

# SCARECROW

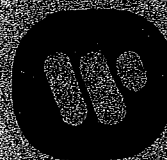
and

*Mrs. King*

"PLAYING BOSSUM"

REVISED SECOND DRAFT

October 30, 1984



WARNER BROS.  
TELEVISION

SCARECROW AND MRS. KING

"Playing Possum"

Written by  
Rudolph Borchert

WARNER BROS. TELEVISION  
4000 Warner Boulevard  
Burbank, California 91522

REV. SECOND DRAFT

October 30, 1984  
© 1984  
WARNER BROS. INC.  
All Rights Reserved

SCARECROW AND MRS. KING

"Playing Possum"

CAST LIST

AMANDA KING

LEE STETSON

BILLY MELROSE

FRANCINE DESMOND

DOTTY WEST

PHILLIP KING

JAMIE KING

YURI VALOV

MANAGER

RERRY LUNSFORD

RON TRULOCK

VASSILY BARKHOV

ILYA KRESHENKO

MAITRE D'

DEBBY

SCARECROW AND MRS. KING

"Playing Possum"

SET LIST

INTERIORS:

AGENCY  
  Reception Area  
  Offices

LEE'S APARTMENT BUILDING  
  Corridor

AMANDA'S HOME  
  Family Room  
  Kitchen  
  Entry

BOWLING ALLEY  
  Back Room

AN OFFICE

ODESSA FUNERAL HOME  
  Storage Room

NEDLINGER'S BAR  
  Office

BALALAIKA RESTAURANT

EXTERIORS:

AGENCY

LEE'S APARTMENT BUILDING

AMANDA'S HOME  
  Patio

BOWLING ALLEY  
  Parking Lot  
  Service Alley

STREETS AND ALLEYS

PARK

ODESSA FUNERAL HOME

NEDLINGER'S BAR

BALALAIKA RESTAURANT

ARLINGTON NATIONAL CEMETERY  
  Grave Site  
  Roads

VEHICLES

AMANDA'S STATION WAGON  
ND CARS  
HEARSE

SCARECROW AND MRS. KING

"Playing Possum"

ACT ONE

FADE IN:

1 EXT. AGENCY - ESTABLISHING - DAY (NPS) 1

2 ANGLE - AMANDA 2

As she approaches the Agency entrance. She pauses at the door, rings the bell, glances up in familiar fashion.

3 OMITTED 3

4 HER POV 4

Above the doorway the expected TV monitor is missing. All that remains are a few exposed wires.

5 RESUME AMANDA 5

She frowns, puzzled... then rings the bell again. After a moment, she tries the door. It opens under her hand. She eases it open and enters.

6 INT. AGENCY - RECEPTION AREA - DAY 6

As Amanda enters... stops. Her eyes widen in surprise.

6A HER POV - PANNING RECEPTION AREA 6A

The office is stripped to the walls, deserted. Furniture, plants, pictures, everything is gone.

6B RESUME AMANDA 6B

She stands, perplexed, her gaze roaming the vacant office, quiet now with a ghostly silence. She crosses to the place where Mrs. Marston's desk sat, stares at the carpet imprints from the desk and chair.

AMANDA  
(calling)  
Mrs. Marston? Hello.

(CONTINUED)

6B CONTINUED:

6B

There is no response. She looks over toward the elevator/closet, moves quickly to it, tries the door handle. It is locked. She crosses to the stairway, takes a couple of steps up.

CUT TO:

7 INT. AGENCY OFFICES - PANNING - DAY

7

Empty, without a trace of the former occupants. The walls are clear of maps and charts. The bullpen is stripped... desks and computer banks gone. The door to Billy's office stands open. It, too, is empty. Amanda's voice comes through some concealed speaker.

AMANDA (V.O.)

(filtered)

Hello. Is anyone here?

Her voice is hollow in the empty rooms.

CUT TO:

8 INT. AGENCY - RECEPTION AREA - DAY

8

Amanda turns from the stairway, disturbed... starts as she sees a man standing in the street doorway.

9 ANGLE - ENTRY

9

YURI VALOV watches Amanda from the doorway. He is well dressed, handsome, thirtyish. His voice is well modulated, without an accent. He regards her with a pleasant expression.

YURI

I'm sorry if I startled you.

AMANDA

Oh, no. That's all right. I just wasn't expecting...

She breaks off, looking at him, suddenly very aware of the deserted building... aware that this stranger blocks her path to the outside.

AMANDA

(continuing)

Were you looking for someone?

His hand goes into his pocket, comes out with a card. He holds it out, starts toward her.

(CONTINUED)

9

CONTINUED:

9

YURI

I was looking for this address.

Amanda backs off, circling him. She accepts the card at arm's length, glances at it.

AMANDA

I think it's in Georgetown, but I'm not really sure.

Still at arm's length, she hands it back, edging toward the door. He moves back, blocking her exit.

YURI

Anyone else here?

AMANDA

(nervous)

Why do you ask that?

YURI

I'm running half an hour late on an appointment. I can get lost quicker in D.C. than anywhere.

(smiles)

Someday I'll buy a street map.

AMANDA

Yes. Well... I was just leaving.

He remains where he is for a moment, then stands aside. Amanda hesitates, then:

AMANDA

(continuing)

After you.

Yuri looks at her, understands, smiles.

YURI

Of course.

He exits.

10

EXT. AGENCY - DAY

10

Yuri waits beside the door as Amanda exits. With a quick, nervous glance toward Yuri, she hurries away. Yuri watches her. His smile fades as he takes a notebook from his coat pocket, flips it open.

- 11 CLOSE ON NOTEBOOK 11  
 Tucked into the book is a black and white photograph of Amanda with Lee beside her.
- 12 RESUME YURI 12  
 He flips the notebook closed, pockets it and follows Amanda.
- 13 EXT. LEE'S APARTMENT BUILDING - ESTABLISHING - DAY 13
- 14 INT. BUILDING - A CORRIDOR - DAY 14  
 Amanda stands in the hallway. A middle-aged MAN leans on a door marked: "MANAGER."

AMANDA

Mr. Stetson's not at his office  
 and not in his apartment and...

MANAGER (MAN)

(understanding)

And he promised you a part in a  
 film, right?

AMANDA

No. No, that isn't it. I'm a  
 friend.

MANAGER

Hey, it's okay. I see a lotta  
 Lee's friends. Coming... going...  
 See, I sorta work with him. He's  
 got the expertise and I've got the  
 stories. Lots of stories.

(indicating the  
 apartments)

Maybe five, six stories per  
 apartment unit. Hard-edged, gutsy  
 stuff.

AMANDA

Yes... well, I'm not an actress.  
 I just wanted to make sure he was  
 all right. Have you spoken with  
 him recently?

MANAGER

(nods)

We talk. He's under a lotta  
 pressure.

AMANDA

He is?



15

AMANDA AND MANAGER - TRACKING SHOT

15

He talks as he leads her toward the street exit.

MANAGER

You gotta see it from his side.  
There's film festivals, union  
disputes, location scouts... and  
casting. One pretty face after  
another. That's a lotta pressure  
for a young guy. My guess is the  
appointment with you just slipped  
his mind.

AMANDA

We didn't have an appointment.

MANAGER

Look, don't sweat it, honey.  
Maybe he'll call when he gets back.

AMANDA

You mean he's out of town?

MANAGER

Yeah. Due back any time.

AMANDA

(relieved, to  
herself)  
Then he's all right.  
(to Manager)  
Thank you.

MANAGER

Sure.

She exits and the Manager watches her sympathetically.

16

EXT. APARTMENT BUILDING - DAY

16

Amanda exits, gets into her station wagon and drives off.  
There is a beat, then an ND car eases into the street a  
few car lengths behind her.

17

EXT. CAR - DAY

17

Yuri is behind the wheel, his gaze locked on Amanda in  
the lane ahead.

17A

NEW SHOT

17A

As Yuri drives off after Amanda.

18 EXT. AMANDA'S HOME - ESTABLISHING - DAY 18

Amanda's station wagon is parked in the drive.

19 INT. AMANDA'S HOME - FAMILY ROOM - DAY 19

JAMIE and PHILLIP are noisily setting up a shelter tent as DOTTY reads from a book of instructions.

DOTTY

(reading)

'... Tie the retaining cord firmly to eyelet 'C,' attaching the end to peg 'H' and driving it securely in place.'

Phillip listens, shrugs. He takes a tent peg and points it toward the floor and raises a hammer, smiling impishly.

