

SCARECROW — and — *Mrs. King*

"BRUNETTE'S ARE IN"

FINAL DRAFT

October 4, 1984



**WARNER BROS.
TELEVISION**

SCARECROW AND MRS. KING

"Brunettes Are In" --

by

Mark Lisson & Bill Froehlich

FINAL DRAFT

WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

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SCARECROW AND MRS. KING

"Brunettes Are In"

CAST

AMANDA KING

LEE STETSON

BILLY MELROSE

FRANCINE DESMOND

DOTTY WEST

JAMIE KING

PHILLIP KING

GAIL TAYLOR

MR. NYONG

DAGGET

KURTZ

PIERCE

SARAH CODY

THE DROP MAN

ROLLO

BARTENDER

*
*

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*

*

*

SCARECROW AND MRS. KING

"Brunettes Are In"

SETS

INTERIORS:

CHARITY MANSION

Foyer
Living Room
Second Floor Veranda

AMANDA'S HOUSE

Kitchen
Living Room
Laundry Area/Morning Room
Den
Back Patio

AGENCY

Bullpen
Billy's Office
Hallway
Interrogation Room

NIGHTWING YACHT

Stateroom
Nyong's Cabin
Hallway
Cargo Hold
Bridge

LAUNDROMAT

DUGOUT BAR

LEE'S CAR

VAN

EXTERIORS:

CHARITY MANSION

Patio
Front Driveway
Bushes
Lawn
Second Floor Veranda

NIGHTWING YACHT

Deck

LAUNDROMAT

YACHT HARBOR

ABANDONED BUILDING

VAN

SCARECROW AND MRS. KING

"Brunettes Are In"

ACT ONE

FADE IN:

1 EXT. CHARITY MANSION - ESTABLISHING - DAY 1 *

An impressive display of wealth and taste.

GAIL (V.O.)

Amanda, I'm so glad you could
make it.

2 INT. CHARITY MANSION - FOYER - DAY 2

The inside foyer and halls are decorated for a charity event. Banners display bright colors and the slogan: "FOR ALL TO SEE." This is a charity, seeking funds for Seeing Eye dogs for blind children. AMANDA has just stepped inside and is met by GAIL TAYLOR, an attractive blonde about her age. They shake hands. *

AMANDA

And you must be Gail. This house
is so wonderful. How'd you ever
get it for the charity? *

GAIL

Mr. Nyong pulled some strings.
Come over here, I want you to
see our goal for this year. *

Gail takes Amanda out of the foyer into a large living room.

3 INT. LIVING ROOM - DAY 3

Large picture windows frame the entire room. Out through a patio, an Asian man, MR. NYONG, stands with a Guide dog as he addresses a group of potential contributors. *

GAIL

We'd like you to help with some
of the practical demonstrations. *

Amanda notices Mr. Nyong.

AMANDA

Is that a demonstration now?

(CONTINUED)

3 CONTINUED:

3

GAIL

That's Mr. Nyong. He's the organizer and sponsor of this charity group and many others. He's also blind. He's wonderful with children, and that's of course why we're here.

4 LONG LENS (35 SLR GRID MATTE) - THROUGH WINDOW

4

We are looking THROUGH the lens of a still camera. It watches Gail lead Amanda across the room. When both women are in frame -- CLICK -- the IMAGE FREEZES like a photo momentarily. We hear the WHIR -- CLICK of a MOTOR DRIVE and we advance the two women across the room by the brief frozen photos.

5 RESUME - AMANDA AND GAIL

5

They are facing a lovely enclosed pen filled with ten adorable yellow labrador retriever puppies -- future Guide dogs. Gail kneels by the puppies.

GAIL

These little rascals are our goal for this year. Last year we raised enough money to train five Guide dogs. We'd like to double that goal.

AMANDA

I never realized it was so expensive.

GAIL

These dogs receive a very special education. One day, some little girl or boy will 'see' through them.

6 LONG LENS (PHOTO GRID MATTE) - TIGHT ON AMANDA

6

Amanda turns and smiles, picking up a puppy, and the IMAGE CLICKS and FREEZES, then SWISH PANS TO Gail and REFOCUSES, then CLICKS and FREEZES. We see Mr. Nyong enter the lens framing with the two women and the IMAGE CLICKS and FREEZES again.

7 RESUME AMANDA AND GAIL

7

With Nyong.

(CONTINUED)

7 CONTINUED:

7

GAIL

Mr. Nyong, I'd like you to meet
Mrs. King, one of our volunteers.

Mr. Nyong beams a radiant smile and extends his hand,
waiting for Amanda to grasp it.

AMANDA

I'm honored. This is wonderful,
what you've organized.

NYONG

We are here for the children, Mrs.
King.

AMANDA

I'd like to help however I can.

NYONG

Their smiles will thank you.

Nyong bows slightly and leaves with his Guide dog.

CUT TO:

8 EXT. CHARITY MANSION - FRONT DRIVEWAY - DAY

8

Amanda and Gail exit the mansion. Amanda's car is right
in the driveway.

AMANDA

I'm so excited that I can help out.

GAIL

It's going to be a busy few days.

9 ANGLE - BUSHES ACROSS DRIVEWAY - DAY

9

Two men watch Amanda and Gail. These are the men behind
the cameras which they quickly pack up. They are not
exactly your "go to tea" types. Call them DAGGET and
KURTZ.

DAGGET

Let's grab 'em.

KURTZ

I'll get the brunette. You get
the blonde.

DAGGET

No problem.

They scurry out along the bushes.

10 ANGLE - AMANDA AND GAIL

10

As Amanda opens her car door.

GAIL
See ya Wednesday.

AMANDA
You bet. I can't wait.

11 LOW ANGLE - DAGGET AND KURTZ

11

Close to the ground... watching.

DAGGET
We're gonna lose her.

KURTZ
Let's at least get the blonde.
I'm not facing Pierce empty
handed.

12 ANGLE - GAIL

12

As Amanda's car pulls away. She walks down the driveway to her car which is on the street. She gets in and tries to start it -- the engine is dead. A man gets out of a van parked right behind her -- It's Kurtz.

KURTZ
Sounds like you could use a hand.
I'm sort of good around cars.

GAIL
Oh, thank you. I have no idea
what's wrong.

Kurtz opens the hood.

KURTZ
Let's take a look. I've got a
tool chest in the back of my van.
Could you get it for me?

GAIL
Sure. This is really very nice
of you.

KURTZ
No problem.

Gail goes around to the back of the van and opens the door. Immediately Dagget reaches out from inside and grabs her.

(CONTINUED)

12 CONTINUED:

12

He is a powerful man and lifts Gail off her feet. She begins kicking as Kurtz runs up and grabs her feet pushing her into the back of the van.

KURTZ
(continuing)
Got good spirit.

DAGGET
They like them that way.

These two men are a well rehearsed team. In mere seconds Kurtz has gagged her and slipped a black draw-string hood over her head while Dagget restrains her.

KURTZ
Button it up, baby.

They truss her hands and feet like a calf at a rodeo and drop her like a sack of potatoes. Dagget gives her an affectionate pat.

DAGGET
Fifteen seconds. We're gettin' better.

They move to the front of the van and casually drive off.

CUT TO:

13 EXT. AMANDA'S HOUSE - ESTABLISHING - DAY

13

DOTTY (V.O.)
Amanda, what is going on?

14 INT. DEN - DAY

14

Amanda is sorting through a growing pile of dirty laundry that is spread around the den as JAMIE and PHILLIP run in and out like commando raids adding more to the pile.

AMANDA
Mother, did you know that a blind person could probably sort this laundry faster than I could just by feel?

DOTTY watches the kids dash in and out adding to the pile.

(CONTINUED)

DOTTY

Is this part of your demonstration
for the charity?

AMANDA

Yes, we allow people to experience
what it is like so they can
appreciate the challenge and then
hopefully contribute more.

DOTTY

You're not going to use our laundry,
are you?

AMANDA

No, of course not.

Jamie and Phillip enter carrying the last piles of dirty
laundry.

