

**SCARECROW**  
— and — *Mrs. King*

"SERVICE ABOVE AND BEYOND"

FINAL DRAFT

September 8, 1983



**WARNER BROS.  
TELEVISION**

SCARECROW AND MRS. KING

"Service Above And Beyond"

Written by

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B & E ENTERPRISES, LTD.  
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FINAL DRAFT

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SCARECROW AND MRS. KING  
"Service Above And Beyond"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

JAMIE KING

PHILLIP KING

JAMES DELANO

CURT HOLLANDER

HARRY SINGER

WAYNE CROWDER

JANET (Girl)

FREDERICK (Butler)

MARY (Maid)

TECHNICIAN

WILLIAM COMMORAN

MAN (With Guest List)

PARAMEDIC

BARTENDER (Will do stunts), LITTLE LEAGUERS (one girl),  
INVESTORS, RESTAURANT PEOPLE, RESTROOM LADIES, PARTY-  
GOERS, PARAMEDIC

\*

SCARECROW AND MRS. KING  
"Service Above And Beyond"

SET LIST

INTERIORS:

DELANO MANSION

Office  
Study  
Living Room  
Staircase  
Corridor  
Bedroom

KING KITCHEN

HOTEL

Ballroom  
Rest Room

LEE'S PORSCHE

BILLY'S OFFICE

GREENWICH HOUSE

Foyer  
Bedroom

INTIMATE RESTAURANT

Dining Room  
Rest Room

AGENCY VAN

LIMOUSINE

EXTERIORS:

DELANO MANSION

LITTLE LEAGUE FIELD

MONUMENT (already shot)

GREENWICH HOUSE (already shot)

ROCK CREEK PARK

VEHICLES

LEE'S PORSCHE

AGENCY VAN

LIMOUSINES

ICE CREAM TRUCK

SCARECROW AND MRS. KING

"Service Above And Beyond"

ACT ONE

FADE IN:

1 EXT. MANSION IN SUBURBAN WASHINGTON - ESTABLISHING - 1  
NIGHT

2 INT. OFFICE IN MANSION - NIGHT 2

ON a cigarette being squashed in an ashtray, adding to a pile of butts already there. WIDEN TO HARRY SINGER, late thirties, harried-looking, thinning hair, as he sits at a desk with a computer console, working. He appears very distracted, unable to concentrate on his work. He keeps looking over at a door that connects to another room in the mansion. Suddenly he hears a MUFFLED GROAN; he stops working completely, looks toward the door; almost immediately a LOUDER GROAN is heard. He gets up and starts to pace nervously...

3 INT. STUDY 3

where a man dressed in gardener's work clothes sits in a chair flanked by two large men. He is KEN SAITO. His hair is messed, and a small trickle of blood escapes from his mouth. In the corner of the room, behind an antique desk, sits JAMES DELANO, the owner of the mansion and president of Delano Industries. Delano is in his mid-forties, well-dressed, with finely-wrought patrician features and the grace that comes with education, money and breeding. He looks on uncomfortably as CURT HOLLANDER -- a wiry, impeccably-neat man of perhaps 50, puts a cigarette into a mother-of-pearl cigarette holder, lights it meticulously, and:

HOLLANDER

All right, let's go over it one more time -- why is a gardener carrying a radio transmitter in his truck?

SAITO

I already told you -- we work by radio dispatch.

HOLLANDER

An Armstrong S-40 high-frequency transmitter is pretty sophisticated equipment for a... gardener, don't you think?

(CONTINUED)

3 CONTINUED:

3

SAITO

I wouldn't know. \*

HOLLANDER

Maybe you would know, however, that the S-40 is used by American intelligence agencies.

SAITO

Look, I'm just a gardener. \*

HOLLANDER

You're a liar!

Hollander slaps him hard across the face. Saito lets out a small, involuntary cry. \*

4 INT. OFFICE

4

As Singer packs up his briefcase, he hears the CRY, approaches the study door, and knocks softly. After a moment, Delano opens the door halfway.

DELANO

I thought you'd gone. What is it, Harry?

SINGER

I was just finishing up. Is something wrong?

DELANO

Nothing... I'll see you tomorrow.

SINGER

Good night, Mr. Delano.

5 INT. STUDY

5

Hollander opens an attache case, takes out a hypodermic needle and a vial. Delano crosses to him, takes him aside:

DELANO

(sotto)

What are you doing?

HOLLANDER

I am going to help your gardener remember who his employers are.

(CONTINUED)

5 CONTINUED:

5

DELANO

Is this really necessary?

HOLLANDER

I'm afraid it's quite necessary,  
Mr. Delano.

Hollander fills the hypodermic needle, approaches Saito. \*

DELANO

What's in it?

HOLLANDER

An alkaloid substance called muscarine.  
It will kill him, quite uncomfortably,  
in anywhere from 45 minutes to an hour  
and a half, depending upon his  
metabolism... Perhaps he would like to  
reconsider?Saito slowly shakes his head. The two men move in and  
hold him. As Hollander rolls up the man's sleeve... \*

CUT TO:

6 INT. OFFICE

6

as Singer, on his way out, is stopped short by another  
CRY. He pauses, reacts, then exits.

7 INT. STUDY

7

TIGHT ON Saito's face -- now drenched with sweat,  
pupils dilated -- a lost, wild look in his eyes. \*

HOLLANDER (O.S.)

You begin by perspiring profusely.

8 REVERSE ANGLE

8

as Hollander stands over him:

HOLLANDER

Your pupils dilate. There is a  
giddiness and a slowing of the  
heartbeat. Am I right?

Saito says nothing, fights the symptoms. \*

(CONTINUED)

8 CONTINUED:

8

HOLLANDER

(continuing)

I happen to have the antidote right here. Should you care to talk, a simple injection will alleviate the discomfort.

Saito gets up. As the two men move to grab him, Hollander lifts his hand to restrain them. Saito tries to move to the door, but his legs give out from under him, and he collapses.

\*  
\*

HOLLANDER

(continuing)

There is, moreover, a complete loss of muscle control...

Saito looks up at him through the haze with scorn. Hollander glares murderously at him, and we...

\*

CUT TO:

9 OMITTED

9

10 INT. KING HOUSE - KITCHEN - EVENING

10

Jamie and Phillip sit, in Little League baseball uniforms, picking at their food, defeat having quashed their appetites. DOTTY sits beside them as Amanda enters, limping slightly.

DOTTY

Is something wrong with your ankle, dear? You're walking funny.

AMANDA

(nods)

I was demonstrating the hook slide and I... hooked the wrong way...

Amanda sits down beside Dotty at the counter.

AMANDA

(continuing)

I could use a whirlpool and a massage... Little League is hazardous to your health.

(then; noticing  
the grim faces)

Come on, guys, lighten up.

\*

(CONTINUED)



10

CONTINUED:

10

DOTTY

Defeat seems to have leveled  
their appetites.

AMANDA

Come on, guys, everybody's got  
to get beaten now and then.

JAMIE

We didn't get beaten -- we got  
liquidated.

PHILLIP

Totally. And they had two girls  
on their team.

DOTTY

Well, then, that explains it...

Dotty smiles; Phillip and Jamie fail to see the humor.  
They continue to stare morosely at their peas.

AMANDA

Okay, if you're not going to eat,  
you might as well be --

The Boys are up and gone before Amanda gets the word out.

AMANDA

(continuing)

Excused...

DOTTY

They'll get over it... What was  
the score?

AMANDA

19 to one.

DOTTY

It may take awhile...

(beat)

Are you seeing Dean tonight?

(CONTINUED)

10

CONTINUED: (1A)

10

AMANDA

He'll be gone the next few days  
opening a new weather station.

DOTTY

What if we get a sitter, and go  
to see that movie where Richard  
Gere takes off his clothes?

AMANDA

(startled;  
a bit amused)

Mother...!

DOTTY

Just kidding. Frankly, I prefer  
Cary Grant... with his clothes on.

Amanda gets up to clear the table.

AMANDA

I'm going to wash my hair, soak  
my ankle and get into bed early.

\*  
\*

DOTTY

That's sensible, dear...

PHONE RINGS. Amanda picks up:

(CONTINUED)

10

CONTINUED: (2)

10

AMANDA

Hello... Oh. Hi.

