

*Bruce Bickner*

**SCARECROW**  
— and — *Mrs. King*

"ALWAYS LOOK A GIFT HORSE IN THE MOUTH"

(formerly: "Lady in Waiting")

*[Signature]*

*Marsha Hunt*

SHOOTING DRAFT

September 29, 1983



**WARNER BROS.  
TELEVISION**



SCARECROW AND MRS. KING

"Always Look a Gift Horse in the Mouth"

(formerly "Lady in Waiting")

Teleplay by

Peter Lefcourt

Story by

Geoffrey Fischer

B & E ENTERPRISES, LTD.  
In Association With  
WARNER BROS. TELEVISION  
4000 Warner Boulevard  
Burbank, California 91522

SHOOTING DRAFT

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SCARECROW AND MRS. KING

"Always Look a Gift Horse in the Mouth"

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CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

PRINCESS SALANA SHARIZ KHAN (Penelope Squire)

BO JOHNSON

EARL DOWD

PRINCE RHEZA KHAN

AGENT

COWBOYS #1 AND #2

GUARD

WILLIS PARKER, ANGRY MOB, SECURITY PEOPLE (U.S. & ZAKIR),  
EMBASSY OFFICIALS, PARTY PEOPLE, RANCH HANDS, NEIGHBORS,  
KIDS IN PLAY

\*

\*

\*



SCARECROW AND MRS. KING

"Always Look a Gift Horse in the Mouth"

(formerly "Lady in Waiting")

SET LIST

INTERIORS:

KING HOUSE

Living Room

Family Room

AGENCY

Billy's Office

Bullpen

ELEMENTARY SCHOOL

Corridor

Bathroom

N.D. OFFICE

EMBASSY DRAWING ROOM

GUEST COTTAGE

N.D. ROOM

BUNKHOUSE

EXTERIORS:

EMBASSY

ELEMENTARY SCHOOL

BO JOHNSON'S FARM

Ranch House

Corral/Grounds

Open Country

\*

VEHICLES:

LIMOUSINES

2 JEEPS

GOVERNMENT SEDANS



SCARECROW AND MRS. KING

"Always Look a Gift Horse in the Mouth"

ACT ONE

FADE IN:

1 EXT. URBAN BUILDING - ANGRY PROTESTORS - VARIOUS ANGLES 1  
- DAY (STOCK)

This is a group of maybe fifty to seventy-five angry people. Not the Watts riots. We create a chaotic sequence of cuts showing demonstrators, TV newsmen recording the action, police barricades, flashbulbs going off, and then a final SHOT of the demonstrators FREEZES. The COLOR DRAINS FROM the SHOT, and it goes to BLACK and WHITE as we PULL BACK TO reveal it to be a slide being projected on the wall in Billy Melrose's office. LEE is behind the projector, narrating his slide show. BILLY and FRANCINE are seated, watching.

2 ANGLE ON LEE 2

LEE

... As you can see, the Prince is kind of a controversial guy, even over here...

INTERCUT Lee WITH:

3 THE SCREEN 3

as another SLIDE CLICKS into place. The PRINCE and PRINCESS emerging from a limousine. 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, blonde, blue-eyed, with a type of homespun American beauty.

LEE

And here's the royal couple...  
Prince Rheza Khan and his Princess...  
The former Penelope Squire of  
Fallsburg, New Hampshire. This is  
her first time back in the States  
since she married him in 1979.

FRANCINE (O.S.)

(wistfully)

I could've married royalty. A  
prince actually proposed to me,  
once.

(CONTINUED)



3

CONTINUED:

3

LEE

Why didn't you accept?

FRANCINE (O.S.)

I weighed all the factors and  
decided his country was too small.

Lee just looks at her. Then, another SLIDE. The Prince  
and Princess smiling bravely, hurrying into the Embassy.

LEE

They look a little tired from the  
trip. The demonstrators are from  
the Pan Arab Unity League. We've  
got files on most of them.

Another SLIDE: A man standing just beyond the crowd, his  
back to camera, looking up at the roof of an adjacent wing  
of the Embassy. He is some distance away, but seems to be  
wearing a Western-style leisure suit.

BILLY (O.S.)

Who's that?

4

OMITTED

4



5

THE ROOM

5

Lee is there with BILLY MELROSE and FRANCINE DESMOND.

LEE

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

BILLY

Yeah... Let's run the picture  
through the photo-recon lab and see  
if they can pull anything.

FRANCINE

No sense taking chances. The  
attempted hit in Paris was a very  
close call.

\*  
\*

BILLY

(to Lee)

If anything happens while the Prince  
is on our soil, we're going to have  
a real mess on our hands in the  
Middle East. That's why I'm taking  
this out of the security department  
and giving it to you.

FRANCINE

(to Billy)

What about the Princess?

BILLY

It's tricky with her. She hates  
being surrounded by a guard, and  
tends to run off on her own without  
telling anyone... And since she's  
very interested in social reform in  
Zakir, she's requested a tour of  
one of our schools... And not by  
some VIP, but an average PTA mother.

\*

FRANCINE

I suppose I could frump it up a  
bit and play the part...

Billy is shaking his head.

LEE

(eyeing Billy)

I think Billy has someone a  
little... frumpier in mind.

The INTERCOM BUZZES, Billy picks up the phone.

(CONTINUED)



5

CONTINUED:

5

BILLY

Wonderful. Send her in.

(to others)

I phoned Mrs. King about helping  
us out with this, but she said  
she'd like to talk to me, first.

FRANCINE

Getting picky about her assignments,  
is she? Does she realize some of  
us have worked years to be attached  
to this Agency?

AMANDA can be seen outside the glass, headed for the  
door. Billy is crossing to open it.

BILLY

(to Francine)

Be nice.

FRANCINE

When am I anything but?

6

ANOTHER ANGLE

6

as Billy opens the door and Amanda enters.

\*

AMANDA

Am I interrupting anything?

BILLY

No.

FRANCINE

Yes.

BILLY

(with a look at Francine)

Come in, come in.

He starts to close the door, then notices something: A  
cast on one of Amanda's legs.

\*

\*

BILLY

(continuing)

Uh... Mrs. King...

\*

LEE

What the hell happened to you?!

\*

AMANDA

Oh. You noticed. Well, I was  
demonstrating the hook slide to my  
Little Leaguers, and I sort've  
hooked the wrong way...

\*

\*

\*

\*

(MORE)

(CONTINUED)



6

CONTINUED: (A1)

6

AMANDA (CONT'D)

... I didn't think I'd done anything  
serious 'til I noticed my ankle  
turning this very odd shade of...

FRANCINE

(with a touch  
of enjoyment)

Was it... terribly... terribly  
painful?

BILLY

(a look to Francine)

I'm sure it was.

(to Amanda)

Are you still able to work? I  
don't want it to...

AMANDA

Oh, yes! But... uh... Mr. Melrose,  
I hope this doesn't sound awful,  
because believe me, it is really  
an honor working for the Agency.  
In fact, out of my entire graduating  
class, I can't think of another  
person who went on to become a spy...  
Of course, even if they did I  
probably wouldn't know about it,  
would I?

Francine grips her forehead.

(CONTINUED)



AMANDA

(continuing)

Anyway, sir, I'm not sure you realize it, but sometimes these cases I work on get a little dangerous, and, well, I was wondering... shouldn't I know how to hit?

BILLY

Excuse me?

AMANDA

It just seems like there are certain skills I should have... Defending myself... knowing a few codes...

BILLY

Amanda, surely you realize your value to us is as a civilian. I don't need another agent.

FRANCINE

Were you to become a known operative, your... usefulness... would be over.

LEE

It's great you don't know anything! Hell, the enemy could torture you for weeks and not get anything.

AMANDA

(dryly but polite)

I appreciate that. But I don't think staying alive would compromise my usefulness too much. Do you?

On the group's inability to refute this, we --

CUT TO:

EXT. ELEMENTARY SCHOOL - DAY

Amanda stands next to Lee. Another AGENT is nearby. She is a little nervous at the thought of meeting royalty. Several press photographers stand by.

LEE

'Shouldn't I know how to hit?'

(CONTINUED)



7 CONTINUED:

7

AMANDA

All right. Maybe I expressed it badly, but Billy got my point... He did agree to a couple basic courses...