DOTTY

Amanda, what are you doing with
our laundry?

AMANDA

Oh, I'm taking it to work.

DOTTY

Dirty laundry??

AMANDA

(to boys)

Did you get everything?

PHILLIP

Yeah, even Jamie's T-shirt.
Stinko!

JAMIE

Cut it out!

AMANDA

Boys. Thank you both. You did a
good job.

DOTTY

I'm waiting.

AMANDA

For what?

DOTTY

For you to tell me why you need
our laundry for work?

(CONTINUED)

AMANDA

I don't know.

DOTTY

Really, Amanda, this is a very strange company you work for.

AMANDA

Mother, all they told me was that they need me to bring my laundry to work so that I can take it to a laundromat.

DOTTY

But our machines work fine here, why don't you -- Oh, Amanda -- you're going to do a commercial!

AMANDA

What?!

DOTTY

You know, with the secret cameras. That's why they won't tell you. They want to catch you in the act with your detergent.

JAMIE

Are you really gonna be on TV, Mom?

DOTTY

Just don't say you like the product if you really don't. They'll try and trick you, ya know?

PHILLIP

If we're gonna be rich, can I have a new bike?

JAMIE

Yeah, and a jungle gym!

AMANDA

See what you started, Mother.

DOTTY

Well, what else could it be?

CUT TO:

BILLY

Just a simple courier assignment.

BILLY and LEE are watching Amanda who is out in the hallway. She has her laundry basket on the floor and is showing several security guards that her laundry is just that -- laundry. Billy seems amused. Lee, however, is not.

*
*
*

LEE

Look at that. It's ridiculous.
She's just not ready.

FRANCINE passes by glancing at the monitor.

FRANCINE

You did tell her to bring her
laundry to work.

LEE

I thought she'd leave it in the
car.

BILLY

Sounds like your mistake, not
hers.

LEE

Billy, you're confusing the issue,
which is, Amanda's not ready for
this courier assignment.

BILLY

All she has to do is exactly what
she's told.

*

LEE

She never does exactly what she's
told.

*
*
*

BILLY

She seems to be doing that very
well right now.

*
*
*

LEE

But this time there'll be no backup.
She'll be totally alone.

BILLY

And safe within her element. This
courier must simply act like a
housewife.

CUT TO:

AMANDA

Just a regular housewife?

PULL BACK to reveal a conference with Billy, Lee, Francine, Amanda, and her laundry.

BILLY

That's right.

AMANDA

Well, I can do that. I do that every day.

FRANCINE

(smug)

Just a simple, average, ordinary housewife.

LEE

This is different than what you're used to.

AMANDA

Lee, I know how to be a housewife.

LEE

You won't just be washing clothes in there.

AMANDA

You don't think I can do this, do you?

LEE

You'll be alone. We can't afford to arouse suspicion by having any backup agents spotted.

AMANDA

Is this dangerous?

BILLY

No, it's just a simple drop.

AMANDA

Just what is it that I have to do?

FRANCINE

Go to the laundromat. Wash your clothes. At some point, a man will come up to you and give you a sock.

(CONTINUED)

AMANDA

One sock?

FRANCINE

One sock.

AMANDA

Dirty or clean?

FRANCINE

Not important.

AMANDA

It is if I'm supposed to wash it.
It would look suspicious washing
a clean sock.

LEE

Don't wash the sock -- it has a
microdot in it!

AMANDA

Oh...

FRANCINE

Just put it with your laundry and
bring it back here.

AMANDA

Right. Wash the clothes. Get
the sock.

(smiles)

Just another day on the job.

CUT TO:

17

EXT. MARINA - NIGHTWING YACHT - ESTABLISHING - DAY

17

Whoever owns this has got mucho bucks.

18

INT. NIGHTWING YACHT - STATEROOM - DAY

18

A dashing man, PIERCE, is grilling Dagget as he stares
at blowup photos of Amanda. *

PIERCE

Is there something you have done
right? *

DAGGET

We know where this Mrs. King works.
A documentary film company -- IFF.

(CONTINUED)

18 CONTINUED:

18

PIERCE

Then why are you here? Follow her. And bring her into the family.

DAGGET

(smiles)

Kurtz is already on it.

19 INT. LAUNDROMAT - ANGLE - INSIDE DRYER LOOKING OUT - DAY 19

As Amanda sticks her head down to pull some clothes out. A hand touches her shoulder and she nearly leaps out of her shoes.

20 FULL SHOT - SHOWING LANDROMAT

20

The hand belongs to SARAH CODY, one of Amanda's neighbors.

SARAH

Amanda, what are you doing here?

AMANDA

Sarah, you scared me half to death.

SARAH

I'm not used to laundromats either. You meet some pretty scuzzy people in these places. I guess your machines are on the blink too.

AMANDA

(looking around)

Well, actually --

SARAH

Are you expecting someone?

Amanda is trying to keep her eyes open for "the drop."

AMANDA

No, no I'm not. Ahh, the parking meter. I was just hoping it hadn't expired.

21 FROM ACROSS STREET - TELEPHOTO (BINOCULAR MATTE) - DAY

21

Amanda and Sarah are being watched. Sarah is showing Amanda a particularly nasty stain on her husband's shirt.

22 INT. PACKED VAN - ACROSS STREET - DAY

22

Kurtz is behind the binoculars as Dagget arrives and gets in.

DAGGET

Any problems?

KURTZ

Just waiting.

CUT TO:

23 INT. AGENCY BULLPEN - DAY

23

Billy and Lee are checking over a computer readout by a bank of blinking lights, as Francine hurries over carrying a dispatch -- all business.

FRANCINE

Billy, we've got a big problem.
Our Drop Man just activated a
back-up plan.

BILLY

What's going down?

FRANCINE

He's in a jam, he had to switch
the contents of the drop that
Mrs. King is receiving.

LEE

A different microdot?!

FRANCINE

(nods)
Yes. Tripod's been blown.

LEE

Tripod -- aren't those our three
agents in Leningrad?

FRANCINE

(nods "yes")
The new microdot contains the plan
to get our guys out of Russia.

BILLY

The KGB must be on to them!

FRANCINE

We only have 48 hours to get them
out or they'll be killed.

(CONTINUED)

23 CONTINUED:

23

LEE

That means they could be on to
our Drop Man --

(checking gun clip)

-- And Amanda's simple little
assignment could get her killed.

Lee is off and running.

CUT TO:

24 INT. LAUNDROMAT - ANGLE ON FRONT ENTRANCE - DAY

24

Just as a nervous, harried man steps quickly inside and
scans the room. This is the DROP MAN from the Agency.

25 ANGLE ON AMANDA AND SARAH

25

The Drop Man in b.g.

SARAH

Your boys are growing so fast.

AMANDA

(spotting Drop Man)

Yes, they are.

SARAH

I think Freddie's gonna be puny
like his father.

The Drop Man comes down the aisle toward Amanda. Think-
ing fast, she "accidentally" knocks a pile of her laundry
on the floor just as the Drop Man nears her. He bends
down to help.

DROP MAN

Oh, let me help you.

AMANDA

Thank you, thank you very much.

The Drop Man slips "the sock" into the spilled pile and
Amanda immediately puts her hand over it to cover it.

DROP MAN

(continuing; through
gritted teeth)

It's not safe.

Amanda's eyes go wide.

(CONTINUED)

25

CONTINUED:

25

AMANDA

Maybe I should do my laundry at home.

DROP MAN

Good idea.

Amanda stands with the rumpled pile of clothes in her arms, as the Drop Man makes a quick exit. Amanda dumps her laundry into her basket -- she unobtrusively slips "the sock" into her purse. Picking the basket up in her arms, she heads quickly for the door.

SARAH

Aren't you going to fold those?

AMANDA

Oh, they don't wrinkle.

Amanda is only concentrating on one thing -- leaving.

