

SCARECROW AND MRS. KING

(MUNICH)

"The Times They Are A Changin'"

by

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FINAL DRAFT

WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

June 4, 1984
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SCARECROW AND MRS. KING

"The Times They Are A Changin'"

CAST LIST

AMANDA

LEE

BILLY

FRANCINE

DOTTY

PHILLIP

JAMIE

BARON KLAUS Von EIGER

INGA

ORTIZ

HADDY KEMP

BLONDE

COUNTESS

SCARECROW AND MRS. KING

"The Times They Are A Changin'"

SET LIST

INTERIORS:

MUNICH HILTON
Rooftop Restaurant
Room

STUCK VILLA
Music Salon

HOFBRAU HAUS

ST. GEORG'S KIRCHE

NYMPHENBURG CASTLE
Coach House

BARON Von EIGER'S VILLA
Hallway

EXTERIORS:

MARIEN PLATZ

VIKTVALIEN MARKET
Dark Store Alcove

FRIEDENSENGEL

MUNICH HILTON

STUCK VILLA

LUDWIGSTRASSE

MAXIMILLANEUM

ST. GEORG'S KIRCHE
Graveyard
Street
Woods

NYMPHENBURG CASTLE
Coach House

BARON Von EIGER'S VILLA

CHINESE PAGODA
Wall
Parking Lot

ENGLISCHER GARTEN

MARIEN PLATZ

VEHICLES

LARGE BLACK SEDAN
SPORTS CAR
RENTED CAR
CRAFTED CARRIAGES
CAB
MOTORCYCLES

SCARECROW AND MRS. KING

"The Times They Are A Changin'"

ACT ONE

FADE IN:

1 EXT. MARIEN PLATZ - CLOSE ON CLOCK PUPPET FACE - DAY 1

A colorful giant puppet face FILLS the SCREEN and then spins away as another colorful face dances INTO VIEW. PULL BACK to reveal the workings of the world famous Munich Glockenspiel as it performs its dance of time. The CAMERA CONTINUES TO PULL BACK bringing INTO VIEW the Old Town Hall and the festive wonders of the Marien Platz.

AMANDA (V.O.)

It's amazing... just amazing.

2 FULL SHOT - AMANDA, DOTTY, PHILLIP, AND JAMIE 2

They are all staring up at the moving artistry of the great clock. (NOTE: Please shoot two versions - using each Amanda speech).

AMANDA

Who would have thought
I'd be in Europe for the
first time in my life
because of a coffee can?

AMANDA

(alternate speech)
Who would have thought I'd
be in Germany for the first
time in my life because of
a coffee can?

DOTTY

That's what winning contests is
all about.

AMANDA

You should have won, Mother.
You've signed up for every contest
our grocery store ever had.

DOTTY

Also fifteen sweepstakes this
year. No luck. But you -- you
walk in, buy one can of coffee...
(unbelieving)
... and of course it has the
winning ticket.

AMANDA

(smiling proudly)
It was fun, wasn't it?

3 ANGLE - JAMIE AND PHILLIP 3

Staring intently at the action of the puppets as the TRUMPETERS herald the arrival of the jousting knights. INTERCUT action of the Glockenspiel.

JAMIE

You watch, this time he's gonna lose.

PHILLIP

No he's not. It's the same way every time. You're a real space-0, we've been here four days -- he does the same thing.

JAMIE

(undaunted)

Maybe they're gonna surprise us.

4 NEW ANGLE - AMANDA AND DOTTY 4

AMANDA

(watching clock)

Can you imagine painting all those figures?

DOTTY

You know, I counted all those little coffee beans in that can to see what your lucky number was.

(a beat)

It was 1,638.

AMANDA

I'd always hoped my lucky number would be seven.

DOTTY

It was more than luck when you picked up just the right coffee can. It was intuition. Your grandmother had it, too -- she had that special touch. You really are blessed, Amanda.

AMANDA

Mother, I just got lucky. I happened to pick up the right coffee can at the right time -- you really think it's a special sense -- no, no, that's silly. Anyway, we're here.

(CONTINUED)

4 CONTINUED:

4

DOTTY
 (smiling)
 Who wants to go shopping?

JAMIE/PHILLIP
 Again??!

DOTTY
 Let's try the market area...
 (looking in book)
 ... now what do they call it?
 The Viktua... The Vik... tu...
 al -- Well, it's number 22 on
 the tour map. How do you
 pronounce that?

AMANDA
 (looking at name)
 Let's just call it number 22
 in the tour book.

5 ANGLE - ACROSS AMANDA TO SHOP WINDOW

5

Amanda glances into the shop window but her gaze is diverted by the reflection of a man. It looks like LEE STETSON. Amanda gasps and turns around. Nothing! Just the milling throngs of people in the square.

DOTTY
 What is it, Amanda?

AMANDA
 Oh, nothing. I just thought I
 saw someone I knew.

DOTTY
 Oh, that happens all the time when
 you travel.

AMANDA
 (wondering)
 Did Grandma really have a special
 sense of things?

6 EXT. VIKTUALIEN MARKT - DAY

6

As they all peruse the goodies of the market area, Amanda trails behind the boys and Dotty in the mixing crowd.

PHILLIP
 You know what I miss? Hamburgers.

(CONTINUED)

6 CONTINUED:

6

JAMIE
And milk shakes.

PHILLIP
(smiling)
And French fries.

JAMIE
(excited)
Yeah.

7 ANGLE - PAST BOYS TO AMANDA

7

AMANDA
(calling out)
Are you guys having a good time?

JAMIE/PHILLIP
(shared secret smile)
Yes, Mom.

AMANDA
(calling out)
Remember, if we get seperated, you
go straight back to the Hilton
Hotel. Don't go wandering all
over Munich by yourself.

Oblivious to everything but what is before their eyes, Dotty and the boys continue on. Suddenly, an arm slices out from a store alcove and hauls Amanda into the dark niche out of sight. The crowd closes around the place where she once was as if she never existed.

8 ANGLE - DARK STORE ALCOVE - DAY

8

The arm around Amanda belongs to Lee Stetson. Amanda is clearly shaken.

LEE
It's okay, it's me.

AMANDA
Okay?! You call aging someone
ten years okay?! Can't you ever
just walk up and say hello, how
are you?

LEE
How are you?

(CONTINUED)

8 CONTINUED:

8

AMANDA

I'm getting better, thank you.

LEE

Good.

AMANDA

What are you doing here?!

LEE

Be at the Friedensengel in one hour. Come alone. Bring a camera.

AMANDA

The Frieden what??

LEE

Friedensengel. Angel of freedom. It's a tall gold statue.

AMANDA

Statue -- where? I --

LEE

Number eleven in your tour book.

AMANDA

But --

LEE

No buts. The Friedensengel. One hour. Bring a camera.

9 ESTABLISHING SHOT - FRIEDENSENGEL

9

TOWARD the statue from the Avenue Prinzregenten Strasse.

10 EXT. BASE OF FRIEDENSENGEL

10

Amanda, with camera in tow, is staring straight up at the tall golden statue from its base as a voice chimes in from behind.

LEE (O.S.)

Beautiful city, isn't it?

As Amanda turns quickly around, we see that before her from this high vantage point lies the city of Munich and the Isar River. Lee also carries a camera like a tourist.

AMANDA

Oh... yes, yes it is.

(CONTINUED)

10 CONTINUED:

10

LEE
(whispers)
Just be yourself. You're a
tourist.

Lee gently guides her by the arm to the other end of the
statue as tourists mill about.

LEE
You can get a better view for
pictures from over here.

11 NEW ANGLE

11

Lee takes a few pictures, casually, while he talks.
Amanda does the same.

LEE
We need you for one simple
assignment.

AMANDA
In Europe?? But, I'm on vacation.

LEE
Not really.