LEE

(looking up  
the street)

On your toes, everyone. Here she comes.

AMANDA

Listen, I'm a little nervous about this... I mean, I didn't really have time to prepare for a Princess...

LEE

You'll do fine. For this, you don't have to know how to hit.

AMANDA

Please!

8 ANGLE ON LIMOUSINE

8

as it 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 Lee come forward to greet her.

LEE

Your Highness, may I present Mrs. Amanda King. Mrs. King, Her Royal Highness, the Princess Salana Shariz Khan.

PRINCESS

Hi.

AMANDA

(very self-conscious)

How do you do, Your Highness...

Amanda sticks her hand forward as if to shake the Princess's 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.

(MORE)

(CONTINUED)

\*



8

CONTINUED:

8

PRINCESS (CONT'D)

(indicating Amanda's  
cast)Especially considering... Are you  
all right?\*  
\*  
\*  
\*

AMANDA

Oh, I'm fine... fine. Believe me,  
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

(continuing)

Shall we?

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

CUT TO:

9

INT. N.D. OFFICE - DAY

9

START ON an open case. It is filled with rubber foam with cut-out spaces for the various parts of a high-powered rifle. We HOLD ON the case for a moment, as one piece, then another are withdrawn from the case and fitted to the O.S. RIFLE with a series of mechanical CLICKS. Now we PAN TO the man holding the rifle. His name is PARKER, and he's a cold-eyed man of maybe 30. Leathery, sun-burnt face. He wears a Western-style leisure suit and cowboy boots. He fits the final piece to the rifle, then aims it at the window, slowly squeezing the trigger, which causes the firing MECHANISM to respond with a terrifying CLICK that ECHOES in the silent room. He lowers the rifle, and smiles an evil, satisfied smile.

CUT TO:



10 INT. ELEMENTARY SCHOOL CORRIDOR - TRACKING SHOT - DAY 10

Amanda, the Princess, Lee, and the others emerge from double doors marked: "Gymnasium." From inside the doors, we can hear the SOUNDS of KIDS playing a loud game of basketball. As they walk:

(CONTINUED)



10 CONTINUED:

10

AMANDA  
(checking list)  
Next we're due to see an earthworm  
exhibit done entirely by fourth-  
graders...

The Princess looks a bit worn out. She brushes some  
hair from her eyes, smiles gamely.

AMANDA  
(continuing, eyeing  
Princess)  
Uh... provided you feel like it...

PRINCESS  
I am a little beat...

They are passing a door marked: "GIRLS." The Princess  
stops, and:

PRINCESS  
(continuing)  
Would you excuse me for a moment?

And without waiting for a reply, she ducks into the  
bathroom. Everyone looks at each other.

LEE  
Someone's got to go in there and  
guard her.

AMANDA  
Right. Who?

11 ANGLE ON PHOTOGRAPHERS/SECURITY PEOPLE/LEE 11  
everyone of whom is male. They stare at her.

12 AMANDA 12  
AMANDA  
(it's obvious)  
Never mind.

13 INT. BATHROOM - DAY 13  
As Amanda enters, sees the Princess, her back toward her,  
standing and looking out the window. Her shoes are off.  
Amanda walks a few steps toward her, stops and:

AMANDA  
Are you... okay, Your Highness?

No response. Amanda gets close enough to see:



14

ANGLE - PRINCESS

14

She is standing there dabbing at teary eyes. Amanda doesn't know what to do. Beat; then:

AMANDA

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

PRINCESS

I'm terribly sorry...

AMANDA

Please don't apologize.  
(eyeing shoes)  
I get a little sick of heels myself, Your Highness.

PRINCESS

Penelope. Please call me Penelope.  
That's who I am.  
(correcting herself)  
Was. Before I married the... 'Sun Prince'... 'whose glory shines on all the land.'

\*  
\*  
\*

AMANDA

That is quite a responsibility.

PRINCESS

(staring out window)  
This is the first time I've been back, you know, since we were married. I hadn't realized how much I missed... home.

Amanda feels a little awkward at this intimate conversation. She tries to keep it light, not knowing quite what to say.

AMANDA

I... guess being a Princess has lots of pressure.

The Princess goes back to looking out the window.

PRINCESS

Do you know what it's like having two men with machine guns outside the door when you get into bed with your husband?...

Amanda starts to answer, then realizes there is no reply to that question.



15 INT. CORRIDOR - DAY

15

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

AGENT

They've been in there for twenty minutes.

LEE

(tapping on door)

Uh... Your Highness?... You're being given a baby buffalo at four...

\*

AGENT

(pointedly)

Someone's gotta go in there.

LEE

Who?

Lee looks back at the group, all of whom are staring expectantly at him.

LEE

(continuing; no point arguing)

Never mind.

He draws his gun, rushes inside.

16 INT. BATHROOM

16

as Lee roars in, comes to a screeching stop, and stands and stares as he sees:

17 AMANDA AND PRINCESS

17

The Princess is at a sink, applying makeup. Amanda assists. Amanda calmly looks over at Lee.

AMANDA

Got any orange blush?

CUT TO:

18 INT. KING LIVING ROOM - DAY

18

The room is set up for the play that is going to be held there tonight.

(CONTINUED)



18

CONTINUED:

18

There is some cardboard scenery (a cottage, a tree), and Amanda is feverishly touching up the paint job on the sets. An assortment of folding chairs is set up for the audience. Amanda is in robe and wet hair. DOTTY races in with four dresses.

DOTTY

Amanda, Indian Bob's house looks fine. You've got to get ready for the Embassy dinner!...

\*

AMANDA

Oh, why'd she invite me? I told her the neighborhood play was tonight...

DOTTY

And she said you'd be home in plenty of time... Amanda, it is incredible to me how you can be so blase about hob-nobbing with crowned heads! Out of two hundred women, your PTA chose you. Now, let's look alive, missy! How about the blue taffeta?

AMANDA

I hate the blue taffeta.

DOTTY

(primly)

Ah. Then I guess I shouldn't have given it to you.

Amanda looks aghast. JAMIE enters, wearing a bizarre costume that's supposed to resemble a tree, with little green cardboard leaves pasted all over him.

JAMIE

Mom, my leaves keep falling off.

AMANDA

I'll be right with you, honey.

DOTTY

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

AMANDA

Right... How about the lavender strapless?...

DOTTY

Clashes with the cast.

(CONTINUED)



JAMIE

How 'bout the black spaghetti  
strap?

\*  
\*

Dotty has dropped to her knees, is working on Jamie's  
costume.

(CONTINUED)



18

CONTINUED: (1A)

18

DOTTY

Too torrid.

(off Amanda's look)

I'm not sure they show that much  
flesh in diplomatic circles.

(CONTINUED)



18 CONTINUED: (2)

18

AMANDA

I think it'll be fine. Thank you,  
Jamie.

Dotty pops up, starts out.

DOTTY

Maybe I have a little shawl you  
can cover up with...

Amanda scoops up all the dresses, checks the scenery,  
arranges a few chairs, picks up the paint buckets, all  
this while mumbling breathlessly to herself.

JAMIE

Mom, I'm the one who's supposed to  
be nervous.

Amanda suddenly stops what she's doing, looks at her son  
the tree, smiles. We --

CUT TO:

19 EXT. EMBASSY - WIDE ANGLE - DAY

19

Limousines arrive with dignitaries for the reception.  
Security men keep a careful eye on everything.

\*

20 LEE

20

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

21 ANGLE - ROOF OF BUILDING IN EMBASSY COMPLEX

21

We see a man working on the roof, his BACK TO CAMERA.  
Written on the back of his shirt is: ENDICOTT ROOFING  
CO. As he turns around TO CAMERA, we recognize the face  
of Willis Parker. MOVE IN ON him as he peers down at  
the main entrance of the embassy.

22 EMBASSY GATE

22

Passengers from a limousine get out and enter. Behind it  
is Amanda's station wagon. Lee has his back turned for  
the moment, talking to one of the security men. The  
Guard looks askance at the station wagon for a beat;  
then:

\*

GUARD

Your name please?

(CONTINUED)



22 CONTINUED:

22

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.

LEE

(apologetic)

Oh, gee, Amanda... This is a closed party for a lot of high ranking officials... Your assignment ended at the elementary school, so I'm afraid you'll have to...

AMANDA

I was invited.

