

**SCARECROW**  
— and — *Mrs. King*

"TO CATCH A MONGOOSE"

FINAL DRAFT

June 26, 1984



**WARNER BROS.  
TELEVISION**

SCARECROW AND MRS. KING

(LONDON)

"To Catch A Mongoose"

Written by

Bill Froehlich

&

Mark Lisson

&

Steve Hattman

Story by

Rudolph Borchert

FINAL DRAFT

WARNER BROS. TELEVISION  
4000 Warner Boulevard  
Burbank, California 91522

June 26, 1984  
© 1984  
WARNER BROS. INC.  
All Rights Reserved

SCARECROW AND MRS. KING

"To Catch A Mongoose"

CAST LIST

AMANDA KING

LEE STETSON

BILLY MELROSE (V.O.)

CONRAD WALTER BARNHILL (ANOTHER MAN)

SEAN KEATON

\*

MONGOOSE (FISHERMAN) (MAN)

ALBY

\*

INTERPOL AGENT

MAN #1

TWA LADY

BLACKJACK DEALER

CABBIE

SCARECROW AND MRS. KING

"To Catch A Mongoose"

SET LIST

INTERIORS:

BARGE

TWA OFFICE  
Counter

ATHERTON'S CASINO  
Hallway

PUB

SCOTLAND YARD  
Interrogation Room  
Office  
Outer Office

EXTERIORS:

LONDON (AERIAL)

DOCKSIDE

BARGE

TWA OFFICE

ST. JAMES PALACE AREA \*

PORTOBELLO ROAD

TRAFALGAR SQUARE

FORTNUM & MASON \*

PUB

LAMBETH BRIDGE

LAMBETH PALACE ROAD

ARCHBISHOP'S PARK

SCOTLAND YARD

LONDON STREET

COVENT GARDEN \*

TOWER OF LONDON

ST. KATHARINE'S DOCK  
Cargo Bin  
Wharf Area

BUCKINGHAM PALACE AREA

SCARECROW AND MRS. KING  
(London)

"To Catch A Mongoose"

ACT ONE

FADE IN:

1 EXT. LONDON - AERIAL SHOT - ESTABLISHING - DAY 1

From above we MOVER OVER the historic city of London, glimpsing world-famous landmarks and finally PASSING OVER the magnificent dome of St. Paul's Cathedral. Further east and south the CAMERA HOVERS OVER the Thames and PUSHES IN ON a barge tied up at dockside.

2 EXT. DOCKSIDE - DAY (SAME TIME) 2

Sitting on the embankment, legs dangling over the side, sits a FISHERMAN, an elderly man with graying hair and beard. The old man leisurely holds his fishing rod in the manner of someone who does this regularly, but doesn't really expect to catch anything.

CUT TO:

3 EXT. PARKED CAR - DAY (SAME TIME) 3

A few yards away Two Scotland Yard officers sit in a dark sedan. The driver has a walkie-talkie to his mouth as he scans the dockside area. This is SEAN KEATON. \*

KEATON \*

All stations. The meeting should be any time now, so stay alert...

CUT TO:

4 EXT. DOCKSIDE - DAY (SAME TIME) 4

On the other side of the barge from the parked car, another man, an INTERPOL AGENT, peers around a little storage shed at the barge scene. He too holds a walkie-talkie.

KEATON (O.S.) \*

(filtered)

... Let's be ready to get in there.

INTERPOL AGENT

Roger.

He looks up from his walkie-talkie and sees:

5 HIS POV 5

The old Fisherman has seemingly tired of his outing for the day as he removes his line from the water, secures the hook, picks up his creel, and heads off down toward the barge.

6 RESUME SHOT 6

INTERPOL AGENT

I have movement toward the barge.

CUT TO:

7 EXT. PARKED CAR - DAY (SAME TIME) 7

Keaton has a better view of the river. He watches as the Fisherman unhurriedly places his equipment in a small rowboat tied up next to the barge. \*

KEATON \*

Relax, it's okay. Only a fisherman packing it in for the day.

8 ANGLE 8

The Fisherman, still holding his creel, doesn't get into the boat. Instead, moving much faster than one would expect of a man his age, he maneuvers his skiff next to the barge. Then, quickly looking around, he darts into the larger boat.

CUT TO:

9 INT. BARGE - DAY (MOMENTS LATER) 9

There, below decks around a small table, sit three seedy-looking MEN. On the table in front of them is a large briefcase. Into the ill-lit cabin steps the old Fisherman.

MAN #1

It's about time, mate. Man of your reputation should be on time.

FISHERMAN

(vaguely threatening tone)

If you're in such a hurry, let's see the goods.

Man #1 nods to one of his companions who leans forward and snaps open the briefcase. He tips it forward.

(CONTINUED)

9 CONTINUED:

9

The overhead light dances and sparkles off the contents -- hundreds and hundreds of precious diamonds.

FISHERMAN

(continuing)

Excellent. And I have something for you.

He places his creel on the table, opens it and reaches in. With the speed and deftness of a magician doing his act, the Fisherman pulls out an automatic PISTOL WITH SILENCER and coolly SHOTS. Two of the men drop instantly. The third rolls from his seat, reaching for a weapon in his jacket. He gets his GUN out and FIRES. The initial surprise element is too great for him, however, as the Fisherman is able to calmly spring aside and SHOOT him also. The dying man reaches up at the Fisherman, grabs his coat, then falls slowly to the floor. As he sinks, he tears the coat pocket on the Fisherman's jacket. Unnoticed by the Fisherman, something falls out of the torn pocket.

FISHERMAN

(continuing; to the third dead man)

Yes, I thought one of your sort might be around. \*

In a well-rehearsed way, the Fisherman swiftly snatches up the diamonds and moves to a large porthole on the far wall. From his creel he removes a three-step rope ladder and lowers it out the opening. Just before climbing out, he turns and tosses a business card at his dead victims.

10 EXT. PARKED CAR - DAY (SAME TIME)

10

The Scotland Yard Men have heard the SHOT.

KEATON \*

(into walkie-talkie)

All units! Move! Now! \*

Keaton and his partner scramble from the car. We FOLLOW as they and about a dozen others from different stakeout positions hurry down to the barge. \*

11 EXT. BARGE - REVERSE ANGLE (FROM ACROSS RIVER) - CONTINUOUS ACTION

11

The Fisherman lowers himself into his skiff, stows his briefcase and creel, and begins to row away down the river -- just another picturesque sight on the Thames.

CUT TO:

12 INT. BARGE - SAME TIME 12

The combined law enforcement team blows through the door and encounters the carnage inside. The Interpol Man stoops down near the third man and picks something up. He takes it to Keaton, hands it to him, and they both stare at the object. Keaton emits a low whistle and shakes his head as he sees:

\*  
\*

13 CLOSEUP - BUSINESS CARD 13

On a plain white background there is the dangerous-looking picture of a mongoose holding a dead snake in its mouth.

14 EXT. TWA OFFICE (LONDON) - ESTABLISHING - DAY 14

Overlooking Piccadilly Circus stands the new TWA building.

LEE (V.O.)

I tell you, Billy, this time we're going to get him.

15 INT. TWA OFFICE - SAME TIME 15

In the active, busy office, on one of the phones lining a wall, is LEE STETSON.

LEE

DeMarco lost his life, but he left us the message.

16 ANGLE 16

He looks down in his hand and we see a crumpled business card with a mongoose on it similar to the one left at the scene of the killings on the barge. Lee flips it over -- there scrawled in handwriting is the name Conrad Walter Barnhill.

LEE

The Mongoose finally slipped up. We know he's in London.

BILLY (V.O.)

(filtered)

And the computer kicked out a name last night of someone who can ID this Conrad Walter Barnhill.

(CONTINUED)



16 CONTINUED:

16

LEE

Yeah, they should be arriving any minute. Shuttle bus will drop them off right outside. So, who am I meeting? Who's the guy who knows...

Suddenly something catches Lee's attention through the window looking out onto the street. His jaw drops.

17 LEE'S POV

17

Getting off the shuttle bus is AMANDA KING.

18 BACK ON LEE

18

LEE

(into phone)

Billy! Why the hell didn't you tell me it was Amanda? Billy?

The PHONE CLICKS OFF. Lee gives the receiver a look of disgust and hangs up.

VOICE (V.O.)

Attention please. Passengers on TWA flight #191 from Washington, D.C., are now arriving on the shuttle bus.

19 FULL SHOT

19

Amanda strolls through the door carrying a couple of suitcases. After a moment to assure himself he's not dreaming, Lee steps up to her. She notices him.

AMANDA

Oh, Lee, thank goodness! Something terrible has happened.

Lee still stares at her.

LEE

I know.

(recovering)

I mean, what?

AMANDA

Someone took my luggage. Well, not on purpose, I'm sure, but see, my bags have the same stripe on them as these...