Amanda moves off a few feet with the phone, trying to get out of earshot of Dotty. She speaks in a low voice:

INTERCUTS with Lee in his apartment. He is standing in his unbuttoned tuxedo shirt, putting on cufflinks while he cradles the phone between his shoulder and ear.

LEE

(struggling with  
the cufflinks)

Hi, what're you doing tonight?

AMANDA

Tonight? I have plans.

LEE

No problem. You ought to be able to break them by 9:00.

AMANDA

What do you mean break them?

LEE

This is a priority situation. Meet me by the Mall. I'll explain then.

AMANDA

Okay, okay. Reflecting pool. 9:00... Yes, I have a nice dress.

She hangs up, a little irritated. Dotty comes over.

DOTTY

What was that all about, dear?

AMANDA

That? Oh... that was... Chuck Baumgarten, an old college friend. He's having a little impromptu get-together for old alumni in the Washington area...

DOTTY

Rather short notice, isn't it?

AMANDA

Well, that's old Chuck for you. Full of surprises.

CUT TO:

11 EXT. A MONUMENT IN WASHINGTON - NIGHT

11

Amanda's car pulls up at the curb. She gets out and looks around for Lee. She feels a little self-conscious, done up in an evening dress while tourists walk by. Peering down the curved road, she sees LEE.

12 LEE

12

dressed in a tuxedo, he leans against his Porsche. He looks around, then down at his watch as Amanda ENTERS SHOT. Lee takes her arm, begins walking.

(CONTINUED)

AMANDA

Sorry, I'm late. Do I look all right?

LEE

(preoccupied)

Fine, just fine.

AMANDA

Thank you. Of course, it would've been easier if I'd known where we're going. Where are we going?

LEE

To a reception for the Quickie Chickie Chicken Shack backers.

AMANDA

Oh, my boys love Quickie Chickie Chicken Shacks. The french fries are great, and it is the only cole slaw that...

(off his look)

Uh... why... are we... going to this?

LEE

I'm going to be slipped some information.

AMANDA

(getting into it)

Fine. And what's my assignment?

LEE

You don't have an assignment.

AMANDA

Why am I going?

LEE

To have a good time!

She stares at him like he's gone mad.

AMANDA

Are you telling me I'm your... date?! Couldn't you have gotten anyone to be your date?!

LEE

(sheepish)

No.

(CONTINUED)

12 CONTINUED: (2)

12

AMANDA

You couldn't get a date, so you called me?!

LEE

See, now, that's a lousy way to look at it...

AMANDA

Why didn't you just go alone?! I thought you liked being alone!

He just looks at her, wounded.

LEE

Alone? At a party? On a Friday night? Do you know how depressing that is?

CUT TO:

13 INT. HOTEL BALLROOM - NIGHT

13

ON a large banner that reads: "WELCOME QUICKIE CHICKIE PEOPLE." PAN DOWN and WIDEN TO a large reception for Washington-area Quickie Chickie investors: mostly couples in rented tuxedos and dinner dresses, with little name tags saying: "Hi, I'm Ben Kagan of Faulksbert, VA. Who are you?" A cha-cha BAND in plush red velour dinner jackets PLAYS "IT'S CHERRY PINK AND APPLE BLOSSOM WHITE." ESTABLISH: then discover Lee and Amanda at the bar with drinks. Lee's eyes scour the crowd. Amanda sips her watered-down Seven and Seven.

AMANDA

Are we having a good time, yet?

Lee doesn't answer. His eyes continue to scan the room.

AMANDA

(continuing)

Are we allowed to dance while we look for your contact? I do a mean cha-cha.

LEE

(preoccupied)

I have to leave the room for a few minutes.

AMANDA

Well, what should I do?

(CONTINUED)

13 CONTINUED:

13

LEE

(on the move)

Keep having fun.

And with that, he crosses the floor toward the lobby and the rest rooms. Amanda watches him for a moment, mutters:

AMANDA

Some date...

She turns back to the bar. A middle-aged man in a god-awful green dinner jacket turns to her, smiles and raises his glass. Amanda turns away with a weak smile as the band finishes a number then does a drum roll. A spotlight illuminates a raised dais.

14 ANGLE - DAIS

14

James Delano mounts the dais, approaches a microphone. He holds up his hands and the drum roll stops. Delano flashes his million-dollar smile, as people turn their attention to him.

DELANO

Ladies and gentlemen, welcome. I have some exciting news I'd like to share with you... As you know, we've had a few setbacks of late, but tonight I'm here to tell you that things are looking up for Quickie Chickie Chicken Shacks...

15 AMANDA

15

listening, intrigued.

15A BACK TO DELANO

15A

DELANO

... I am proud to announce that we have just concluded an agreement with the German Democratic Republic, and soon Quickie Chickie will flap its wings on both sides of the Berlin Wall!...

CUT TO:

16

INT. HOTEL BATHROOM - NIGHT

16

Harry Singer washes his hands at one of the sinks. Lee does the same at an adjoining sink. A third man, a Quickie Chickie investor, dries his hands with an automatic hand dryer. He finishes and exits. As soon as he's gone:

LEE

It's your dime, Mr. Singer.

SINGER

First, I need your assurance that I can get protection. I called you because I'm scared.

LEE

That will depend on your information.

SINGER

I work for James Delano. I'm in a very delicate situation here.

LEE

I appreciate that.

SINGER

There's something more than the chicken deal going on between Delano and the Germans.

LEE

Can you be more specific?

Singer looks around to make sure there is no one else in the room.

SINGER

I think Delano may have been involved in a murder last night...

CUT TO:

17

INT. HOTEL BALLROOM - NIGHT

17

ON James Delano as he circulates through the crowd, shaking hands, being charming. The band is playing again; people are dancing. Delano stops for a moment, noticing:



18 DELANO'S POV 18

Amanda, across a crowded room.

19 BACK TO DELANO 19

quite taken by her. He crosses to the bar, approaches Amanda and:

DELANO

I was wondering why such a lovely lady was standing here looking... abandoned.

AMANDA

Oh, I'm just temporarily abandoned. I'm waiting for someone.

DELANO

If I were that someone, I wouldn't leave you alone for a minute...

He smiles, she smiles back...

AMANDA

(awkwardly)

Oh... well...

DELANO

I'm James Delano.

AMANDA

Pleased to meet you.

DELANO

And you?

AMANDA

Me?

DELANO

What is your name?

AMANDA

(beat)

I'm... Victoria Greenwich.

Amanda's eyes move to the exit, searching for Lee.

20 INT. HOTEL BATHROOM - NIGHT 20

Lee and Singer drying their hands at adjacent dryers.

LEE

Is Delano in financial trouble?

(CONTINUED)

20

CONTINUED:

20

SINGER

He's borrowed to the hilt, and the banks are threatening to call in his loans. Quickie Chickie is losing a fortune in the States. He's counting on the East German deal to bail him out.

LEE

What's Hollander's involvement?

SINGER

He arranged the deal with the East Germans. He's been living at Delano's house for over a month.

LEE

All right, we're interested. I'll get back to you.

SINGER

If they find out I talked to you...

LEE

Trust us, Mr. Singer. We know a thing or two about keeping secrets.

\*

Lee exits, HOLD ON a nervous Harry Singer.

21

INT. BALLROOM - NIGHT

21

WITH Lee as he enters, looks around for Amanda. He finally spots her:

22

LEE'S POV

22

Amanda and Delano are talking, laughing, sipping drinks, appearing to be hitting it off.

23

LEE

23

reacting. He starts across the floor to bail her out, but before he can get to her, Delano spirits Amanda away to the dance floor.

24

ANGLE - DANCE FLOOR

24

Amanda and Delano make quite a lovely couple as they dance. He whispers something in her ear; she smiles...

25 LEE

25

taking this in. HOLD ON him for a long moment, then...

CUT TO:

26 INT. LEE'S PORSCHE - ROLLING - NIGHT

26

Lee is behind the wheel. Amanda sits beside him.

AMANDA

... I most certainly did not flirt with him.

LEE

Then why was he talking to you?

AMANDA

I know this is going to be very hard for you to believe... But some men actually do talk to me. From time to time. It happens.

LEE

I'm just amazed you couldn't see through all that.

AMANDA

Through what? All the man did was buy me a champagne cocktail!

LEE

That's exactly what I'm talking about! Do you know any men who drink champagne cocktails?