GUARD

(opening her door)

Go on in, Mrs. King. Someone will take your car for you.

\*

\*

Lee just stares. Amanda enjoys this moment tremendously. As she gets out, starts through gates:

\*

AMANDA

Don't get cold out here.

And she goes off through the gates. ON Lee as he watches her, perplexed....

23 ANGLE - ROOF

23

We can now partially see the high-powered rifle as Parker peers around a parapet.

24 ANGLE - EMBASSY

24

\*

as an American diplomat's car pulls up in front of the embassy.

\*

25 ANGLE - ROOF

25

as Parker kneels down, lifts the rifle, looks through the high-powered scope.

26 SCOPE MATTE

26

The Prince and Princess stepping out of the embassy to greet the high-ranking American diplomat. (NOTE: No cross-hairs on this matte.)

\*



	SCARECROW - "Gift Horse..." - Rev. 10/17/83	14.	
27	ANGLE - PRINCE AND PRINCESS	27	
	as they greet the dignitary, shake hands.		
28	ANGLE - ROOF	28	
	TIGHT ON assassin's trigger finger as it curls around the trigger.		
29	LEE	29	
	his eyes moving everywhere, seeing:		
30	OMITTED	30	
A31	SIDE OF EMBASSY WING	A31	
	as a flock of pigeons suddenly flies up toward:		*
B31	ROOF	B31	
	where Willis Parker is standing now, his rifle aimed...		
31	LEE - HAND-HELD	31	
	He makes a mad dash for the Prince and Princess, reflex- ively dives, knocking them out of the way as a SHOT is FIRED. The BULLET goes right where the Prince and Princess has been standing, RICOCHETING off the building.		* *
32	WIDER ANGLE	32	
	Pandemonium breaks loose. People standing in the entry- way scream, security guards are running all over the place. Lee takes off through the crowd toward the adjacent wing.		* *
33	WITH LEE - HAND-HELD	33	
	as he runs toward the wing with the sniper, knocking people over in his way. A half-dozen agents follow him. When they get to the building, Lee barks orders:		
	LEE		
	Seal off all the exits!		
	The agents enter the building, guns drawn. Lee sees an alley alongside the building. He runs toward it.		



33A  
thru  
33H

OMITTED

33A  
thru  
33H

33-I ALLEY - HAND HELD

33-I

Lee draws his gun, slows down, approaches cautiously...  
Tension builds until suddenly Lee hears a CAR ENGINE.  
He turns to see:

33J LEE'S POV

33J

A CAR ROARS out of a camouflage of packing boxes and  
comes SCREAMING right AT him.

33K ANGLE

33K

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...

34  
thru  
36

OMITTED

34  
thru  
36

FADE OUT.

END OF ACT ONE



ACT TWO

FADE IN:

37 OMITTED 37

38 INT. EMBASSY DRAWING ROOM - LATE DAY 38

An ornate, smallish room, where guests were to have cocktails before dinner. Through open doors, we can see a piece of a set dining table in the room beyond. Perhaps eighteen guests are huddled in little groups across the room from where the Princess now sits, trembling, at a small table. We are aware that the room is tense and anxious. The little groups of people talk in hushed tones.

LEE

(to Princess)

Are you all right, Your Highness?  
When you're feeling better, I'll  
need to ask you and your husband  
a few...

39 ANOTHER ANGLE 39

as Prince Rheza comes through the crowd huddled around the Princess, holding out a hand to her.

PRINCE

Darling, if you're feeling up to  
it, we really should go and speak  
to our guests.

Lee and the U.S. security people look up, a little startled.

LEE

Your Highness, I think that...

But the Prince is looking fixedly at his wife, smiling a little smile of encouragement. The Princess looks up at him.

PRINCE

(still watching  
Princess)

Mr. Stetson, my wife and I prefer  
not to be affected by these  
fanatics. Our fear only  
encourages them.

The Princess is still watching her husband. She is almost silently pleading not to have to get up. But eventually, with a small look of resignation, she holds out her hand and allows herself to be escorted off to meet the guests.



40

THE ROOM

40

Glittery, well-dressed, select members of the Washington diplomatic community. As the Prince and Princess walk to the other side of the room, there is AD LIBBED encouragement and applause.

\*  
\*  
\*

41

AMANDA

41

stands near a tiny bar among a cluster of people, watching the royal couple mingle with a look of admiration and disbelief. Amanda accepts a glass of champagne from the barman, turns back to watch the people, and suddenly finds Lee at her side.

\*  
\*

AMANDA

(startled)

Oh! I wish you wouldn't keep...  
appearing... like that.

Lee does not look at her as he talks.

LEE

Don't look at me when you talk.

Amanda turns her eyes away.

AMANDA

I find it very difficult to carry  
on a conversation like this.

LEE

You'll get used to it. I don't  
want the Princess to know you're  
one of us.

AMANDA

(delighted)

Gee. I'm... 'one of you?'

LEE

I know I'll regret saying that.

AMANDA

I can't believe they're out there  
chatting away... As if nothing's  
happened.

LEE

I think he's crazy, but the Prince  
wants to keep business as usual.

(MORE)

(CONTINUED)



41

CONTINUED:

41

LEE (CONT'D)

So, I want you to keep an ear to the ground... See if the Princess says anything about enemies... political opponents... Anything at all.

AMANDA

(turning toward him)

What if she doesn't say anything?

LEE

No looking.

She snaps her head forward.

LEE

(continuing;  
patiently)

If she doesn't say anything, you'll have nothing to report.

AMANDA

Check.

In the b.g., the Prince has moved to speak to a couple. He notices Amanda, excuses himself, and approaches. Lee quietly slips away, unnoticed by Amanda.

\*  
\*

AMANDA

(continuing)

Shall we rendezvous later? Should I synchronize my watch?

(beat)

Hello? Lee?

She slowly turns her head to see that he is gone.

AMANDA

(continuing)

That man has the worst manners.

42

ANOTHER ANGLE

42

as the Prince approaches and Amanda turns on a smile.

PRINCE

Mrs. King, I'm so glad you could come. Penelope tells me you were very kind to her today.

(CONTINUED)



42 CONTINUED:

42

AMANDA

(a little nervous)

Oh... well... I guess even a  
Princess can run low on lip gloss...

PRINCE

In any case, I do appreciate your  
hospitality.

\*  
\*

Amanda, a little flustered, smiles.

\*

43 OMITTED

43

\*

44 ENTRANCE TO THE DRAWING ROOM

44

There is a flurry of hellos and warm recognition, then we see BO JOHNSON enter. He is tall, rawboned, maybe sixty, a man of great vitality and charm. He speaks with a Texas drawl and is clearly someone of importance with contacts in Washington. People react to him with deference.

45 PRINCE AND AMANDA

45

\*

The Princess has joined them. As they chat, Johnson approaches, gives the Princess 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... Johnson and the Prince embrace warmly, then:

\*

PRINCE

Mrs. King, I'd like to present  
Bo Johnson. Bo, this is Amanda  
King.

JOHNSON

A pleasure, ma'am... And I thought  
the loveliest ladies were all down  
in Calvin County...

(CONTINUED)



45

CONTINUED:

45

Amanda blushes slightly.

JOHNSON

(continuing)

Would you ladies excuse us while  
we go have us a little man talk?

\*

The Princess stiffens a trifle, and nods, and Johnson takes  
the Prince familiarly by the arm, and the two men cross  
toward a corner table. After a beat:

\*

AMANDA

Are you okay, Penny?

PRINCESS

Yes. I'm trying not to be a wet  
blanket and let attempted murder  
mar the evening.

AMANDA

I'm surprised you didn't just  
cancel the whole party.

PRINCESS

My husband doesn't believe in  
showing fear. But I'll tell you,  
Amanda, I'm afraid. Dammit, I'm  
afraid.

She looks off across the room.

46

PRINCESS'S POV - JOHNSON AND PRINCE

46

They sit in two wing-backed chairs in the corner, laugh-  
ing and chatting.

\*

47

BACK TO AMANDA AND PRINCESS

47

Amanda is looking, too; now she turns toward the Princess,  
searching for something to say.

AMANDA

Is... Mr. Johnson a friend of the  
family?

(CONTINUED)



47

CONTINUED:

47

PRINCESS

Bo Johnson was a star of B-Westerns who got in the oil business years ago. He was very close to Rheza's father, 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. Bo's worth fifty 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 looks at her, startled.

