

Revised 14/8/84 (Lavender)

SCARECROW AND MRS. KING

(LONDON)

"The Affair At Bromfield Hall"

Written by

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FINAL DRAFT

WARNER BROS. TELEVISION
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PLEASE DISREGARD PREVIOUS SCRIPT OF
"THE AFFAIR AT BROMFIELD HALL" AND
USE THIS ONE.

SCARECROW AND MRS. KING

"The Affair At Bromfield Hall"

CAST LIST

AMANDA KING

LEE STETSON

RANSOME

RONNIE COMPSON

SIR RALPH BROMFIELD

GWYNETH BROMFIELD

GEOFFREY DOUGLAS-WOOD

MARGERY WITHERSPOON

ERROL PRIDEMORE

BUTLER

SEAN KEATON

CHARLES NEWHOUSE

SCARECROW AND MRS. KING

"The Affair At Bromfield Hall"

SET LIST

INTERIORS:

BROMFIELD HALL
Sitting Room
Armory
Drawing Room
Library
Hallway
Stairway
Bedroom

ELEGANT RESTAURANT

SCOTLAND YARD
Office

EXTERIORS:

THAMES EMBANKMENT
Telephone Booth

CLARIDGE'S HOTEL
Entrance

DENHAM
Village Green

PARK

ELEGANT RESTAURANT

COUNTRY ROAD

BROMFIELD HALL
Entrance
Terrace
Grounds
Gates
Lawn
Maze
Stable Courtyard
Stable Complex
Pond

SCOTLAND YARD

SCARECROW AND MRS. KING

"The Affair At Bromfield Hall"

ACT ONE

FADE IN:

1 EXT. THAMES EMBANKMENT - FULL - DAY 1

A beautiful, blue-sky day in London. A neatly dressed man hurries along the embankment, his manner purposeful. This is British intelligence officer RANSOME. He approaches a red telephone booth, pauses outside for a moment's thought, then enters.

2 CLOSER SHOT - IN BOOTH 2

Ransome takes a business card from his pocket, checks the telephone number scribbled on its face. He lays the card on the small shelf for easy reference, turns to close the door.

3 ON RANSOME 3

As surprise and fear are reflected in his expression. A man's shoulders move IN FRONT OF CAMERA, blocking Ransome from view. We hear the muffled REPORT of a SILENCED GUN. The man's shoulders CLEAR CAMERA.

4 DIFFERENT SHOT 4

Ransome slides silently OUT OF FRAME... dead. A gloved hand moves INTO SHOT, collecting the business card from the shelf.

5 INSERT - CARD 5

The card is slightly over-size, in the European style. In one corner are the words -- AnaCord Electronics, Inc. Centered is the name Lee Stetson, and under that the word "President."

CUT TO:

6 EXT. CLARIDGE'S HOTEL - FULL - DAY 6

The stately facade of Claridge's dominates the FRAME. There are a number of taxis pulled up at the curb, and one luxurious, chauffeur-driven limousine.

AT ENTRANCE

The doorman moves into practiced action as LEE STETSON exits the hotel, followed closely by AMANDA KING. Lee is dressed in an impeccable three-piece suit... the epitome of corporate style. Amanda is conservatively and smartly appareled. She holds a steno pad as she patters after Lee, jotting notes as he speaks. The chauffeur is out of the limousine as Lee appears, moving to open the car door for him.

LEE

To AnaCord, Inc., S.A. -- Make it directly to Hattman -- Stats on micro-laser circuitry encouraging but incomplete. Need further read-out on system integrity. Forward all data soonest. Copy Duchow on that, too.

AMANDA

(jotting furiously)

Wait a minute.

LEE

(not waiting)

I'll need a transcript of the meeting with Howland Warde by five o'clock this afternoon. Make reservations at the club for six.

AMANDA

Wait a minute.

Lee stops, looks at Amanda.

AMANDA

(continuing)

I got everything up to 'encouraging but incomplete.'

Lee looks at her, sighs. He glances off toward the waiting chauffeur.

LEE

I'll be right with you.

Lee leads her off to the side, out of earshot. As they pass we HOLD ON a rather seedy individual with an expensive camera slung around his neck. This is RONNIE COMPSON. He starts to move after them, is stopped by a stern look from the doorman. He stays where he is, watching the two.

have achieved privacy. Amanda studies her steno pad.