AMANDA

I have given up my Friday night for you! I come to a party as your date, and you disappear. A man in a green tuxedo told me chicken jokes! And you are angry at me because James Delano bought me a champagne cocktail?!

LEE

I'm sorry.

AMANDA

He apologized. he actually apologized.

LEE

Did he ask your name? You didn't tell him your real name, did you?

(CONTINUED)

AMANDA

I was going to, but a little voice inside my head said, 'Amanda, maybe you should...'

LEE

What name did you give him?

AMANDA

Victoria Greenwich.

(off his look)

She's the heroine of this fabulous novel I'm reading... 'Love's Twisted Path.' She's an abandoned English noblewoman with a castle, a husband in the Tower of London, and hemophilia...

LEE

(thinking)

I wonder if DeLoano will try to contact you?

AMANDA

(helplessly)

I don't know. Why do you care? If you're this possessive, no wonder you can't get a date. Can't we talk about something else? What happened with your assignment?

LEE

Amanda, he is the assignment.

She looks over at him, startled.

LEE

(continuing)

James Delano is the assignment.

CUT TO:

27 EXT. AGENCY - ESTABLISHING - NIGHT 27

28 INT. BILLY'S OFFICE - ANGLE ON BILLY - NIGHT 28

BILLY

Victoria Greenwich? Who's Victoria Greenwich

CAMERA PULLS BACK as Billy crosses room, to reveal Lee, still in his tux, flopped in a chair.

(CONTINUED)

28

CONTINUED:

28

LEE

(chuckling)

Wait'll you hear this... She's this English noblewoman, who...

BILLY

I'm impressed.

LEE

(smile fading)

You are?

BILLY

Amanda's thinking on her feet. The woman has instincts. She give Delano a phone number?

Lee's a little uncomfortable with the way this conversation is headed

LEE

She made one up.

BILLY

Did you arrange for it to ring at her house, just in case?

LEE

Yeah... But Billy, I don't think...

BILLY

What about Singer? Is his information reliable?

LEE

I don't know. He's pretty shaky. He heard a struggle in the study, then hid outside. He thinks he saw them carry our man's body outside.

BILLY

I was sorry to hear about Saito. \*

LEE

He was a good man.

BILLY

(beat)

All right, we know the East Germans are shopping for hard intelligence on Pershing Missile sites in Europe. Their man is...

(glances at file)

... Hollander. What else?

(CONTINUED)

28

CONTINUED: (2)

28

LEE

Hollander picks James Delano as the perfect intermediary. He needs cash badly and has a lot of heavyweight Washington contacts, some of whom have access to Pershing missile intelligence.

\*  
\*

BILLY

What's the quid pro quo?

LEE

Latin, Billy. I'm impressed.

BILLY

At one in the morning, you should be. I want to know who Delano's giving the East Germans.

LEE

If we can get into his house and do a sweep, maybe we can find out.

BILLY

This brings us to Amanda...

LEE

Come on, Billy, she couldn't sweep the kitchen floor...

\*  
\*

BILLY

You did say Delano seems quite... attracted to her. He took the number she gave him, right?

(off Lee's nod)

So, he calls her... invites her out... It'll give us a few hours when we can get in there with a team to check things out. We'll put a wire on Amanda, so we'll know where he is all the time... She'll be in no danger.

\*

LEE

Billy... James Delano is a man with money, connections, and women on every continent... Beautiful, exotic, mysterious women... You really think he'll be fascinated by a wholesome mom with a mortgage and a station wagon?

\*

(CONTINUED)

28

CONTINUED: (3)

28

BILLY

Who knows? Maybe he finds Amanda exotic and mysterious. Think about it.

\*

CAMERA PUSHES IN ON Lee, eyes squinted shut. He's trying very hard to picture it.

LEE

(concentrating)

Amanda... exotic... mysterious...

CUT TO:

29

INT. KING KITCHEN - ANGLE ON AMANDA - DAY

29

Amanda's in a work shirt, up to her elbows in suds in the kitchen sink. CAMERA PULLS BACK as Dotty enters, goes to coffeepot.

DOTTY

So, how was the party?

AMANDA

Oh, great. Very nostalgic. Seeing all those old friends.

DOTTY

And your friend Chuck?

AMANDA

Chuck?

DOTTY

Unpredictable Chuck Baumgarten.

AMANDA

Oh, Chuck. Still a million laughs.

The PHONE RINGS.

DOTTY

I'll get it.

She does.

DOTTY

(continuing)

Hello?

(beat)

Who...? Victoria... Greenwich?

30

AMANDA

30

reacting in disbelief; she springs up as:

DOTTY (O.S.)

I'm afraid there's no...

Amanda grabs the phone out of her hand.

AMANDA

(into phone;  
nervously)

Yes?

(beat)

Uh... speaking...

(beat)

Good morning, Mr. Delano.

31

DOTTY

31

very confused.

31A

AMANDA

31A \*

AMANDA

How nice of you to call...

\*

FADE OUT.

END OF ACT ONE



ACT TWO

FADE IN:

32 EXT. AGENCY HEADQUARTERS - ESTABLISHING - DAY (STOCK) 32

33 INT. BILLY'S OFFICE - DAY 33

Billy and Lee are debriefing Amanda.

BILLY

What did he say?

AMANDA

He said how much he enjoyed meeting me.

LEE

What did you say?

AMANDA

Well, it was difficult to talk. My mother was in the room... I had to tell her that Victoria Greenwich was the name of a character in an amateur play I had tried out for...

BILLY

No... What did you say to him?

AMANDA

I said I didn't know.

LEE

You didn't know what?

AMANDA

If I could have dinner with him tonight...

LEE

He invited you to dinner?

BILLY

(dry)

Doesn't surprise me.

AMANDA

(nods)

The thing is... the Bombers have a very important game with the Silver Springs Swordfish this evening, and the team is a little demoralized...

BILLY

(quick)

You didn't mention the Little League to him, did you?

(CONTINUED)

33

CONTINUED:

33

AMANDA

No... Somehow I couldn't see Victoria Greenwich managing a Little League team.

BILLY

All right, let's get moving. We'll set up a sweep and a scenario...

AMANDA

We covered sweeps last night in class... So I know what they are... But what's a scenario?

LEE

The life story of Victoria Greenwich.

AMANDA

Mr. Melrose, Victoria Greenwich is a character from a romance novel.

LEE

Not when we get done with her...

\*

CUT TO:

34

EXT. GREENWICH HOUSE - DAY

34

AMANDA (O.S.)

It's gorgeous...

35

AMANDA AND LEE

35

as they stand in front of a lovely Colonial period house in Georgetown. Lee carries a file folder with him.

LEE

This is where Victoria Greenwich lives.

AMANDA

She's got terrific taste.

LEE

That's not all she has. Come on...

He leads her up the steps and into the house.

36

INT. GREENWICH HOUSE (CONTINUOUS ACTION)

36

They enter an antechamber giving on an elegantly-furnished living room. Amanda reacts with awe:

(CONTINUED)

36

CONTINUED:

36

AMANDA

This place is fabulous. Look at the paintings. And the furniture. French Provincial, my favorite. How did you know?

37

ANGLE - TOWARD KITCHEN

37

as a uniformed BUTLER and MAID emerge from the servants' quarters.

LEE

This is your help -- Frederick, your butler, and Mary, your maid...

AMANDA

How do you do.

Mary does a little curtsy; Frederick a small bow.

FREDERICK

A pleasure, Miss Greenwich.

LEE

Let me show you the upstairs...

They walk to the stairs. As they start up:

AMANDA

(sotto; to Lee)  
Do they... know?

LEE

They're agents...

Amanda stares back down at them.

38

AMANDA'S POV

38

The maid and butler smile thinly.

\*

39

INT. GREENWICH BEDROOM - DAY

39

Lee and Amanda enter a beautifully done room. Amanda takes it all in.

AMANDA

The Agency arranged all this?

(CONTINUED)

39

CONTINUED:

39

LEE

It's fairly routine. We call it writing a scenario... or game playing. The scenario boys compile all the data we have on James Delano -- particularly his taste in women. Victoria Greenwich becomes a composite of all the women he's been involved with... and, believe me, there have been quite a few of them... It's all done with computers.

Amanda opens a closet, revealing several designer dresses. She takes one out, checks the label, holds it up to her...

AMANDA

Who picked this out?