AMANDA
Yes, really. It's very exciting
-- you see, I won this contest
and --

LEE
No, you didn't. The contest was
rigged. We wanted you to win.
Billy set it up.

AMANDA
(half to herself)
You mean I'm not blessed?

LEE
What?

AMANDA
Mother said that I had this
special -- never mind -- I was so
excited, I thought I finally won
something. I'd never won
anything, you know.

(CONTINUED)

11 CONTINUED:

11

LEE

This can be a simple conversation.
Why don't I talk and you listen?

AMANDA

(suddenly realizing)

I don't like this. You tricked
me. Don't you trust me by now?!
You could've just told me that
I was going to Europe. It would
have been the decent, fair, and
simple way.

12 TRACKING SHOT

12

As they move around to the other side of the
Friedensengel taking pictures.

LEE

The simple way is to not tell you
anything more than you need to
know, then there are no suspicious
moves on your part and then no
mistakes. I don't want you
getting yourself in trouble.

AMANDA

Well, I know how to be a tourist.

LEE

Good. A man will contact you
with a message, and you just
give that message to me.

AMANDA

(a beat)

We got a free trip to Europe just
for that?

LEE

The man who will contact you with
the message is Hadfield Kemp.
You might remember him as Haddy
Kemp.

AMANDA

Haddy Kemp -- the student radical
leader from the 60's -- all the
riots and stuff?!

LEE

One and the same.

(CONTINUED)

AMANDA

I heard one of his speeches once. He was so serious. I don't think he had much of a sense of humor.

LEE

He's still on the wanted list back in the States. He's been in Europe for fifteen years connected with a ruthless group of terrorists.

AMANDA

Are you going to arrest him?

LEE

No. He's contacted the Agency and wants to come home. It's our job to get him out.

AMANDA

Why?! Why do you want a person like that back?

LEE

Amanda, we're making a trade here. He's bringing with him some vital information on this terrorist organization -- the Riebaden Group. These are not fun people. They're threatening widespread violence if the U.S.-Western European trade pact is ratified.

AMANDA

It kind of sounds to me like Francine should be doing this.

LEE

Amanda, don't worry, you're not in any danger from Haddy. He's a speech maker, not a bomb thrower. The terrorists would smell an agent in a second -- but not a tourist.

AMANDA

How about a nervous tourist?

LEE

It's all set for the Hofbrau Haus beer garden tonight. Haddy won't contact you unless he feels safe.

Lee pulls a key out of his tourist bag and hands it to Amanda.

(CONTINUED)

12 CONTINUED: (2)

12

LEE

(continuing)

This key unlocks the door to the exclusive beer stein collection, where each member has their own private stein. The key carries the code number to a special mug that you need to use. This is how Haddy will know who to approach, by the beer mug you have. Any questions?

AMANDA

Yes, what on earth do I tell Mother and the children?

LEE

Be inventive.

13 ESTABLISHING SHOT - MUNICH HILTON - DAY

13

DOTTY (V.O.)

You met a man? I don't understand, what kind of man?

14 INT. HILTON HOTEL - ROOFTOP RESTAURANT

14

Amanda, Dotty, Phillip, and Jamie are eating lunch seated before a panoramic view of the vast Englischer Garten that stretches for miles within the city.

AMANDA

A nice man. An old friend, Mother. He's over here on business. I bumped into him at the Friedensengel.

DOTTY

Friedens-what? I haven't been there, have I? Do they have nice shops?

AMANDA

It's a statue, Mother. I was taking pictures, not shopping. Anyway, why don't we all go out tonight and see the city lights? Doesn't that sound like fun?

PHILLIP

(simply)

Mom, do we have to have more fun today?

(CONTINUED)

14 CONTINUED:

14

JAMIE

Can't we save some fun for
tomorrow?

DOTTY

I think we're all tired. My feet
are in a state of open rebellion.
But, Amanda, if you're still gung
ho, maybe you should take in the
lights yourself.

(winks)

Never know who you might bump
into.

AMANDA

Mother, this is Europe.

DOTTY

(smiles)

That's exactly my point.

15 EXT. STUCK VILLA

15

A marvelous display of aristocratic, garish decadence.

16 INT. STUCK VILLA - MUSIC SALON - DAY

16

BARON KLAUS VON EIGER is supervising the set-up and seating for his upcoming elegant soiree. Baron von Eiger plays the role of the world-weary playboy and aristocratic sophisticate, but is actually the head of the Riebaden terrorist organization. He is an anal retentive and everything must have its perfect place. His staff is scurrying about under his direction.

BARON

(calling out)

Seat Countess Robeskya next to
that avant garde filmmaker,
Hellerstadt.

(smiles)

They despise each other.

Two associates enter. INGA is a tall, svelte, Swedish blonde. Sensual. Deadly. It's not that her heart is cold, it's just that she doesn't have one. ORTIZ is a crazy Basque. Unpredictable and volatile. Ortiz picks up one of the many ornate vases that proliferate the salon.

ORTIZ

Nice. You put flowers in this?

(CONTINUED)

BARON

'This' is artistry from the Ming Dynasty. If you drop it, Ortiz, you will be wizened and gray by the time you pay it off.

Ortiz replaces vase.

BARON

(continuing)

My orders were clear. Never meet here in the presence of others.

The Baron straightens a chair by moving it two inches to his right.

INGA

This couldn't wait.

ORTIZ

It's Haddy. He's getting too edgy.

INGA

He's abandoning our cause. I can feel it. He knows too much.

Suddenly, Inga's hands leap out like rockets and clap together with a sharp crack catching a fly in mid-air and slapping it dead.

INGA

(continuing)

Maybe we should kill him now. Be done with it.

BARON

You have never understood the virtue of patience.

The Baron begins to pick lint from Ortiz's clothes as he continues...

BARON

(continuing)

The plan remains intact. Haddy will perform the assassination of the American as intended. Then I, as a loyal citizen, will kill Haddy. And to the world, we can say that our Riebaden organization will have a brave new martyr for the cause.

(CONTINUED)

16 CONTINUED: (2)

16

INGA

And if Haddy goes over to the
other side before your great
plan?

BARON

Then Christmas comes early for
you, my dear Inga. Kill him.

17 INT. HOFBRAU HAUS - NIGHT

17

The German beer garden is alive and kickin' -- MUSIC,
people, singing, beer, beer, and more beer. Amanda
enters the boisterous hall feeling out of place. She
stands on tiptoes attempting to look over the crowd
and locate her destination -- the private stein
collection.

18 ANGLE - AMANDA

18

As she proceeds gingerly through the rambunctious crowd.
Suddenly, two large singing men stand up right by Amanda
and clink their steins in a toast -- almost catching
Amanda's head in between the mugs.

AMANDA

(gasping)

Oh my... Hello...

The men keep singing so Amanda keeps smiling as she backs
away from them, letting the crowd swallow her up. She
continues to back up until --

LEE (O.S.)

Hey, lady, you're stepping on my
camera.

Amanda turns around to see Lee in a Hawaiian shirt with
a camera dangling on the floor and a full stein of beer
in one hand.

AMANDA

(turning)

I'm sorry...

(recognizing Lee)

... Oh...

LEE

(whispers)

Are you all right?

(CONTINUED)

18 CONTINUED:

18

AMANDA

Did you see those two men?

LEE

Get your stein, Amanda.

AMANDA

They almost clunked my head.

LEE

Amanda, the stein.

19 FULL SHOT

19

The Hofbrau Haus is joyous pandemonium. Amanda works her way toward the open-grated cage that houses the private stein collection. She enters and using her key unlocks one specific stein. As she comes out of the cage, the stein is taken right out of her hand by a friendly bartender, who fills it and hands her the overflowing stein.

AMANDA

(holding stein)

Thank you. Oh my... they're heavy when they're full, aren't they?

