

SCARECROW AND MRS KING

(SALZBURG)

"The Legend of Geisterschloss"

By

Stephen Hattman

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SCARECROW AND MRS. KING
"The Legend of Geisterschloss"

CAST LIST

AHANDA KING LEE STETSON

MRS. EMILY FARNSWORTH

DR. EDWIN HANOVER

DR. IAN McCARRAN

COLONEL GERHARD NETZGER

MARIANNA

HEINENANN

DIETRICH

CAB DRIVER

SCARECROW AND MRS. KING

'The Legend of Geisterschloss'

SET LIST

INTERIORS;

GEISTERSCHLOSS
Dungeon Room

EXTERIORS;

OUTDOOR CAFE

GEISTERSCHLOSS
Main Gate Inner
Courtyard
Stairway Roof

MOZART BRIDGE

KAPITELPLATZ

GETREIDEGASSE

DOMPLATZ

Puppet Show

HIRABELLGARTEN

BASTIONSGARTEN
Gnome Garden

CITY SQUARE

Pretzel and Chess Area

RESIDENTSPLATZ Baroque
Fountain Carriage
Rental Area

SIDE STREETS

SHALL SQUARE

CASTLE-IN-THE-LAKE
Shore
Landing Steps
Courtyard

VEHICLES

TWO HORSE-DRAWN CARRIAGES

RENTAL CAR

COUNTRY ROAD

OLD MARKET
Flower Stalls

NARROW DIRT ROAD To
Geisterschloss

TOMASELLI CAFE
Balcony

SCARECROW AND MRS. KING
(Salzburg, Austria)

"The Legend of Geisterschloss"

ACT ONE

FADE IN:

EXT. OUTDOOR CAFE - DAY

1

The CAMERA HOVES THROUGH a delightful outdoor cafe in Salzburg and finally stops at a table near the sidewalk. There, sitting by herself, is EMILY FARNSWORTH, a British woman in her mid-sixties, wearing a sporty tweed suit and sturdy walking shoes. A carved walking stick is propped against her table. Emily has the sweet face and kindly manner of everyone's favorite grandmother. As she sips her tea, she nods and smiles to the other patrons of the cafe. The proprietress approaches her table. This is MARIANNA, an Austrian woman of about forty who looks to have just stepped out of an Alpine postcard. Her blonde hair is braided and curled on her head; she has deep blue eyes and rosy cheeks; her uniform is a colorful dirndl.

MARIANNA (smiling)
Mochten sie mehr Tee?

Mrs. Farnsworth seems confused until Marianna indicates the teapot.

MRS. FARNSWORTH
More tea? Oh, no dear, I've no more time to sit this morning. I've got to be off. You see, I'm sketching this today.

Mrs. Farnsworth moves a large sketch pad aside and rummages through a guidebook. She holds up a picture. The happy smile and good cheer drain from Marianna's face as she stares at the book. A discernible shudder of fear goes through the waitress.

MARIANNA (hoarse
whisper) Das
Geisterschloss!

Somewhat oblivious, Mrs. Farnsworth regards the picture again.

MRS. FARNSWORTH
. Magnificent, isn't it? I can't wait to give it a go.

(CONTINUED)

2 . J

CONTINUED:

1 V|
'ji

Narianna quickly crosses herself and sits down in a chair next to Emily.

J

1

NARIANNA

I
< in very broken

|
English)

3
Visit everything in Salzburg, but

;

this place you must never go to.

MRS. FARNSWORTH

Why on earth not?

NARIANNA

Please listen, madam. This schloss ... castle, this is a bad place. It is unheilig.

MRS. FARNSWORTH

Sorry?

NARIANNA

Unheilig... unholy. There is much evil there.

ANGLE

The CANERA SLOWLY PUSHES IN ON the guidebook picture as it lies open on the table. We get the first glimpse of the infamous castle as Narianna's story unfolds.

NARIANNA (O.S.)

Many years ago, you see, the old prince of that place had a son who grew to manhood very cruel and cold-hearted, a madman. His father saw these things and made an order that this boy should never be prince of the region. On the night of that order, the boy murdered everyone --his father, mother, the servants, even children and animals. Then he put the sword to himself.

BACK TO SCENE

tale.

NRS. FARNSWORTH
Ny, my. Well, at least the place has
a lively history.

(CONTINUED)

3 CONTINUED:

2

ILARIANNA <

desperate now)

The Geister, the spirits of the dead, still move in that place. They take revenge on anyone who goes near. If you enter the Geisterschloss, you will never return.

MS. FARNSWORTH

Well, I can't say I know much about phantoms and ghosts, but I do know a bit about fifteenth-century architecture. This castle of yours is a treasure. I'm going to slip up there and do some sketching, and I'll be back by tea time.

(patting Ilarianna's hand)

I appreciate your concern, my dear, I really do. But that old legend is just a tale. You'll see. I'll even make a sketch for you.

Mrs. Farnsworth begins to gather her things. Sketch pad under one arm and walking stick in hand, she rises and totters off down the street. We STAY ON Narianna and see the lingering terror on her face.

CUT TO:

1 EXT. GEISTERSCHLOSS - CLOSE SHOT - LATER THAT DAY L

In a stand of trees near the crumbling main gate of the castle lurks Mrs. Farnsworth. Gone is the cheery nonchalance of earlier. Now Emily is alert and businesslike as she scans the area carefully, deftly snapping photographs with a small Minox camera. Finally she steps forward and stealthily approaches the massive entryway. As she works her way through the gate into the shaded half-light of the courtyard, two powerful arms encircle her waist from the side. With amazing agility for a woman her age, Emily spins momentarily free and lashes out with her walking stick. A THUMP is heard as she lands a blow on her assailant. From behind, a second man appears and grabs the stick from her. Strong arms grasp the old woman and drag her fighting into the heart of the Geisterschloss.

CUT TO:

EXT. AERIAL SHOT OF SALZBURG - ESTABLISHING - DAY

A SWEEP OVER the Alps INTO the valley to discover Austria's most charming and romantic city, Salzburg. The PANORAMA CONTINUES as we HOVE DOWN the meandering Salzach River and PASS OVER the picturesque Mozart Bridge.

CUT TO:

EXT. MOZART BRIDGE - DAY (SAME TIME)

A cab is in the middle of the bridge and heading into old Salzburg. As we TRACK the cab driving toward the Kapitelplatz:

AMANDA <V.O.>
Oh, my gosh! What is that up there?

CUT TO:

7 ANGLE - HER POV

In all its medieval glory the grand fortress of Hohen-salzburg stands on the hill overlooking the entire city.

8 RESUME SHOT

The cab is nearing the end of the bridge.

DRIVER (V.O.)
Kein Englisch, Fraulein.

9 EXT. KAPITELPLATZ - MOMENTS LATER

The cab crosses the bridge into the large, ornate square and comes to a halt by the curb. IN CLOSE, we can see AMANDA, staring out the rear window.

AMANDA
It's a castle, right? It's really a castle!

She turns to the DRIVER.

AMANDA
(continuing)
I mean, you probably see them all the time, but back home... the United States, Virginia -- that's where I just came from. Anyway, we don't have any castles in Virginia.

(CONTINUED)

CONTINUED:

<

DRIVER (bored)
Ja, ja. Wir sind hier.

Realizing they have stopped, she reaches down for her purse. The door is opened from outside and a hand is extended to help her out. Amanda looks up and into the face of LEE STETSON. She steps out of the cab, having not quite shaken her reverie. Lee leans in the passenger window, hands the Driver a few shillings and mutters some halting German. The Cabbie nods, puts the TAXI in gear, and SQUEALS off. Amanda is brought back to reality by his departure.

ANANDA
(after the taxi)
Oh, wait -- my things!

LEE
It's okay -- I told him to take
your bags on to the hotel. Come
on, we've got work to do.

Lee takes her elbow and leads her abruptly off across the square heading toward the famous Getreidegasse. Lee steers her ahead at a rapid clip, preventing her from drinking in the beauty of the city.

ANANDA
Excuse me, are we in some sort of
hurry?

LEE
Yes.

ANANDA
Where are we going?

LEE
To talk.

ANANDA
Oh.

As she is hustled along, her attention again strays to the magical scenery around her. A unique Burgher's house, several stories high and tilting in toward the street, catches her eye. Not stopping, she continues to look at the house as they proceed, with the result that she is now walking backwards.

LEE
We might make better time if you
could walk straight ahead.

(CONTINUED)

9 CONTINUED: (2)

P****

Araanda finally tears her gaze away and without breaking stride, completes a 360, heading again in his direction.

AMANDA

Sorry. It's just that I never imagined a place like this. It's fantasyland, that's what it is. I feel like I'm right in the middle of a fairy tale!

Lee looks at her.

LEE I get the same feeling sometimes.

They are now clear of the press of people and Lee gets down to business.

LEE

Did you manage to clear things with your family?

AMANDA

Just like Billy told me. Mother and the boys are thrilled that I get to do location scouting for a documentary.

(she spots something else and points)

Oh, and that little church there would be perfect for something like that.

LEE

(getting frustrated) Amanda, could you put the oohing and aahing on hold, please? There's no documentary. That's just a cover.

