

**SCARECROW**  
— and — *Mrs. King*

"OUR MAN IN TEGERNSEE"

FIRST DRAFT

June 18, 1984



**WARNER BROS.**

SCARECROW AND MRS. KING

"Our Man In Tegernsee"

Written by  
Juanita Bartlett

FIRST DRAFT

WARNER BROS. TELEVISION  
4000 Warner Boulevard  
Burbank, California 91522

June 18, 1984  
© 1984  
WARNER BROS. INC.  
All Rights Reserved

SCARECROW AND MRS. KING

"Our Man In Tegernsee"

CAST LIST

AMANDA KING

LEE STETSON

HERR SCHINDLER

LEUTNANT DIETER VOLKENAUER

HARRY HOLLINGER

BARTENDER

WERNER MUELLER

LUIS

ROLF

KARL PORTILLO

JOHAN

FRIEDERLING

GUNTHER

MAN

SCARECROW AND MRS. KING

"Our Man In Tegernsee"

SET LIST

INTERIORS:

TOY TRAIN SHOP

HILTON HOTEL  
Lobby

BACHMAIR HOTEL  
Bar  
Lounge

PORTILLO'S CHALET

SAWMILL

EXTERIORS:

OLD TOWN - MUNICH

MUNICH POLICE STATION

HILTON HOTEL

HOLLINGER'S CHALET  
Terrace

LAKE

FUNICULAR

GUNTHER'S CABIN

FUNICULAR LANDING

RURAL ROAD

MUELLER'S HOUSE

WOODED AREA

BAD TOLZ POLICE STATION

PORTILLO'S CHALET

BAD TOLZ STREET

SOLLNE  
Fountain  
Kiosk  
Dance Floor

SAWMILL

SCARECROW AND MRS. KING

"Our Man In Tegernsee"

ACT ONE

FADE IN:

1 EXT. OLD TOWN - MUNICH - ESTABLISHING - DAY 1

This is a picturesque warren of old buildings crowded along the narrow streets of old town; an area of small and tasteful shops.

2 AMANDA KING 2

makes her way through the crowd of pedestrians, checking her watch as she goes, obviously in a hurry. She can't resist some appreciative and wide-eyed looks about her... drinking in the atmosphere, savoring it. As she comes abreast of a Toy Train Shop her eyes go to the window display and she pulls up short. A few steps take her back to the window where she gazes in at an array of miniature train cars, stations, etc. A moment's hesitation, another glance at her watch, and she enters the shop.

3 INT. TOY TRAIN SHOP - DAY 3

As Amanda enters, pauses, looking about. She is delighted with what she sees. The shop contains everything for the miniature train buff. An ENGINE and CARS CLICK importantly over tracks laid out on a display table. Amanda crosses to it.

AMANDA

(to herself)

Oh. Oh, I wish I'd found this sooner.

The proprietor, HERR SCHINDLER, crosses to her.

SCHINDLER

Guten tag.

AMANDA

(stumped)

Yes... uh... guten... uh...

She reaches into her handbag, pulls out a small German phrase book, starts leafing through it.

(CONTINUED)

AMANDA

(continuing)

Bitte.

(looks to see if  
she's communicated,  
then back to the  
book)

Wieviel kostet das?

SCHINDLER

How much does what cost?

AMANDA

Oh, you speak English. That's  
wonderful. Because I don't speak  
German, and I'm not very good with  
this phrase book. I have to catch  
a plane home in...

(checks her watch)

Oh, my gosh.

SCHINDLER

You wish to purchase a train?

AMANDA

Well, maybe not a whole one. A  
couple of cars, an engine...  
something typically European.

SCHINDLER

They're all typically European.  
This is Europe.

AMANDA

Of course it is. I guess I meant  
something typically Bavarian.

Schindler approves of the distinction.

SCHINDLER

Bavarian. Yes. This way, please.

Amanda follows as Schindler crosses to a counter, selects  
one of the boxes on display. Through the action:

AMANDA

It's for Phillip and Jamie... my  
two boys. I didn't know what to  
bring them, and this is absolutely  
perfect. They have a train set,  
but nothing to compare with what  
you have here.

SCHINDLER

I would suggest this. Yes?

(CONTINUED)

3 CONTINUED: (2)

3

AMANDA

Yes. They'll love that.

Amanda has shoved the phrase book back into her handbag, wrestled out a handful of bills. She reacts.

AMANDA

(continuing)

Oh.

(off his look)

I'd forgotten. I already changed my marks back into dollars. If I had time to go to a bank...

(checks her watch)

... but, I don't. You have to check in an hour early on international flights.

Schindler starts to replace the package.

AMANDA

(continuing)

Oh, don't. I mean... Could you possibly take dollars?

SCHINDLER

(unsure)

Well...

AMANDA

I don't remember what the rate of exchange is, but whatever it is it's fine. It would mean so much to them. Please?

Schindler acknowledges his acquiescence with a shrug and a nod, starts figuring the exchange.

AMANDA

(continuing)

Oh, thank you. They're going to be so excited. I bought them a couple of little things, but I really didn't have time to shop. And then, when I saw the trains in the window...

SCHINDLER

That will be thirty-two American dollars.

Amanda counts out a twenty, a ten and two dollar bills.

(CONTINUED)

3 CONTINUED: (3)

3

AMANDA

I can't tell you how I appreciate  
this. It's very kind of you.

Schindler takes the money, counts it out. He hesitates a moment, then picks up the twenty for closer appraisal. He looks from the twenty to Amanda, eyes narrowed. HOLD on his grim expression for a moment and...

CUT TO:

4 EXT. MUNICH AIRPORT - FULL - DAY (N.P.S.)

4

A TWA passenger jet comes in for a landing.

DISSOLVE TO:

5 EXT. POLICE STATION - ESTABLISHING - DAY

5

This is a station in Old Town. We see its severe facade through an ornate stone archway. Over the entrance is the word: POLITZEI.

AMANDA (V.O.)

(mEEK, anticipating  
the explosion)

Hi.

LEE (V.O.)

(controlled)

What did you say?

CUT TO:

6 INT. POLICE STATION - CELL - DAY

6

Amanda, behind bars, faces LEE STETSON, who stands just outside her cell. She knows his anger is barely controlled, approaches the conversation cautiously.

AMANDA

I said... Hi.

LEE

(a beat, nods,  
very controlled)

Hi.

AMANDA

(a beat)

Did you have a nice trip?

(CONTINUED)



LEE

(considers the  
question)

Did I have a nice trip. Well, it started with me getting roused out of bed in the middle of the night by Billy...

AMANDA

I'm sorry.

LEE

Did I mention I'd taken a long weekend?

AMANDA

No, you hadn't...

LEE

I'd taken a long weekend. Which had just started. Gillian's got this terrific lodge up in the Poconos.

AMANDA

No, you hadn't mentioned... Gillian?

LEE

So, I'm roused out of bed. Then there were all those questions at the office... none of which I had the answers to...

AMANDA

(sympathetic)

It must have been...

LEE

(overriding)

But, the flight over was very nice. Yes. Nine hours and forty-five minutes... but, very nice.

AMANDA

You're angry.

LEE

Why should I be angry? Why should I even be surprised?

(sotto, angry)

You're sent over here on Agency business. All you have to do is deliver an envelope. That's all. And you get yourself arrested for passing counterfeit money?!

(CONTINUED)

AMANDA

I didn't know it was counterfeit.  
Lee, you know I wouldn't do a  
thing like that. I mean, I did...  
but, I wouldn't have if I'd known.

LEE

The German government is not happy.  
The American government is not  
happy.

AMANDA

I'm not very happy myself.

LEE

Counterfeiting louses up everybody's  
economy.

AMANDA

Look, Lee, I can understand that  
you're upset. I'm upset, too.

She lays out the circumstances calmly... but, with the  
words comes a full realization of her plight. The tears  
she's been holding back brighten her eyes.

AMANDA

(continuing)

Doris Semple was supposed to pick  
me up at Dulles International and  
I wasn't there. Phillip and Jamie  
and Mother are probably worried  
sick, and I'm in jail. I've never  
been in jail before. And, I'm in  
jail... in Germany. I don't even  
speak German. All I know how to  
say is 'edelweiss.'

