

Rev. 8/23/84 (Blue)
Rev. 8/31/84 (Pink)
Rev. 9/04/84 (Yellow)
Rev. 9/05/84 (Green)
Rev. 9/06/84 (Buff)

SCARECROW AND MRS. KING

"Double Agent"

written by
Robert Bielak

FINAL DRAFT

WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

July 23, 1984
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Rev. 9/5/84

SCARECROW AND MRS. KING

"Double Agent"

CAST LIST

AMANDA KING

LEE STETSON

BILLY MELROSE

FRANCINE DESMOND

DOTTY WEST

PHILLIP KING

JAMIE KING

ARLENE FRANCIS

DOUGLAS HARRIMAN

BARNEY SLEECE

ROLAND BROOKS

AUGIE SWANN

BIKER

*

*

*

SCARECROW AND MRS. KING

"Double Agent"

SET LIST

INTERIORS:

KING HOUSE
Kitchen
Living Room

TELEVISION STUDIO
"Talk Back" Set
Green Room

THE AGENCY
Billy's Office
Control Room
Hallway

KENTON HOTEL
Hallway
Harriman's Room

HERE'S MUD IN YOUR EYE
MUD-WRESTLING BAR
Bar
Back Room

SLEECE'S HOTEL *

HARRIMAN'S APARTMENT BUILDING
Harriman's Apartment
Entryway

WAREHOUSE *
Stairwell *
Elevator Shaft *

EXTERIORS:

KING RESIDENCE

TELEVISION STUDIO

KENTON HOTEL

HERE'S MUD IN YOUR EYE
MUD-WERSTLING BAR

SLEECE'S HOTEL *

HARRIMAN'S APARTMENT BUILDING
Street

DOWNTOWN WASHINGTON STREET

CHELSEA STREET

GROVE STREET *

ALLEY *

ANOTHER WASHINGTON STREET *

WAREHOUSE DISTRICT *

GAS STATION *

PHONE BOOTH *

TRENDY CAFE *

VEHICLES

LEE'S PORSCHE
AMANDA'S STATION WAGON
BROOKS' CAR
BUS
TWO UNMARKED AGENCY CARS
TWO TAXIS
TRACTOR-TRAILOR
PEDI-CABS
MOTORCYCLE
FIRE ENGINE

SCARECROW AND MRS. KING

"Double Agent"

ACT ONE

FADE IN:

1 EXT. KING RESIDENCE - ESTABLISHING - DAY 1

DOTTY (V.O.)

Amanda! You're missing Arlene
Francis. *

2 INT. KING HOUSE - KITCHEN 2

AMANDA is sending PHILLIP and JAMIE off to school. She yells out to Dotty.

AMANDA

I'll be there in a minute.

She ties Jamie's scarf around his neck, kisses him, then adjusts Phillip's scarf.

AMANDA

(continuing)

Now, remember, Jamie, if it does rain, there's no rule that says you have to step in every puddle on the way home.

JAMIE

How about half of them?

AMANDA

How about trying to stay dry? Phillip, you watch out for your brother. And no shortcuts across vacant lots. You guys stick to the sidewalk, okay? Give me a hug.

They both kiss and hug her, then start off. Amanda watches them go with a loving look as:

DOTTY (O.S.)

Amanda!

AMANDA

Coming!

She heads for the living room.

3

INT. LIVING ROOM

3

DOTTY is entrenched in front of the TV, watching the "Talk Back With Arlene Francis Show" as Amanda comes in muttering to herself. *

AMANDA

Mother, have you heard the weather report?

DOTTY

Shh, shh, shh. This is interesting. All about spying in the suburbs.

It takes a moment for Dotty's words to sink in.

AMANDA

About what?

DOTTY

This ex-spy. He wrote a book exposing all the people working for his agency. Listen!

Amanda listens, turning the VOLUME UP.

ARLENE (V.O.)

(filtered)

Mister Harriman, won't publication of your book, The Suburban Spy, compromise national security? *

4

EXT. TELEVISION STUDIO - DAY

4

A theater-type marquee which reads: "Talk Back With Arlene Francis Show." *

5

INT. "TALK BACK" SET

5

An uneasy ARLENE FRANCIS sits across from DOUGLAS HARRIMAN, a good-looking, neatly dressed, middle-aged man with an air of duplicity about him. *

HARRIMAN

Not really. Any immediate problems should be counter-balanced by the long-term benefits.

ARLENE

Could you elaborate on that? *

(CONTINUED)

5

CONTINUED:

5

HARRIMAN

Lately, our security agencies
have greatly increased their use
of amateur, civilian employees.

ARLENE

Is that necessarily bad? *

HARRIMAN

There's no doubt in my mind.
Especially in light of the recent
proliferation of intelligence-
gathering activity. Suddenly, it
seems everyone is involved in
espionage. The butcher, the
baker, teachers, housewives.

6

INT. KING LIVING ROOM

6

DOTTY

Tch, tch. Can you imagine?

AMANDA

I can imagine.

HARRIMAN (V.O.)

The insidious part is that these
people are not trained professionals.
And we have to ask ourselves, can
we justify trusting our national
security to these amateurs?

DOTTY

Just think, Amanda, the havoc one
of these unqualified, untrained
amateurs might cause if they got
in over their heads.

AMANDA

I'm thinking.

7

OMITTED

7

8

INT. "TALK BACK" SET

8

ARLENE

Mister Harriman, doesn't it bother
you that, by naming names, you may
be endangering the lives of some
of these agents? *

<CONTINUED>

8

CONTINUED:

8

HARRIMAN

Of course. I still feel a great deal of loyalty to my former employers. And don't forget, I worked with some of these very agents. Still, they knew the risks, and putting an end to this epidemic of amateur spying will be worth the cost.

ARLENE

Really now, aren't you exaggerating when you claim the average housewife can find herself involved?

HARRIMAN

Not at all. I'll even give you an example where the so-called everyday housewife was not only involved, she was the agent in question.

9

INT. KING HOUSEHOLD

9

Dotty still watches, enthralled; Amanda is starting to get nervous.

AMANDA

Mother, maybe we should finish up that laundry.

DOTTY

Later, Amanda. This is getting good.

HARRIMAN (V.O.)

Why, right in one of Washington's suburbs, a young mother of two came within a whisker of blowing Operation Sandstorm, one of our most sensitive Mideast intelligence operations.

Amanda reacts, realizing Harriman is talking about her.

AMANDA

(under her breath)

Oh, no...

DOTTY

Isn't that something! I wonder if he could be talking about Gwen Dorsett down the block. I've never really trusted her.

(CONTINUED)

CONTINUED: (A1)

HARRIMAN (V.O.)

Thankfully, one of our full-time,
professional agents was there to
keep things from getting out of
hand.

A soft whimpering moan escapes Amanda's lips.

DOTTY

Amanda, are you feeling all right?

AMANDA

Oh... ah, yes... I just think I'm
getting a little headache.

(CONTINUED)

9 CONTINUED:

9

DOTTY

It's all that typing... and watching television.

AMANDA

That's it. Television. Can we turn it off?

DOTTY

Wait'll Arlene is off. It'll be over in a few more minutes.

AMANDA

(under her breath)

That's what I'm afraid of.

(louder)

Mother, I'm going to the drugstore to get some aspirin.

DOTTY

(still engrossed in Arlene)

The fresh air should do you good... maybe I should give Gwen a call...

As Amanda gathers her purse and hurries out:

10 INT. HOTEL ROOM - DAY

10

BARNEY SLEECE and ROLAND BROOKS, two lean, muscular men in their late 30's are watching the "Talk Back to Arlene Francis Show" as they finish their drinks. Sleece, the shorter of the two, motions at Harriman on the tube.