20 TRACKING SHOT

20

As Amanda slowly and carefully attempts to navigate the floor with her full stein. Waitresses scurry quickly around her loaded down with at least six full steins each. One of the waitresses who passes by her is FRANCINE, loaded down with beer.

21 ANGLE - AMANDA & FRANCINE

21

As Amanda gets them accidentally wedged between two tables.

AMANDA

Oh, I'm sorry.

(recognizing Francine)

Oh my gosh.

FRANCINE

(in German)

You are in my way!

(whispers in English)

Sit down at the second table from the band. Do it now.

(CONTINUED)

21 CONTINUED: 21

Francine moves quickly on delivering her brew. Amanda keeps nodding and backing away...

LEE
(from behind her)
Will you please sit down.

Amanda, who is now skittish, whirls and spills beer all over Lee.

AMANDA
Oh, I'm sorry. I'm really sorry.

LEE
Sit down.

AMANDA
I'm trying, I'm really trying.

22 ANGLE - SECOND TABLE FROM BAND 22

As Amanda sits down. Several people at the table raise their steins in a toast to the new guest. Amanda returns the gesture.

23 ANGLE - LEE 23

He beckons Amanda with his stein to join in the swaying and singing -- mouthing: "Oom pah, pah."

24 ANGLE - AMANDA AND HER TABLE 24

She mouths "Oom pah, pah" and nods, then joins in the singing. She becomes so easily absorbed in the good fun that she doesn't even notice the intense, bearded man who sits down next to her. This is HADDY KEMP. Haddy looks around. Waits. Finally, leans over to Amanda --

HADDY
This music -- not like Crosby,
Stills, and Nash or Bob Dylan,
is it?

Amanda laughs and keeps right on singing until she suddenly realizes that this is Haddy and he just gave her the code words. He has already begun to slide away from the obviously unresponsive Amanda. She slides after him... away from the others.

AMANDA
Oh -- wait -- Beatles. I like
the Beatles more.

(CONTINUED)

24 CONTINUED:

24

Haddy stares at her a moment.

HADDY

Yes. Especially that song off
the White Album, 'Happiness' --

AMANDA

-- 'is a warm gun.'

HADDY

(stares a beat)
You really are a tourist.

AMANDA

Yes, I'm here with my mother and
two little boys. Well, they're
not here in the beer hall, they're
back at the hotel... but, yes, I'm
a tourist. Would you like some
beer?

HADDY

No, I can't stand the stuff.

AMANDA

I like the way the bubbles tickle
your nose. How can you live in
this country and not like beer?

HADDY

You can't. They're driving me
crazy.

AMANDA

You have a rather dour outlook on
things. Are you always like this?

HADDY

Lady, people are trying to kill
me. That can put a damper on
your day.

AMANDA

You sound just like your speeches.

HADDY

The Agency needs to get me out
quickly -- before I'm forced to
kill someone.

AMANDA

Kill someone?!

(CONTINUED)

HADDY

Look, I'm not into that kind of stuff, okay? I'm being forced to. The Riebaden Group has developed a hit list of prominent Americans. I don't know who is on the list, but I know I've been elected to complete the first hit.

AMANDA

Why can't you say no?

HADDY

I've been doing a tap dance with these crazies for fifteen years. I have never taken part in their violent acts before. This time if I don't go through with it, they will kill me for disloyalty. They play for keeps over here.

AMANDA

How can you kill someone if you don't know who it is?

HADDY

I won't be told until right before. That way I can't warn anyone or back out. All I know is that it will be an American, in Munich, in 48 hours, when night falls.

AMANDA

I can see why you want to leave.

HADDY

There's another reason. I just learned I have a son. I've never seen him. He's seven years old now. I met his mother over here almost eight years ago. She was a tourist, like you. I never knew she got pregnant and now she's been killed in a car accident. The boy needs somebody. Might as well be his father.

AMANDA

We'd better get you home. I know how I'd feel if I wasn't with my boys.

Haddy suddenly sees Inga and Ortiz in the crowd. They have not yet seen him.

(CONTINUED)

24 CONTINUED: (3)

24

HADDY

Give me the Agency's answer
tomorrow. Ten o'clock. St.
Georg's Church.

Haddy's eyes are riveted on Inga and Ortiz. He leaves
Amanda without another breath and walks directly toward
the two terrorists.

25 ANGLE - INGA & ORTIZ

25

As Haddy heartily greets them. With arms around each
other, they merrily leave the beer hall as if nothing
is wrong between them. As they near the exit door, Inga
looks back at Amanda with a dead, cold stare.

26 ANGLE - AMANDA

26

She is too busy singing and swaying to notice the deadly
gaze from the terrorist.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 EXT. LUDWIGSTRASSE - DAY

27

It is hot. Amanda, Dotty, and the kids are shopping. Jamie and Phillip are obviously tired.

DOTTY

I need a post card for Clara.

AMANDA

You haven't asked me about last night.

DOTTY

I didn't have to. I smelled your clothes.

AMANDA

Someone spilled beer on me.

DOTTY

Was it your businessman friend?

AMANDA

No, I spilled beer on him.

DOTTY

Did anyone drink this beer, or just spill it?

AMANDA

It's not what you think, Mother.

DOTTY

You're still too young to know what I'm thinking.

PHILLIP

Hey, Mom, you guys promised if we went shopping for a while then we could go swimming in the hotel pool.

JAMIE

And I think it's been awhile.

AMANDA

(smiling)

You two have been very good putting up with our shopping. And a deal's a deal.

(MORE)

(CONTINUED)

27 CONTINUED:

27

AMANDA (CONT'D)

(to Dotty)

Mother, can you take the boys back? I still need to get a few things for some friends.

DOTTY

If I can still get into my suit, you boys can show me how to do a flip turn.

(kids Amanda)

Have fun, dear. Remember this is a foreign country.

28 EXT. MAXIMILLANEUM - LONG SHOT - DAY

28

Amanda is casually walking along the Isar River bank. As she nears the Isar Bridge, she is joined one by one by three other "tourists" -- Lee, BILLY, and Francine.

29 ANGLE - ALL FOUR

29

As they near the water's edge.

BILLY

If what you say is true, Amanda, then the clock is really ticking. We not only have to get Haddy Kemp out of this country, we have an assassination to stop! Which will be pretty damn hard since we don't know who's going to be assassinated.

AMANDA

Haddy's very nervous.

FRANCINE

(deadpan)

I wonder why.

LEE

I think those two people he greeted on the way out were some of the terrorists.

BILLY

Scarecrow, that's your area. Francine, you need to compile a list right away of all prominent Americans who might be in Munich in the next 48 hours.

(CONTINUED)

FRANCINE

This could change our priorities.

AMANDA

Can't you stop these terrorists?

FRANCINE

(dryly)

Why didn't we think of that?

LEE

Amanda, nobody knows who's in the Riebaden Group.

FRANCINE

They've got about thirty members all over Europe, but they only strike in small groups.

LEE

They're totally ruthless.

AMANDA

They could kill Haddy. He'd never get to see his son. How awful.

BILLY

We will still get Haddy out as planned. I'm arranging for a U.S. Army transport plane to be on standby alert. That just leaves you, Amanda.

AMANDA

(to Lee)

I guess this isn't quite as simple anymore.

LEE

Amanda, your part is still safe if you just deliver the second message and continue to act like a tourist.

30 EXT. ST. GEORG'S KIRCHE - LOW ANGLE - GRAVEYARD - DAY 30

With this ground-raking shot, the old tombstones loom up out of the earth like ghostly monoliths. Moving among them and trying valiantly to maintain her tourist face is Amanda. She passes a rack of watering cans and one little old man who is watering the graves.

31 INT. ST. GEORG'S KIRCHE - DAY 31

Quiet. Very quiet. A few people occupy the pews for a few short prayers. Others just gaze at the art surrounding them. Amanda enters and quickly takes a place in one of the back pews.