(MORE)

(CONTINUED)

19 CONTINUED:

19

AMANDA (CONT'D)

(indicates the  
baggage she is  
holding)

... and the color is almost the  
same, except mine were a little  
deeper tan...

LEE

(disbelieving)

You're the one who knows Conrad  
Walter Barnhill?

AMANDA

Yes, Connie. But listen, I can't  
go running into old friends  
without my clothes. We have to  
find my luggage.

LEE

Amanda, this business with  
Barnhill isn't going to be some  
class reunion, it...

He is cut off as Amanda forges over to the counter to  
speak with a TWA official.

LEE

(continuing)

... Hey, wait!

Lee hurries off after her.

20 ANGLE - COUNTER

20

A pleasant young WOMAN in uniform listens to Amanda's  
plight.

AMANDA

Now, I know this isn't your fault,  
these things happen. But I opened  
my small suitcase on the bus, to  
get a scarf, and look!

She pops open the case she's holding and extracts a  
sequined fish-net blouse adorned with red tassels. It  
is not only very revealing and gaudy, it is huge.

LEE

(seeing the garment)

Whoa! Guess she goes in for the  
casual look!

Amanda shoots him a look.

(CONTINUED)

AMANDA

(to the ticket  
agent)

An ID tag inside the suitcase  
says these things belong to a  
Miss Trixie Berlanger.

TWA LADY (WOMAN)

One moment, I'll check the name.

The Official turns to a computer readout. Lee dips his  
hand into the open suitcase and pulls out a pair of pink  
short shorts.

LEE

Sure you want to return this stuff?  
Could be a whole new you.

The TWA Person turns back to them.

TWA LADY

Our records show that Miss Berlanger  
caught a connecting flight to  
Frankfurt. If you would like to  
leave her things, we can wire her  
and arrange for the return of your  
luggage? We're very sorry for this  
inconvenience.

AMANDA

(depressed)

Oh, thank you.

(quick beat)

All my nice clothes in Frankfurt.

LEE

(growing impatient)

Amanda, TWA's sorry, I know I'm  
sorry, you can just bet Trixie's  
sorry. But could we maybe put all  
this sorrow behind us and get to  
work?

AMANDA

Sorry.

(a beat as she  
realizes what she  
just said)

Yes, yes, of course. It's just  
that I've been in this dress for  
nearly twelve hours...

LEE

Only twelve?...

(CONTINUED)

20 CONTINUED: (2)

20

AMANDA

... And London is such a beautiful city. We passed Buckingham Palace on the way in from the airport and it is so --

(beat)

-- What did you mean 'only twelve'?

LEE

Nothing... I'll take you shopping.

AMANDA

Oh, no, you don't have to --

LEE

I insist. I can't believe I'm insisting, but I am.

21 EXT. SAINT JAMES PALACE AREA - DAY

21

Walking in front of the famous palace during the horse guard-changing ceremony are Lee and Amanda. They both carry several packages from the recent, necessary buying spree. Amanda can't take her eyes off of the beautifully groomed horses.

LEE

Amanda, you're not listening to me.

AMANDA

Of course I am. I just have to get a picture of these horses.

Amanda holds up an Instamatic camera. She snaps a photo.

LEE

So your mother knows you're in London?

AMANDA

I told her I was looking up an old friend from high school, for my boss.

LEE

She bought that?

AMANDA

Well, you know I want to tell Mother the truth. I just said my company was very interested in Conrad.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

(beat)

But this stuff about Conrad being dangerous. Really --

LEE

Amanda, listen to me. You are simply going to point out Barnhill to me, then go home.

AMANDA

I can't believe you actually think Conrad is some kind of international hit man. What do you call him?

LEE

The Mongoose. He's utterly ruthless. Very smart... and very elusive. A master of disguise. We've been after him for almost ten years. I've had two run-ins with him myself. He got away both times wearing different disguises. I have no idea what he looks like.

AMANDA

You're not kidding, are you? You really think Conrad is this Mongoose guy?

LEE

And now he's walking around with five million dollars' worth of stolen diamonds. It's rumored that he intends to set up a syndicate of international hit men headed by himself. He stole the diamonds to finance his operation.

AMANDA

(musing)

Murder and diamonds... No, it's someone else, not the Conrad I know.

LEE

The computer kicked out five Conrad Walter Barnhills. Four checked out squeaky clean. The fifth -- your Conrad -- came up, 'whereabouts unknown; ID incomplete.'

(CONTINUED)

AMANDA

Lee, now I've never tried to tell you your business before...

LEE

Oh?

AMANDA

Okay. But this time I'm right. I knew Conrad probably better than anyone in school. In fact, I might be the only person who really knew him. He was a real bright student and all, but, well, his clothes didn't usually match, he had trouble saying the right things sometimes... He didn't have many friends.

(remembers more)

... And there was that unfortunate dandruff problem.

LEE

(dryly)

That's terrific, Amanda. So, we have a high school loser who gets back at everyone by becoming an international assassin.

AMANDA

I don't believe it. Maybe Conrad didn't have many social skills, but he certainly was never violent. You're talking about someone who watched me dissect a frog in biology class and spent the rest of the day throwing up in the nurse's office.

LEE

That's the boy you remember. Let me tell you about the man who became the Mongoose. To date, forty-two murders throughout the world have been attributed to him. Eleven of those were U.S. agents. He kills for profit and is indiscriminate about his targets. I've seen his work, Amanda, he's brutal.

AMANDA

And I'm here to identify him because the Agency couldn't find any pictures of him?

(CONTINUED)

21 CONTINUED: (3)

21

LEE

That's about it. We got ahold of your high school yearbook and, instead of his photo, there was a notice that he was absent that day.

AMANDA

I remember -- he was in school, but he got locked in the chem lab while the photographer was there.

(beat)

Didn't he have a passport photo?

LEE

God knows how he did it, but the picture on his application had been cut out. He managed to substitute one of his calling cards in place of it. That's his style, Amanda, arrogant, always thumbing his nose at us.

AMANDA

And you think he'll be at this casino?

LEE

Private club called Atherton's. We found a chip on the barge where DeMarco died. It fits what we know of his lifestyle. High roller, likes the excitement.

AMANDA

Boy, this really doesn't sound like the Conrad I know.

They pass on down the street.

CUT TO:

22 ATHERTON'S CASINO - NIGHT

22

We PAN AROUND an intimate, very elegant gambling establishment. Tuxedoed men and beautiful women glitter and mingle as they try their hands at various games of chance. Off to one side we STOP at a blackjack table where Amanda and Lee are playing along with about six other people. Both are dressed to the teeth -- Lee in a tux and Amanda looking stunning in her new evening gown.

BLACKJACK DEALER

Nineteen house, twenty and twenty-one are winners.

(CONTINUED)

22 CONTINUED:

22

Lee dejectedly tosses his cards back in, obviously a loser. Amanda jumps with excitement and reveals her ace and nine.

MAN (O.S.)

(to her right)

I knew that nine would be luck for you.

Amanda smiles and turns to him. We get our first look at her table companion -- a Man in his mid to late thirties, dark and ruggedly handsome with a neatly trimmed moustache. Like the rest of the men, he wears black-tie evening clothes.

AMANDA

You've been right every time!  
(as the dealer  
pays off)

Oh, thank you.

She neatly stacks the chips up in front of her where a rather nice sized pile is growing.

LEE

(softly; from  
her left)

Are you keeping your eyes open?

Amanda swings around to him. They continue to speak quietly.

AMANDA

I've been watching all night.  
Just like you said.

LEE

Okay, I don't want him slipping  
by while you're scooping up some  
of your winnings.

AMANDA

(reading the tone  
in his voice)

You're the one that suggested we  
just act natural and play while  
we're on this...

She searches for the correct term.

LEE

Stakeout.

AMANDA

That's it.

(CONTINUED)



The Dealer is now distributing new cards. The Man on the other side of Amanda excitedly taps her on the shoulder.

MAN

Look, Amanda, you've got two eights. Remember what I told you?

AMANDA

Double down, right?

MAN

That's correct.

Amanda quickly turns to Lee.

AMANDA

I'm going to be lucky on this hand, I can feel it!

She just as quickly turns back to the game.

LEE

(to her back)  
Try to cheer up, Amanda.

The hand completes play and sure enough, Amanda's two eights pay off. She triumphantly shakes hands with the Man next to her and rakes in her chips. When she looks back at Lee, she sees what a glum mood he's in.

AMANDA

I'm watching, I'm watching.

LEE

It's no use. We've been in here for hours. He's not going to show.

He glances down for his chips to return them to the Dealer only to find he has no chips to cash in.

LEE

(continuing)  
Keep playing for a few minutes. I'm going to phone Billy and tell him the trail's gone cold.

He stands and heads off. The Man on Amanda's right pushes in his chips toward the Dealer and collects some money.