LEE

The computer. It's Delano's favorite color and designer.

AMANDA

The computer also decided on the house?

LEE

(nods)

Delano's favorite architect and furniture.

AMANDA

This is some computer.

LEE

(glances at card)

The computer also suggests you wear your hair up.

\*

\*

AMANDA

(irked)

Why doesn't the computer put on the dress and go out with Delano?

Lee hands Amanda a dossier, then sits in a Louis XIV chair.

LEE

All the information you'll need is in the dossier... You've got a lot of homework to do. I'll just hit the highlights...

(MORE)

(CONTINUED)

39 CONTINUED: (2)

39

LEE (CONT'D)

(starts to read)

Victoria Greenwich was born of American parents in the diplomatic service in Milan. She was educated at a Swiss boarding school and at Mount Holyoke... Are you listening?

40 ANGLE ON AMANDA

40

She sits before the vanity, trying on a beautiful diamond necklace. CAMERA PUSHES IN ON her image in the mirror.

AMANDA

Oh, yes...

LEE

... She met Peter Greenwich, a British viscount and later married him. Lord Greenwich's private plane went down in Afghanistan, where he was on a dig. He left her a substantial fortune, and now...

We are now VERY TIGHT ON Amanda. The necklace looks beautiful on her. She pushes her hair up, getting into this fantasy.

MATCH DISSOLVE TO:

41 TIGHT SHOT - VICTORIA GREENWICH

41

sitting at a table in a small, terribly chic restaurant. CAMERA PULLS BACK to reveal AMANDA with James Delano. Amanda looks fantastic. She is wearing one of the designer dresses; she is wearing the necklace and her hair is up and coiffed. Delano wears a tux, leaning on one elbow staring, enchanted, into her eyes, hanging on every word.

AMANDA

... I divide my time between the house in Portofino, and the chalet in Gstaad...

42 INT. AGENCY VAN - NIGHT

42

Lee and another agent, a TECHNICIAN, sit in the cramped van, drinking coffee from cardboard cups, listening to Amanda's VOICE over a speaker.

(CONTINUED)

42 CONTINUED:

42

AMANDA (V.O.)  
(filtered)  
... Peter's plane went down, you  
know, in Afghanastan...

43 AMANDA

43

AMANDA  
... And ever since then, I'm able  
to spend less and less time at the  
place in Portofino.  
(she looks sadly off;  
for effect:)  
Memories.

And she dramatically brings a hand to her chest,  
unconsciously tapping the brooch that is her microphone.

44 INT. VAN

44

as there is a CLANK and a SCRATCHY RUSTLE from the  
speaker.

TECHNICIAN  
We're picking up some dress rustle.  
Did you explain to her how to pin  
the brooch?

LEE  
(wearily)  
Three times.

CUT TO:

45 OMITTED

45

\*

46 INT. RESTAURANT - DELANO AND AMANDA - NIGHT

46

AMANDA  
... So I've been just travelling...  
drifting, really... And trying not  
to mope.

(CONTINUED)

46 CONTINUED:

46

DELANO

Of course. It must be very difficult for you.

AMANDA

Not so much, now... But in the beginning, I'd see Peter's face in our boat house in Greece... the town house in Rome... the consulate in Paris, where my father works...

47 THE VAN

47

Lee sits there, staring at the speaker, dazed.

LEE

(mumbling)

The boat house is in Spain.  
The town house is in London. The  
consulate's in Milan...

48 THE RESTAURANT

48

Delano raises his wine glass, clicks it gently against Amanda's.

DELANO

To whomever was responsible for bringing you last night.

AMANDA

Well, it really wasn't anyone who...

DELANO

I don't want to know. I'm just glad you were there. Why haven't we met before?

49 INT VAN

49

Lee and Technician.

LEE

Can you believe him? I had a better line when I was in high school.

AMANDA (V.O.)

(filtered)

Well, you know how it is...

LEE

No; tell us.

50 INT. RESTAURANT - NIGHT

50

Amanda and Delano.

AMANDA

... You travel a lot and meet all sorts of people but you never meet the people you really want to meet... Do you believe in reincarnation?

He nods absently.

AMANDA

(continuing)

Maybe we met in another lifetime. I have this... this feeling that I lived during the War of the Roses. I was a countess with a large castle and acres of land... and... hemophilia...

51 INT. VAN - NIGHT

51

LEE

What is she talking about?

AMANDA (V.O.)

(filtered)

... And my husband, the Count, was locked up in the Tower of London. His enemies came to the castle one stormy night, and arrested me.

Lee's eyes grow wider.

52 INT. RESTAURANT - NIGHT

52

Delano lights a small, expensive cigar, exhales, gazes at her, as:

AMANDA

(dreamily)

... So when they brought me to the gallows, I just looked up at the executioner and smiled serenely... because I knew I wasn't going to die.

DELANO

I'm glad you didn't. Victoria Greenwich, where have you been all my life?

AMANDA

Which life?

(CONTINUED)



52 CONTINUED: 52

Delano smiles; then he reaches for Amanda's brooch.

DELANO

This brooch is lovely. May I see it?

Amanda moves her hand instinctively to stop him, and the brooch falls off onto the table.

53 INT. VAN - NIGHT 53

a LOUD NOISE comes over speaker.

LEE

What was that?

TECHNICIAN

She dropped it.

Lee closes his eyes, rubs them wearily.

54 INT. RESTAURANT - NIGHT 54

Amanda is attempting to pin the brooch back on, having trouble.

DELANO

How clumsy of me.

AMANDA

Oh, it's just an old... thing.

(then)

Would you excuse me for a moment?

DELANO

Certainly...

Amanda gets up and crosses toward the ladies' room. WITH her as she gets to the exit, then looks down at the brooch in her hand, whispers furtively:

AMANDA

The ladies' room -- fast.

55 INT. LADIES ROOM - NIGHT 55

Lee enters, finds a miffed Amanda waiting for him.

AMANDA

The least you could do is give me equipment that works.

(CONTINUED)

LEE

Who told you to drop it?

AMANDA

I didn't drop it. He wanted to look at it... and it fell on the table.

LEE

If you were spending more time paying attention to what you're supposed to be doing...

AMANDA

That's another thing. What am I supposed to be doing? I'm running out of things to say.

LEE

It didn't sound like it to me. All you have to do is keep him mildly distracted while we sweep his house. By the way, you're not falling for that guy's line, are you? Talk about obvious.

AMANDA

Line? I didn't notice a line. Look, I know you say Jim's no good, but to me he seems... I don't know... Charming. And... sincere.

LEE

'Jim?' Do you have any idea how many women 'Jim's' been... 'sincere' with?

AMANDA

I don't believe it.

LEE

Dozens.

AMANDA

No, I mean you.

LEE

What about me?

AMANDA

You're acting like a person acts when... he's jealous. Why would you be jealous?

(CONTINUED)

55

CONTINUED: (2)

55

LEE

I'm not jealous! Why would I be  
jealous?

She removes the bug from the brooch, hands it to him.

AMANDA

Hold on to this. It's getting in  
the way. I'm sick of you  
eavesdropping. I'll be just fine.

LEE

Wait a second...

But she's already on her way out the door. Lee stands  
there for a moment, playing with the brooch, his back to  
door. As he turns:

LEE

(continuing; wearily)

Amanda...

But instead of Amanda, who has just exited, a middle-  
aged woman enters. She sees Lee, does a terrific take.  
Beat; then:

LEE

(continuing)

It's not what you think it is.

The woman smiles politely, not having the slightest idea  
what "it's supposed to be."

LEE

(continuing)

Actually, it's a lot weirder...

Lee smiles gallantly and exits past the totally-  
confused woman.

CUT TO:

56

EXT. GREENWICH HOUSE - NIGHT

56

Delano's limousine pulls up in front of "Victoria  
Greenwich's" house.

57

INT. LIMOUSINE

57

Delano and Amanda. Delano only has eyes for Amanda.  
Amanda's most anxious to make it inside sans  
date.

(CONTINUED)

57

CONTINUED: (A1)

57

DELANO

Is this where the well-bred woman-  
about-town asks her escort in for  
a nightcap?

(CONTINUED)

57 CONTINUED:

57

AMANDA

(awkwardly)

Oh... well... gee, you know, I am  
getting up awfully early...  
Riding to hounds and all...