AMANDA

After 'incomplete,' I think the next word is 'need'... but, I'm not sure.

LEE

(impatient)

What difference does it make? I'm not saying anything that makes sense. Amanda, you just have to look like you're taking notes. You don't have to transcribe them.

AMANDA

But, I should, shouldn't I? I mean, I'm supposed to be your executive secretary. If I don't transcribe them, won't that look suspicious?

LEE

Nobody's going to see them. Look, Amanda, you may not understand what you're doing here...

AMANDA

I don't understand. When Mr. Melrose put us on the plane two days ago, he said you'd explain... but you had all that paperwork. And, of course, you've been awfully busy since we got here...

LEE

There's been a major breach in the Anglo-American intelligence community. I'm here at the invitation of MI5. As President of AnaCord Electronics, I can meet openly with them. It looks like I'm just peddling the latest technology. That's why you're here.

AMANDA

But, if it's international security -- you know I'll do my best, but... shouldn't you be using somebody like Francine?

(CONTINUED)

LEE

The Agency's not about to waste a trained agent like Francine on window dressing. All I need's a body with security clearance. You're perfect for the job.

AMANDA

I'm perfect for the job.

LEE

Look, I'm not going to need you for the rest of the day. Why don't you go sightseeing, or something?

AMANDA

I think I ought to transcribe my notes. At least the ones I got.
(sotto)

We have to protect our cover.

LEE

It's my cover, and I don't want you at the hotel answering telephones and trying to be helpful. I have enough to worry about.

AMANDA

I'll go sightseeing.

Lee nods, satisfied, starts back toward the limousine.

LEE

(in parting)
And stay out of trouble.

AMANDA

Stay out of trouble? Sightseeing?

She moves off down the street. Compson looks after her for a moment, then follows.

CUT TO:

Morris dancers have taken over the green and are performing their colorful dance with verve -- ribbons flying, bells jingling. A crowd has gathered to watch them... primarily locals.

10 AMANDA

10

is in the crowd, struggling to get a decent view of the festivities. She ducks, cranes, stands on tiptoe... to no avail. A man in the crowd lurches into her, knocking her off balance. Two strong arms reach out and save her from falling to the ground.

11 NEW SHOT

11

Amanda looks up to find herself being righted by a tall, imposing man of perhaps forty. This is SIR RALPH BROMFIELD.

BROMFIELD

(concerned)

Are you all right?

AMANDA

Yes... thank you. Was that your foot I stepped on?

BROMFIELD

(smiles)

A very light step. Virtually imperceptible.

There is another surge from the crowd, throwing them together.

BROMFIELD

(continuing)

Here... Let me get you out of this crowd.

FOLLOW as Bromfield leads Amanda off to the side, passing Compson, who watches them with growing interest.

12 DIFFERENT SHOT

12

Bromfield and Amanda stop a short way from the throng.

BROMFIELD

That's rather better, isn't it?

AMANDA

Thank you. You're very kind.

BROMFIELD

It's my pleasure, I assure you. We don't see many Americans in our little village.

(MORE)

(CONTINUED)

BROMFIELD (CONT'D)

Certainly not such attractive Americans. We're a bit off the usual tourist route. No Roman ruins or medieval cathedrals to recommend us.

AMANDA

Oh, it's lovely. It's exactly what I wanted to see... a real English village.

BROMFIELD

May one ask how you happened to hear of Denham?

AMANDA

Well, I was going through a guide book, just outside my hotel in London, and a very nice man told me there was some sort of celebration here today.

BROMFIELD

The village club day.

AMANDA

Yes. And he mentioned Morris dancers... although I'm not really sure what they are.

BROMFIELD

I believe it's the survival of some primitive religious ceremonial. This group is actually quite good. Although you haven't seen much of them, have you?

Bromfield glances around.

BROMFIELD

(continuing)

If you just stood on that ledge, you'd have quite a decent view.

(going to assist her)

May I?

AMANDA

Thank you.

He puts his hands on her waist, hoists her onto the ledge, supports her there. Amanda glances off.

(CONTINUED)

12 CONTINUED: (2)

12

BROMFIELD

How's that?