20 AMANDA 20

sweeps in from the kitchen, carrying a backpack. She grabs the upraised hammer from Phillip and hands him the pack.

AMANDA

Here, honey, try this on.

Dotty sets the instruction book aside and looks at the camping gear around the room as Amanda adjusts the backpack.

DOTTY

Amanda, I will never understand the male urge to regress to sleeping on the ground and discarding basic comforts.

AMANDA

The boys love it, Mother.

PHILLIP

Yeah. We have fun at Uncle Herman's. Last time Jamie got poison oak.

JAMIE

And you broke your finger falling out of a tree.

AMANDA

See. They had fun.

DOTTY

Fun?

(CONTINUED)

She looks around at the scattered gear, picks up a forked stick.

DOTTY

(continuing)

It's a throwback to some Neanderthal macho instinct... burning food over an open fire... ignoring civilized bathing practices...

Jamie adjusts a snap on the tent flap. He glances at Dotty.

JAMIE

Careful with that snake stick.

DOTTY

(drops the stick)

Snake stick?

JAMIE

For rattlers. Some big suckers around Uncle Herman's.

PHILLIP

Seven... eight feet long.

JAMIE

Bigger.

Dotty stares at Amanda.

AMANDA

Come on, boys... let's wash up for dinner.

Amanda smiles as she eases the boys out.

AMANDA

(continuing)

It's boy talk, Mother. They'll be camping in the yard... twenty feet from Herman's house.

Amanda moves about the room, gathering up loose pieces of camping gear. Dotty watches her silently for a moment, then:

DOTTY

Would you like to talk to me about anything, dear?

AMANDA

Like what?

(CONTINUED)

DOTTY

Well, we could start with an explanation of why you left this morning, wearing that adorable little outfit, fired up with that determined look you have, then came home looking all depressed and confused.

AMANDA

Confused?

DOTTY

I know when you're troubled. You don't sleep... or eat...

Amanda sighs, places a forefinger to her lips in a nervous gesture.

DOTTY

(continuing)

... And you bite your nails.

Amanda quickly takes her hand from her face.

AMANDA

I don't bite my nails, Mother. I've never bitten my nails.

DOTTY

Well, you look like you're going to bite them.

AMANDA

I'd better check on dinner.

Amanda exits into the kitchen. Dotty looks after her, then follows.

20A INT. AMANDA'S KITCHEN - DAY

20A

Amanda crosses to the stove, lifts the lid off a pot, gives it a stir. Dotty follows, starts pitching in with the preparations.

DOTTY

I'm not going to bring up your work with that film company because I agreed, it's not my business.

AMANDA

Thank you, Mother.

(CONTINUED)

20A CONTINUED:

20A

DOTTY

But, I do have the right to express  
concern over your well-being.

Amanda has crossed to the sink. For a brief moment Lee's  
face appears in the window. He gestures her toward the  
patio, then disappears.

DOTTY

(continuing)

Film people are different, Amanda.  
They have strange views and  
attitudes. I'm not sure they're  
the right kind of people for you  
to be with.

(a truth)

Film people are not always what  
they seem.

AMANDA

You're right, Mother.

DOTTY

I'm right?

AMANDA

I'm going to go out to the patio  
to... uh... think... about what  
you said.

Amanda eases off toward the patio door. Dotty nods, then  
continues with dinner preparations, a puzzled expression  
on her face.

21 OMITTED

21

E

E

22

22

23 EXT. PATIO - DAY

23

Amanda exits the house... glances around.

LEE (O.S.)

(hushed, urgent)

Amanda. Over here.

Amanda hurries toward Lee's voice... as he steps out from  
his place of concealment.

Amanda reaches out, touching Lee's arm then pulling away quickly.

AMANDA

Lee. You're all right! I've been so worried.

LEE

I'm fine. I've been away on a classified mission.

(quickly)

Have you been to the Agency?

AMANDA

Yes... and it's empty. Everything's gone.

LEE

Yeah, I know. Have you talked with Billy? With anyone?

AMANDA

No. They were gone, too. What's happened, Lee? What's wrong?

Lee looks thoughtful.

LEE

You haven't been told anything?

AMANDA

No.

LEE

Then it's Operation Possum.

AMANDA

What's that?

LEE

I'll explain later. Right now I need your help. Do you bowl?

AMANDA

Bowl?

LEE

Bowl.

AMANDA

I was on the parent/teacher team the year we won third place in the league.

(CONTINUED)

24 CONTINUED:

24

LEE

Good. Can you get your bowling things and come with me?

AMANDA

Now?

LEE

Now.

Amanda nods, takes a few steps toward the house and pauses.

AMANDA

Lee, I'm really happy you're all right.

Lee nods, gestures for Amanda to hurry.

25 INT. AMANDA'S HOME - ENTRY - DAY

25

Amanda is on her knees rummaging through the closet. She comes out with a bowling jacket, a ball and a shoe. Dotty watches as she searches for the matching shoe.

DOTTY

That's the spirit. A positive move is the best thing when you're depressed.

Amanda finds the shoe, smiles at Dotty.

DOTTY

(continuing)

I can see the change already.

AMANDA

Would you mind handling dinner?

DOTTY

Not at all, dear. Keep up the momentum.

Amanda slips into the jacket, crams the shoes and ball into a gym bag and moves toward the door.

AMANDA

I'll call if I'm going to be late.

Amanda grabs Jamie and Phillip for a quick hug.

AMANDA

(continuing)

No green beans... no dessert.

(CONTINUED)

25 CONTINUED:

25

Phillip and Jamie groan.

AMANDA  
(continuing)  
Love you.

She exits. Dotty looks after her.

DOTTY  
(musing)  
What a difference a few words can  
make.

PHILLIP  
Words like 'dinner's ready' would  
be terrific.

Dotty smiles, moves toward the kitchen with the boys.

26 INT. AMANDA'S CAR (MOVING) - DAY

26

Amanda drives as Lee sits beside her, thoughtful.

AMANDA  
I can't tell you how I felt when  
I walked into the Agency today and  
found everything... everybody...  
gone.

LEE  
It's got to be something big to  
activate Operation Possum. A blown  
cover, maybe...

AMANDA  
What is Operation Possum?

LEE  
It's an emergency situation that  
neutralizes an Agency unit when  
there's been a wide band security  
leak... or a scrubbed mission...  
something major.

AMANDA  
Neutralizes an Agency unit. Is  
that the official way of saying  
the office is shut down?

LEE  
The office, as we know it, is shut  
down. But the Agency unit is  
still in operation. Somewhere.

(CONTINUED)



26 CONTINUED:

26

AMANDA

You mean you don't know where they are?

LEE

I'll get briefed at the bowling alley. That's my contact point.

AMANDA

Right.

(beat)

Who's going to brief us?

LEE

Not 'us,' Amanda... 'me.'

AMANDA

Well, if I'm not going to be briefed... why am I here?

LEE

Because it looks stupid to go bowling alone.

AMANDA

Oh.

27 EXT. BOWLING ALLEY - ESTABLISHING - DAY 27

28 INT. BOWLING ALLEY - ANGLE ON A LANE - DAY 28

A BALL rolls along a lane and CRASHES into the PINS.

29 AMANDA AND LEE 29

Amanda moves back to the horse shoe booth and tallies her score as Lee glances at bowlers in nearby lanes.

AMANDA

You're up.

LEE

Take another roll.

AMANDA

Lee, you wanted me along so this would look natural. It won't look natural if you just sit here and don't bowl.

LEE

I don't bowl, Amanda.

(CONTINUED)

29 CONTINUED:

29

AMANDA

It's easy.

(demonstrates)

You put your thumb in this hole,  
and your fingers here.

Lee picks up a ball, fits his fingers into it.

LEE

Someone should have contacted me  
by now.

AMANDA

Don't you have a number to call  
or anything?

LEE

No. Operation Possum doesn't work  
that way. Whoever's in when it  
goes into effect, stays in.  
Whoever's out, stays out... until  
he's cleared.

(shrugs)

I don't call them... they call me.

Lee walks to the lane holding the ball. As he looks down  
the lane an agent, PERRY LUNSFORD, leans over the ball  
rack.

PERRY

(whispers)

Take the phone behind your booth.

Lee doesn't react as Perry turns away to his lane. Lee  
throws his ball.

30 PINS

30

CLATTER as Lee throws a strike.

31 AMANDA AND LEE

31

Amanda smiles congratulations at the shot as she crayons  
the score.