26

EXT. LAUNDROMAT - DAY

26

As Amanda steps out onto the sidewalk. As she does, she notices a tough weasel-looking guy leaning on a car -- staring right at her. This is ROLLO. Amanda turns to walk the other way. Rollo follows. Amanda notices. She clutches tighter onto her purse.

27

ANGLE FROM ACROSS STREET

27

Dagget and Kurtz get out of their van just as Rollo makes his move running at Amanda and Lee's CAR comes SCREAMING down the street.

28

NEW ANGLE

28

As Rollo jumps Amanda, tackling her and scattering her laundry.

AMANDA

Help!

Lee's CAR slides into a SCREECHING SKID and he comes flying out as Dagget and Kurtz race across the street. Amanda hits Rollo with her purse.

AMANDA

(continuing)

Get away!

(CONTINUED)

Rollo sees Lee running toward him -- he yanks the purse out of Amanda's hand and flees. Dagget, Kurtz, and Lee all reach Amanda at the same time and collide into each other falling over trash cans. Lee gets up -- Rollo's nowhere in sight -- he kicks a trash can.

DAGGET

Forget it, buddy, he's gone.

KURTZ

Sorry about that, we were just trying to help the lady.

Dagget helps Amanda up as Lee goes to her.

DAGGET

You alright, ma'am?

Amanda is shaken, but okay.

AMANDA

I guess so.

KURTZ

I suppose we'll be going then.

AMANDA

Thank you.

DAGGET

No problem.

They leave. Lee sees that she's alright.

LEE

What happened?

AMANDA

I don't know. He was just there, waiting for me.

LEE

Well at least they didn't get the laundry.

AMANDA

But they got the sock.

LEE

What?!

AMANDA

I put it in my purse.

(CONTINUED)

LEE

My God, why?!

AMANDA

Your man, he said it wasn't safe!
So I thought if they knew it was a
sock... they'd search the laundry
and not my purse. Why would
someone put a sock in a purse?!

LEE

That sock represents the lives
of three people. It's a vital
code we have to have or in 48
hours three undercover agents will
be caught and killed behind the
Iron Curtain.

AMANDA

Oh no... what do we do now?

LEE

We get the purse! You do nothing!
You've done enough already, don't
you think?

Amanda is crushed.

CUT TO:

INT. NIGHTWING YACHT - STATEROOM - DAY

As Pierce throws Amanda's purse down on the table and
faces Rollo.

PIERCE

This is it -- a purse?! We sell
women -- not luggage!

Dagget and Kurtz stand uneasily nearby.

ROLLO

Mr. Pierce, there were too many
people. I didn't want to draw
attention to a kidnapping. If
it wasn't for Dagget and Kurtz,
some good Samaritan was gonna
nail me. Now it just seems like
a simple purse snatching.

PIERCE

You don't understand.

(MORE)

(CONTINUED)

PIERCE (CONT'D)

(taps photo of
Amanda)

I need this woman. The buyer has
seen her picture.

DAGGET

(pointing)

What about her?

Sitting in a corner chair is a drugged blonde women whose
head is drooping on her chest. Pierce lifts her head up
to caress her face -- It is Gail Taylor from the charity!

PIERCE

This luscious creature is only
a blonde. She will draw a decent
dollar. But Mrs. King is a
brunette. And brunettes are in.

(lighting a pipe)

Our client is looking for a
cultured woman for his 'Collection.'
Someone to train the others.
That's why we've gone to such
great lengths to steal our women
from society and charity events.
That way we run a good chance of
getting women with style and flair.
A cultured prize.

(puts tobacco pouch
down)

I am not a flesh peddler. I deal
in class.

KURTZ

What's the big deal about this
Mrs. King? There are plenty of
brunettes.

PIERCE

Suburban housewives appeal to the
buyer's sense of humor. Mrs. King's
worth more than five blondes. He
wants her. Not just her purse
-- all of her!

Pierce angrily tosses Amanda's purse in the corner. It
pops open -- exposing the sock.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30

INT. AMANDA'S HOUSE - LIVING ROOM - DAY

30

Amanda is sitting in the living room by the phone. She is lost in thought. Dotty enters briskly with a list.

DOTTY

I cancelled all your credit cards.
Imagine, in broad daylight. We
can all be grateful you weren't
hurt.

(as Amanda just
stares)

Amanda, what's wrong?

AMANDA

That was the charity committee on
the phone. Gail Taylor never got
home that night. I'm really
worried.

DOTTY

What do they think happened?

AMANDA

No one knows. Her car is still
parked on the street.

DOTTY

It gets you angry when the streets
of your own neighborhood aren't
safe anymore.

Phillip and Jamie come in carrying baseball bats and
gloves.

PHILLIP

Hi, Mom.

JAMIE

Hey, Mom, are you gonna do that
commercial again maybe?

AMANDA

Oh, honey, I don't think I'll be
going to work for awhile. Things
didn't work out so well.

JAMIE

Oh... I wanted to see you on TV.

Amanda stares at her two children and suddenly kneels
down beside them.

(CONTINUED)

AMANDA

I love you two very much. You know that, don't you?

PHILLIP

Sure. Can we play baseball in the backyard?

AMANDA

Yeah... go ahead. Have fun. Just don't talk to any strangers.

PHILLIP

In the backyard??

DOTTY

You listen to your mother.

JAMIE

Is Billy Bartlett okay?

AMANDA

Yes, sweetie, you can play with Billy.

PHILLIP

(leaving)

Jamie, Billy can't hit the ball.

She stands and watches them walk out, smiling proudly.

JAMIE (O.S.)

Well at least he's not a stranger.

AMANDA

Those are my little guys.

Amanda grabs her purse.

DOTTY

Are you leaving?

AMANDA

I have to go fill in on some of Gail's duties at the charity.

CUT TO:

Final preparation for the charity bazaar is in full swing.

(CONTINUED)

Little booths for pamphlets and displays are being assembled. Banners are being strung. It is a well-run event. Amanda is arranging pamphlets on a table as Mr. Nyong and his guide dog come up from behind.

NYONG

Hello, Mrs. King.

AMANDA

Oh, hello, Mr. Nyong. How did you --

NYONG

-- Know it was you? You have a lovely perfume.

AMANDA

Oh... thank you.

NYONG

I listened to your speech about the challenges of the blind before your demonstration a moment ago.

AMANDA

I tried to remember what Gail taught me.

NYONG

Yes, I wish Mrs. Taylor could be here to see our success, but your speech was very good.

AMANDA

Thank you. I hope Gail is all right.

NYONG

The police are doing all they can. Try not to worry. I'm sure we will see her again. But let us remember the children. That's why we are here.

AMANDA

You know the children just love you so. You are so good with them. You ease right through their fears.

NYONG

Because their fears are mine. I have heard you with them also.

(MORE)

(CONTINUED)

NYONG (CONT'D)

You have a special touch, Mrs. King. You must have some children of your own.

AMANDA

Yes, Jamie and Phillip.

NYONG

And how old?

AMANDA

Eight and ten.

NYONG

You must show me pictures sometime.

AMANDA

Oh yes, of course, I'd love to, I could show... you...

NYONG

(laughs)

Did you like my joke? Perhaps not. But sometimes it is alright to laugh about it. It chases away the fear of the darkness.

He places a friendly hand on Amanda's shoulder and quietly leaves with his Guide dog.

As Amanda returns to her pamphlet sorting only to have Lee come up from behind.

LEE

You seem pretty well organized here.

AMANDA

Lee, I know why you're here. I feel just awful. I'm real sorry about the sock. I know those agents are in terrible danger. I've been thinking and maybe I should --

LEE

Amanda, we might have a break on this one.

AMANDA

What?

(CONTINUED)

32 CONTINUED:

32

LEE

One of our street sources thinks
the guy who jumped you may be just
a simple purse snatcher.

AMANDA

So the KGB wouldn't have the sock.

LEE

Not yet, but then neither do we.

AMANDA

How do you find him?

LEE

I didn't get a great look at the
guy but you did. Would you
recognize a picture?

AMANDA

It all happened so fast, but I'll
never forget that face.