AMANDA

Perfect.

13 HER POV

13

The Morris dancers on the green.

14 RESUME SHOT

14

Amanda is entranced by the dancers.

BROMFIELD

I'm sorry my wife isn't here.
 She's rather an expert on these
 traditional dances. I can't
 imagine what's detained her.

CUT TO:

14A INT. BROMFIELD HALL - CLOSE ON COUPLE - DAY

14A

GWYNETH BROMFIELD and GEOFFREY DOUGLAS-WOOD are in a tight embrace, lost in a kiss. WIDEN to reveal that they are in a beautifully appointed sitting room. Gwyneth is a comely woman in her late thirties, tall and slender. Geoffrey is about the same age and classically handsome.

GWYNETH

You do love me, Geoffrey?

DOUGLAS-WOOD

You're not paying attention,
 darling. Terrible fault of yours.

He kisses her again.

GWYNETH

I'm leaving him.

He releases her, his mood changing to something like
 impatience.

DOUGLAS-WOOD

And now you're talking nonsense.

(CONTINUED)

14A CONTINUED:

14A

GWYNETH

Why should I stay with a man I
don't love? You're free.

DOUGLAS-WOOD

And barely able to support myself.
What could I possibly offer you?

GWYNETH

Your love. That's all I care
about.

DOUGLAS-WOOD

(softening)

That's very dear. And very
unrealistic.

She turns from him, paces off.

GWYNETH

I don't like sneaking about...
stealing moments. Five years of
moments.

DOUGLAS-WOOD

I don't like it either. But it's
what we have.

GWYNETH

I'll have more, thank you.

DOUGLAS-WOOD

In time, Gwyn. I've some fairly
good prospects...

GWYNETH

Five years of prospects.

He crosses to her and takes her in his arms.

DOUGLAS-WOOD

(a plea)

Patience.

GWYNETH

I'm sick to death of patience.

He kisses her.

GWYNETH

(continuing)

I seem to be sick to death of
everything but you. Make it soon,
Geoff... please... make it soon.

CUT TO:

14B EXT. DENHAM - VILLAGE GREEN - DAY 14B

The Morris dancers complete one of their numbers to applause from the crowd.

15 AMANDA 15

standing on the ledge, joins in the applause. She looks down at Bromfield.

AMANDA
They're wonderful. But you can't see anything at all.

BROMFIELD
I'm seeing it through your eyes, which is quite delightful.

Amanda smiles, looks off toward the dancers.

16 COMPSON 16

has moved closer to the pair. He takes the camera from around his neck, prepares to shoot.

17 AMANDA 17

looks down at Bromfield.

AMANDA
I think I'd better check on the bus schedule back to town. Would you mind helping me down?

Bromfield gives her a boost from the ledge. One of her heels catches, and she falls into his arms. At this moment, Compson's CAMERA CLICKS, freezing the action.

CUT TO:

18 EXT. PARK - CLOSE ON NEWSPAPER PHOTO - DAY 18

The photograph is the one Compson took of Amanda in Bromfield's arms. A headline dominates the page: "Mystery Mistress Surfaces in Denham." A lesser banner proclaims: "American Divorcee Falls for Peer." WIDEN to reveal that the newspaper is being held by Lee.

LEE
(tight-lipped)
I don't know how you do it, Amanda.
I swear... I don't know how.

(CONTINUED)

AMANDA

I told you what happened.

LEE

I'm in the middle of the most delicate investigation of my life. Do you know that?

AMANDA

I know.

LEE

No, you don't. In exactly four days, there's going to be a top-level meeting at which the new defense strategies for the North Sea oil fields are laid out. That's exactly how long I have to find the leak in our intelligence network. And you end up in the middle of a sex scandal!

Amanda stands with Lee, her collar turned up, her manner furtive. Whenever someone passes them, she turns from their view.

AMANDA

I am not in the middle of a sex scandal. I never saw that man before in my life.

LEE

'That man' happens to be Ralph Bromfield. He's not just a peer of the realm... he's an undersecretary at the Foreign Office.

AMANDA

I'm sorry. I didn't know that. I don't know him. How can that paper say I'm his...

(whispers)

... mistress?

LEE

Why are you whispering? The story's made every rag in town.