AMANDA

(chastized)

Well, of course there's no documentary. I know that's not really why you sent for me.

LEE

I_ didn't send for you -- Emily Farnsworth did.

AMANDA

Emily Farnsworth? That's the English woman you asked me to show around Washington last year. Why would she send for me?

(CONTINUED)

CONTINUED: (3)

LEE

We'll get to that. Two days ago, I got a coded message from Emily. I was to meet her here, in Salzburg.

ANANDA Hold

it. Coded message?

LEE

Yeah. Emily is a British agent, probably the best field operative N.I . 5 has got.

ANANDA

Mrs. Farnsworth a spy?
(a bit miffed)

Lee, why didn't you tell me when I met her last summer?

Lee just looks at her.

ANANDA

(continuing)

Because on a 'need-to-know* basis, I didn't... need to know.

LEE

Right. Anyway, I arrived here yesterday for our meeting, and when I got to her hotel, the desk clerk told me Emily had called and asked them to pack up her things, she was going immediately on to Vienna.

ANANDA Would

she have done that?

LEE

No way, not without a message to me first. British Intelligence has lost contact also. No, she's here, somewhere.

(with real concern) Must have gotten too close on her own -- she was always a little too gutsy.

ANANDA Too close to what? Can I ask that?

(CONTINUED)

CONTINUED: (U)

LEE

For the past several months a listening post somewhere has been picking up very classified, very important information from embassies all over Europe and transmitting it to the other side of the Iron Curtain. We've been hit hard. So have the English, the Germans, the French, everybody. Uncovering that listening post and plugging those leaks was top priority, and Emily must have found something.

AMANDA And she actually sent for me?

LEE

(stopping, turns to her)

Sort of. The message she left at the hotel was to be passed to her niece from America, Amanda King.

ANANDA

Me? Her niece? But why? I don't know anything.

LEE

You don't think you do. Look, Emily Farnsworth is smart, very smart. She's telling us that something you two did together in Washington is important to whatever she found.

AHANDA (nervous) But... what if I can't remember?

LEE

We'll get it. We'll go over everything you did together step-by-step until we figure it out.

AMANDA How much time have we got?

LEE

Top-secret NATO-deployment sessions are being held in Geneva day after tomorrow. If those talks are picked up, five years of military strategy is down the drain.

(CONTINUED)

CONTINUED: (5)

AMANDA

Mrs. Farnsuorth was trying to prevent that?

LEE

(nodding)

Yes, and I'm afraid she got caught. I'd give anything to know where she is right now.

CUT TO:

10 EXT. GEISTERSCHLOSS - ESTABLISHING - SANE TIME

1

0

Here we get our first full look at the ruined, eerie castle of legend as it stands looming on a hilltop. A chilling sight.

CUT TO:

11 CLOSEUP - CARVED WALKING STICK

1

1

Is slapped into a man's hand. PULL BACK TO:

12 INT. GEISTERSCHLOSS - SAME TIME

1

2

In the lower reaches of the castle, a short, stout man in his mid-thirties with porcine features and a shrill voice paces around a chair where Mrs. Farnsuorth sits bound tightly in ropes. The man is DR. IAN McCARRAN, who interrogates Emily while pounding the head of her walking stick into his open palm.

McCARRAN You don't think I know you're lying?

MRS. FARNSWORTH

I've told you, I am a British citizen touring the Continent.

McCARRAN <

calmer)

I see. A tourist -- a tourist who just happens to receive NATO briefings at the American Embassy in Bonn?

Ever so slightly, Emily's face registers shock.

(CONTINUED)

12 CONTINUED:

1

2

McCARRAN <
continuing)
That wasn't just a blind guess,
Mrs. Farnsworth. I'm right,
aren't I, lads?

13 ANGLE

1

3

Across the room, two huge Germanic thugs lounge against the wall. One, HEINEMANN, a gargantuan specimen, is neatly cutting off pieces of sausage to eat with a wicked-looking knife. His partner, DIETRICH, much shorter but just as powerful looking, is swilling a beer. Dietrich has a rather nasty bruise on his cheek, presumably put there by Mrs. Farnsworth's walking stick. Both men grunt at Dr. McCarran's question.

m BACK TO SCENE

m

McCARRAN
(to Mrs. Farnsworth) Would you
like to hear how I know? Dietrich!

Dietrich polishes off his beer and strolls to a table nearby where a large reel-to-reel tape machine sits. He flicks it on.

TAPE MACHINE (V.O.)
(Emily Farnsworth,
filtered)
The deployment talks are scheduled to
begin in Geneva on the eighteenth. At
these sessions, each individual
missile site...

McCarran walks over and flips off the recorder.

McCARRAN
There's much more if you care to
listen.

The jig is up. Mrs. Farnsworth is found out. The last vestiges of her grandmotherly manner drop away and she becomes the tough field agent she really is.

MRS. FARNSWORTH You
may go to hell, Dr. McCarran.

McCarran rushes in close to her and hisses in her ear.

CONTINUED:

McCARRAN **iiuuHnimn**
(very menacing)
It's >u who'll likely be making you
that . 1 r ^ m i r 1 / \ u * - * trip, my love.

MRS. FARNSWORTH Then
do it and get it over with!

McCARRAN
All in good time. We are running a
multi-million dollar operation here,
and nothing is going to upset that. I
intend for it to go on a great long
time.

MRS. FARNSWORTH
(with scorn)
Your booming business of selling the
national security of the free world.
The security of your own country
included!

McCARRAN
You should know what a lifetime of
service to Her Majesty's Government
brings. A pathetic pension. Well,
not for me. No, I'll take mine now,
thank you. I'll take as much as I can
get as fast as I can get it and grow
old happily spending my fortune.

MRS. FARNSWORTH
Tread carefully, Doctor. A great many
questions are asked when an agent
disappears.

McCARRAN
Questions from someone like that niece
of yours, Amanda King?

MRS. FARNSWORTH (alarmed)
She's only a tourist.

McCARRAN
If she is a tourist and simply part of
your cover, then she will
unfortunately lose her poor auntie --
never see her again.
(he smacks the cane
in his hand)
But if she's an agent, we'll find out.
She's being followed even now. If
she's an agent...

(CONTINUED)

m CONTINUED: (2)

1

H

We GO CLOSE ON the walking stick again as it hits his palm.

CUT TO:

15 CLOSEUP - PUPPET

1

5

In a "Punch and Judy" type show a puppet is clobbered by another puppet wielding a stick. PULL BACK TO:

16 EXT. SALZBURG SQUARE (POSSIBLY THE DOMPLATZ) - DAY 16

A croud has gathered for the puppet theater. We TRACK Lee and Amanda walking through the area. They are hard at work trying to recall Araanda's time with Mrs. Farnsworth.

AMANDA

The Washington Monument! We went to the Washington Monument.

Lee considers this.

LEE

I don't think there's any , connection there. What else?

AMANDA

The White House?

LEE

Amanda, you've tour-bussed us all through the Capitol. Wasn't there anything but sightseeing?

AMANDA

(trying hard)

There was lunch -- on a bench in LaFayette Park. Tuna sandwiches and carrot sticks.

LEE (before this gets we irder) Let's go back to sightseeing.

AMANDA

I know, we spent a long time at the Smithsonian. Is that something?

(CONTINUED)

16 CONTINUED:

1

6

LEE

(frustrated)

I don't know. Let me think a
sec.

They stop for a moment. Amanda turns and for the first time really notices the puppet show. A large man has positioned himself in front of her. She moves aside a few feet to take a peek at the puppet stage.

17 AMANDA'S POV

1

7

The puppets cavorting. The crowd laughs.

18 BACK TO SCENE

1

8

AMANDA

I wish I could enjoy this. Boy,
Jamie and Phillip would love it.

MAN (O.S.) It

is delightful, isn't it?

Amanda turns and sees the speaker, a tall, elderly gentleman, with an almost regal bearing, and very genial manner. This is DR. EDWIN HANOVER.

DR. HANOVER (MAN)

(continuing)

Did you know this very same puppet
show has been performed
continuously in Salzburg for over
three hundred years?

AMANDA

No, no I didn't. I was just
thinking how my two sons would
like to see it.

DR. HANOVER

I'm certain they would. I first came
to this wonderful country when I was a
boy. Never quite got it out of my
blood. I still holiday here every
year from London. Bit of an
Austriophile, I'm afraid.

AMANDA

I don't blame you. I've only been
here a few hours and already I'm
in love.

(CONTINUED)

m.

18 CONTINUED:

1

8

DR. HANOVER

What pleasure awaits you! This is a land of enchantment, Mrs...

AMANDA

King. Amanda King.

She extends her hand. Dr. Hanover shakes.

DR. HANOVER

Dr. Edwin Hanover. Now listen, I have something for those boys of yours. They sell some rather nice postcards of these puppets.

He flips through a half a dozen cards in his hand.

19 AMANDA'S POV

1

9

Hanover's postcards. She looks closely.

20 BACK TO SCENE

2

0

AMANDA

Postcards!

DR. HANOVER

(nonplussed)

Yes. You've seen postcards before? I mean, they do have them in America?

AMANDA

Yes, yes. Oh, thank you, Dr. Hanover, thank you.

