

2

SCARECROW AND MRS. KING

"Always Look A Gift Horse In The Mouth"*

Teleplay by
Peter Lefcourt

* Formerly titled "Lady In Waiting"

FIRST DRAFT: August 5, 1983

ACT I

FADE IN:

EXT. EMBASSY IN WASHINGTON - DAY

TIGHT ON jackhammer as it chews up chunks of concrete. WIDEN TO street scene with a great deal of activity.

VARIOUS CUTS TO ESTABLISH: a mob of angry protesters carrying various placards decrying political conditions in an arabic country; a t.v. mobile crew setting up equipment to film the arrival of an arabic dignitary.

ANGLE

as a long black limousine, sporting an assortment of pennants from the fenders, approaches the embassy. The demonstrators become more agitated, shout AD LIB slogans. The t.v. crew hurries to get into place.... As the limo pulls up to the embassy gates, three arab security men get out of the car and take up positions.

ANGLE - TELEVISION REPORTER

as a makeup person slaps a last dab of pancake and the reporter hand cues the camera man:

REPORTER

We're here in front of the embassy of the Republic of Zakir to cover the arrival of Prince Reza Khan and his princess, the former Penelope Squire of Fallsburg, New Hampshire...

RACK FOCUS TO: the PRINCE and the PRINCESS emerging from the limo to meet an approaching Zakirese diplomat and various members of his entourage. The prince is 37, dark and slender with deep, piercing eyes; he wears a well-tailored western suit. The princess is in her early thirties, blond, blue-eyed, with a type of homespun American beauty. As hands are shaken and formal introductions are conducted:

REPORTER'S VOICE

...this is the first visit of the prince and his American bride to the United States since their celebrated marriage in Zakir in 1979.... There is great curiosity surrounding the royal couple... as well as some controversy, as you can hear from the demonstrators across the street....

As if on cue the demonstrators' cries grow louder, PAN SLOWLY TO:
ANGLE - STREET REPAIR CREW

The man with the jackhammer turns profile toward CAMERA and we recognize the face of LEE STETSON. He is dressed in gas company uniform. He puts the jackhammer down, slides down into the manhole, only his head visible. He holds a small spool of cable out to the street. We HEAR the CLICKING of a camera shutter and...

CUT TO:

INT. AGENCY - BILLY'S OFFICE - DAY

TIGHT ON SLIDE PROJECTOR SCREEN: We see a close angle lens shot of the prince and princess.

LEE'S VOICE

...here they are getting out
of the car....

Slide projector WHIRRS and we get a new shot of the prince and princess shaking hands with the Zakirese Official.

LEE'S VOICE

That's Ahmed Ben Maktar, Deputy
Chief of Mission...

ANOTHER SLIDE: The demonstrators...

LEE'S VOICE

Members of the Pan Arab Unity
League. We've got files on most
of them....

ANOTHER SLIDE: A man standing across the street, back to CAMERA, looking into the glass of a movie theater ticket booth.

BILLY'S VOICE

Who's that?

WIDEN TO REVEAL: Lee with BILLY MELROSE and a few other Agency men.

LEE

I don't know.

BILLY

Practicing your photography?

LEE

Just being thorough, Billy.
The guy's got his back turned
to the action. Kind of strange,
don't you think?

BILLY

Maybe's he's waiting for the movie
to start.... All right, where
are we on security?

LEE

We'll have a dozen men at the
embassy for the reception
tonight.

BILLY

Are we coordinated with their people?

LEE

Phil?

Lee gestures towards one of the other men, who nods.

LEE

(continuing)

These guys got submachine guns
under their burnnooses. They're
a little jumpy.

BILLY

You can't blame them. There
was another assassination
attempt last week in Paris.

LEE

Relax, Billy, we're on top of it.

BILLY

You better be. Someone takes a
shot at this guy on our soil
and we're going to have a real
mess on our hands in the middle
east...Now, there's one other
thing. The princess has requested
a tour of a Washington elementary
school by a typical PTA mother.

LEE

Francine?

BILLY
 (shakes his head)
 She wants a real PTA mother,
 no agents.

LEE
 And we just happen to have
 one, right?

As Billy smiles and nods....

INT. KING HOUSE - DAY

ON AMANDA as she cuts out a green cardboard leaf and attaches it to JAMIE'S arms. He is dressed in a bizarre sort of costume which is supposed to resemble a tree. DOTTY and PHILLIP look on.

PHILLIP
 It's a bird, it's a plane,
 no...it's Supertree...

JAMIE
 Shut up, pimple.

PHILLIP
 Mom, he called me a pimple.

AMANDA
 Can it, both of you.

DOTTY
 I think you look terrific, Jamie.

JAMIE
 Yeah, for a tree. It's really
 a dumb play...

Phone RINGS. Amanda crosses to answer it as:

PHILLIP
 That's why you're in it...

As Jamie goes for Phillip, and Dotty separates them:

ANGLE - AMANDA

She picks up the phone.

AMANDA
 Hello...
 (beat)
 What?
 (longer beat; then)
 A real princess...?

CUT TO:

EXT. ELEMENTARY SCHOOL - DAY

Amanda stands between two very tall federal agents. She is dressed, for once on this job, as she normally would be, but appears a little nervous at the thought of meeting royalty.

Several press PHOTOGRAPHERS stand by. Amanda looks up at one of the security men and:

AMANDA

Listen, what do I call her -
Your Majesty? Your Royal Highness..?

AGENT

Your Highness will be fine.

AMANDA

Do I have to bow or curtsy or
something?

The agent shakes his head as:

ANGLE

The limousine approaches the school. The photographers get their cameras ready. Security men move into position. Amanda takes out her compact and gives her makeup a quick once over.

The princess emerges from the car, dressed in a smart but simple outfit. FLASHBULBS go off as Amanda and the agents come forward to greet her.

AGENT

Your Highness, I'd like to
present Mrs. Amanda King.

PRINCESS

Hi.

AMANDA

How do you do, Your Highness...

Amanda sticks her hand forward as if to shake the princess' hand, then, suddenly wondering if it's proper protocol, self-consciously withdraws it. The princess smiles, extends her hand, and the two women shake hands.

PRINCESS

It's very kind of you to take
the time to show me around.

AMANDA

It's an honor, Your Highness....
Well, where would you like to begin?

PRINCESS

I'll leave that up to you...
(motions toward
the school)
Lead the way...

Amanda, not sure whether she's supposed to walk in front of the princess, hesitates; the princess, realizing her confusion, casually puts her hand on Amanda's arm and, smiling:

PRINCESS

Shall we?

The two women enter the school, accompanied by the security people and the photographers.

MONTAGE SEQUENCE - MOS

INT. SCHOOL CLASSROOM - DAY

As Amanda, the princess and their entourage, enter a fourth-grade classroom, the children stand up, the teacher stops what she's doing. Amanda motions for the kids to sit down and for the teacher to carry on.... As the princess is given a seat in the rear of the classroom, the teacher tries to carry on as if everything were normal. The kids keep turning their heads to watch the princess...

CUT TO:

INT. SCHOOL GYMNASIUM - DAY

Amanda and the princess watching a girl's basketball game.

CUT TO:

INT. SCHOOL ART CLASSROOM

The princess admiring a group of student paintings.

CUT TO:

INT. SCIENCE LAB - DAY (OUT OF MOS)

TIGHT ON an exhibit of earth worms.

AMANDA (O.S.)
 ...this earth worm experiment
 was done entirely by fourth-
 graders....

WIDEN TO: The princess looking on as Amanda shows her the exhibit. The princess smiles but we see, for the first time, a look of distraction and strain in her eyes - the look of someone who has other things on her mind.

AMANDA
 Would you like to see the
 school band room?

PRINCESS
 Perhaps some other time. I'm
 a little tired...

AMANDA
 Of course....