AMANDA

It didn't make The Times.

LEE

Oh, there's something to be grateful for.

(CONTINUED)

AMANDA

Actually, the papers that did print it say that I'm secretary to the president of AnaCord Electronics. That does sort of legitimize your cover.

LEE

What's that? The bright side?

AMANDA

No. There isn't any bright side. Millions of people I don't even know think I'm a....a....

LEE

Bimbette?

AMANDA

That isn't funny, Lee. That isn't funny at all. What if the story gets picked up in the States? Have you thought about that? I couldn't sleep last night thinking about it.

LEE

Amanda...

AMANDA

If Mother read something like that about me....or Phillip and Jamie... They're just little boys, Lee...and, I wouldn't be there to explain.

LEE

It isn't going to make the papers at home.

AMANDA

You don't know that.

LEE

I know it. I called in a few favors.

AMANDA

(a beat)

You did that? For me?

LEE

Forget it. Okay?

(CONTINUED)

18 CONTINUED: (3)

18

As someone approaches, she wheels around.

LEE

(continuing)

And, will you stop skulking?

AMANDA

I'm not skulking.

A couple of young men stroll past...giving Amanda the sort of admiring look a very attractive young woman elicits. She turns quickly away.

AMANDA

(continuing; miserable)

I think they recognized me.

LEE

Amanda...What difference does it make? You don't know them.

AMANDA

I also don't know Lord Bromfield.
Did you see what he had to say about
all this? "No comment".

LEE

That's the only way to handle a mess like this. Look, I have you booked out tomorrow morning on TWA.

AMANDA

You expect me to leave?!

LEE

It's known as cutting your losses. If you're not here, this whole thing will blow over in a couple of days.

AMANDA

You expect me to leave... and let an entire country think I'm what they think I am? I can't do that. No. Not until Lord Bromfield makes a public denial.

CUT TO:

EXT. ELEGANT RESTAURANT - ESTABLISHING - DAY

BROMFIELD (V.O.)

I'm afraid that's quite impossible, Mrs. King.

CUT TO:

INT. ELEGANT RESTAURANT - DAY

Amanda and Lee are seated at a table with Bromfield, having tea.

BROMFIELD

A denial would only inflame the situation.

AMANDA

I've never been in a 'situation' before.

BROMFIELD

Unfortunately, my dear, I have. There's an element in our press which can only be described as sensationalist. Where scandal doesn't exist, they invent. As they have in this case.

(CONTINUED)

AMANDA

But if you just told them it wasn't true.

BROMFIELD

They wouldn't believe me.

LEE

I'm afraid he's right, Amanda. It would be printed in a way that made it sound like an out and out lie. And then they'd do a rehash of the affair.

AMANDA

There isn't any affair!

LEE

I know that.

BROMFIELD

I did spend a great deal of the past year in and around the Washington area... which is where you live.

AMANDA

But we never met.

BROMFIELD

Regrettably, no. However, I took those trips unaccompanied by my wife. The press feels we could have met... an alliance could have been formed. I'm very sorry, my dear. I know a woman's reputation is almost as precious to her as it is to a politician.

Bromfield reacts to something across the room.

BROMFIELD

(continuing)

Oh, no.

Ronnie Compson can be seen slithering toward their table, his camera held to his side so as not to attract the attention of the maitre d'.

22 RESUME SHOT

22

Amanda has spotted Compson.

AMANDA

That's the man who took the picture.

BROMFIELD

(cuts in, smiling)

Smile.

Amanda turns to Bromfield, unbelieving.

AMANDA

Smile?!

Compson captures the moment with a flash... then hurries for the exit.

BROMFIELD

Swine. That should make tomorrow's paper with some imaginative caption.

AMANDA

Maybe Lee's right. Maybe I should go home. But then it looks like I'm running away... like I have something to hide.

BROMFIELD

I've a possible solution.

They both turn their attention to him.

BROMFIELD

(continuing)

My wife and I have invited some guests for the weekend. If you two were to come to Bromfield Hall, join in the party...

LEE

What would Lady Bromfield have to say about that?

BROMFIELD

Actually, it was her suggestion. She's an eminently practical woman. If you were to stay with us, it would appear that Mrs. King is a friend of the family.

Amanda turns to Lee.