LEE

(softens)

Okay. Okay.

AMANDA

I learned it from 'The Sound of  
Music.'

LEE

Take it easy, Amanda.

AMANDA

Lee, I'm scared. What's going  
to happen to me?

(CONTINUED)

6 CONTINUED: (3)

6

LEE

Well, for the moment, they're  
going to let you go in my custody.

AMANDA

(brightening)

They are?

LEE

Yeah.

(beat)

You just can't leave Germany.

AMANDA

I can't leave Germany.

HOLD ON her expression for a moment and...

CUT TO:

7 EXT. POLICE STATION - DAY

7

As Amanda and Lee exit the station. She stops for a  
moment, takes a deep breath, savoring it.

AMANDA

It's so good to be out. I spent  
the night in jail. I just can't  
believe it. They even took my  
fingerprints.

They start walking.

AMANDA

(continuing)

We have to find a telephone so I  
can call home. How long shall I  
tell them I'll be here? They  
can't just hold me indefinitely,  
can they?

LEE

Amanda, this thing goes way beyond  
that twenty you tried to slip the  
shopkeeper.

AMANDA

I didn't try to slip him the twenty.  
I was buying a present.

VOLKENAUER (O.S.)

Frau King...

(CONTINUED)

CONTINUED:

Amanda and Lee turn to see LEUTNANT DIETER VOLKENAUER hurrying toward them from the police station. Volkenauer is in his late thirties, attractive (in a disarmingly rumpled way). His manner is polite, even diffident, but we sense a keen intelligence behind it. He is something of a Teutonic Columbo. Amanda takes Lee's arm.

AMANDA

Oh, no.

VOLKENAUER

Frau King, my apologies.

Volkenauer glances over at Lee, assessing him.

VOLKENAUER

(continuing; a nod)

Leutnant Dieter Volkenauer.

Lee extends his hand.

LEE

Lee Stetson. I'm a friend of Mrs. King.

VOLKENAUER

Yes. I was told.

(to Amanda)

My apologies, but a question arises on which there is a slight confusion. Who is Hymie?

AMANDA

Hymie? I don't know any Hymie?

VOLKENAUER

No? Forgive me, but in your formal statement the name was mentioned. You said, quite clearly, that the miniature train was purchased for a Phillip and a Hymie.

AMANDA

That's Jamie. Phillip and Jamie are my sons.

VOLKENAUER

Your sons. Of course. I shall make a note of that. You see, a simple clarification was all that was required. Should any other questions arise, you will be available?

(CONTINUED)

7 CONTINUED: (2)

7

LEE

Since you're holding her passport  
that's really kind of an academic  
question, isn't it?

AMANDA

(quickly)

I'll be available.

VOLKENAUER

Thank you, Frau King. I hope you  
enjoy your stay in Munchen.

LEE

How can she miss?

With a look for Lee, Volkenauer exits.

CUT TO:

8 EXT. HILTON HOTEL - ESTABLISHING - DAY

8

9 INT. HILTON HOTEL - LOBBY - DAY

9

Amanda stands at the front desk, telephone in hand. Lee  
is beside her. The desk area is busy with people check-  
ing in and out, asking for messages, etc.

AMANDA

(to Lee)

It's ringing. Mother must be  
frantic by now. You don't suppose  
she's called the police, do you?

(reacts, into phone)

Mother? Is that you? It's Amanda.  
I'm sorry, but this is the first  
chance I've had to call. I know  
you must be...

(beat)

Oh. I'm sorry. I didn't think  
about the time difference. I  
just knew you and the boys were  
probably worried about...

(beat)

No. No, I'm not really enjoying  
myself. You see...

(beat)

I don't know, Mother. They won't  
let me leave. That's what I've  
been trying to tell you. You see  
... well, it's really ridiculous  
... I mean, it's laughable, but...

(MORE)

(CONTINUED)

9 CONTINUED:

9

AMANDA (CONT'D)

(sotto)

... I've been arrested.

(beat, louder)

No. I said 'arrested.'

(beat, quite loud)

Arrested!

10 AT FRONT DESK

10

Heads turns to Amanda.

11 RESUME SHOT

11

LEE

Why don't you call her later?

AMANDA

(into phone)

I can't talk right now. I'll call you later, okay? Are the boys all right?

(beat)

Good. Give them my love.

(beat)

Yes. I know it sounded like I said that. I'll call you later.

She hangs up, turns to Lee.

AMANDA

(continuing)

I guess I should have called from my room.

They move off across the lobby to a conversation area, seat themselves. Through the action:

AMANDA

(continuing)

Mother wasn't worried.

LEE

Good.

AMANDA

I would have been. Wouldn't you?

LEE

Do you want her to worry or not? You can't have it both ways.

(CONTINUED)

11 CONTINUED:

11

AMANDA

Of course I don't want her to worry.

(beat)

I couldn't even tell her when I'd be home.

LEE

Yeah, well, that may be a problem. Evidently counterfeit American twenties have been turning up all over Munich.

AMANDA

They can't honestly believe I'm part of some kind of ring. I told them what happened. I was doing some last minute shopping before I had to leave for the airport. I stopped at an antique shop and bought a little bisque figurine for Mother. That was just before I went into the Train Shop. The man at the antique store changed my marks into dollars. That's where I got the money. I don't know why he won't admit it.

LEE

Come on, Amanda. You really expect him to admit he passed counterfeit money? He doesn't want to get stuck with the bills or the rap.

AMANDA

(sighs)

I was so happy when Mr. Melrose asked me to be a courier. That was awfully nice of him. A trip to Europe and all I had to do was deliver a letter. I did deliver it. It was just afterwards that things got... complicated.

(beat)

I guess you use a lot of couriers.

LEE

Yeah.

AMANDA

So, this sort of thing's probably happened before.

Lee shakes his head.

(CONTINUED)

11 CONTINUED: (2)

11

AMANDA

(continuing)

Never?

LEE

Not in recorded history.

AMANDA

Oh.

LEE

I've got to figure this thing out or you'll never get out of Germany. Which means I'll never get out of Germany 'cause you're my responsibility.

AMANDA

I'm sorry. I hate being a responsibility.

They sit silently for a moment, then:

LEE

(thoughtful)

You know, I've been thinking about what they sid at the station. If there's a lot of counterfeit floating around Munich, and an ongoing investigation... I'll bet Harry's heard something about it. He doesn't miss a helluva lot.

AMANDA

Who's Harry?

LEE

Harry Hollinger. Our man in Tegernsee.

(off her look)

It's a resort area about forty-five minutes outside of town.

AMANDA

You really think he'll know something?

LEE

(warming to the subject)

If anybody does, he will. He's one of our top operatives. The best.

(MORE)

(CONTINUED)



11 CONTINUED: (3)

11

LEE (CONT'D)

I've known him for years. Worked  
with the guy. He's alert -- sharp  
-- a real pro.

Lee rises, bringing Amanda to her feet.

LEE

(continuing)

Get your bag, Amanda. I'm starting  
to see a little light at the end of  
the tunnel. We'll spend the night  
in Tegernsee with Harry and get a  
few answers.

CUT TO:

12 INT. BACHMAIR HOTEL - BAR - ON HARRY - DAY

12

HARRY HOLLINGER sits with his back TO CAMERA, elbows on  
the bar. The BARTENDER stands across from him, waiting.

HARRY

What was the question?

BARTENDER

Would you care for another drink,  
Herr Hollinger.

HARRY

That takes some careful thought  
-- yes.

The Bartender pours another schnapps for him. Harry  
swings around INTO CAMERA. He is a handsome man with a  
few years (and a lot of drinks) on Lee. The clean-cut  
features are starting to blur, but it's still an open  
and friendly face. His eyes narrow as he focuses on  
something across the room.

HARRY

(continuing; with  
some disbelief)

Lee?

13 NEW SHOT

13

Lee and Amanda approach Harry from across the ornate  
room.

HARRY

(unbelieving)

No. It can't be.

(CONTINUED)

13 CONTINUED:

13

Lee and Amanda stop beside him.

LEE

(grins)

Good to see you again, Harry.

Harry rises, swoops him into a bear hug.

HARRY

Good? It's incredible.

He stands back, takes a look at Lee.