AMANDA

I don't know why you said you don't  
bowl. That was a strike, Lee.

LEE

Hold on a minute.

He takes a few steps to a telephone behind the booth.

32 ANGLE ON LEE

32

He picks up the phone.

LEE  
(into phone)  
Hello?

INTERCUT WITH:

33 INT. AN OFFICE - DAY

33

FRANCINE is holding the phone. RON TURLOCK, an agent, listens on an extension. Temporary computer terminals and records sit on the otherwise bare desks, giving the office a makeshift appearance.

FRANCINE  
(into phone)  
We're under condition Possum,  
Scarecrow.

LEE  
I know that. Get me into the  
picture. What's going on?

FRANCINE  
Are you armed, Scarecrow?

LEE  
Of course I'm armed.

FRANCINE  
Are you carrying classified  
documents?

LEE  
No. And I want to come in.

FRANCINE  
Be at this phone in one hour.

Francine hangs up. END INTERCUT.

34 LEE

34

stares at the dead phone, then hangs it up and moves back to Amanda in the booth. She doesn't wait for his report, she's bursting with news of her own.

AMANDA  
Lee...

(CONTINUED)

34 CONTINUED:

34

LEE

(over her)

I don't understand. I didn't get a thing. Not even a new contact point. I'm really out in the cold.

AMANDA

Lee, there's a man over there near the lockers. He was at the office this morning.

LEE

(distracted)

What?

AMANDA

The man by the lockers was at IFF this morning. He said he was looking for some address in Georgetown. But, if he was there, and now he's here... isn't that more than coincidence?

Lee looks off toward the lockers.

35 LEE'S POV - YURI VALOV

35

Moves casually past the lockers, his gaze sweeping the lanes carefully.

36 RESUME SHOT

36

Lee slides down in the booth.

LEE

Yeah. It's a helluva lot more than coincidence. That's Yuri Valov.

AMANDA

You know him?

LEE

We've met. He's a top Soviet agent.

AMANDA

Oh, my gosh.

LEE

This contact point's supposed to be secure. He must have followed us here.

(CONTINUED)

36 CONTINUED: 36

AMANDA

What do we do?

LEE

Lead him out of here and lose him.

Lee takes Amanda's arm, starts walking her toward the exit.

37 ANGLE ON ALLEY 37

Yuri walks past the end lane. Lee pulls Amanda along toward the door and out. Yuri sees them and follows.

37A ANOTHER SHOT 37A

From a place of concealment a bespectacled man steps out, watching them. This is VASSILY BARKHOV. His expression is grave.

38 EXT. BOWLING ALLEY - DAY 38

Amanda and Lee move quickly to the station wagon, get in and ease away. Yuri follows.

39 INT. STATION WAGON (MOVING) - DAY 39

Lee is driving as he watches the rearview mirror.

LEE

Good. He's right behind us. Hang on. This is where we lose him.

He floors it.

40 CHASE 40

Lee wheels the station wagon through a maze of alleys and side streets, trying to shake Yuri. He plows through crates and trash cans, one-eighties the wagon to another alley as Yuri follows.

41 INT. STATION WAGON (MOVING) - DAY 41

Amanda looks back.

AMANDA

He's still following.

(CONTINUED)

41 CONTINUED:

41

LEE

I know.

(cuts a corner)

I'd forgotten how good he was.

42 AN ALLEY

42

The WAGON SKIDS out in a turn and Yuri's car brakes to a stop across the alley, blocking it. Both men jump out, pistols up, aiming over their car hoods. Amanda ducks down, disappearing from sight. HOLD ON the tense scene a moment and --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

43

EXT. ALLEY - DAY

43

Lee and Yuri are frozen in place, guns trained on each other. Amanda is nowhere in sight. After a moment:

LEE

It's a stand-off, Yuri. Put the gun away.

YURI

Only if you agree to talk with me.

Lee nods. Both men holster their pistols and step out from behind the cars.

LEE

(over his shoulder,  
his eyes still on  
Yuri)

You all right, Amanda?

There is no answer. Lee turns, can't see her, moves quickly to the passenger door.

LEE

(continuing)

Amanda?

Slowly Amanda appears, rising from her crouched position in the front seat.

AMANDA

I just thought I'd stay out of the way.

Yuri has moved around to join them.

YURI

(to Amanda)

I apologize for frightening you  
... for the second time today.  
But it was imperative that I speak  
to Lee.

LEE

Imperative? For you or for me?

YURI

For the people of your country  
and mine. For the world.

(CONTINUED)

43 CONTINUED:

43

AMANDA

The world?

LEE

Yuri usually has the right words  
... and moves. He had them in  
Angola, in Central America... even  
in the Silicon Valley.

YURI

We can talk about the good old  
days some other time. There isn't  
much of that to spare right now.  
(earnestly)  
Will you listen?

43A EXT. PARK - ESTABLISHING - DAY (LATE AFTERNOON)

43A

The park is virtually deserted. Amanda, Lee and Yuri are  
moving toward a children's playground area.

43B CLOSER SHOT

43B

As they reach the playground, Lee stops. Amanda and Yuri  
follow suit.

LEE

Okay, Yuri. There's nobody around  
... no bugs... Satisfactory?

YURI

Satisfactory.

LEE

You wanted me to listen. I'm  
listening.

Yuri takes a moment, finding the words difficult, then:

YURI

Perhaps I should start by saying  
... In my country there are...  
extremists...

LEE

No kidding.

YURI

As there are in yours. One of  
these 'extremists' is Field  
Marshal Ilya Kreshenko.

(CONTINUED)



43B CONTINUED:

43B

LEE

I've heard of him. He's been advocating a first strike against this country for years.

AMANDA

A first strike?!

YURI

He felt we were losing the technological race... that we could win a war now, but not in the years ahead. Unfortunately, as chief comminform adviser, he had access to all our technology.

LEE

Had access?

YURI

Kreshenko is in your country now ... with two of his aides: Vassily Barkhov and Anatole Yulanovski. That is the problem.

LEE

You have thousands of agents here. What makes these a particular problem?

YURI

Barkhov is a computer and communications specialist and Yulanovski is a genius in advanced weaponry.

AMANDA

(thoughtful)

I know those names.

Lee and Yuri ignore Amanda, intent on their conversation.

YURI

Field Marshal Kreshenko has made himself an outlaw in his own country by coming here. He would not do that unless he had a plan. What that plan is, is what we must find out.

LEE

Work together?

(CONTINUED)

43B CONTINUED: (2)

43B

YURI

I find the thought incredible as you do... but we have no choice.

LEE

(mulling)

How did you find me?

YURI

Through the lady. She has been observed in your company on a number of occasions. I followed her through several dead ends, then to the bowling alley.

Amanda glances from one man to the other, waiting for a break in the conversation.

AMANDA

I...

YURI

We must pool our information and find out what these men are up to.

AMANDA

I transcribed the tapes of Barkhov and Yulanovski.

Yuri stares at Amanda.

YURI

You transcribed tapes?

Lee puts his arm around Amanda.

LEE

She pitches in when I get busy.  
(gives her a squeeze)  
Right, honey?

Amanda realizes that Lee is protecting her cover.

AMANDA

Right. I pitch in.

YURI

Then these men have been under surveillance. You would have invaluable information in your computer.

(CONTINUED)

43B CONTINUED: (3)

43B

LEE

Wouldn't you just love to have a crack at that?

YURI

We're not adversaries on this, Lee. You must trust me.

Lee studies Yuri for a thoughtful moment, then:

LEE

Back to the bowling alley.

Yuri flashes a smile of hope as they head back toward their cars.

43C EXT. ODESSA FUNERAL HOME - ESTABLISHING - NIGHT

43C

43D INT. ODESSA FUNERAL HOME - STORAGE ROOM - NIGHT

43D

A glowing light bulb hangs from the ceiling illuminating the casket storage area. It has been converted partially to accommodate a makeshift lab. There is a variety of tools, a soldering iron, a torch, etc. Field Marshal ILYA KRESHENKO, stocky, imperious, sits on a crate, his cold, expressionless eyes watching Vassily Barkhov, the bespectacled, Soviet version of a nerd seen earlier. Anatole Yulanovski, older, bearded, watches both men carefully. None speaks with more than a trace of an accent.

BARKHOV

It was Yuri Valov. There is no doubt. He came into the bowling alley after the American agent. Then the agent hurried away with his lady, and Yuri followed. They moved very quickly and... I lost him.