DELANO

Then, will I see you Saturday night?

AMANDA

I... don't know...

DELANO

I'll be very disappointed if you  
can't make it...

He hands her a card.

DELANO

(continuing)

Here's my card. Eight o'clock...  
Until then...

He leans forward and gently kisses her, Amanda's  
eyes opening a bit wider as he does. She gently  
disengages herself.

AMANDA

Well, thank you for a wonderful  
evening. I really should be going.

58 EXT. CAR

58

The Chauffeur has popped out and opened her door.  
Amanda gets out.

AMANDA

... And thank you, again. It was  
lovely.

(beat)

I can see myself up. Really...  
don't bother.

59 ANGLE ON DELANO

59

still inside the car. He smiles, blows her a light  
kiss.

60 AMANDA

60

She smiles weakly back.

(CONTINUED)

60 CONTINUED:

60

AMANDA

'Night.

As she hurries up the steps to her door, unlocks it, and goes inside. The limousine pulls away.

61 INT. GREENWICH HOUSE - NIGHT

61

Amanda comes in, gives her head a little shake. She knows Delano is trouble, but still, all this glamour, mixed with Delano's charm, is heady stuff. The Butler and the Maid approach. These are hardly the standard, cultivated "couple."

FREDERICK

(perhaps a flat,  
Mid-Western accent)

I trust madam had a pleasant evening?

Amanda nods.

MARY

I'll just catch that jewelry...

AMANDA

Oh, you don't have to wait on me...  
I know you're not really...

MARY

Who's waiting on you? This thing's worth 150,000 smackers. It goes right back into storage.

The Butler holds out a form and a pen.

FREDERICK

Just sign the receipt, would you?

Amanda half-heartedly signs the form, her fantasy melted before her eyes.

62 ANOTHER ANGLE

62

as Lee appears, looking dapper and jaunty, sipping a scotch. Maid and Butler vanish.

LEE

It's way after midnight,  
Cinderella.

AMANDA

What're you doing here?

(CONTINUED)

62

CONTINUED:

62

LEE

Someone ripped her microphone off in the ladies room. This left me with a lot of time to kill.

\*

Amanda crosses to stairs.

AMANDA

I'm gonna get changed. I've got to be going home.

LEE

Aren't you going to tell me about your evening?

AMANDA

There's nothing to tell. I did what your computer wanted me to. Now if you'll excuse me, it's time to slip into a phone booth and turn back into Amanda King...

\*  
\*  
\*  
\*

LEE

Amanda, we went to a lot of trouble to set this thing up. We scrambled the TV signal. We had Singer tell the servants our people were there to fix the reception.

\*  
\*  
\*

AMANDA

What'd they find?

LEE

Unfortunately, not much. They went through Hollander's things... found some Deutschmarks, a fake passport, a return airline ticket to Munich, with a connecting flight to Berlin.

\*

AMANDA

Who's Hollander?

\*

LEE

He's working with Delano. The airline ticket's for Sunday. They'll be making a move between now and then.

\*

From somewhere in the house, a PHONE RINGS. Someone answers it. Amanda is thinking hard.

(CONTINUED)

62

CONTINUED: (2)

62

LEE

(continuing)

Now... What were you going to say  
about your evening?

AMANDA

(simply; a small  
smile)

I wasn't going to say anything at  
all about it.

Lee just gives her a look. The Maid carries in a  
phone on a long cord from the living room.

MARY

A Mr. Singer placed a call to you  
at the Agency, Scarecrow. They're  
patching it through to the phone  
here.

Lee takes the phone.

LEE

Yes, Harry.

INTERCUT WITH:

63

INT. DELANO STUDY - NIGHT

63

Singer is feverishly going through some papers.  
Behind him is an open wall safe. He cradles the  
phone against a shoulder. He's very nervous.

SINGER

There's nothing much in the safe, Mr.  
Stetson. Just overdue bank notes.

LEE

All right, I want you to think very  
careful, now. Is there anything  
significant or out of the ordinary  
in Delano's plans between now and  
Sunday?

Singer is about to answer, when there is a KNOCK at the  
DOOR. He hits the "hold" button, hangs the phone up,  
then hurries and closes the wall safe. He moves back to  
the desk and calls:

\*

SINGER

Come in.

The door opens and Hollander appears.

(CONTINUED)



63

CONTINUED:

63

HOLLANDER

Is Mr. Delano back yet, Harry?

Singer shakes his head. Hollander's eyes notice the  
phone light blinking. Beat; then:

\*

(CONTINUED)

63 CONTINUED:

63

HOLLANDER

(continuing)

I'll wait for him in the living room.

He starts to close the door, then:

HOLLANDER

(continuing)

By the way, thank you for the opera tickets. The seats were wonderful. The performance, I'm afraid, indifferent.

SINGER

Anytime.

Hollander exits and closes the door. Beat. Singer picks up the phone, breathless, sweating bullets.

SINGER

(continuing;

into phone)

That was Hollander. He's back...

(then)

The only thing I can think of is the party.

LEE

What party?

SINGER

He's having a big party for the East German Ambassador here Saturday night. A lot of really top military and government people. Black tie.

LEE

Can you get ahold of the guest list?

SINGER

I think so.

LEE

Get it and meet me tomorrow morning at seven, front of the War Memorial in Rock Creek Park.

Lee hangs up. STAY WITH Singer as he hangs up. As he opens the desk drawer to get the guest list...

CUT TO:

64 INT. OFFICE - ANGLE ON HOLLANDER 64 \*

He softly cradles the phone, thinking this over. He inserts a fresh cigarette in the holder, as we PUSH IN ON him; then...

\*  
\*  
\*  
\*

CUT TO:

65 EXT. ROCK CREEK PARK - EARLY MORNING 65

Harry Singer, wearing a warm coat, paces anxiously. A road nearby winds up a small hill, and we can see, in the distance, an ice cream truck making its way TOWARD us.

LEE (O.S.)  
(calling softly)  
Harry!

66 ANOTHER ANGLE 66

as Singer turns to see Lee, standing a few dozen yards away, near some trees. Singer starts trotting in his direction. Now, in the b.g., we see the ice cream truck has picked up speed and is barrelling toward him. Lee notices, and as the truck approaches:

LEE  
Harry! Get outta here!!

(CONTINUED)

Singer turns to run, the truck is nearly on top of them. As Singer dives out of the way, the truck aims for Lee. Someone inside FIRES a SHOT. Lee starts to pull a gun, but the truck is too close. He turns to leap out of the way, and the truck looks like it will make impact as we... FREEZE FRAME, and...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

67 EXT. ROCK CREEK PARK - LEE - DAY 67

UNFREEZE FRAME as Lee dives out of the way of the truck, scrambling toward the edge of a gully. SHOTS RING out, and Lee throws himself over the side.

68 LEE 68

as he slides, rolls, tumbles through bushes and over rocks down the steep sides of the gully, SHOTS WHIZZING by. He disappears into a patch of bushes.

69 HARRY SINGER - TRACKING SHOT 69

Harry is up and running for his life. The ice cream truck is back at the gully, and now it turns its attention to Harry, racing after him. It quickly catches up to him, and:

70 ICE CREAM TRUCK 70

It ROARS UP TO CAMERA, filling the FRAME.

71 HARRY 71

He turns, sees the truck nearly on top of him. CAMERA RUSHES IN AT him, he screams, we...

CUT TO:

72 INT. DELANO BEDROOM - MORNING 72 \*

Delano sits in an easy chair, dressed in an elegant silk robe. The bed is still unmade. To his side sits a manicurist (FRANCO) attending to his nails. He is visibly upset. \*

DELANO \*

(to manicurist) \*

Ouch. Be careful, would you? \*

FRANCO \*

I'm sorry, Mr. Delano. \*

73

WIDER ANGLE

73

includes Hollander, who sits in another armchair, finishing the remains of Delano's discarded breakfast tray.

HOLLANDER

It's rather early in the day to be short-tempered, James. Here. Have a poached egg.

DELANO

(to manicurist)

Leave me, Franco.

Franco hurriedly rises, taking his equipment along.

HOLLANDER

(regarding Delano's hands)

You must stop nibbling at your nails, James. Why undo Franco's fine work.

DELANO

(rising)

You didn't have to kill Singer!

HOLLANDER

The man betrayed you, Mr. Delano.