HARRY

(continuing)

But, what are you doing in Tegernsee? Aren't you still stationed out of D.C.?

(beat)

Got it. You're the bearer of glad tidings. I'm being recalled.

LEE

Just visiting.

HARRY

(disappointed)

Oh.

Harry's eyes go to Amanda.

HARRY

(continuing)

You visiting, too?

LEE

This is Amanda King. An... associate.

AMANDA

Mr. Hollinger.

HARRY

It's Harry, Amanda. Even to non-associates. Old Billy's taste has taken a decided turn for the better. How long are you two staying? The longer the better. My schloss is your schloss.

AMANDA

That's very kind of you.

HARRY

Kind? I'd kill for company.

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

HARRY (CONT'D)

The right company. You know how long it's been since I've seen this joker?

LEE

Port Said.

HARRY

Port Said. Hey, this definitely calls for a drink.

LEE

It's a little early, isn't it?

HARRY

Would you lose all respect for me if I said 'it's five o'clock somewhere'?

LEE

What are you talking about, Harry? I never had any respect for you.

The two men laugh. Harry beckons the Bartender over.

HARRY

Pear schnapps all around.  
(to them)  
It settles everything.

LEE

Not the problem we brought with us. We need a little help, Harry. Is there somewhere we can talk?

HARRY

(confidential)  
Gotcha. Right through that door into the lounge. Pick us a nice table by the window. I'll settle up and be right with you.

Harry reaches into his pocket, pulls out a fistful of marks, turns his attention to the Bartender. Amanda and Lee exit the room.

14 IN LOUNGE

14

Amanda and Lee walk through the baroque splendor of the lounge to a conversational area near one of the large plate glass windows overlooking the lake.

(CONTINUED)

LEE

He's always been a relaxed kind of  
guy.

AMANDA

He seems... very nice.

LEE

The best. He's obviously not on  
a case. Oh, Harry can party with  
the best of 'em... but, not when  
he's on a case.

Amanda nods. She crosses to the window, gazes out.

AMANDA

It's beautiful here, isn't it?  
Mountains are always so peaceful.

LEE

They call them Alps.

Amanda turns to him, excited.

AMANDA

Those are the Alps?

LEE

The Bavarian Alps.

AMANDA

Really?

(with wonderment)

The Bavarian Alps.

HARRY (O.S.)

Help is on the way.

They turn to see Harry making his way a little unsteadily  
toward them. He carries a bottle of schnapps in one  
hand, glasses stuffed into his pockets.

HARRY

(continuing)

Hey, terrific. Best table in  
the house.

Harry stumbles slightly against the coffee table, loses  
his footing, sinks heavily into one of the overstuffed  
chairs.

HARRY

(continuing)

Sorry. No damage done.

(CONTINUED)

14 CONTINUED: (2)

14

He sets the bottle down, starts off-loading the glasses.

LEE

Harry, we ran into a little trouble in Munich. That is, Amanda ran into some trouble.

HARRY

Early or not, you gotta try this. Farmer I know makes it just outside of town.

LEE

She was busted for passing counterfeit American money.

HARRY

(chiding Amanda)

Federal rap.

(pouring)

This is absolutely one hundred percent pure. No added coloring. No preservatives.

LEE

I told Amanda you were the one man in Germany who could help her. We spent forty-five minutes driving out here -- at least half an hour looking for you -- and you're drunk!

HARRY

That is not only judgmental, it's premature. I am not drunk. I am drinking.

LEE

What the hell happened to you, Harry?

HARRY

Nothing. Nothing has happened. Nothing will happen. This is Tegernsee. Nothing ever happens in Tegernsee.

SMASH CUT TO:

15 INT. PORTILLO'S CHALET - DAY

15

As we hear the sound of a BLOW BEING STRUCK and WERNER MUELLER crashes PAST CAMERA.

16 NEW SHOT

16

Mueller lands heavily on the floor of the handsomely appointed room. He is thirty, blond, a strapping, apple-cheeked farm boy. A hulking, dark-haired man stands off to one side, massaging his fist. This is LUIS. Another man, ROLF, also muscle, stands in the b.g. KARL PORTILLO, forty, a striking-looking Latin, glares furiously down at Mueller.

PORTILLO

You fool! Months of planning  
and you jeopardize it for what?  
For what?!

MUELLER

Herr Portillo...

PORTILLO

(overriding)

For nothing! For your own  
personal, infantile amusement.  
To impress some beer garden  
waitress with your pocketsful of  
American money. Your father was  
a good Nazi. He believed in the  
movement. He worked for it. He  
followed orders.

MUELLER

I'm sorry. I know I shouldn't  
have done it. I was wrong.

PORTILLO

You were worse than wrong. You  
were stupid. In my home, in  
Paraguay, the men who can bring  
the neo-Nazi movement back into  
full power wait for us. Depend  
on us.

MUELLER

I didn't think...

PORTILLO

(cutting him off)

How much money did you take? How  
much did you spend in Munich?

MUELLER

Not much. I can't say exactly.

PORTILLO

(to the others)

He can't say exactly.

(CONTINUED)

16 CONTINUED:

16

Portillo strides off to the side, picks up a suitcase, hurls it at Mueller. It spills open, showering the man with American twenties, neatly tied into bundles of fifty.

PORTILLO

Each of those bundles is one thousand dollars. How many did you take?

MUELLER

Not much, I swear. A few hundred dollars maybe.

PORTILLO

A liar, too.

MUELLER

No.

PORTILLO

A few hundred dollars does not alert the entire Munich police department. It was agreed: we would sell the money, not pass it ourselves. And, certainly not pass it in Munich. It's too close to Tegernsee.

MUELLER

They could never trace it here.

PORTILLO

No? But, they have. An American woman was arrested in Munich, then released. She's here in Tegernsee right now. She's here with an American intelligence agent. Your mindless behavior has led them virtually to our door.

MUELLER

Herr Portillo, please, let me try to redeem myself. I'll take care of them.

PORTILLO

(disdainful)

You can't take care of yourself. You know what you are, Mueller? You're a liability.

He turns on his heel and strides off.

17 MUELLER 17  
looks after him, deeply worried.

18 EXT. HOLLINGER'S CHALET - ESTABLISHING - DAY 18  
An exquisite Bavarian chalet situated on a rise overlooking the lake.

19 EXT. TERRACE - DAY 19  
Lee stands on the flower-filled terrace, staring out over the lake, thoughtful. Amanda enters from the house carrying a platter of scrambled eggs and bacon, a plate of toast. She places them on the already-set table. Through the action:

AMANDA  
(calls, over her  
shoulder)  
Harry... breakfast is ready.

Lee crosses to her.

LEE  
You didn't have to do that. We  
could have eaten at the hotel.

AMANDA  
I don't mind cooking. It feels  
like home.

The words are cheerful but "home" has a forlorn ring to it.

LEE  
I'll get you out of this, Amanda.  
That's a promise.

AMANDA  
I know you will.

The moment is interrupted as Harry enters, carrying a bottle of schnapps. He is fighting a crashing hangover.

HARRY  
Hope you found everything you  
needed last night. I guess I  
wasn't too great a host. I  
seem to have...

LEE  
Passed out.

(CONTINUED)



19 CONTINUED:

19

HARRY

(an edge)

I'm a real disappointment to you,  
aren't I, Lee? It ever occur  
to you it's none of your damn  
business how much I drink?

Lee and Harry glare at one another across the table.

AMANDA

I'll get the coffee.

She exits quickly as the two men sit, the silence heavy.

To INTERCUT:

20 EXT. HOLLINGER'S CHALET - DAY

20

On a slope near the chalet Mueller makes his way carefully through the trees and brush, keeping low. He carries a rifle. He maneuvers himself closer to the chalet, seeking a position overlooking the terrace.

21 EXT. TERRACE - DAY

21

Lee is silently dishing up his breakfast, but not eating, his appetite gone. Harry pours himself a shot, contemplates it a moment, then looks over at Lee.

HARRY

They stuck me out here a year  
and a half ago. Some kind of  
punishment duty. I guess I got  
a little sloppy in that Iraqi  
operation... I don't know. But,  
Tegernsee? For a guy with my  
experience?... my training?...  
my low boredom threshold?