MAN

Amanda, this has been delightful. Think you can carry on without me?

AMANDA

You're not leaving?

(CONTINUED)

22 CONTINUED: (3)

22

MAN

I think I'd better. I'm a few pounds to the good and I never like to press my luck. Good night. I'm fortunate to have had such a lovely fellow-player.

In a move Amanda thought existed only in the movies, her charming new friend bends down and kisses her hand.

MAN

(continuing)

Until we meet again.

He smiles and walks away. Amanda gazes after him, still basking in the glow of his European charm.

BLACKJACK DEALER

Madam?

She snaps out of her reverie realizing that another round of cards has been dealt. She returns to her hand and studies it for a moment. Just then ANOTHER MAN approaches the table and positions himself directly behind her. We cannot see his face.

23 ANGLE - AMANDA'S FACE

23

She is concentrating hard on the cards. Suddenly a hand reaches out and lightly rests on her shoulder from behind. She is startled by the touch and begins to turn in her seat.

ANOTHER MAN (O.S.)

(slow and measured)

Amanda... don't turn around.

AMANDA

Conrad?

ON Amanda's wide-eyed, nervous face, we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. CASINO - NIGHT

24

Amanda's eyes are wide as saucers. She remains dead-still as the action from the tables continues around her.

AMANDA

Are you sure that's you, Conrad?

CONRAD (ANOTHER MAN)

(menacingly)

Some people know me by another name. How'd you know it was me? \*

AMANDA

(nervous)

You have a very distinctive voice, Conrad. You always have. Is something wrong? \*

CONRAD

We have to talk, Amanda.

AMANDA

Conrad, you're not really doing something wrong, are you? \*

CONRAD

We can talk tomorrow. Meet me in Trafalgar Square at noon. But lose your boyfriend with the perfect hair first. Be there -- ten o'clock. \*

AMANDA

He's not my boyfriend.

Unknown to Amanda, Conrad slips quietly away. She just keeps talking.

AMANDA

(continuing)

It's really hard for me to imagine you as some kind of international criminal. You were always such a nice person -- and smart, too. \*

(smiles to self)

I can still remember the time you won first prize at the science fair for inventing a solar-powered ant farm. You were so far ahead of your time.

Amanda turns around to find Conrad gone.

(CONTINUED)

24 CONTINUED:

24

AMANDA  
 (continuing)  
 Conrad?  
 (shakes head)  
 Still a little strange, too.

Amanda's eyes scan the room for Lee. He's nowhere in sight.

25 INT. CASINO HALLWAY - NIGHT

25

The DIN from the gaming room filters out into the hallway where Lee is on the phone with Billy.

LEE  
 Billy, I can't help it if the  
 Mongoose never showed... I'm aware  
 of that... Yeah... She's fine...  
 Playing blackjack... Winning,  
 too...

Stalking up behind Lee is a shadowed Figure -- no face. All we can see clearly is a formal men's silk scarf wrapped around a pair of grey velvet gloves.

LEE  
 (continuing)  
 ... Yes... I'll call you as soon  
 as anything breaks. Okay, 'bye.

Lee hangs up the phone and the Figure slips the scarf around his neck and tightens. Lee gags. He begins to lose consciousness. Just then Amanda appears from the opposite corridor. Lee drops to the floor -- lying dead still. Amanda turns at the thud of his body.

AMANDA  
 Lee!!

All she sees of his assailant is a white silk scarf trailing around the corner. Amanda kneels down, visibly shaken, as she tries to revive Lee. She cradles Lee's head in her arms.

AMANDA  
 (continuing)  
 Are you okay?

No response.

AMANDA  
 (continuing)  
 Oh, no...

(MORE)

(CONTINUED)

25 CONTINUED:

25

AMANDA (CONT'D)

(looks for help)

... Where is everybody?!

As Amanda desperately glances around, Lee regains consciousness, only to find himself staring right into Amanda's face.

LEE

Amanda...

AMANDA

Oh, thank heavens -- you're okay!

LEE

I will be when you get off my arm.

AMANDA

Oh, I'm sorry. I was just going to try CPR.

LEE

Lucky for me I came to. Our man was here.

Amanda sees that Lee is not badly hurt.

AMANDA

How did you know I saw Conrad?  
Well, I sort of saw Conrad.

LEE

(rubbing his throat)  
He was just showing me his necktie trick.

AMANDA

You don't think that was Conrad -- ?

LEE

When did he leave you?

AMANDA

I'm not exactly sure. He was behind me and I was talking to him for a little while... He told me to meet him in Trafalgar Square tomorrow at noon. But I should come alone, without you.

LEE

Not very sociable.

(CONTINUED)

25 CONTINUED: (2)

25

AMANDA

Anyway, we talked for a few minutes, then when I turned around, he was gone.

LEE

Yeah, he had a pressing engagement with my throat.

AMANDA

I really don't think Conrad is capable of doing something -- you know -- like strangling someone.

LEE

With a silk scarf.

AMANDA

A silk scarf? See, now, that just doesn't sound like my Conrad.

LEE

It may not sound like your Conrad, but it definitely sounds like my Mongoose.

CUT TO:

26 EXT. PORTOBELLO ROAD - DAY

26

A black Jaguar with tinted windows sits at the curb. Open air shops line the street as tourists and others roam through them. Conrad emerges from the Jaguar and crosses to ALBY, a greasy-looking underworld-type. \*

ALBY

You're late.

CONRAD

But you didn't mind waiting.

Alby's lips sneer into a smile.

ALBY

Anything for diamonds.

CONRAD

Are the drop points set?

ALBY

In concrete.

CONRAD

And we're agreed on the price per pouch?

(CONTINUED)

26 CONTINUED: 26

ALBY

You know what an agreeable fellow  
I am.

CONRAD

I take that to mean a yes.

Conrad turns and walks back to the Jaguar.

27 EXT. TRAFALGAR SQUARE - DAY 27

Amanda stands in the middle of the square looking like a typical tourist. Her eyes search the grounds for any sign of Conrad, but he's nowhere in sight. Amanda glances at her watch.

28 INSERT - WATCH 28

It is eleven-thirty. Conrad had said ten o'clock. He's almost two hours late.

29 BACK TO AMANDA 29

Just as Lee casually walks over near her. He's disguised as a street musician, strumming, rather badly, on an old guitar.

LEE

Are you okay?

AMANDA

Oh, yes, I'm fine. I've never seen Trafalgar Square before. I would've hoped I could move around a little.

LEE

Move and he may kill you.

AMANDA

Yes, well, there is a lot to see from right here also.

30 TRACK WITH LEE 30

as he looks down at his watch and moves back into position. An elderly English lady strolls by and slips a ten pence into Lee's open guitar case. Lee smiles at the woman. As the CAMERA MOVES IN CLOSER TO Lee, we see that his guitar conceals a walkie-talkie on his belt.

(CONTINUED)

30 CONTINUED: 30

Lee glances over to a Man buying trinkets from a vendor. \*  
The Man returns Lee's look. This is Keaton of Scotland \*  
Yard. The same man we saw in the opening. He, too,  
glances at his watch.

31 FULL SHOT 31

Keaton strolls nonchalantly over to Lee. He talks \*  
quietly, but intensely.

KEATON \*

This is a farce. The bloody  
Mongoose is making fools of us  
again.

LEE \*

Damn... It's almost noon.  
(sighs)  
... We might as well call it off.

KEATON \*

I couldn't agree more.

Keaton steps away from Lee and with his back to the \*  
Square, pulls out his walkie-talkie and speaks into it.

KEATON \*

(continuing; into  
walkie-talkie)  
It's a wash, boys. Let's call it  
a day.

32 WIDE SHOT - TRAFALGAR SQUARE 32

Seemingly innocent-looking men dressed in normal attire  
fall back from what they were doing and subtly leave the  
Square. It seems Scotland Yard, along with Lee, had the  
entire Square infiltrated in case the Mongoose showed.  
ADJUST ANGLE to reveal the Man from the casino watching  
Amanda and Lee.

33 ANOTHER ANGLE 33

Lee walks out to Amanda still standing in the middle of  
the Square. She rotates, first standing on one foot --  
then the other. Lee notices this.

LEE

Feet hurt?

(CONTINUED)



AMANDA

A little... It's these new shoes.  
I knew I should've gotten the other  
pair, but these were on sale.

\*  
\*

LEE

You're sure Conrad said ten o'clock?

\*

AMANDA

Positive. But I think you should  
know that Conrad was never the  
most punctual of people.

LEE

He's almost two hours late,  
Amanda.

AMANDA

He always had this old pocket  
watch his grandfather gave him.  
I wonder if he still has it?

LEE

That question is certainly upper  
most in my mind.