32 ANGLE - ALTAR 32

As a PRIEST in hooded robes proceeds through a candle-lighting ritual.

33 ANGLE - AMANDA 33

Haddy slips unnoticed into the pew behind her.

HADDY

Don't look around. I think I'm being watched.

Amanda almost stands up in fright. She's getting good at this.

AMANDA

Right now? But we're in a church.

HADDY

They blew up four churches last year.

AMANDA

Oh my gosh...

HADDY

What's the Agency's answer?

AMANDA

They're ready to take you out tomorrow by U.S. Army transport.

HADDY

That's funny.

AMANDA

No, they really are.

HADDY

I believe you. It's just ironic. All those years I protested and rioted against the Army and now they're going to save my hide.

AMANDA

Why did you want to wait another day?

(CONTINUED)

HADDY

A little more time, I might be able to find out who's going to be assassinated.

AMANDA

But if you wait, they could kill you. You'd never see your son.

HADDY

I know. Stay here for five more minutes, then leave. Tell the Agency, the Chinese Pagoda in the Englischer Garten. Ten o'clock tomorrow.

With that, he is gone. Amanda does not hear him go. She keeps talking as if he is still there.

AMANDA

Your son can be very proud of you. You're a very brave man.

Unseen by Amanda, the flowing robes of the Priest pass by her and a hand extends onto her shoulder.

PRIEST

He's gone, Amanda.

Amanda jumps again. She looks at the Priest and sees that it is actually Lee.

AMANDA

You?! Were you here all the time? Up there?

LEE

(twinkle in eye)
Yes, my child.
(then, serious)
Is it all set?

AMANDA

He said the Chinese Pagoda in the Englischer Garten. Ten o'clock tomorrow.

LEE

Good. Billy's got the plane all arranged. You should go straight back to the hotel and have a nice vacation.

(CONTINUED)

33 CONTINUED: (2)

33

AMANDA

(a beat)

Are you going to be all right?

LEE

I intend to be. I'm doing what
I do.

AMANDA

I'll worry enough for the both
of us.

A very attractive BLONDE parishoner approaches Lee.

BLONDE

(in German)

Excuse me, Father, would you be
available for confession? I have
much to tell you.

LEE

(to Blonde,
in German)

A moment my child.

Lee steps to the side with Amanda.

AMANDA

What did she say?

LEE

She wants me to hear her confession.

AMANDA

You can't, I mean you wouldn't.

LEE

(looks at Blonde)

No, you're right. But I bet it'd
be pretty interesting.

34 EXT. STREET - OUTSIDE ST. GEORG'S KIRCHE - DAY

34

Amanda is walking down the tree-lined street towards the
hill having just left the church.

35 ANGLE - LARGE BLACK SEDAN

35

Seated off to the side of the road. Waiting...

36 INT. LARGE BLACK SEDAN - DAY

36

Inga and Ortiz watch Amanda carefully. Ortiz is whittling a handmade flute and is testing the sound.

INGA

She's the same one that was with Haddy in the beer hall.

ORTIZ

Are you sure?

INGA

Yes. She must be Haddy's contact.
(re flute noise)
How would you like that sticking out of your ear?!

ORTIZ

(putting flute down)
There's something wrong with someone who doesn't like music.

INGA

Keep that in mind.
(starts car)
We'll kill her now.

ORTIZ

No, not without the Baron's permission.

INGA

We'll kill her first and get the Baron's permission later.

37 ANGLE - AMANDA BACK TOWARD BLACK SEDAN

37

As the CAR ROARS to life and hurtles toward her. Amanda stops to smell some wildflowers but picks her head up at the CLOSING ROAR of the CAR ENGINE.

38 ANGLE - STONE WALL AND AMANDA

38

There is nowhere to run as the wall blocks her path into the open field. The black sedan is almost upon her.

39 ANGLE - STREET

39

Out of nowhere, a fancy sports car zips inside the black sedan causing it to swerve away from Amanda, who falls into some nearby bushes trying to get clear.

- 40 ANGLE - BOTH CARS 40
 As the black sedan speeds off down the road and the fancy
 SPORTS CAR SKIDS to a stop.
- 41 CLOSE ON SPORTS CAR 41
 As the driver jumps out to help Amanda. It is Baron
 Klaus von Eiger. He runs quickly to her.
- 42 ANGLE - AMANDA AND THE BARON 42
 As he reaches her side and draws her into his charming
 aristocratic arms and brushes the dirt and hair from
 her face. He sees that she is rattled but unharmed.
- BARON
 It's all right, it's all right.
 You are safe now.
- 43 ANGLE - HADDY IN WOODS 43
 He has seen Inga and Ortiz. He has also seen who Amanda
 has been rescued by. Haddy flees deeper into the woods.
 The CAMERA PANS ACROSS the church grounds to reveal Lee.
 He watches Haddy disappear. He has also seen the entire
 "accidental" encounter. He is clearly worried.
- 44 ANGLE - THE BARON'S SPORTS CAR 44
 As the Baron leads Amanda to it.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

45

EXT. MUNICH HILTON - DAY

45

Baron Klaus von Eiger slides his sleek sports car up to the curb. He exits and opens Amanda's door, offering his hand to her. He's been telling her an amusing story.

BARON

... So the Duchess pulled the Ambassador's belt off and poured the rest of her champagne down the inside of his pants.

AMANDA

I guess that sort of put a damper on things.

BARON

(laughs)

To say the least, Amanda -- I may call you Amanda?

AMANDA

Absolutely. I mean, you did just save my life.

BARON

I'm just thankful I was there and able to help. We've had a terrible problem with teenagers and drunk driving lately. But enough with such somber talk. I'm having a little soiree tonight. It's for charity. Black tie. I would like for you to come.

Amanda hesitates.

BARON

(continuing)

There will be other Americans there.

AMANDA

Well, you see I'm here with my mother and my two little boys... Well, Phillip's not that little. He's ten. But Jamie's only eight. I should really see what my family is doing tonight.

(CONTINUED)

45 CONTINUED:

45

BARON

I just hope you can make it. My address.

He hands Amanda his card, kisses her hand, straightens her collar, and brushes a fallen wisp of hair from her forehead.

BARON

(continuing)

The bone structure in your face is most lovely, Amanda.

AMANDA

(taken aback)

Oh... Well, thank you... Baron von Eiger.

BARON

Please call me Klaus.

The Baron smiles warmly, gets back into his car, checks his appearance in the sideview mirror and drives away. Amanda watches him for a moment -- thoughtful, then flips the wisp of hair back onto her forehead.

46 ANOTHER ANGLE

46

Amanda turns to walk into the hotel, almost bumping right into Lee who whisks her off down a side street. Lee is in a hurry. He walks briskly.

LEE

Come on, we don't have much time.

AMANDA

Lee, you scared me! How do you keep appearing out of nowhere like that?

LEE

Picked it up in spy school. Who was that guy?

AMANDA

His name is Baron Klaus von Eiger.

LEE

Yeah, I've heard of him. Playboy type. What else did he tell you?

(CONTINUED)

AMANDA

The bone structure in my face
is lovely.

LEE

That's real vital information.
Anything else?

AMANDA

He invited me to a party at his
home tonight. There will be a
number of Americans there.

LEE

We'll have to find out who.

(then)

At least he kept you from becoming
a hood ornament. You should be
more careful.

AMANDA

You saw that?

LEE

Yeah, but I was too far away
to do anything.

AMANDA

(surprised)

But you were worried...

LEE

Well, unofficially... I mean,
we've spent a certain amount of
time and effort training you.
Not to mention what it cost the
agency.

AMANDA

Yes, let's not mention that.

LEE

I was hoping you could run a
little faster too.

AMANDA

My legs were going as fast as they
could. But being scared to death
sometimes throws my coordination
off a little. Besides, if those
kids hadn't been drinking --

(CONTINUED)

46 CONTINUED: (2)

46

LEE

Amanda, the people who almost ran you down were pros -- not some drunk kids.