She pumps his hand and exits, leaving Hanover thoroughly confused. We FOLLOW her a few yards back to Lee. As she goes, we HOLD for a moment ON another person in the crowd who watches her closely. He is a well-built, athletic-looking man in a dark green Alpine jacket. He stares at Amanda as she hurries to:

21 ANGLE - LEE

1

Back where they originally stood. Amanda rushes up.

AHANDA

Lee, Lee, I thought of something!
(CHORE)

(CONTINUED)

21 CONTINUED:

2

1

AMANDA (CONT'D)

I have an idea about what Mrs. Farnsworth was trying to tell me. I mean, you. I mean, what she was trying to tell you through me.

LEE

It scares me to admit it, but I think I followed that. What?

AMANDA

Maybe it's not where we went together -- maybe it's what she did when we got there! Mrs. Farnsworth was an artist -- she sketched everything she saw.

LEE

Is that right? Then there should be a sketch pad in her things. I think it's time you and I had a look through Emily's baggage.

AMANDA

Oh, no. I mean, we can't just go rifling through someone's personal belongings.

LEE

It's all right. After all, you're her niece.

They hurry off. Watching them go is the man in the green jacket. He removes a pipe from his mouth, taps out the tobacco on the heel of his shoe and opens his coat to put his pipe away. With his jacket open for a moment, we can glimpse briefly the polished pearl handle of a pistol in a shoulder holster. The man quickly closes his coat and heads out after Lee and Amanda.

FADE OUT.

END OF ACT ONE

ACT THO

FADE IN:

22 EXT. OUTDOOR CAFE - DAY (NEXT MORNING)

2

2

Lee and Amanda sit at the same cafe where we first saw Mrs. Farnsworth. Spread out on their table is a large sketchbook. Lee pours over one particular sketch.

LEE

I can't figure them out. I've been going over these sketches all night. They're just pretty tourist pictures of Salzburg.

AMANDA

(conspiratorially) Maybe there's something in the paper or in the ink.

LEE

Amanda, you've been reading too many best-sellers. No, it's the sketches themselves. There's something in them.

He grabs them again and looks closely at them.

LEE

(continuing)

Emily used to tell me when you've looked and looked and can't find anything, that's the time to look again.

AMANDA

Sounds like you know her pretty well.

LEE

My first assignment in this business was in England, and I got to work with Emily. I was pretty brash as a rookie. Couldn't wait to rush in, get the gun out. Emily was always bailing me out of tight spots. She taught me patience and control.

(remembering)

What a pro. And...

AMANDA

And?

22 CONTINUED:

2

2

This is hard for Lee, his emotions are showing.

LEE

She's a friend -- in a business that doesn't have many. I can't help worrying that she's been kidnapped, hurt or worse.

Amanda is moved by this brief look at a side of Lee she rarely sees.

AMANDA

We'll find her, Lee. She's out there, she's all right, and we'll find her.

Lee turns his attention back to the sketch.

LEE

Look, Amanda! This is a sketch of this cafe. Now, look at the waitress in the picture.

Amanda and Lee look at the sketch, then up to the doorway.

23 ANGLE - THEIR POV

2

3

Marianna is emerging, carrying a tray of food.

2H BACK TO SCENE

2

H

AMANDA

The same lady -- dress, hair, face.

Lee calls to the waitress.

LEE

Fraulein, bitte!

Marianna comes up to their table.

MARIANNA < smiling> Guten Morgen, Ich bin Marianna.

Haben Sie... uh, do you speak
English, Marianna?

MARIANNA
Yes, a little.

(CONTINUED)

2H CONTINUED:

2^

LEE

We're looking for someone. May I ask you some questions?

Plarianna nods, but her friendliness disappears.

LEE

(continuing)

We're interested in locating an English woman who was here recently - about five-three, medium weight, grey hair. Name's Farnsworth.

MARIANNA I

know of no such woman.

LEE

Of course you do. You're the waitress here. She made a sketch of this place just a few days ago.

Marianna is now feeling very trapped. She fidgets as she is questioned.

MARIANNA

You must be wrong. I think no such woman was here.

LEE Look, perhaps

this will help.

He rummages in his pockets and produces some money. He places it on Marianna's tray.

LEE

(continuing)

Now, did she say where she was going, what she had done?

Harianna carefully places the money back on the table.

MARIANNA

Nein, nein. No woman. Ich verstehe das nicht. Ich muss gehen.

Plarianna hurries off.

LEE

(after her)

Wait!

(beat)

Damn! If I ever saw someone scared and hiding something, it's that woman.

(CONTINUED)

CONTINUED: (2)

2

H

AFLANDA

Well, you did come on a little strong.

LEE It's called questioning, Amanda.

In anger at getting nothing from Marianna, Lee stands and heads for the cafe exit. Amanda hurriedly scoops up the drawings and follows him. In her haste, she bumps into someone also headed out. The sketches fall out of her hands. The man she collided with bends down and retrieves them for her. He stands and smiles. It is Dr. Hanover.

DR. HANOVER

(laughing)

Imagine bumping into you again so soon!

AMANDA Dr. Hanover.

How nice to see you.

Lee comes back to hurry her along. As he comes up:

DR. HANOVER

(extending a hand to Lee)

Edwin Hanover.

AFLANDA

Oh, yes. Dr. Hanover, this is Lee Stetson, my... uh... friend. Lee, Dr. Hanover's the man I met yesterday at the puppet show.

LEE

(distracted)

Glad to meet you. Amanda, we should be going.

Together all three of them head out into the square, Hanover naturally falling in with them as they walk.

DR. HANOVER

(glancing at the drawings still in his hand)

Aren't these drawings lovely. Yours, Amanda? I may call you Amanda?

CONTINUED: <3>

ANANDA

Please, do. The drawings aren't mine, though. A friend did them. Uh... my aunt did them. We're great friends, my aunt and I. Anyway, she seems to have disap...

LEE

(leaning in and finishing her sentence) ... disappointed us by leaving town.

AMANDA

(covering)
Yes, she seems to have... just dashed off to Vienna.

DR. HANOVER

Ah, Vienna. The Europe of last century. Such elegance and romance. Yes, one would dash off to Vienna. Perhaps you two will follow your aunt there. For a young couple, it is a city of dreams.

AMANDA

Couple? Oh... oh, we're not a couple. No, I mean, we're friends ... and we're together, but... (she glances over at Lee) ... not really a couple.

LEE

(to Amanda) What's the first sketch, Amanda?

Dr. Hanover realizes he is still holding the drawings and hands them back to Amanda.

AMANDA Thank you, Doctor. We're off...
(she looks to Lee)
Where are we off to again?

LEE

Sightseeing.

AMANDA

(off his lead)
Oh, right. My aunt's sketches were so nice we thought we'd like to see the real places.

(CONTINUED)

21 CONTINUED: (4)

2

H

DR. HANOVER

Residentzplats, the Lake Castle.
You should have a lovely day. Now
this place...
(points at one picture in her
hand) ... the Gnome Garden, is
very nearby. Permit me to walk
you there.

The three of them trundle off down the street, Dr.
Hanover chattering away about his beloved Salzburg.

CUT TO:

25 EXT. PIIRABELLGARTEN - DAY (SHORT TIME LATER)

2

5

Amanda, Lee and Dr. Hanover walk through the breath-
taking beauty of the gardens of Mirabell. Part way
across the garden they stop.

DR. HANOVER

Here's where I leave you.
Exquisite, isn't it? Laid out
in 1721. Just you continue on
ahead and you'll run right into
the Gnome Garden. Good day for
now.

He departs, waving back at them.

AMANDA

(watching him go)
What a sweet man.

LEE

Maybe.

Their conversation continues as they walk toward the
west side of MirabelIgarten which opens onto:

26 EXT. BASTIONSGARTEN - CONTINUOUS

2

6

AMANDA

What's the matter -- don't you
like him?

LEE

He's fine. A little over-friendly,
that's all.

(CONTINUED)

26 CONTINUED:

2

6

ANANDA

Boy, sometimes I think you've been
in this business too long. First
the waitress, now Dr. Hanover.
Don't you trust anyone?

Lee gives her a look.

ANANDA

(continuing) Never
mind.

They stop, having arrived in the Gnome Garden. They gaze
at the intriguing, yet grotesque sight of dozens of stone
dwarves and gnomes.

LEE

Look at this place! Now I know
why they were called the Brothers
Grimm.

Amanda gazes about also. She then looks down at Mrs.
Farnsworth's sketch in her hand.

ANANDA

That's odd.

LEE

(wryly)

Odd? Oh, I don't know, there's
nothing all that odd about a
couple of dozen stone dwarves.

ANANDA I was talking
about this sketch.

She studies it again.

ANANDA

(continuing)

Something's not right. Lee, look
at the third little dwarf there.

He does.

Lee

So? Seen one dwarf, you've sort
of seen them all.

AHANDA

He's not right in the picture.
See his legs?

(CONTINUED)

26 CONTINUED: <2)

2

6

Lee hardly looks at what she's pointed out while Amanda begins to turn Mrs. Farnsworth's sketch this way and that.

AMANDA
(continuing) There,
look.

She has the picture sideways. Lee glances at it, but seems to be distracted by something else in the garden.