AMANDA

(noting Lee's sarcasm)  
Well, I just brought it up because  
that old pocket watch always ran  
so slow and Conrad was always late  
for things.

LEE

Amanda, I've known this man to  
plan a kill where he has less than  
ten seconds for the hit. No, he's  
playing with us again. I'm going  
to call Billy and give him an update.  
He's going to be thrilled.

AMANDA

Do you need me for anything?

LEE

Not that I can think of.

AMANDA

Good. Mind if I do some more  
shopping?

LEE

(walking away)  
With your money? -- No.

\*

(MORE)

(CONTINUED)

33 CONTINUED: (2)

33

LEE (CONT'D)  
 (then, over his  
 shoulder)  
 See if you can pick me up some  
 Dulon Doux Camembert cheese at  
 Fortnum and Mason's.

\*

AMANDA  
 (smiles)  
 I'd be glad to -- with your money.

\*

Lee gives her some money reluctantly, then hurries across  
 the Square. Amanda heads off toward Fortnum and Mason's.

\*

\*

34 ANOTHER ANGLE - CONRAD

34

slips out from the shadows of a store alcove at the very  
 edge of the Square and follows an oblivious Amanda.

\*

35 EXT. FORTNUM AND MASON'S

35

Amanda exits the famous food store carrying a bag with  
 French bread sticking out of the top. A few moments  
 later, Conrad exits the store and follows Amanda down  
 the street.

\*

\*

36 FULL SHOT

36

Amanda stops and reaches into her shopping bag pulling  
 out the Camembert cheese. She opens the wrapping and  
 draws back just from the strong odor. Suddenly, Conrad  
 appears next to her.

CONRAD  
 That stuff stinks.

AMANDA  
 Conrad!

CONRAD  
 Hi, Amanda.

AMANDA  
 What happened to you? You said  
 ten o'clock.

\*

Conrad pulls out his grandfather's pocket watch.

CONRAD  
 Remember this?

(CONTINUED)

36 CONTINUED:

36

AMANDA

I thought so. Same old Connie.

CONRAD

Not quite. Now I always show up late. It throws off the opposition. It's not the watch anymore. I had that fixed.

\*  
\*

AMANDA

Opposition? I'm not the opposition. I'm Amanda! I'm your friend!

CONRAD

Sure... How about a beer.

Conrad quickly ducks into a pub with Amanda. CAMERA PANS BACK to see that Lee has been following them.

37 INT. PUB - DAY

37

Smokey. Crowded. Noisy. A rowdy game of darts is played in the background. The CAMERA PANS WITH a waitress who carries two beer mugs to the table where Amanda and Conrad sit. Conrad takes a gulp of beer. Amanda has a wide-eyed look on her face.

CONRAD

Tailing you is thirsty work.

AMANDA

... You're telling me you're actually him -- the Mongoose.

CONRAD

Shhhh... Not so loud.

(beat)

So, how did you become an agent?

AMANDA

Agent??

CONRAD

C'mon, Amanda, I know you came over here to ID me.

AMANDA

(incredulous)

How did you know that?

CONRAD

(pleased with self)

The Mongoose knows everything.

(CONTINUED)

AMANDA

(shakes head)

Even hearing you say it, I can't believe it. I was told the Mongoose was quick, elusive...

(she looks at him)

... Conrad, you almost flunked gym two years running.

CONRAD

(defensive)

Gym isn't important.

(then)

Besides, you should talk. I mean, you were a cheerleader and you loved watching those idiots on the football team run into each other. But now you're some kind of hotshot agent.

AMANDA

Oh, I'm not really a real agent -- I'm more like a candy striper kind of agent.

ANGLE ADJUSTS to reveal Lee sitting at another table having a beer, keeping his head down and an eye on Amanda and Conrad.

CONRAD

Sort of in training.

AMANDA

Well, I think I've pretty much gone as high as I'm going to go.

CONRAD

Oh... You married?

AMANDA

Divorced... But I have two wonderful little boys. Jamie, eight, and Phillip, ten.

CONRAD

That's nice.

AMANDA

(a beat)

Conrad, if you really are the Mongoose, then you've done some very horrible things.

Conrad stares into his beer working up to a speech.

\*

(CONTINUED)

37 CONTINUED: (2)

37

Amanda catches sight of Lee behind her as she looks into the bar mirror. They make eye contact. All through Conrad's speech, Amanda tries to clandestinely mouth words and point to Conrad. Lee tries to gesture to her to get away.

CONRAD

It wasn't easy, Amanda. But you would be surprised what a man is capable of once he realizes his full potential. They booed Laurence Oliver off the stage when he was 18. Well, Conrad Walter Barnhill isn't 18 anymore, either. You have kids, right?

AMANDA

(almost caught signaling)

Right.

CONRAD

So you're not just Amanda West, the cute girl in the back of chemistry class. Your life is different. You're a mother, that's what you chose. Now, as for me --

As Conrad is about to continue, he catches something out of the corner of his eye. He also sees Lee's reflection in the mirror behind the bar.

CONRAD

(continuing)

How about a game of darts?

38 FULL SHOT

38

Conrad gently maneuvers Amanda toward the dart players. She's left her shopping bag of cheese. Lee watches closely. Suddenly, Conrad pulls Amanda out a side door leading to an alleyway. Lee jumps to his feet and pushes his way toward the door. As Lee passes OUT OF FRAME the CAMERA STAYS ON a Man sitting at a table smoking a pipe and enjoying a beer. This is the same Man who was in the casino earlier with Amanda giving her tips on how to play blackjack. The Man watches Lee exit the bar.

39 EXT. PUB - DAY

39

Lee runs out to see Conrad with Amanda sitting in the back of the cab as it moves out into traffic.

(CONTINUED)

39 CONTINUED:

39

Lee notices a CAB parked across the street in front of a small hotel. The DRIVER is unloading luggage from the trunk. Lee dashes across the street, dives behind the wheel and PEELS OFF doing a U-turn speeding after Conrad and Amanda. The cab Driver screams after him.

CABBIE

Hey, ya bloody fool! That's my cab!

40 INT. CAB - AMANDA, CONRAD - DAY

40

Conrad glances out the cab's rear window and sees Lee following them. \*

AMANDA

(getting nervous) \*

You know, Conrad, you could've asked me if I wanted to leave the pub. You didn't have to shove me out the door like that. I left my Camembert cheese at the table.

CONRAD

You lied to me, Amanda.

AMANDA

No, I really did leave the cheese at the table.

CONRAD

(to driver)

Lose the cab tailing us and it's worth twenty pounds to you.

(to Amanda)

I told you to lose your boyfriend.

The driver kicks the CAB into HIGH GEAR, weaving it through traffic. Amanda turns and sees Lee driving the cab behind them.

AMANDA

(feigning innocence) \*

How did he get there?

41 EXT. LAMBETH BRIDGE - DAY

41

It is a high-speed chase between both cabs over the bridge with the Thames River passing underneath. Lee's cab weaves perilously between two other cars.

42 EXT. LAMBETH PALACE ROAD - DAY 42

The two CABS SCREECH onto Lambeth Palace Road, TIRES SQUEALING. The race down the straight away with the House of Parliament and Big Ben in the background. Suddenly, the CAB with Amanda and Conrad in it PEELS into Archbishop's Park. Lee follows.

43 ARCHBISHOP'S PARK 43

Both cabs careen through the park. The CAB with Conrad and Amanda finally SKIDS to a stop in front of Lambeth Palace. Conrad pulls Amanda from the car.

AMANDA

Conrad, you're doing it again!

CONRAD

Can't help it, Amanda.

Conrad pulls Amanda across the Palace grounds as Lee's CAB SKIDS to a stop and Lee jumps out. He chases after Conrad.

44 FULL SHOT 44

Lee catches up to Amanda and Conrad and pulls out his gun. Conrad swirls, holding Amanda in front of him. Clutched in Conrad's hand is a gun pointed directly at Amanda.

CONRAD

Drop your gun or I drop her.

Amanda looks down and sees Conrad's gun pointed at her. She glances back at him with disbelief.

AMANDA

You are the Mongoose...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

45 EXT. ARCHBISHOP'S PARK - DAY

45

What we have is a very nasty Mexican stand-off. Conrad's gun is still buried in Amanda's back. Conrad is nervous and sweaty. Amanda's not exactly relaxed either.

CONRAD

Not a fun situation, is it, Mr. Stetson? You may get me, but I most assuredly will get her.

LEE

(buying time)  
What put you on to me?

\*  
\*

CONRAD

I've known who you were from the time you set foot in the casino. I just didn't know how you were using Amanda. Funny, you can never trust a cheerleader.

\*  
  
\*

AMANDA

That's not fair. Why are you doing this?!

CONRAD

You wouldn't listen to me.

LEE

(to Amanda)  
You wouldn't listen to me either.

AMANDA

How could I believe he was the Mongoose?

