stop inside the bus. Neither Lee nor Amanda can see that he's there.

STANDISH

Mr. Stetson.

LEE

It's all over, gentlemen.

Still watching Lee fixedly, Gordon whips his hand to his mouth, gulping down something he had palmed. He swallows hard.

STANDISH

Not yet, it isn't.

Lee moves towards him. he's got his back to the door of the bus as he accosts Standish...

(CONTINUED)

106A CONTINUED:

106A

LEE

What was that?!

STANDISH

(pleasantly)

A tiny little key. We Survivors
will eat anything.

Almost before Lee can react...

107 HOLT

107

comes flying out the door at him. He knocks Lee to the ground. As they struggle... Standish, Sarge and Kale run to take cover, as Lee knocks Holt out with the butt of the gun.

108 WIDER SHOT

108

As Standish and his two men hide behind rocks, Gordon pulls out a GUN and begins to FIRE at Lee. As he uses the bus for cover... he yells to Amanda who is now crouched next to the jeep.

LEE

Call in our location!...

(to her look)

Use the radio!

As Amanda tries to reach into the jeep, Gordon begins FIRING at her. She ducks down again.

LEE

(continuing)

I'll cover you.

He FIRES off a couple of rounds, allowing her to grab the microphone and pull it down where she's safe...

AMANDA

(into microphone)

... Anyone who can hear my voice, please, please call 555-3434, and say these words: Scarecrow, Donahue Dam.

As she's calling in the message, Kale is moving through the rocks towards her. Gordon is still FIRING.

AMANDA

(continuing)

I repeat: please call...

(CONTINUED)

108 CONTINUED:

108

Lee sees Kale ready to jump... He FIRES over Amanda's head...

LEE

Amanda! Go for the bus...

109 LEE AND AMANDA

109

As she sprints for the door of the bus, he FIRES off the last rounds in the gun, keeping Standish and his men pinned down. As she's almost inside, Lee jumps from his cover and runs for the door. Just as she leaps into the bus, Lee takes a BULLET in the leg and goes down.

LEE

(yelling)

Go on! Go on! Leave me!

Amanda just looks disgusted as she leaps out, BULLETS flying around her, and helps Lee to his feet. They fall into the bus.

110 INT. BUS

110

The collapse on the floor. Amanda reaches over and pulls the door shut. GUNFIRE OUTSIDE.

AMANDA

(disgustedly)

'Leave me,' he says.

LEE

(breathing hard)

They tell us to say that. Thank God you never listen to me.

111 EXT. BUS

111

Kale runs from his cover and pulls out a submachine gun that was hidden in the back of the jeep. He begins FIRING his WEAPON.

112 INT. BUS

112

Amanda is jumping into the driver's seat and STARTING the ENGINE, while Lee stumbles toward the control console.

113 EXT. BUS

113

As Amanda whips the thing around, the MACHINE GUNS rise out of the roof.

(CONTINUED)

113 CONTINUED:

113

As Lee FIRES, Standish, Kale and Sarge dive for cover and he HITS everything in sight, including the JEEP that is punctured and left with several FLAT TIRES. As Amanda ROARS the BUS INTO CAMERA...

114 INT. BUS - CONSOLE AREA

114

LEE

That takes care of that.

As they bounce along, Lee hangs on to an overhead bar for dear life. He turns and looks dismally down at the wrecked radio. The COMPUTER is making WHIRRING NOISES, which Lee suddenly becomes aware of. He looks around and then is stunned to see:

115 COMPUTER DISPLAY SCREEN

115

The minutes are ticking down. 6:43, 6:42...

NARRATOR (V.O.)

The bus is now sealed and in a firing mode.

We hear the BUS LOCK.

116 LEE

116

... frantically tries to lift the metal door, but no luck. He pounds on it, punches some buttons around it, hits the glass with his elbow. Then:

LEE

(yelling)

Amanda, get us as far out into the country as you can. They've got this thing set to fire everything it's got.

CUT TO:

117 INT. BILLY'S CAR

117

driving. Billy is on the car phone.