(glances from  
Kreshenko to  
Yulanovski)

I returned for instructions.

Kreshenko slams his hand onto a casket angrily.

KRESHENKO

Yuri Valov is the one man who can stop us. He cannot be allowed to do that.

Barkhov and Yulanovski trade nods of determination.

(CONTINUED)

43D CONTINUED:

43D

KRESHENKO

(continuing)

Wait for him at the bowling alley.  
Kill him and anyone with him.

Barkhov and Yulanovski check pistols on their belts.

KRESHENKO

(continuing)

And, if you're caught... kill  
yourselves.

Barkhov and Yulanovski trade an uneasy glance at the last order, then they move away, exiting the room.

43E KRESHENKO

43E

leans on an open casket, concentrating. He turns his head toward a MOANING sound coming from a dark corner behind him with an expression of annoyance. The MOANING sound GROWS LOUDER and Kreshenko explodes in a burst of temper.

KRESHENKO

Silence! I'm thinking!

He picks up a wrench and hurls it toward the sound. There is a THUD, then a GROAN and then SILENCE. Kreshenko resumes his attitude of concentration.

43F EXT. BOWLING ALLEY - ESTABLISHING - NIGHT

43F

44 OMITTED  
thru  
47

44  
thru  
47

48 INT. BOWLING ALLEY - NIGHT

48

Lee stands near the PHONE, checking his watch. It RINGS and he grabs it.

LEE

(into the phone)

I'm here.

49 EXT. NEDLINGER'S BAR - ESTABLISHING - NIGHT

49

50

INT. NEDLINGER'S BAR - OFFICE - NIGHT

50

Francine is on the phone. Lunsford is on an extension.  
Turlock watches.

FRANCINE

Contact will be delayed for a  
while, Scarecrow. Possum security  
measures.

INTERCUT Lee and Francine.

LEE

I know the Possum directive word  
for word. I also know the  
paragraph that covers 'immediate  
and irreversible damage to  
national security,' which is what  
I've got.

FRANCINE

Hold it, Scarecrow. The phone  
might be dirty.

(thinks)

I'll run this by Leader One. Be  
at this phone in an hour. Wait  
in the back room. Your key still  
fits.

LEE

An hour!

Francine hangs up. END INTERCUT. Lee beckons to Yuri  
and Amanda and they follow him toward a corridor leading  
to the back.

51

INT. NEDLINGER'S - OFFICE - NIGHT

51

Francine stares at the phone.

PERRY

You know something about Leader  
One that we don't? He's going to  
show in an hour?

FRANCINE

I don't know when he's going to  
show.

PERRY

Where the hell is he?

(CONTINUED)

51 CONTINUED:

51

FRANCINE

If I knew that, I wouldn't be  
chewing up a fifteen dollar  
manicure.

(beat)

Lee says he has something.

TURLOCK

We can't keep stalling him. We  
may have to handle it ourselves.

Francine looks at her watch, thinks.

FRANCINE

If we have to, we'll do it.

52 INT. BOWLING ALLEY - BACK ROOM - NIGHT

52

Amanda, Yuri and Lee enter the sparsely furnished room  
and look around.

LEE

Another hour!

YURI

Why is contact with your superiors  
taking so long?

Lee looks at him a moment, decides to level.

LEE

My unit's on hold.

YURI

Operation Possum?  
(off Lee's look)  
I've heard of it.

LEE

Yeah. You have the same thing.  
Only it's called 'Hibernation.'

Their one-upmanship ending in a tie, Lee turns to  
Amanda.

LEE

(continuing)

There's really no reason you have  
to hang around, Amanda.

AMANDA

Are you sure?

(CONTINUED)

52 CONTINUED:

52

LEE

Sure.

A glance at Yuri and he crosses to her, deliberately gives her a kiss and a hug.

LEE

(continuing)

Call you, okay?

AMANDA

(recovering from the surprise of his embrace)

Okay. Yes. I'll be waiting.

She starts for the door, stops at:

YURI

Amanda, you said you transcribed conversations between Barkhov and Yulanovski. Do you recall any of what was said?

AMANDA

Not much. I remember one of them missed his girl, and the other one complained about the food here. Things like that.

YURI

If we had access to the tapes...

LEE

We don't. Computer access is closed until I get clearance.

YURI

(beat)

It's all in her memory... every word. With hypnosis...

AMANDA

Oh, hypnosis wouldn't work on me. I have a very strong will.

YURI

And I have a doctorate from the University of Psychic Studies in Murmansk.

LEE

(flat)

Really?

&lt;CONTINUED&gt;

AMANDA

I'd do anything I can to help,  
but...

YURI

Good.

LEE

You'd better know what you're  
doing, Yuri.

AMANDA

It's all right, Lee. I guess we  
should try everything, even if we  
know it won't work.

Lee nods grudgingly. Yuri turns out the lights in the  
room except for a single lamp on the table. Through the  
action:

YURI

Make yourself comfortable, Amanda.

Amanda settles in the chair with an attitude of  
cooperation.

YURI

(continuing,  
sonorous)

I want you to relax completely.  
Try to clear your mind of all  
thoughts, all concerns and relax.  
Close your eyes and release all  
tension from your body. You feel  
a sense of heaviness in your limbs  
as you remember listening to the  
tapes.

Amanda's eyes are closed. Lee's cynical expression fades  
as he watches.

YURI

(continuing)

You are typing. You hear the  
voice of Barkhov...

Amanda is under, her eyes open -- they are blank and  
expressionless. She recites the transcripts by rote.

AMANDA

The food is terrible. Why do  
these Americans put everything in  
packages?

(MORE)

(CONTINUED)



52 CONTINUED: (3)

52

AMANDA (CONT'D)

(beat)

Yulanovski: We will go to the  
Balalaika tonight. You have your  
borscht, I can talk with Svetlana.  
The name is music... Svetlana...  
Svetlana...

Lee is amazed, staring from Amanda to Yuri.

AMANDA

(continuing)

Barkhov: I have no dollars.  
Yulanovski: I have twenty from  
the field marshal. Tonight...  
the Balalaika.

Amanda sighs wearily. Yuri notes her fatigue.

YURI

You have finished now. You turn  
off the recorder and rest. When  
I snap my fingers you will awaken,  
feeling refreshed.

Yuri snaps his fingers. Amanda blinks, looks from one to  
the other.

AMANDA

I'm sorry. I told you it wouldn't  
work.

Lee snaps on the lights and crosses to the desk. Through  
the action:

LEE

I don't know whether it'll pay  
off, but it's all we've got to go  
on.

(opening drawers)

There ought to be a phone book in  
here.

YURI

It sounded as if they'd been to  
the restaurant more than once.

AMANDA

Who said anything about a  
restaurant?

LEE

You did.

(CONTINUED)

52 CONTINUED: (4)

52

He has the phone book, is flipping through the pages.

AMANDA

You mean it worked?

YURI

You were very helpful. But you were becoming tired, so I stopped. Deep recollection requires a great deal of energy.

LEE

There's a Balalaika restaurant on 'E' Street, That's just a few minutes away. Let's check it out.

YURI

(to Amanda)

You will be available? Without the transcripts, you are the only source of information we have.

AMANDA

I'll have the kids in bed by nine. You can call me any time after that.

They exit the room.

53 OMITTED

53

54 EXT. BOWLING ALLEY - NIGHT

54

Barkhov and Yulanovski watch from the parking lot, crouching slightly between the rows of cars as they see Amanda, Lee and Yuri exit the alley. They take out pistols and move to a cross-fire position.

55 PARKING LOT

55

Lee and Yuri are alert, watchful.

YURI

Would you be under surveillance?

LEE

Our teams aren't that obvious.

YURI

The two men have split up.

(CONTINUED)

55 CONTINUED:

55

AMANDA  
(looking)  
What two men?

LEE  
Let's take the alley.

56 FOLLOWING THEM

56

Lee and Yuri make an abrupt turn and walk quickly down a service alley. They run a few steps, then stop in the shadow of a doorway. Lee positions Amanda behind him.

57 BARKHOV AND YULANOVSKI

57

run to the alley, guns drawn. They stop. Barkhov signals and they each cover a side, searching the darkness.

58 ANGLE OVER LEE

58

He pushes Amanda deeper into the doorway as he draws his pistol. Yuri takes a gun from an ankle holster.

LEE  
(sotto, to Amanda)  
Stay put.

Lee moves out into the alley, opposite Yuri.