AMANDA
(continuing)
What did she draw down near the
feet here? It looks like... what?
Are those handles? Maybe it's a
jackhammer. Or a lawnmower.

LEE
Somehow I can't see Emily drawing
power tools in a picture of a Gnome
Garden.
(looking off again) Maybe
there's something on the Gnome
itself. Think I'll take a closer
look at the little guy.

He moves off a few paces leaving Amanda
picture pondering the ture. We FOLLOW him as he
one pretends to be studying of the dwarves,
down the path but surreptitiously he is looking n the
path at:

27 ANGLE - HIS POV

2

7

There, seemingly interested in the statues also, is the man in the green jacket from the puppet show.

28 AMANDA

2

8

She has the sketch book turned sideways again.

AMANDA
That's it!

Lee returns to her.

What's the next place Emily
sketched?

(CONTINUED)

28 CONTINUED:

28

Amanda leafs through the sketch pad.

ANANDA

Uh, Mozart's house. But look, Lee, what I was telling you about the drawing. There is something in there. I'm sure it's a letter. The letter 'T.'

LEE

(anxious and distracted)
Letter 'T.' Fine, fine.

He hustles her off. As they depart the Bastionsgarten, the man in the green jacket steps from behind a shrub and starts out after them.

29 EXT. CITY SQUARE - DAY (LATER)

2

9

Amanda and Lee stand facing a small platz where a street vendor sells huge pretzels from a pushcart. To their left, a municipal chess game is being played on an over-sized board laid out in the grass. The chess pieces are nearly three feet high. Amanda looks around.

ANANDA

Statues of gnomes, giant chess games! Boy, Europe is different!

LEE

Not the normal stuff you see back in the States, like drive-in churches, mud-wrestling bars and pet cemeteries.

(beat)

Seen enough?

AHANANDA

(she looks at
Emily's sketch)

One minute.

She then scans the area.

AMANDA

(continuing)

There! Look, Mrs. Farnsworth only drew one pretzel on that cart. How many do you see?

LEE

Ten -- fifteen.

(CONTINUED)

29 CONTINUED:

29

ANANDA

Right -- now look at the center of the pretzel in her picture. It's kind of double-drawn. It's the letter 'O,' I'm sure of it. We're getting one letter each place we go.

LEE

(looking over his shoulder) Amanda, could we play 'What's hidden in the picture' later?

ANANDA

Well, there's only one more drawing to look at. The Residentzplats.

LEE No time

like the present.

He takes her arm and whisks her away very quickly We FOLLOW as they trot:

ANANDA

Do we have to do the hundred-yard dash?

Lee (low) We're being followed.

ANANDA

Lee, really. I know you're worried and overworked, but first the waitress, then Dr. Hanover, now a follower? Maybe you need a little vacation.

LEE

Just keep going.

He stops her at a shop window.

LEE

< continuing;
whispering)

Look very casually behind you. See the man in the green coat?

30 ANGLE - ANANDA'S POV

30

The green-jacketed man has also stopped and is leafing through a magazine at a newstand.

31 BACK TO SCENE

31

AMANDA

Got him.

LEE

I saw him this morning at the Gardens, then at the Mozart house and now here.

AMANDA He's been with us all day?

LEE

Two days. I also spotted him yesterday at the puppet show.

AMANDA

Uh, oh!

They take off again. We FOLLOW as Lee leads Amanda through a nearby huge archway and out into:

32 EXT. RESIDENTZPLATS - CONTINUOUS

32

As they emerge from the archway:

LEE

Wait by the fountain. I'll be right back.

Lee hurries off, we MOVE WITH Amanda TO the Residentz-plats center where the largest Baroque fountain outside Italy dominates the area. Bold, rearing horses, an Atlas figure and dolphins adorn the work, the whole piece topped off with a triton and conch shell at the peak. Amanda compares the original with Mrs. Farnsworth's rendering. Her concentration is broken by a voice.

LEE (O.S.)

Need a lift?

She turns and there is Lee reclining in an ornate carriage drawn by two white horses. He motions for her to join him. She does so, and they CLIP-CLOP off.

33 EXT. CARRIAGE - CONTINUOUS

3

3

In the carriage, Amanda is excited.

AMANDA

I'm getting good at this.
(CHORE)

33 CONTINUED: 33

ANANDA (CONT'D)

There was an 'S' in one of the
bronze horses' necks. Where's
our friend?

Lee tosses his thumb over his shoulder. She peeks out
behind them.

314 ANGLE - ANANDA'S POV 3

H

Along one wall of the receding Residentzplats, the
carriages for hire are lined up. The man in the green
jacket is just climbing into one.

35 BACK TO SCENE 3

5

ANANDA

We're hardly going to outrun him in
this.

LEE I

got an idea.

We TRACK the carriage as it leisurely glides through small
picturesque streets. The second carriage is never far
behind. At one point, Lee and Amanda's carriage comes around
a corner and PASSES us, followed a few moments later by the
second carriage. As carriage tt2 CLEARS the SHOT, we RACK
FOCUS TO:

36 EXT. DARK LITTLE DOORWAY - CONTINUOUS 3

6

There, huddled up, are Amanda and Lee. They have pulled the
old ditcheroo.

LEE

Okay, back to the hotel with you.
I'm going to have a few words with
the Shadow there.

AMANDA

Be careful,

He smiles and dashes out into the street. We STAY WITH
him as he sprints to the rear of the second carriage, hops
on the running board and neatly vaults into the seat.

37 Courtesy of www.twiztv.com
REVERSE ANGLE

7

With the carriage now coming straight at us. In the rear seat, Lee is dumbfounded. This carriage too is empty!

CUT TO:

38 EXT. NEARBY SIDE STREET - SAME TIME 38

Heading back to her hotel, Amanda can finally relax. She seems to be returning to her mood when she first entered Salzburg, looking about her, craning her neck to catch a sight, savoring the wonders of this charming city. She stops near an alleyway to look across the street at a particularly interesting sight when suddenly a hand reaches out, grabs her wrist, and she is pulled into the alley.

39 EXT. ALLEY - CONTINUOUS 39

In the semi-darkness, Amanda struggles to free herself. Turning to her assailant, she sees the man in the green jacket. Frightened, she wrenches her arm free and runs back out into the street screaming for all she's worth.

Lee! Lee!!
AMANDA

t>0 ANGLE

M

O

The end of the street. Lee is running hard towards her.

RESUME SHOT

Amanda is pushed out of the way as the man in the green jacket flies past her and runs off in the opposite direction of Lee. The chase is on down the twisty little streets. Green Jacket dumps over a fruit cart at one point to slow Lee up. Lee merely hurdles the whole mess and doesn't miss a beat. They run into:

142 EXT. VERY SHALL SQUARE - CONTINUOUS

It's box canyon time with no exit for Green Jacket. He turns to fight, taking the defesive stance of someone trained to this sort of thing. Lee closes in on him cautiously. The man in the jacket lashes out with a foot -- Lee is able to grab it and upend him. On the ground, however, the jacketed man swings his legs like a scythe and cuts Lee's feet out from under him. Green Jacket is up and running. Lee quickly rights himself, pursues and is able to grab the man's shoulder to spin him around. Ready with a big roundhouse right-cross, Lee knocks his man flying over a nearby car hood. Lee then closes in and subdues him as a breathless Amanda rushes up.

Who is he
AMANDA
Lee?

(CONTINUED)

42 CONTINUED:

42

LEE

(to Green Jacket) All right, pal, let's start talking.

The man in the jacket rubs his jaw and produces an I.D. case from his coat.

AMANDA

Well, who is he?

Lee just stares at the I.D. Finally, embarrassed and deeply contrite, he reads:

LEE

Amanda, I'd like you to meet Colonel Gerhard Metzger of the Austrian Intelligence Agency.

CUT TO:

43 EXT. CASTLE-IN-THE-LAKE - ON SHORE - LATER THAT DAY

43

If Amanda thought that she had by now seen all the beauty Salzburg had to offer, then the sight that faces her now proves her wrong, for this is truly something out of a fairyland. On the shore of a small lake outside of town, she gazes at the breathtaking spectacle of a perfect, tiny medieval castle rising magically out of the water. Lee is readying a small rowboat.

AMANDA

Suppose Colonel Netzger's out there already?

LEE

Probably.

AMANDA

(looks at the sketch pad)

Funny, Mrs. Farnsworth drew this castle just right. In the others, I found the letters by something being done a little wrong -- it draws your attention to it.

LEE

Amanda, I seriously doubt a trained professional like Mrs. Farnsworth would be playing children's games.

(CONTINUED)

143 CONTINUED:

H3

ANANDA

That is where I got the idea. Every month Jamie and Philip get one of those boys' magazines. There's a picture in each one that has twenty things hidden in it. They love it -- they even race to find the objects.

LEE

I'm sure they have a ball. But I still think what we're supposed to find is in one of the places she drew.

AHANDA

Colonel Metzger believed me about the letters.

LEE

He listened to you, he didn't actually say he believed it.

AHANDA

Then why did he agree to meet us out at this castle?

LEE

Because like me, he knows we have less than twenty-four hours before the Geneva talks begin and we have to run down every lead. Now hop in.

Lee helps her aboard the small boat.