Lee guides Amanda over to his rented car.

AMANDA

Then they must've seen Haddy.

(beat)

I'm worried for him, Lee.

LEE

You and me both. Get in. Billy and Francine are waiting for an update.

AMANDA

But I've got to get back to mother and the kids.

LEE

Jamie and Phillip are having a blast in the hotel pool and your mother's getting a well deserved suntan. They couldn't be doing better.

AMANDA

Gee, we didn't have to come to Munich to do that.

CUT TO:

47 EXT. NYMPHENBURG CASTLE - AERIAL SHOT - DAY

47

The CAMERA SWEEPS UP the channel leading to the Castle taking in the lush grounds surrounding it.

48 EXT. NYMPHENBURG CASTLE - COACH HOUSE

48

Lee and Amanda approach the coach house. Amanda is awestruck by the Nymphenburg Castle.

AMANDA

Have you ever seen anything so beautiful? The Nymphenburg Castle... I've gotta bring Mother and the kids here.

(then)

Lee, you're not even looking.

(CONTINUED)

48 CONTINUED:

48

LEE

Huh? Oh... I spent a summer here once.

AMANDA

At the castle?

LEE

Yeah.

AMANDA

Doing what?

(off Lee's look)

I know -- I don't want to know.

49 INT. COACH HOUSE - DAY

49

Filled with elegantly crafted carriages from bygone eras. The CAMERA PANS to find Lee and Amanda with Billy and Francine.

FRANCINE

Mathew Hems is suppose to be at the Baron's party.

AMANDA

Mathew Hems, the symphony conductor?

BILLY

Except he left his baton at home this trip. Now he's traveling Europe as America's Good Will Ambassador.

FRANCINE

But he's not the only well known American in Munich. Randolph Benton, the --

AMANDA

Aide to the President?

FRANCINE

(not pleased)

Right... Is also in Munich. And --

AMANDA

Jason Styron, the playwright.

(off Francine's look)

I heard the desk clerk at the hotel mention he was in town.

(CONTINUED)

FRANCINE

(even less
pleased)

Give this girl a cupie doll.

BILLY

Now listen up, people, an
assassination attempt is going
to take place some time tomorrow
possibly when night falls. That's
the only clue we have.

LEE

Haddy Kemp is still in a lot of
danger. We don't have much time
to get him out.

AMANDA

Let's not forget he has a little
boy waiting for him at home.

LEE

I'm sure none of us are forgetting
that, Amanda.

AMANDA

I know. I just wanted to bring it
up. Family is very important.

BILLY

Alright, we're going to have to
cover all our bases here. Scarecrow,
you and Amanda will go to the Baron's
party. Keep an eye on Mathew Hems.
I'll cover Randolph Benton and,
Francine, you stay close to Jason
Styron. Any questions?

AMANDA

We have a problem. I can't go to
the party.

BILLY

Why not?

AMANDA

It's black tie. I didn't --

FRANCINE

Bring a gown. How can you come
to Europe without a gown?

(CONTINUED)

49 CONTINUED: (2)

49

AMANDA

Well, I really didn't expect to meet a Baron, who I wouldn't have met if I wasn't on an assignment for the Agency. But the Agency didn't tell me I was going on an assignment, so I didn't pack my one gown, which was in mothballs anyway.

FRANCINE

Hell, I'm here on business and I brought one. I'm always prepared for anything.

BILLY

It's a good thing too because you're going to lend your gown to Amanda.

FRANCINE

(panic sets in)

Aaaaa... That's an original we're talking about. Three months salary. I don't think it'll fit Amanda.

AMANDA

(to Billy)

Sir, maybe I'd better not --

BILLY

Nonsense. A few nip and tucks it'll fit fine. Amanda will be very careful with it. Won't you, Amanda?

AMANDA

(not liking this)

Yes sir...

We go out ON Francine's look to Amanda who can only smile back at her sweetly.

CUT TO:

50 EXT. BARON VON EIGER'S VILLA - DAY

50

ESTABLISHING. The villa is beautiful.

BARON (V.O.)

Idiots!

51 INT. VILLA - DAY

51

The Baron tongue-lashes Ortiz and Inga. This is not the same suave cool-mannered Baron we saw earlier with Amanda.

BARON

(to Inga)

Your pathetic attempt on Amanda King made me sick to my stomach. I can't believe I've associated myself up with the likes of you.

INGA

If you hadn't gotten in the way --

BARON

Thank God I did. If I hadn't suspected your stupidity I wouldn't have followed the two of you all day. I knew you'd try something ridiculous.

INGA

But she met Haddy at the beer hall and then the church. She could be jeopardizing our whole operation.

BARON

I know that. What I'm surprised at is you, Ortiz. I thought you had a little more upstairs than Inga. Not much, maybe, but a little. Why the hell did you let her do it?

ORTIZ

I'm not sure...

BARON

Well that's a reassuring answer.

INGA

Why don't we kill both the King woman and Haddy?

BARON

Because, my dear brain damaged Inga, I want her to come to my soiree tonight. We'll deal with her there. As for our friend Haddy, he's gone underground after your botched attempt to kill Amanda King.

(MORE)

(CONTINUED)

51 CONTINUED:

51

BARON (CONT'D)
 (through gritted
 teeth)
 And now you're going to find him.

INGA
 We'll get word out to all our
 contacts.

ORTIZ
 We'll find him, Herr Baron.

BARON
 (hard)
 Either you find him or I'll find
 you.

This time the Baron takes his finger and roughly flicks
 a piece of lint off of Ortiz's shoulder.

52 INT. HOTEL ROOM - EVENING

52

OPEN TIGHT ON a TV set with an old American movie on.
 Everything is the same -- except for one thing... They're
 speaking in German. WIDEN TO Jamie and Phillip glued to
 the TV set. They think this is fascinating. ADJUST
 ANGLE to include Dotty sitting on the bed which is
 covered with postcards she's writing.

53 ANOTHER ANGLE

53

Amanda emerges from the adjoining room wearing Francine's
 gown and one of her own lovely brooches. She looks
 wonderful. Dotty glances up.

DOTTY
 You look like a --

JAMIE
 Princess.

DOTTY
 Took the words right out of
 my mouth.

PHILLIP
 Yeah, ya really look neat, Mom.

AMANDA
 Why thank you, guys.

(CONTINUED)

DOTTY

Now who did you say this friend was who loaned you the gown?

AMANDA

I didn't.

DOTTY

Is this a friend from home who's in Munich?

AMANDA

Well, she's not exactly a friend.

DOTTY

First you met a businessman friend, then another friend with a gown, and now you've met a Baron.

AMANDA

Well...

DOTTY

You see, you do have the touch. Your grandmother always met a lot of men.

Amanda looks at the array of postcards on Dotty's bed and focuses in on one in particular.

AMANDA

You're writing a postcard to Beatrice Norton? I thought you couldn't stand her.

DOTTY

I can't. Which is why I want her to know I won a contest that took my whole family to Munich. You don't mind if I tell a little white lie and say I won the contest, do you, dear?

AMANDA

(smiles)

Not at all, Mother.

DOTTY

(smiles)

You're a sweetheart.

(grins)

I'm also telling her that you're engaged to a Baron.

(off Amanda's look)

Okay, maybe just dating him.

CUT TO:

54 EXT. BARON'S VILLA - ESTABLISHING SHOT - NIGHT 54

The villa is bathed in light. It is exquisite.

55 INT. VILLA - NIGHT 55

Amanda and Lee enter, she looking wonderful in her gown and he dashing in his tux. The guests suggest opulence. Shining ornate jewelry is abundant. But even the people cannot compare to the ornateness of the villa itself. It reeks of rich. Expensive antique vases line the room in front of masterfully done oil paintings adorning the walls. The Baron approaches Lee and Amanda. His eyes dart to Lee but he covers his suspicions with an engaging smile.