DELANO

The man was in my employ! I have the right to discharge my employees the way I see fit. And that doesn't include homicide!

HOLLANDER

He should have kept his mouth shut. He was planning to give the guest list for the party to some American agents.

DELANO

We'll call it off. We'll call the whole deal off.

HOLLANDER

I'm afraid it's really too late for that.

DELANO

Who do you think you are? I don't take orders from you.

Hollander gets up and straightens the lapels on Delano's robe.

(CONTINUED)

73

CONTINUED:

73

HOLLANDER

Mr. Delano, you and your company were headed for financial disaster. You need us.

DELANO

(brushing Hollander's hands away)

It's not worth Harry's life.

HOLLANDER

(smoothly)

How about yours?

DELANO

Are you threatening me?

HOLLANDER

Not at all. Feel free to go to the police. Here...

(moving to phone)

Why don't you call them? Tell them about Harry and the American agent. Tell them about how you arranged exclusive selling rights for that plastic chicken of yours in East Germany. Tell them everything! Go ahead -- spill your guts!

And with that, Hollander turns and starts to walk out of the room. He stops, looks back at Delano.

\*

HOLLANDER

(continuing)

Soak those cuticles, James. It helps.

\*

\*

\*

\*

Then he leaves. HOLD ON Delano for a long moment, then...

\*

CUT TO:

74

EXT. AGENCY HEADQUARTERS - ESTABLISHING - DAY

74

75

INT. AGENCY - CORRIDOR - DAY

75

TRACK Billy and Lee as they exit elevator and head for the Bullpen.

BILLY

... I wish you'd gotten that list.

(CONTINUED)

75

CONTINUED:

75

LEE

Sorry, Billy. By the time I got to Harry, he was dead and the list was gone.

BILLY

But he did say a lot of dignitaries were coming.

LEE

The cream of Washington society.

BILLY

Except one of these distinguished people is a traitor. The set-up's not bad...

LEE

(shrugs)

Sure... If you're an important person and you want to pass something hot, and you're being watched... The best place to do it is in a room full of other important people.

BILLY

We've got to get you in there.

LEE

Security's gonna be tight as a drum... They know Harry was talking to us.

(CONTINUED)



75

CONTINUED:

75

A beat. Billy suddenly turns to Lee with a smile.

LEE

(continuing)

Uh-oh... I know what that look means.

BILLY

All she'll have to do is open a door for you.

LEE

Billy, she can't even keep a wire on right!

BILLY

She won't need a wire... Look, you told me Delano seemed quite taken by her. Surely she can use her... charm... to get herself invited.

LEE

Charm?

ON Lee's doubtful look, we...

CUT TO:

75A

EXT. WASHINGTON LOCATION - DAY (ALREADY SHOT)

75A

as Amanda runs across the grass to meet Lee. She arrives breathless.

AMANDA

I'm sorry I'm late...

LEE

Let me guess... Little League?

75B

TWO SHOT - LEE AND AMANDA

75B

(Wardrobe: please match for continuity with 75A.)

AMANDA

(shakes her head)

PTA... We're organizing a cake sale, and...

LEE

(cutting her off)

Look, about last night...

(CONTINUED)

75B

CONTINUED:

75B

AMANDA

I don't know about you, but I had a very nice time last night.

LEE

Amanda, trust me -- James Delano is no one to get involved with.

AMANDA

Who's getting involved? It's just that... I guess I've never known anyone quite like James Delano... And I've never been anyone quite like Victoria Greenwich. Not that I'd want that life... But it's a little like a fantasy you have when you're a kid.

LEE

Well, you know what happens to some of those fantasies. You grow up and find out how lousy things really are.

AMANDA

(smiles)

I used to have fantasies about secret agents. Okay, what do you want me to do?

LEE

We want you to continue your relationship with Delano.

AMANDA

What?

LEE

We're convinced he's about to be passed some very sensitive information.

AMANDA

This sounds like the part where the fantasy gets lousy.

LEE

This shouldn't be dangerous if you do exactly what you're told. First, we want you to get yourself invited to a party he's giving Saturday night.

&lt;CONTINUED&gt;

75B CONTINUED: (2)

75B

AMANDA

Is that all?

Lee starts to pace, Amanda lets him rattle on.

LEE

It may not be that easy. He may not call you again, though he seemed to be quite taken with you. If he doesn't call you in a day or two, you'll have to call him... say something about Saturday night, ask him if he has plans, sort of put him in a position where he has to invite you, because you might find out about the party... We'll work out a whole scenario...

AMANDA

Don't bother.

LEE

Amanda, this is delicate...

AMANDA

He invited me last night...

(off Lee's reaction)

Now what exactly am I supposed to do at this party...?

CUT TO:

76 OMITTED  
thru  
83

76 \*  
thru  
83

84 INT. LIMOUSINE - TIGHT ON LEE - (ROLLING) - NIGHT  
in chauffeur's cap:

84

LEE

... Circulate, stay out of trouble  
... don't call unnecessary attention  
to yourself...

WIDEN TO Lee, in full chauffeur's uniform, is driving. Amanda sits in the back, dressed in one of Victoria Greenwich's Givenchy originals.

(CONTINUED)

AMANDA

No cha-cha, huh?

LEE

No cha-cha. As soon as the party is in full swing, go to the study, flick the lights three times... then open the French doors and go back to the party.

AMANDA

That's all?

LEE

That's all.

AMANDA

(beat)

What's going to happen to him?

LEE

I don't know...

(then)

Amanda, in this kind of work, you have to keep your feelings separate from your job.

AMANDA

So, I'm learning.

LEE

Remember what I said about fantasies.

Amanda doesn't answer. MOVE IN TIGHT ON her face, conflicted, then...

CUT TO:

There are various limousines parked outside. Lee pulls the limo into the driveway. He gets out, goes and opens the door for Amanda. As she steps out, he drapes her antique lace shawl around her shoulders.

LEE

(sotto)

You look fabulous...

Amanda looks at him, surprised by this uncharacteristic remark, then heads for the entrance to the house.

86 INT. ENTRANCE FOYER - NIGHT 86

Amanda enters. A MAN in a tuxedo, guest list in hand, greets her:

MAN  
Your name, madam?

AMANDA  
Victoria Greenwich.

MAN  
(checking the list)  
Please go right in, Miss Greenwich.

WITH Amanda as she crosses toward the living room.

87 ANGLE - DELANO 87

talking to a silver-haired Army General. As soon as he notices Amanda, he excuses himself, goes to meet her.

DELANO  
I'm so glad you could come.

He takes her arm and leads her to:

88 INT. LIVING ROOM (CONTINUOUS ACTION) 88

Some of the furniture has been removed from the enormous room. Fifty formally-dressed, distinguished-looking people mingle with cocktails. There is a bar set up in the corner, manned by two big, uniformed bartenders (who, if we look closely, resemble the two large men from the opening scene).

89 OMITTED 89 \*

90 ANGLE - CURT HOLLANDER 90

in a tuxedo, watching the party from near the bar...

CUT TO:

91 EXT. MANSION - NIGHT 91

Various chauffeurs waiting by their limousines. PAN TO Lee standing beside his. His eyes are focused on the mansion, all lit up.

(CONTINUED)

91 CONTINUED:

91

Two large men stand by the front door, making sure no one uninvited enters...

CUT TO:

91A INT. MANSION - PARTY - NIGHT

91A

Amanda and Delano, drinks in hand, stand talking to Curt Hollander.

AMANDA

... it's a pleasure to meet you,  
Mr. Hollander.

Hollander bows stiffly.

HOLLANDER

Enchante... Tell me, Miss Greenwich,  
where are you from?

AMANDA

Oh... here and there. I travel  
an awful lot.

HOLLANDER

Then you know Europe?

DELANO

Miss Greenwich has a place in  
Dorset and a ski chalet in Gstaad.

HOLLANDER

Lovely place, Gstaad. Unfortunately,  
the skiing was very disappointing  
this year, wasn't it?

AMANDA

Yes, very...

DELANO

If you'll excuse us, Mr. Hollander,  
I'd like to show Miss Greenwich the  
view from the terrace.

HOLLANDER

Of course...

Hollander nods briskly, and Delano takes Amanda's arm  
and leads her to:

92 OMITTED  
thru  
96

92  
thru  
96

97

EXT. TERRACE

97

a lovely view of the estate grounds in the moonlight.  
Delano puts his arm around her.