SLEECE

Can you believe that? After all his crummy spy novels, Harriman hits the big-time with an expose.

BROOKS

Too bad your client will never see it published.

Sleece reacts uneasily to Brooks' comment.

SLEECE

You sure we're doing the right thing? If that book is a bestseller, I get ten percent of it.

(CONTINUED)

10

CONTINUED:

10

BROOKS

And what if it isn't? Our mercenary days are over, pal.

SLEECE

Look, I'm not into living out of foxholes, either. I just wonder if there's another way to go.

BROOKS

I don't think so. I think we stick with our original plan. If we can get the Russians and the U.S. in a bidding war for that book, you'll make ten times the money if it were published.

SLEECE

If we can get Harriman to go along with the program.

BROOKS

He'll go along... one way or another.

Brooks pulls out a .45, and jacks a round into the chamber.

11

INT. HALLWAY - BACKSTAGE

11 *

LEE, wearing a "Press" badge, waits with several other reporters as the Talk Back Show ends and Harriman emerges from the stage.

*

LEE

Mister Harriman! That exclusive interview you promised... for Insider magazine?

Harriman frowns, then gives a begrudging nod and leads Lee around the corner of the stage for more privacy.

*

12

ANOTHER ANGLE - LEE AND HARRIMAN

12

HARRIMAN

Forget it, Scarecrow, you're wasting your breath.

LEE

Then you're really going through with this?

(CONTINUED)

12

CONTINUED:

12

HARRIMAN

You think I was out there for my health? Do you know the handstands we had to do to get on this show?

LEE

What about the handstands your fellow agents'll have to do... just to stay alive?

HARRIMAN

Don't be so melodramatic. No one has to die... if the Agency plays it smart. Of course, it might cost them... to bring all their operatives in... train new agents. But whatever the price... it wouldn't be enough.

Harriman seems to be enjoying this, and Lee looks at him with a new understanding.

LEE

You're still bitter, aren't you?

HARRIMAN

What do you think? Farmed out to jungle outposts like some pensioner. For one lousy mistake. *

LEE

A mistake that cost three lives.

HARRIMAN

(bristling)

The Agency owes me, and this is just my way of collecting.

LEE

Don't do it, Harriman. Don't make another mistake... one that'll cost even more lives.

Harriman turns to leave.

HARRIMAN

Goodbye, Scarecrow. The interview is over.

LEE

Harriman --

Lee grabs his arm but Harriman brushes it off and leaves. *

13

INT. AGENCY - HALLWAY

13

FOLLOW as Lee and Amanda walk from the elevator to Billy's office.

AMANDA

I know you told me never to come down here unannounced, but I think this is very important. See, I was just watching TV with my mother...

LEE

(holding up a hand)
You're trying to tell me you saw Douglas Harriman on the 'Talk Back With Arlene Francis Show.'

AMANDA

You saw it, too?

LEE

Unfortunately.

AMANDA

Lee, he was talking about me! Remember Operation Sandstorm... the one where I --

LEE

I remember, Amanda. We all remember.

Lee softens as he realizes how upset Amanda is.

LEE

Look, I know this is very upsetting to you --

AMANDA

Lee, what are we going to do?

BILLY (O.S.)

We are doing everything we can.

14

INT. BILLY'S OFFICE

14

Lee, Amanda and Francine are gathered around Billy's desk.

AMANDA

You are?

(a beat)

Of course you are.

(another beat)

Like what?

(CONTINUED)

14

CONTINUED:

14

FRANCINE

Our legal department is working
on an injunction to stop publication.

AMANDA

Oh... good.

(a beat, then)

What if that doesn't work?

BILLY

You and your family will be taken
care of. Believe me.

LEE

If worse comes to worse, we'll
give you a new identity and
move you to another part of the
country --

AMANDA

In the middle of the school year?

FRANCINE

There are worse catastrophes.

The PHONE RINGS; Billy answers. Amanda takes Lee aside.

AMANDA

(continuing)

Maybe I could help. If I could
just talk to this... Harriman...

LEE

Forget it, Amanda, I've already
tried. Nothing I said made any
difference.

Billy hangs up the phone, an unhappy look on his face.

BILLY

That was Legal. Our request for
an injunction was turned down.

Everyone's face drops.

AMANDA

Mister Melrose... could I try
talking to him? See, if I could
just show him... someone whose
life might be ruined by that book
... maybe --

(CONTINUED)

BILLY

Amanda...

(at her pleading look)

... I suppose it can't hurt... and
we're running out of options.

(CONTINUED)

14

CONTINUED: (1A)

14

LEE

I'm telling you, it's a waste of
time. The guy won't budge.

BILLY

Then you must have a better idea.

(CONTINUED)

14 CONTINUED: (2)

14

At a loss, Lee resignedly grabs Amanda's arm.

*

LEE

Come on, I'll drive.

*

15 EXT. KENTON HOTEL - DAY

15

Lee's car pulls up to the entrance.

16 INT. LEE'S CAR

16

Lee looks over at her, still irritated.

LEE

Amanda, look, Harriman is a bottom line kind of guy. So, when you get inside, get right to the point. Don't go off on tangents.

*

AMANDA

Oh, no. When I get in there, I'm going to tell him just what the problem is. Mother always said, Amanda, you first have to state your problem before you can solve it.

*

*

LEE

Just get in there, state your case, and get out.

AMANDA

Right.

*

*

She nods, then looks at Lee for a long moment.

*

AMANDA

(continuing)

I was just thinking...

*

*

LEE

Now what?

AMANDA

Your name could be in that book, too, right?

*

LEE

Yeah, I suppose.

(CONTINUED)

16

CONTINUED:

16

AMANDA

So... they'll... have to give you
a new identity... maybe move you
to another part of the country.

LEE

Probably. So?

AMANDA

Oh... I just thought... that
would mean we probably wouldn't
see each other again.

LEE

No, I guess not. Why?

AMANDA

Oh... nothing... I was just...
wondering...

It's almost becoming an embarrassing moment to both of
them, so Lee cuts it off.

LEE

We'd better get inside.

AMANDA

Inside... oh, yes... of course.

And they exit the car.

17

INT. HOTEL HALLWAY

17

The door to Harriman's suite opens a crack as Lee and
Amanda emerge from the elevator in b.g. As they approach
the room, the door closes, slightly ajar.

LEE

Just remember what I told you.
Keep it short and sweet.

*
*

(CONTINUED)

17

CONTINUED:

17

AMANDA

Are you sure you don't want to
come in with me?

LEE

Positive. We're not exactly the
best of friends.

AMANDA

Right. You're afraid you might
feel uncomfortable with him in
there.

LEE

No, he's afraid... I might punch
his lights out.

AMANDA

Oh... right.

Amanda knocks on Harriman's door, then reacts to a woman's
SCREAM. She and Lee turn to see a YOUNG WOMAN rush into
the hall in b.g. clad only in a bath towel.

YOUNG WOMAN

A man! In my room! He's got
a gun!

LEE

(to Amanda)

Stay here!

The Woman points back into her room as Lee runs to her.

YOUNG WOMAN

He's in there!

Lee charges into her room.

18

INT. WOMAN'S SUITE

18

As Lee bursts in, the door to the back bedroom slams shut.
He charges after it. As he runs in, another DOOR SLAMS
inside the bedroom.

19

INT. HALLWAY

19

A man wearing a ski mask flies out of the back bedroom
and runs down the hall to the stairway. In one hand he
carries a small cardboard box -- in the other, a silencer-
equipped pistol. A moment later, Lee runs out, hot on
his tail. In b.g., the Young Woman and Amanda react as
they witness the action.