LEE

I'd feel sorry for you, Harry...  
but, I don't want to crowd the  
field.

HARRY

Still not pullin' your punches.

LEE

Not with a friend.

Amanda enters with a pot of coffee, starts pouring.  
Harry looks at her.

(CONTINUED)

HARRY

Look, I want to help, Lee, but I don't know what the hell's goin' on. I'm really out of it here.

LEE

Do you remember any of what I told you last night?

HARRY

(nods)

Amanda got busted for passing a phony American twenty. What else?

LEE

(beat)

Well, the plates have been around for a while. They list Henry Morgenthau, Junior, as Secretary of the Treasury. That goes back to what?... mid-thirties... early forties?

AMANDA

You didn't tell me that? What does it mean?

LEE

I think Harry knows what it means.

We see a change come over Harry during the following. He pushes the schnapps bottle out of the way, leans forward. He's starting to get excited about the prospect of getting into something important... starting to come alive again.

HARRY

Counterfeit plates dating back to the Third Reich.

AMANDA

Hitler?

LEE

Right. Counterfeit plates were designed during Hitler's regime as a means of destroying the economies of the enemy. If a set of those plates has surfaced now ... and, if we can find them...

HARRY

Are you kidding? You and me -- working together -- what do you mean 'if'?

(CONTINUED)

21 CONTINUED: (2)

21

AMANDA

Lee, do you really think you can  
find them?

LEE

I don't know what's going to stop  
us.

Mueller FIRES. A SHOT RIPS through the quiet alpine air  
and SLAMS directly into the schnapps bottle. It bursts,  
GLASS SHATTERING, drenching the table.

LEE

(continuing)

Get down!

He grabs Amanda, pulls her to the deck as Harry dives for  
cover. Mueller continues FIRING until the bolt-action  
weapon is empty, ripping up the terrace. Finally, all is  
still. HOLD ON the scene for a moment and...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. TERRACE - ON AMANDA - DAY 22

Amanda is sweeping up the shards of glass, etc., trying to bring order to the devastated terrace. Her attention is engaged by the sound of the FRONT DOOR being FLUNG OPEN. FOLLOW as she moves into the living room.

23 NEW SHOT 23

Lee and Harry stride into the living room, a bit disheveled from clambering over the hills.

LEE

How could he just disappear? I told you we weren't moving fast enough.

HARRY

We moved plenty fast. He just moved faster.

AMANDA

Who was he shooting at?

Lee and Harry stop, exchange a look. In the excitement they hadn't dealt with that question.

LEE

That's a good question. Who was he shooting at?

HARRY

Maybe I'm being overly modest, but I don't think I'm a candidate for assassination.

AMANDA

(to Lee)

Are we? But, why?

HARRY

(to Lee)

Look, you're welcome to stay here as long as you want, but it might not be a bad idea to get Amanda back to Munich. I don't want to see the lady get hurt.

Volkenauer appears in the still open doorway.

(CONTINUED)

23 CONTINUED:

23

VOLKENAUER

And what is the lady doing in Tegernsee?

He moves into the room, ignoring their surprise.

VOLKENAUER

(continuing)

You can imagine my surprise when I called the Hilton Hotel and was told you had left.

AMANDA

You didn't say I wasn't supposed to leave town. You said I wasn't supposed to leave Germany. This is still Germany. Isn't it?

LEE

Come on, Volkenauer. We left word at the hotel where we could be reached.

AMANDA

We just came up here to see Mr. Hollinger.

Volkenauer has strolled over toward the terrace, glances out.

VOLKENAUER

With devastating effect, it would appear. You're a most unusual tourist, Mrs. King. Most unusual. One is accustomed to dealing with stolen travelers' checks, traffic accidents, that sort of thing. But, with you we have counterfeit money, attempted assassination...

HARRY

I take it you're with the Munich police.

VOLKENAUER

Leutnant Volkenauer.

HARRY

Well, I don't want to sound inhospitable, but... you're out of your jurisdiction.

(CONTINUED)

23 CONTINUED: (2)

23

AMANDA  
 (quickly)  
 It's all right, Harry.

VOLKENAUER  
 Wherever Frau King chooses to go --  
 that is my jurisdiction.

Volkenauer, with a curt nod, exits.

24 AMANDA

24

watches him go, deeply worried.

AMANDA  
 Did you see the way he looked at  
 me? He thinks I'm guilty.

LEE  
 He's a cop. It's his job to  
 think you're guilty.

Amanda sighs heavily, exits onto the terrace.

HARRY  
 That might have been phrased a  
 little better. It wasn't very  
 reassuring.

LEE  
 (sighs)  
 Civilians.

25 ON TERRACE

25

Amanda is looking out over the lake.

LEE  
 Look, Amanda... about Volkenauer...

AMANDA  
 That's all right, Lee. Honest.

Something on the lake engages her attention.

AMANDA  
 (continuing)  
 That's funny.

LEE  
 What?

(CONTINUED)

25 CONTINUED:

25

AMANDA

There's a submarine out there.

LEE

Amanda, there are a lot of  
pleasure craft on the lake, but...

AMANDA

(cuts in)

There is a submarine. It's kind  
of small, but it's a submarine.  
I wonder what it's doing in a  
lake.

Lee and Harry exchange a look, cross to the rail, look  
out.

26 THEIR POV

26

On the lake, near the shore, a two-man submarine can be  
seen.

27 RESUME SHOT

27

LEE

If the Third Reich made those  
counterfeit plates... where've  
they been all this time?

HARRY

(shrugs)

Buried...

LEE

Could they have been in a lake?

HARRY

Well, a lot of their loot was  
disposed of that way. Yeah.

LEE

How about that lake? Come on,  
Harry. A submarine?

AMANDA

You mean they're out there looking  
for Nazi loot?

She stares off, getting excited.

(CONTINUED)

27 CONTINUED:

27

AMANDA

(continuing)

If they are don't you think we  
ought to...

Lee and Harry are already running for the door.

AMANDA

... Talk to them?

She breaks into a run, following.

28 EXT. LAKE - AT SUBMARINE - DAY

28

The small, tow-man sub is at a dock. Two young men,  
JOHAN and FRIEDERLING, are tying it off. They are  
eighteen or nineteen years old -- pleasant -- fresh-  
faced.

29 ANOTHER SHOT

29

Amanda, Lee and Harry stand on the dock.

LEE

We saw you from the terrace up  
there. Quite a contraption.  
Been here long?

FRIEDERLING

Five... six weeks. We have  
permit.

HARRY

That's what schnapps'll do for  
you. I never noticed it before.  
How do you not notice a submarine?

AMANDA

What are you looking for?

JOHAN

(in German)

Don't tell them anything.

AMANDA

I mean, are you looking for  
anything special?

FRIEDERLING

Nein. We just look.

(CONTINUED)



29 CONTINUED:

29

JOHAN

(in German)

Why are you answering their questions? You want them looking, too?

LEE

(who understands)

We're not interested in competing with you. We're only interested in something that may already have been found.

FRIEDERLING

Nothing is found. Not by us.

LEE

We heard this might have been one of the old Nazi dumping grounds. You know, for war treasure.

JOHAN

(in German)

You see, they know.

FRIEDERLING

(in German)

I didn't tell them.

JOHAN

(in German)

Der Alte. He talks too much.

Lee looks at Harry.

LEE

Der Alte?

HARRY

Old Gunther.

CUT TO:

30 EXT. FUNICULAR - DAY

30

Amanda, Lee and Harry are in one of the four-passenger gondolas as it makes its way up the spectacular mountain. All of Tegernsee -- the lake, the other small villages, are spread out below.

(CONTINUED)

30 CONTINUED:

30

HARRY (V.O.)

Gotta be him. Gunther's something of the local historian. Close to eighty now. I've never met him, but he's kind of a legend around here.

LEE (V.O.)

What makes you think he'll talk to us?

HARRY (V.O.)

I don't know that he will.

AMANDA (V.O.)

If he's all alone up here, he'll probably welcome company.

LEE (V.O.)

Or, shoot us on sight.

CUT TO:

31 EXT. GUNTHER'S CABIN - DAY

31

A small cabin set on the crest of the mountain. There is an enclosure within which a herd of GOATS grazes and BLEATS. GUNTHER, bearded and stooped with age, tends a little vegetable patch. He glances up as Amanda, Lee and Harry approach, then continues his work.