59 ALLEY

59

The four men cat-and-mouse each other until Barkhov kicks over a garbage can, MISFIRES his PISTOL as he trips. Amanda sees him scramble to a doorway.

AMANDA  
Lee! Over there!

Barkhov FIRES in Amanda's direction, BULLETS HITTING around her. Lee runs to her, RETURNING FIRE. He pulls her behind a dumpster as BULLETS PING into the METAL sides. Amanda crouches, terrified, as Lee slips behind the dumpster and moves to the opposite end. He FIRES SEVERAL SHOTS in Barkhov's direction, then reaches for a fresh clip. Yulanovski steps from the shadows and aims his pistol at Lee. Before he can fire, a SHOT RINGS OUT and Yulanovski falls to the ground.

60 ANOTHER ANGLE

60

Yuri steps out of the shadows and kneels over Yulanovski's body.

YURI

Is Amanda all right?

Amanda peers out from behind the dumpster.

AMANDA

I'm... fine.

LEE

The other one got away?

YURI

He ducked through an open doorway leading to the street. But I saw him. It was Barkhov.

Lee is kneeling beside Yulanovski, going through his pockets. The APPROACHING SCREAM of police SIRENS alerts them. Lee rises.

LEE

I got everything. Let's get out of here.

They hurry toward the parking lot.

60A PARKING LOT

60A

They head for Amanda's wagon. As they move Lee checks out the items he took from Yulanovski and pocketed. Suddenly he comes upon a small tube with indexed numbers on the side. He stops dead, hands it to Yuri.

LEE

He was carrying a docimeter.

AMANDA

What's that?

YURI

A device for measuring radiation. They're used in X-ray labs, nuclear power plants...

LEE

Critical mass devices.

AMANDA

You mean a bomb?

(CONTINUED)

60A CONTINUED:

60A

YURI

Yulanovski was an expert in that field.

LEE

Well, now we know what they're doing here.

Yuri nods gravely.

LEE

(continuing)

I've got to get this to Billy... and I don't even know where he is.

60B INT. ODESSA FUNERAL HOME - STORAGE ROOM - NIGHT

60B

Kreshenko is seated, checking some notations in a small book. He stares back at the MUMBLING sounds in the darkness behind him. He moves behind a number of caskets and pulls a trussed and gagged BILLY MELROSE INTO VIEW, propping him up and removing the gag.

KRESHENKO

You have not been cooperative, Mr. Melrose... but you have been of some use. Your disappearance has left your unit without a leader. And without a leader... chaos.

BILLY

It's not a one-man operation. We don't work that way.

KRESHENKO

Soon you will not be working at all.

Kreshenko laughs, moves to a crate. He strips off the lid and sides to reveal a gray-painted cylinder.

60C ANGLE OVER BILLY

60C

Who studies the device, then looks to Kreshenko, unbelieving.

KRESHENKO

So. My answer to detente. You know what this is, of course.

(CONTINUED)

60C CONTINUED:

60C

BILLY

It can't be. There's no way...

KRESHENKO

... I could get it into your country? There are many ways. I chose the most simple. Every part of this nuclear device was carried into this country... through your airport security... undetected.

BILLY

(appalled)

Why?

KRESHENKO

To hurry history. If your generals don't see this as a Soviet strike, then our generals will see it as the beginning of a war they must win or perish.

BILLY

Nobody's going to win an all-out nuclear war. Both our countries would be destroyed.

KRESHENKO

On the contrary. This will be the ultimate triumph of the communist state. I regret that I cannot be alive to witness it.

(off Billy's look)

You think I'm mad.

BILLY

It had crossed my mind.

KRESHENKO

(shakes his head)

I'm a practical man. People grow soft without challenge. I've seen the erosion of power in my country. The response to your gestures of 'friendship.' All that will change tomorrow... when your government is reduced to radioactive waste.

60D BILLY

60D

stares up at Kreshenko, reading his resolve... then turns to look at the ominous device that could precipitate World War Three.

61  
thru  
66

OMITTED

61  
thru  
66

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

67 EXT. BOWLING ALLEY - ESTABLISHING - NIGHT 67

67A INT. BOWLING ALLEY - NIGHT 67A

Amanda, Lee and Yuri move through the bowling alley, headed toward the corridor which leads to the back room.

LEE

You don't have to wait with us,  
Amanda.

(remembering Yuri)

Honey.

AMANDA

You think I could just go home,  
knowing there's a nuclear bomb  
somewhere in Washington?

YURI

(to Lee)

You will need all the credibility  
possible to convince your superiors.  
She may be of help.

LEE

You may be right. Only my problem  
isn't convincing my superiors...  
it's finding them.

Amanda glances at her watch.

AMANDA

Francine said she'd call you in an  
hour.

LEE

Yeah.

67B ANGLE ON A LANE 67B

Francine is in a booth, watching them. She turns to  
Lunsford and Turlock, who are with her.

FRANCINE

See the man with Lee?

TURLOCK

Yuri Valov.

(CONTINUED)



67B CONTINUED:

67B

PERRY

What would the Soviet's top agent  
be doing here... with Scarecrow?

FRANCINE

That's what we have to find out.  
(working it out)  
I'll go in first... give me a  
couple of minutes, then hit the  
room.

They nod.

FRANCINE

(continuing)  
Lee's a buddy... but, until he  
clears this up, he's to be  
considered adversarial.

PERRY

Right.

Francine adjusts a pistol in her hand, covers it with a  
scarf. Turlock and Lunsford watch her move toward the  
corridor to the back room.

68  
thru  
70

OMITTED

68  
thru  
70

71

INT. BOWLING ALLEY - BACK ROOM - NIGHT

71

Amanda is seated in a chair, deep in a hypnotic trance.  
Lee watches as Yuri leads her through the transcriptions.

YURI

Now, Amanda... you are listening  
to the voices on the tapes. Tell  
me the part where they talk about  
Kreshenko.

Amanda concentrates, says nothing. Yuri glances at Lee.

LEE

Maybe they didn't use his name.  
(thinks)  
Ask about the bomb. They'd be  
concerned about that.

YURI

(to Amanda)  
They're worried about something.  
Amanda... it's important.

(CONTINUED)

AMANDA

(thinks; recites)

Barkhov: Why did he choose this place? Yulanovski: Because of the lead lining. Barkhov: I don't like it. It reminds me of when my mother died. It was cold and dark, like this. Yulanovski: The field marshal feels it is appropriate. It amuses him.

Yuri and Lee exchange a puzzled look.

LEE

Ask about radiation.

Lee hears a TAP at the door. He checks his watch and eases the door open. Francine stops a greeting short as Lee gestures her to silence, indicating Amanda's trance. She steps inside, eyeing Yuri cautiously. Through the above:

YURI

Amanda, do they mention radiation?

AMANDA

Barkhov: I think I can feel the radiation. Is that possible?  
Yulanovski: Of course not. It is your imagination.

Amanda's head drops a little with fatigue. Lee nods to Yuri.

YURI

You have finished your day's work.  
You will awaken refreshed.

Yuri snaps his fingers. Amanda comes out of the trance, sees Francine.

AMANDA

Francine! When did you get here?

FRANCINE

A little late, apparently. What's this all about?

Yuri reaches into his pocket for the docimeter, offers it to Francine as her pistol whips out from under the scarf.

(CONTINUED)

71 CONTINUED: (2)

71

YURI

It's a docimeter.

FRANCINE

And this is a pistol. Put yours on the table, Lee.

Lee stares at Francine as Lunsford and Turlock enter quietly, hands on their waistband holsters. They take Yuri's gun and set it on the table. Lee sets his next to it.

AMANDA

Francine! What are you doing?

LEE

It's standard procedure, Amanda. I haven't been cleared yet... and being spotted with a top Soviet agent doesn't help.

FRANCINE

Not a whole lot.

AMANDA

(to Francine)

But they're working together.

Francine looks at Lee.

FRANCINE

Fascinating. I can't wait for the explanation.

AMANDA

Excuse me... but I have to know something. Lee, what's going to happen to the nuclear bomb?

FRANCINE

What nuclear bomb?!

AMANDA

Because, if someone's planning to set it off, I'd like to know.

All eyes go to Lee.

LEE

My guess is, Kreshenko plans to detonate it, unless we can stop him.

(CONTINUED)

71 CONTINUED: (3)

71

FRANCINE

Lee, I want to know what's going on.

AMANDA

And I want to go home.

LEE

No problem. Francine can get us the Barkhov-Yulanovski tapes...