AHANDA

(settling in)

Why do you suppose Urs. Farnsworth contacted Colonel Metzger anyway?

LEE

Whatever is going on is happening on Austrian soil. He's really the only one with any official authority here.

ANANDA

Well, he didn't have to follow us. He could have just introduced himself and you two could have been working together all along.

(CONTINUED)

CONTINUED: (2)

LEE

In our business it's often unhealthy to go around glad-handing folks. Until ue. .. uh, met, he didn't know which side ue were on. He was just following anyone asking questions about Emily.

Lee takes an oar and pushes off from shore. Silently, they paddle out onto the water toward the castle. As they recede:

LEE

(continuing)

Stay alert when we get out there. I've got a bad feeling about this place.

AMANDA

Lee, you've got to do something about this suspicious streak in you.

44 EXT. CASTLE-IN-THE-LAKE - MOMENTS LATER

44

Lee maneuvers the boat through a vaulted archway at water level and ties up at the foot of a worn old stone staircase. He jumps out and assists Amanda. They head up.

CUT TO:

45 EXT. CASTLE-IN-THE-LAKE - OUTER COURTYARD - HONENT LATER 45

Amanda and Lee emerge in the tiled courtyard and look around.

LEE

(pointing)

See if he's over by the Cupid Fountain. I'll look around over here .

Lee moves off. We FOLLOW Amanda as she peers about the fountain. Suddenly a NOISE catches her attention. It is coming from a niche in the wall beyond the fountain. She approaches.

ANANDA <

quietly) Hetzger?
Herr Is that you

(CONTINUED)

45 CONTINUED:

4

5

She takes one more step forward and jumps in terror as from the darkened niche steps the frightening figure of Dietrich. He closes quickly on Amanda and clamps his hand hard over her mouth. Reacting not with training, but out of self preservation, Amanda simultaneously bites hard on his hand and smashes the heel of her shoe into her attacker's foot. Dietrich grunts in pain and frees her momentarily.

AHANDA
(continuing) Lee!!

Dietrich darts forward again and lunges at her. She ducks.

46 ANGLE

4

6

Across the courtyard, Lee turns to her cry, only to be grasped from behind by the steel arms of the giant, Heinemann. Instinctively, Lee throws an elbow backward at the huge man's throat -- it is enough for Heinemann to loosen his grip for a moment. Lee springs forward toward Amanda, drawing his pistol.

47 NEW SHOT - FULL COURTYARD

4

7

Amanda has managed to elude Dietrich for these few moments. Lee nears them, drops to one knee and steadies his aim at Dietrich as he advances on Amanda.

LEE

Freeze!

Dietrich stops.

LEE

(continuing;
to Amanda)

Get over to the...

He is cut off as Heinemann's foot connects cleanly with his gun hand sending his pistol flying across the floor. Dietrich immediately rushes to the entrance to the stairwell, cutting off their escape to the boat. Lee ducks another kick by Heinemann, rolls to one side and stands. He hits Heinemann with everything he's got -- once, twice, a third time. The big man barely flinches. Finally, Lee buys some time by lowering his head and running hard into Heinemann's mid-section. With Heinemann stunned for a moment, Lee has a chance to run to Amanda who has sought refuge on the parapet,

near the castle wall. Together they back cautiously to the edge.

3
3
.

48 ANGLE - THEIR POV 48

Dietrich and Heinemann know their prey is trapped. Grinning, they slowly come forward.

49 RESUME SHOT 49

Lee looks quickly at their opponents, then glances over the wall.

50 ANGLE - HIS POV 50

Down, looking at the shimmering surface of the lake.

51 BACK TO SCENE 51

There's no choice. Lee takes Amanda by the hand and helps her up on the castle wall. He hops up beside her and grabs her hand.

LEE Butch
Cassidy and the Sundance Kid.

x- Amanda
i

Are you...

She doesn't finish as Lee grabs her and launches both of them over the side.

52 EXT. CASTLE-IN-THE-LAKE - CONTINUOUS 52

From the shore, looking out, we can see two people making the long jump from the castle wall to the water below. The last thing we hear as they are in mid-air are their falling cries:

LEE AND
AMANDA
Ohhhhhhhh_____!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

53 CLOSEUP - AMANDA'S FACE

5

3

We see her hair is limp and clinging wetly to her face. Bits of flotsam stick out of it. Her expression is very forlorn. PAN RIGHT TO a CLOSEUP of Lee, also disheveled and dripping wet. A deep scowl is etched on his face. We PULL BACK TO:

5H EXT. WOODED COUNTRY ROAD - LATE DAY

5

<4

Our two warriors trudge back to town, soaked and tired. One can almost hear the squish of their soggy shoes with each step they take. Lee is tremendously angry with one of those "somebody's-going-to-pay-for-this" looks on his face.

AMANDA

Well, at least we're all right.
We got away.

LEE

And that's all we got. We've been halfway around the city following those sketches, and all we've got to show for it is two goons in a castle who turn us into a high-diving act!

AMANDA

We've got the letters -- don't forget the clues.

LEE

Even if you're right about them, we don't know if it's a code, a person's name, anything! It's just four letters. Looks like Emily out-clevered herself this time.

AMANDA

Well, let's think again. We have a 'T' from the Gnome Garden, an 'H' from Mozart's house, an 'O' from the pretzel stand and an 'S' from the horse fountain. That spells 'THOS.' Mean anything?

LEE

(considering it) 'THOS.'
No -- rearrange them.

(CONTINUED)

5H CONTINUED:

5

4

AHANDA

Hou about, 'TOSH'? Or 'HOTS'? Or -
- oh, no -- 'SHOT.' It spells
'shot,' Lee.

LEE

Yeah, or 'HOST.' ... Or some German
word. Not much to go on, and time is
running out.

They walk on for a moment.

AMANDA

Lee, wait a minute. There's one
sketch we didn't go over for clues
-- the cafe. We should have another
look at that one.

LEE

Yeah, the cafe. I wouldn't mind
getting some straight answers from
that waitress.

(something dawns) The
waitress -- Marianna! Do you
realize that in all of Emily's
drawings, there is only one person
shown? She was telling us the
waitress is important.

He picks up his pace with Amanda hurrying to keep up
with him. They round a bend and Amanda glances up
through an opening in the trees. She gasps and gives a
low whistle.

AMANDA (
continuing) Wow! Look
at that!

Lee turns and looks where she is pointing:

55 ANGLE - THEIR POV

5

5

Silhouetted against the late-afternoon sky is the
malevolent specter of the Geisterschloss.

56 BACK TO SCENE

5

6

(CONTINUED)

56 CONTINUED:

5

6

LEE

Who knows? I just want to get
back to that cafe.

He resumes his walk. Amanda takes one long last look at the castle on the hill, then hurries to join Lee on their trek back to town. As we watch them recede down the road:

LEE

(continuing)

Emily, where are you?

AHANDA

And what happened to Colonel
Netzger?

CUT TO:

57 INT. GEISTERSCHLOSS - NIGHT

5

7

In the same room we saw Mrs. Farnsworth in earlier, Dr. McCarran stands at a table which contains his tape equipment. Poor Emily is still restrained in a chair in the middle of the room, looking haggard and worn. To McCarran's left another man whose face we cannot see, sits hunched over a series of dials and gauges intently taking notes. The outer door to the room slams open and Colonel Hertzger is roughly thrown in by Heinemann and Dietrich. He is handcuffed and there are several deep bruises on his face. The two thugs manhandle Hertzger into another chair and bind him. McCarran shakes his head and walks over. He leans in and cruelly presses one of the bruises on Metzger's cheek, causing the Austrian to wince in pain.

MCCARRAN

You should be more careful, Colonel
Metzger, when roaming about in
castles. You could get hurt.

Hertzger struggles to get at him. Heinemann slaps the Colonel hard.

MCCARRAN

(continuing; to Mrs.
Farnsworth)

Now we know your alleged niece and
her companion are American agents.
Not many tourists carry pistols,
are trained in hand-to-hand combat,
and keep company with known
intelligence officers.

57 CONTINUED:

5

7

The other man in the room looks up from his work, rises and turns TO CAMERA. It is none other than gracious, friendly Dr. Hanover. He joins McCarran near the prisoners .

DR. HANOVER
Awkward, damned awkward.

He approaches Emily and Colonel Netzger, pulls up a chair and crosses his legs. He looks closely at them, then begins to fiddle with a small slide rule on his tie.

DR. HANOVER
(continuing; to
Emily)
You and this gentleman have complicated our rather simple business, you know.

MRS. FARNSWORTH I
wish we could have bloody well shut you down!

Heinemann puts down the beer he is drinking and takes a step forward. Dr. Hanover motions him to stay put.

DR. HANOVER
Frankly I'm surprised you even found us. McCarran here rigged the place with his 'stealth' equipment making it impossible to track us on radar. Nice stroke that.

PlcCarran nods appreciatively at the compliment.

DR. HANOVER
(continuing)
I'd run across the Geisterschloss years ago, and it was ideal. Elevated, deserted, with that delicious legend attached to keep the locals at bay.

MRS. FARNSWORTH
The perfect place for your 'eavesdropping' operation.

DR. HANOVER
Long range microwave technique. Took me years of dogged research to perfect it, you know.