48

EXT. EMBASSY - LATE DAY

48

Still a lot of activity... reporters take photos, cops are checking bullet trajectory, etc. The roof parapet behind which the assassin was hiding is now lit up. Agents are checking for prints. CAMERA CRANES DOWN as Lee moves to the Agent we saw earlier at the elementary school.

LEE

What have you got?

AGENT

Not a lot. Our man didn't leave much behind.

LEE

What was the guy doing on the roof?

AGENT

(checks notes)

Company by the name of Endicott Roofing had been hired to retile the roof. Guy started today. That's all we know.

(CONTINUED)



48

CONTINUED: (A1)

48

LEE

Get a copy of the contract and everything you can find out about the company.

AGENT

Right...

As Lee looks thoughtfully up at the roof...

49

INT. EMBASSY DRAWING ROOM - CORNER CHAIRS - LATE AFTERNOON

49

\*

\*

The chairs are in a corner, removed from the rest of the party, watched over by two of the Prince's bodyguards. Bo Johnson and the Prince sit, sharing a drink. Johnson pours his own drinks from a sterling flask. The Prince sips a cola.

\*

\*

\*

JOHNSON

Rheza, you can tell me this is none of my business if you want to, but things like tonight wouldn't keep happening if you hadn't gotten so damn controversial in the last coupla years...

PRINCE

(he's heard it before)

Bo...

JOHNSON

I know, I know... An ol' cowpoke like me is behind the times... But when I was growing up in Texas, our women kept the bit in their mouths and plowed a straight furrow.

PRINCE

Bo, Penelope is an intelligent woman. I wanted to marry an intelligent woman. I can't ask her to stop thinking. Or talking.

JOHNSON

Then couldn't you do a little less listening? Everyone knows she influences you, Rheza. Hell, I just read in the Enquirer she doesn't want you to renew my oil lease. And my widowed auntie sets a lotta store by the Enquirer...

(CONTINUED)



49

CONTINUED:

49

PRINCE

The world is changing, Bo. My people want ownership of their resources and a share in the profits. Penny feels strongly about this.

JOHNSON

Why can't Penny be more like your ma?

(CONTINUED)



PRINCE

My mother stayed locked in her room  
all day with five portable radios.

JOHNSON

And a happy woman she was, too.

PRINCE

Bo, Penelope and I are having a  
difficult time, just now... I can't  
order her not to be herself.

And Lee comes over, a bit urgently.

LEE

Excuse me, Your Highness...

PRINCE

Oh... Bo, this is the fellow I was  
telling you about. One of the  
Agency's top men...

JOHNSON

So you're the crack agent who's  
protecting the royal couple.

LEE

Uh... yeah...

(to Prince)

Have you seen the Princess, Your  
Highness?

JOHNSON

No. Why?

LEE

(embarrassed)

She, uh, seems to be missing.

Johnson and the Prince stare at Lee, and we --

CUT TO:

They are surrounded on all sides by laughing, apprecia-  
tive parents, who sit in the darkened room, watching the  
performance in the lighted end of the living room. Dotty  
sits on the other side, glancing over at the Princess.  
Still watching the "stage," Amanda whispers to the  
Princess out of the side of her mouth:

(CONTINUED)



50 CONTINUED:

50

AMANDA

Shouldn't you have told someone  
where you were going?

PRINCESS

Oh, they make such a fuss whenever  
I go someplace. This has been  
such a terrible evening, I just  
had to get away from all of them.

Amanda smiles at something she sees onstage, and:

AMANDA

Jamie's the second tree on the right...  
Co-starring role.

51 "STAGE"

51

as PHILLIP, in Pilgrim garb, makes a welcoming gesture  
to the "Indians."

PHILLIP

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

52 ANGLE ON AMANDA

52

AMANDA

(whispers)

That's my other son, Phillip.

53 BACK TO "STAGE"

53

INDIAN

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

The Indian forgets his line. Phillip whispers loudly:

PHILLIP

Brothers...

54 AUDIENCE

54

stifling laughter...

55 ANGLE - DOOR TO FOYER

55

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



SCARECROW - "Gift Horse..." - Rev. 11/1/83 25.

56 AUDIENCE 56

as people begin to notice the peculiar sight.

57 "STAGE" 57

The Indian hands Phillip a stuffed chicken.

INDIAN

Accept this food as a token of  
our...

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

58 AUDIENCE 58

People looking at the security men, whispering to one  
another. One of the Prince's burly bodyguards enters,  
heads toward the Princess.

59 AMANDA AND THE PRINCESS 59

PRINCESS

I'm sorry, Amanda, I really am.

60 "STAGE" 60

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

CUT TO:

60A INT. LEE'S APARTMENT - CLOSE ON PHONE - DAY 60A \*

The PHONE RINGS, Lee answers. \*

LEE \*

(into phone) \*

Hello? \*

OPERATOR \*

(filtered; on phone) \*

A man has been urgently trying \*

to contact you, Mr. Stetson. May \*

we patch him through? \*

(CONTINUED)



60A CONTINUED:

60A

LEE

Okay.

INTERCUT WITH WILLIS PARKER, who is sweating bullets in a phone booth somewhere.

PARKER

(very nervous)

This Stetson?

LEE

Yeah.

PARKER

You don't know me. My name is Willis Parker. I gotta talk to you...

LEE

What is it, Mr. Parker?

PARKER

I'll meet you in the alley behind the Mercantile building.

LEE

I don't go to meetings, Mr. Parker, unless I know the topic.

PARKER

(haltingly)

I... know... who tried to pull off the assassination yesterday...

LEE

Go on...

PARKER

No! Nothing more until I see you. I need protection! You don't know these people...

LEE

Don't panic, Mr. Parker. I want you to...

PARKER

Just be in that alley, Stetson. That's all I can say right now.

STAY WITH Lee as the LINE CLICKS, turns into DIAL TONE.

LEE

Mr. Parker? Hello?

(CONTINUED)



60A CONTINUED: (2)

60A

Lee slowly hangs up, looking thoughtful. We...

\*

CUT TO:

\*

61 EXT. CANAL BRIDGE - DAY (WA-28-MASTER)

61

Lee has been waiting. Amanda comes up, full of enthusiasm.

AMANDA

Well, here I am.

(leaning close)

Uh, I've been meaning to ask you...

Are you sure it's safe... Our  
meeting in broad daylight like  
this?

(CONTINUED)



61 CONTINUED:

61

LEE

Would you like to wear masks?

(NOTE: This much of scene was photographed in D.C.)

JUMP CUT TO:

61A ANGLE ON AMANDA

61A

She gives him a weary look.

62 BACK TO SCENE

62

LEE

So what've you got?

AMANDA

I told you on the phone what I've got. She doesn't trust Bo Johnson.

LEE

That's it?

AMANDA

Yes, that's it! I thought it was pretty good.

LEE

I cannot arrest a man for being a snake!

AMANDA

I'm sorry! I wish she'd said he was an arsonist! But she didn't! She just said he was a snake! Do you think it's easy spying on this poor woman? She thinks I'm her friend! She's afraid she's losing her husband! She's so lonely she invited me along to Bo Johnson's farm just so she'd have someone to talk to!

LEE

Amanda, that's good.

AMANDA

It's not good, it's the saddest thing I ever heard.

(CONTINUED)



62

CONTINUED: (A1)

62

LEE

You're going, of course.

AMANDA

No, I'm not.

LEE

Why not?

AMANDA

Well, for one thing, I don't like horses... They make me sneeze. Besides that, Jamie has Little League, Phillip's got a birthday party to go to. And I have this dieffenbachia plant that is very sick...

(CONTINUED)



62

CONTINUED:

62

LEE

Amanda, you are in a unique position  
to provide us with the kind of  
information we need.

AMANDA

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

(CONTINUED)



LEE

All right. And I know as the Princess's friend, you want her to be happy...

(off her nod)

... Which would be difficult were she to be widowed and living among strangers.

AMANDA

What?

LEE

Do you know what happens to princesses when their husbands get shot? They send 'em places.

(beat)

Have you ever heard of Devil's Island?

AMANDA

Yes...

LEE

I rest my case.

Amanda just looks at him. Then, realizing she's being had and is going to end up giving in, she relents.