CUT TO:

33 INT. AGENCY - BULL PEN - DAY

33

Lee and Amanda are surrounded by stacks of mug shot
books. Lee finishes another one and adds it to the
"dead pile."

AMANDA

These books give me the creeps.

LEE

(holds up book)

You could cast a good nightmare
with one of these.

AMANDA

They all look so...

LEE

Criminal.

Amanda finishes with a page, then turns it. She stops
and turns it back.

AMANDA

(staring at photo)

Lee, I think this might be him.

It is a terrible photo -- blurred and only profile.

(CONTINUED)

LEE

How can you tell? His mother
wouldn't know that face.

AMANDA

It's the same sneer. It's
definitely him.

LEE

(looking)

Let's run a computer I.D.

CUT TO:

as a printout is spit out. PULL BACK as Francine rips it
off the rollers.

FRANCINE

He's using a new name -- Rollo.

LEE

What else?

FRANCINE

Petty criminal. Likes money.
Doesn't much care how he gets it.

LEE

Into a little bit of everything,
huh?

FRANCINE

Looks that way. If the money's
right, he'll do anything.

AMANDA

I guess it doesn't give an address.

FRANCINE

(flip)

No, but it does list his shoe
size.

LEE

Let's get an APB out on his
description.

FRANCINE

(reading)

Frequents a place called 'The
Dugout.'

(CONTINUED)

34

CONTINUED:

34

LEE
How much time left on Tripod?

FRANCINE
(worried)
Thirty-four hours.

LEE
(turning to
Amanda)
You've still had the best look
at him -- let's find this street
weasel.

CUT TO:

35

INT. THE DUGOUT BAR - DAY

35

Rowdy is its middle name. Caters to baseball and foot-
ball fans. A bar for the true sports enthusiast. This
is football season and Lee is wearing a Redskins hat
while Amanda sports a Redskins sweatshirt.

LEE
Split up and stay loose.

AMANDA
(nods)
Loose.

LEE
If you spot him, just signal.

AMANDA
Signal.

LEE
Don't be too blatant about it.

AMANDA
Blatant.

LEE
Not real talkative, are you?

AMANDA
I just want to do this right.

She musters her courage and moves off into the crowd.
Lee heads over to the bar and catches the ear of the
BARTENDER.

(CONTINUED)

35

CONTINUED:

35

LEE

Hey, buddy.

(showing photo)

Ever see this guy? Name's Rollo.

BARTENDER

I don't know you, I know that.

Lee pulls out a five-dollar bill with Lincoln's picture on it.

LEE

Well, you must know Abraham Lincoln.

BARTENDER

No... I'm not real good on some names.

Lee pulls out a twenty-dollar bill with Andrew Jackson's face on it.

LEE

How about Andrew Jackson?

BARTENDER

Yeah, we're good buddies.

(takes money)

Your friend Rollo's a regular.
He's around.

36

ANGLE - AMANDA

36

Trying to look over the boisterous crowd. She finds herself in the middle of some serious betting. A man right in front of her with his back turned yells out --

MAN

Who wants to go double or nothin'
on the Steelers?!

The man turns around right into Amanda -- it's Rollo!

MAN/ROLLO

(to Amanda)

How about you, mama?

AMANDA

Oh, no, I --

Amanda gasps as she recognizes Rollo. He also recognizes her. She has no chance to signal as Rollo bolts from the crowd. Amanda yells real loud and points --

AMANDA

Lee!!!

38 EXT. AMANDA'S HOUSE - NIGHT

38

LEE (V.O.)

You actually wear this?

39 INT. LAUNDRY AREA - NIGHT

39

Lee is holding up a nightshirt that says: "HOT MAMA."

AMANDA

Yes, I do. Jamie and Phillip
gave it to me.

LEE

Oh...

They keep searching through the laundry. No luck. Lee
seems increasingly agitated. He throws a piece of
clothing back into the basket.

AMANDA

Something wrong?

LEE

(pissed)

Yeah, Amanda, I'd say a couple of
things are kinda wrong... Some of
our best agents are in terrible
danger because we've lost a vital
microdot. Our only lead to that
microdot just jumped through a
window. And I'm standing here
searching through your laundry
feeling like an idiot!

AMANDA

Well, it wasn't all your fault.

LEE

(blurting out)

No, actually most of it was yours.

Lee is stunned and immediately regrets the statement
that just flew out of his mouth. Amanda is deeply hurt.

AMANDA

(a beat)

I think I need a cup of coffee.

Amanda exits the laundry area and enters the kitchen.

40 KITCHEN

40

Lee, feeling like an ogre, follows her in.

(CONTINUED)

LEE

Amanda, I really didn't mean that.

Amanda pours herself a cup of coffee.

AMANDA

Yes, you did. Would you like some coffee?

LEE

No thanks...

(a beat)

... Look, I lost my temper. It came out before I knew what I was saying.

AMANDA

That's when people are most honest.

LEE

And dumbest.

AMANDA

(a beat)

Lee, I think we should quit.

LEE

I know, there's no microdot in the laundry.

AMANDA

No... quit working together. We shouldn't be partners anymore.

LEE

We've never been partners.

AMANDA

What about Operation Sandstorm and when the --

LEE

I don't work with a partner!

AMANDA

You're losing your temper again.

LEE

I am not losing my temper!

AMANDA

I really messed up this time, didn't I?

(CONTINUED)

40

CONTINUED: (2)

40

LEE

Amanda -- you're making me nuts.

AMANDA

I guess you don't think I'm right
for the Agency.

LEE

Why are we having this discussion?!

AMANDA

I didn't ask to join the Agency,
you pulled me into it!

LEE

I'm not keeping you there!

AMANDA

I want to be proud of what I do.

LEE

What are we talking about?

AMANDA

Well, I was thinking... maybe I
should quit.

LEE

Your choice.

AMANDA

Okay... then maybe I will... quit.

CUT TO:

41

EXT. AMANDA'S HOUSE - BACK PATIO - NIGHT

41

Lee exits and cuts across the patio.

LEE

<frustrated>

Civilians!

42

OMITTED

42

43

43

44 INT. AMANDA'S HOUSE - KITCHEN - NIGHT 44

Amanda stands over the sink rinsing off the dishes, pots, pans, left over from dinner. She places them in the dishwasher. Suddenly she hears something O.S. She turns the WATER OFF and listens. She hears nothing... except WIND. A heat and lightning storm is brewing.

45 ANOTHER ANGLE 45

Amanda turns the WATER back ON and continues to place dishes and silverware into the dishwasher. Suddenly there's another sound -- a FLOWER POT CRASHING to the bricks below. Amanda cuts the WATER OFF and quickly crosses to the back door. She turns on the flood lights and peeks through the door window.

46 AMANDA'S POV 46

Her eyes scan the back porch area. They find the flower pot smashed on the patio. Looking above the smashed pot she notices the flower pot wire holder has snapped. THUNDER ROLLS across the sky.

47 BACK ON AMANDA 47

She breathes a sigh of relief. But just as a precaution she checks to see that the back door is bolt locked. It is. As Amanda turns away from the door a face appears at the window -- Rollo's face.

48 AMANDA 48

returns to the sink to finish off the last of the dishes. She turns ON the GARBAGE DISPOSAL.

49 BACK DOOR 49

The locked doorknob begins to jiggle. Someone's working it from the outside -- Rollo. Any sound is overcome by the ROAR of the DISPOSAL.

50 FULL SHOT 50

Amanda CLICKS OFF the DISPOSAL -- the jiggling doorknob ceases. Then suddenly the whole house is plunged into darkness. Amanda tenses -- her body stiff. Then we hear the CLAP of THUNDER and bright flash of lightning. Amanda jumps. A shiver runs down her spine.

51 ANOTHER ANGLE

51

The THUNDER ROARS and lightning flashes. Amanda reaches into the cupboard and withdraws a flashlight. As she starts over to the utility closet where the circuit breakers are she hears something else.