(CONTINUED)

AMANDA

Lee...

LEE

It could work. In fact, it's not a bad idea. Yeah. Go for the weekend.

BROMFIELD

You're included in the invitation, Mr. Stetson.

LEE

Thanks. But I'm here on business, and...

BROMFIELD

I think it might be important. With both of you there, it might appear that you two are more than merely employer and secretary.

AMANDA

But Lee and I aren't... I mean, we're not...

BROMFIELD

Neither are we, Mrs. King. And I think you're as anxious as I am to put that speculation to rest.

AMANDA

Well... he is very busy.

BROMFIELD

How much business is done on a weekend? I'm presuming, of course, that Mrs. King's reputation is of some concern to you.

Amanda looks at Lee.

LEE

It's of some concern.

AMANDA

(quietly)

Thank you.

BROMFIELD

Splendid. We'll expect you tomorrow morning. A quiet weekend in the country should set everything right.

CUT TO:

23 EXT. COUNTRY ROAD - DAY

23

Lee's car can be seen travelling through the beautiful English countryside.

AMANDA (V.O.)

This is awfully nice of you, Lee.
I know how busy you are. I know
you're worried about that
intelligence leak at the conference.
And, I know you'll find it.

LEE (V.O.)

Not playing country squire. I
can be out here at night...but, during
the day I've got to be back in
London at MI5.

The car turns onto a long drive, rolling green lawns on either side.

24 NEW SHOT

24

Dead ahead is Bromfield Hall....almost overpowering in its size and grandeur.

AMANDA (V.O.)

This is Bromfield Hall?!

LEE (V.O.)

This is it.

25 ANOTHER SHOT

25

The car pulls to a stop at the entrance to the Hall. Amanda and Lee exit the car. Amanda stands, staring up at the magnificent edifice.

AMANDA

Oh....my....gosh....

26 DIFFERENT SHOT

26

Ronnie Compson pops out of the cover of some nearby shrubbery, camera at the ready. He pops off a flash, turns and starts running.

27 LEE

27

reacts to the flash.

LEE

(yells)

Hey!... You!... Come back here!

Lee takes off in pursuit.

28 FRONT DOOR

28

opens and Bromfield exits, followed by Gwyneth, Douglas-Wood and a couple of the weekend guests... drawn by the commotion.

29 LEE

29

runs after Compson, finally bringing him down with a flying tackle. The camera rolls from Compson's grasp. Lee and Compson both dive for it. Lee grabs it, gets to his feet.

COMPSON

Here, now... You've no right to go muckin' about with that. That's private property.

LEE

What you're on is private property, pal. And this is a private face.

Lee flips open the back of the camera, taking the roll of film from it. He pockets the film, tosses the camera back to Compson.

COMPSON

You're gonna be sorry you did that, mate.

LEE

Get the hell out of here.

Compson gets to his feet, starts moving off.

COMPSON

You're gonna be real sorry.

30 AT ENTRANCE

30

Amanda has watched the action with Bromfield and his guests.

(CONTINUED)

30

CONTINUED:

30

AMANDA
(to herself)
Just a quiet weekend in the
country.

HOLD ON the scene for a moment and...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

31

EXT. BROMFIELD HALL - TERRACE - DAY

31

Tables have been set for breakfast. A buffet table holds an array of offerings in silver chafing dishes. Amanda and Lee are with Ralph and Gwyneth Bromfield, introductions about to be made.

GWYNETH

I'm so sorry about that dreadful man. I've no idea how he came to be on the property.

BROMFIELD

Doesn't appear to be any way to stop those chaps.

LEE

I can think of a few. Unfortunately, they're all against the law.

GWYNETH

Well, let's put it behind us now. We've so looked forward to having you.

MARGERY WITHERSPOON, a formidably tweedy woman in her sixties, has been observing the scene with bright eyes.

MARGERY

Nonsense. You've been nervous as a cat.

(to Amanda)

I, however, have been beside myself in anticipation. Introduce me to your friend, Ralph.

GWYNETH

Our friend, Margery.

MARGERY

How can that be, Gwyneth? You've never seen her before in your life.

Bromfield takes Amanda's arm, leads her to Margery.

BROMFIELD

Mrs. King... an old, and very trying friend of the family -- Lady Witherspoon.