\*  
\*

Conrad raises his gun and rubs it next to her ear.

CONRAD

(re: gun)  
Does this help?

AMANDA

Conrad, are you completely out of your mind?! Put that gun down, you know you're not good with mechanical things.

CONRAD

I got better over the years.

(CONTINUED)



45 CONTINUED:

45

AMANDA

You know, this is just like that stunt you pulled to try and get a part in the senior play.

CONRAD

(defensive)

I would've been good in that part.

Lee has been watching and listening carefully. He's reached a decision. Lee steps forward toward Conrad.

CONRAD

(continuing)

Back off!

\*  
\*

LEE

(raises his gun)

I'm going to put a bullet right between your funny glasses.

CONRAD

You'll hit Amanda.

LEE

(dead straight)

That's too bad.

Amanda is stunned. Lee cocks the hammer back. Amanda's mouth drops open.

CONRAD

(suddenly)

Wait -- don't hurt her!

(holds gun in air)

Here, it's not loaded! See!

\*

Sure enough, Conrad squeezes the trigger and the GUN only CLICKS. Lee quickly grabs him and roughly slams handcuffs on him.

\*  
\*

CONRAD

(continuing)

I'm not the Mongoose! I lied.

I'm not him!!

\*

\*

AMANDA

(to Lee)

You were going to shoot me!!

\*

LEE

No guns went off, did they?

(CONTINUED)

45 CONTINUED: (2)

45

CONRAD

I'm so sorry, Amanda. Don't hate me, please.

AMANDA

I don't hate you, Conrad.  
 (to Lee)  
 You knew he was bluffing, didn't you?

Lee just smiles.

AMANDA

(continuing)  
 You did, didn't you??

LEE

(taking Conrad)  
 Mr. Barnhill has a few questions to answer.

AMANDA

I think I deserve an answer to my question.

Lee just smiles again.

AMANDA

(continuing)  
 A smile is not a very comforting answer.

46 EXT. SCOTLAND YARD - ESTABLISHING - DAY

46

The British bastion of law and order.

47 INT. SCOTLAND YARD - INTERROGATION ROOM - DAY

47

Black curtains drawn. Dark. Bare room. One chair in the center. Three flood LIGHTS CLICK on blinding the occupant of the chair -- Conrad. Inspector Keaton and Lee stand over him.

KEATON

Right. Let's have another go.

CONRAD

(squinting into the  
 light)  
 These are too bright -- I can't see anything.

(CONTINUED)

47 CONTINUED:

47

LEE

We turn them off as soon as you start cooperating.

CONRAD

I've told you and told you -- I'm not the Mongoose. I was only pretending.

LEE

(mad)

I'm getting pretty sick of that tune. You chase us halfway through London, put a gun on a hostage, then claim it was all an act. You know plenty, so start talking!

Conrad cowers back in his seat.

CONRAD

No. I want to see Amanda.

KEATON

Listen, friend, you're going to be seeing the inside of a cell if you don't open up soon.

Conrad's terrified but remains clammed up. Lee motions Keaton over to a corner of the room. We see their faces in silhouette.

48 ANOTHER ANGLE - LEE AND KEATON

48

In silhouette.

LEE

We got problems.

KEATON

Think he's telling the truth?  
Could be another one of the Mongoose's games.

LEE

Well, it's a damn good one then. Look, nothing fits -- the unloaded gun, giving up without a fight.

KEATON

His memory's been poor, too.

LEE

Yeah, he had no idea about the Cyprus explosion in 1976.

(CONTINUED)

48 CONTINUED:

48

KEATON

Or about last year's Sicilian hit.

LEE

My guess is he doesn't know anything because he wasn't there. He's not the Mongoose.

KEATON

I agree, but he knows something.

LEE

Maybe we ought to try it his way.

KEATON

You're not going to send Mrs. King in?

LEE

Not alone. I've got an idea.

49 INT. SCOTLAND YARD OFFICE - DAY

49

Two walls are tall windows that look out upon the city with London Bridge and Tower Bridge in the background. Lee and Amanda are alone.

AMANDA

It's called good guy, bad guy?

LEE

It's an interrogation process. One guy questions the suspect and is mean and rough -- tries to scare him. The other guy is nice, tries to act as his friend -- like a buffer to the mean guy.

AMANDA

Which side is the good guy on?

LEE

The bad guy's.

AMANDA

But he's really good?

LEE

Right.

AMANDA

Then who's really bad?

(CONTINUED)

LEE

The bad guy... uh, the suspect.  
Got it?

AMANDA

I think so, but it seems complicated. Why don't I just talk to Conrad? He always confided in me. He even told me once that he wore his underwear inside out because the seams itched.

LEE

Since underwear is not on the schedule for today, let's stick to the proven technique.

AMANDA

Good guy, bad guy.

Lee nods.

AMANDA

(continuing)

Well, when I yell at the kids, I feel just awful. So I think I should probably be the good guy and you should be the bad guy. I'm not real good at yelling.

Since this was his plan all along...

LEE

Good idea. Now let's go.

AMANDA

One more thing. Do you still think he's the Mongoose?

Lee's been dreading this.

LEE

(resigned)

No, no I don't.

(beat)

Well, go ahead and say it!

Amanda just smiles as they head for the other room.

50 INT. INTERROGATION ROOM - DAY

50

Lee swings the hot bright lights around in Conrad's face. Amanda stands nearby.

LEE

Okay, creep, from the top!

CONRAD

(blinded again)

Amanda, are you there?

Amanda moves to the black curtains against one wall and draws them open. Soft sunlight floods the room. Out the window we get a panoramic vista of London.

AMANDA

There, is that better, Connie?

CONRAD

Oh yes, thank you.

As Amanda walks back to the center of the room, Lee shoots her a look.

LEE

(back to Conrad)

Maybe if I softened up your face, you might find it easier to talk!

A terrified Conrad gives Amanda an imploring look.

AMANDA

(very kindly, to Conrad)

Don't worry about a thing. Would you like some water, or maybe a cup of coffee?

LEE

(under his breath)

How about a pillow -- or an in-flight movie?

Lee tries to salvage the situation by playing his trump card. He grabs Conrad by his jacket lapels and hauls him right out of his chair.

LEE

(continuing)

Think some information might fall out if I bounce you off the wall a few times?

AMANDA

Put him down, Lee, you might hurt him.

(CONTINUED)

50 CONTINUED:

50

Lee's had it. He drops Conrad back into his seat.

LEE  
(to Conrad)  
Stay put.  
(to Amanda through  
clenched teeth)  
Could I see you a moment?

She follows him over to a corner.

51 NEW ANGLE - LEE AND AMANDA

51

They are out of Conrad's earshot. Amanda notices how angry Lee is.

AMANDA  
Did I do something wrong? I mean,  
I was being as good a good guy as  
I could.

LEE  
Mother Theresa was never that good!  
(trying to control  
himself)  
It's probably my fault, I didn't  
explain it right or something.

AMANDA  
You said to be a buffer, so I...  
buffered.

LEE  
Yeah, every two seconds. Amanda,  
the technique works better if the  
bad guy gets to play his part,  
then the good guy takes over.

AMANDA  
Well, by that time Conrad would  
be petrified.

LEE  
That's the whole point -- get him  
scared enough to talk. This is  
an interrogation!

AMANDA  
Conrad doesn't deal well with  
fear. Why don't we try it again  
with us both being good guys?

(CONTINUED)

51 CONTINUED:

51

LEE

There is no such thing as good  
guy, good guy.

AMANDA

Then let me try it alone.

Lee looks over at a very nervous, perspiring Conrad.

LEE

All right. He's all yours for  
five minutes. But if he doesn't  
come across, Keaton and I will be  
back.

AMANDA

He'll tell me what he knows. Do  
you want to stay and watch?

LEE

I can't stomach brutal  
interrogation. I'll listen in  
from the next room.

52 EXT. SCOTLAND YARD - ANGLE ACROSS STREET - DAY

52

A black Jaguar with tinted windows waits across the  
street. The driver's window rolls partly down -- two  
piercing blue eyes and the curling smoke from a cigarette  
are all we see.

53 INT. INTERROGATION ROOM - DAY

53

The view of London stands before them as Conrad and  
Amanda are alone in the room. They are both laughing  
at old memories.

AMANDA

I always figured they were pretty  
dumb to ever put the rifle range  
in the basement underneath the  
swimming pool in the first place.

CONRAD

What was dumb was letting me take  
target shooting!

They both slowly stop laughing...

CONRAD

(continuing)  
Those were good days.

(CONTINUED)



53 CONTINUED:

53

AMANDA

Conrad, how did you get caught up  
in all this Mongoose stuff?

CONRAD

I was trying to be somebody.

AMANDA

But you are somebody. You're Conrad  
Walter Barnhill.

CONRAD

I was hoping to be someone else.