*

52 AMANDA

52

spins toward the back door -- the flashlight shining on the jiggling doorknob. Amanda's eyes go wide with terror. Suddenly she sees the bolt on the door start to move ever so slightly. She dashes for the phone -- the line is dead -- cut.

53 INSERT - BOLT LOCK

53

still moving to the unlocked position. _ _

54 AMANDA

54

races to the door snapping the bolt lock back into place when suddenly Rollo's face is illuminated by a flash of lightning. Amanda screams just as Rollo's hand SMASHES through the bottom WINDOW PANE and gropes for the bolt lock.

55 TIGHT ON AMANDA

55

She reels from the door in fright.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

56 INT. AMANDA'S KITCHEN - MOMENTS LATER

56

A flash of lightning illuminates the kitchen as Amanda smashes Rollo's groping hand with her flashlight. Rollo withdraws his hand in pain as Dagget's face appears and Amanda dashes toward the front door. INTERCUT Dagget reaching his hand through the broken window of the back door and unlocking the bolt lock. Dagget and Rollo rush into the house. INTERCUT Amanda at the front door. She unlocks it and flings it open only to find Kurtz blocking her exit. She turns to run only to find herself hemmed in by Rollo and Dagget.

AMANDA

What do you want?

ROLLO

Take a guess.

CUT TO:

57 INT. LEE'S CAR - NIGHT

57

Sludging through the downpour. Lee's face is a picture of concentration. His fingers nervously tap the steering wheel. Then -- he puts the car into a U-turn.

CUT BACK TO:

58 INT. AMANDA'S HOUSE - NIGHT

58

Amanda is standing in the same spot we left her.

AMANDA

If you want money --

ROLLO

Keep your money.

AMANDA

Thank you.

Kurtz and Dagget grab Amanda and drag her into the den. *

59 OMITTED
thru
62

59 *
thru
62 *

62A INT. DEN - NIGHT

62A

Lightning flashes -- THUNDER ROLLS. Amanda turns to Rollo.

AMANDA

Sir, if you're kidnapping me
you're making a terrible mistake.
You see, I'm really not worth
that much money.

ROLLO

You'd be surprised, honey.

Rollo motions to Kurtz and Dagget. The two men maneuver Amanda toward the back door.

62B FULL SHOT

62B

Suddenly Lee bursts the back door open. He takes Kurtz out with a left hook and Dagget goes down after a swift kick to his midsection. Amanda breaks free and dashes into the kitchen. Lee spins and draws his gun -- ready for Rollo.

63 SERIES OF SHOTS

63

Rollo kicks the gun from Lee's hand and lunges at him with a knife. Lee sidesteps the knife and grabs Rollo's arm flipping him into the now up and charging Dagget and Kurtz, knocking them both to the floor. Lee grabs Amanda's hand and runs into the kitchen with everyone in hot pursuit.

LEE

Get into the dining room.

Amanda ducks into the dining room. As Kurtz charges into the kitchen, Lee catches him broadside with the refrigerator door to the face. Kurtz is on the floor. Lee follows Amanda into the dining room where he ends up clobbering Dagget with the top half of the dutch door. Meanwhile, Rollo enters the dining room and grabs for Amanda. She tries to break away from him.

ROLLO

Easy, easy, I don't wanna damage
the merchandise.

But before Rollo can get a firm grip on Amanda, Lee is all over him with a flurry of punches and Rollo is out cold. Seeing Rollo down and out for the count, Kurtz and Dagget take off out the back way.

Lee turns to Amanda, just as her legs give out from under her and she starts to collapse. Lee catches her in his arms before she hits the floor. Amanda holds onto him tightly. At first Lee doesn't know how to react or what exactly to do with his own arms... But feeling her trembling body against his, he slowly puts his arms around her.

AMANDA

I've never been so scared.

LEE

It's okay now. Everything's okay.

AMANDA

Lee, what's going on?

LEE

I don't know.

AMANDA

Thank goodness Mother and the kids weren't here. What did those men want?

LEE

(looks at Rollo)

I'll find out.

Amanda suddenly realizes how close she is to Lee. He feels her body tense -- they separate -- both feeling somewhat awkward.

AMANDA

I'd better get the lights back on before Mother gets home.

LEE

Good idea...

Amanda goes to the circuit breaker in the kitchen and turns the lights back on. Lee drags an unconscious Rollo into the kitchen. Amanda starts to straighten up. Through this:

AMANDA

How did you know they were here?

(CONTINUED)

64A CONTINUED:

64A

LEE

When I drove up I saw their van
parked outside.

(beat)

You feeling a little better right
now?

AMANDA

Yes...

(a beat)

What made you come back?

LEE

I'm not sure... I felt... I didn't
like our little disagreement.

AMANDA

I didn't think it was so little.
You said I should quit the Agency.

LEE

No, you're the one who said you
should quit the Agency.

AMANDA

And you agreed with me.

LEE

Here we go again.

AMANDA

Unless you didn't mean it.

LEE

Well... I didn't totally mean it.

AMANDA

But you meant it a little...

LEE

Maybe a little.

AMANDA

There, you said it.

LEE

Okay, I said it. So?

They hear a CAR PULL INTO the DRIVEWAY.

AMANDA

Oh no, that's Mother and the
boys.

(CONTINUED)

64A CONTINUED: (2)

64A

LEE

You mean we're not going to
finish this conversation?!

AMANDA

You've got to get out of here...
(pointing to Rollo)
... and take that with you.

INTERCUT as Lee exits the back with Rollo draped over
his shoulder, Dotty enters the front door with Jamie
and Phillip. Amanda checks over her shoulder to see
that Lee's gone, uprights one more chair, then greets
Dotty and the kids as they enter the den.

AMANDA

(continuing)

Hi. How was the movie?

DOTTY

A little too gory.

PHILLIP

Yeah, it was great.

JAMIE

I want a bullwhip.

DOTTY

Not in this lifetime, dear. Up
to bed, both of you.

The boys kiss and hug Amanda and Dotty good night and
head up the stairs. Dotty gives her daughter a long
look.

AMANDA

Some lightning storm, huh?

DOTTY

Amanda, is everything alright?

AMANDA

Fine... now that you're home.

DOTTY

Oh, that's sweet, dear. I'm just
starving.

Dotty opens the refrigerator door to see all the eggs
in the tray on the door -- broken.

(CONTINUED)

64A CONTINUED: (3)

64A

DOTTY

(continuing)

Amanda, look at the eggs.

AMANDA

Oh my... I guess somebody closed
the door a little too hard. I'll
clean up. You look tired, Mother.
You should go to bed.

DOTTY

(yawning)

Those action adventure movies really
wear me out.

(then)

Dear, I feel a draft...

Amanda quickly glances at the back door where the
window is broken. Dotty doesn't notice.

AMANDA

I've got the refrigerator door
open.

DOTTY

Oh... Silly me. 'Night, sweetheart.

AMANDA

Sleep tight.

Dotty exits. Amanda lets out a long sigh.

CUT TO:

65 EXT. YACHT HARBOR - ESTABLISHING - DAY

65

KURTZ (V.O.)

I'm telling you, Rollo won't say
anything.

66 EXT. YACHT - DAY

66

Kurtz and Dagget stand on the deck with Pierce. The
name on the ship is now "The Moonbeam."

PIERCE

You'd better be right, Kurtz -- for
Rollo's sake.

Pierce takes a sip from a glass of sherry.

(CONTINUED)

66

CONTINUED:

66

PIERCE

(continuing)

The price on the King woman has gone up even higher than before. I talked to the buyer this morning. I told him all about your little escapade last night.

(smiles sinisterly)

Mrs. King's spirited performance appeals to him. He feels that will make her an even better "head mistress" for his "collection."

KURTZ

What do we do about that guy who keeps showing up?

PIERCE

Get rid of any inconveniences. No need to be polite. Just get me Amanda King -- now.

CUT TO:

67

EXT. AGENCY - ESTABLISHING - DAY (STOCK)

67

ROLLO (V.O.)

Hey, I wanna know where I am!