BILLY

(into the phone)

... She said she heard it on her CB. Hell, I'll try anything. Order all military units to the Donahue area.

(MORE)

(CONTINUED)

117 CONTINUED:

117

BILLY (CONT'D)

It's near here; and listen, if that dam goes, it'll take a whole town along with it. Don't take any chances. Destroy that bus before it can fire.

118 EXT. ROAD - HIGH ANGLE - MILITARY VEHICLES - DAY 118

Three JEEPS with machine gun mounts ROAR along the road.
PAST CAMERA.

119 EXT. KALE'S FLATTENED JEEP 119

Standish now has Holt on his feet.

HOLT

We've got to get out of here. It doesn't matter where they take that bus. The coordinates are fixed. It'll still blow out the dam.

Standish, Kale and Sarge nervously look up at the dam and start to hurry away...

120 INT. BUS 120

as it bounces along, Amanda driving like crazy. Lee is pounding on the console, pushing buttons, hanging on... when suddenly Amanda stares through the windshield at the road ahead... And smiles...

121 AMANDA'S POV - ROAD 121

The three military JEEPS with machine gun mounts, come ROARING out on to the road ahead and race TOWARD the bus.

122 AMANDA 122

waving.

AMANDA

Look! It's the Army.

The JEEPS FIRE. Amanda cranks the wheel around.

123 EXT. BUS 123

It swerves off the road and across a field.

124 INT. BUS - COMPUTER CONSOLE 124

The display reads: "4:00, 3:59, 3:58..." Lee has a big screwdriver wedged into the side of the panel doors, trying to pry them open.

AMANDA (O.S.)

Lee! They're shooting at us.

CAMERA TILTS UP as Lee disgustedly rips the screwdriver, glances through the rear observation slot, and opens another small control panel. As he aims on the video screen...

125 EXT. BUS 125

The jeeps draw closer, and suddenly, two chrome nozzles appear at the bus's top and blast a powerful stream of water at the jeeps, causing them to swerve off, and, for a moment, stop.

126 INT. BUS 126

LEE

Amanda, we're headed back toward the dam. Take us south!

127 COMPUTER CONSOLE 127

The display reads: "3:00, 2:59..."

128 EXT. BUS 128

RUMBLES off the field and picks up another winding dirt road leading off into a clump of trees.

129 THE ROAD AHEAD - SHOOTING OVER AMANDA'S BACK AT THE WINDING ROAD 129

as it rounds a bend. The road seems to lead into a big clump of BUSHES which suddenly tremble and CRASH DOWN to reveal a huge tank headed FOR them, its cannon taking aim.

130 EXT. BUS 130

As Amanda slams on the brakes the BUS SKIDS forward toward the tank. We hear MUFFLED YELLING from inside. In the b.g., we see the jeeps coming up from the rear and we can now see the bus is very near the foot of the dam where it started.

131 INT. BUS 131

Amanda and Lee are looking into the barrel of the cannon. They are yelling and waving to no avail... The JEEPS open FIRE again.

132 A JEEP 132

One of the soldiers in the jeep stands and points.

133 TOP OF THE BUS 133

Two big ominous rockets appear on their launchers at the top of the bus.

134 COLONEL 134

in one of the jeeps.

COLONEL

(over a P.A.)

Come out with your hands up.

135 TOP OF THE BUS 135

The rockets swivel INTO CAMERA.

136 INT. BUS - COMPUTER DISPLAY 136

Red warning lights are flashing. The time display reads: "1:20, 1:19." As the CAMERA PULLS BACK, we find Lee screaming at the computer and belting it with everything he can find. Amanda is pounding at the door, trying to get it open...

AMANDA

I can't get it open.

Finally Lee spots the heavy metal bust of John Paul Jones up on top of the shelf. He makes a grab for it but it doesn't move.

LEE

Glued down!

137 COLONEL 137

in jeep. Every gun is trained on the bus.

COLONEL

(into microphone)

Fire on my command...