- 20 ANGLE ON AMANDA 20
- She almost starts after Lee, then stops herself, then notices that Harriman's door has swung open.
- AMANDA
Mister Harriman?
- No response, but she listens closely -- and hears the TV GOING. She shrugs -- and pushes the door open.
- 21 AMANDA'S POV 21
- Harriman, his back to her, sits in a high-backed chair, engrossed in the television.
- AMANDA (O.S.)
Mister Harriman, could I talk to you for a minute?
- 22 INT. STAIRWELL 22
- The ski-masked figure flies down the stairs, turns and FIRES SEVERAL ROUNDS at Lee on the landing above, then continues.
- 23 ANOTHER LANDING 23
- The masked man bursts through the fire door into another hall. After a moment, Lee comes bounding down the stairs, repeating the man's actions.
- 24 INT. ANOTHER HALL 24
- A maid barely leaps aside as the masked man knocks over her laundry cart in his bid to escape. He rounds another corner, then tips over a food service cart, sending food and dinnerware flying.
- 25 ANGLE - LEE 25
- Hurdling the laundry cart, then doing some broken-field running through the spilled contents of the food cart. He reaches the corner of the corridor to see:
- 26 LEE'S POV 26
- An elderly couple emerges from the room at the end of the hall, the masked figure crashes into them, sending the woman flying -- hard -- into the wall. She slumps heavily to the floor.

27

BACK TO LEE

27

Charging toward the stairwell after the fugitive, he stops, concerned about the fallen woman.

LEE

Are-you all right?

She is only shaken up, and waves Lee away. As her husband helps her up, Lee continues his pursuit.

28

OMITTED

28

29

ANGLE IN STAIRWELL

29

Lee comes bursting through the fire door, stops, listens, looks up and down -- but there's no sign of the fugitive. Lee then reacts to an uncomfortable thought.

LEE

Amanda!

And he charges back up the stairs.

30

INT. HARRIMAN'S ROOM

30

Amanda stands a few feet in back of Harriman, who still ignores her in favor of the TV. This snub hasn't stopped her, however.

AMANDA

... And the other problem is that my mother has hardly been out of the state in the last twenty years and...

Amanda winds down as she realizes she isn't getting any response. She moves a few feet closer.

AMANDA

(continuing)

I'd better get to the point... see... I have two young boys, Phillip and Jamie...

In b.g., Lee appears in the doorway.

AMANDA

(continuing)

... and they're at a very formative age and to take them out of school right now would be very upsetting.

31

OMITTED

31

32 ANGLE PAST AMANDA

32

She slows to a stop as she notices Lee out of the corner of her eye, then starts in again.

AMANDA

Right... bottom line. You see,
Mister Harriman, what I think...

She stops, frustrated and angry at getting no response.

AMANDA

(continuing)

What I really think is that it's
a little rude of you not to even
respond to me. Here I am baring
my soul to you and...

33 ANGLE ON LEE

33

Reacting. Something bothers him. FOLLOW HIM as he moves
into the room while Amanda keeps talking.

AMANDA

... And you don't even have the
decency or courtesy to answer
me or tell me...

Amanda stops as Lee crosses in front of her. He slowly
spins the chair around -- and Harriman falls out and
slumps at Amanda's feet. Amanda stifles a gasp as Lee
bends down and feels for a pulse.

LEE

I'm afraid he's not going to
answer anyone, Amanda. He's
dead.

ON their respective reactions we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

34 INT. AGENCY - BULLPEN - DAY

34 *

Amanda, Lee, Francine and Billy are gathered around the latter's desk. Amanda is still a little shaken.

BILLY

People, we have a problem. Whoever killed Harriman and stole his manuscript didn't do it for our benefit.

FRANCINE

So, what's the problem? Whoever has the book will be selling it to the highest bidder. Sooner or later, they're going to contact our side.

LEE

Unless the Russians make them an offer they can't refuse.

BILLY

And we can't take that chance. Let's start contacting our information brokers... see if we can get a line on this.

LEE

We'll get right on it.

Amanda cuts him off halfway to the door.

AMANDA

Lee... would it be all right?... I mean... since I'm in the book...

LEE

No, Amanda, you can't come along.

AMANDA

Maybe I could help. I've read all of Harriman's spy romances and...

LEE

Look, I know you're upset, but I don't see how that could possibly help --

BILLY

Don't be so hard on her, Scarecrow. She's got a stake in this, too.

<CONTINUED>

34

CONTINUED:

34

LEE

Look, Amanda, where I'm going...
it's dirty work. You wouldn't like
it, believe me.

FRANCINE

I'd think that housewives would be
used to dirty work.

BILLY

Another pair of eyes won't hurt,
Scarecrow. Take her along, she
might surprise you.

LEE

That's what I'm afraid of.

He motions resignedly for Amanda to follow him out.

35

EXT. HERE'S MUD IN YOUR EYE MUD-WRESTLING BAR - DAY
(STOCK)

35

Over the sounds of SPLATTERING MUD, GROANS and THROWN
BODIES:

AMANDA (V.O.)

Oh, no! Not again!

36

INT. MUD-WRESTLING BAR - CLOSE ON AMANDA

36

Trying to rub a spot of mud out of her white blouse. *

AMANDA

Darn, a brand new blouse. Lee...? *

She turns to him for help, but this only elicits his best
I-warned-you look.

(CONTINUED)

AMANDA

(continuing)

I know, I asked to come along. But this is the third place we've been to and... don't you know any informants that hang around nice places... you know, ice cream parlors... Boy Scout jamborees?

LEE

Listen, Eastern bloc agents can't get this kind of entertainment in their own countries. So this is one of their known hang-outs... along with a few information dealers.

AMANDA

Of course.

(beat)

How many more of these places do we have to go to?

LEE

Until we find what we're looking for.

AMANDA

I just hope I can get these stains out.

LEE

If anybody can do it, you can. Look, I have to meet someone in back. Hang in here for a while.

AMANDA

Hang in... right.

Lee turns to go -- and stops -- his attention diverted by whatever is going on in the mud-wrestling ring O.S. Amanda waits a discreet moment, then clears her throat.

LEE

Oh... sorry. Well, enjoy.

He turns and leaves. Amanda sighs in resignation and directs her attention back to the ring. Her eyes widen in shock and embarrassment, then -- accompanied by a loud O.S. SPLAT -- she winces.

(CONTINUED)

36 CONTINUED: (2)

36

AMANDA

That'll give her a headache.

(dawning on her)

Headache... Oh, no -- Mother!

*
*

She gets up, frantically searching for a phone.

37 INT. BACK ROOM

37

Lee waits uneasily in one corner of the room, then alerts to RUSTLING noises from behind some crates. He pulls his pistol and advances cautiously. More RUSTLING, then:

WOMAN (O.S.)

You pig!

And a LOUD SLAP. Lee shakes his head, holsters his pistol. After a moment, a luscious young mud-wrestler hurries out from behind the crates. A moment later, AUGIE SWANN, 30, good-looking in a greasy way, emerges adjusting his tie. He spots Lee, then nods at the departing girl.

*
*
*
*
*

AUGIE

She likes me. Really.

(extending his hand)

August Riley Swann, at your service, sir.

*

LEE

(avoiding his hand)

Cut the bull, Augie. What do you know about the book?

*
*
*

AUGIE

Is that a way to treat a friend you haven't seen for ages?