68

INT. AGENCY INTERROGATION ROOM - DAY

68

The bare room is lit by a single bulb. Rollo is bound securely to a wooden chair opposite a mirror. Francine paces like a hungry lioness in front of him. Lee stands in the opposite corner watching Francine "do her thing."

FRANCINE

Shut your face, bozo.

LEE

Better tell her what she wants to know, Rollo.

ROLLO

I'm telling you, I don't know anything.

Francine sticks her face into Rollo's.

(CONTINUED)

FRANCINE

I'm just going to ask you one more time, scuzzball -- why were you after Amanda King? This is your second attack.

ROLLO

(a beat)

Okay... Okay...

(takes a breath)

... All I wanted to do was rob her -- that's it.

FRANCINE

What'd you do with her purse?

ROLLO

Who remembers. I deal with a lot of purses.

FRANCINE

I'm not buying it, Rollo.

LEE

She's not buying it, Rollo.

FRANCINE

Just leave me alone with him. All I'd need is five minutes.

LEE

I don't know... I covered for you last time. I just don't think I can go to bat for you again.

ROLLO

(getting nervous)

Who the hell are you guys?

FRANCINE

Three minutes -- just three minutes alone with him.

LEE

Maybe... As long as I don't have to watch this time.

(to Rollo)

It was brutal.

ROLLO

(really sweating)

Look, I got my rights. I want a lawyer.

(CONTINUED)

68 CONTINUED: (2)

68

LEE

Yeah, and I want to be six-eight
with a jump shot. Don't go
anywhere.

69 INT. HALLWAY - TIGHT SHOT - ROLLO

69

THROUGH a two-way mirror. WIDEN to reveal Lee and
Francine with Billy.

BILLY

Could be possible. Snatch her
purse, get her address so they
could come back later and rip
off the house.

LEE

It's possible.

BILLY

Do you buy it?

FRANCINE/LEE

No.

BILLY

We only have twelve hours to find
that microdot. Any suggestions?

LEE

I think we let him go.

They all share a knowing look.

BILLY

Take him down the back way.

CUT TO:

70 OMITTED

70 *

71 EXT. ABANDONED BUILDING AND ALLEY - SERIES OF SHOTS
- DAY

71

Rollo approaches the building and does not know that Lee
is following some yards behind.

(CONTINUED)

Rollo slips through the abandoned building when suddenly A SHOT RINGS OUT, kicking up wood splinters right next to him. Rollo dives behind some old wooden crates, a look of pure terror etched across his face. TWO MORE SHOTS RING OUT. Rollo ducks.

Suddenly Lee dives, does a tuck and roll and ends up right next to Rollo, behind the crate as bullets rip into the wall near them. Rollo reels in fear.

ROLLO

Don't kill me! Don't kill me!

LEE

I'm not the one who's shooting at you, ya jerk!

ROLLO

You're not?... Then who?

Another SHOT burrows it's way into the crate. Lee and Rollo duck.

LEE

Take a guess. What would your buddies do if they thought you snitched on them?

A BULLET RINGS OUT above their heads. Rollo looks at the impact mark.

ROLLO

Yeah... they could do that.

(thinking)

If I tell you what you want to know, I get protection?...

LEE

Yeah... you'll get protection. Why were you after Amanda King?

ROLLO

We were never gonna hurt her. We never hurt any of our merchandise.

LEE

(something sparks)

Merchandise... That's the same thing you said in the house...

ROLLO

Nothing personal. Just business.

Suddenly Lee grabs Rollo roughly.

(CONTINUED)

LEE

You were never after Amanda's
purse and you were never going
to rob her that night either.

(a beat)

She's just a piece of merchandise
to you. What were you going to
use her for? What?!

ROLLO

We were going to sell her.

LEE

White slavery...

Lee throws Rollo back against the crate -- hard.

LEE

(continuing)

Where are you keeping them --
the women?!

ROLLO

A yacht. But don't ask me where
it is -- it's always docked
someplace different and there's
always a different name on it.

LEE

(calls out)

Francine! We got a change of
plans!

Francine appears from behind some crates. Rollo sees
her as she crosses to Lee.

ROLLO

Hey, what the hell...

(then realizing)

... This whole damn thing's been
a setup.

LEE

No kidding, Sherlock.

(to Francine)

They've never been after the
microdot. They've been after
Amanda all along. And wherever
the yacht is -- that's where her
purse and the microdot are.
I've got to get to her.

(CONTINUED)

71 CONTINUED: (3)

71

FRANCINE

Where is she? *

LEE

That mansion in Baltimore -- where
the charity is. *

CUT TO:

72 INT. CHARITY MANSION - LIVING ROOM - DAY

72

The room has been transformed into a demonstration area. Amanda is blindfolded and leading a demonstration of several blindfolded potential contributors. They are trying to "feel" their way through the room.

AMANDA

Just listen for my voice and --
follow the sound. For someone
who is blind, this is routine.

Amanda is no longer unsure of herself at this, but has gained poise and confidence.

73 EXT. MANSION - BACKYARD PATIO - DAY

73

It is a HIGH ANGLE SHOT looking down on Lee, as he arrives and mingles with the guests. We see that he is obviously describing Amanda to a gentleman -- but the gentleman shakes his head -- no, he hasn't see her.

74 REVERSE ANGLE - ON DAGGET - IN WINDOW

74

The high angle looking down on Lee has been Dagget's POV from an upstairs bedroom in the mansion.

75 INT. MANSION - LIVING ROOM

75

Amanda continues to lead the demonstration. ANGLE ADJUSTS to reveal Nyong appearing in the doorway without his Guide dog. He slowly removes his dark glasses revealing his eyes, which look as if they've been totally enveloped by cataracts. *

AMANDA

We're almost through. You've
been doing fine. Just remember,
the blind face these problems
every moment of every day.

76 TIGHTER ON NYONG

76

As he slowly removes what appear to be opaque contact lenses, which actually made him blind -- something he no longer is...

77 ANGLE PAST AMANDA TO DOORWAY

77

She reaches the open doorway and Nyong's arm grabs her and pulls her through. Amanda "gasps" and rips off her blindfold -- but then she sees that it's Nyong and she smiles.

AMANDA

Oh, it's you.

(realizes the change)

You can see!

NYONG

(dryly)

Yes, it's a miracle.

He quickly reaches out and grabs her and roughly pulls her through the room and outside.

78 EXT./INT. SECOND FLOOR VERANDA - DAY

78

As Lee comes off of the stairs and out onto the veranda, searching for Amanda. Down below, he suddenly notices the same van he's seen before -- outside Amanda's house.

79 ANGLE ON VAN - DOWN BELOW

79

As Nyong forces Amanda into the back. Dagget and Kurtz are up front.

80 ANGLE ON LEE - UP ABOVE

80

As the van pulls out down below, Lee takes a running leap off the veranda and lands with a THUD on the roof. He barely hangs on to the luggage rack railing around the outside edge, as the VAN ROARS off.

81 ANOTHER ANGLE

81

The VAN speeds down the driveway and does a SKIDDING turn into the street. Lee almost gets thrown off the roof of the van.

82 TRAVELING SHOTS - VAN 82

Lee tries to edge forward on the roof. Dagget leans out the passenger side window and tries to shoot Lee off. Lee crouches down very low. Kurtz starts swerving the van to try and shake Lee off -- but Lee still stays on.

83 INT. BACK OF VAN - ON AMANDA 83

scared to death. But there's nothing she can do. Nyong pulls out a gun and points it at Amanda who "gasps" -- Nyong jerks his arm up and fires right through the roof -- at Lee!

84 BACK ON LEE - VAN ROOF 84

Hanging on for dear life as BULLETS RIP through the roof.

85 FULL SHOT 85

as the van careens down a side road, then makes a sharp turn into an alleyway.

86 ANOTHER ANGLE 86

As the van bolts out of the other side of the alley into a dock area. The van speeds toward the end of the dock. Suddenly, Kurtz slams on the brakes. The VAN SKIDS to the very edge of the dock, hits a log barrier and stops on a dime.