They file out of the science lab, Amanda, the princess, the security people and the photographers.

INT. SCHOOL CORRIDOR - CONTINUOUS

As they pass a door marked GIRLS, the princess stops and:

PRINCESS
 Would you excuse me for a moment?

And without waiting for a reply, she ducks into the bathroom. The security people look at one another, not knowing what to do. Their instructions are not to let the princess out of their sight. Beat; then:

AGENT
 Someone's got to go in there
 with her.

Everyone looks at Amanda.

AMANDA
 What am I supposed to do?

AGENT
 Just keep an eye on her....

Amanda enters the bathroom.

INT. BATHROOM - CONTINUOUS

As Amanda enters, sees the princess, her back toward her, standing and looking out the window. Amanda walks a few steps toward her, stops and:

AMANDA
Your Highness...?

The princess doesn't react, keeps looking out the window. Amanda moves closer.

AMANDA
(continuing)
Are you...okay, Your Highness?

Still no response. Amanda gets close enough to see:

ANGLE - PRINCESS

She is standing there quietly sobbing. Amanda doesn't know what to do. Beat; then:

AMANDA
Excuse me, Your Highness, is there...something wrong?

The princess nods, continues crying.

AMANDA
Is there something I can do?

The princess turns to her, takes a deep breath to control her crying and says quietly:

PRINCESS
Do you have a tissue?

Amanda nods, takes some tissues out of her handbag, hands them to the princess, who wipes her eyes.

PRINCESS
(continuing)
Thank you....
(then)
I terribly sorry...

AMANDA

Please don't apologize. I imagine there's a lot of pressure being a princess.

PRINCESS

If only you knew....Listen, do you think it's all right if I have a cigarette?

AMANDA

As long as the principal doesn't catch you....

The princess smiles, lights a cigarette, offers one to Amanda, who shakes her head.

PRINCESS

Amanda, right?

(off her nod)

Amanda, do you know what it's like to have two men with machine guns standing outside the door when you get into bed with your husband...?

As Amanda shakes her head....

CUT TO:

INT. CORRIDOR OUTSIDE THE BATHROOM - DAY

The security people are getting a little edgy; they keep checking their watches, looking at the closed bathroom door.

AGENT

They've been in there for twenty minutes. What the hell's going on?

SECOND AGENT

We've got to go in...Come on....

The two men approach the door, hesitate, then open it and enter.

INT. BATHROOM - DAY

The security men find Amanda and the Princess standing there sharing a warm laugh. The men exchange a confused look, and:

CUT TO:

EXT. SCHOOL - DAY

Amanda and the princess exit, followed by the reporters and security people. As they approach the waiting limousine:

PRINCESS

...the best place to buy shoes
is Corregio's?

AMANDA

They've got terrific stuff...and
there's a sale this week. I guess
you wouldn't be interested in
a...sale...

PRINCESS

Are you kidding? I adore sales...
Listen, thank you. The people in
the embassy don't know a thing
about shopping....

They reach the car; the chauffeur opens the back door; the security men take a last look around, then get into position; the photographers take a few last pictures. Everyone is waiting for the princess to get in the car, but she just stands there for a moment with Amanda; then:

PRINCESS

You've been terrific.

AMANDA

It was a pleasure, believe me.
I mean, how often do you get
a chance to...hobnob with royalty.

PRINCESS

Who break down in hysterics in
the bathroom....

(off Amanda's smile)

Speaking of hobnobbing, how'd
you like to keep me company at
a very boring embassy reception
tonight?

AMANDA

I'd love to, really...but my son's
in a school play tonight. He plays
a tree.

PRINCESS

What time is the play?

AMANDA

Eight o'clock.

PRINCESS

The reception starts at 6.
I'll make sure you won't miss
the curtain. What do you say?

AMANDA

I don't know what I would wear
for a...diplomatic reception.

The security people are getting restless:

AGENT

Excuse me, Your Highness, but
your due at the National Gallery
at noon.

PRINCESS

(to Amanda)

Wear anything.... Your name
will be on the guest list.

And with that she gets into the car. ON Amanda as she watches the
car drive away.

INT. KING HOUSE - AMANDA'S BEDROOM - DAY

A half-dozen possible outfits for the reception are laid out on
Amanda's bed. Amanda is in a bathrobe, curlers in her hair.
She holds one dress up in front of her, then another, then
another. Dotty watches this, then comments:

DOTTY

She said wear anything, dear,
not everything.

AMANDA

I can't decide.

DOTTY

What about the blue taffeta?

AMANDA

Too frumpy.

DOTTY

How about the black sheath?

AMANDA

It's awfully...intimate....

Phillip enters.

PHILLIP

Mom, Jamie's losing his leaves
again...

AMANDA

I'll be right there...

DOTTY

Let me take care of it. You've
still got your makeup to put on.

AMANDA

Right....How about the lavender
strapless?

DOTTY

Perfect....

As Dotty starts to exit, Amanda grabs the dress, then suddenly
throws it back down.

AMANDA

How can I wear that? I
don't have a coat to go
with it.

DOTTY

Sure you do...The black velvet.

AMANDA

It's too short.

DOTTY

I'll go across the street and
see if you can borrow Kathy Alden's...

Dotty exits; Phillip, who has been standing there taking all this
in, remarks:

PHILLIP

Mom, you're acting crazy.

Amanda, running around like a chicken without her head, suddenly
stops, looks at Phillip, smiles:

AMANDA

You're right...
(then)
Come here, pumpkin...

Phillip approaches, and Amanda bends down and gives him a hug.

PHILLIP
What was that for?

AMANDA
For nothing.

PHILLIP
Oh....
(then)
Mom, does she wear a crown?

Amanda laughs, shakes her head, then gives him another hug, and we are:

EXT. EMBASSY - WIDE - EVENING

Limousines arrive with dignitaries for the reception. Security men keep a careful eye on everything, including the group of protesters across the street from the embassy gates.

LEE

directing the security, checking people at the gate along with an embassy guard who has the guest list.

ANGLE - ACROSS THE STREET - TOP OF MOVIE MARQUEE

as a man, who we will learn later is WILLIS PARKER - about thirty, leathery sun-burnt face, wearing a western-style leisure suit - assembles a high-powered rifle, out of the view of anybody across the street at the embassy.

EMBASSY GATE

A limousine is cleared to enter. Behind it is Amanda's stationwagon. Lee has his back turned for the moment, talking to one of the security men. The guard looks askance at the stationwagon for a beat; then:

GUARD
Your name please?

AMANDA
Amanda King.

Lee, hearing that very familiar name, turns around, does a take when he sees Amanda. She smiles, waves at him, as the guard looks for her name on the list.

ANGLE - TOP OF THE MARQUEE

SEVERAL TIGHT CUTS of the automatic weapon being assembled.
(NOTE: It would be effective to shoot this so that the assassin's preparations could be intercut for maximum tension.)

EMBASSY GATE

as the guard finds Amanda's name on the guest list, waves her through. A perplexed Lee watches her drive through.

ANGLE - DEMONSTRATORS

suddenly becoming agitated at something they see across the street.

ANGLE - TOP OF MARQUEE

as the assassin lifts the assembled rifle, looks through the high-powered scope.

SCOPE MATTE

The prince and princess stepping out of the embassy to greet a high-ranking diplomat.

ANGLE - PRINCE AND PRINCESS

as they greet the dignitary, shake hands.

ANGLE - TOP OF MARQUEE

TIGHT ON assassin's trigger finger as it curls around the trigger.

LEE

his eyes moving everywhere, seeing:

MOVIE MARQUEE

The lights suddenly going on, illuminating the:

ASSASSIN

standing there, exposed.

LEE

reflexively diving and knocking the prince and princess out of the way as a shot is FIRED. The bullet goes right where the prince and princess had been standing, ricocheting off the building.