AMANDA

It's beautiful.

DELANO

So are you...

He takes her in his arms. She's hesitant. But he kisses  
her. PAN OFF them TO Hollander, watching them from be-  
hind a curtain inside. PUSH SLOWLY IN ON Hollander as  
he fits a new cigarette into the holder, and we...

\*  
\*  
\*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

98 EXT. DELANO MANSION - NIGHT 98

As we PUSH SLOWLY IN ON the living room, we hear a SOPRANO'S VOICE SINGING one of SCHUBERT'S LIEDER.

99 INT. DELANO LIVING ROOM - ON SOPRANO - NIGHT 99

In honor of the East German Ambassador, a diva from the Washington Civic Opera sings "DIE WINTERREISE" with a piano accompaniment. PAN the guests, sitting and listening to the recital on folding chairs. Amanda sits beside Delano, nervously looking around. A moment, and she leans over, whispers something in Delano's ear, excusing herself. He nods, and she stands, slips out of the room.

100 INT. A HALLWAY 100

Amanda makes her way down a hallway, not exactly sure where she's going. One of the huge bartenders appears behind her.

AMANDA

Oh, uh, could you tell me where the powder room is?

He points to a door. Amanda smiles, crosses to the door, opens it and enters. The bartender continues on down the hallway. After a moment, the door to the powder room opens a crack and Amanda peers out. She comes out and hurries down the corridor, past a row of big, carved doors leading to various rooms. Finally she reaches an imposing set of double doors, looks around to make sure she's not seen, and peeks inside.

101 INT. OFFICE - AMANDA'S POV 101

Dark. Empty. Moonlight streaming through the windows.

102 AMANDA 102

comes in through the double doors, silently shutting them behind her. She crosses quickly to the door to the study.

103 LIVING ROOM 103

Delano looks over at Hollander, stands, and exits. A moment, then Hollander also exits.



- 104 INT. STUDY 104  
 as Amanda feels around for the light switches. She comes to a long row of switches, stares at it, puzzled, throws one. Nothing happens.
- 105 HALLWAY 105  
 Delano, Hollander and one of the big bartenders head down the hall toward the double doors. The bartender carries a small metal box. Another man appears at the end of the corridor, also headed to the double doors. This is WILLIAM COMMORAN -- in his late forties, distinguished-looking, nervous. He clutches a small leather case.
- 106 INT. STUDY - AMANDA 106  
 She is frantically working her way down the row of a dozen switches, and suddenly holds her breath, hearing the DOUBLE DOORS OPEN in the office beyond. She flattens herself against the wall.
- 107 INT. OFFICE 107  
 Hollander heads toward the door to the study, puts his hand on the doorknob.  
 DELANO  
 This'll be fine in here, Hollander.  
 Let's just get this over with.
- 108 INT. STUDY - ANGLE ON DOORKNOB 108  
 It turns, returning to its original position. CAMERA TILTS UP TO Amanda, pressed against the wall near the door. She exhales in relief. Now she hears the VOICES of the men in the outer room, and presses up to the door, listening hard.  
 HOLLANDER (O.S.)  
 I believe the figure agreed upon, Mr. Commoran, was \$200,000.
- 109 INT. OFFICE 109  
 COMMORAN  
 That's right.  
 HOLLANDER  
 First, of course, we would like to see what we're purchasing.

(CONTINUED)

109 CONTINUED:

109

The bartender has pulled a small, portable slide projector from the metal case and set it up on the desk. Commoran takes some slides from his leather bag, goes to the projector.

COMMORAN

(impatiently)

Yes, yes.

(puts slides in projector)

Could someone get the lights?

The bartender turns out the lights, and Commoran turns on the projector. An enlarged aerial reconnaissance photograph is projected.

HOLLANDER

Quite remarkable, isn't it?

Almost as good as being there.

Mr. Commoran, we are listening.

COMMORAN

You're looking at Pershing Missiles, approximately two dozen... I've circled those white mounds, there, which, on the ground look like haystacks. The other circles...

110 INT. STUDY - TIGHT ON AMANDA

110

listening breathlessly.

COMMORAN (O.S.)

... Are around farm buildings that appear quite innocent on the ground. All of these structures house missiles, the orientation of which is South, Southwest. These next photographs are pages from a secret study...

111 BACK TO OFFICE

111

COMMORAN

... Which demonstrates the vulnerability of the system.

HOLLANDER

I think we've seen enough. Lights, please. Mr. Delano... the money?

And Delano goes to the study door.

- 112 INT. STUDY 112  
 as the door opens and Amanda flattens against the book-  
 case. There is no place to hide, but the door shields  
 her from the angle of view Delano would have from the  
 desk he is crossing to. He picks up an attache case.
- 113 AMANDA 113  
 as she watches Delano from the shadows, very sad.
- 114 DELANO 114  
 turns and crosses back to the office, preoccupied, clos-  
 ing the door behind him. Amanda exhales again.
- 115 INT. OFFICE 115  
 The projector has been packaged up. Delano opens the  
 attache case, Commoran glances inside. There are stacks  
 and stacks of large denomination bills.
- HOLLANDER  
 It's all there, Mr. Commoran. I  
 shouldn't think you'd want to count  
 it just now. Shall we rejoin the  
 party?
- The bartender opens the door, heads off. Hollander goes  
 out, waits in the hall as Delano and Commoran exit. He  
 SNAPS OFF the lights from a switch near the wall.
- 116 AMANDA 116 \*  
 She is inside the study, listening hard at the door. She  
 waits a long moment. Silence. She reaches over to  
 another of the electrical switches on the wall, flicks \*  
 them three times. \*
- CUT TO: \*
- 117 OMITTED 117 \*  
 thru thru  
 119 119 \*
- 120 EXT. DELANO MANSION - NIGHT 120  
 Lee standing near the parked limo, seeing the signal. \*  
 He looks around to make sure he's not being watched, \*  
 then heads off through the bushes toward the back of  
 the house.

121 INT. STUDY

121

Amanda crosses the room, goes to the French doors. She has a moment's worth of trouble getting them opened, then finally succeeds. She leaves them open and crosses to exit back to the party. She pauses at the door to touch up her hair, then opens the door revealing:

121A HOLLANDER

121A

Amanda is horrified to be face to face with Curt Hollander!

HOLLANDER

(with an evil  
smile)

Something wrong with the lights,  
Miss Greenwich?

AMANDA

The lights?

Amanda, flustered, attempts to step around him:

AMANDA

(continuing)

I... think I'll join the others.

He blocks her exit, takes out his Luger. She's terrified.

HOLLANDER

Come with me, please...

CUT TO:

122 OMITTED

122

- 123 EXT. MANSION - NIGHT 123
- Lee on the run as he leaps over a hedge and makes for the rear of the house. He gets to the French doors, opens them, enters. But instead of Amanda, he finds: \*
- 123A INT. STUDY - BARTENDER - CONTINUOUS 123A \*
- one of the two large men from downstairs. He hits Lee, knocking him into the room. \*
- 124 OMITTED 124 \*
- 125 LEE 125
- dazed, he gets to his feet as the bartender goes for him. Lee gives him a karate kick to the knee, knocking him down. The bartender tackles him, and they crash into the file cabinet. \*
- 126 INT. LIVING ROOM - NIGHT 126
- The guests are entranced by the diva. We see Hollander, Amanda close in front of him, entering from a hallway.
- 127 AMANDA AND HOLLANDER 127
- He has his gun pressed against her back, a hand tight on her arm. She balks, he shoves the gun tightly against her, and leads her to the stairs, behind the guests, who are unaware of this suspense. Amanda and Hollander start up the stairs.
- 128 CLOSER ANGLE 128
- Amanda carefully drops her purse as a trail for Lee. \*  
Hollander is watching the room. \*
- 128A INT. STUDY - NIGHT 128A \*
- Lee and the bartender are going at it; Lee is getting the best of him.
- 129 OMITTED 129 \*

130 LEE 130

ducks as the bartender swings, then hits the large man backwards. The bartender falls against the desk, sprawled unconscious. Lee heads out toward the party.

\*  
\*

CUT TO:

131 INT. UPSTAIRS BEDROOM - NIGHT 131

Hollander shoves Amanda into the room.

HOLLANDER

All right... 'Miss Greenwich'...  
who are you working for?