87 LEE 87

flies off the roof of the van into the water. Dagget and Kurtz scramble out of the van -- their guns trained on Lee -- if he comes up...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

88 EXT. YACHT HARBOR - DAY

88

ESTABLISH the yacht.

PIERCE (V.O.)

You're a fool, Nyong.

89 INT. NIGHTWING - NYONG'S CABIN - DAY

89

Pierce paces in front of Nyong who sits behind an ornate mahogany desk. Behind him on a shelf is Amanda's purse...

PIERCE

The King woman is worth much too much to the buyer for you to risk the deal by having her for yourself.

NYONG

I am just going to sample the merchandise. You seem to forget, Pierce... Your job is only to broker the deal with the prospective buyers. But it is I who runs this little enterprise. And the last person who called me a fool --

Nyong suddenly shoots Pierce with a tranquilizer gun. A small poisonous dart embeds itself in Pierce's arm. He stares at Nyong in disbelief.

NYONG

(continuing)

-- Died the same way you're about to.

(smiles)

Don't worry, my old friend. It's a very fast acting poison and I'm told the pain is minimal.

Pierce's eyes go up into his head and he drops to the floor dead. Nyong buzzes and Kurtz enters.

NYONG

(continuing)

Dispose of Pierce please and show Amanda in.

Amanda enters as Kurtz drags Pierce's body out the door past her. Amanda glances down at the dead man and feels the terror welling up inside her. As she crosses to Nyong she notices her purse on the shelf behind her. *

AMANDA

Mr. Nyong, your man said that you were going to sell me!

(shocked)

That's white slavery!

NYONG

I much prefer to look at myself as one who provides a delicate service to certain lonely, but very wealthy men.

AMANDA

And I think you're a very despicable man, Mr. Nyong. *

NYONG

I'm sorry you feel that way, Amanda. *

(touches her face)

You have beautiful skin. I will not sell you right away. First, you and I will be together. *

AMANDA

Together?

Nyong just smiles...

AMANDA

(continuing)

I don't suppose it makes a difference that I'm a mother with two little boys?

NYONG

None whatsoever.

(to Kurtz)

Take her to her friend. But blindfold her first. I don't want her knowing her way around the ship -- just in case.

Nyong watches Amanda as she's escorted out by Kurtz. We see the lust in Nyong's eyes.

91 INT. HALLWAY

91

Kurtz escorts a blindfolded Amanda down the hallway. As she goes, Amanda subtly feels her way down the wall and counts off the footsteps to herself.

92 INT. CARGO HOLD

92

Amanda is led into the hold by Kurtz who bolts the door behind him when he leaves. Amanda immediately spots Lee who is shackled to a long pipe which is attached to the ceiling above his head. He's still wet. Behind Lee are four other women -- one being Gail. They have all been heavily sedated. Amanda rushes to Lee.

AMANDA

Are you alright?

LEE

What do you mean 'am I alright?'
I'm strapped to a pipe -- of
course I'm not alright. Nobody
here is alright.

*
*
*
*

AMANDA

Lee, this is white slavery.

LEE

I know.

AMANDA

They were never after the microdot!

LEE

I know.

AMANDA

They've been after me the whole
time!

LEE

Amanda, I know all this.

AMANDA

And I saw my purse.

LEE

You did? Where?

AMANDA

In Nyong's cabin. It's just sitting
there on a shelf.

(CONTINUED)

LEE

We've got to get to that microdot
and relay the code to Billy.
Otherwise, our operatives in
Leningrad are finished.

Suddenly, Amanda spots Gail.

AMANDA

Oh, my gosh, that's Gail. She's
the one I told you about. The
one who disappeared.

Amanda starts to go her...

LEE

Amanda, you can't do anything
for any of those women right now.
They're all so drugged up they
wouldn't know their own fathers.
And if we don't get a move on
they're going to be drugging you
next.

AMANDA

Lee, I don't want to be somebody's
slave.

Lee is studying the pipe trying to figure out a way to
get loose. * *

LEE

Oh, it's not so bad -- you get to
travel.

AMANDA

Lee!

LEE

I'm kidding, Amanda. Sometimes
you use humor to ease the tension.

AMANDA

Well, it didn't work.

LEE

No, I suppose not. *

AMANDA

We've got to get out of here!

(CONTINUED)

LEE

Stay cool. I happen to have a plan.

(glances at pipe
above)

Amanda, hang on this pipe with me.

AMANDA

This is your plan?...

Amanda grabs onto the pipe that Lee is shackled to. She lets go after a moment.

LEE

Why'd you let go?

AMANDA

It's hot.

LEE

Probably a steam pipe. Try it again.

Amanda takes her jacket off and wraps it around the pipe. Then grabs hold of the pipe again and lets her body go limp, trying to be just dead weight. Lee does the same.

LEE

(continuing)

Try swinging with me.

They both start swinging on the pipe.

AMANDA

Is this it?!

LEE

Just keep swinging, it may take awhile.

AMANDA

Keep swinging...

LEE

Look, Amanda... about you quitting the Agency...

AMANDA

Yeah...

LEE

Maybe it's a good idea.

(CONTINUED)

92 CONTINUED: (3)

92

AMANDA
(heartbroken)
Oh...

LEE
I mean, if you weren't working
for the Agency you wouldn't be in
a mess like this one.

AMANDA
Yes, but if I weren't with the
Agency you wouldn't be here to
save me.

LEE
I just hope that's what I'm doing.

AMANDA
What...

LEE
Saving you.

93 FULL SHOT

93

Suddenly they hear the BOLT BEING OPENED on the lock to
the cargo hold door.

LEE
Get by the door.

Amanda lets go of the pipe and dashes to the wall beside
the door.

Dagget enters the cargo hold just as Lee gives one last
mighty swing to the pipe.

The pipe collapses to the floor -- STEAM GUSHING from
the broken end.

Dagget goes for his gun. Amanda rushes to the pipe and
points it right at Dagget before he gets his gun drawn.

94 ANGLE ON DAGGET

94

The steam geysers right into his face, momentarily blind-
ing him, giving Lee just enough time to slip his shackles
off the pipe. Dagget backs out into the hallway.

Lee, still shackled, but now free of the pipe, charges Dagget, tackling him with a body block. Dagget goes down hard. As Lee wrestles with him on the floor, Dagget's GUN GOES OFF hitting an electrical fuse box. The box shorts out, plunging the hall into darkness. Lee knocks Dagget's gun out of his hand. The GUN CLATTERS down the metal stairs into the engine room, lost in the darkness.

Lee gives Dagget a clasped hand punch to the jaw and Dagget goes down for the count. Amanda joins Lee in the dark hall -- as the STEAM GUSHES into the hall obliterating their vision.

LEE

I can hardly see anything -- can you?

AMANDA

No, but I think I can get us out of here by feel.

LEE

By what?

AMANDA

Feel. I've been practicing for the blind charity.

LEE

Amanda, is this going to be a long explanation?

AMANDA

I was blindfolded when I was brought down the hallway and I made mental notes how to get back to Nyong's cabin.

LEE

Lead the way.

Amanda hesitates...

AMANDA

Well... Well, wait. I have to reverse the notes in my head, because we have to go back in the opposite direction.

Lee waits... and waits.

LEE

Are you reversed yet?

AMANDA

I think so.

96 FULL SHOT

96

Lee follows Amanda's lead as she feels her way down the dark hall.

AMANDA

I take twenty-six steps till I
come to the first turn. And I
turn left -- that should lead us
to the stairs and Nyong's cabin.

Amanda continues feeling her way down the dark hallway with Lee right behind her. They come to the end of the twenty-six steps and take a left. At the end of this hallway they can see some light filtering through from Nyong's cabin, upstairs. Lee and Amanda quickly approach it and enter.

97 OMITTED

97 *

98 INT. NYONG'S CABIN

98

While Lee searches through Nyong's desk, Amanda grabs her purse and pulls out the infamous sock. She begins to tear open the elastic. Meanwhile, Lee has found the key to his shackles in Nyong's desk. He frees himself just as Amanda holds up the microdot she's retrieved from the sock. She holds it up for Lee to see.