LEE

Augie... we are, unfortunately, acquaintances. And if you stretched the point, someone might even consider us business associates. But we could never, in your wildest imagination, ever be considered friends. Now, what have you got?

AUGIE

Gee, I'm sorry you feel that way.

(MORE)

(CONTINUED)

37

CONTINUED:

37

AUGIE (CONT'D)

(off Lee's scowl)

Okay. It's the usual deal. High bidder gets it. I'll be middleman. I get a percentage from them, and a percentage from the buyer.

*
*

LEE

I want to know who contacted you.

AUGIE

Come on, Lee, you can't ask that.

Lee grabs him by the lapels and pulls him close.

LEE

I've just changed the rules. Now, who contacted you?

AUGIE

Hey, watch the suit!
(as Lee's grip tightens)
Okay, okay.

*
*

Lee lets go, rougher than necessary. Augie spins away, gathers his balance, straightens his clothes.

*
*

AUGIE

(continuing)

To tell the truth, I don't know.
(as Lee starts at him again)

I swear. It was through a drop site. I never saw anybody.

*
*
*
*

LEE

Augie, listen to me... if you're not telling me the truth --

AUGIE

I'm telling you like it is.
(a beat)

And now you listen to me. I can't answer those kinds of questions. I'm an information broker and a middleman, and the only reason I'm alive right now is because I don't reveal my contacts.

LEE

Thank God for small favors.

(CONTINUED)

37

CONTINUED: (2)

37

AUGIE

Go ahead... joke about it. But
if I'm a dead man, who's going
to deal you information?

(off Lee's look)

Oh, I know, you'll find someone
else... but let me ask you... will
he play square with you like I do?
I ever give you false information?

(off Lee's look)

On purpose? I ever jack up my
price in the middle of a deal?

(off Lee's look)

Outrageously? You could do a lot
worse, pal.

A long pause as Lee lets it all sink in.

LEE

Okay, Augie, you've made your
point.

The two men relax -- "acquaintances" again.

AUGIE

It must be pretty important... or
you wouldn't have gotten so bent
out of shape.

LEE

It's very important. A lot of
innocent lives could be at stake.

AUGIE

Tell you what... forget the usual
down payment. The pages are yours
... on the house.

LEE

Pages?

AUGIE

From the book. They were dropped
off with the ransom demand.

LEE

Show me.

Augie leads Lee to behind the boxes where he pulls out
a manila envelope and hands it to him.

AUGIE

Free... this time. You can make
it up to me later.

(CONTINUED)

37

CONTINUED: (3)

37

LEE
Money is always the bottom line
for you, huh, Augie?

*
*

AUGIE
What's this? I'm only doing this
because I like you.

LEE
Sure... and because you're a
super-patriot.

AUGIE
That, too.

Lee checks out the contents of the envelope.

*

LEE
Okay, Augie, I owe you.

Lee crosses to the door, opens it to find Amanda about to
knock. She turns it into a nervous little wave.

*

LEE
(continuing)
Amanda, what are you doing here?

*

AMANDA
I was looking for a phone. See, my
mother is probably wondering what
happened to me. I told her I was
going out for some aspirin and I've
been gone for almost four hours now
and...

AUGIE
Where've you been hiding this one?

*

Lee ushers Amanda out, but Augie follows.

*

LEE
She's not your style, Augie.

*

AUGIE
Don't be so sure. We could use
a clean-cut All-American type.

*
*

(to Amanda)
You ever done any wrestling?

AMANDA
Only in parked cars in high school.

*

(CONTINUED)

AUGIE

No matter, they fake most of it
anyway.

(handing her a card)

Here. You ever want a tryout...

AMANDA

No, thank you.

(indicating her outfit)

I've seen enough mud for today.

AUGIE

That's a shame. Listen, I know
where I can get you a cut rate on
dry cleaning --

Amanda perks up but Lee drags her away.

LEE

Amanda, we have work to do.

AUGIE

You ever change your mind, let me
know.

AMANDA

Thanks, but I have two boys who
make sure I get my daily quota
of mud.

And Lee drags her out.

38 EXT. STREET - DAY

38 *

As Amanda and Lee hurry to his car, he hands her the manila envelope.

LEE

Here. This could be what we're looking for.

Amanda takes it, starts to peek inside, then stops at Lee's glare.

AMANDA

I know... no need to know.

(a beat)

But I might be in here.

Amanda gives Lee her most plaintive look.

AMANDA

(continuing)

Just a peek?

LEE

(a relenting sigh)

A peek.

Amanda smiles as they get in the car and drive off.

39 INT. LEE'S CAR - DAY

39

Amanda starts reading the pages and seems troubled.

AMANDA

Can I ask a question?

Lee gives her his here-we-go-again look.

LEE

One.

AMANDA

We're taking this back to the Agency... they'll make sure it's the right manuscript... then they'll make some sort of deal to pay for its return... right?

LEE

Something like that.

AMANDA

I don't think they should pay.

(CONTINUED)

39

CONTINUED:

39

LEE

Well, for once I agree with you, Amanda, but it's out of our hands. Billy will have to make that decision.

AMANDA

No, I mean, this isn't the right book.

LEE

What are you talking about?

AMANDA

These pages... they're from one of Harriman's fiction novels.

LEE

What!?

He slams on the brakes, pulls to the side of the road.

AMANDA

This whole passage is from A War of Mirrors.

40

EXT. SLEECE'S HOTEL - ESTABLISHING - DAY

40 *

BROOKS (V.O.)

How could you be so stupid!

41

INT. SLEECE'S HOTEL ROOM

41 *

BROOKS

I don't know how you survived all those years we spent fighting in Africa.

SLEECE

How was I supposed to know it was the wrong book? It was the one he had at the hotel room.

BROOKS

You're his agent. Don't you read his material?

SLEECE

What for? My job is to sell his stuff, not critique it.

(CONTINUED)

41

CONTINUED:

41

BROOKS

I can't believe this. The chance of a lifetime and you blow it.

SLEECE

Then maybe next time you should handle it. It wasn't my idea to kill Harriman.

BROOKS

No, but you were the one who had access to him. He trusted you.

An uneasy silence.

SLEECE

Look, the Russians might not know it's the wrong book. Maybe we can persuade Augie to contact them.

BROOKS

Why, so they can kill us when they find out they've been had? Besides, they'd never pay as much as the Americans would to get the book back. No, our best bet is to try and get ahold of the real manuscript.

SLEECE

Great. How do you figure we do that?

BROOKS

Lucky for you, I have read your client's books... and found him to be very predictable. This little episode of the wrong book is right out of Burial in Munich... which gives me an idea where he hid the real book.

SLEECE

Where's that?

BROOKS

You'll find out soon enough... after a refresher course in breaking and entering.

42

INT. LEE'S CAR

42

Lee hands the pages back to Amanda.

(CONTINUED)

42

CONTINUED:

42

LEE

If you're right, whoever took this book might not know it's the wrong one yet. Which means... if we can find it before they do...

AMANDA

(to herself)

Hmm, I'm wondering if he hid it where... no, he wouldn't do that.

Amanda turns to find Lee staring expectantly at her.

AMANDA

(continuing)

Oh, it's just a wild guess... I mean... he couldn't possibly...

LEE

Amanda, right now we're not exactly overwhelmed with options. Tell me.

AMANDA

Well, it seems to me that in one of his books... I think it was Burial in Munich... or maybe it was The Dishonored Student... anyway, it was right after the hero fell in love with the double agent and...

LEE

(eyes rolling)

Amanda...

AMANDA

I... right... has anyone searched Harriman's apartment?

LEE

And his hotel room in Washington. Both of them. Twice.

*
*

AMANDA

What about the microwave?