WIDER

Pandemonium breaks loose. People are screaming; security guards are running all over the place. Lee takes off through the crowd toward the movie theater.

WITH LEE

as he runs toward the movie theater, knocking people over in his way. A half-dozen agents follow him. When they get to the theater, Lee barks orders:

LEE
Seal off all the exits.

The agents enter the theater, guns drawn. Lee sees an alley alongside the theater. He runs toward it.

ALLEY

dark. Lee draws his gun, slows down, approaches cautiously.... Tension builds until suddenly Lee is blinded by headlights. He tries to shield his eyes to see as:

LEE'S POV

A car coming screaming right at him.

ANGLE

Lee dives out of the way just in time to escape being run down by the speeding car. He fires two shots after the car as it skids out into the street, and takes off burning rubber.

Lee gets up slowly and painfully. HOLD ON HIM TIGHT, as frustration and anger animate his features, and we...

FADE OUT

END OF ACT I

ACT II

FADE IN:

EXT. FASHIONABLE WASHINGTON HOTEL - ESTABLISH - NIGHT (STOCK)

INT. HOTEL SUITE - BEDROOM - NIGHT

A tall, rawboned man in his mid-sixties, still very vital with a great deal of charm, BO JOHNSON, sits on the bed in a tuxedo, jacket off, of an expensively-furnished hotel suite. He is on the phone with the room-service operator. He speaks with a western drawl and with a disarming twinkle in his eye, yet you can sense that this is a man of power and determination.

JOHNSON

...you've been very kind, honey,
and I appreciate it. I haven't
had bacon that thick since I left
Arizona.... Now you make sure you're
around when I check out so I can
show you just how grateful I am...

Door opens and a MAN enters, a muscular type in a western leisure suit. He waits as:

JOHNSON

(continuing on phone)
And if I wasn't old enough to be
your granddaddy, I'd give that
husband of yours a run for his money....
You take care, honey....

He hangs the phone up.

MAN

Parker's here.

JOHNSON

(nods)
Fix me a bourbon, Earl, I'll
be right out.

The man nods, exits to:

INT. HOTEL SUITE - LIVING ROOM - CONTINUOUS

as the man exits the bedroom into an opulent living room, replete with a bar. Willis Parker stands nervously waiting. As the man goes behind the bar to pour Johnson's bourbon.

PARKER

Does he know?

MAN
(nods)

There was a news bulletin.

Parker's features tighten; then:

PARKER
Pour me one too, will you?

As the man pours some bourbon into a glass for Parker, the door to the bedroom opens and Johnson emerges, tying his bowtie. Parker takes a fast swig of the bourbon, and:

PARKER
(to Johnson)
I'm sorry, Mr. Johnson...

Johnson says nothing, doesn't even acknowledge Parker's presence in the room. He crosses to the bar, takes the proffered bourbon from the man's hand, crosses to the window, looks out, his back toward Parker.

PARKER
(continuing)
They turned on the marquee lights suddenly. I hadn't counted on that. It messed me up....

Johnson doesn't say a word, continues looking out the window in silence, sipping his drink.

PARKER
(continuing)
I'll get him next time...

Johnson turns around, and:

JOHNSON
There may not be a next time, Willis.

Johnson crosses to a closet, takes out his tuxedo jacket as:

PARKER
It was a fluke....

JOHNSON
(ignoring him)
Call down and have them bring the car around, Earl.

As Earl picks up the phone, Johnson crosses and reenters the bedroom, closing the door behind him. HOLD ON Parker for a beat....

INT. EMBASSY - BALLROOM - WIDE - NIGHT

A formal reception for the Washington diplomatic community. There is a bar, an orchestra, couples in formal attire chatting, dancing. ESTABLISH; then DISCOVER:

ANGLE - DANCE FLOOR

where Amanda is dancing with the prince.

AMANDA

...I don't know how you can be so calm, Your Highness.

PRINCE

The show must go on, as you say so charmingly in this country. Unfortunately, one learns to live with this sort of thing.

AMANDA

The princess is very upset.

PRINCE

It is very difficult for her. I understand....Please, let us talk of more pleasant matters. Penelope tells me you were very kind to her this afternoon.

AMANDA

It was my pleasure, really. She seems very interested in our schools.

PRINCE

Zakir is very fortunate to have a princess so dedicated to improving the lives of her people. She has opened my eyes to many social problems in our homeland...

ANGLE - ENTRANCE TO BALLROOM

as Lee enters, crosses to the bar. He is wearing a tuxedo, pretending to be a guest but carefully scrutinizing the crowd. As he accepts a glass of champagne from a passing waiter, he scours the room:

LEE'S POV - PANNING

Couples talking, dancing. STOP PAN ON:

ANGLE - PRINCE AND AMANDA - LEE'S POV

dancing, immersed in conversation.

LEE

reacting, then quickly covering it.

ANGLE - ENTRANCE

Bo Johnson enters the ballroom. WITH him as he makes his way across the room, smiling, shaking a few hands. It is obvious that he is a man of importance with contacts in Washington. People react to him with deference.

ANGLE - PRINCESS

standing and sipping a glass of champagne as Johnson approaches her, gives her an avuncular wink, and:

JOHNSON

Now how's my favorite princess?

PRINCESS

(a little stiffly)

Hello, Bo.

JOHNSON

Doesn't ole Bo get a hug and a kiss?

She gives him a perfunctory peck on the cheek.... ANGLE ADJUSTS TO INCLUDE Amanda and the prince as he escorts her off the dance floor to join the princess and Johnson. Johnson and the prince embrace warmly; then:

PRINCE

I'd like you to meet Amanda King.

JOHNSON

A pleasure, m'am....And I didn't think there were any lovely ladies outside the state of Arizona...

Amanda blushes slightly.

JOHNSON

(continuing)

Would you ladies excuse us while we go wet our whistles?

The princess nods, and Johnson takes the prince familiarly by the arm, and the two men cross toward the bar. After a beat:

AMANDA

Is he a friend of the family?

PRINCESS

Bo Johnson was a B-movie star who got in the oil business years ago. He was very close to Rheza's father, the king, and became the first American permitted to drill for oil in Zakir...on very favorable terms, I might add.

AMANDA

The prince seems very fond of him.

PRINCESS

He adores him. When Rheza was 10 Bo sent him an appaloosa thoroughbred from Arizona...when he was at Harvard, Bo presented him with a Mazzeratti....For our wedding he gave us a yacht.

AMANDA

He's very generous.

PRINCESS

He can afford to be -- he's worth 50 million dollars and getting richer every day. All from drilling oil in Zakir....Rheza looks up to him like a father.

AMANDA

Well, he seems very nice.

PRINCESS

He's a snake.

Amanda, made somewhat uncomfortable by the princess' candor, doesn't know what to say; beat; then, she looks at her watch.

AMANDA

It's seven-thirty. I better get going or I'll miss the play.

PRINCESS

Can I come with you?

AMANDA

(a little taken aback)
To the play?

(off her nod)

It's just this little fourth-
grade Thanksgiving pageant...

PRINCESS

I'm sure it's more interesting
than this....Come on....

She takes Amanda's arm, and as they cross to the exit.

AMANDA

Shouldn't you tell the prince
you're leaving?

PRINCESS

If I do, we'll have to take
two-dozen security men with us....
We'll duck out through the
kitchen and steal a driver....

And as they exit....

CUT TO:

INT. EMBASSY - OFFICE - NIGHT

An office furnished opulently with arabic art and carpets,
reserved for the prince's use when he is in residence. The prince
sits behind the desk; Bo Johnson sits informally on the edge of
the desk as the door opens and Lee enters.

LEE

You wanted to see me, Your Highness?

PRINCE

I know you're a busy man, Mr.
Stetson, and we won't take much
of your time.... I'd like you
to meet Bo Johnson, a...personal
friend as well as a great friend
of my country.

LEE

A pleasure, sir.