(CONTINUED)

57 CONTINUED: (2)

5

7

NETZGER

You will be found by others, as we found you.

DR. HANOVER

I doubt it. By the way, Mrs. Farnsworth, how did you manage to pinpoint us?

MRS. FARNSWORTH By some 'dogged research' of my own.

Dr. Hanover chuckles at his own words flung back in his face.

DR. HANOVER

And now you find yourselves bound to a chair. PlcCarran?

MCCARRAN

We have a British and an Austrian agent here. And the two Americans in town. Do you suppose the French, Germans, and Italians can be far behind? It's time to cut our losses and move on.

For the first time, Hanover's genteel facade fades away.

DR. HANOVER

What are you saying?

MCCARRAN

(with menace)

Don't be coy, Doctor. You're a clever fellow -- figure it out. We can't take them with us, and we certainly can't let them go.

DR. HANOVER

Now look here, FlcCarran, I did not get into this to become a murderer! You see to it.

He spins on his heel to go.

PlcCARRAN

No!

Hanover stops and turns back to him.

(CONTINUED)

57 CONTINUED: (3)

57

McCARRAN

(continuing)

No, Eduin, you are not going to walk away, washing your hands of this. You entered into our partnership freely. This will be a joint decision. Now, what do we do with them?

A long beat. Hanover is horribly on the spot, what he wants, yet he knows McCarran is right.

It's not

DR. HANOVER (softly)

They must be killed.

McCARRAN

(pushing further) What, Doctor? I didn't hear you!

DR. HANOVER

(loud now)

Kill them. Kill them both, and the Americans, too, if necessary. Kill them all.

CUT TO:

58 EXT. OUTDOOR CAFE - EARLY EVENING

58

Lee and Amanda have entered the small square where the cafe is located only to find it closed for the night. An iron grating is pulled across the front. Frustrated, Lee kicks the grating hard.

I'll be back ^{LEE} first thing in the morning!

DISSOLVE TO:

59 EXT. OUTDOOR CAFE - MORNING

59

True to plan, Lee and Amanda have returned to the cafe. They are early, however, and the grating is still closed, Lee paces like a caged animal. Amanda takes a few steps back and checks the drawing in her hand against the cafe,

ANANDA There it is, Lee.
Up on the awning.

Lee approaches her and looks at what she's referring to in the sketch.

(CONTINUED)

59 CONTINUED:

5

9

LEE

It's the letter 'G' all right.
Only one word I know of spelled
with the five letters we've got.

AMANDA

AMANDA

(with trepidation)

Ghost. What do you suppose
that means?

LEE

I'll bet anything Marianna
knows.

He steps up to the little gateway in the middle of the iron
grating and grabs it.

LEE

< continuing)

When does this damned place open,
anyway?

To his surprise, the gate is unlocked and swings open as he
goes to shake it. Lee senses trouble.

LEE

(continuing)

Quick, inside.

We NOVE WITH them as they cross the small patio to the
restaurant door. Lee tries it and finds it, too, is open.
They step into:

60 INT. CAFE - CONTINUOUS

6

0

They enter the empty cafe.

AMANDA

Hello? Anyone here?

A soft MOAN is heard. Together they rush to the rear of the
restaurant. There on the floor near a back table, lies
Marianna. She is conscious, but it is obvious that she is
wounded badly and near death.

God!

Lee bends down to see to the waitress, but Marianna recoils from him. Amanda instinctively goes to the woman to comfort her. Lee stands.

(CONTINUED)

60 CONTINUED:

6

0

LEE

(quietly) She's
been shot, Amanda.

He quickly takes off his jacket, rolls it up, and hands it to
Amanda who places it gently under Nariann's head.

ANANDA

(very shaken)
We'll get help, Narianna.

As she starts to rise, the wounded woman, with her last bit
of strength, grabs Amanda's hand and pulls her close.

MARIANNA

(difficult to speak)
The old woman...

Amanda looks to Lee and indicates that she should listen
closely.

ANANDA

(gently to Narianna) Yes.
The old woman -- our friend.

NARIANNA

Ghosts... Castle... Das
Geisterschloss...

Narianna's eyes flicker once, then close.

ANANDA (softly)

Narianna? Oh, Narianna, no.

Lee looks down and gently helps Amanda up.

LEE There's nothing

we can do, Amanda.

Protectively, he puts his arm around her.

LEE

(continuing)
Are you okay?

ANANDA Lee,

someone kill ed her.

Lee is flooded with anger.

LEE

We'll find who did this, Amanda, I
promise you.

60 CONTINUED: (2)

6

0

His resolve seems to help Amanda. She collects herself.
He leads her out.

CUT TO:

61 EXT. CAFE - MOMENTS LATER

6

1

Lee and Amanda emerge from the cafe. Lee looks around and
points.

62 ANGLE

6

2

There in the old market is Dr. Hanover, newspaper under
his arm, headed their way. He stops at a flower stall and
bends down to sniff some blossoms.

63 RESUME SHOT

6

3

LEE

There's someone who can tell us
where the ghost castle is.

AMANDA But I thought you
didn't trust him.

LEE

I don't.

Lee looks again toward Hanover. We FOLLOW as he and Amanda
hurry out into the old market.

64 EXT. OLD MARKET - CONTINUOUS

6

H

Dr. Hanover is still admiring the flowers as Lee and
Amanda come up.

AMANDA

Dr. Hanover!

He turns to see them.

DR. HANOVER

Hello, there. Amanda and Mr.
Stetson -- how nice.

He picks off a sprig of white tiny buds and hands it to her.

DR. HANOVER

(continuing)

There you are, Amanda, real
EdeIweiss.

(CONTINUED)

64 CONTINUED:

6

4

LEE

Dr. Hanover, you seem to know this area pretty well.

DR. HANOVER

That's a fair statement.

AMANDA

Mr. Stetson and I are interested in locating some sort of ghost castle. Is there a place like that near here?

Hanover looks at them for just a split second -- obviously the man is trying to decide how to play this now that they have mentioned the base of his operations. He covers by moving to another flower stall and inspecting some lovely tulips.

DR. HANOVER (good-naturedly)

Ghost castle, you say? Most of the castles in this area have some sort of tale associated with them. The local folks are very fond of legends and the like.

LEE

Do you know a specific castle near Salzburg that people call Das Geisterschloss?

DR. HANOVER

No. Sorry. Look, why don't you just hop in a car and drive up to the Hohensalzburg. Must be an army of old boys up there rattling chains, walking through walls.

LEE

The Doctor's right, Amanda. We'll try there.

She looks closely at Lee.

AMANDA

Fine.

DR. HANOVER

That's the idea. I must run, I'm afraid. Hope your ghost hunt goes well.

(CONTINUED)

61 CONTINUED: (2)

6

1

He gives them a little wave and disappears down the street. When he's out of sight:

LEE

He's lying.

ANANDA Sure was. Pretty obvious, wasn't it?

LEE

(shocked)

You noticed the nervous hand movements, the avoidance of eye contact, the slightly higher-pitched voice?

AMANDA

(ingenuously)

No, I just realized this is the first time he denied knowing everything about Salzburg.

LEE

(stares at her) Yeah.

There was that, too.

(he shakes himself) Come on. We've got to follow him.

CUT TO:

65 EXT. NARROW DIRT ROAD - DAY (SHORT TIME LATER)

65

The twisting one-lane road steeply ascends the mountain-side. Lee and Amanda exit a rented car.

LEE

He's only about a kilometer ahead of us. It's obvious this road ends at the top of the mountain, we can stop here.

(looks at his watch)

Okay, if I'm not back in, say, forty-five minutes, you take the car back to town and get some police up here. I'm off.

He takes a few steps.

AMANDA

Lee!

He comes back to her.

(CONTINUED)

65 CONTINUED:

6

5

LEE Don't worry,
I'll be careful.

ANANDA
Well, it wasn't exactly you I was
thinking about. I want to come
along.

LEE
Absolutely not. I don't know
what's going on up there, or
what I'll run into. You stay
here where it's safe.

He strikes out again. Amanda runs after him. He stops.

ANANDA
It was me that Mrs. Farnsworth
sent for.

LEE Back to
the car, Amanda.

He goes another few feet. Amanda catches up again.

ANANDA
I'm the one who remembered the sketches
and figured out the clues.

LEE
(slowly)
Back to the car.

He tries it again. He only gets three feet before she's
beside him. Lee keeps walking this time.

ANANDA
Mrs. Farnsworth's my friend, too. I
might be able to help.

LEE
Car.

ANANDA
I don't know what happened to Mrs.
Farnsworth. But I saw what someone
did to poor Plarianna. If I wait at
the car, something like that could
happen to me.

Lee stops. He looks at her, rolls his eyes heavenward,
and sighs.

(CONTINUED)

65 CONTINUED: (2)

6

5

LEE

Promise to listen to me and get
out of the way at the first sign of
trouble?

Amanda nods.

LEE

(continuing)

Let's do it.