LEE

Microwave?

AMANDA

It might have a false panel.

(CONTINUED)

42

CONTINUED: (2)

42

LEE

Come on, we have a long drive.
He lives in Baltimore.

*
*
*

Lee jams the CAR into gear and, after a SCREECHING U-turn,
GUNS it toward Harriman's apartment.

43 EXT. HARRIMAN'S APARTMENT - DAY 43

Brooks lurks in the shadowed entranceway to the apartment building. He checks the street, then steps out and looks up at the windows of the apartment above him.

44 INT. HARRIMAN'S APARTMENT 44

Sleece is in the kitchen, disassembling the microwave oven and -- voila -- the front panel pulls out to reveal a cardboard box. Sleece pulls off the cover and smiles.

45 CLOSER ANGLE - PAST SLEECE 45

A ream of paper. The title page reads: "The Suburban Spy". He leafs through the pages, making sure.

46 EXT. HARRIMAN'S APARTMENT - DAY 46

Brooks steps back into the shadows of the entryway as he sees Lee's car pull up to the front of the building.

47 INT. LEE'S CAR 47

Amanda starts to get out with Lee when he stops her.

LEE

Why don't you be lookout?

She settles back into her seat, but Lee points at the driver's seat. Amanda repeats his motions, but without comprehending.

LEE

(continuing)

In case we need a quick getaway.

AMANDA

Oh... right.

She slides over to the driver's seat as Lee exits.

48 INT. APARTMENT ENTRYWAY 48

Brooks ducks under the stairwell as Lee walks toward him.

(CONTINUED)

- 48 CONTINUED: 48
He waits until Lee is safely up the stairs, then moves to Harriman's mailbox and presses the doorbell twice, then runs toward a rear exit.
- 49 INT. HARRIMAN'S APARTMENT 49
Sleece reacts to the signal by closing the typing box, putting the manuscript under his arm -- and drawing his gun. He starts toward the front door when he hears Lee fiddling with the lock. Sleece looks quickly around, then retreats toward the balcony.
- 50 ANOTHER ANGLE 50
As Lee picks the front lock and enters the room. He reacts to a movement by the balcony.
- 51 LEE'S POV 51
Sleece turns, points his SILENCER-EQUIPPED PISTOL at Lee -- and FIRES!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

52 INT. HARRIMAN'S APARTMENT 52

Lee is already diving to the floor as Sleece FIRES his SILENCER-EQUIPPED PISTOL TWICE more, the bullets taking chips out of the plaster inches from Lee's head.

53 ANOTHER ANGLE - PAST LEE 53

Lee rolls behind a sofa and pulls his own gun. He pops up, ready to return fire, only to find that Sleece is gone, leaving only a blowing curtain behind him. Lee rushes out onto the balcony.

54 EXT. ALLEY OF APARTMENT BUILDING 54

Sleece is already at the bottom of the fire escape when he turns and FIRES off TWO more SHOTS at Lee. Lee ducks back inside, then comes out FIRING -- but Sleece jumps into Brooks' waiting SEDAN -- and they BURN RUBBER down the alley.

55 BACK TO LEE 55

Sprinting back through Harriman's apartment.

56 EXT. HARRIMAN'S APARTMENT - DAY 56

Amanda still waits patiently at the wheel of Lee's car as he comes barreling out of the building. He tears open the passenger door as Brooks' CAR BLASTS out of the alley a half a block away.

LEE

Don't lose them!

*

AMANDA

Lose?

*

57 INT. CAR 57

As Lee jumps in, Amanda freezes; the car isn't even running.

*

LEE

Come on, they're getting away!

(CONTINUED)

57

CONTINUED:

57

Amanda CRANKS the STARTER, the ENGINE COUGHS, SPUTTERS and DIES.

LEE
(continuing)
Go, go, go!

AMANDA
I'm trying.

Amanda GRINDS the STARTER again -- same result.

LEE
Give it some gas!

She pumps the accelerator furiously.

LEE
(continuing)
Don't flood it!

But it's too late. The STARTER GRINDS... and GRINDS... but the engine doesn't even fire up this time. Exasperated, Lee reaches over and gently turns OFF the IGNITION.

AMANDA
Let me just say that, besides your yelling, which certainly didn't help matters, it wasn't all my fault.

LEE
You're right.

AMANDA
If you could've just told me, in a pleasant voice, how your car... did you say I was right?

LEE
Next time I'll drive.

58
thru
61

OMITTED

58
thru
61

62

EXT. KING RESIDENCE - ESTABLISHING - NIGHT (STOCK)

62 *

AMANDA (V.O.)
Okay, guys, time for bed.

63

INT. LIVING ROOM

63

Jamie and Phillip are watching TV when Amanda comes into the room. Dotty is in a corner, reading.

JAMIE

Mom, can we stay up and watch
'Spacehunt' tonight?

AMANDA

(after a beat)

Sure, why not?

This rises Dotty's eyebrows. Amanda then goes over and starts picking up a house that doesn't need picking up. After a moment, Dotty puts down her paper and rises.

DOTTY

Amanda, can I see you in the
kitchen for a minute?

AMANDA

Huh? Oh, sure.

And they head toward the kitchen.

64

INT. KITCHEN

64

As they walk in, Dotty shuts the door behind them.

DOTTY

Okay, what's the matter?

(off Amanda's look)

This is the first time you've ever
let the boys stay up late on a
school night! Now, I want to
know what is going on.

*
*
*

AMANDA

Mother, nothing is going on.

(CONTINUED)

DOTTY

Amanda... did I ask you embarrassing questions about why it took you six hours to go to the drugstore... just to get some aspirin?

AMANDA

No, but --

DOTTY

And what about that outrageous tale about how you ruined your new outfit? A mud-wrestling bar? Come on, now!

AMANDA

It's the truth, Mother. The company I'm working for wanted to buy a book... and... and the contact was at this... bar.

DOTTY

But a mud-wrestling bar?

AMANDA

Well... you know how these film people are.

DOTTY

(not buying it)

Amanda... what is the problem?

A long pause, and Amanda decides to 'fess up.

AMANDA

Mother, have you ever thought about living somewhere else?

DOTTY

Oh, sure. Just the other day I saw this nice English Tudor over on Amherst...

AMANDA

No, I meant... like... another part of the country. Maybe... wouldn't California be nice this time of year? Or how about a quieter, less hectic environment... say... Idaho?

Dotty takes a closer look at her daughter.

(CONTINUED)

DOTTY

Have you taken leave of your senses?
How can you even consider that in
the middle of the school year?
You-know, you've been acting very
strange ever since your visit to
Doctor Goodman last -- Oh, no!
Is it something serious?

A confused Amanda stares at her distressed mother.

AMANDA

Is what serious?

DOTTY

The diagnosis... Dr. Goodman's?

AMANDA

Mother, I am not sick! I just
thought it might be nice to have
a change in our lives.

DOTTY

Amanda, you have never welcomed
change in your entire life!

AMANDA

That doesn't mean I'm ill. It's
just --

The PHONE RINGS, cutting her off. Dotty picks up.

DOTTY

Hello?

SLEECE (V.O.)

(filtered)

Mrs. Amanda King.

DOTTY

Just a moment.

(to Amanda)

Will you swear to me you're not sick?

AMANDA

I swear to you, Mother, I'm
not sick.

Dotty sighs, hands the phone to Amanda and leaves the
room.

AMANDA

(continuing;
into phone)

Yes?

(CONTINUED)

64

CONTINUED: (3)

64

SLEECE (V.O.)

(filtered)

Congratulations, you're the star
of page ninety-one of The Suburban
Spy... Operation Sandstorm?