JOHNSON

The pleasure's all mine, Mr.
Stetson. I'd offer you a bourbon
but I understand you're on duty.

LEE

I'm in charge of security for the prince's visit.

JOHNSON

So I'm told....That's why I asked the prince if I could have a word with you....

Johnson pauses, lights a cigar; then:

JOHNSON

(continuing)

Now, Mr. Stetson, it's not my business to tell you how to do your job, but...we're all very upset about the... events earlier this evening.

LEE

We're conducting a complete investigation.

JOHNSON

Fortunately, it's not a post mortem investigation.

LEE

Mr. Johnson, I had twenty men out there. We had checked every roof top and apartment this afternoon. I don't know how the man got on top of the marquee.

JOHNSON

Well, I sure as hell don't know, son....

Lee bristles but controls his temper.

JOHNSON

(continuing)

Now I'd like to go to bed tonight knowing that this man is safe. Or am I going to have to send my plane to Arizona and round up some of the boys from my ranch to watch the prince?

LEE

(tight-lipped)

I don't think that will be necessary.

There is a KNOCK on the door, breaking the tension.

PRINCE

Come in.

The door opens, and one of the prince's security men enters, bows slightly.

MAN

I'm sorry to disturb you, Your Highness, but we can't find the princess anywhere in the embassy.

ON the prince's reaction...

CUT TO:

INT. SCHOOL AUDITORIUM - ON PRINCESS - NIGHT

She sits between Amanda and Dotty on a folding chair, among a few rows of parents and children. She seems more relaxed and happy than we have seen her until now. Amanda leans over and whispers:

AMANDA

Jamie's the second tree on the right....

REVERSE - THE STAGE

where children dressed as pilgrims and indians reenact a Thanksgiving pagent.

ANGLE - JAMIE

looking forlorn among several other "trees."

AMANDA AND THE PRINCESS

AMANDA

I made the costume myself.

PRINCESS

It's darling.

THE STAGE

as one of the pilgrims makes a welcoming gesture to the indians.

PILGRIM

We invite you to share this feast of Thanksgiving with us....

INDIAN

Let us live together in peace
as...as....

The indian forgets his line. The pilgrim whispers loudly:

PILGRIM

Brothers....

AUDIENCE

laughing....

ANGLE - REAR OF AUDITORIUM

as the door opens and a dozen security men enter, take positions
around the auditorium.

AUDIENCE

as people begin to notice the peculiar sight.

THE STAGE

The indian hands the pilgrim a stuffed animal rabbit:

INDIAN

Accept this food as a token
of our....

But the pilgrim is distracted by the sudden appearance of all the
security men in the audience and looks away. The rabbit drops to
the floor. All the other actors, trees included, are looking off
the stage at what's going on in the auditorium.

THE AUDIENCE

People looking at the security men, whispering to one another.

AMANDA AND THE PRINCESS

PRINCESS

I'm sorry, Amanda, I really am.

THE STAGE

as one of the actors slowly puts both hands above his head; one
by one the others follow suit. As Jamie's leaves begin to drop to
the floor....

CUT TO:

INT. LIMOUSINE - ROLLING - NIGHT

The princess and Amanda sit in the back seat. There is a security man beside the chauffeur in the front seat. The princess leans forward and closes the glass partition between the front and back seats.

PRINCESS

Sometimes I feel like one of those fourth-grade children. They treat me like one...

AMANDA

Even when your home in Zakir?

PRINCESS

It's worse there. I have everything that anybody would want -- clothes, servants, horses, three cars -- the bathroom's the size of a small house.... But I have nobody to talk to.

AMANDA

You have no friends?

PRINCESS

The women in our country are extremely backward -- it's one of the things I'm trying to change. They're terrified of me.

(beat)

God, if you only knew how lonely I am....

AMANDA

What about the prince?

PRINCESS

I love him very much, as much as the day I married him. But he has so much on his mind these days. When we were first married we were inseparable. I think we scandalized the whole country...

(smiles at the memory)

Now so much of his day is taken up with meetings and crises and traveling.... Besides, sometimes a good friend is as important as a husband....

They ride in silence for a moment; then:

PRINCESS
(continuing)

Amanda...would you be my friend?

AMANDA

Of course....

PRINCESS

Well now that I have a friend,
things are looking up....

The princess smiles; beat; then:

PRINCESS
(continuing)

Hey, I've got a terrific idea.
We've been invited to Bo Johnson's
ranch in Arizona this weekend.
Why don't you come along?

AMANDA

I...really don't know if I can.

PRINCESS

How inconsiderate of me -- you
have a husband, children, responsibilities...

AMANDA

Two out three. My husband and I
are divorced....

PRINCESS

I'm sorry....

AMANDA

Don't be sorry. It's worked
out fine....It's just that...
going to Arizona just for the
weekend....Well, frankly, it's
a little out of my style.

PRINCESS

Come on, look at it as an adventure.

AMANDA

Oh, I'm sure it would be very exciting, but...I'm really not too crazy about horses and ranches. I'm a city girl.

PRINCESS

Okay, I won't insist, but if you change your mind, I'd really be thrilled. Imagine... somebody to talk to....

(beat)

Can I ask you a question?

AMANDA

Sure.

PRINCESS

What do you think of Tom Selleck?

AMANDA

Gorgeous....

PRINCESS

Don't you love those eyebrows?

The princess lets a girlish giggle escape; as Amanda joins in, we...

CUT TO:

EXT. EMBASSY - NIGHT

The limousine pulls up to the entrance. The chauffeur gets out and opens the door for the princess and Amanda. They stand there for a moment saying their good nights.

PRINCESS

Thanks so much...I loved the play. Sorry about the ending.

AMANDA

I think the kids loved it.

PRINCESS

You will think about Arizona and let me know....

Amanda nods.

PRINCESS

(continuing)

Well, good night, friend....

AMANDA

Good night....what do I call you?

PRINCESS

How about Penny?

AMANDA

Good night, Penny....

The princess smiles and enters the embassy, flanked by the security men. Amanda turns to go find her car when:

ANGLE

Her car finds her. It pulls up in front of her, Lee behind the wheel.

LEE

Get in.

AMANDA

You don't have to drive me home.

LEE

You're not going home just yet.

AMANDA

Isn't it a little late for business?

LEE

Billy wants to see you....

She moves around, gets in the passenger side, as Lee pushes the door open for her.

INT. CAR

As Lee puts it into gear.

AMANDA

The left directional signal
isn't working.

LEE

I noticed....

They pull away, out of the embassy grounds....

INT. AGENCY - BILLY'S OFFICE - NIGHT

Billy, vest off, sleeves rolled up, sits at his desk across from Amanda in her formal dress. Lee stands by the coffee machine pouring himself a cup.

BILLY

...the oil-lease deal between Bo Johnson's company and the prince is up for renewal in December. Did she mention anything at all about it?

AMANDA

No...

BILLY

What about relations with Arab bloc nations?

AMANDA

Nothing.

BILLY

Did she say anything, anything at all, about political conditions in Zakir?

AMANDA

Afraid not....

LEE

Well what did you talk about?

AMANDA

It's personal.

LEE

Amanda, this is important.

AMANDA

Okay...you really want to know?

Billy and Lee both nod.

AMANDA

(continuing)

We talked about shoes, panty hose, the conditions for women in Zakir, her honeymoon with the prince, and... Tom Selleck's eyebrows....

LEE

That's all?

AMANDA

And how bored she is. That poor woman is very lonely. She invited me to spend the weekend with her at Bo Johnson's ranch in Arizona just to have someone to talk to.

Lee and Billy exchange a look. Beat; then:

BILLY

You accepted, I hope?

AMANDA

No, I didn't.

BILLY

May I ask why?

AMANDA

Well, for one thing, I don't like horses -- they make me sneeze...and I just can't disappear for a weekend to Arizona. I mean, there's Little League practice... there's a birthday party for one of Jamie's school friends...and I have a diffenbachia plant that is very sick and needs a lot of attention....