BARON

Amanda, you look enchanting.

AMANDA

Thank you. Baron Klaus von Eiger, I'd like you to meet Lee Stetson.

Lee and the Baron shake hands.

AMANDA

(continuing)

Lee's an old friend from home who's in Munich on business.

LEE

This is quite a beautiful room, Herr Baron. The black marble is exquisite.

BARON

How nice of you to say, Mr. Stetson. Come, Amanda, I must show you my collection of antique vases.

56 LEE'S POV OF MATHEW HERNS 56

who is in his mid-forties and resembles a younger version of Leonard Bernstein. He's been cornered by a rather large woman with tinted blue hair referred to as "THE COUNTESS". She's laden down with enough jewelry to sink a ship.

57 BACK TO SCENE 57

Lee catches up to the Baron and Amanda admiring a vase.

(CONTINUED)

57 CONTINUED:

57

BARON

I traded three horses and a back pack for this beauty in a small town at the tip of Ivory Coast.

The Baron suddenly reaches over and picks a tiny piece of lint off Lee's jacket. Lee gives him a strange look.

BARON

(continuing)

Lint.

LEE

Thanks... I don't know how I could've missed it.

BARON

(spots someone)

Ahhh, Madame Dupree has arrived. I must see to her.

(smiles)

Mr. Stetson -- Amanda, my house is your house.

The Baron crosses to Madame Dupree.

58 CAMERA TRACKS WITH LEE AND AMANDA

58

as they mingle through the bejeweled crowd slowly making their way to Mathew Hearn.

LEE

If the light was any brighter in here, we'd be blinded by all the jewelry.

AMANDA

(whispering)

What do you think of the Baron?

LEE

A little compulsive.

AMANDA

He'd make somebody a wonderful maid.

They reach Mathew Hearn who is still cornered by the Countess babbling away and drinking too much.

(CONTINUED)

COUNTESS

You were conducting with such intensity. I could feel my heart pounding, my eyes tearing, my blood boiling! You were stupendous!

Amanda steps into the conversation.

AMANDA

(to Countess)

Excuse me, but a very handsome gentleman has been looking for you.

COUNTESS

For me?

AMANDA

He specifically mentioned your name.

COUNTESS

How wonderful! Where?!

LEE

Out in the hallway.

The Countess heads off.

AMANDA

(to Mathew)

What is her name?

MATHEW

She refers to herself as 'The Countess.' That's all I know.

LEE

I'm Lee Stetson and this is Amanda King, Mr. Herns.

MATHEW

I'll tell you, it's nice to hear American voices. And by the way -- thank you for saving me from her.

LEE

(laughs)

Always a pleasure to help a fellow American in trouble.

(CONTINUED)

AMANDA

It must be wonderful traveling around Europe as the Good Will Ambassador.

MATHEW

(smiles)

It's good work if you can get it. Unfortunately one of the drawbacks is there's so much to do in so little time.

(glances at watch)

I have to prepare a speech for tomorrow night. Better say goodbye to the Baron.

CAMERA PANS WITH LEE, AMANDA AND MATHEW HERNS as they cross to the Baron.

LEE

How does your schedule look for tomorrow?

MATHEW

Well, in the morning I give a speech at the Glockenspiel right after the puppet dance.

AMANDA

My children just love that.

MATHEW

Me, too.

(smiles)

Guess I've always been a kid at heart.

They reach the Baron who extends his hand to Mathew.

BARON

I'm so glad you could make my little soiree if even for a little while.

MATHEW

Thank you, Baron. Maybe my schedule won't be so tight on the next trip.

BARON

Let's hope not.

59 INT. VILLA HALLWAY - NIGHT 59

Lee and Amanda AD LIB their goodbyes to Mathew HERN who exits out the door.

60 FULL SHOT 60

Lee turns to escort Amanda back to the party when his eyes find the stairs off to the right.

LEE

Amanda, why don't you head back into the party for a moment. I think I'll check around.

AMANDA

You really think you want to do this?

LEE

'Bye, Amanda.

AMANDA

'Bye, Lee.

61 ANOTHER ANGLE 61

As Lee heads up the stairs, Amanda tries to re-enter the party. But her way is blocked by Ortiz. Amanda's eyes go wide when she sees the gun in his hand. Halfway up the stairs Lee encounters Inga. She too has a gun in her hand.

INGA

Lost your way?

LEE

Just looking for the little boy's room.

INGA

Back up.

As Lee turns to walk back down the stairs, Inga hits him in the head with her gun butt. Lee tumbles down the stairs. Amanda runs to him.

62 FEATURING AMANDA 62

as she kneels next to an unconscious Lee. As Amanda glances up at Inga and Ortiz, she finds both of their weapons trained on her. She goes to say something but Inga coldly cuts her off.

INGA

One word and it will be your last.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

63 INT. BARON'S VILLA - ANOTHER ROOM - MORNING 63

Lee and Amanda are sitting back to back in separate chairs tied together. Lee is still in his tux -- Amanda still in her gown -- or should we say Francine's gown. They've been tied to the chairs all night. Drifting over them is the sound of a mournful FLUTE. It's slightly off-key.

64 ANGLE - ORTIZ 64

Sitting across the room from Lee and Amanda playing his hand-carved flute. His gun sits on the table within easy reach.

65 BACK ON LEE AND AMANDA 65

Lee shakes his head and groans. He's still got a pretty good headache from Inga's clobbering last night.

AMANDA

Does your head still hurt?

LEE

Hurt is not quite the word I'd use.

AMANDA

How about throb?

LEE

Good word.

(glances at Ortiz)

His flute playing certainly isn't helping.

AMANDA

I think my hands are about to fall off.

LEE

(to Ortiz)

Hey, how 'bout loosening these cords a little.

ORTIZ

No.

He returns to his flute playing.

(CONTINUED)

65 CONTINUED:

65

AMANDA

A man of few words.

(flashes on)

Oh no... mother. She must be
worried sick. What am I going
to tell her? I didn't go home
last night.

LEE

I know that.

AMANDA

And I didn't even call.

LEE

Tell her you were tied up.

AMANDA

That's not funny.

LEE

But it's true.

The Baron enters and crosses to Lee and Amanda.

BARON

Ortiz, silence the flute.

Ortiz stops playing.

BARON

(continuing; to Amanda)

I'm so sorry my dear for the
inconvenient way you had to spend
the night.

AMANDA

(sweetly)

Then maybe you'll consider letting
us go?

(off Baron's look)

I guess not...

The Baron reaches over and picks something off of Lee.

LEE

Don't tell me -- lint.

BARON

We want you to look your best.

Inga bursts into the room.

(CONTINUED)

65 CONTINUED: (2)

65

INGA

We've located Haddy. He's heading
for the Englischer Gartens.

The Baron turns to exit.

ORTIZ

(re: Lee and Amanda)

What about them? I'm not sure
we should leave them unguarded.

INGA

(raising gun)

Let me kill them!

BARON

Inga, you are truly amazing. Did
it ever occur to you that we might
be able to get some valuable
information from them first? I
assure you, when it is time to
kill them, you may have the pleasure.
Make sure their binds are tight.

The Baron exits. Inga and Ortiz check the binds on Lee
and Amanda. Satisfied, they exit.

66 ANGLE - LEE AND AMANDA

66

Lee's immediately all business. His eyes dart around the
room. There isn't much time. His eyes find a vase on a
pedestal -- the same vase the Baron showed Inga and Ortiz
earlier.

AMANDA

Lee, I'm scared.

LEE

We're gonna get out of here. See
that vase.

Amanda looks off and finds the vase. She nods.

LEE

(continuing)

Good. Now listen -- I'm going to
start swaying. You sway with me.
We're gonna try and move these
chairs over to that vase.