AMANDA

Who... who is this?

SLEECE (V.O.)

(filtered)

We know all about you, Mrs. King.
Where you live... your family...
And since we have your phone
tapped, I wouldn't bother calling
the police. Now, listen carefully...

65

INT. LIVING ROOM

65

Amanda comes in, obviously upset.

AMANDA

Boys...

The boys groan and Dotty looks up and smiles; Amanda has
finally come to her senses; she'll send them to bed.

AMANDA

(continuing)

... Enjoy your program. Mother,
I'm going back to the drugstore.
That other headache medicine
didn't work.

Dotty, disbelieving, watches as Amanda rushes out.

DOTTY

I think I will call Doctor Goodman.

66

EXT. "HERE'S MUD IN YOUR EYE" MUD-WRESTLING BAR - NIGHT 66
(STOCK)

*

67

INT. MUD-WRESTLING BAR

67

The place is empty. A dim lightbulb throws strange
shadows across the piled up chairs and tables and desert-
ed wrestling ring. Amanda knocks, waits a moment, then
lets herself in.

(CONTINUED)

67 CONTINUED:

67

AMANDA

Hello? Anybody home?

Amanda moves a bit timidly. Stuffed animal heads which seemed eccentric in the daytime, now seem eerie and hostile. She crosses the CREAKING FLOOR to the back door and slowly pushes it open. It CREAKS even worse.

AMANDA

(continuing)

Yoo hoo?

A hand reaches INTO FRAME and grabs her shoulder.

AUGIE (O.S.)

Ama --

Simultaneously, Amanda jumps and lets out a blood-curdling scream while Augie lets out his own yell.

68 ANOTHER ANGLE

68

It takes a moment for both to recover.

AMANDA

How could you do that? Didn't you ever see 'Psycho'? Do you know what you did to my heart?

AUGIE

Your heart? That scream took ten years off my life.

(a beat)

Sorry, I didn't mean to scare you.

AMANDA

What did you mean to do?

AUGIE

I had to make sure you were alone. The people who contacted me sound like they mean business.

He pulls out a manila envelope and hands it to her.

AUGIE

(continuing)

Their demands and instructions are in there.

Amanda opens it and reads.

(CONTINUED)

68

CONTINUED:

68

AMANDA

It says from now on, they only want to deal with me.

AUGIE

Yeah. I guess for some reason, they don't trust me with two million dollars.

(off Amanda's reaction)

I... uh... peeked.

ON Amanda's worried expression:

BILLY (V.O.)

No way! We are not sending you out there alone.

69

INT. AGENCY - BILLY'S OFFICE

69

Lee, Amanda and Francine surround Billy as he angrily throws the manila envelope on his desk.

AMANDA

I have to go. They said they'd be watching my house... my family.

BILLY

Your family is safe. We've got men surrounding your house right now.

AMANDA

So we're not going to do anything?

BILLY

It's against Agency policy to pay any kind of ransom demand.

*

*

LEE

Billy, this might be our only chance to nail these guys. Can't we stuff that briefcase with bogus money, disguise Francine and send her in Amanda's place.

BILLY

Too risky. If they specifically wanted Amanda, we have to assume they'll be watching her very closely.

A pregnant silence, then Amanda comes to a decision.

(CONTINUED)

AMANDA

Mister Melrose... I'm not a brave person, but... I want to go through with this.

BILLY

I appreciate your offer, Amanda, but I couldn't justify an untrained --

AMANDA

But Lee's right. This might be our only chance. My name is in that book. Maybe all our names... and if we don't smoke these people out... our families will never really be safe.

LEE

We could wire her.

FRANCINE

Put a homing device in the briefcase.

LEE

Francine and I can run back-up. At the first sign of anything turning sour, we'll pull the plug.

Another pregnant silence, then Billy turns to Amanda.

BILLY

I guess it's up to Amanda. You're sure you want to go through with it?

Amanda hesitates, then gives a scared, but determined nod.

*
*
*

Outside a phone booth with an "Out of Order" sign on it, a nervous Amanda checks her watch, then steps inside. The PHONE RINGS almost immediately.

AMANDA

Hello?

(CONTINUED)

70

CONTINUED:

70

SLEECE (V.O.)

Okay, Mrs. King, listen up. I can see every move you make. And I know how agencies work. So, how about we start out with you taking off the wire.

AMANDA

What... wire?

71

INT. HOTEL ROOM

71

Sleece is at the window, binoculars to his eyes. He puts them down for a moment, speaks into the phone.

SLEECE

Look, lady, we don't have time for games. The wire.

He puts the binoculars back to his eyes.

72

BINOCULARS MATTE

72

Amanda slips off her jacket, revealing a wire and microphone attached to her blouse. She takes them off.

SLEECE (V.O.)

That's better. Now, see the brown paper bag outside the phone booth?

73

BACK TO AMANDA

73

She looks around, spots the bag.

SLEECE (V.O.)

Inside the bag is a satchel. I want you to transfer all the money from your briefcase into that satchel.

Amanda steps out of the booth, complies with her orders, smiling nervously at the wide-eyed bag lady watching all the money.

*
*
*

74

ANOTHER ANGLE - DOWN STREET

74

In the distance, Lee watches the proceedings with his own set of binoculars. He pulls them away from his eyes and speaks into a walkie-talkie.

(CONTINUED)

74 CONTINUED: 74

LEE
Damn! They're on to us. They
made her take the wire off.

75 BINOCULARS MATTE 75

Amanda now transfers the money as instructed.

LEE (V.O.)
And we've just lost our homing
device. They're making her
change briefcases. Good thing
we used the fake money.

76 BACK TO SCENE 76

BILLY (V.O.)
(filtered)
Scarecrow, I'm getting worried.
These guys are pretty sharp. The
minute it looks like we might lose
her, I want you to call it off.

LEE
Affirmative.

77 BACK TO AMANDA 77

SLEECE (V.O.)
(filtered)
Good work, Mrs. King. Now, if
you turn around, you'll see a
bus pulling up to the stop next
to you.

78 ANGLE - PAST AMANDA 78

She turns and looks. Indeed, a bus has pulled up to the
stop, disgorging passengers.

SLEECE (V.O.)
(filtered)
You're going to take that bus to
Chelsea Street, get off, then go
to the nearest phone booth. Now!

And he hangs up. Amanda watches, horrified, as the bus
starts to drive away. She grabs the briefcase and
hurries out.

79 ANOTHER ANGLE - PAST LEE

79

He watches as Amanda pounds frantically on the door in b.g. The bus stops, letting her on. Twenty yards away, a man in a business suit suddenly throws his newspaper down and sprints for the bus -- but he's too late. Lee yells into his walkie-talkie.

LEE

She just got on the fifty-five crosstown bus. Ryko missed her! Has anyone got her?

80 ANGLE - UNMARKED AGENCY CAR

80

Francine is inside as it pulls out after the departing bus.

FRANCINE (V.O.)

Affirmative, Scarecrow. Bus is heading west on Lincoln. We're right on her tail.

81 BACK TO LEE

81

Waving behind him. Another unmarked agency car rolls up -- fast. Lee gets in and they burn out.

82 ANGLE ON BUS

82

As it rolls along the city streets.

83 OMITTED

83 *

84 EXT. CHELSEA STREET

84

Bus #55 comes to its stop, disgorging Amanda and several other passengers. Amanda rushes for the nearest PHONE, which is RINGING by the time Amanda reaches the booth.

AMANDA

Hello?

SLEECE (V.O.)