LEE

Amanda, the Agency will buy you a dozen...diffenbachia plants.

AMANDA

Look, I just don't like spying on friends, okay?

LEE

You and the princess are...friends now?

AMANDA

As a matter of fact...we are.

LEE

That's exactly what we need -- someone close to the royal family.

AMANDA
(with emotion)
Isn't anything sacred with
you people?

LEE
Amanda, do you realize that the
entire balance of power in the
middle east could turn on what
happens in Arizona this weekend?

AMANDA
Well, it's going to have to
turn without me. I will not
spy on a friend....

Lee flings his coffee cup in the trash disgustedly; there
is a moment of tense silence; then:

BILLY
I admire your principles, Amanda,
and I would never ask you to
do anything against your conscience...

AMANDA
Thank you....

BILLY
Real friendship is getting to
be a rare commodity these days....

Lee looks at him, trying to figure out what he's doing.

BILLY
(continuing)
Amanda, as a real friend of the
princess, I assume you want her
to be happy, right?
(off her nod)
And if the prince were killed,
she probably wouldn't be very
happy, now would she?

AMANDA
What are you talking about?

BILLY
Without the type of intelligence
that you are uniquely in the
position to give us, we could
be...helpless to prevent the
assassination of the prince....

AMANDA

Are you trying to make me
feel guilty?

BILLY

Precisely....

AMANDA

Boy, you must have taken lessons
from my mother....

Billy smiles, picks up the phone, takes it around the desk
and hands it to her.

BILLY

Call her....

Amanda still hesitates.

BILLY

(continuing)
As a friend....

ON Amanda as she sighs, then slowly picks up the phone....

FADE OUT

END OF ACT II

ACT III

FADE IN:

INT. KING HOUSE - AMANDA'S BEDROOM - DAY

Amanda stands in front of a full-length mirror on the back of her closet door, modeling a pair of jeans and a flannel shirt from a Washington thrift shop. An open suitcase is on the bed, and Dotty puts toilet articles into it.

AMANDA

What do you think?

DOTTY

Very nice, dear.

AMANDA

It's the extent of my western wardrobe.... I got this shirt at Judy's Thrift Shop for \$1.98. I usually wear it for cleaning windows.

DOTTY

I can't believe you're actually going to be spending the weekend on Bo Johnson's ranch....I can remember seeing him in two-reeler westerns in 19.... Never mind...

AMANDA

You won't forget to mist the diffenbachia?

As Dotty shakes her head, Phillip enters:

PHILLIP

Mom, she's here and there're guys with guns in our living room.

Amanda whirls around from the mirror, panicked:

AMANDA

She's here -- downstairs -- now?
(off Phillip's nod)
How long has she been here?

PHILLIP

About fifteen minutes....We've been playing Space Wreckers. She beat Jamie twice....

Amanda grabs the suitcase, slams it shut with some difficulty, hurries out of the room, followed by Dotty and Phillip....

INT. LIVING ROOM

ON two security men, one in a burnoose, standing awkwardly around in the King living room.

ANGLE - TELEVISION

as the princess and Jamie work the joysticks, wrecking each other's space ships. SFX: POW'S, WHAMMO'S, ETC.

Amanda crosses to her with:

AMANDA
I'm terribly sorry. I didn't
know you were here.

The princess hands her joystick to Jamie, tussles his hair:

PRINCESS
I'm surrendering the galaxy...
(then; to Amanda)
That's okay. Your sons have been
entertaining me...royally.

She smiles at the pun.

AMANDA
This is my mother, Dotty West.

PRINCESS
We met at the play....This is
a lovely house, Mrs. West.

DOTTY
(flustered)
Please excuse the mess. We didn't
expect you...personally. I would
have straightened up...

ANGLE

as Phillip sidles up to the arab security man, and:

PHILLIP
You packin' heat under your pajamas?

AMANDA
(embarrassed)
Phillip!

The princess breaks out laughing....

DOTTY

What time is your flight?

PRINCESS

Whenever we get there....

(off Dotty's look)

Mr. Johnson has been kind enough to put his private plane at our disposal....But I suppose we should get going. It's a long flight.

One of the security men picks up Amanda's suitcase. Amanda kisses her boys goodbye...

AMANDA

Now remember -- no t.v. until all your homework's done....

The boys nod dutifully, and everyone heads for the door.

ANGLE - DOOR - TO INCLUDE STREET OUTSIDE

The limousine is parked in front, a chauffeur and another security man waiting beside it. Amanda waves back, calls to Dotty:

AMANDA

Don't forget Jamie's allergy pills....

Dotty nods, waves. She stands in the doorway, one arm around each of her grandsons.

THEIR POV

Amanda and the princess getting into the limo, Amanda stopping for a last wave.

DOTTY AND THE BOYS

waving back; then Phillip shakes his head in awe:

PHILLIP

Look at those wheels....

JAMIE

Yeah....

HOLD ON the three of them for a moment, then:

DISSOLVE TO:

EXT. OPEN COUNTRY IN ARIZONA - WIDE - DAY

A horse and rider approach CAMERA from a distant cliff edge. The scope shows the open, rough country of Arizona, and it is almost like the opening sequence of a western movie.

CLOSER ANGLE

TO REVEAL: A white horse, and the rider...Bo Johnson. He handles the horse with ease and authority, reins it to a stop. As the horse bends forward on one knee, allowing Johnson to dismount, we realize that this is a special horse.

Johnson walks a few feet away, then turns and gives the stallion a sharp, high-pitched whistle command. The horse rears up and heads at a fast gallop toward the cliff edge.

WITH the stallion as it heads for the cliff edge, then stops right at the edge.

ANGLE - DOWN CANYON

a steep and dangerous fall for any rider.

BO JOHNSON

observing this with satisfaction. He issues another whistle command and the horse returns to him. He gives the horse a sugar cube, then mounts, turns around and heads back toward his ranch.

CUT TO:

EXT. RANCH HOUSE - HELICOPTER PAD - DAY

ON a hovering chopper as it lowers on to a landing pad not far from the large, sprawling main house of Johnson's ranch. The bird touches down, and Lee and several other men from the security detail emerge and approach....

ANGLE - FRONT OF THE HOUSE

where a convoy of two limousines and several government sedans is discharging its passengers: the prince, the princess, Amanda, and other people in their entourage. As they stretch their legs, shield their eyes from the glare, they look toward the open country, where:

THEIR POV

Bo Johnson approaches on the white stallion.

ANGLE

Johnson reins the horse a few feet from the royal party, dismounts as before, and, snaps his fingers. The horse bows before the prince and princess. The prince smiles, amused.

PRINCE

Your horse has excellent manners, Bo....

JOHNSON

He's a perfect gentleman...plays one hell of a guitar as well.... Welcome to Arizona.... Earl, make the ladies comfortable....

Earl comes forward and takes their hand luggage, as Lee and the other security men arrive.

JOHNSON

(continuing)

I see Mr. Stetson made the trip. I don't think he'll have much to worry about round here except... rattlesnakes....

Lee smiles politely. Amanda and the princess head for the ranchhouse. WITH THEM as....

PRINCESS

(sotto)

He's kind of cute....

AMANDA

Who?

PRINCESS

That Mr. Stetson in charge of security.

AMANDA

Not my type.

PRINCESS

I think he's very attractive.

AMANDA

Thin eyebrows....

The princess laughs as they enter the house....

ANGLE

as a jeep pulls up, and Willis Parker gets out.

JOHNSON

This is Willis Parker, Mr. Stetson.
He handles security around here....
You fellas ought to get together
and...play a little gin rummy....
Ain't gonna be a helluva lot else
to concern yourselves with...

Parker nods briefly at Lee, then looks away.