AMANDA

Got it.

LEE

Great. Now put it in a safe place.

Amanda puts the microdot in a heart shaped locket she wears around her neck.

AMANDA

Close to my heart.

LEE

Nice touch.

Lee takes Amanda's hand and they both head up to the deck.

99 EXT. DECK - DAY

99

Lee and Amanda step onto the deck. Suddenly, Lee's head is almost split in two by a fire ax. Lee ducks just in time as the ax is embedded in the door. The assailant is Kurtz. Lee drives his fist into Kurtz's stomach. Kurtz goes down. Lee shouts to Amanda.

(CONTINUED)

99

CONTINUED:

99

LEE

Get to the bridge. Call Billy on
the shortwave radio. The frequency
is 74. Use the code number 1XY2.
Tell him you've got the microdot.

*
*

Kurtz scrambles to his feet and slashes at Lee with the
ax. Lee dodges it. Amanda stands there wanting to
help Lee -- but is unable...

*

LEE

(continuing)

Amanda, go!

Amanda scrambles up the ladder to the bridge.

100

INT. BRIDGE

100

No one is there. Amanda crosses to the shortwave radio
and turns it on. A LOUD SCREECHING NOISE sounding like
a combination of feedback and someone scratching their
nails across a dart board, explodes out of the radio
speaker. Amanda quickly shifts the dial, turning the
terrible noise into static. She dials to frequency 74.

*

101

BACK ON LEE

101

fighting for his life, with Kurtz swinging madly at him
with the ax. Lee dodges the deadly thrusts, but Kurtz
is like a mad dog -- he just keeps coming.

*

102

BACK TO AMANDA IN BRIDGE

102

She speaks into the mike.

*

AMANDA

This is 1XY2. Is anybody there?
Oh, please!

More STATIC -- then suddenly we hear Billy's voice...

INTERCUT WITH:

103

INT. AGENCY

103

BILLY

Melrose, here.

AMANDA

Sir, it's Amanda. I have the
microdot.

(CONTINUED)

103 CONTINUED:

103

BILLY

Amanda, where are you?

104 BACK TO LEE

104

Kurtz has Lee cornered. He lunges with the ax. Lee ducks, swivels while at the same time driving his knee into Kurtz's stomach. As Kurtz doubles over, Lee finishes him off with a karate chop to the back of the neck. Lee dashes up to the bridge.

105 BRIDGE

105

Lee enters. Amanda is just shutting off the shortwave.

LEE

Did you get Billy?

AMANDA

Yes. He'll be here in fifteen minutes.

106 FULL SHOT

106

Suddenly, Nyong appears at the door. He has a gun in his hand.

NYONG

Too bad both of you will be dead by then and I'll be long gone.

Nyong points the gun at Lee and is about to pull the trigger. Amanda notices the shortwave radio speaker right by Nyong's head. She suddenly cranks the shortwave as loud as it will go causing the EARSPLITTING FEEDBACK. Nyong flinches as the noise blasts into his ear. Lee dives for Nyong knocking him to the floor. His gun flies out the door landing on the deck. Nyong jumps to his feet and dashes out the door. Lee follows in hot pursuit.

107
thru
112

OMITTED

107
thru
112

112A DECK

112A

As Nyong dives for his gun, Lee makes a flying leap from the bridge -- tackling him. The two men slam to the hard wooden deck. The gun skitters across the deck and PLOPS into the water. Both men vault to their feet.

112B FULL SHOT

112B

Nyong takes a karate stance. He lunges toward Lee showering him with deadly blows. Lee blocks most of them, but one blow gets through his defenses and knocks him to the ground.

112C ANGLE - AMANDA

112C

She has been watching from the bridge deck. She winces as Lee is knocked to the ground.

112D ANGLE ADJUSTS

112D

TO Lee and Nyong. Nyong is about to deliver a death crunching kick to the downed Lee.

112E FULL SHOT

112E

Amanda notices a styrofoam life preserver. She flips it Frisbee style hitting Nyong in the back of the neck. He's stunned just long enough for Lee to jump to his feet. Nyong comes at Lee who dodges him and flips him over his back. Nyong lands hard on the deck, reaches out, grabs Lee's foot and takes him down also. Nyong is up and runs down the side of the ship toward the stern.

112F ANOTHER ANGLE

112F

Lee grabs a coiled rope as he chases after Nyong. As Nyong reaches the stern of the yacht he grabs a stevedore's hook and turns to confront Lee. Lee stops, fashioning a lasso out of the rope. Nyong charges him. Lee lassos Nyong, flips the rope over a beam, and pulls Nyong up off his feet so he dangles above the deck. As Lee ties the rope off:

LEE

(to Nyong)

Hang in there. Maybe after a couple of hours you'll even get comfortable.

113 EXT. DOCKSIDE - DAY

113

TIGHT ON Amanda's locket as she tries to get it open. Unfortunately it seems to be stuck. WIDEN to reveal Francine, Billy and Lee all waiting impatiently for Amanda to produce the microdot that is now in her locket.

(CONTINUED)

113 CONTINUED:

113

AMANDA

(fidgeting with
loket)

It's never gotten stuck before.
Must be all the moisture in the
air.

BILLY

Amanda, there isn't much time.

FRANCINE

I could get it open -- with a
hammer.

The locket pops open. Amanda hands the microdot to
Billy.

AMANDA

No need for a hammer. Here's --
your microdot.

114 FULL SHOT

114

Billy takes the microdot and rushes over to the micro-
phone in his car. Francine goes with him. STAY ON
Amanda and Lee. In the b.g., we see Nyong, Dagget, Kurtz
and Antoine loaded into a paddy wagon. Gail and the
other women are being attended to by a doctor and nurse
before they're taken to the county hospital. Lee looks
over from the women to Amanda.

LEE

Well, I guess everything turned
out okay...

AMANDA

I guess...

Lee glances down at the ground, stalling, trying to get
his words straight in his own mind.

LEE

Amanda... ahhh...

AMANDA

You know I'm proud of the job I
do. And I've been thinking about
this a lot. I don't think it was
my fault that the microdot was stolen --

LEE

You're right.

(CONTINUED)

AMANDA

And another thing -- I'm right?

LEE

Yeah, you're right.

(a beat)

And you know that part about you...
you know...

AMANDA

Resigning.

LEE

Yeah. That part... I think you
should give it a little bit more
thought.

*
*
*

AMANDA

Then what do you think I should
do with this?

Amanda pulls out a typed piece of paper and hands it to
Lee.

LEE

(reading paper)

I, Amanda King, hereby resign...

(glances up)

... Hmm... I guess we ought to
file this.

Amanda gives Lee a look, not really understanding what
he means until he crumples up the paper and performs
the perfect hookshot into a garbage can.

LEE

(continuing; smiles)

Circular file.

Amanda smiles back at him.

AMANDA

Right.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

115 OMITTED 115 *

115A INT. AGENCY BULL PEN - DAY 115A *

Lee enters carrying his laundry to find Amanda waiting
for him. *

AMANDA
You wanted to see me. *

LEE
I've got something for you.

AMANDA
(sees laundry)
Another carrier drop??

LEE
(hands her an envelope)
A contribution. For the charity.
It's from the Agency.

AMANDA
Oh, how sweet. That was really
nice.

Amanda looks at the laundry again...

AMANDA
(continuing)
I can really do it this time.

LEE
Do what?

AMANDA
(pointing to laundry)
The drop.

LEE
It's not what you think.

AMANDA
Please Lee, let me do it.

LEE
You really want to.

AMANDA
Absolutely.

(CONTINUED)

115A CONTINUED:

115A *

LEE

Okay.

Lee hands Amanda his laundry. *

LEE

(continuing)

Try to get the dirt out of the
collars. I need it by tomorrow.

AMANDA

This isn't a drop?

LEE

No. It's my laundry.

Amanda just smiles... she's stuck. FREEZE.

-- FADE OUT.

THE END

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