HARRY

(in German)

Guten tag, Herr Gunther.

There is no response from the old man.

LEE

You were right, Amanda. The old guy's obviously starved for company.

AMANDA

Well, he wasn't expecting us. Tell him who we are, Harry.

HARRY

(in German)

Herr, Gunther... I'm Harry Hollinger. I live in the village. Would you mind if we asked you a few questions? It's important.

(CONTINUED)

GUNTHER

(in German)

No. Too many people ask questions.

LEE

Too many people? Who's he been talking to beside those kids with the sub?

GUNTHER

(in German)

Go away.

HARRY

I don't think we're going to get anywhere with him.

AMANDA

But, we have to. Did you tell him how important it is? If he won't help us I'll never get home.

(to Gunther)

Please. I have two little boys. They're never going to understand why I can't leave Germany because of something Hitler did. I don't understand it myself.

LEE

Amanda, he doesn't speak English.

But Gunther has been listening to her intently.

GUNTHER

Ja. Speak.

AMANDA

(delighted)

You do?

(to Lee)

He does.

LEE

Herr Gunther, we spoke to a couple of young men who said you told them the lake was used as a hiding place for war treasures. Is that true?

GUNTHER

Ja. I see this.

(CONTINUED)

31 CONTINUED: (2)

31

LEE

You saw it? You mean you actually witnessed the dumping?

GUNTHER

Ja. Unter Offizier Mueller put in lake... leave. Nobody come to take out.

LEE

Besides the young men... who else have you told about this?

GUNTHER

Werner. When Mueller die -- six months ago, maybe -- his boy come to me. Talk -- talk -- ask question. I tell what I see... where is box in lake. He don't come back.

Lee looks over at Harry.

LEE

Werner Mueller. You know him?

HARRY

No. But, if he's a local, I can get a line on him.

GUNTHER

(to Amanda)

You can go home now?

AMANDA

(smiles)

If we can find Mr. Mueller, I think maybe I can.

CUT TO:

32 EXT. FUNICULAR LANDING - DAY

32

Harry can be seen at a pay telephone. We are not close enough to overhear his conversation.

33 DIFFERENT SHOT

33

Harry hangs up, heads across the landing toward Amanda and Lee, who stand looking out over Tegernsee. Harry is elated.

(CONTINUED)

HARRY

Got it.

LEE

That was quick.

HARRY

Called the bartender at the Bachmair Hotel. He knows everyone. And, of course, I know him. Mueller lives just outside of town.

FOLLOW as they cross toward the gondolas.

AMANDA

Did he tell you anything about him?

HARRY

Yeah. He was the local milkman. Quit his job a few months back... but, he hasn't been hurting for money. Bought a new car... had his house painted. I'd say we've got our guy.

AMANDA

A milkman?

HARRY

What's wrong with that? The guy's father was a non-com in the Wehrmacht. He's ordered to dump the plates, and whatever else, in the lake -- which he does. Six months ago he makes a deathbed confession to his son but neglects to tell where in the lake. Old Gunther supplies that information. It all tracks.

AMANDA

But, a milkman?

HARRY

Why do you keep saying that, Amanda?

AMANDA

Well, I don't know, there's just something wrong with it. I mean, what would a milkman know about setting up a counterfeiting ring?

(MORE)

(CONTINUED)

33 CONTINUED: (2)

33

AMANDA (CONT'D)

Don't you have to have things  
like special paper, special ink...?  
How would he know where to find  
all those things?

HARRY

(to Lee)

I thought you said she was a  
civilian.

Lee has been looking at Amanda, not allowing himself to  
appear impressed.

LEE

Yeah. She is.

AMANDA

See, a milkman would know things  
like routes... and the difference  
between low-fat and non-fat and  
kefir and cottage cheese and...

LEE

You made your point.

AMANDA

(continuing her  
thought with a  
shake of the head)

But, counterfeiting.

(a thought)

Unless he had a partner.

LEE

Let's ask him.

CUT TO:

34 EXT. RURAL ROAD - DAY

34

Lee drives his rental car along the road. Amanda is  
beside him, Harry in the back seat.

HARRY (V.O.)

Slow down. It ought to be the  
next house... on the right.

The car slows.

35 AT MUELLER'S HOUSE

35

the front door opens and Mueller exits, hurried.

(CONTINUED)

35 CONTINUED: 35

He glances off down the street, spots the slowly approaching vehicle. He breaks for the late model car parked in the driveway... jumps in. The CAR is STARTED, slammed into gear, and he GUNS it out of the drive, barely missing Lee's car. Lee BRAKES hard. Mueller floors it, TAKING OFF.

36 SERIES OF SHOTS - CHASE 36

Mueller races down the deserted rural streets with Lee right behind him. We play this for whatever the terrain will sustain. Finally, negotiating a sharp curve, Mueller loses it. His car spins out of control, slides into the shoulder.

37 MUELLER 37

is out of his car and running as Lee brakes hard.

38 Lee 38

exits his car at a run, Harry right behind him.

LEE  
(to Amanda)  
Stay where you are!

39 SERIES OF SHOTS - PURSUIT 39

Mueller runs hard up the wooded slops, making for a stand of trees. A look over his shoulder warns him that Lee and Harry are gaining on him. He turns, draws a handgun, FIRES at Lee. Lee hits the ground, rolls, comes up with his gun out. He FIRES at Mueller. He gestures Harry off to the side, hoping to take Mueller in a pincer movement. Harry works his way off to one side of Mueller. In the b.g. we hear the sound of a SIREN BUILDING.

40 AMANDA 40

watches the action from the cover of the car, deeply concerned.

41 LEE 41

and Harry advance on Mueller

(CONTINUED)

41 CONTINUED:

41

LEE  
(calls, in German)  
Mueller. Throw down the gun.

Mueller looks from Lee to Harry, then back again. He takes aim. Harry FIRES, dropping Mueller, who lies very still. The two men advance cautiously. Mueller doesn't move. Finally, they move in, bend over him. Lee feels for a pulse, looks at Harry.

LEE  
(continuing)  
He's dead.

Harry stares at Lee, stunned. HOLD ON the scene for a moment and...

FADE OUT.

END OF ACT TWO



ACT THREE

FADE IN:

42 EXT. WOODED AREA - AS BEFORE - DAY

42

Lee and Harry bend over Mueller's body as Amanda approaches from the car.

HARRY

Lee, I didn't mean to kill him.  
He drew down on you and I was  
just trying to stop him. I  
didn't mean to kill him.

LEE

Yeah. Okay.

Lee starts going through Mueller's pockets... pulls out a fistful of phony American twenties.

HARRY

His arm. That's what I was going  
for. His arm.

LEE

(re: the money)  
Well, at least we got the right  
guy.

HARRY

But, our only lead.

Harry's hand goes to his head in a gesture close to despair.

HARRY

(continuing)  
I guess you were right, pal. Hell,  
I know you were right. I spent  
a little too much time in that  
schnapps bottle.

Amanda has reached them, looks down at Mueller.

AMANDA

Is he...?

HARRY

Yeah. Dead-eye Dick here took real  
good care of him.

LEE

Harry, stop beating your chest.  
Okay?

(CONTINUED)

42 CONTINUED:

42

HARRY

But, I was just trying to wing him.  
I shoulda been able to do that  
blindfolded. The Agency knew what  
it was doing when they sent me here.  
I've lost it. If I ever had it.

AMANDA

Don't talk like that, Harry. You  
saved Lee's life. I saw what  
happened. Mueller was going to  
shoot him. You didn't have a  
choice.

HARRY

I also didn't hit what I was aiming  
for. He was the only lead we had.  
(to Lee)  
So, where do we go from here?

Lee is looking off.

LEE

Probably to the nearest slammer.

They follow his gaze.

43 VOLKENAUER

43

is running toward them from the road, his police car  
stopped behind their rental.

44 NEW SHOT

44

Amanda reaches out, touching Lee's arm.

AMANDA

Back to jail?

LEE

Unless I can come up with an  
acceptable explanation. And, even  
for me, that's going to be tough.