JOHNSON

(to prince)

Come on, Rheza, I'm going to show
you how to make the best chili
this side of El Paso.....

Johnson puts his arm around the prince's shoulders, and the two men walk off toward the ranch house.

LEE

watching Parker as he returns to his jeep, gets in and drives off. HOLD ON Lee for a moment, his mind searching for a fragile thread of recognition somewhere filed within....

CUT TO:

EXT. RANCH - DUSK

ON an arab in burnoose chowing down on ribs. WIDEN TO REVEAL: a Texas-style barbecue with sides of beef, chili, ribs -- the whole Lyndon Johnson number. It is a peculiar mix of people, arab security men in sun glasses, assorted old western cronies of Bo Johnson, the "Harmony Ranch Hand Singers," entertaining with some old B-movie cowboy ballads.

ANGLE

Amanda and the princess stand near the buffet eating chili.

AMANDA

Whew...this stuff is hot.

PRINCESS

Bo makes it himself.

AMANDA

What do you think is in it?

PRINCESS

You don't want to know....
The only thing that cools it
down is beer....That's how Bo
gets half his business done.

ANGLE - JOHNSON - THEIR POV

as he pours a mug of beer, hands it to the prince. The two men
clink glasses.....

ANGLE - LEE

as he spots Parker on the fringes of the group, walks over to
him.

LEE

Evening.....

Parker nods perfunctorily.

LEE

(continuing)

Have we met some place before?

PARKER

Doubt it.

LEE

You look sort of familiar....
Probably my imagination....
You know how it is in this business,
you spend a lot of time looking at
faces....

PARKER

You been to Arizona before?

(Lee shakes his head)

Then I reckon we've never met....

LEE

Guess not....Listen, in spite of
what your boss says, we ought to
coordinate security.

PARKER

Hardly worth it. This is a 400 acre
ranch, with electric security wire
around the whole perimeter. Mr. Johnson
employs thirty hands, all of'em armed.
Why don't you just relax, Mr. Stetson.

LEE

Did you know there was an attempt
on the prince's life in Washington?

PARKER

This isn't Washington, this is
Arizona. We don't have that sort
of...element here....Now if you'll
excuse me, I've got some work to do.

Parker walks away, leaving Lee standing there, still unable to
cross the two wires in his mind.

EXT. RANCH - BARBECUE - NIGHT

ON Bo Johnson as he finishes up singing a western ballad with the
"Harmony Ranch Hand Singers" as backup. His voice has lost a
little bit over the years, but he's still quite a showman.

APPLAUSE. Johnson hands the guitar to one of the men in the band,
grabs the microphone, addresses the assembled guests.

JOHNSON

Thank you, ladies and gents....
I'd glad you all could come by
tonight to show our honored guests
a little bit of western hospitality.
I'd just like to say how tickled
I am that Prince Rheza Khan and his
lovely princess are with us this
weekend....The prince's been trying to
find out my chili recipe for years now...

Polite laughter.

JOHNSON

(continuing)

As many of you know, the prince's
father, King Nessim Ahmed Khan,
was a dear friend of mine. He was
a great man, a great leader of his
people..and now Prince Rheza is
following in his footsteps, carrying
through the works of his father....

CUT AWAY

The princess reacting to this statement.

RESUME SHOT.

JOHNSON
(continuing)

And as a token of my esteem for the royal couple, I'd like to present the princess, who happens to be one dickens of a rider, with....

Johnson snaps his fingers. DRUMROLL.

ANGLE

as one of the ranch hands brings the white stallion forward, hands the reins to the princess. APPLAUSE....

CUT TO:

INT. RANCH HOUSE - RECREATION ROOM - NIGHT

It is a large room, furnished in knotty pine, which houses Johnson's hunting trophies, perma-plaque copies of his gold recordings, autographed glossies of Johnson with famous movie stars and with the prince's father, the late King Nessim.

There is a large, western-style, billiard table and a bar. Johnson and the prince shoot a game of pool as:

PRINCE

...the world is changing, Bo. It is not the way it was during my father's time. My people are demanding more control over their own destiny.

JOHNSON

We intend to give it to them. We're training people, hiring... your folk in jobs of responsibility.

PRINCE

I'm afraid it is not as simple as that. There are forces in my country demanding ownership of our own resources.

JOHNSON

That's communism, pure and simple, Rheza.

PRINCE

No, it is Nationalization of strategic industry. Expropriation with compensation for the oil that lies beneath our soil.

JOHNSON

Now, son, you ain't going to listen to a bunch of terrorists out of Moscow, are you?

The prince pauses to chalk his cue; then:

PRINCE

My wife, the princess, has never been to Moscow, Bo.

JOHNSON

Is she putting you up to this?

PRINCE

She has merely opened my eyes to certain...social and economic realities.

JOHNSON

Out here, we call men who listen to their wives' opinions in politics ...hen-pecked. And a lot worse....

PRINCE

The Koran says...a wise man takes counsel from the desert and the sea.

JOHNSON

Well, the Koran ain't going to get the oil out of the ground.

PRINCE

We are sending our young people to universities abroad. They will study and bring the technology back to Zakir.

Johnson puts his pool cue down, takes a sip of bourbon, shakes his head slowly.

JOHNSON

If your daddy could hear you now... He'd be mighty disappointed.

PRINCE

My father was a great king, but I am not sure that he would understand the world we live in now.

JOHNSON

Are you telling me, Rheza, that you're not renewing the oil lease?

PRINCE

I have not reached that decision as yet. There remain six months before the expiration date. I will reflect and listen to my advisors....

And with that, the prince pockets the remaining ball on the table. Johnson takes another sip of his bourbon; then:

JOHNSON

If I was in your boots, I'd pay more attention to the desert than the sea...

(then)

Set'em up again, son... This time I'm going to whupp you good....

INT. GUEST COTTAGE - SITTING ROOM - NIGHT

ON the princess as she looks out the gingham-curtained window. As she turns back to the room, ANGLE ADJUSTS and we see Amanda sitting on one of the rocking chairs.

AMANDA

You seem a little edgy tonight.

PRINCESS

It's just that Rheza's been with Bo for over two hours now. And I know what that weasel's up to....He'll go to any length to close that deal.

AMANDA

Deal? I didn't realize this was a business trip.

PRINCESS

It's not supposed to be. I was hoping that Rheza could relax a little, that he and I could have some time, just the two of us.... We've been...quarreling a lot lately -- mostly about Bo and the oil lease....Oh, I don't know... maybe that's not the real reason.

AMANDA

I remember with my...exhusband -- it still sounds funny to say that word, exhusband -- sometimes we'd have these knockdown dragouts about little things like...leaving the cap off

(MORE)

AMANDA (CON'T.)
the toothpaste tube. But that
was never the real reason....

The princess nods, sits down on a rocking chair facing Amanda;
she rocks for a moment, pensive; then:

PRINCESS
Between you and me, I'm more
concerned about my marriage than
about Bo Johnson's oil lease....
It's so hard just to be two
real people, married, trying to
love each other...instead of being
the prince and the princess....
Oh, Amanda, what am I going to do?

AMANDA
Well, I'm certainly no expert
on marriage, but...maybe you just
said it yourself...
(off her look)
Maybe the trick is to stop being
the prince and the princess now
and then. Just be yourselves....
And if that fails, well, I always
found that if I put on this particular
nightgown that Herb loved and brought
two glasses of wine up to bed....
You know, things kind of had a way
of straightening themselves out....

The princess smiles; beat; then:

PRINCESS
I didn't pack a sexy nightgown.

AMANDA
Sometimes...no nightgown at all
works even better....

The two women look at each other, share a warm laugh....

ANGLE - WINDOW

Lee is visible, trying to get Amanda's attention. After a moment
she sees him, frowns at him, annoyed. He persists and....

AMANDA
Penny, would you excuse me for
a few minutes?

PRINCESS
Sure.