AMANDA

Okay... But I'm not sure I should
be doing this in Francine's dress.

(CONTINUED)

Lee and Amanda shimmy their joined chairs toward the vase on the pedestal in a rather uncoordinated fashion.

AMANDA

(continuing)

This is almost the same motion I used rocking Jamie to sleep when he was a baby.

LEE

Terrific.

They are now right up to the pedestal.

AMANDA

That vase looks like it's very expensive.

With one big rock Lee knocks into the pedestal. The vase smashes to the floor.

LEE

Not anymore. Now brace yourself. We're gonna tip over. Try and soften the blow with your shoulder.

AMANDA

That's easy for you to say.

LEE

Here we go!

They tip over. Amanda lands with a thud. She hears something rip -- the gown.

LEE

(continuing)

You okay?

AMANDA

Yes. But I think I just ripped Francine's dress.

LEE

Don't worry about it.

AMANDA

Oh sure -- She's not going to kill you.

Grasping at one of the jagged pieces from the broken vase, Lee cuts his binds then unties Amanda.

(CONTINUED)

66 CONTINUED: (2)

66

They rush to the door. It's locked.

LEE

Damn!

(glances at Amanda)
Gimme your brooch. We don't have
much time.

AMANDA

Be careful. My grandmother gave
me this.

Amanda hands Lee the brooch. He opens it and with the
pin tries to pick the lock. But doesn't seem to have
much success.

AMANDA

(continuing)
Do you have a credit card?

LEE

Oh c'mon, Amanda, that doesn't work.

Lee sees how serious Amanda is and hands over his wallet.
Besides, he's not getting anywhere with her brooch.
Amanda extracts a credit card and inserts it into the
doorjamb. She works it.

AMANDA

One time when Jamie was three
years old he locked himself in
the bathroom. This is how I got
him out. I saw it on a TV
detective show.

Unfortunately, the card is not working.

LEE

(smug)
I told you it wouldn't work.
That's why you saw it on TV.

CLICK! The door opens. Amanda smiles as Lee tries to
conceal his own amazement. Her smile disappears as she
removes Lee's credit card from the doorjamb. It's mu-
tilated beyond use. He takes it back.

LEE

(continuing)
Never leave home without it.
(then)
C'mon. We don't have much time.

(CONTINUED)

- 66 CONTINUED: (3) 66
 Lee cracks the door open to make sure the coast is clear, then takes Amanda by the hand and dashes out.
- 67 EXT. VILLA - MORNING 67
 Lee and Amanda exit the villa to see the "Countess" from the party just about to get into a cab idling in the driveway. She's looking rather disheveled and hung over, obviously having spent the night. As she opens the cab door, Lee and Amanda rush past her into the cab.
- 68 INT./EXT. CAB - MORNING 68
 LEE
 The Chinese Pagoda -- Englischer Gartens. Fast!
 The cab patches out leaving the "Countess" in a cloud of dust.
- 69 EXT. CAB - TRAVELLING SHOT - MORNING 69
 It weaves through traffic taking in the sights of Munich.
 INTERCUT WITH:
- 70 EXT. CHINESE PAGODA - ENGLISCHER GARTENS - MORNING 70
 Surrounding the pagoda are tables with people eating and drinking beer. The CAMERA PANS WITH a waitress and PICKS UP Inga and Ortiz walking through the eating area. Their eyes search for Haddy but he's nowhere to be seen.
- 71 CHINESE PAGODA WALL 71
 Haddy watches Inga and Ortiz from behind the Pagoda wall. He nervously glances about for any sign of Amanda.
- 72 ANGLE - PARKING LOT - LEE AND AMANDA'S CAB 72
 Suddenly the CAB SCREECHES to a halt in the lot. As Lee bolts from the cab Amanda calls after him.

AMANDA
 Lee, you don't have your gun!

(CONTINUED)

- 72 CONTINUED: 72
- LEE
(over shoulder)
I know. You stay here.
- 73 ANGLE - HADDY 73
- He sees Lee bolt from the cab then turns his attention back to Inga and Ortiz who have also spotted Lee. They position themselves to get him into a crossfire.
- 74 WIDER SHOT 74
- Inga ducks behind a stack of picnic tables waiting to be placed around the park. Ortiz hides behind the opposite side of the pagoda from Haddy. They open FIRE on Lee just as he catches a glint from Inga's gun.
- 75 FEATURING LEE 75
- Throws a table over on its side and dives behind it for cover. It is pandemonium around him. People scatter till the pagoda and eating area around it is empty except for our people. Lee is pinned down.
- INTERCUT WITH:
- 76 IN THE CAB 76
- Amanda is out of harm's way ducked down in the back seat. Bullets are flying. Every time the cab driver sits up to try and drive away, a BULLET PINGS into the cab and he ducks down again. Finally, he's had enough. He scoots over to the passenger's side, opens the door and dives out. He makes a mad dash for the trees and is gone.
- 77 FULL SHOT 77
- Lee dashes to another table as Inga and Ortiz open up on him. BULLETS SLAM into tables, GLASSES and beer STEINS EXPLODE around him. Lee dives to safety behind another turned over table.
- INTERCUT WITH:
- 78 AMANDA IN CAB 78
- Watching Lee. Seeing that he's in trouble, caught in a crossfire between Inga and Ortiz.

(CONTINUED)

- 78 CONTINUED: 78
- With BULLETS THUDDING into the cab, Amanda rolls into the front seat and rips another tear in Francine's gown.
- AMANDA
Oh no, Francine's absolutely going to kill me.
- Amanda slips behind the wheel and starts the cab up.
- 79 BACK ON LEE AND OTHERS 79
- Pinned down, unarmed -- Lee is helpless. Ortiz signals to Inga that he's going to advance. Haddy remains hidden. He glances over from his vantage point and sees Amanda's cab moving to where Lee is.
- 80 AMANDA IN CAB 80
- She's in a crouched position behind the dashboard driving toward Lee as best she can without hardly seeing.
- 81 INGA AND ORTIZ 81
- start FIRING at the moving cab.
- 82 AMANDA 82
- slips totally behind the dash, now unable to see where she's driving at all.
- 83 CAB 83
- BULLETS SLAM into the cab's body. It veers off its chosen course toward Lee and heads directly at Inga. She FIRES viciously at it to no avail.
- 84 HADDY 84
- Blocked by the cab as it drives right past his hiding place, slips in right beside Amanda.
- 85 IN CAB 85
- Amanda gives him a surprised expression.

(CONTINUED)

85 CONTINUED: 85

AMANDA
We've been looking for you.

HADDY
You're not the only ones.

86 ANGLE ON INGA 86

Amanda plows her cab right into the stack of picnic tables that Inga is firing from. They topple over on her. Amanda and Haddy jump from the cab just as Inga reaches for her fallen gun. Haddy kicks it away from her.

HADDY
Sorry, Inga. Playtime's over.

87 ANOTHER ANGLE 87

From behind Ortiz, Billy and Francine run up. Ortiz sees them and decides to make a run for it. He dashes through the tables taking a few SHOTS at Lee and runs into the parking lot. Lee follows at full sprint.

88 PARKING LOT 88

Just as two friends on motorcycles pull into the parking lot, Ortiz runs up and commandeers one of them at gun point. Lee dashes up to the other guy with the motorcycle.

LEE
(hopping on cycle)
I'll get that one back for you.

Lee PEELS off after Ortiz into the Englischer Garten. STAY ON Francine and Amanda. Francine can't believe what Amanda has done to her gown. Amanda smiles sheepishly.

89 ENGLISCHER GARTEN - MOTORCYCLE CHASE - DAY 89

Lee GUNS the CYCLE trying to catch up to Ortiz who is just ahead of him. They zip in and out of some trees and kick their cycles in a sharp turn now heading a different direction. Lee stays with Ortiz the whole time.