Volkenauer has now reached them. He looks down at  
Mueller's body... then at Amanda.

VOLKENAUER

So.

(CONTINUED)

44 CONTINUED:

44

AMANDA

I know how this must look, sir,  
but there's really a very good  
explanation for it.

(as Volkenauer waits)

Tell him, Lee.

Lee gives her a withering look and we...

CUT TO:

45 EXT. BAD TOLZ POLICE STATION - DAY

45

Amanda, Lee and Harry exit the station.

AMANDA

Lee, I know you're upset, but I'm  
sure you did the right thing. I  
mean, they couldn't go on thinking  
we were just tourists going around  
shooting people. Oh, I know  
maintaining your cover's important,  
but... under the circumstances...

HARRY

Sure. Billy'll understand. He's  
real understanding.

AMANDA

He is.

LEE

It makes the Agency look like a  
bunch of yo-yos. In the first  
place, I have no authority to act  
in an official capacity in Germany.  
Volkenauer could have thrown the  
book at me. He still may. We  
could wind up with an international  
incident.

AMANDA

An international incident?

LEE

Yeah. One of those.

AMANDA

It's all my fault. If I'd only  
looked at that money and seen that  
it was counterfeit...

(CONTINUED)

45 CONTINUED:

45

LEE

Who reads money?! When somebody hands you a fistful of bills you check to make sure the denominations are right... not who's Secretary of the Treasury... not the serial numbers. It's not your fault. It's just rotten luck.

HARRY

Cheer up, Amanda. We may all get thrown out of the country. At least that'll get you home.

AMANDA

I don't want to go home. Not that way. Not with Lee disgraced because of me. That wouldn't be fair.

Lee looks over at her, smiles.

LEE

Who ever promised you 'fair'?

AMANDA

Nobody. I just keep expecting it somehow.

They walk silently for a few beats, then...

HARRY

Well, I guess we're pretty much dead in the water.

LEE

Not yet.

HARRY

But, with Mueller dead...

LEE

What about 'known associates'? Counterfeiting isn't a one-man operation.

AMANDA

Won't the lieutenant be angry if we do anything more?

LEE

He's furious now. Besides, that's American money they're cranking out. I want those plates.

(CONTINUED)

45 CONTINUED: (2)

45

HARRY

(thoughtful)

'Known associates.' You know, you're right. Mueller was just a local boy... a milkman. I can't see him having any big city contacts. The rest of them are probably right in Tegernsee, or here in Bad Tolz.

AMANDA

But, how do we find out who they are?

LEE

The old-fashioned way... by asking questions.

HARRY

I've probably got a better handle on Tegernsee... I'll take that.

LEE

I'll cover Bad Tolz. Meet back here in say... an hour?

HARRY

You got it.

(excited)

We're gonna do it, pal. Just like old times.

Harry takes off. Amanda looks after him.

AMANDA

He's really excited, isn't he? Oh, I know you were disappointed when we first got here... but now he's just the way you described him. Alert... sharp... the best.

LEE

Yeah.

AMANDA

You're what made the difference, Lee. You helped him find himself again.

LEE

(doesn't want to hear it)

Okay.

(CONTINUED)

45 CONTINUED: (3)

45

AMANDA

He's come alive. And, it's because he's working with you. 'Just like old times.'

LEE

Amanda... do you mind? I've got work to do.

AMANDA

All right. You don't want me to say it, but it's still the truth. Friendships are important. They can change lives. And, you're friends.

CUT TO:

46 INT. PORTILLO'S CHALET - ON HARRY - DAY

46

HARRY

We have to kill him.

WIDEN to reveal that Harry stands facing Portillo. In the b.g. Luis and Rolf can be seen placing stacks of counterfeit money in various containers, ready for transport.

HARRY

(continuing)

I warned you from the minute he showed up he was trouble. He's about 'that' far from blowing this whole set up.

PORTILLO

'We' have to kill him. It's interesting that a problem uniquely yours should suddenly become ours.

HARRY

What I'm saying is...

PORTILLO

(cutting him off)

What you're saying is you're unable to live up to our agreement.

HARRY

I have lived up to it. I even took care of Mueller for you.

(CONTINUED)

PORTILLO

For me? Or for yourself? You know, in many ways you remind me of Mueller. You're very much the greedy, irresponsible child.

HARRY

You want to stand around insulting me, Portillo? Or, do you want to know what kind of trouble we're in? Scarecrow's the best operative I've ever worked with. He's tough and he's smart. This tap dance I've been doing is wearing real thin.

PORTILLO

Then dispose of him.

HARRY

(firm, measured)

I need your help.

PORTILLO

Ah, but help was what you offered me. For a percentage. You insinuated yourself into this enterprise with the assurance that any authorities would be handled.

HARRY

I've deflected every investigation that looked like it could come anywhere near you.

PORTILLO

Except the one that could 'blow this whole set up.' I'd say you disappoint me, Harry, but that would imply respect.

HARRY

You won't be hurt if I don't lose any sleep over what some neo-Nazi thinks of me.

PORTILLO

Our order...

HARRY

(cutting in)

... is Fascist garbage in my book, pal.

(MORE)

(CONTINUED)

46 CONTINUED: (2)

46

HARRY (CONT'D)

But, you're about as much interested  
in my opinion as I am in yours. What  
counts is, we all have a helluva lot  
to lose if Scarecrow isn't taken out.  
Now!

PORTILLO

What about the woman?

HARRY

(a beat, then)

I'll take care of her. Believe  
it or not, Portillo... I have a  
plan.

CUT TO:

47 EXT. BAD TOLZ - STREET - DAY

47

Amanda and Lee are hurrying back toward the spot where  
they left Harry earlier. Amanda checks the shops they're  
passing.

AMANDA

I'll bet they have a phone in  
there.

Lee glances off, checking it out.

LEE

Yeah. Probably do.

Amanda checks her watch.

AMANDA

We still have a couple of minutes,  
Lee.

LEE

For what?

AMANDA

For me to call Mother. The  
connection last night was terrible.  
I don't think she understood a  
word I said.

LEE

Why don't you just count yourself  
lucky and forget it.

(CONTINUED)



47 CONTINUED:

47

AMANDA

I can't forget it. I have to explain why I haven't come home. Oh, I don't mean anything about the Agency. I wouldn't say anything about that. But, that I got arrested. I mean, I know you don't exactly agree, but it could have happened to anybody. Mother thinks I'm over here having a good time.

LEE

What's wrong with that?

AMANDA

It's not the truth.

LEE

A lot of times the truth is highly overrated.

HOLD as they stop.

AMANDA

You don't mean that.

LEE

You want her to worry?

AMANDA

No. Of course not.

LEE

Are the kids all right?

AMANDA

Yes. I talked to both of them. Kind of. We sort of screamed at one another. But, they're fine.

LEE

So?

AMANDA

(vaguely unhappy)

Well, I don't know. I just don't want them to think I wouldn't come home if there wasn't a really good reason for it.

LEE

(dismissing her concern)

They wouldn't think that.

(CONTINUED)

47 CONTINUED: (2)

47

AMANDA

Well...

LEE

You love your family, you're a good mother, and you're a responsible person.

AMANDA

Lee, that's a wonderful...

LEE

In certain areas.

HARRY (O.S.)

(calls)

Lee...

They turn toward the voice.

48 HARRY

48

comes rushing toward them down the street. As he stops next to them he is a little breathless, but elated.

HARRY

Okay, pal, things are starting to turn around here. I got a terrific lead.

LEE

So did I.

AMANDA

(to Lee)

You did? Which one was it?

(she's got it)

The girl at the beer garden.

LEE

There's a man named Karl Portillo. He's from Paraguay. Werner Mueller's been seen entering his chalet in Tegernsee on a regular basis over the past few months. I don't think he was delivering milk.

HARRY

Yeah. Okay. Could be worth looking into.

(CONTINUED)

LEE

Could be? Harry, there's a big neo-Nazi movement in Paraguay -- the plates are Nazi in origin -- I'd say that ties together pretty good.

HARRY

Yeah. I said it's worth looking into. But, what I got is really hot. Mueller has a cousin who runs a sawmill on the outskirts of Munich... a place called Sollne.