(a beat)

Eight months ago, I came to Europe  
to sort of start over. You know,  
live a fast and exciting life. I  
met this guy who claimed to be a  
rich industrialist and got a job  
as his special assistant. All I  
did was run errands for him, but  
the pay was great. There was  
travel, great parties, fancy cars.  
I was important, for the first  
time in my life I was important.

\*

INTERCUT WITH:

54 INT. OUTER OFFICE - DAY

54

Lee and Keaton sit next to a speaker and a tape recorder  
monitoring everything Conrad and Amanda are saying.

\*

CONRAD (V.O.)

(filtered)

Then I found out his little  
errands were connected to illegal  
transactions. When I told him  
what I knew, I learned that he was  
the real Mongoose.

\*

\*

Lee and Keaton look at each other... Bingo!

\*

55 BACK TO SCENE

55

AMANDA

Why didn't you leave? Quit?

(CONTINUED)

55 CONTINUED:

55

CONRAD

He told me he would kill me -- he told me often and in great detail how he had 'terminated' other helpers he's had. I've been forced to impersonate him as the Mongoose ever since.

\*  
\*

AMANDA

You should have gone to the police.

CONRAD

I wanted to, but he always seemed to know what I was doing -- sometimes even before I did it. That's why I didn't tell your friend anything. The Mongoose has eyes and ears everywhere. He's the most frightening person I've ever met.

INTERCUT WITH Lee and Keaton.

\*

CONRAD (V.O.)

(continuing)

Amanda, I'm scared, really scared. You've got to help me.

\*  
\*

AMANDA (V.O.)

(filtered)

I'm with you, Conrad. Mr. Stetson and I will get you out of this mess.

\*  
\*  
\*

KEATON

She's not bad.

\*

LEE

She has her own style.

56 BACK TO SCENE

56

CONRAD

I can't even be much help. I know what the Mongoose looks like, but not his real name. I'm sure he's checked out of his hotel, so I don't know how to find him. I'm sorry you got dragged into all this.

\*  
\*

AMANDA

I'm okay, it's you I'm worried about.

(CONTINUED)

56 CONTINUED:

56

CONRAD

At the casino I acted cold and mean because the Mongoose had told me to be like him. What I really wanted to do was hug you and say hello.

INTERCUT WITH Lee and Keaton. \*

KEATON \*

Singing like a jaybird. Men are such mush in women's hands.

(dry humor)

You and I probably would've had to torture the poor bloke.

LEE

Probably...

57 BACK TO SCENE

57

CONRAD

Amanda, there's something I've always wanted to tell you. I guess now is a pretty good time. Amanda, I --

Lee and Keaton walk briskly into the room. \*

LEE

Mr. Barnhill, you now have two choices. You can go free, in which case the Mongoose will most probably kill you. He's undoubtedly aware that you were captured and would eventually talk. Or you can work with us to identify the Mongoose, in which case, we will give you protection.

AMANDA

Are you being the bad guy again?

LEE

Yes. And you are going home to your children.

58 EXT. LONDON STREET - DAY

58

Quaint is not quite accurate -- quintessentially British is rather good however. A limousine pulls up to the curb and Lee gets out followed by Amanda.

(CONTINUED)

LEE

I'll check on your bus.

He moves on ahead to the bus stop as Conrad pokes his head out of the limousine and stands nervously next to Amanda.

CONRAD

We don't have much time. I guess I should just say this...

AMANDA

Say what?

CONRAD

Amanda... I love you. I've always loved you. I think I have ever since you dissolved Mr. Pence's toupee in chemistry class.

\*

AMANDA

That was an accident. I didn't mean to spill the test tube on his head.

CONRAD

I've never had the courage to tell you before and I know you couldn't love me, but I just wanted you to know how I felt.

\*

\*

AMANDA

Conrad, you are special. You've got to believe that.

LEE

(calling out)  
Amanda, your bus!

The red double-decker bus has pulled up in the b.g. as Amanda looks at Conrad.

CONRAD

You better go. I feel silly standing here now.

AMANDA

You were never silly.

Amanda leans over and kisses him, giving him a big hug in the process. Conrad is surprised.

(CONTINUED)

58 CONTINUED: (2)

58

AMANDA

(continuing)

Just be Conrad. I like him.

She runs off to the bus. Conrad touches his cheek where she kissed him... he can't believe it.

59 ANGLE - LEE AND AMANDA BY BUS - DAY

59

The bus is ready to pull out as Lee gives her last-minute instructions.

LEE

I'll have your luggage sent home when it's found. We can still take you to the airport in a limo.

AMANDA

And miss a double-decker bus, no way. Unless, of course, you're worried about me...

LEE

Don't get carried away, I was just being polite. It's part of the job.

AMANDA

You can use what Conrad told me to catch the Mongoose, huh?

LEE

We're sure gonna try. Listen... uh, you were right about Conrad and...

(this isn't easy for him)

... well, you got him to talk, so...

AMANDA

(smiles)

You're welcome.

LEE

You're going to miss your bus.

AMANDA

Take care. And look after Conrad.

(CONTINUED)

59 CONTINUED:

59

LEE

All he has to do is point out the  
Mongoose.

\*

She hops on and puts her head out a window.

\*

AMANDA

I know, but he always seems to get  
himself into trouble.

\*

\*

LEE

Like someone else I know.

Lee walks back to the limo.

60 INT. DOUBLE-DECKER BUS - DAY

60

Amanda climbs the corkscrew stairs to the top level. A familiar face gets up from inside the first level and comes up the stairs behind her. It is the Man from the casino and the pub. He sits next to her. (NOTE: this is the real Mongoose.)

AMANDA

(all smiles)

Oh, hi. How nice to see you  
again.

MONGOOSE (MAN)

Yes, how fortuitous. I have a  
small matter that needs attending.  
I wonder if you would help me?

\*

\*

AMANDA

I'd love to, since you were so  
nice to me at the casino, but I'm  
on my way to the airport.

MONGOOSE

I think you have a small detour  
planned.

AMANDA

No, not really. You see my  
plane leaves at --

MONGOOSE

Perhaps we should be properly  
introduced.

The Man pulls out a business card with a picture of the  
mongoose holding a snake in his mouth.

(CONTINUED)

60 CONTINUED:

60

AMANDA  
(recognizing card)  
Oh, no...

MONGOOSE  
You are now working for me.

Amanda's eyes widen.

61 EXT. COVENT GARDEN - DAY

61

Lee, on walkie-talkie, is setting the placements of all agents within the great hall. He is setting up a dragnet along with Scotland Yard and Interpol to catch the Mongoose.

LEE  
(into walkie-talkie)  
Outer perimeter secure?

KEATON (V.O.)  
(filtered)  
Like a baby in diapers.

CONRAD  
Are you sure about this?

LEE  
Look, the Mongoose had you memorize a map of a five-stop London walking tour, right?

CONRAD  
Right.

LEE  
He has to exchange those diamonds for cash. Based on what I know of him, he'd never make just one drop -- he'd keep on the move, make several.

CONRAD  
But you're just concentrating on Covent Garden?

LEE  
Even Scotland Yard doesn't have enough men to blanket all five places. I've got look-outs at the other four, but this is where we'll throw the net over him.

(CONTINUED)

61 CONTINUED:

61

CONRAD

(jaw set)

I hope he comes.

LEE

Keep your eyes open and point him out. He'll come. Yeah, he'll come.

61A EXT. CONVENT GARDEN - SAME TIME

61A

From across the street, hidden in a doorway, the Mongoose and his captive, Amanda, survey the scene.

MONGOOSE

That's three police officers I've spotted so far. Stetson's no fool -- a worthy adversary. He figured it out from what that idiot Conrad could tell him. Guess I'll be skipping Covent Garden today. We'll start somewhere else.

AMANDA

Where are we going?

MONGOOSE

The Tower of London.

AMANDA

Someone could spot me, you know. Lee might have men at other places on the tour.

MONGOOSE

Not this many. Besides, if there are others, that's good. It adds a little risk to the game. A little fun.

AMANDA

But you kill people!

MONGOOSE

(smiles)

Yes, part of the fun.

(a beat, now full of menace)

Now, you, my little dear, will do just as Conrad would have done.

(MORE)

(CONTINUED)



61A CONTINUED:

61A

## MONGOOSE (CONT'D)

At each drop you will exchange ten diamonds for one million dollars. If you mishandle the exchange in any way, it will prove hazardous to your health. I won't be with you, but I'll be close by.

He begins to lead her away.

## AMANDA

Are you going to let me go when this is over?

The Mongoose just smiles -- a chilling, humorless expression.