Together they start the long climb to the top. The CAMERA
RISES ABOVE them, THROUGH the tall pines, and PUSHES IN ON
their destination -- the brooding, beckoning presence of
the Geisterschloss.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

66 EXT. GEISTERSCHLOSS (MAIN GATE) - DAY

6

6

A long look at the entrance to the castle shows that if it looked ominous from afar, it is truly eerie up close. The mossy stone outer walls are cracked and discolored. Weeds have grown up around the remains of the massive main gate. Great hunks of the ancient wooden roof are missing. It is not hard to understand that dire tales have been associated with a place as decaying and evil as this. Up to the main gate come Lee and Amanda.

AHANDA

(looking around)

--s Lee, this is the place we saw yesterday.

LEE Yeah, after our

swimming lesson.

Amanda looks around and involuntarily shudders.

AHANDA

^--, Loses some of its charm up close.

LEE

Let's head in.

He motions her forward. We FOLLOW as they both cautiously step through the main gate into:

67 EXT. GEISTERSCHLOSS (INNER COURTYARD) - CONTINUOUS

67

Lee and Amanda stare about the empty courtyard. Apart from fallen bits of the castle itself littering the area, there is nothing.

ANANDA

(greatly relieved)

No problem here. It's completely deserted.

LEE

(bending down)

Don't be so sure.

She joins him and looks at what he's seen.

68 ANGLE

On the ground are footprints.

69 BACK TO SCENE

6

9

ANANDA
(trying to convince
herself) Probably real
old.

LEE
Very recent. And not made by
ghosts either... unless they
were wearing crepe-soled shoes.

They together cross the courtyard toward an arched
opening. They stare in to:

70 ANGLE - THEIR POV

7

0

A tight, steeply descending staircase which seems to go on
forever, down and down.

71 BACK TO SCENE

7

1

Very close to Lee, Amanda's face registers her lack of
enthusiasm for the stairway.

LEE
(seeing her face) This is
the kind of thing you get into
when you don't wait in the car.

She gulps and they begin the descent. Even though there
are small window slits opening to the outside, the
stairway is ill-lit and seems to be getting darker the
further they go down.

AHANDA Should have brought a
flashlight.

LEE
Try to keep it down -- sound will
carry pretty good in here.

They take only a few steps more when:

AriANDA
Yeeeooww!!

She jumps toward Lee and clutches his arm hard enough to
cut off the blood flow.

What? What?

(CONTINUED)

71 CONTINUED:

7

1

AMANDA

HimttUH.

Something touched my leg --
something alive!

LEE

Take it easy, it was probably
just a lizard.

AMANDA

Just a lizard??!!

LEE

Believe me, you scared it more
than it scared you.

AMANDA

That I seriously doubt.

Lee motions her forward, again indicating for her to be quiet. They proceed down a bit more until Lee spots something in a niche to one side -- it is a wooden door, partly ajar.

LEE

Stay right here. I'm going to
have a look.

Lee moves to the door, but is unable to see inside, the crack isn't wide enough. Gently at first, he tries to open the door wide. No go -- it won't budge. He pushes harder. Still stuck. Finally, he lowers his shoulder and shoves for all he's worth. The DOOR CREAKS and begins to move a bit, SCRAPING along the floor. Suddenly, a deep groaning sound fills the passageway. Dust and dirt begin to filter down from the ceiling. Lee stops, sensing he has upset some delicate structural balance. Amanda glances above him.

AMANDA

(alarmed) Lee -- look
out!

Lee hurls himself back into the stairway seconds before one end of a huge wooden BEAM THUNDERS to the ground amid flying debris and comes to rest right where he had been standing.

AMANDA

(continuing) Are you
okay?

(CONTINUED)

71 CONTINUED: (2)

7

1

LEE
(a little shaken)
I'm fine.
< looks back at
fallen beam)
The don't build them like they
used to!

They resume their journey, the stairway finally ending in the lowest reaches of the castle. At the bottom, they find themselves in a small antechamber with half a dozen cell-like doors lining the wall. Each door has a small, barred window near the top.

AHANDA
Is this the dungeon?

LEE
It's certainly not the grand
ballroom.

They move quickly to one door and look in -- it's empty. The next door they open is it -- they're elated and rush into:

72 INT. CASTLE ROOM - CONTINUOUS

7

2

There in the center of the room we've seen before are Mrs . Farnsworth and Colonel Netzger, bound and gagged in chairs. The scientific equipment evident before is now gone. Amanda rushes to Emily, Lee to Metzger.

AMANDA
AMANDA (removing Emily's
gag) Mrs. Farnsworth -- oh,
you're alive, you're all right!!

MRS. FARNSWORTH
Thank you, Amanda, dear. Now,
quickly with these ropes. We
haven't much time.

Amanda frantically begins to unbind her. Lee does the same to Colonel Hertzger.

LEE
(as he frees him)
How many, Netzger?

NCCARRAN (O.S.)
Perhaps we can answer those
questions.

(CONTINUED)

72 CONTINUED:

7

2

Lee spins to the door as in walk NcCarran, Dietrich and Heinemann uith pistols leveled at them. The goons step aside a bit to allow their other associate to enter and into the room steps Dr. Hanover.

DR. HANOVER

(cordially)

Amanda, Mr. Stetson. I would say welcome, but, well, under the circumstances, you understand.

(he grows morose) This saddens me, it really does. When Heinemann here told me you and Mr. Stetson were coming up the path, I was very upset, wasn't I, Heinemann?

Heinemann's answer consists of removing a toothpick from his mouth and spitting.

NcCARRAN

Let's get this over with. The briefing session's almost finished, and I want to get those tapes packed.

fIRS. FARNSWORTH

The missile deployment talks.

DR. HANOVER

Yes, unfortunately, though, that job will be our swan song here. You have made us see it's time to move on and set up elsewhere.

NcCARRAN

Actually, we may be able to close down completely. These NATO tapes will bring a fortune.

In the background, Dietrich enters carrying a tall ladder, which he places in a corner of the room. Heinemann hands him a small package. Dietrich scales the ladder and begins "installing" the package near the ceiling.

DR. HANOVER

Ilarvelous.

LEE

So that's the story. Your scientific skills, your government -- they mean nothing to you. It's all pure greed.

(CONTINUED)

72 CONTINUED: (2)

7

2

DR. HANOVER

I prefer to look upon it as
the entrepreneurial spirit.

This seems to have struck a chord in McCarran.

McCARRAN

(looking at his
colleague)

Nearly fifty years of service --
brilliant work. And had he not met
me, do you know what he would have
ended up with? A few ridiculous
letters tacked on to his name.

ANANDA

< frightened)

Dr. Hanover, what are you going to
do with us?

DR. HANOVER

(sad again)

Yes, that. I'm afraid we're going to
have to eliminate you. Or, better
put, we are going to let gravity and
the ravages of time do it for us.

LEE

We're not going to die like
Marianna, I gather. No bullets for
us?

The malice in Hanover shows as he glares at Lee.

DR. HANOVER

She got in the way. She had to
die. As you all must.

HcCarran checks Dietrich and Heinemann's work. The two
men have secured a small shoebox-sized mechanism with a
digital timer on it up in a high corner of the room.
Dietrich removes the ladder.

NCCARRAN

It's ready.

DR. HANOVER

< indicating the

»-v

mechanism)

That device contains a small
explosive charge which will go
off in a few minutes. (MORE)

72 CONTINUED: <3>

7

2

DR. HANOVER (CONT'D)

When it does, a fault will appear in the ceiling, cracking it, and sending tons of this old castle's rock and granite down on top of you. I doubt your bodies will ever be found.

MCCARRAN

(checking his watch)

The tapes, Doctor. We still have packing to do.

DR. HANOVER

Right. I suppose there's nothing left to say but farewell.

He and the others exit. The huge iron-studded door is slammed shut followed by the sounds of a heavy BOLT BEING THROWN from outside. The three trained professionals are already in action. Metzger has positioned himself in the corner under the bomb. Lee runs to him.

LEE Give me a

leg up, Metzger.

Lee climbs up on Metzger's shoulders and reaches for the bomb. When he extends his arm, however, he finds that the device is just out of his reach. He stretches as far as he can to no avail -- it remains tantalizingly out of his range. Mrs. Farnsworth runs over with her walking stick and tosses it up to Lee.

MRS. FARNSWORTH

Use this, but be very careful.

Lee moves the stick up toward the bomb.

73 ANGLE - CLOSE ON BOMB

7

3

Lee manages to get the stick between the bomb and the wall to pry it loose.

7H RESUME SHOT

7

H

Now Lee, teetering precariously on Metzger's shoulders, holds out one hand in preparation for the catch, while prying with the other. Amanda stands beside Metzger anxiously watching Lee work above her.

75 BOMB

7

5

It pops loose and falls.

76 LEE 76

He fumbles the catch!

77 BACK TO SCENE 77

Amanda reacts. Gasping, she closes her eyes, extends her arm out, and PLOP! The bomb miraculously falls safely into her hands!

MRS. FARNSWORTH

Well done, Amanda!

Lee hops down from Hetzger's shoulders and he and the Austrian begin to examine the device. The timer reads less than a minute. They look at each other after a moment.

METZGER
If we try to open it, it will
blow.

LEE
Metzger, let's try the door

He and Metzger move to the cell door and batter it repeatedly with their shoulders. They are getting nowhere against the one-foot thick wood.
Amanda watches

ANANDA

Oh, it's no use. You'd need
dynamite to move that huge
thing!