FRANCINE

There are no tapes. They were erased along with everything we had on Kreshenko. Somehow they got inside our data banks. That's what triggered Operation Possum: a wide band security breach.

AMANDA

Then all you have is what I remember under hypnosis.

FRANCINE

So she stays.

LEE

Francine, she wants to be with her family.

AMANDA

If I could just get them out of town... I'd come back first thing in the morning.

LEE

Go.

Amanda heads for the door. Lunsford and Turlock watch Francine for approval. Francine considers it.

LEE

(continuing)

It's Amanda, Francine.

Francine nods to Turlock. He opens the door and Amanda hurries out. Francine sits on the edge of the desk. She picks up the docimeter, hands it to Lunsford.

FRANCINE

What does this tell us?... In practical terms?

Lunsford examines the docimeter reading.

(CONTINUED)

71 CONTINUED: (4)

71

PERRY

The roentgen reading is what you'd get after several hours near a poorly shielded nuclear bomb.

There is a moment of heavy silence.

FRANCINE

Billy's disappeared. Our branch has gone from high security unit to something like a public library ... and you claim there's a nuclear device about to be detonated in D.C.  
(to Lee)  
Bring me up to date on everything you've got.

72 EXT. AMANDA'S HOME - DAY 72

73 INT. AMANDA'S HOME - FAMILY ROOM - DAY 73

Jamie and Phillip are noisily packing their camping gear.

74 ANGLE ON STAIRS 74

Dotty steps down INTO VIEW. She is partially awake, confused over the activity. She clutches her robe and moves to the kitchen.

75 INT. KITCHEN - DAY 75

Amanda is setting breakfast dishes at the table as Dotty pauses in the doorway, watching with sleepy disbelief.

DOTTY

It's dawn, Amanda. What are you doing?

AMANDA

Good morning, Mother. I was just going to wake you... with the news.

DOTTY

What news?

AMANDA

I talked with Uncle Herman this morning and you're all going to Vermont on the early train.

(CONTINUED)

75 CONTINUED:

75

Dotty takes a cup of coffee Amanda has poured as Phillip and Jamie slide in and begin eating their breakfast. Dotty moves back into the family room as she talks, Amanda following.

DOTTY

I don't want to go to Vermont.  
I want to go back to bed.

(sighs)

As soon as I find out what's  
happened to your mind.

76 AMANDA AND DOTTY

76

sit on the sofa.

AMANDA

It's just a little change in  
plans. You're leaving earlier,  
that's all.

Dotty stares at Amanda.

AMANDA

(continuing)

You trust me, don't you, Mother?

DOTTY

Of course.

AMANDA

Then hurry and get ready. Please.  
The train leaves in an hour. I'll  
follow as soon as I can. If I can.

DOTTY

Can I change my answer to that  
'trust' question?

AMANDA

Too late.

(hurrying her)

Mother... you and the boys have  
to leave for Vermont in an hour.

DOTTY

(shakes her head)

Not without an explanation.

AMANDA

There isn't time.

(CONTINUED)

DOTTY

Without an explanation... I am not budging.

AMANDA

All right. An explanation. I'm a spy. For us, of course.

DOTTY

Of course.

AMANDA

There's a bomb in Washington... a nuclear bomb. And it's going to go off unless we stop a man named Kreshenko.

DOTTY

We? That would be the other spies you work with.

AMANDA

Right. I'd come with you, but...

DOTTY

Wait. I think I know this part. You have vital information that the other spies need in order to find the bomb.

Amanda nods.

AMANDA

It comes out under hypnosis.

Dotty stares at the wall thoughtfully.

DOTTY

You did this as a child, Amanda. You made up the most absurd stories when you wanted something..

(remembering)

Once it was a bicycle, so the dragons couldn't catch you on your way to school.

Dotty stands and looks at Amanda knowingly.

DOTTY

(continuing)

If you have some sort of... affair planned and you want your family out of the way...

(MORE)

(CONTINUED)

76 CONTINUED: (2)

76

DOTTY (CONT'D)

(moves toward  
the stairs)

... you don't have to dream up  
those ridiculous stories. We'll  
be happy to get out of your way.

AMANDA

Thanks, Mother.

DOTTY

(exits, muttering)

Bombs... spies...

Amanda's expression is one of vague regret over upsetting  
her mother... but the urgency of the situation takes over.  
She heads back toward the kitchen.

AMANDA

Jamie... Phillip... hurry.

77 EXT. BOWLING ALLEY - ESTABLISHING - DAY 77

78 INT. BOWLING ALLEY - BACK ROOM - DAY 78

Francine, Lunsford and Turlock are facing Lee and Yuri.

FRANCINE

What do you mean you struck out?

LEE

Just that. We struck out.

FRANCINE

But it's the only Balalaika in  
the phone book. You're sure that  
was the name?

LEE

I'm sure. Only this was a bar,  
with belly dancers... and no  
Svetlana.

YURI

You only checked the D.C. book.  
What about a suburb?

Francine looks to Lunsford.

FRANCINE

Lunsford...

(CONTINUED)



PERRY

I'm on it.

Lunsford crosses to the desk, pulls out a number of suburban directories, starts leafing through them. Turlock answers a TAP on the door. He opens it and Amanda steps inside.

AMANDA

I put mother and the boys on a train for Vermont. They'll be safe.

LEE

We're coming up empty here, Amanda. You should have gone with them.

AMANDA

I said I'd be back. I'm your only source of information.

YURI

She is quite correct. This is no time for sentiment, Lee.

AMANDA

(to Lee)

He's right. But thank you.

PERRY

I've got a Balalaika restaurant in Catonsville.

LEE

Let's hit it.

They start for the door, Amanda with them.

LEE

(continuing)

Amanda...

AMANDA

You don't know where the bomb is, Lee. Maybe I do. I'm coming along.

Yuri glances from Francine to Amanda.

YURI

I'm getting a very interesting and unexpected view of the American woman.

Amanda smiles at him and they leave.

78A EXT. ODESSA FUNERAL HOME - ESTABLISHING - DAY

78A

78B INT. ODESSA FUNERAL HOME - STORAGE ROOM - DAY

78B

Kreshenko bends over the cylinder, working on the timing device. Billy is seated in a chair, his hands bound behind him. Barkhov stands watching.

KRESHENKO

Make sure the automobile is ready, then return. I will need your help in moving this.

BARKHOV

Yes, sir.

Barkhov exits.

BILLY

It's not too late to change your mind, Kreshenko.

Kreshenko turns to him.

KRESHENKO

And why would I do that?

BILLY

To save millions of lives... including your own.

KRESHENKO

I am a soldier, Mr. Melrose. A soldier is prepared to give his life for his country.

BILLY

They didn't ask for your life, Kreshenko. You're doing this on your own. A soldier's supposed to follow orders.

KRESHENKO

I have no alternative. They refuse to act. I must force them.

Kreshenko turns again to the cylinder, finishes setting the timing device, turns back to Billy.

KRESHENKO

(continuing)

I give you an honor. You will be one of the first casualties of World War Three.

He steps aside so that Billy can now see the detonator's readout.

78C READOUT

78C

The numbers read: 02:00:00... And, as the countdown starts --

78D ANGLE - BILLY

78D

His eyes locked on the numbers... sweating. HOLD for a moment and --

79  
thru  
86

OMITTED

79  
thru  
86

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

- 87 OMITTED 87
- 87A EXT. BALALAIKA RESTAURANT - DAY 87A  
Amanda's station wagon pulls up and disgorges Lee, Amanda, Francine and Yuri.
- 87B INT. BALALAIKA RESTAURANT - CONTINUOUS ACTION 87B  
Our foursome enters the restaurant. It is almost empty -- between mealtimes. Lee approaches the MAITRE D' with Yuri.

LEE

Excuse me, we're looking for a woman named Svetlana.

YURI

We think she works here as a waitress.

MAITRE D'

(gruff)

You think wrong. Now if you were looking for a Debby or a Doris I could help you -- but Svetlana -- Don't know her.

DEBBY, a cute waitress walking nearby with a tray of just-washed glasses, pipes up:

DEBBY

He doesn't -- but I do. I'm Svetlana.

MAITRE D'

She's crazy. Her name's Debby.

The Maitre d' stalks off, disappearing into the kitchen.

DEBBY

Don't mind Butch. You should see him when he's in a bad mood.

YURI

You said you were Svetlana.

DEBBY

Well, actually my real name is Debby. But there're these two guys --

(CONTINUED)

FRANCINE

Their names?