62 OMITTED

62

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

63 EXT. TOWER OF LONDON - DAY

63

Amanda nervously crosses the square to the Vendor selling pretzels. The Vendor lifts his head. He's Alby, Conrad's connection from earlier. As Amanda approaches, he gives her a toothy, leering grin as only a sleezebag like Alby can. Amanda innocently returns the smile as Alby hands change and a pretzel back to a customer. The customer exits. Alby turns his attention to Amanda.

ALBY

What can I do for you, luv?

AMANDA

I think I have something you want.

ALBY

(leering)

I've no doubt of that.

AMANDA

But there's something I want of yours, too.

ALBY

This is getting better all the time.

AMANDA

(whispers)

I mean the diamonds.

Alby takes a beat. Suddenly he's all business.

ALBY

I thought the Mongoose had the diamonds.

AMANDA

He gave them to me.

Amanda eyes her purse. Alby sees. He nods.

AMANDA

(continuing)

Do you have the money?

ALBY

Yeah... yeah, I have it, luv. But if you've got the diamonds, why don't you show me how they sparkle.

(CONTINUED)

AMANDA

Well, I really can't let you see how they sparkle until I see how your money shines.

ALBY

(gives her a look)  
It's paper money. It doesn't shine.

AMANDA

I know. I just thought it might sound good.

(smiles weakly)  
But I do need to see it. I mean, that seems fair to me.

ALBY

Well, luv, I certainly wouldn't want you to think I wasn't fair.

Alby motions Amanda around to the back of his cart and slips out a briefcase. CLICK and it's open. Money is stacked inside. Amanda gasps.

AMANDA

So that's what a million dollars looks like. \*

ALBY

Let's see the diamonds.

Amanda pulls a pouch out from her purse and opens it. Alby glances down to see the diamonds sparkling inside.

ALBY

(continuing)  
Wonderful.

Alby slips the briefcase toward Amanda as he reaches for the pouch. Amanda pulls back.

ALBY

Lady, what's wrong?! \*

AMANDA

Excuse me -- I don't mean to be rude, but how do I know that's exactly a million dollars in there? I really have to bring back a million dollars. \*

ALBY

Don't you trust me? \*

(CONTINUED)

AMANDA

(delicately)

Well, no... not really. I mean,  
you are a criminal, you know.

ALBY

And what're you -- the Queen of  
Sheba?

AMANDA

Actually I'm just a tourist and  
this is all new to me. But I  
think --

\*  
\*  
\*

ALBY

(testy)

Lady, I'm not the least bit  
interested in your situation.

\*

AMANDA

What I'm trying to tell you if  
you would just not interrupt is  
that the Mongoose will be angry at  
both of us if he doesn't get  
exactly one million dollars.

\*  
\*  
\*  
\*  
\*

ALBY

How do I know the Mongoose is  
even around?

AMANDA

How do you know he's not? Are  
you willing to take the chance?  
I know I wouldn't be. He's not  
a nice man.

The color drains from Alby's face. He glances around,  
but sees nothing. Alby makes up his mind and dumps five  
more bundles into the briefcase.

ALBY

Now it's a million dollars.  
(shrugs)  
Everybody's happy.

Alby gives Amanda the briefcase as she hands him the  
pouch filled with diamonds.

As she crosses the square back toward the Mongoose.

CUT TO:

65 EXT. COVENT GARDEN - DAY

65

Lee hides with Conrad. Not far from them is Keaton from Scotland Yard also lying in waiting for the Mongoose to show up. Lee glances at his watch and shakes his head. He's worried. Conrad looks over at him.

CONRAD

Worried he won't show?

LEE

Aren't you?

CONRAD

I wasn't until about ten minutes ago.

LEE

You're sure it was going to be today?

CONRAD

Positive.

LEE

(over walkie-talkie)  
Keaton, did the other walking tour area spot anything unusual?

KEATON (V.O.)

(filtered)  
Negative. Quiet as a church.

LEE

(to himself)  
Yeah, too quiet.

66 EXT. ST. KATHARINE'S DOCK - ESTABLISHING - DAY

66

Boats of all shapes and sizes, the most beautiful being a three-masted sailing ship.

AMANDA (V.O.)

Absolutely positive.

67 TIGHTER ON AMANDA AND MONGOOSE

67

Standing on the dock by the Mongoose's sleek Jaguar.

MONGOOSE

I hope so. Your life could depend on it. Here's the satchel.

The Mongoose hands Amanda another satchel filled with diamonds.

(CONTINUED)

67 CONTINUED:

67

AMANDA

A million dollars, right?

MONGOOSE

Correct. The man you are to contact is on the sailing ship -- the three-masted one. He's on deck now. His name is Rogsin.

68 THEIR POV - THREE-MASTED SAILING VESSEL

68

Rogsin, wearing dungarees and a work shirt, waits on deck.

69 BACK ON AMANDA AND MONGOOSE

69

She turns to him.

AMANDA

I have two little boys... I just wanted you to know that.

MONGOOSE

Do your job properly and you may live to see them again.

70 EXT. COVENT GARDEN - DAY

70

TIGHT ON Lee's watch. WIDEN TO Lee with Keaton and Conrad. Keaton shoots Conrad a look of pure disgust.

KEATON

(to Lee)

It looks like he's not going to show.

LEE

(to Keaton)

Keep your men on standby in case we need to redeploy.

CAMERA TRACKS WITH Lee and Conrad as they walk through Covent Garden.

LEE

(continuing; thinking)

I know this guy. He's still not going to walk away from all that money. And if he suspects we're on to him, that makes the walking tour even more enticing -- a bit of danger in the game.

(CONTINUED)

CONRAD

So where is he?

LEE

He's not here because he's afraid of you. You're the only one who could recognize him.

CONRAD

(simply)

Technically.

LEE

So if he's -- technically?! You mean there's someone else?!

CONRAD

(naively)

Well, there's Amanda. She was sitting right next to him at the casino the night she was on a winning streak.

LEE

Why didn't you tell us that?!

CONRAD

I didn't think it was important.

LEE

Not important?!!

CONRAD

Lee, I can ID him. Amanda has no idea she sat next to the Mongoose. So she doesn't really know what he looks like.

LEE

But the Mongoose certainly knows what Amanda looks like.

CONRAD

So...

LEE

(thinking quickly)

You were supposed to be his pick-up man for the diamonds. Now he needs someone else to make the drops.

CONRAD

But Amanda's safely on a plane back to the States.

(CONTINUED)

70 CONTINUED: (2)

70

LEE

Let's hope so.

Lee is quickly on his walkie-talkie.

LEE

(continuing)

Scarecrow -- Delta -- code zero,  
zero. Patch me through to  
Washington, D.C.

We hear some CLICKING NOISE -- STATIC -- then... \*

BILLY (V.O.)

(filtered)

What's wrong, Scarecrow?

LEE

Billy, check the airline's computer  
and see if Amanda ever made it onto  
her flight back to the States. \*

BILLY (V.O.)

You got it.

CONRAD

You don't really think the Mongoose  
has Amanda?

LEE

It's just his style -- getting back  
at us by using our own people. \*

BILLY (V.O.)

(returns to phone)

Negative, Scarecrow. She never got  
on the plane. What the hell's  
happening!?

LEE

No time to explain. Talk to you  
later.(hangs up; then  
to Conrad)

He's got her.

CONRAD

He'll kill her.

LEE

Damn it, I should've taken her to  
the airport myself.

(CONTINUED)



70 CONTINUED: (3)

70

CONRAD

(a beat)

What would I do if I were the  
Mongoose?...

LEE

(sparking)

I know what I'd do. Start at the  
opposite end of the tour!

Lee is quickly on his walkie-talkie.

LEE

(continuing)

That would be Willins at the Tower  
of London.

(static -- then)

Willins, report in, over.

(no answer)

Willins? Come in... This is  
Scarecrow, over.

70A INTERCUT TOWER OF LONDON - ON WILLINS

70A

He has been propped up against a tree in a sitting position -- quite dead. His walkie-talkie dangles from his belt... we hear:

LEE (V.O.)

(filtered)

Willins?!... Come in...

70B BACK TO LEE AND CONRAD

70B

CONRAD

Maybe his walkie-talkie is on  
the blink.

LEE

Yeah, courtesy of the Mongoose.

(looks at watch)

What was the next to the last  
stop on the tour?

CONRAD

St. Katharine's Dock.