- 138 INT. BUS - COMPUTER DISPLAY 138
 "1:00, 0:59." CAMERA PANS TO Lee as he wrestles with the bust, finally rips it from the shelf.
- 139 COLONEL 139
 COLONEL
 Four, three two...
- 140 INT. BUS 140
 Lee is swinging the bust of John Paul Jones down onto the computer. Amanda is still waving frantically.
- 141 EXT. BUS - CLOSE ON TANK'S CANNON 141
 COLONEL (O.S.)
 One!
- 142 CLOSE ON BILLY 142
 BILLY
 (yelling into phone)
 Hold fire!!!
- 143 LOOSER ANGLE - BILLY'S CAR 143
 which pulls up in a cloud of dust. Billy peers through his binoculars.
- 144 BILLY'S POV - THROUGH FIELD GLASSES - SIDE OF BUS 144
 We see Amanda waving at a side window.
- 145 INT. BUS - COMPUTER DISPLAY 145
 as again the bust of John Paul Jones comes CRASHING down, SHATTERING the GLASS. Sparks fly. The red lights go out. The numbers on the display freeze at 0.001.
- 146 EXT. BUS 146
 as Billy and Francine run toward it. Billy fits a key into the lock, flings open the door.

147 INT. BUS

147

as Billy enters. Silence.

BILLY
(softly)
Yoo-hoo.

Amanda and Lee are collapsed at their respective positions. Both now stagger up, looking blearily at Billy and Francine.

AMANDA
(weakly)
Hi.

Lee weakly points to the computer.

LEE
Got it stopped. It won't fire.

BILLY
Good. Very good.
(to Amanda)
You all right?

AMANDA
Yes... Fine...

BILLY
Good.
(to Lee)
Oh, Stetson... Nice work.
(then)
Now get this thing cleaned up and
ready to go to Arizona.

Lee and Amanda just look at each other, then over at Billy as we FREEZE and...

148 OMITTED
thru
166

148
thru
166

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

167

EXT. BUS - DAY

167

still parked out in the countryside. Lee sits in the passenger seat, his legs dangling outside. One pant leg has been cut away and Amanda is bandaging the leg wound with supplies from the bus's medical kit. Lee sips a soft drink, is starting to feel pretty good again.

LEE

Could you hurry it up a little?
I'd like to make Tennessee before
nightfall.

AMANDA

(irritated)

I can't believe you're still driving
this thing to Arizona. You could
really damage your leg, you know?

LEE

Hey, I'm gonna see a doctor.
(holds up paper)
See? I added twenty minutes to
the schedule just for that.

Amanda just looks up at him in exasperation. Francine comes over.

FRANCINE

Well, they've got Standish and Holt
-- Can you believe he was the leak?
(to Lee)
Everyone's talking about your great
driving job with the bus. Those
jeeps really had a hard time keeping
up.

LEE

I wasn't driving. It was Amanda here.

FRANCINE

(distastefully)

Oh.

(to Amanda)

However did you manage?

AMANDA

Well, I'd had practice. I drove
the boys into New York once for
the Macy's Parade.

(CONTINUED)

167 CONTINUED:

167

It's too much to bear. Francine smiles vaguely and goes off. Lee hops down, gingerly testing his leg.

LEE

Good as new. Sort of.
 (limping around to
 driver's side)
 I guess you see what I mean, now,
 about this work being dangerous.
 We probably won't be seeing much
 more of each other, am I right?

AMANDA

Oh, I don't know...

LEE

I do not understand you.

He starts to get into the driver's seat.

AMANDA

Look, in case we don't see each
 other again, could you maybe say
one nice thing about my work? I
 think I was some help here.

LEE

Well... okay... your work was...
 (considers; then,
 with a smile)
 ... Not bad.

She just looks at him.

AMANDA

'Not bad?'

LEE

Yeah. Not bad.

AMANDA

'Not bad??'

LEE

You think my legs are just 'okay.'
 I think your work is just 'not
 bad.'

AMANDA

That is so... petty.

(CONTINUED)

167 CONTINUED: (2)

167

LEE

Care to change your opinion?

They stand there, nearly nose to nose. It's a standoff.
We FREEZE and...

FADE OUT.

THE END