(filtered)

You're going to have to be faster next time. I'm only giving you five minutes to get to your next set of directions.

85

INT. LEE'S CAR

85

Lee watches as, in b.g., Amanda leaves the phone booth and hurries into a nearby alley. *

LEE

She's moving again... in a hurry.

Lee's car starts to follow, only to be cut off by a large truck. *

LEE

(continuing)

Damn! *

(into walkie-talkie)

Francine, pick her up on Grove, coming out of the alley. *

86

EXT. GROVE STREET

86

The other Agency car swings into the block.

FRANCINE (V.O.)

Got it, Scarecrow. We've made her.

Amanda walks toward the car, then steps into storefront.

DISSOLVE TO: *

87

OMITTED

87 *

88

EXT. GROVE STREET - DAY

88

Lee and Francine's cars flank the storefront, half a block on either side of it.

89

INT. LEE'S CAR

89

Lee looks at his watch, keys the walkie-talkie.

LEE

Billy, I'm getting a bad feeling. She's been in there a long time.

BILLY (V.O.)

Roger, Scarecrow. Maybe we'd better pull the plug on this.

90

EXT. GROVE STREET - DAY

90

Lee exits the car and enters the storefront.

91 EXT. BACK ALLEY - DAY 91

Lee charges out the back door of the building -- frantic. Obviously Amanda wasn't inside. He looks up and down the alley -- then reacts to:

*
*

92 EXT. TRENDY ALLEY CAFE 92

Amanda waits patiently next to an outdoor table when a huge, mean-looking BIKER ROARS up next to her.

*
*

93 BIKER 93

Washington's version of a Hell's Angel -- beard, tattoos, colors, et al. -- shouts over the ROAR of his HARLEY.

*
*

BIKER

Amanda King?

*
*

94 OMITTED 94
thru thru
100 100

101 ANGLE ON AMANDA 101

A little nonplused as the Biker glares at her.

*
*

AMANDA

Uh... yes?

BIKER

Get on! You're supposed to come with me.

AMANDA

You're kidding.
(from his look)
You're not kidding.

Amanda winces, takes a deep breath, then swings a leg over the back of the sissy bar -- when something catches her eye.

102 AMANDA'S POV - LEE 102

running toward her, waving and yelling, but his voice is drowned out by the ROAR of the MOTORCYCLE.

103 AMANDA 103

reaches out to tap the Biker on the shoulder. Instead, she grabs on for dear life as he BLASTS off -- and heads straight for Lee!

*
*

104 ANOTHER ANGLE 104

As Lee barely dives out of the way -- and the WALKIE-TALKIE CRASHES to the ground. Lee scrambles to his feet and looks off to:

*
*
*

105 LEE'S POV 105

As Amanda and Biker disappear around the corner of the alley.

*

106 OMITTED 106
thru thru
109 109

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

110 EXT. PHONE BOOTH - WASHINGTON STREET - DAY 110

An obviously -upset Lee is on the phone to Billy.

LEE

Billy, if I had any clues I wouldn't be on the phone with you. Now, what did you get on the license plate?

(a beat)

Got it.

Lee hangs up and rushes out.

111 EXT. WAREHOUSE DISTRICT - DAY 111

The Biker RUMBLES to a stop. As Amanda gets off, he points to the nearest warehouse.

BIKER

You're supposed to go in there and wait.

As the Biker ROARS off, Amanda looks around, surrounded by abandoned warehouses -- and not a person in sight. After a moment, she crosses to the side door of the building and tentatively enters.

112 INT. WAREHOUSE - DAY 112

Amanda steps in, lets her eyes acclimate to the dim light, then crosses to the middle of the room. She peers around -- no one in sight -- then sits down on a carton and waits.

113 EXT. GAS STATION - DAY 113

The Biker ROARS up on his CHOPPER, dismounts and starts toward the office when Lee steps out of the service bay.

LEE

I need to ask you a few questions.

BIKER

Buzz off.

The Biker reaches out to push Lee away, and Lee grabs his thumb, twisting it painfully back under his arm.

(CONTINUED)

113 CONTINUED:

113

LEE

Maybe you'd like to rephrase that.

Helpless, the big Biker nods acquiescence.

114 INT. WAREHOUSE

114

Amanda still waits. After a moment, Barney Sleece steps out behind some crates, automatic in hand, and moves up behind Amanda.

SLEECE

Welcome, Mrs. --

Startled, Amanda jumps and yells simultaneously. She turns to Sleece, composes herself.

AMANDA

Why do you people keep doing that to me?

SLEECE

Sorry, but I had to --

AMANDA

Make sure I came alone.

(a beat)

Well, I did.

SLEECE

I can see that. You follow directions very well.

(looking at watch)

Actually, you got here sooner than I expected.

Amanda grimaces, trying to repress a painful memory.

AMANDA

Your friend drove very fast.

SLEECE

I'll bet. But now... the briefcase?

He holds his hand out, and Amanda hands it across. Sleece quickly unlocks it, makes a cursory check of its contents, then turns his attention back to Amanda.

AMANDA

Now... I'm free to go?

SLEECE

Not quite. Your hand, please.

(CONTINUED)

114

CONTINUED:

114

Amanda thrusts a hand forward and Sleece slaps a set of handcuffs on it, attaching the other side to a large metal machine.

SLEECE

(continuing)

It might be a good idea to keep you out of circulation for a while.

Sleece picks up the briefcase and starts away as:

LEE (O.S.)

Not so fast, pal.

115

ANOTHER ANGLE

115

Sleece and Amanda react as Lee steps out from behind a crate, gun pointed at a surprised Sleece. He motions at Sleece's weapon.

LEE

Slide it over... easy.

Sleece bends down, slides his gun to Lee, who kicks it into a corner. Lee moves closer, motioning Sleece toward Amanda.

LEE

(continuing)

Now, how about taking those cuffs off before your partner shows up.

BROOKS (O.S.)

Good idea, but a little too late.

Lee freezes, then turns slowly as Brooks emerges from the shadows. Brooks waves his revolver at Lee's gun.

BROOKS

(continuing)

Why don't you toss that over with the other one?

Lee does as he is told, and his gun slithers across the floor over to Sleece's. Brooks takes out another set of handcuffs and throws them at Sleece.

BROOKS

(continuing)

Here. Don't leave our new friend out of the fun.

As Sleece moves toward Lee and Amanda, Lee grabs him and throws him into Brooks.

116 ANOTHER ANGLE 116

Lee grabs Brooks's gun hand and, as they grapple for control of the WEAPON, it FIRES -- TWICE.

117 INSERT - PETROLEUM BARRELS 117

One barrel starts leaking fuel oil as the bullet slams into it. Sparks from the other RICOCHETING BULLET ignite the spilt fuel.

118 ANOTHER ANGLE 118

Lee finally knocks the gun out of Brooks's hand, only to have Sleece attack him from behind, pulling the handcuffs around Lee's throat. As Lee struggles desperately to loosen Sleece's grip, Brooks regains his feet and lands a couple of hard blows to Lee's mid-section.

119 ANGLE PAST AMANDA 119

Grimacing as Lee sags to the floor. Brooks picks his gun back up and covers Lee as Sleece drags him next to Amanda, handcuffing both his hands to the machinery.

SLEECE

There. Looks like it's about time to start our retirement party.

As Sleece starts to turn back, Brooks cracks him hard across the skull with his gun butt. He slumps heavily to the floor.

BROOKS

Sorry, buddy, there's only room for one at that party.

In b.g., the FIRE is starting to ROAR and CRACKLE as Brooks picks up the briefcase of money and starts to go.

AMANDA

You can't leave us like this! That fire's getting out of control.