90 ORTIZ 90

glances back at Lee and aims his gun back over his shoulder. He FIRES off some shots.

- 91 LEE 91
drops back and ducks, weaving the cycle to make a harder target.
- 92 FULL SHOT - BRIDGE 92
Ortiz rides his cycle over a narrow bridge and along the bank of the lake. Lee follows.
- 93 ORTIZ 93
shoots up the bank and FULL THROTTLES the CYCLE across a grass field. He pumps off a couple of more SHOTS at Lee.
- 94 LEE 94
stays right behind him, dodging and weaving the bullets.
- 95 FULL SHOT 95
Ortiz approaches a narrow canal. He GUNS the CYCLE and jumps it. Lee is right behind him.
- 96 ANOTHER ANGLE 96
Ortiz has ridden in a circle. He's now heading back toward the Chinese pagoda. Lee is right on his tail. As Ortiz turns to rip off a few more SHOTS at Lee, he's whipped by low hanging branches. It slows him down just enough for Lee to catch up.
- 97 LEE AND ORTIZ 97
Lee is right beside him. Ortiz swings his gun around to get one fatal shot off, but before he can, Lee dives from his cycle onto Ortiz's. They both plunge to the ground rolling over and over before coming to a stop.
- 98 LEE 98
is first to his feet. It's a quick one-two punch to Ortiz and the guy's not getting up for awhile.
- 99 ANOTHER ANGLE 99
Francine, Billy and Haddy with Amanda run up along with two West German police who immediately take Inga and Ortiz into custody.

(CONTINUED)

HADDY

Amanda, I just wanted to... thanks.

AMANDA

(smiles)

I want you to send me a picture of that little boy of yours.

HADDY

You got it.

BILLY

Alright folks, listen up. Ralph Benton and Jason Styron left Munich last night. So the intended assassination victim has got to be Mathew Herns.

FRANCINE

But if we have Ortiz and Inga...

HADDY

They always have a back-up.

LEE

His royal neatness.

(glances at watch)

Mathew Herns is at the Glockenspiel right now. He's supposed to give a speech right after the puppet dance.

BILLY

(to Haddy)

Is there anything else you can tell us before we get you on that army transport plane?

HADDY

I went underground before they told me anything else. You know what I know -- the assassination takes place some time today --

AMANDA

'When night falls.'

(then it dawns
on her)

Lee, what if it's not nightfall as in the getting dark kind of nightfall -- but knight fall as in the suit and armor kind of knight fall?

(CONTINUED)

LEE

Amanda, what're you saying?

AMANDA

(suddenly realizing)

Oh no... Mother's probably there
right now with Jamie and Phillip!

LEE

The Glockenspiel. The knights
jousting! Mathew Hearn will be
assassinated when the Bavarian
knight knocks over the red and
white knight --

BILLY

And the chimes from the clock
tower are at their loudest
covering the sound of any gun
shots.

Lee hops on the motorcycle. Amanda hops on back. Billy
removes his gun and hands it to Lee.

LEE

Thanks, Billy.
(protesting)
Amanda, you can't --

AMANDA

(firmly)
Lee, my mother and children are
at that clock tower.

Lee knows better than to argue with Amanda when she uses
that tone of voice. He GUNS the CYCLE and they're off.

CUT TO:

100 EXT. MARIEN PLATZ - CLOCK TOWER - DAY 100

The Glockenspiel CHIMES RING as the puppet dance is
already in progress. The knights appear and begin
their joust.

101 ANOTHER ANGLE - SPEECH PLATFORM 101

Mathew Hearn steps up to the podium. RACK FOCUS TO the
Baron just a short distance from Mathew. PULL IN TIGHTER
TO the Baron. We see his hand click back a trigger mech-
anism on his cane which conceals a small caliber gun
inside. He glances up to the knights jousting above.

102 LEE AND AMANDA 102

ROAR into the Marien Platz. Lee's eyes dart up to the jousting knights then over the crowd searching for the Baron. Amanda tries to find her mother and children. They are nowhere in sight.

103 ANGLE - JOUSTING KNIGHTS 103

The joust is about to end. The red and white knight is about to be unseated by the Bavarian blue and white knight. The CHIMES are RINGING LOUDLY.

104 AMANDA 104

spots the Baron just as he steps toward Mathew and begins to raise his cane.

AMANDA
(pointing)
Lee -- there!

Amanda hops off the CYCLE as Lee GUNS it. He races across the plaza as the crowd parts. With one hand he grabs a closed table umbrella and using it like a jousting spear heads toward the Baron.

105 FULL SHOT 105

As the red and white knight is unseated and the CHIMES go WILD, Lee manages to knock the Baron off his feet before he gets a shot off at Mathew. Lee SKIDS the CYCLE to a stop, then zips it back toward the Baron as he tries to get to his feet and retrieve his cane/gun. Lee SKIDS the CYCLE to a stop right between the Baron and his cane/gun.

106 TIGHTER SHOT 106

As Amanda appears next to Lee, the Baron, still on his hands and knees, glances up at them. Lee has his gun on out. He leans over and picks something off the Baron's shoulder.

LEE
Nothing to worry about. Just
some lint.

The West German police come to lead the Baron away.

(CONTINUED)

106 CONTINUED:

106

LEE

(continuing)

Guess your mom and the kids decided
to skip the Glockenspiel today.

AMANDA

Well, it's perfectly understandable.
If you could watch the Glockenspiel
for the fifth time or some old
American movie in German -- which
would you pick?

Lee just grins.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

107 EXT. LUDWIGSTRASSE - DAY

107

Amanda strolls down the strasse with Dotty. Phillip and Jamie walk on up ahead looking at the shops.

AMANDA

Mother, there's a perfectly good explanation for my not coming home last night.

DOTTY

(nonchalant)

I'm sure there is, dear.

AMANDA

(defensively)

There is.

DOTTY

Fine. You're a big girl, Amanda. You don't owe me any explanations.

AMANDA

I don't?...

(a beat)

Well, if that's the way you feel about it...

DOTTY

(a beat)

Of course, you could've called.

AMANDA

That's true.

DOTTY

But you didn't.

AMANDA

No, I didn't... I was sort of tied up.

DOTTY

Amanda... if you don't have memories, you don't have anything.

(calling out)

Boys!

And with that, Dotty catches up with the kids and rounds a corner disappearing. Amanda turns and across the street, out of the corner of her eye sees Lee.

<CONTINUED>

107 CONTINUED:

107

He beckons to her. Amanda crosses to him. They stand in an alley out of sight.

LEE

Just thought you'd like to know Haddy got off alright. He's back in the States with his little boy.

AMANDA

Good. I'm glad.

LEE

And the information he's giving us is turning out to be pretty valuable stuff.

AMANDA

What about the Baron?

LEE

Ahhh yes, our good friend and lint picker -- the Baron. Turns out he was a major financier for terrorist activities throughout the world. I hope he and his cohorts like prison food. They'll be eating it for a long time.

AMANDA

About my contest. How did you rig the coffee can, I mean anyone couldn't've picked that can. How did you know that I would choose just the right coffee can off the shelf?

LEE

You didn't. We did. You remember the box boy who dropped the can and it rolled under the counter. Well, he switched it for the contest can. We knew what brand of coffee you'd buy, so we just had the substitute contest can ready.

AMANDA

(shocked)

The box boy was an agent?!

LEE

So was the cashier.

(CONTINUED)

107 CONTINUED: (2)

107

AMANDA

(shaking head)

It used to be just a simple
neighborhood grocery store.

(beat)

Next time, please don't plant any
more winning contest tickets in
my coffee cans.

LEE

You got a deal.

Lee starts down the alley disappearing into the shadows.

AMANDA

Thank you.

LEE

(over shoulder)

But you'd better keep an eye on
those breakfast cereal boxes.

GO OUT ON Amanda's reaction.

FADE OUT.

THE END