EXT. BARN - ON PARKER

as he overhears:

AMANDA'S VOICE

The princess is trying to convince him not to renew the lease. She doesn't think it's in the country's best interests....She really cares about those people...and she's not crazy about Bo Johnson....

Parker takes this in, then starts to move away, trying not to make any noise.

INT. BARN

AMANDA

(continuing)

She calls him a snake....Frankly, I agree with her --

But Lee isn't listening any more. He's heard something outside the barn. He signals for Amanda to keep talking.

AMANDA

(continuing)

Huh?

Lee again makes the sign of chattering, this time more emphatically, and starts to move to the door.

AMANDA

(continuing)

Anyway....she's very nice, the princess. She's trying to do something for the women there... Did you know they still wear veils in public and aren't allowed to drive....

Lee has reached the door, carefully opens it and:

EXT. BARN

as Lee moves silently around to the side of the barn, illuminated by a full moon. He notices the window with the broken pane, moves to it. There is no one around. Lee notices something in the dirt, kneels and:

CLOSE - FOOTPRINTS

of a pair of large western boots....

LEE

as he crouches there, studying the print. MOVE IN ON HIM TIGHT, then....

CUT TO:

INT. RANCH HOUSE - JOHNSON'S OFFICE - NIGHT

Johnson stands by the window, looking out, his back toward Parker.

PARKER

...she's working for them,
feeding information to Stetson.
I overheard the whole conversation.

JOHNSON

I'm not surprised....

PARKER

What do you want me to do?

JOHNSON

Nothing, Willis, nothing at all.

PARKER

They're going to screw everything up.

Johnson turns around slowly, faces Parker. But he looks right through him as he says:

JOHNSON

Tomorrow morning after breakfast
saddle up the white stallion.

PARKER

You going riding?

JOHNSON

He's not my horse anymore, Parker.
I gave him to the princess, remember?

(beat)

Little Penelope Squire's going to
have herself quite a ride....

HOLD ON Johnson for a beat, then....

FADE OUT

END OF ACT III

ACT IV

FADE IN:

EXT. AGENCY OFFICES IN WASHINGTON - ESTABLISHING - DAY (STOCK)

INT. AGENCY - BILLY'S OFFICE - DAY

ON Billy's speaker phone as:

LEE'S VOICE

...I kept looking at the guy
until it finally clicked --
at 3 o'clock this morning...

WIDEN TO: Billy sitting at his desk, munching on jujyfruits.

BILLY

What clicked?

CUT TO:

INT. RANCH HOUSE - DAY

Lee is on the telephone.

LEE

The guy, Willis Parker. He
works for Johnson. It's
the guy in the picture.

INTERCUT WITH BILLY AS NECESSARY:

BILLY

What picture?

LEE

The picture of the man with
his back turned, remember?

BILLY

Right....So?

LEE

So I think I know who took the
shot at the prince in front of
the embassy.

BILLY

What type of evidence do we have?

LEE

I got a boot print. All we have to do is lift a boot print off the top of the theatre marquee.

BILLY

Scarecrow, you can't lift a boot print off a solid surface.

LEE

Of course not. I know that. You know that...but he doesn't.

BILLY

Are you saying that Bo Johnson is trying to kill the prince?

One of Johnson's ranch hands enters the room where Lee is telephoning. Lee sees him and:

LEE

Got to run now. Kiss the kids for me, Charlene....

Billy stares dubiously at the speaker....

BILLY

Stetson? Stetson...?

STAY with Lee as, he hangs up the phone, smiles at the ranch hand.

LEE

My youngest kid just got an A in math. Isn't that terrific?

As the ranch hand smiles wanly...

CUT TO:

INT. HORSE BARN - DAY

Willis Parker finishes saddling the white stallion, leads him out of the barn to...

EXT. HORSE BARN

where Bo Johnson stands with Amanda and the princess, who is dressed in chic riding clothes.

JOHNSON

That's a mighty handsome horse you got there, Princess.

PRINCESS
He's beautiful, Bo....

She pats his mane.

JOHNSON
And gentle as they come....

Johnson snaps his fingers, and the horse bows for the princess to mount.

PRINCESS
Sure you won't change your mind
and join me, Amanda?

AMANDA
Thanks but...the nearest I
want to get to a horse is on
a merry-go-round....

The princess mounts the stallion, as:

JOHNSON
Now that's a crying shame that
Mrs. King here won't join you.
Having her along'll save Mr. Stetson
having to send security people to
keep an eye on you.

The princess and Amanda both look at Johnson with confused looks.

PRINCESS
What are you talking about, Bo?

JOHNSON
I thought you knew -- Mrs. King
here's a G-man, or should I say...
G-lady. She works for Stetson.

QUICK CUT REACTIONS on Amanda and the princess; then:

PRINCESS
Amanda, is that...true?

AMANDA
Well....Yes.... But it's not
what you think it is....

PRINCESS
What I thought it was was friendship.
I didn't realize you were just...
doing your job. I hope they're
paying you well for this...

And the princess grabs the reins, digs her spurs in, and the
horse takes off at a brisk trot

AMANDA
 (calling after her)
 Penny....

But the princess merely spurs the horse up to a gallop and is gone. Amanda whirls around and glares at Johnson.

AMANDA
 (to Johnson)
 You didn't have to say that.

PRINCESS
 I just thought she ought to know
 the company she's keepin'....
 Have a nice day, Mrs. King....

He tips his hat and walks away. STAY ON Amanda for a beat, as she watches him walk away. Then she turns and stalks into the barn.

INT. BARN

Amanda goes up to Parker.

AMANDA
 Would you saddle up a horse for
 me please?

PARKER
 I just grained the horses, m'am.
 Except for El Diablo over there...

ANGLE - HORSE STALL

El Diablo is a big, mean-looking mother.

RESUME SHOT

AMANDA
 He'll be fine.

PARKER
 You an experienced rider, m'am?
 El Diablo is a ...spirited horse.

AMANDA
 I can handle him....Please hurry.

As Parker goes to saddle the horse, HOLD ON Amanda for a beat, wondering what the hell she's doing....

CUT TO:

EXT. COUNTRYSIDE - DAY

The princess riding the white stallion across the open country. She manipulates the horse with great skill, rides hard....

EXT. RANCH HOUSE - DAY

as Bo Johnson gets behind the wheel of a four-wheel drive vehicle, starts the motor and takes off into the open country.

EXT. HORSE BARN - DAY

as Willis Parker leads El Diablo, saddled and bridled, to Amanda, hands her the reins.

AMANDA

Thank you....

She takes the reins and prepares to mount the horse...on the right side.

PARKER

I'd try the other side if I were you, m'am.

Amanda moves around to the left side, puts her foot in the stirrup, mounts the horse.

AMANDA

Which way did the princess go?

PARKER

(pointing)

That way....

Amanda points her hand in front of the horse and says:

AMANDA

That way....

The horse doesn't budge.

PARKER

Try puttin' your heels gently into the horse's flanks....

Amanda does that and...El Diablo takes off like he was coming out of the starting gate at Santa Anita....

WITH AMANDA

hanging on for dear life....

AMANDA
Ohhhhhhhhhhh....

Or words to that effect. Her face is a blanket of terror as El Diablo streaks across the field and out into the open country.

EXT. COUNTRYSIDE - WITH THE PRINCESS - DAY

riding the white stallion. Suddenly she hears the sounds of hooves and Amanda's terrified cries. The princess reins in, looks behind her, sees:

HER POV

Amanda on El Diablo coming her way, totally out of control.

ANGLE - WIDE

as Amanda and El Diablo head for her, pass her and keep going. The princess spurs the white stallion on, and they give chase to Amanda.

SEVERAL CUTS OF THE PURSUIT

until the princess manages to come abreast of Amanda, grabs El Diablo's reins and brings the horse to a stop. As soon as Amanda regains the power of speech:

AMANDA
Thank you.