AMANDA

(sighs)

I suppose I could pick up some allergy pills...

Lee glances at his watch, starts off, preoccupied.

LEE

Sure, sure, you'll be fine...

AMANDA

(sarcastic)

Thank you for your concern. Where are you going?

LEE

Hmm? Oh, we may have finally gotten a break on this case. Some guy named Willis Parker called the office... scared to death... Said he had something to say. I'm meeting him in twenty minutes.

(CONTINUED)



62 CONTINUED: (3)

62

AMANDA

If he says enough, do I still have  
to go to Bo Johnson's?

LEE

Yes.

AMANDA

When my dieffenbachia plant keels  
over, you're going to feel very  
guilty.

CUT TO:

63 EXT. GLOOMY ALLEY - DAY

63

Urban. Dark. Standing water, overflowing bins of trash.  
Start CLOSE ON a pair of feet, then PULL BACK to reveal  
Lee slowly making his way down the alley. He looks  
around, listening, waiting, walking down the length of  
the alley to its dead end.

64 ANOTHER ANGLE - LEE

64

He checks his watch, waits. Looks around.

65 LEE'S POV

65

The alley is empty. We hear WATER DRIPPING, a few odd  
CREAKS, silence.

66 BACK TO LEE

66

still waiting. Then he freezes. He's suddenly aware of  
a very LOW RUMBLE. He smells something. He looks around  
quickly, suddenly spotting:

67 LEE'S POV - BOTTOM OF DOOR

67

A thick wooden warehouse door. Smoke is seeping under  
the door.

68 BACK TO LEE

68

He immediately leans against the door, trying to push it  
open.



69 INT. WAREHOUSE - ANGLE ON DOOR

69

The place is engulfed in flames. All around are drums of gasoline. One has been overturned and its contents are spilled on the floor, the stream leading to some boxes in the foreground. Draped limply on one of these boxes is an arm; the body it is attached to is OUT OF FRAME. Lee gets the door open, reacts to the wall of fire, sees the hand as it slips TOWARD US, and OUT OF FRAME. He is about to step inside, then suddenly his eyes fall on the drums of gasoline near the door. He begins to quickly back away.

70 EXT. WAREHOUSE DOOR

70

as Lee dives for cover and there is a huge EXPLOSION, sending fire, smoke, and debris hurtling out in his direction.

FADE OUT.

END OF ACT TWO



ACT THREE

FADE IN:

71 EXT. KING HOUSE - ESTABLISHING - DAY 71

72 INT. KING FAMILY ROOM - DAY 72

The Princess sits on the couch, balancing an empty teacup on a saucer. Dotty crosses in from the kitchen with a full teapot.

\*

\*

\*

DOTTY

More tea, 'Your Highness?...'

PRINCESS

(smiling)

Could we just keep it 'Penelope?'  
It's very strange being home and  
having my own people call me  
'Your Highness.'

DOTTY

I know exactly how you feel. Well,  
it's not totally the same thing,  
but when I was made homecoming  
queen, I felt my velour cape and  
little crown somehow separated me  
from the other students.

PRINCESS

Yes.

DOTTY

I couldn't believe it when Amanda  
told me she was going to actually  
be spending the weekend at Bo  
Johnson's farm. I can remember  
seeing him in two-reeler Westerns  
in 19... Never mind.

AMANDA (O.S.)

You think this'll be okay?

They turn as:

73 ANOTHER ANGLE 73

reveals Amanda as she enters the room from the stairs.  
She wears jeans and a flannel shirt from a Washington  
thrift shop.

\*

(CONTINUED)



73

CONTINUED:

73

PRINCESS

Amanda, you look great!

(stands)

All ready to go?

\*

AMANDA

(picking up bag)

I guess so. 'Bye, Mother... Make  
sure the boys do their homework...

\*

\*

\*

Dotty approaches with a little scrap of paper in hand.

\*

DOTTY

Oh... Amanda... dear... If, by  
any chance, you happen to pass  
by Bo Johnson, and he happens  
to be standing there with time  
on his hands and a ballpoint  
pen...

AMANDA

Sure, Mother, I'll get his  
autograph...

(CONTINUED)



73

CONTINUED:

73

DOTTY

Just something simple... like...  
... 'To my friend, Dotty... With  
best wishes and a big Texas howdy.'

AMANDA

Mother...

DOTTY

Tell him D-O-T-T-Y.

AMANDA

Yes.

DOTTY

Not I-E.

AMANDA

'Bye, Mother.

She heads out.

CUT TO:

74

EXT. VIRGINIA HORSE COUNTRY - WIDE ANGLE - DAY

74

Green fields, white fences, training areas with jumps.

75  
thru  
77

OMITTED

75 \*  
thru  
77 \*

78

ANOTHER ANGLE

78 \*

Coming INTO VIEW is 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 to  
where his foreman, EARL DOWD, is standing, then turns and  
gives the stallion a sharp, high-pitched whistle command  
using a silver whistle. The horse rears up and heads at  
a fast gallop toward the cliff edge.

JOHNSON

Come on over here and have a look  
at this, Earl.

79

TRACKING SHOT - HORSE

79

The stallion heads for the cliff's edge, then stops, and  
does a fast pivot just before going into the ravine below.



80

ANGLE - DOWN RAVINE

80

a steep and dangerous fall for any rider.

81

JOHNSON AND EARL

81

EARL

(casually)

That's a nasty drop, Mr. Johnson.

JOHNSON

(also casual)

Yes, indeedy, Earl. A lot of royal blood could get spilled, what with all them rocks and all.

The white horse is running back toward them. They begin walking toward it.

EARL

See the papers? Took four engine companies to put out that fire.

JOHNSON

(irritated)

That fool Parker... Brought it on himself the minute he picked up that phone.

EARL

I reckon when he missed his target at the embassy the other night, he figured the feds'd go easier on him than we would.

JOHNSON

(with a sigh)

I never could stomach disloyalty in a man... could you, Earl?

The horse has reached them. Johnson affectionately gives him a lump of sugar, we...

CUT TO:

82

EXT. BARBECUE AREA - LATE AFTERNOON

82

ON an Arab in burnoose chowing down on ribs, wiping his fingers discreetly on his robes. WIDEN to reveal a Texas-style barbecue with sides of beef, chili, ribs, casks of beer -- the whole Lyndon Johnson number. It is a peculiar mix of people: Arabs in sunglasses, assorted old Western cronies of Bo Johnson. "The Harmony Ranch Hand Singers" are entertaining with some old B-movie cowboy ballads.



83A      ANGLE ON AMANDA      83A      \*

LEE (O.S.) \*  
My chili's better. \*

(CONTINUED)



83B

CONTINUED:

83B

AMANDA

Oh, my gosh! Did that happen when  
you went to see Mr. Parker?

LEE

Yes. He's a little worse than  
singed. All that's left are his  
cowboy boots.

AMANDA

So he never gave you the information?

LEE

No. How're you doing?

AMANDA

Penny's husband has been with us  
the whole time. She's been very  
quiet.

LEE

Whoever's behind this isn't fooling  
around. Watch yourself.

AMANDA

Ten-four.

He starts away.

AMANDA

(continuing)

Oh...

He stops, looks back.

AMANDA

(continuing)

Want to borrow some eyebrow pencil?

He just looks at her, leaves, passing the Princess, who  
is on her way over to Amanda. She carries a bowl of chili.

PRINCESS

My chili's better.

(nods toward the  
retreating Lee)

He's kind of cute.

AMANDA

Who?

PRINCESS

That agent, Mr. Stetson... The one  
in charge of security.

(CONTINUED)



83B CONTINUED: (2)

83B

AMANDA

Oh, him...

PRINCESS

Uh-huh... and I didn't notice a  
wedding ring on his finger.

AMANDA

(avoiding the  
implication)

Oh?

PRINCESS

(innocently)

We're going to be here all weekend.

AMANDA

Personally, I don't think I'd  
want to get involved with anybody  
in... that line of work. Too  
dangerous.

PRINCESS

Sometimes dangerous can be fun...

AMANDA

(smiles)

Sometimes dangerous can be...  
dangerous.

CUT TO:

84 SIDE OF HOUSE - LATE AFTERNOON

84

Lee is on the wireless phone. We INTERCUT him WITH  
Francine, on the phone in the Agency Bullpen.