(off their silence)

Well, don't you get it? Sawmill... wood... paper. What do you print money on, Lee? You print it on paper. And, from my information, which is very inside, Mueller and that cousin have been joined at the hip for the last six months.

AMANDA

You'd need a lot of paper to print all that money.

HARRY

Exactly. I say we hit that sawmill and have a little conversation with Mueller's cousin. I guarantee, pal, we're going to end up with that whole counterfeit ring.

Lee considers it for a moment, then nods.

LEE

You may be right.

HARRY

I know I'm right.

(grins)

I'm on a roll.

LEE

Okay. Let me put in a quick call to Billy.

HARRY

At a time like this? Why don't you wait till we get it wrapped up?

(CONTINUED)

48 CONTINUED: (2)

48

LEE

You know Billy. If I'm late checking in he's liable to call out the troops and queer the whole deal.

HARRY

Yeah. Right. Okay, just tell him we got a good lead. Fill in the details later.

LEE

Right.

Lee moves off. Amanda turns to Harry.

AMANDA

Do you really think it'll all be over today?

HARRY

(smiles)

Not a question in my mind.

49 EXT. SOLLNE - DAY

49

The community is in the midst of a costume festival. It is alive with singing, dancing, beer-drinking Bavarians ... gaily costumed and having a high old time.

50 ANOTHER SHOT

50

The rental car pulls in to the curb at the outskirts of the crowd. Amanda, Lee and Harry exit the car.

51 AMANDA

51

looks about her, at the festivities, then back to Lee and Harry.

AMANDA

I don't know why you're leaving me here.

HARRY

Hey, it's a party. Enjoy.

AMANDA

I could stay in the car. Then, if anything went wrong, I could go for help.

(CONTINUED)

51 CONTINUED:

51

LEE

Amanda, we don't know what we're going to run into at that sawmill.

AMANDA

That's exactly my point. You might need help.

LEE

Harry and I are trained for whatever happens. We can take care of ourselves. But, not if we have to worry about you. Now, just for a change, will you do what I ask you to?

AMANDA

That's not very nice saying 'for a change.' I'm very good at following orders. When they're clear.

LEE

Then follow this one. You see that fountain? Just stay within sight of the fountain. We'll come back for you when it's all over.

AMANDA

(nods)

When it's all over.

(beat)

What if there are a lot of them?

HARRY

That's what we're hoping for. We want to round 'em all up.

AMANDA

(nods, then)

I could be a look-out. Honk the horn if I saw anyone coming.

(off Lee's look)

I'll wait by the fountain.

Lee nods, satisfied. He climbs back into the car. As Harry turns to follow:

AMANDA

(continuing)

Be careful.

(CONTINUED)

51 CONTINUED: (2)

51

HARRY  
(to Amanda, smiles)  
Don't worry about a thing. I'll  
take good care of him.

Harry enters the car. We STAY WITH Amanda as she watches  
it drive off.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

52 EXT. SAWMILL - ESTABLISHING - DAY 52

The mill sits alone in a rolling green field several miles from town. It appears deserted.

53 NEW SHOT 53

Lee brings the rental car to a careful stop behind a clump of trees, shielding it from the mill. He and Harry exit the car, make their way carefully forward.

54 CLOSER SHOT 54

Lee and Harry, from their place of hiding, peer toward the mill.

LEE

Looks deserted... but, there are cars out back.

HARRY

The regular workers would be at the festival. That means whoever's there is probably exactly who we're after.

Lee draws his gun.

LEE

Ready?

Harry draws his weapon, grins over at Lee.

HARRY

Let's do it.

55 ANOTHER SHOT 55

Lee and Harry zig-zag carefully across the open area, ducking from time to time behind available cover, making their way toward the front entrance.

56 LEE 56

crouches down near the entrance. Harry runs up, ducks down beside him.

(CONTINUED)

56 CONTINUED:

56

HARRY  
 (sotto voce)  
 Just like Marseilles?

LEE  
 (grins, sotto)  
 Just like Marseilles.

Harry rises, runs for the front entrance, flattens out beside it.

57 LEE

57

runs for the side of the building to cut around back. At the corner of the building he looks back at Harry. He gestures to his watch, holds up two fingers. At Harry's nod of comprehension, Lee disappears around the side.

58 HARRY

58

stands next to the front door, checking his watch. He glances around, satisfies himself he is unobserved. Another moment and he makes his move. It is away from the building and back toward the rental car.

59 AT REAR

59

Lee eases his way toward the rear entrance. He approaches it cautiously, checks his watch, then carefully opens the door and slips inside.

60 INT. SAWMILL - DAY

60

Lee closes the door behind him, moves quickly behind available cover. His eyes search the darkness. It is deadly quiet. After a moment he inches forward, darting further into the mill and flattening himself against a stack of wood.

61 PORTILLO

61

watches him from another area in the mill. He turns, gestures silently to Rolf and Luis. The two men move forward.

62 LEE

62

stops, alerted by the almost imperceptible SOUNDS made by Rolf and Portillo.

(CONTINUED)



62 CONTINUED: 62

He ducks down, inching forward further. As he starts to rise, to case the surroundings a SHOT shatters the silence, kicking into the pile of wood next to his head. He ducks down out of sight.

63 PORTILLO 63

moves forward, out of the shadows, checking to see if the shot has found its mark. A SHOT from Lee sends him ducking back into the shadows.

64 ON LEE 64

He moves with stealth and grace, swinging from behind the stacked lumber into another position. A NOISE alerts him, he spins. Rolf has climbed high. He is directly above Lee and has him in his sights. Lee FIRES.

65 ROLF 65

takes a header from his perch, down onto the floor of the mill, his right arm useless from the shot it has taken. He lies there, clutching the arm, his own pain his only concern.

66 RESUME LEE 66

He dashes to another vantage point, hunkers down, checks his watch.

LEE  
(to himself)  
Where the hell is he?

A SHOT has him diving out of the way. He glances about, finds himself in a position where Portillo and Luis block further evasive action. There seems no way out.

67 EXT. SOLLNE - NEAR FOUNTAIN - ON AMANDA - DAY 67

Amanda waits nervously, the festival swirling about her. She notices a kiosk nearby. A selection of souvenirs is on display, including some small wooden puppets painted in traditional Bavarian dress. FOLLOW as she starts to cross to it.

68 DIFFERENT SHOT 68

A ruddy-faced, jovial, costumed MAN intercepts her, extending his stein of beer.

(CONTINUED)

68 CONTINUED:

68

MAN

(in German)

Here. Drink. Join the celebration.

AMANDA

No. Thank you.

(searches for the  
word, finds it)

Danke.

MAN

(beams)

Bitte.

He shoves the mug at her and she backs off.

AMANDA

No. Really. That's very kind of  
you, but I don't want any beer.

MAN

(in German)

You can't enjoy the festival without  
beer. It's good for you. Makes  
you happy. Look at me.

He laughs appreciatively at himself.

69 AMANDA

69

continues backing away, smiling politely.

AMANDA

I don't know what you're saying,  
and I don't speak German. I'm  
sorry. I don't feel much like  
celebrating. I'm waiting... for  
a friend.She looks off, in the direction taken by Lee, clearly  
worried.

70 INT. SAWMILL - ON LEE - DAY

70

He is crouched down in the spot where we last saw him,  
trying to come up with a move that will keep him alive.

71 ANOTHER SHOT

71

Luis makes his way around, circling the spot where Lee is  
hidden. Portillo carefully searches another area. Luis  
spots Lee, draws down on him, FIRES. Lee returns the FIRE.

72 VOLKENAUER 72  
 appears from the shadows, sights in on Luis, drops him.

73 NEW SHOT 73  
 Portillo starts to turn toward the spot where Luis has fallen, wounded, and Lee is on his feet.

LEE  
 (in German)  
 Drop it!

Portillo drops his gun, his hands go up. Volkenauer crosses to Lee.

LEE  
 (continuing)  
 Where the hell were you?

VOLKENAUER  
 I was fascinated to watch an American operative in action. Just like John Wayne.

LEE  
 Thanks.

Volkenauer blows a whistle.

74 DIFFERENT SHOT 74  
 The doors are thrown open, light spilling in from outside, as uniformed POLICE pour into the sawmill. They assist the wounded Luis and Rolf to their feet and out. As Portillo is led past them:

VOLKENAUER  
 (to Lee)  
 This, I believe, would be your Senor Portillo.