AMANDA

What... what are you talking about?

HOLLANDER

My dear, do you think you're  
dealing with children? Your story,  
of course, is preposterous.

AMANDA

Story?

HOLLANDER

Gstaad... If you were there last  
winter, you would have known the  
skiing was the best it's been in  
twenty years... Now, tell me, what  
is your real name?

AMANDA

Victoria... Gr...

But before she can get the rest out, he slaps his hand  
across her face.

HOLLANDER

I dislike hitting women...

132 OMITTED 132 \*

133 CORRIDOR 133

as Lee comes out of the office doors, quickly moves down  
the hall toward the staircase. He peers around the  
corner, making sure he's unobserved, and slips around to  
scan the living room. The SOPRANO is still SINGING for  
all she's worth.

- 134 BOTTOM OF STAIRS 134  
 as Lee comes around the corner, spots Amanda's purse where she left it to signal him. Lee looks up the stairs. \*
- 135 OMITTED 135 \*  
 thru thru  
 137 137 \*
- 138 INT. BEDROOM 138  
 TIGHT ON syringe as it slowly fills with serum. WIDEN TO Hollander filling the injection as a terrified Amanda watches.
- HOLLANDER  
 Perhaps this will help you remember... who you are...
- AMANDA  
 Would you believe me if I told you I was a suburban lady with two kids, a station wagon, and a Little League team on a bad losing streak?  
 (as he shakes his head)  
 In that case, I'm going to scream.
- HOLLANDER  
 Go ahead. They'll never hear you over the music... It's lovely, isn't it? The "Liebesstod" aria from Wagner's Tristan... \*
- CUT TO:
- 139 INT. LIVING ROOM - ON SOPRANO 139  
 as she builds toward the crescendo.
- 140 STAIRWAY 140  
 Lee reaches the top, MUSIC starts to SWELL... \*
- 141 LEE 141  
 He heads down the hall, looking for Amanda. The MUSIC is very LOUD... \*

142

INT. BEDROOM

142

as Hollander, holding Amanda down on the bed, injects  
the needle into her arm. She screams...

SMASH CUT TO:



- 143 TIGHT SHOT - SOPRANO 143  
 hitting the high C with all she's got...
- 144 LEE 144  
 hearing Amanda's scream, running to the bedroom...
- 145 INT. BEDROOM 145

where Lee finds Hollander withdrawing the needle from Amanda's arm. As Amanda lays unconscious on the bed, Lee goes for Hollander. Hollander pulls a Luger, but Lee kicks it out of his hand. The two men are trained in hand-to-hand combat, and the fight is intense... Back and forth until Lee manages to smash Hollander into the armoire. Grabbing the Luger, and keeping it trained on Hollander, Lee rushes to Amanda, sees she's unconscious, checks her pulse, sniffs the syringe. Then he goes back to Hollander, grabbing him by the collar with his free hand.

LEE  
 What's in the injection?

Hollander says nothing; Lee tightens his grip on the man, his voice tense and forceful:

LEE  
 (continuing)  
 Tell me what's in the injection or I'll scatter your brains all over the room.

HOLLANDER  
 (a slight smile)  
 Be my guest. You know I won't talk. We're both in the same business.

- 146 TIGHT SHOT - LEE 146  
 as he struggles between his emotions and his professionalism. Sweat streams down his face.
- 147 TIGHT SHOT - HOLLANDER 147  
 He won't budge. His face is curled into a sneer, daring Lee to act.

148

WIDER SHOT

148

A long, agonizing beat, then Lee pulls back and gives Hollander a powerful left to the jaw that sends the German sinking into a heap against the armoire. Lee puts the Luger in his pocket, picks Amanda up off the bed, carries her from the room.

149

INT. LIVING ROOM

149

The soprano is now singing the adagio, softly, beautifully as:

\*  
\*

150

ANGLE - GRAND STAIRCASE

150

Lee, looking grim and determined, carries Amanda down the stairs. The people in the rear of the audience are the first to notice. They stop listening and stare at Lee. More and more people notice, turn toward Lee. He marches right through them. People move to get out of his way. The soprano stops singing...

\*  
\*  
\*  
\*

151

ANOTHER ANGLE

151

as Lee walks up to Delano, Amanda in his arms. Everyone is staring. The room is deathly still.

LEE

What did he give her?

Delano, conflicted, hesitates...

LEE

(continuing;  
deadly serious)

Tell me, Delano. You know she doesn't deserve this.

Delano stares at Amanda, genuinely stricken.

DELANO

I'm sorry. I really am sorry...

LEE

Dammit, Delano! This is no time for apologies! If anything happens to her I'm going to make sure you do your time in a wheelchair! Now talk! Fast!

DELANO

(miserably)

It's muscarine... Ten c.c.'s...  
You can...

152

ANOTHER ANGLE

152

as Lee turns and moves quickly away. HOLD ON Delano,  
and...

CUT TO:

153

EXT. DELANO MANSION - NIGHT (A WHILE LATER)

153

Federal cars with flashing lights are in the drive. An  
ambulance, lights flashing, waits, its MOTOR IDLING. As  
a PARAMEDIC closes the rear door of the ambulance, hops  
in the front, the ambulance drives off.

\*  
\*  
\*  
\*

154

INT. AMBULANCE - MOVING - NIGHT

154

Amanda is lying unconscious on a stretcher, a Paramedic  
beside her. Lee is behind him:

\*  
\*

PARAMEDIC

She's stabilized, Mr. Stetson.  
She should be fine.

\*

The Paramedic moves off, leaving them some privacy. Beat.  
Lee bends down so his face is near hers, looking at her  
with great concern. She is still unconscious. CAMERA  
PUSHES IN TO a TIGHT SHOT of Lee and Amanda.

\*  
\*  
\*  
\*

LEE

(softly)

I... uh... guess this one got a  
little rough... I'm sorry.

(a moment)

You did a hell of a job. You  
really did.

(beat)

You might even make a decent agent  
some day.

His face draws closer. He's very emotional. He might  
even kiss her. But before that can happen, Amanda's eyes  
fly open.

AMANDA

Thank you.

LEE

You're awake?

AMANDA

The Count, my husband, is in the  
Tower of London awaiting execution.

And then her eyes flutter and reclose, and she is back  
out cold. (If she was ever really truly conscious at all.)

155

LEE

155 \*

reacting... A small smile commences, and as he shakes  
his head slowly, we...

\*  
\*

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

155A EXT. KING HOUSE - GARDEN - NIGHT (ON STAGE)

155A

Lee stands there as Amanda exits the house, an apron tied around her, her sleeves rolled up, a dish towel in her hand.

AMANDA

You're getting very good at throwing pebbles against the kitchen window.

LEE

Am I interrupting something?

AMANDA

The supper dishes. Victoria Greenwich may not have dishes to do, but Amanda King has a sinkful.

LEE

You're going to miss her, aren't you?

AMANDA

(beat)  
A little bit.

LEE

She was quite a lady.

AMANDA

Lee, what are you doing in my garden at 7:30 at night?

LEE

Just checking... to make sure you're all right.

AMANDA

I'm fine. One thing about old muscarine, it doesn't leave a hangover...

(then)

Billy's orders?

LEE

(shakes his head)  
Uh-uh. I punched out.

(CONTINUED)

155A CONTINUED:

155A

AMANDA

Oh... Well... Listen, there's something that's been bothering me all day. I mean, maybe I just dreamed this... you know, with the sedative and all that, but... did you actually say something nice to me in the ambulance?

LEE

Like what?

AMANDA

Nah, I must've been dreaming... You know how the mind plays tricks on you... Well, I gotta get back inside. Jamie needs help with fractions.

LEE

Right. I'll just let myself out... See you around.

AMANDA

See you...

He nods, walks toward the garden gate. Amanda watches him; then:

AMANDA

(continuing)

Lee?

He turns, looks at her.

AMANDA

(continuing)

How'd you get me out of there?

LEE

I carried you.

Moment, as she nods, smiles. Then he turns around and exits... HOLD ON Amanda, savoring the last vestige of Victoria Greenwich... Then she looks down at the dish towel in her hands, remembers the sinkful of dishes. She smiles and as she throws the dish towel over her shoulder, we FREEZE FRAME.

156  
thru  
160

OMITTED

156  
thru  
160

FADE OUT.

THE END

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