LEE

Yeah, go on, Francine.

FRANCINE

(primly)

You know, sometimes I feel taken for  
granted. I think you think it's  
easy to grant certain... favors...  
in order to get some information.  
I want some appreciation, dammit!  
I spent the entire evening with an  
I.R.S. Man!

LEE

Francine, do you have to give me  
all the gory details of how you got  
the information?

(CONTINUED)



84

CONTINUED:

84

FRANCINE

Yes! First we go to this tiny little restaurant with imitation wood tables and no wine list to speak of, then he suggests we go to his condo and...

LEE

(listens a beat,  
then)

You what? Oh, come on, it's not like you've never done that before...

FRANCINE

Not to music, I haven't! Anyway, Rudolph knows all about Endicott... He handled their audit a couple of years ago... Guess who owns Endicott Roofing?...

LEE

(listens, then)

It's owned by who?

FRANCINE

Yes, you heard right. Johnson Oil. I checked around. They got that Embassy job by bidding ridiculously low.

LEE

What'd Recon get from that photo I took at the Embassy... The guy with his back turned.

FRANCINE

Unfortunately not much, although he does seem to be looking up at the Embassy roof.

(looks down at file)

Let's see... tall... seems to have a little dandruff... Oh, he's wearing cowboy boots...

LEE

He's wearing what? Cowboy boots?

FRANCINE

Yep. All right. Good luck. 'Bye.

She hangs up. STAY IN Bullpen as Billy comes out of his office.

BILLY

That Lee you were talking to?

(CONTINUED)



84

CONTINUED: (2)

84

FRANCINE

Mmm. Billy would you mind explaining one tiny little inequity to me?

BILLY

What's that?

FRANCINE

It just seems that while I, the seasoned professional, am here digging through files and... socializing... with the I.R.S... Amanda, the rookie, is whooping it up with royalty, ex-movie stars, and Lee Stetson. I mean who is better at mingling with and flattering the idle rich than me?

BILLY

No one.

FRANCINE

Ah. Then perhaps you can explain this situation.

BILLY

Certainly.

(beat)

That's the way life is.

He smiles, gives her a little two-fingered salute, and goes back into his office. CAMERA PUSHES IN ON Francine, staring blankly at his retreat. Finally:

FRANCINE

Why do I ever ask these questions?

CUT TO:

85

OMITTED

85

\*

86

BARBECUE AREA - LATE AFTERNOON

86

ON Bo Johnson as he finishes 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, and he puts his guitar down to his side, takes a few little bows, and raises a hand for quiet.

JOHNSON

Thank you, thank you, ladies and gents, and welcome once again to the sweetest little ranch on the Atlantic side of Texas.

(MORE)

(CONTINUED)



86 CONTINUED:

86

JOHNSON (CONT'D)

I'd just like to say how tickled I am that Prince Rheza Khan and his lovely little wife are with us this weekend. The Prince's been trying to steal my chili recipe for years now...

Polite LAUGHTER.

JOHNSON

(continuing)

As many of you know, the Prince's father, 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...

87 PRINCESS

87

reacting to this statement with a weary shake of her head and a look to Amanda.

88 RESUME SCENE

88

JOHNSON

And as a token of my esteem for the royal couple, I'd like to present the Princess with a little something from the bottom of my heart...

Johnson snaps his fingers; on cue, a DRUMROLL.

89 ANOTHER ANGLE

89

as one of the ranch hands brings the white stallion forward, hands the reins to the Princess. The guests applaud. In the b.g. we can see Lee coming around the side of the house.

90 ANGLE ON PRINCESS

90

truly surprised and delighted. As she steps forward to accept the horse, CAMERA MOVES IN ON Lee, watching all this, a bit troubled.

CUT TO:



91 OMITTED

91 \*

92 INT. GUEST COTTAGE - SITTING ROOM - NIGHT

92

a large, comfortably furnished room. At the side is a big antique desk with chairs in front and back. ON the Princess as she looks out the gingham-curtained windows. As she turns back toward the room, ANGLE ADJUSTS to reveal Amanda sitting on one of the rocking chairs.

PRINCESS

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

\*

AMANDA

I think you guys ought to relax and enjoy the honeysuckle and moonlight.

The Princess nods, sits down on a rocking chair, rocks for a pensive moment, then:

PRINCESS

(looks off)

When Rheza and I 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... We seem to argue all the time. Mostly about Bo and the oil lease... Oh, I don't know... Maybe that's not really the issue at all.

AMANDA

Maybe if you'd stop trying to be Prince and Princess all the time, and... were just Rheza and Penny... Alone with each other. When I was married, Scott and I found that if I put on this particular nightgown that Scott loved, and brought a couple glasses of wine to bed... things sometimes seemed to get better...

The Princess smiles; a beat; then:

PRINCESS

I don't think I even packed a sexy nightgown.

(CONTINUED)



92

CONTINUED:

92

AMANDA

Sometimes... no nightgown works  
even better.

As the two women share a warm laugh...

93

ANGLE TO INCLUDE WINDOW

93

Lee appears, tries to get Amanda's attention. After a moment, she sees him, frowns, annoyed. He persists. Now the Princess looks, too. Lee shrugs, walks off innocently. Amanda looks over at the Princess, smiles weakly.

PRINCESS

(meaningfully)

Oh-ho.

AMANDA

This is not an oh-ho. There is no  
oh-ho involved here. I can't  
imagine what he wants.

PRINCESS

Honeysuckle and moonlight ring a  
bell?

AMANDA

(standing)

Penelope, you have an extremely  
large imagination. I am going  
right out there and tell him to  
leave us alone.

\*

The Princess stands.

PRINCESS

Amanda... It looks like the only  
fun I'm going to have this weekend  
is hearing about the fun you're  
having. So would you please get  
busy and have some?

She has crossed to the door.

PRINCESS

(continuing)

I'm going to bed. Wait a few  
discreet moments, then give 'er  
the gas. 'Night.

She exits. Amanda just stands there, staring at the  
door.

(CONTINUED)



93

CONTINUED:

93

AMANDA

Does Princess Di talk like that?

Lee appears at the window. Amanda glares over at him.

AMANDA

(continuing)

Get down here.

She goes back to the rocker, sits, as Lee enters.

LEE

Hi.

AMANDA

I thought I was supposed to be undercover.

LEE

You are. Anything wrong?

AMANDA

Well, that was a very subtle performance at the window. The Princess thinks you're here for an oh-ho.

LEE

A what?

AMANDA

You heard me.

(disgustedly)

She... thinks you're cute.

LEE

I am cute.

AMANDA

Not that cute.

LEE

Listen to this. Whoever tried to kill the Prince the other day was supposedly working for Endicott Roofing, making repairs at the Embassy. Endicott got the job by bidding incredibly low on it. Well, Endicott is a tax-loss company owned by a company that's owned by a company that's owned by... Johnson Oil.

(CONTINUED)



93

CONTINUED: (1A)

93

AMANDA

'Johnson' as is Bo Johnson?\*  
\*

LEE

Yes, ma'am. What've you been able  
to get?\*  
\*  
\*

AMANDA

Well, the Princess is trying to  
convince her husband not to renew  
Bo's lease. Bo's putting on a  
lot of pressure, and Penny found  
out why. It seems Bo isn't doing  
as well as people think... He  
really needs this deal.

\*

(CONTINUED)



93 CONTINUED: (2)

93

CAMERA is PUSHING PAST them TO the corner of the big desk. Under the overhang of the desk top is a small, silver microphone.

AMANDA (O.S.)

(continuing)

... Most of the new wells he's drilled have come up dry...

94 INT. ND ROOM IN JOHNSON'S HOUSE - NIGHT

94

Just a corner of a room. On a bookcase shelf is a small receiver, and over its speaker, Bo Johnson and Earl are listening to:

AMANDA (V.O.)

(filtered)

... The Princess doesn't think renewing Bo's lease is in the country's best interest. She really cares about those people ... And she's not crazy about Bo Johnson.

Bo angrily SNAPS OFF the RECEIVER, slams the little concealing wooden door over it. He glares murderously at Earl. CAMERA MOVES IN ON him as he jams a cigar in his mouth, thinking, plotting, and we...

FADE OUT.