DEBBY

I called them Barky and Anatoly.  
I don't remember what their real  
names were. Anyway, it was a joke  
-- Barky liked the name Svetlana  
so I told him that's what he could  
call me.

AMANDA

Do you know where we could find  
them?

LEE

It's very important.

Debby thinks for a moment...

DEBBY

Barky mentioned a place to me once.  
They really hated staying there.  
(trying to remember)  
What did he say it was called...  
(long beat)  
... It'll come to me. It's just not  
coming to me right now. Sorry...

LEE

Take your time. Did you ever go  
out with -- Barky?

DEBBY

He asked me to... But... I didn't  
really want to.

Debby gives a self-conscious smile and averts her eyes.

LEE

Why?

DEBBY

Well, this is going to sound kind  
of silly -- but he reminded me of  
my biology teacher in high school.  
He smelled funny. You know like  
that chemical all the specimens  
float in -- what's it called?

AMANDA

I remember that stuff -  
formaldehyde.

(CONTINUED)

87B CONTINUED: (2)

87B

Suddenly Debby's eyes light up.

DEBBY

Odessa. That's what Barky called it. Odessa apartments or something.

LEE

Francine.

FRANCINE

On it.

She crosses to the pay phone and starts flipping through the phone book.

AMANDA

Thank you, Debby, you've helped us.

DEBBY

Sure, anytime. Say 'hi' to Barky if you see him.

She departs as Francine comes back with the phone book.

FRANCINE

Here it is. Odessa Stationers, Odessa Drycleaners and Odessa Funeral Home.

LEE

(thinking)

Cold, mother's death... Formaldehyde. It's the funeral parlor.

(then)

Francine, get in touch with the White House -- tell them it's a Condition Four.

FRANCINE

You got it!

As Francine rushes to the phone, the others dash outside.

87C EXT. BALALAIKA RESTAURANT - CONTINUOUS ACTION

87C

As Lee, Amanda and Yuri exit the restaurant and head for Amanda's station wagon. Suddenly Lee stops Amanda.

LEE

Where are you going?

(CONTINUED)

87C CONTINUED:

87C

AMANDA

With you.

LEE

Amanda, it's too dangerous. Call a cab and get as far away from Washington as you can.

AMANDA

This bomb could go off at any moment -- isn't that so?

LEE

Yes.

AMANDA

Then if I couldn't get to safety, I... I wouldn't want to be alone when something like that happened.

Lee nods his understanding and Amanda hops into the passenger side of her car. Lee and Yuri jump into the STATION WAGON after Amanda, and they BURN RUBBER making their exit.

87D EXT. ODESSA FUNERAL HOME - DAY

87D

Lee, Amanda and Yuri ease up cautiously and quietly in front of the Odessa Funeral Home in Amanda's wagon. They exit the car, Yuri and Lee pulling out their revolvers.

LEE

(to Amanda)

Overall I think the safest place for you is with us. Stay alert inside -- at the first sign of trouble, you dive for cover, okay?

AMANDA

Right.

The three proceed to the funeral home entrance.

87E INT. ODESSA - MOMENTS LATER

87E

We FOLLOW the three as they carefully check various areas of the home -- office, viewing rooms, closets, etc... until they eventually come to a door marked: "Casket Storage." MUFFLED SOUNDS are coming from inside of the room. Lee motions Amanda to stand back as he and Yuri flatten themselves against the wall on either side of the door.

(CONTINUED)

87E CONTINUED:

87E

The two men look at one another -- two trained professionals thinking and acting in exactly the same manner. A quick nod from Lee and both kick viciously at the door, blowing it open. They charge into:

87F INT. CASKET STORAGE AREA - CONTINUOUS ACTION

87F

Guns leveled, Lee and Yuri scan the room. Witnessing no apparent danger, Amanda enters behind them. The MUFFLED SOUNDS are now LOUDER and appear to be coming from the far side of the room. All three walk over to a series of caskets that are standing upright against a wall. Lee throws one open to discover Billy, again gagged and bound inside. Lee quickly helps Billy out and he and Amanda work to untie him.

AMANDA

Mr. Melrose, are you all right?

BILLY

Yes, Amanda.

(in a rush)

Scarecrow -- it's Kreshenko. He has a functional nuclear device here, in Washington!

YURI

We know that. Mrs. King has told us.

AMANDA

That's right, Mr. Valov hypnotized me.

Billy turns and for the first time really focuses on Yuri.

BILLY

Valov?

YURI

(with a nod)

Mr. Melrose. I knew we would meet one day.

LEE

Long story, Billy. He's with us on this. Where's the bomb to be placed?

BILLY

Arlington National Cemetery. It's set to go off during today's ceremonies.

(CONTINUED)



87F CONTINUED:

87E

LEE

Francine has that covered. She's put us in Condition Four. The President and the others have been alerted.

YURI

The bomb is armed for today?

BILLY

The timing device was originally set for two hours.

(he glances at  
his watch)

Which means that detonation is less than thirty minutes from now.

CUT TO:

87G CLOSEUP - TIMING DEVICE

87G

Inexorably TICKING down -- now reading: 29:03, 29:02,  
PULL BACK TO:

87H EXT. GRAVE SITE - DAY

87H

Staring at the coffin with twisted amusement is Kreshenko. Barkhov stands beside him as two laborers finish setting the coffin on an elevator lowering mechanism which is suspended over an open grave.

KRESHENKO

Thank you, gentlemen. The funeral party will be arriving later.

He tips the men a few dollars and they depart.

BARKHOV

And so it's done.

KRESHENKO

And with it our pages in history are written.

He throws an arm around the little scientist's shoulder, noticing the grim expression on his associate's face.

KRESHENKO

(continuing)

Be proud, Barkhov. Today we are making the grandest, boldest move ever for the revolution.

(CONTINUED)

87H CONTINUED:

87H

BARKHOV

We should depart. We must pack  
and get to the airport. I'll be  
glad when this is all over.

They walk off toward a black hearse parked nearby. As  
they go:

KRESHENKO

It will all be over soon, my  
friend.

In CLOSEUP ON Kreshenko's face, the tortured smile  
returns.

87-I INT. AMANDA'S CAR - MOMENTS LATER

87-I

Lee drives with Yuri in the front passenger seat. Behind  
Lee in the rear seat is Billy. Behind Yuri in the rear  
seat sits Amanda. THROUGH the front WINDSHIELD we can  
see they are entering the vast grounds of the nation's  
cemetery.

YURI

This area is immense. If the bomb  
is in place, we'll never find it  
in time.

BILLY

Scarecrow, get right to the  
caretaker's office. He'll know  
of all recently-dug sites.

Just then the black hearse containing Kreshenko and  
Barkhov passes their car. Amanda cranes her neck as the  
hearse goes by, reading the logo on the side.

AMANDA

Lee! That hearse -- it was from  
the Odessa Funeral Home!

Lee stands on the brakes and throws the little wagon into  
a SCREECHING 180 , GUNS the ACCELERATOR and flies off  
after the big black car.

87J INT. HEARSE - SAME TIME

87J

Kreshenko has witnessed Lee's maneuver and sees him  
closing fast in the passenger side mirror. He yells at  
Barkhov who is driving.

&lt;CONTINUED&gt;

87J CONTINUED:

87J

KRESHENKO

Barkhov, go!

Obeying the field marshall, Barkhov wrenches the big car forward.

87K EXT. CEMETERY ROAD - SAME TIME

87K

An oncoming car is forced off the road as Barkhov SCREAMS by, followed closely by Amanda's car. The hearse arrives at the entrance gate and fishtails out into the road. Lee, at the wheel of the station wagon, follows suit.

87L INT. AMANDA'S CAR - SAME TIME

87L

THROUGH the front WINDSHIELD they can see Kreshenko's hand emerge from the hearse's passenger window. He holds a pistol.

LEE

Hold on -- I'm taking us into evasive. Amanda, get down on the floor!

Amanda complies as Billy and Yuri both produce pistols and OPEN FIRE on the hearse ahead.

87M INT. HEARSE - SAME TIME

87M

Concentrating hard, Barkhov drives for all he's worth.

KRESHENKO

Keep up your speed, Barkhov. I have a little surprise for our friends back there.

He takes one last SHOT out the window, then begins to crawl back over the seat headed for the rear of the vehicle.

87N EXT. ROAD - SAME TIME

87N

First the hearse, then the station wagon hurtle along. At one point the hearse drops one wheel off the side and, in a cloud of dust, spins on the shoulder before regaining the paved surface. Both vehicles tear through a country intersection stop sign causing another car to spin out to avoid collision.