The two men stop and look at her. Mrs. Farnsworth approaches Amanda.

MRS. FARNSWORTH

Well done, again, Amanda. Help
me with my coat, dear.

Confused, Amanda assists Mrs. Farnsworth out of her tweed jacket. Quickly the old woman begins to tie one sleeve around the bomb, taking care not to jostle it more than necessary. Lee hurries over to her and checks the time.

LEE
Let me Fifteen seconds left.

MRS. FARNSWORTH

Right. Colonel Fletzger, let's you,
Amanda and I get to the far wall.

These three sprint across the room as Lee carries the bomb tied to Mrs. Farnsworth's coat to the door.

78 CLOSEUP - TIMER 78

Ten seconds and counting.

79 LEE 79

He gently slips the bomb through the barred little window and slowly begins to lower the bomb to the floor outside.

80 ANGLE - OUTSIDE ROOM 8

0

Dangling from the jacket sleeve, the bomb descends, finally resting on the floor just at the foot of the door.

81 BACK TO SCENE 81

Inside Lee flings himself to the far wall as the DOOR BLOWS its HINGES and comes CRASHING into the room in a cloud of dust and smoke. They're free!

CUT TO:

82 EXT. CASTLE COURTYARD - SAME TIME 8

2

Hanover and McCarran, assisted by Dietrich, are in the center of the courtyard placing large reel tapes in special metal packing boxes. Above them on the low roof, Heinemann is lowering wooden crates via ropes and pulleys over the castle wall to be loaded in vehicles later. The faint sounds of the BOMB far underground can be heard. McCarran and Dietrich smile. Dr. Hanover winces.

83 ANGLE - TOP OF STAIRWAY 8

3

Lee's head peeks out to assess the enemy's position. He turns to Metzger, Mrs. Farnsworth and Amanda behind him.

LEE

Colonel, you take the one out in the courtyard. Emily, think you can handle McCarran?

MRS. FARNSWORTH It would be my pleasure.

LEE

Okay, Amanda, when this starts, you run as fast as you can to the main entrance and wait there.

(MORE)

(CONTINUED)

83 CONTINUED:

83

LEE (CONT'D)

If anything goes wrong, head for the car. I'll take the pituitary case on the roof. Give me a little head start.

He flashes them all a "thumbs-up" and stealthily heads out.

81 COURTYARD

rioments later, Mrs. Farnsworth, whistling merrily, strolls out into the courtyard. Shocked, McCarran looks up and signals for Dietrich to grab her. Dietrich takes a few steps in her direction when Metzger plows into his back, knocking him off balance. Amanda tears out to the main gate.

85 ANGLE - ROOF

8

5

Lee has not had quite enough time to sneak up on Heinemann before the action has started in the courtyard below. Heinemann looks up and sees Lee approaching only a few feet away. The big man reaches for a pistol in his jacket.

Near Lee are some other loading ropes. He reaches down and picks one up with a small wooden pulley attached. He swings it in a wide circle over his head and like an Argentine gaucho, tosses it bolo-style into Heinemann's chest. The big man staggers backward, his gun flies from his hand. Lee jumps forward and karate chops at Heinemann's neck. Their fight is on.

86 COURTYARD

86

Like the rat he is, McCarran figures cowardice and desertion are the better parts of valor. He dashes toward the entrance, leaving Hertzger and Dietrich grappling in the dirt.

Suddenly, the only thing between McCarran and freedom is Amanda.

MRS. FARNSWORTH

(call ing)

Amanda, watch out!

Reacting quickly, Amanda picks up a nearby board as McCarran nears her. Without thinking twice, as the doctor runs by her, she swings the board back and rakes it viciously across McCarrsn's shin.

(CONTINUED)

86 CONTINUED:

86

ANANDA

Oh, no <lashing out)
you don't!

HcCarran goes down like a sack of cement, Mrs. Farnsuorth
runs up to a satisfied Amanda.

MRS. Farnsuorth
Thank you. Lovely job!

Dr. Hanover has wandered over to perhaps help McCarran as
Mrs. Farnsuorth bends down and almost politely helps McCarran
to his feet. Then with all her might, she jams the head of
her walking stick into McCarran's stomach, doubling him over.
Hanover is aghast at what she has done.

DR. HANOVER (to Emily)

Really, madam, at your age!

Mrs. Farnsuorth just smiles at him. Then
a bit of enjoyment), she takes her trusty with skill (and
applies a painful choke-hold on HcCarran stick and

MRS.

FARNSWORTH (to Hanover)

Nou, back inside, Doctor, or I'll
turn this stick on you.

Meekly, Hanover complies. Together he, Amanda, Mrs.
Farnsuorth and the subdued McCarran return to center
courtyard where Dietrich and Netzger are still exchanging
punches. Dr. Hanover glances at the fight in progress,
then glumly sits on a crate, too old and too frightened to
try an escape. He can only hope his side wins. Amanda
looks up at the roof.

AMANDA

Oh, my gosh!

87 ROOF

87

Heinemann has gained the upper hand on Lee. With Lee on his
back, Heinemann is over him, with his iron hands around Lee's
neck. Close to passing out from choking, Lee musters enough
energy to roll -- Heinemann does not let go however. Over
and over they turn, winding up right next to the castle wall.
Finally, Lee is able to wedge his hands between Heinemann's
arms and break his hold. Then quickly Lee grabs the giant's
coat, plants his feet in Heinemann's chest and launches the
huge man back over his head. Heinemann disappears over the
castle wall and into oblivion. Lee jumps up and looks down.

88 COURTYARD BELOW

8

8

Deitrich has grabbed an old piece of timber and is wielding it like a broadsword at Fletzger. Armed as he is, Dietrich has the clear advantage.

89 ROOF

8

9

Lee hastily secures a long piece of rope to a crossbeam, grabs hold, and swings into the courtyard.

90 COURTYARD

9

0

In a move Errol Flynn would have been proud of, Lee flies into the fray, feet and legs extended in front of him. With devastating force, he slams hard into Dietrich's back, sending the thug smashing into a stone wall head first, out cold. As Metzger moves to handcuff Hanover and McCarran, Firs. Farnsworth and Amanda rush to Lee to offer their congratulations.

MRS. FARNSWORTH

Good show, Scarecrow!

LEE

What can I say? I had a good teacher.

He leans in and gives Emily a little peck on the cheek. Emily grabs Amanda's hand and pulls her close.

MRS. FARNSWORTH

And a very able assistant!

Amanda looks self-consciously down at her feet.

AMANDA

(back up; smiling) I just did what any good niece would do for her favorite aunt.

Emily laughs heartily and hugs them both, as we:

FADE OUT.

TAG

FADE IN:

91 EXT. TOHASELLI CAFE (BALCONY) - DAY

9

1

Amanda, Lee, Mrs. Farnsworth and Colonel Metzger share a balcony table overlooking the Alte Markt. Everyone is dressed up and enjoying a chance to relax after the harrowing past few days.

METZGER

Dietrich will be tried here. Dr. Hanover and McCarran will be extradited to England soon to be tried for treason and espionage.

MRS. FARNSWORTH

Excellent!

LEE

You know, Emily, you never cease to amaze me. Forgive me, but just when I think you're getting too old for this business, some case like this comes along and you shine like you always have.

MRS. FARNSWORTH

Lee, remember what I used to tell you. You don't have to run rings around the enemy as long as you can think rings around him.

AMANDA

Well, Mrs. Farnsworth, you certainly did that here. It was really smart of you to leave my name. You knew I'd remember your sketches.

MRS. FARNSWORTH

I knew what a clever young woman you are. It was you, my dear, who found my letters hidden in the picture.

(picks up glass
and holds it
forward)

Lee, be a love and pour me a drop more of that champagne.

Lee obliges, topping up everyone's glass. He then raises his glass.

91 CONTINUED:

91

LEE

A toast, with a special nod to
our Austrian friends...

Hetzger nods in appreciation.

LEE

(continuing)

... a toast to the ghost castle of
Salzburg... Das Geisterschloss.

AHANDA

A place I'll never lay eyes on
again, knock wood.

They all drink.

MRS. FARNSWORTH

Oh, I almost forgot.

She reaches down and produces her sketch pad. Tearing out
a picture, she hands it to Lee and Amanda.

MRS. FARNSWORTH (continuing)

A personal memento of your trip.

Lee and Amanda look.

92 CLOSEUP - SKETCH

9

2

There in Mrs. Farnsworth's own style is a wonderful
likeness of Lee and Amanda. To their left is a rendering
of the Alps. To the right, a picturesque little drawing
of Salzburg. Between them, dominating the picture in the
middle, is a chilling likeness of the legendary
Geisterschloss.

93 BACK TO SCENE

9

3

Lee and Amanda laugh and admire the sketch. Suddenly Lee
points at something in the picture.

AHANDA

Hey, isn't that a letter 'A' in the
mountain?

LEE Here's an 'L'

in the castle!

93 CONTINUED:

9

3

Mrs. Farnsworth smiles as Lee and Amanda, like two excited children, continue to hunt for their names. They both point at the sketch at the same time and we FREEZE FRAME and:

FADE OUT.

THE END

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SCRIPT PROCESSING DEPARTMENT
(818) 954-M632