END OF ACT THREE



ACT FOUR

FADE IN:

95 EXT. CLIFF'S EDGE - DAY

95

We are SHOOTING UP a the cliff's edge, which we can see has been dug away and refilled with loosely packed dirt, shored up by a row of wooden stakes. CAMERA MOVES DOWN the row of stakes TO the last one, which is being tapped into place by Earl, with a mallet. He gingerly crawls backwards, away from the cliff's edge, and stands, picking up a spade, and crossing to Johnson, who waits in a jeep.

EARL

All finished, Mr. Johnson. That ledge'll never support a horse's weight.

JOHNSON

I hate to lose a beautiful horse like the Arabian, but it'll be worth it... If I can shut little Penelope Squire's mouth once and for all.

Earl climbs into the jeep, STARTS the ENGINE.

96 RAVINE

96

SHOOTING just OVER the edge of the prepared cliff. Deep and scary.

DISSOLVE TO:

97 OMITTED

97 \*

98  
thru  
100

TRANPOSED

98 \*  
thru \*  
100 \*

101 EXT. CORRAL AREA

101

COWBOY #2 leads the white stallion, saddled and bridled, out to where the Princess stands with Amanda. Bo Johnson pulls up in his jeep, jumps out, and Earl drives it on over toward the bunkhouse.

JOHNSON

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

(CONTINUED)



101

CONTINUED:

101

PRINCESS

He's beautiful. Thank you.

She pats his mane.

JOHNSON

Now he's a pretty spirited anima.  
You be careful.

PRINCESS

I've been riding since I was six  
years old, Bo. I think I can  
handle him.

The Princess mounts the stallion, takes the reins, and:

PRINCESS

(continuing; to  
Amanda)

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

AMANDA

Gee, I dunno... I do have this  
allergy...

JOHNSON

Now that's a crying shame. Having  
Mrs. King along'd save Mr. Stetson  
worrying about security.

AMANDA

I beg your pardon?

JOHNSON

You mean, the Princess doesn't know?

AMANDA

Doesn't know what?

JOHNSON

That you're a G-man... or should I  
say G-lady? You do work for Mr.  
Stetson now, don't you?

Beat. QUICK CUT reaction ON the Princess; then:

AMANDA

Who told you that?

JOHNSON

My foreman Earl just happened to be  
outside your window diggin' night  
crawlers while you and Mr. Stetson  
were having a pow-wow.

(CONTINUED)



101 CONTINUED: (2)

101

Amanda just stares at Johnson, stricken; awkward moment;  
then:

PRINCESS

I thought you came here as my friend  
... But apparently you were just  
doing your job. I hope they're  
paying you well!...

And with that, the Princess digs her spurs in, and the  
horse takes off.

AMANDA

(calling after her)

Penny!...

But the Princess spurs the horse into a gallop and is  
gone. Amanda whirls around and faces Johnson.

AMANDA

(continuing; with  
conviction)

I am not a G-man!

JOHNSON

(sly smile)

I never contradict a lady... Have  
a nice day, Mrs. King.

He tips his hat and walks away. STAY ON Amanda for a  
beat, furious.

\*

CUT TO:

\*

101A EXT. FARM - BUNKHOUSE - DAY

101A \*

a low-slung bunkhouse which houses the hands on Bo  
Johnson's spread. Lee approaches the building. He looks  
around carefully to see if he is being observed, then  
slips inside.

101B INT. BUNKHOUSE

101B \*

one large room, furnished spartanly with rows of bunks,  
neatly made up on either side. Lee enters, looks around.  
He notices that one of the cots is not made up; the mat-  
tress is rolled up and the linens and blankets are folded  
neatly on top. He goes over to the empty cot, sees a cow-  
boy hat hung over the bed on a nail, picks it up, ex-  
amines it as:



101C ANOTHER ANGLE

101C

as one of the COWBOYS comes out of the bathroom, putting on a shirt.

COWBOY #1

Help you?

Lee, caught with the hat in his hands, turns and smiles.

LEE

I promised my boy Timmy that I'd tell him all about a real ranch. He's crazy about cowboys. He'd love this hat.

(indicates bed)

Belong to the guy in this bed?

COWBOY #1

That's right.

Lee looks inside the hat brim.

101D INSERT - INSIDE HAT

101D

On the band inside the hat is lettered: "WILLIS PARKER."

CUT TO:

102 CORRAL

102

Amanda goes up to Cowboy #2.

AMANDA

Is there a horse I can borrow?!

COWBOY #2

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

103 HORSE

103

El Diablo is a big, mean-looking thoroughbred, teathered to the corral's fence, pawing at the ground.

104 BACK TO SCENE

104

Amanda is looking nervously at the horse.

COWBOY #2

Ma'am are you sure you can ride with your foot like that? El Diablo is a... spirited horse.

\*

(CONTINUED)



104 CONTINUED:

104

AMANDA

He'll... be fine.

As the Cowboy goes to unteather El Diablo...

CUT TO:

105 EXT. COUNTRYSIDE - DAY

105

where the Princess is riding the white stallion across open country. She manipulates the horse with great skill, rides hard.

CUT TO:

105A EXT. BUNKHOUSE - DAY

105A

Earl jumps out of the Jeep, starts toward the bunkhouse. He freezes, thinking he hears something, then slowly approaches the open window, pasting himself to the wall, as:

LEE (O.S.)

... Looks like Mr. Parker has a little dandruff problem... Dry weather'll do that to you... Suppose I could talk to him about buying this hat?

COWBOY#1 (O.S.)

Willis Parker ain't here no more.

CAMERA HAS PUSHED IN ON Earl, listening to this, very carefully.

CUT TO:

106 OMITTED

106

107 EXT. CORRAL - DAY

107

Amanda is trying desperately to mount the horse... on the right side.

COWBOY #2

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

AMANDA

Ohhh... It's that kind of horse...

(CONTINUED)



107 CONTINUED:

107

A bit nervous, Amanda moves around to the left side, puts her foot in the stirrup, mounts the horse, as:

AMANDA

(continuing)

Which way did the Princess go?

COWBOY #2

(pointing)

That way...

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

AMANDA

That way.

The horse doesn't budge.

\*

COWBOY #2

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

AMANDA

Gently.

COWBOY #2

Gently.

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

108 WITH AMANDA

108

hanging on for dear life.

AMANDA

Ohhhhhhhh...

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

109 INT. BUNKHOUSE - DAY

109

Lee still stands near the bed, talking to the Cowboy.

LEE

... Oh, so you're saying you don't have round-ups here in Virginia. But you guys must still have a lot of those cowboy's skills, right?

\*  
\*  
\*  
\*

(CONTINUED)



109 CONTINUED:

109

COWBOY #1

Well... yeah... I suppose you  
could say that...

LEE

(a big warm grin)

Branding, right? You could rope  
a steer if you had to, I'll bet...  
And shooting? This Mr. Parker  
here any kind of a shot?

COWBOY #1

Yeah. Willis is a hell of a good  
shot. I gotta get going, mister.  
I think you better put that hat  
back where you found it.

Lee does so, and the Cowboy crosses out. Lee waits for  
him to go, then goes back, picks up the hat, starts for  
the door.

110 OMITTED

110

&amp;

&amp;

111

111

112 ANOTHER ANGLE

112

as he reaches the door, opens it, almost walks directly  
into Earl Dowd's cocked fist.



- 112 CONTINUED: 112
- Earl connects with Lee, sending him sprawling backward,  
and we --
- CUT TO:
- 113 EXT. COUNTRYSIDE - WITH PRINCESS - DAY 113
- She is riding the white stallion. Suddenly, she hears  
the sounds of HOOVES and AMANDA's terrified CRIES. The  
Princess reins in, looks behind her, sees:
- 114 HER POV 114
- Amanda on El Diablo coming her way, Amanda hanging on for  
dear life.
- 115 WIDE ANGLE 115
- as Amanda heads for her, passes her, and keeps going.  
The Princess spurs the white stallion on, and they give  
chase.
- 116 SEVERAL CUTS - PURSUIT 116
- The Princess manages to come abreast of Amanda, grab El  
Diablo's reins and bring 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 one available. 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:

(CONTINUED)



116 CONTINUED:

116

AMANDA  
(continuing; with  
difficulty)  
About last night... You see, I...  
Please keep an open mind about  
this...