PRINCESS
That's not a horse for a beginner.

AMANDA
It was the only horse available.
I was trying to find you. I...
wanted to explain.

PRINCESS
You took your life in your hands
just to explain?

AMANDA
I thought it was like...driving
a car, sort of.

The princess smiles, breaking the tension; then:

AMANDA
(continuing)
Penny, I really do value your
friendship. Would you let me
explain...? Please.....

Beat; then, as the princess nods slowly....

CUT TO:

EXT. RANCH - HORSE CORRAL - DAY

Parker is grooming a horse. Lee is perched up on the corral fence near him.

LEE

...it's a funny thing with me
and faces. They stay up here,
(indicates his head)
kind of filed away until I
remember who they belong to....
And that's why I knew I'd seen
you before.

PARKER

That so? Whereabouts?

LEE

In Washington.

PARKER

Never been there.

LEE

I'm afraid, Mr. Parker, that I
have photographic proof to the
contrary....sitting on my desk
in Washington. You were standing
in front of a movie theater across
from the embassy when the prince
and princess first arrived.

PARKER

What the hell would I've been
doing there?

LEE

When I first took the picture
I didn't know what you were
doing there either....but...
after the attempt on the prince's
life, and the attempt on my life --
in the alley, in case you've forgotten --
and then the boot print on top of
the marquee and the one I took last
night outside the barn....Well, things
started coming together.

PARKER

You can't prove any of this.

LEE

I got a positive match on your
bootprint, Parker, that places
you on top of the movie marquee
during the assassination attempt.

Parker stops grooming the horse, glares at him.

LEE

(continuing)

The report's from the F.B.I.'s
forensic laboratory.... Juries
tend to believe them....

Parker looks away for a moment; then he turns back toward
Lee, and:

PARKER

What do you want?

LEE

Your testimony. You tell me
what I want to know and I'll
make sure you get a good deal.

PARKER

How good a deal?

LEE

About ten years less than you're
going to get now....

Beat; then Parker slowly nods.

LEE

(continuing)

Does he still want to kill the prince?

PARKER

He never wanted to kill the prince....
It's the princess he's after...

(off Lee's reaction)

The horse he gave her is a killer....

As Lee turns and runs toward the helicopter....

CUT TO:

EXT. COUNTRYSIDE - DAY

ON the white stallion as he grazes, tied to a tree, beside El Diablo...WIDEN TO INCLUDE Amanda and the princess sitting in the shade of the tree.

AMANDA

...that's why I didn't want to go this weekend....But they convinced me that it would be safer for you and the prince if I came....

The princess nods, then starts to laugh. Amanda watches her for a moment, a hurt look on her face.

AMANDA

(continuing)

You think it's...funny?

PRINCESS

Not the situation...but you. I mean with the stationwagon and the kids. Who would have thought that mild-mannered Amanda King was actually...Superspy.

AMANDA

Hardly. They give me the little jobs, and they never tell me more than they have to.

PRINCESS

Still, it must be exciting.

AMANDA

Well, I got to meet you.

The princess looks at her for a moment; then, with sincerity:

PRINCESS

I'm glad.

AMANDA

So am I....

Moment; then, the princess gets up and:

PRINCESS

Come on...let's take the horses back.

AMANDA

I'm not getting back on him....

She motions with her head toward El Diablo.

PRINCESS

I'll take him back. You take
my horse. He's a sweetie pie....

She hands Amanda the reins. Amanda starts to go around to the right side but stops herself, smiles, crosses to the left side and mounts the stallion. The princess gets on El Diablo. As they start off with a slow trot....

EXT. MESA - DAY

Bo Johnson pulls the jeep to a stop on top of a hill which commands a view of a large plain that falls off sharply to a ravine. He gets out of the jeep, lights a cigar, waits....

CUT TO:

EXT. RANCH HOUSE - DAY

as Lee and a pilot run to the security chopper, get in, lift off.

EXT. COUNTRYSIDE NEAR MESA - DAY

The princess and Amanda riding at a brisk trot.

THE MESA - BO JOHNSON

scanning the prairie, seeing:

HIS POV

The white horse rounding a hillside, coming into view, followed by the other horse. It is too far to see who is on which horse.

INT. HELICOPTER - AIRBORNE

Lee looking down for the princess.

BO JOHNSON

waiting for the horse to get a little closer; then, he puts two fingers in his mouth and issues the command signal -- a high-pitched whistle.

AMANDA

The white horse suddenly rears back and takes off.

LEE IN CHOPPER

spotting the white horse heading for a cliff in the distance.

LEE
(to pilot)
Bring her in low, full throttle.

THE CHOPPER

as it lowers altitude and picks up speed.

WITH AMANDA

once again hanging on for dear life. But this time in the distance is a steep cliff.

AMANDA'S POV

the cliff approaching rapidly.

LEE IN CHOPPER

as he climbs out on the spar, prepares a rope ladder.

LEE'S POV

Amanda on the runaway horse; the princess trying unsuccessfully to catch up. The chopper gets closer and closer.

AMANDA

terrified as the cliff approaches. She hears the chopper blades, looks up and sees Lee dangling the ladder for her.

LEE

signaling the pilot, trying to line the ladder up perfectly, shouting to Amanda, now only 15 feet below.

LEE
Grab the rope, Amanda, grab it!

AMANDA

grabs for it once, misses. The cliff is fifty feet away and getting nearer.

LEE'S VOICE
Try again! Grab it!

ANGLE - THE CHOPPER AND AMANDA - WIDE

as the stunt double grabs the rope and is lifted to safety in the helicopter.

ANGLE - BO JOHNSON

watching in disgust. As he slowly crumples his cigar beneath his \$500 boots....

DISSOLVE TO:

EXT. RANCH HOUSE - DAY

A sherrif's car and several local and F.B.I vehicles are now parked in front of the main house. Lee exits with the local SHERIFF.

SHERIFF

There's no bail big enough that
Bo Johnson can't make.

LEE

I don't think he's going anywhere.
The Federal people'll keep Parker
under protective custody....

ANGLE

as Amanda approaches with the princess.

SHERIFF (O.S.)

Which one's the princess?

Lee ENTERS SHOT.

LEE

We'll be leaving on the 2:30
out of Phoenix, Mrs. King.

PRINCESS

Thank you so much for all you've
done, Mr. Stetson.

LEE

My pleasure, Your Highness....

Lee nods politely, walks back toward the house; beat; then:

PRINCESS

I think you ought to reconsider
about him.

AMANDA

I don't know...maybe if he did something with those eyebrows.

The princess laughs; then:

PRINCESS

Well, I guess this is goodbye.

AMANDA

I guess so.

PRINCESS

If you ever get to Zakir....

AMANDA

As long as I don't have to go near any horses.

PRINCESS

I promise....

Amanda holds out her hand to shake hands with the princess, who looks at her, then spontaneously gives Amanda a hug.

LEE

watching this, then watching as the princess walks to one of the waiting limousines....Lee walks back over beside Amanda:

LEE

See, this isn't such a bad job. You get hugged by princesses.

AMANDA

And get pulled off a killer horse onto a speeding helicopter.... Never again.

LEE

You're not thinking about quitting, are you?

AMANDA

Would it matter? Would the security of the United States be affected one iota without me?

LEE

Come on, it's been a hard day. You're tired...you've just been through an...upsetting experience.

AMANDA

You know what I want to do?

LEE

What?

AMANDA

I want to wash my hair....

LEE

We've got a plane to catch in
two hours.

AMANDA

I'm sure you can arrange to hold
it.... And, Mr. Stetson, one other
thing...

LEE

Don't push it, Amanda.

AMANDA

Do something about your eyebrows....

ON Lee, confused, as he watches her walk back toward the guest
house. As his hands go self-consciously to his eyebrows, we.....

FADE OUT

THE END