BROOKS

Yeah... it should give me a nice head start. By the time they identify your dental charts, I'll be on some South American plantation.

Finally regaining his wind, Lee lunges at him, but the handcuffs stop him from getting too far. Brooks grins and heads for the stairway, skirting the rapidly approaching flames.

AMANDA

Lee... I just want you to know that I'm not worried. You're a highly trained agent and you probably already have a plan to get us out of this... don't you?

LEE

Not at the moment.

AMANDA

You mean, I better start worrying.

Lee looks desperately around -- there's a fire extinguisher only a few yards away from them.

LEE

Hold on, maybe Brooks isn't as smart as he thinks. If we could just get to that extinguisher... Amanda, see if you can slip your handcuffs.

Amanda tries hard -- but no luck -- her one hand is still held tight. Meanwhile, the fire is getting bigger -- and closer. Lee again looks desperately around.

LEE

(continuing)

Maybe we could --

AMANDA

Take your belt off!

LEE

What?

AMANDA

We can use it on the handcuffs.

LEE

I'm not sure I want to hear this.

AMANDA

The prong... the metal part that goes into the belt hole.

LEE

Amanda --

AMANDA

Well, it worked on Jamie's bicycle lock.

(CONTINUED)

120 CONTINUED: 120

Lee shrugs and reaches for his belt -- but the handcuffs hold him tight. He looks at Amanda; this is starting to get embarrassing.

121 ANOTHER ANGLE 121

The FIRE, however, is ROARING closer. So, fumbling with her free hand, Amanda removes Lee's belt, hands it to him -- and in a few moments she's free.

LEE

See if you can get that fire extinguisher working.

Lee fiddles with his own handcuffs while Amanda runs over to the next pillar and pulls down the extinguisher.

122 ANGLE ON LEE 122

When he's free, he grabs Sleece, now semi-conscious, and starts dragging him out.

123 ANOTHER ANGLE 123

Amanda clears a large enough path through the wall of flame for all three to escape to the side door.

124 EXT. WAREHOUSE 124

Outside, a curious security guard is surprised to see all three come choking and stumbling out of the smoke. Lee throws Sleece at the guard's feet.

LEE

Call the fire department and don't let him out of your sight.

As Lee dashes back inside, the guard gives Sleece a quizzical look.

AMANDA

He's an arsonist.

Now the guard draws his gun and walkie-talkie.

125 INT. WAREHOUSE 125

Although the inferno is building, Lee starts up the smoke-filled stairwell.

- 126 INT. UPPER FLOOR 126
Brooks pulls out the cardboard box containing Harriman's manuscript out of a safe and closes the door.
- 127 ANOTHER ANGLE- 127
He shoves it under one arm with the briefcase, grabs his gun from the top of the safe -- and turns to find Lee upon him. As the two men wrestle once more for control of the gun, the manuscript box drops, scattering pages down the stairwell. Brooks, meanwhile, slams Lee hard into the wall. Lee retaliates by flipping the mercenary over his hip -- and down the stairs.
- 128 INT. STAIRWELL 128
The briefcase full of money goes flying. Unfortunately, Brooks's gun doesn't. Lee is about to charge down the stairs when he sees Brooks is pointing it straight at him. Brooks grins just before he pulls the trigger -- a split second that allows Lee to kick the latch on the fire doors.
- 129 FIRE DOORS 129
SLAM with a resounding THUD as Brooks FIRES harmlessly into their steel plates. Brooks picks up the satchel of money and starts down the stairwell.
- 130 ANGLE ON LEE 130
He's won the battle -- but now he's trapped on the sixth floor of a burning building. Looking desperately around, he spots an elevator shaft and runs to its edge.
- 131 STAIRWELL 131
Brooks covers his mouth with a handkerchief as the smoke thickens. He gags for air, still clutching the satchel.
- 132 ELEVATOR SHAFT 132
Lee slides down the hoist cables to the bottom floor, then kicks out the rotted wood enclosing the doorway.
- 133 GROUND FLOOR 133
APPROACHING SIRENS can be heard as Brooks staggers off the stairwell toward the side door.

(CONTINUED)

133 CONTINUED: 133

In b.g., Lee shields his face with his coat, leaps through the last wall of flames, then also dashes out the door.

134 EXT. WAREHOUSE - DAY 134

Amanda watches as Brooks, then Lee staggers from the burning building. Brooks turns and sees Lee -- and takes aim.

AMANDA

Lee!

Lee ducks behind a fire truck as Brooks squeezes off a COUPLE of wild SHOTS. Firemen scatter and take cover -- and Brooks turns and runs. Lee looks up and realizes the fire truck sports a water cannon. He looks at the fleeing Brooks -- and starts climbing up.

135 TANKER TRUCK 135

As Lee reaches the turret of the water cannon, Brooks turns again, taking more careful aim this time. But he never gets the shot off as Lee blasts him off his feet with a jet stream of water. Gun and briefcase go flying. Lee jumps down and runs over to the fallen mercenary.

136 BROOKS AND LEE 136

Brooks staggers to his feet and tries to get in one last punch. Lee ducks, lands his own haymaker -- and Brooks is down for the count. Lee picks up the briefcase of soggy, phony money, dumps it on Brooks, then roughly pulls him up by the lapels.

LEE

Come on, pal. Your retirement plans are all washed up.

He shoves him hard, back toward the fire truck.

137 OMITTED 137
thru thru
149 149

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

150 INT. BACKSTAGE AT THE ARLENE FRANCIS SHOW

150

As they wait for Arlene at the end of the show, Lee notices that Amanda seems upset.

LEE
You look worried.

AMANDA
I am not worried.

LEE
Look, Sleece and Brooks are in jail... the only copy of Harriman's book burned up...

AMANDA
It's not that. It's... all right, I am worried. Lee, whatever am I going to say to her?

LEE
To Arlene? What do you usually say when you meet new people?

AMANDA
Arlene Francis is not 'new' people... she is 'famous' people. And I get tongue-tied with celebrities.

LEE
You... tongue-tied?

In b.g., Arlene comes out of the wings AD LIBBING hellos to fans and friends as she crosses to Amanda and Lee.

AMANDA
Oh, my gosh, here she comes.

LEE
Just relax. Talk to her just like you would anyone else.

Arlene approaches, AD LIBBING a greet with Lee.

LEE
Arlene, I want you to meet a friend of mine... Amanda King. Amanda... Ms. Arlene Francis.

ARLENE
I'm so very pleased to meet you.

<CONTINUED>

150

CONTINUED: (A1)

150

LEE

Fine, just fine. Dinah, I want
you to meet a friend of mine...
Amanda King. Amanda... Ms. Dinah
Shore.

(CONTINUED)

150

CONTINUED:

150

Amanda opens her mouth, but nothing comes out.

LEE
Amanda?

She tries again -- not even a squeak.

LEE
(continuing)
I see it, but I don't believe it.

ARLENE
That's okay, it happens more often
than you'd think.

AMANDA
(after clearing her
throat)
It's not that I'm so much nervous
as... meeting you in person... I
had to pinch myself to make sure
I wasn't dreaming. See, Mother
always told me if I wasn't sure I
was dreaming or if something was
really happening I should pinch
myself to find out one way or
another so I wouldn't...

Amanda suddenly realizes that she's being stared at.

AMANDA
(continuing)
Am I making a fool of myself?

Lee politely shakes his head.

ARLENE
Actually, I was just wondering
how you do that without taking
a breath.

At their respective reactions we FREEZE FRAME and:

FADE TO BLACK.

THE END

THIS SCRIPT WAS PREPARED
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