The Princess looks at her, puzzled; we --

CUT TO:

117 INT. GUEST COTTAGE SITTING ROOM - DAY

117

START CLOSE ON a gun barrel, and PULL BACK to reveal Earl sitting behind the big desk, the gun aimed at Lee, who sits in a chair facing him, on the other side of the desk. Johnson leans against the mantle of the old stone fireplace, lighting a cigar.

LEE  
It was Willis Parker who fired  
those shots the other night, wasn't  
it, Johnson? And now Parker's dead.

JOHNSON  
Forgive me, Mr. Stetson, but you  
aren't exactly in a position to be  
askin' the questions. Now, if  
you'll excuse me... I got to see a  
man about a horse.  
(to Earl)  
We'll deal with Stetson and Mrs.  
King when I get back, Earl.  
(starts out, then  
turns to Lee)  
Sorta ironic, ain't it, you spendin'  
all this effort to protect the  
Prince. I assure you... he was  
never in any danger at all.

With a nasty smile, he turns and exits. ON Lee, desperately looking for a way out, we --

CUT TO:

118 EXT. COUNTRYSIDE - DAY

118

Amanda and the Princess are walking their horses. TRACK  
WITH them as:

(CONTINUED)



118 CONTINUED:

118

AMANDA

(flustered; fast)

... I mean, when Bo Johnson said I was spying on you, I felt awful, because I'm hardly the kind of person who likes spying on my friends, and this whole thing with Lee Stetson is just so hard to explain... I mean it's really a secret... My family doesn't know... Do you know he won't even look at me when we talk in public?... So when he came to my room last night...

PRINCESS

Amanda, you can stop...

AMANDA

I can?

PRINCESS

I believe you.

AMANDA

You do?

PRINCESS

And I understand.

AMANDA

You do?

PRINCESS

(smile)

Come on, let's take the horses back.  
You ride mine. You won't have any  
trouble with him.

\*  
\*

She hands Amanda the reins. Penny jumps up onto El Diablo.

AMANDA

Penny, listen, I don't think you...

PRINCESS

Amanda, please... Let's not talk  
about it anymore... I can see it's  
difficult for you.

(laughs)

I just feel a little silly, that's  
all... Here I was encouraging you  
to get something going with Mr.  
Stetson... And you've been having  
an affair with him all along!

(CONTINUED)



118 CONTINUED: (2)

118

Amanda looks stunned.

AMANDA  
(stunned)  
Huh?

PRINCESS  
Let's go!

And the Princess spurs her horse and takes off. Amanda sighs and gets up onto the white stallion.

119 EXT. HILL - DAY

119

Johnson pulls a jeep to stop on top of a hill which commands a view of a large plain that falls off sharply. He gets out of the jeep to wait...

CUT TO:

120 INT. GUEST COTTAGE - DAY

120

Lee sitting, still guarded by Earl.

LEE  
You'll never get away with it. The Princess's security people are going to ask questions.

EARL  
Just a little horseback riding accident.

121 ANGLE - LEE'S SIDE OF DESK

121

as Lee slowly moves his feet up against the desk.

LEE  
The Princess is an experienced rider.

EARL  
Not on that white stallion, she ain't...  
(smiles)  
He's a killer...

CUT TO:

122 AMANDA ON WHITE STALLION

122

riding along, under control, beside the Princess on El Diablo.

\*  
\*



123 BO JOHNSON 123  
waiting for the horse to come INTO VIEW.

CUT BACK TO:

124 INT. GUEST COTTAGE - LEE 124

EARL  
(looking at watch)  
... And whose fault is it if that  
ledge happens to give away?...

Just as Lee kicks the desk hard, tipping it forward into Earl's chair and knocking him to the ground... The gun goes flying across the floor. Lee dives over the desk onto Earl as Earl goes for the gun... The men grapple for the gun. Earl is big and tough, but Lee lands a couple of wicked punches and gets the gun away. Then he proceeds to put Earl away. As Lee jumps from the window:

124A EXT. RANCH - LEE 124A  
jumping into a Jeep.

CUT TO:

125 EXT. COUNTRYSIDE - AMANDA AND PRINCESS 125  
riding their horses.

126 MESA - BO JOHNSON 126  
scanning the prairie, seeing:

127 JOHNSON'S POV 127  
The white horse rounding a bend, coming INTO VIEW, followed by the other horse. It is too far away to see who is on which horse...

128 OMITTED 128 \*

129 BO JOHNSON 129  
waiting for the horse to get closer; then he puts the silver whistle to his mouth and issues the command -- a high-pitched whistle.



130

AMANDA

130

The white horse, on command, rears back and suddenly takes off.



- 131 LEE IN JEEP 131  
driving like mad, tearing across open fields.
- 132 AMANDA 132  
once again hanging on for dear life.
- 133 LOOSER ANGLE - PRINCESS 133  
Her horse is no match for the stallion, and she is some distance behind.
- 134 CLIFF 134  
Amanda is headed straight for the ledge.
- 135 LEE IN JEEP 135  
as he rounds the bend, spots Amanda, and races for the ledge.
- 136 ANOTHER ANGLE 136  
as the jeep tears across the countryside, cutting off Amanda, and beating her to the ledge.
- 137 LEDGE 137  
as Lee's jeep reaches it, and he stops, leaping clear, just as:
- 138 UNDERSIDE OF LEDGE 138  
as the wooden pins give way and the whole LEDGE, JEEP and all, CRASHES into the ravine below.
- 139 GRASS 139  
Lee lies panting on the grass, which is now the new edge of the cliff. In the b.g., Amanda's horse charges straight for him.



140 ANOTHER ANGLE

140

as Lee rolls aside just as the horse reaches the ledge, and rears into the air. The Princess has raced up, dismounted, and is running over as Lee leaps to his feet, grabs the reins of Amanda's horse, and calms him.

141 ANGLE - BO JOHNSON

141

reacting in disgust. He slowly crumples his cigar beneath his \$500 boots.

142 AMANDA AND LEE

142

He is pulling her down off her horse.

LEE

(breathing hard)

You were right... You and horses  
don't get along.

AMANDA

(getting a grip on  
herself)

Actually, this wasn't so bad...  
You know, I haven't sneezed once?

Lee grins, offers her the reins, she offers them back,  
we --

FADE OUT.

END OF ACT FOUR



TAG

FADE IN:

143 EXT. JOHNSON'S RANCH HOUSE - DAY (HOURS LATER) 143

Bo and Earl are being put into the federal sedan by security men and Lee.

144 ANOTHER ANGLE 144

reveals Amanda and the Princess watching all this, then they turn and start toward a waiting limo. CAMERA TRACKS with them.

PRINCESS

Well, now that this is all over, maybe Rheza and I can have a real vacation.

AMANDA

... Oh, and I'm sure the Prince is just going to love Disney World.

PRINCESS

You'll write? I'm dying to find out how things work out with Mr. Stetson...

AMANDA

Penny, I told you... It's really not what you think...

\*  
\*

PRINCESS

(a beat; then)

Right.

They have reached the limo. The Prince is standing near the door, speaking to one of his security people. Amanda smiles, holds out her hand to shake hands with the Princess, who looks at her, then spontaneously gives Amanda a hug.

145 ANGLE ON AMANDA 145

We hear the CAR PULL AWAY. Amanda waves, and Lee steps IN beside her. Amanda jumps, startled.

LEE

So... she said I was cute.

AMANDA

Remember, the girl was under a lot of pressure.

(CONTINUED)



145 CONTINUED:

145

LEE

Amanda... When you're undercover,  
it's good procedure not to look at  
me 'til the assignment is officially  
over.

Amanda snaps her head forward.

LEE

(continuing)

Does the Princess know you're  
working with us?

AMANDA

No, but I had to have a reason why  
you were outside my window last  
night...

\*

LEE

What'd you come up with?

AMANDA

Actually, the Princess came up  
with it...

LEE

Okay, what'd she come up with?

AMANDA

She... thinks we're having a...  
thing.

Lee turns to her, reacting:

LEE

(taken aback)

A 'thing?' What kind of a  
'thing?...'

AMANDA

Eyes straight ahead, Scarecrow.

And as Lee slowly turns his head back away from her,  
looking a bit incredulous, we see a slight smile cross  
Amanda's face, and we FREEZE and --

FADE OUT.

THE END