LEE  
 Not mine.

VOLKENAUER  
 You are much too modest, Herr Stetson. Impetuous, but modest.

PORTILLO  
 (to Volkenauer)  
 You are German. Do you know what you have done? Our cause is the same.

74 CONTINUED:

74

VOLKENAUER

It is not the same. And what I  
have done, I have done with a great  
deal of pleasure.

He gestures to the officers and they lead Portillo out.  
FOLLOW as Lee and Volkenauer start for the door.

VOLKENAUER

(continuing; to Lee)

Your pleasure is not so great as  
mine, I think. Herr Hollinger was  
your friend.

LEE

Yeah. He was my friend.

(beat)

Where do you have him?

VOLKENAUER

He never entered the mill, of  
course. One of my men was  
assigned to your car. He will  
have him in custody.

75 EXT. SAWMILL - FULL - DAY

75

Lee and Volkenauer exit. The police officers are hand-  
cuffing Portillo, Rolf and Luis, putting them into the  
cars. Volkenauer stops, frowns, looking off.

76 HIS POV

76

A police officer is staggering forward. He is bleeding  
from a cut on his forehead.

77 RESUME SHOT

77

Volkenauer breaks into a run. Lee sees where he is  
headed, follows.

78 ANOTHER SHOT

78

as Volkenauer and Lee reach the wounded officer.

VOLKENAUER

(in German)

What happened? Where is Herr  
Hollinger?

(CONTINUED)

OFFICER

(in German)

I don't know, Leutnant Volkenauer.  
I waited at the car, as you said.  
He must have seen me. The car is  
gone.

LEE

What happened? Where is he?  
(off Volkenauer's  
silence)

What happened to Harry?

VOLKENAUER

He has taken your car. He is  
gone.

LEE

Amanda!

Lee starts running for the nearest police car, Volkenauer  
at his heels.

79 EXT. SOLLNE - AT KIOSK - ON AMANDA - DAY

79

Amanda stands at the kiosk, looking at the puppets on  
display.

HARRY (O.S.)

Make nice souvenirs for the kids.

Amanda whirls around, sees Harry.

AMANDA

Harry! You startled me.  
(looking past him)  
Where's Lee?

HARRY

I told you I'd take care of him.

AMANDA

Is he in the car?

HARRY

Thinking about buying those?

AMANDA

I thought Phillip and Jamie might  
like them, but I didn't bring any  
money with me.

(pressing)

What happened?

(CONTINUED)

HARRY

Money? Hey, never let a thing like money stand between you and what you want. I'll get 'em for you.

Harry reaches into his pocket, pulls out several twenty dollar bills. Amanda looks from the money to Harry, everything clicking into place. Harry notes her reaction, glances down at the bills.

HARRY

(continuing; shrugs)  
Wrong pocket. It's been that kinda day.

AMANDA

Where's Lee? What have you done to him?

HARRY

Amanda...

AMANDA

(horrified)  
You didn't... kill him?

HARRY

No. No, I couldn't drop the hammer on Scarecrow.

AMANDA

Then he's all right?

HARRY

Amanda, you have to understand, when I got into this I never figured anyone I knew was going to get hurt.

AMANDA

I want you to answer me, Harry.

HARRY

I set him up with Portillo and his goons.

AMANDA

You set him up?! But, he was your friend.

HARRY

It evens out. He set me up, too.

(MORE)

(CONTINUED)

79 CONTINUED: (2)

79

HARRY (CONT'D)

He had the cops staked out at the mill. I don't know how he figured it. He was always about half a length ahead of me.

AMANDA

Then he's not dead or hurt or anything?

HARRY

I don't know. And I'm not going to wait around to find out.

Harry reaches out, takes Amanda's arm.

HARRY

(continuing)

You don't mind being my insurance policy, do you?

Amanda recoils. Harry glances over at the kiosk.

HARRY

(continuing)

You want those puppets?

As his attention is diverted to the kiosk, Amanda jerks away from him, plunges into the crowd.

80 ANOTHER SHOT

80

Amanda frantically pushes her way through the joyous group as Harry tries to follow. Their progress is almost impossible as they are jostled about by the celebrants.

81 AT MAKESHIFT DANCE FLOOR

81

Amanda tries to cut across the open space only to be swept up by an enormous, costumed dancer. He twirls her about, laughing, singing.

82 HARRY

82

achieves the edge of the dance floor as Amanda is whirled past him, his eyes never leaving her.

83 AMANDA

83

finally manages to break free, plunging again into the crowd with Harry after her.

84 EXT. SOLLNE - STREET - DAY

84

The police car comes tearing into town, jolts to a stop near the fountain. Lee and Volkenauer pile out of the car. Lee looks off, spots the rental car.

LEE

The car's still here. You stay on it. It's his only way out.

Volkenauer moves over toward the rental car as Lee runs forward, pushing his way into the crowd, searching for Amanda and Harry.

85 EXT. SOLLNE - IN CROWD - DAY

85

Amanda desperately presses through the crowd, glancing over her shoulder, breathless with fright and the physical exertion. She is pushed this way and that, sometimes turned completely about, losing all sense of direction. At length she makes her way to the outskirts of the celebration, stands searching the faces about her. She's made it. Harry is nowhere in sight. Relief floods through her. She turns, gasps.

86 HARRY

86

stands looking down at her. He reaches out and takes her arm.

HARRY

That's enough, Amanda. No more games.

FOLLOW as Harry leads her, protesting, back toward the street.

87 ANOTHER SHOT

87

Suddenly, Lee dives through the crowd, taking Harry with him to the ground.

88 SERIES OF SHOTS - FIGHT

88

This is a one on one confrontation and very personal. The two men struggle and strike out at one another... Harry giving as good as he gets. At length Lee throws a right that carries with it all his rage. Harry is down and makes no attempt to get to his feet. His hand explores a cut on his forehead, he looks up at Lee.

(CONTINUED)



88 CONTINUED:

88

HARRY

(grins)

You always did have a killer right.

(beat)

You understand, pal. It was nothing personal.

LEE

Wrong again, Harry.

Amanda moves forward, places a sympathetic hand on Lee's arm.

LEE

(continuing)

It was very personal.

HOLD ON the scene for a moment and...

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

89

EXT. MUNICH POLICE STATION - DAY

89

This is the same station seen in Act One. Amanda and Lee pass through the stone archway, heading out into the narrow streets of Old Town. Amanda is carrying the package with the toy train she bought earlier. They walk in silence for a moment, then:

AMANDA

What's going to happen to Harry, Lee?

LEE

They're going to throw the book at him.

AMANDA

And he could have been a hero.

(off Lee's look)

Well, when he uncovered that counterfeiting ring, if he'd arrested them instead of throwing in with them the Agency would probably have given him a raise, and any assignment he wanted.

LEE

It's funny you could figure that out and Harry couldn't.

AMANDA

Well, it's logical.

LEE

And you're a very logical person.

AMANDA

I am. Yes.

Lee smiles.

LEE

I have us booked out on the afternoon flight.

HOLD as they stop. Amanda looks about.

AMANDA

I've been so anxious to leave here, and now...

(CONTINUED)

89 CONTINUED:

89

LEE

You don't want to go?

AMANDA

Oh, no, I want to. It's just...  
it is beautiful here.

VOLKENAUER (O.S.)

Frau King...

Amanda and Lee turn to see Volkenauer hurrying toward them.

AMANDA

I thought the police were through  
with us.

LEE

(anticipating him)

One question.

Volkenauer stops beside them, bows.

VOLKENAUER

Frau King, I don't wish to detain  
you further, but... one question...

Lee knew it was coming.

VOLKENAUER

(continuing)

What are you doing for dinner this  
evening?

Amanda and Lee exchange a surprised look.

VOLKENAUER

(continuing)

Perhaps a typical Bavarian meal?

AMANDA

Thank you, but I'm having dinner  
in Arlington, Virginia, with my  
family. Or, maybe it's breakfast.  
I don't know. I just know, I'm  
eating at home.

As they break into smiles we FREEZE FRAME and...

FADE OUT.

THE END