87-0 INT. AMANDA'S CAR - SAME TIME

87-0

Again THROUGH the driver's WINDSHIELD, we can see the rear of the hearse. Suddenly the tailgate flies open to reveal Kreshenko lying prone in the space where the casket would normally sit. He now has a wide, unimpeded field of fire at his pursuers.

LEE

Hang on!

He begins to throw the wagon side to side in an effort to cut down their exposure. Even so, a BULLET RIPS THROUGH the FRONT WINDOW, barely missing Lee.

87P INT. HEARSE - SAME TIME

87P

In the rear Kreshenko displays his "surprise." From his jacket he pulls two hand grenades. In the swift sure move of a trained soldier, he pulls the pin on one and raises it over his head.

87Q INT. AMANDA'S CAR - SAME TIME

87Q

Yuri sees the move Kreshenko has made. He reaches over and throws the steering wheel hard left. Lee fights for control.

87R EXT. ROAD - SAME TIME

87R

The wagon lurches off the road, taking a wide semi-circle parallel to the tarmac. An instant later the pavement just behind them ERUPTS in a FIERY BALL.

87S INT. AMANDA'S CAR - SAME TIME

87S

Using every bit of his defensive driving skills, Lee manages to bring the wagon under control and back on the road on the hearse's tail.

LEE

(to Yuri)

Thanks, I didn't see it coming.

YURI

My pleasure. You're driving well, Stetson. Keep it up -- I think I can get him. Listen for me!

With that, Yuri begins to climb partially out of his window so that he is sitting on the sill.

(CONTINUED)

87S CONTINUED:

87S

BILLY  
Careful, Valov! You, too,  
Scarecrow. Our friend may have  
another grenade.

87T EXT. BOTH CARS - SAME TIME

87T

Yuri is half out, half in. He grabs with one hand onto the luggage rack on the roof. In his other hand is his gun.

87U INT. HEARSE - SAME TIME

87U

True to Billy's suspicion, Kreshenko grabs for the other grenade and pulls the pin.

87V EXT. AMANDA'S CAR - SAME TIME

87V

Yuri sees Kreshenko.

YURI  
(screaming)  
Now, Stetson!

The wagon jumps forward and closes to within a foot or so of the hearse. Yuri takes careful aim and squeezes off ONE SHOT.

87W INT. HEARSE - SAME TIME

87W

Kreshenko jerks backward, Yuri's bullet slamming into his shoulder. The live grenade drops from his hand. Wounded, but now terrified, Kreshenko searches frantically for it as the grenade bounces wildly about on the floor. From the front seat Barkhov turns and sees what has happened. Panic spreads across his face.

87X INT. AMANDA'S CAR - SAME TIME

87X

Yuri ducks back inside the wagon which Lee brings to a TIRE-BURNING stop. Amanda's head emerges up from the rear seat. She and the other three look on, stunned at the scene which unfolds in front of them.

87Y EXT. ROAD - SAME TIME

87Y

The driver's door of the hearse flies open and Barkhov throws himself out, tumbling and rolling to a stop.

(CONTINUED)

87Y CONTINUED:

87Y

The black car barrels ahead a few feet until it suddenly disintegrates into a huge FIREBALL and plunges off the roadside, carrying Kreshenko to his death. Billy, Lee, Yuri and Amanda run to the fallen Barkhov. Yuri unceremoniously jerks him to his feet.

YURI  
(very angry)  
Get up!

Barkhov is dazed, but coming around.

LEE  
Where's the bomb, Barkhov?

Barkhov remains silent.

YURI  
Tell him, you traitorous bastard!

BARKHOV  
You talk to me of treason. And there you stand with American agents.

Yuri lunges at him, but Billy stops him.

LEE  
Tell us, Barkhov.

BARKHOV  
I have diplomatic immunity. I expect to be out of your country in less than twenty-four hours.

BILLY  
You idiot! You really don't know, do you? You, along with millions of others, are going to die in less than fifteen minutes, if you don't talk.

Barkhov starts to crack.

YURI  
It's true. Kreshenko set the timer for today -- now. It was a suicide mission you were on.

Barkhov looks from face to face. The reality of it all is sinking in.

BARKHOV  
I'll... I'll show you.

CUT TO:

87Z CLOSEUP - CASKET

87Z

Open now, the timing device revealed on the bomb. It reads: 02:10, 02:09, 02:08. PULL BACK TO:

87AA EXT. GRAVE SITE - DAY

87AA

Brakhov stands a bit behind Lee and Yuri who face the bomb. Billy is with Amanda, off to one side.

BARKHOV

I assisted Yulanovski with the assembly. If you work carefully, it can be disarmed. All right, Mr. Stetson, remove the outer face-plate.

Lee reaches down and begins to slowly rotate two wing-nut type screws.

BARKHOV

(continuing)

Now slowly lift the plate, out and up.

Lee does so.

BARKHOV

(continuing)

You have now exposed the inner housing -- this step is more precise. The four bolts must come out in sequence.

LEE

Beginning where?

BARKHOV

Lower left -- work clockwise.

We watch as Lee, concentrating hard, progresses through the bolts one by one. The strain is starting to show on him as it does on everyone else's face. The fourth bolt out, he looks at Barkhov.

BARKHOV

(continuing)

Slide it off left.

Lee slides it.

BARKHOV

(continuing)

You can now see the heart of the mechanism.

87EB CLOSE ON INSIDE OF BOMB

87BB

Rods, small chambers, interlocking welds, etc... are exposed.

87CC RESUME SHOT

87CC

BARKHOV

From now on, extreme caution is needed. I know Yulanovski's work -- this will be delicate. Valov, you must assist.

Yuri steps forward.

YURI

What is needed?

BARKHOV

There are two identical conical pieces at either end. They must be removed in tandem.

Lee takes one, Yuri the other.

BARKHOV

(continuing)

A quarter-turn left -- pull out, second quarter-turn. At the same speed, please.

In CLOSEUP we watch Yuri and Lee look at each other and with tremendous care, begin the procedure. Both men are tight with tension. A look at Amanda shows the fear creeping over her. Lee's face is bathed with perspiration as he observes first Yuri, then his own work. The cones are successfully removed. Barkhov steps closer to look. His face registers shock.

BARKHOV

(continuing)

Oh, my God!

LEE

What is it?

BARKHOV

The wires. They were never there. Kreshenko must have added them -- he rearmed it differently.

AMANDA

What do the wires do?

(CONTINUED)





87CC CONTINUED:

87CC

Barkhov leans in very close and scans the inner bomb. We see with him three wires, one black, one red, and one blue.

BILLY  
(looking at  
the timer)  
Thirty seconds, Scarecrow.

BARKHOV  
Three wires -- all leading to the fissionable material. One will disarm it. The other two...

His voice trails off.

YURI  
Will detonate it.

Barkhov looks down, answering the horrible question without answering it.

BILLY  
Fifteen seconds.

The pressure of the situation is unbearable. Lee looks from person to person.

BILLY  
(continuing)  
Twelve seconds.

Lee reaches in, his hand gently touching first one wire, then another. Finally, it comes to rest on the blue one. Again he looks up.

BILLY  
(continuing)  
Eight seconds.

Amanda comes to Lee and puts her hand on his shoulder.

BILLY  
(continuing;  
counting)  
Seven, six...

AMANDA  
Do it, Lee. Pull it.

With determination and courage, Lee rips the blue wire free. The small group is frozen for a second in time. Then the realization that no explosion occurred sinks in. It didn't blow -- they are alive!

(CONTINUED)

87CC CONTINUED: (2)

87CC

Billy, Yuri and even Barkhov break the silence as they whoop and congratulate one another. A totally drained Lee walks aside a few steps with Amanda who reassuringly keeps her hand on his arm. As Lee collects himself:

AMANDA

I knew you could do it.

Lee looks at her, the terror of the last few minutes finally fading away. He smiles broadly and hugs her close.

88 OMITTED  
thru  
108

88  
thru  
108

FREEZE FRAME.

FADE OUT.

END OF ACT FOUR

<TAG TO FOLLOW>

THIS SCRIPT WAS PREPARED  
BY WARNER BROS. INC.  
SCRIPT PROCESSING DEPARTMENT  
(818) 954-4632

THIS SCRIPT WAS PREPARED  
BY WARNER BROS., INC.  
DATA PROCESSING DEPARTMENT