CUT TO:

- 71 BACK TO ST. KATHARINE'S DOCK - DAY 71
- The CAMERA PANS a square-rigger ship and stops on Amanda talking to Rogsin who's gesturing with his hands. We can't hear what they are saying, but we see Amanda pull out the pouch filled with diamonds. ANGLE ADJUSTS to reveal the Mongoose, now in the foreground, watching Amanda with Rogsin in the background on the vessel. The Mongoose has concealed himself on the balcony overlooking a shopping arcade.
- 72 EXT. DOCKS - ANOTHER ANGLE - DAY 72
- Lee and Conrad arrive at St. Katharine's docks. Lee bolts out of the car with Conrad. Their eyes search the docks. Conrad's eyes stop on a car -- the Mongoose's Jaguar. It's parked on the opposite side of the dock.
- CONRAD
- That's his Jaguar. The one with the tinted windows.
- LEE
- Good find. Keep an eye out for Amanda and our friend.
- 73 TRACKING SHOT 73
- As Lee and Conrad make their way down the dock keeping their eyes peeled for Amanda and the Mongoose. Suddenly Lee's attention is caught.
- 74 LEE'S POV - AMANDA 74
- Standing on the deck of the square-rigger exchanging a pouch for a briefcase...
- 75 BACK ON LEE 75
- As a deck hand dressed in a wool cap and P-coat passes by. Lee stops the guy.
- LEE
- Excuse me. I'd like to rent your cap and P-coat for about twenty minutes.
- 76 ANOTHER ANGLE - AMANDA 76
- As she walks across the gangplank from the square-rigger to the docks, she notices a Man coming toward her.

(CONTINUED)

76 CONTINUED:

76

He's dressed in a P-coat with a wool cap drawn down almost to his eyes. He looks strangely familiar. Amanda steps onto the dock, briefcase in hand, and the Man in the P-coat looks up at her -- it's Lee. Amanda gasps. Lee grabs her arm and pulls her behind a cargo bin where Conrad is waiting.

77 ANOTHER ANGLE - MONGOOSE

77

From the balcony sees Lee duck behind the cargo bin with Amanda.

78 BEHIND CARGO BIN

78

AMANDA

How did you guys know I was here?

LEE

It's a long story. Where's the Mongoose?

AMANDA

Last time I saw him he was by his Jaguar.

Lee glances around the cargo bin to the far end of the docks where the Jaguar sits.

LEE

Guess that's as good a place to find him as any.

AMANDA

(as Lee starts out)  
Be careful.

LEE

I'm never anything but when it comes to my own hide.

CONRAD

Oh, I almost forgot. He's got this dagger he uses in tight spots. It slides out from under his right sleeve.

\*

LEE

Charming.

79 ON LEE

79

As he makes his way to the black-tinted-window Jaguar. He carefully draws his gun as he places his hand on the door handle. He rips the door open -- gun ready for action. The car is empty. Lee turns and searches the dock and wharf area for any sign of the Mongoose. But there is none. Lee quickly returns to find Amanda and Conrad.

80 DOCK AREA - CARGO BIN

80

As Lee approaches the cargo bin, Conrad steps out from behind it with Amanda. Standing in back of them is the Mongoose -- his gun at pointblank range. In his other hand is the briefcase full of money.

MONGOOSE

(to Lee)

If you don't want your friends here both immediately dead, you'll drop your gun.

Lee drops his gun.

LEE

You don't have a chance of getting out of here. I've already alerted Scotland Yard as to my whereabouts.

MONGOOSE

By the time they get here I'll be long gone and you'll be long dead.

Suddenly Conrad swirls, knocking the Mongoose's GUN askew and pushes Amanda out of the way. Lee dives toward his own gun as the Mongoose takes a SHOT at him. The BULLET just misses Lee, RICHOCHETING off the PAVEMENT and hitting Conrad in the arm.

81 ANOTHER ANGLE

81

Lee retrieves his gun and the Mongoose makes a break for it, holding onto the briefcase. Lee dashes after him. Amanda goes to Conrad.

AMANDA

Are you okay?

CONRAD

It's just a graze.

AMANDA

That was really a brave thing to do, Conrad...

(CONTINUED)

81 CONTINUED: 81

CONRAD

... Yeah... first really brave  
thing I've ever done in my life.

(beat)

Stupid, too.

82 WHARF AREA 82

Lee is in hot pursuit of the Mongoose as they tear down the dock. The Mongoose turns and clips off THREE SHOTS at Lee who dives behind a metal mooring post. Lee rips off TWO SHOTS just missing the Mongoose.

83 MONGOOSE AND LEE 83

Runs down the gang plank onto the square-rigger. As Lee dashes after him, the Mongoose FIRES another round. Lee dives to the dock, BULLETS RIPPING INTO the wooden PLANKS around him, his falling into the water. The Mongoose tries to keep shooting, but he's out of bullets. Lee dashes onto the ship.

84 SQUARE-RIGGER 84

As the Mongoose tries to reload, Lee leaps onto a yardarm of the square-rigger and swings it out and over the Mongoose. Lee drops onto the Mongoose's back knocking him to the deck. Lee does a tuck and roll and comes up ready to fight. Mongoose also jumps to his feet, but grabs a fishing gaff.

85 FULL SHOT 85

Lee does his best to duck the flailing staff and hook, but it looks like he's in real trouble -- until Amanda, who's snuck onto the ship, throws Lee his own fishing gaff.

86 ANOTHER ANGLE 86

Lee and the Mongoose go at it like Little John and Robin Hood until the Mongoose gets in one good shot with his gaff breaking Lee's gaff in half. Lee dashes to the upper deck. The Mongoose is hot on his tail. He swings his gaff at Lee who ducks and lands a fist to the Mongoose's stomach. The Mongoose loses his grip on his fishing gaff and it goes overboard.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

86 CONTINUED:

86

Lee moves in for hand to hand combat keeping an eye on the Mongoose's right hand for any signs of a dagger. The Mongoose lunges with his right hand -- Lee grabs it. Suddenly the dagger slides out of his left hand. He slashes toward Lee. Lee ducks and grabs the left hand with the dagger in it and flips the Mongoose overboard into the water. Amanda runs up.

AMANDA

That was rather graceful if I do say so myself.

LEE

Thanks. Now all I have to do is fish the shark out of the water.

Lee uses the fishing gaff to hook the Mongoose and pull him out of the water.

87 ANOTHER ANGLE - CONRAD

87

Dockside, watching Lee fish the Mongoose out of the water. Amanda joins the wounded Conrad.

AMANDA

You're sure you're okay?

CONRAD

Yeah, fine...

(beat)

... I guess we've got to say goodbye again.

AMANDA

It doesn't have to be forever.

Conrad smiles shyly. He looks off past Amanda, afraid he'd melt if he looked into her eyes, then he says...

CONRAD

Thank you for what you did. Seems like you are always getting me out of trouble.

AMANDA

(kindly)

What are friends for?

CONRAD

And what I said at the bus is true. It'll always be true.

(CONTINUED)

87 CONTINUED:

87

AMANDA

(touched)

Thank you, Conrad. Thank you  
for telling me. I think you're  
pretty special, too.

Amanda leans over and gently kisses Conrad on his cheek.

88 FULL SHOT

88

Lee walks up. We see the Mongoose being loaded into a  
Scotland Yard car by Keaton in the background.

LEE

Conrad -- it's been interesting.

CONRAD

(smiles)

Yeah, maybe we can work together  
again some time...

LEE

As soon as you learn your left  
sleeve from your right sleeve!

Conrad smiles and heads for an arriving ambulance.  
Amanda and Lee wave goodbye to the dreaded Connie  
Barnhill, a.k.a. the Mongoose.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

89 EXT. BUCKINGHAM PALACE AREA - DAY

89

With the Royal Residence as a backdrop, Lee and Amanda purchase a paper from a newsstand kiosk. Amanda smiles as she scans the front page.

AMANDA

There it is.

(reading)

'Mongoose Caught! American citizen aids in capture of international killer.'

LEE

Little something for Conrad's scrapbook.

AMANDA

I can't wait for our next class reunion when someone asks Conrad what he's been up to.

She folds the paper and they begin to walk.

LEE

I'm surprised you didn't get a mention in the articles.

AMANDA

Oh, that's fine with me. My idea of notoriety is being refreshment chairman of the PTA.

LEE

Life in the fast lane, all right.

AMANDA

I have to pick up my luggage at TWA and that check.

LEE

I know they got your bags back, but what's this about a check?

AMANDA

It's from Trixie -- you know, the lady who had my things.

LEE

She's paying you for a luggage mix-up?

(CONTINUED)



AMANDA

She insisted -- for my skirt and blouse.

LEE

I'm lost.

AMANDA

(trying not to laugh)

See, Trixie, Miss Berlinger, is a nightclub performer -- she told me she does an 'interpretive dance act.' Anyway, when she arrived in Germany and found she had the wrong luggage, she didn't have any choice but to wear my clothes.

LEE

Amanda, you two are hardly the same...  
(he indicates Trixie's girth with his hands)  
... size.

AMANDA

(starting to crack up)

That's just it. Trixie says it was her best performance yet. The crowd loved the flying-button finale!

She lets go and dissolves into laughter. Lee can't help himself any longer and also starts.

AMANDA

(continuing; hardly able to speak)

She even wants to go shopping with me back home!

That does it. They both roar, as we:

FADE OUT.

THE END

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