AMANDA

(nods, uncomfortable)

How do you do, ma'am.

(CONTINUED)

31 CONTINUED:

31

MARGERY

You're much prettier than your photograph. But, that's usually the way, isn't it? I've refused to have mine taken for the past twenty years.

BROMFIELD

We didn't have the luxury of refusal.

MARGERY

Go away, Ralph. I want to hear all about your affair from this young lady.

AMANDA

(looks over her
shoulder for help)

Lee...

Lee shrugs.

MARGERY

Oh, now, don't tell me you're going to deny it.

BROMFIELD

There is no affair, and you know it perfectly well. The entire incident was contrived. Probably to discredit me.

AMANDA

A man outside my hotel told me about the Morris Dancers. I went to see them, not Lord Bromfield.

BROMFIELD

And I received a telephone call, which I presumed to be from the Hall, saying that Gwyneth wished to meet me there. She, of course, knew nothing about it.

MARGERY

I don't know why you're protesting so, Ralph. This scandal's made you interesting for the first time in years.

Gwyneth moves INTO the SCENE, taking Amanda's arm.

(CONTINUED)

31 CONTINUED: (2)

31

GWYNETH

Perhaps you'd care to meet some
of the other guests?

AMANDA

(grateful)

Thank you.

MARGERY

Put her in the green room, Gwyneth.

(to Amanda)

That's close to mine. We can chat
later.

Gwyneth moves off with Amanda and Lee. FOLLOW as they
cross toward the buffet table and another group of guests.

AMANDA

Lady Bromfield, I hope you don't
believe that your husband and I...
that we...

GWYNETH

My husband I have been married
for twelve years, Mrs. King. Our
relationship has always been based
on mutual trust.

They are at the buffet table where Douglas-Wood stands
with another man: ERROL PRIDEMORE. Pridemore is about
thirty, with an alert, almost nervous, manner.

GWYNETH

(continuing)

Geoffrey, I'd like you to meet
Mrs. King and Mr. Stetson.

(to them)

Our very dear friend, Geoffrey
Douglas-Wood.

AMANDA

(nods, unsure)

Mr. Wood... Douglas-Wood... uh...

DOUGLAS-WOOD

How do you do.

GWYNETH

(a touch cool)

And, Errol Pridemore.

PRIDEMORE

AnaCord Electronics, isn't it?
I believe we've met.

(CONTINUED)

31 CONTINUED: (3)

31

LEE

(shaking hands)

Yes. Nice to see you again.

(to Gwyneth)

Lady Bromfield... I'm sorry, but
I have some business matters to
take care of back in London.

AMANDA

You're not leaving already?!

LEE

For a few hours..

(to Gwyneth)

If you'll excuse me.

GWYNETH

Of course, Mr. Stetson. I quite
understand.

Gwyneth moves off to attend to her other guests. FOLLOW
as Amanda and Lee move from the terrace onto the grounds,
heading back toward the entrance.

32 AMANDA AND LEE

32

as they walk.

AMANDA

I wish you didn't have to leave.
Oh, I know you have to, but... I
don't know what to say to these
people. Particularly Lady
Witherspoon. I didn't know
ladies asked so many questions.

LEE

Will you stop worrying, Amanda.
You'll be just fine.

CUT TO:

33 EXT. BROMFIELD HALL - GROUNDS - DAY

33

Compson can be seen making his way furtively toward
the Hall. He darts from cover to cover... whatever
is available. His expression is grim and determined.

CUT TO:

34

EXT. BROMFIELD HALL - AMANDA AND LEE - DAY

34

They are heading around the side of the Hall, toward the front entrance. Pridemore hurries after them at a half-run.

PRIDEMORE

(calls)

Mr. Stetson...

Amanda and Lee stop as he approaches them.

PRIDEMORE

(continuing)

I don't want to keep you. I just wanted to say....

He breaks off, looks at Amanda, then back at Lee.

LEE

It's all right.

PRIDEMORE

Of course. If Mrs. King is with you, she must be Agency, too.

Amanda looks over at Lee.

LEE

Mr. Pridemore's with MI5.

PRIDEMORE

We didn't have an opportunity for more than introductions at the office, and I did want to say... Tragic business about poor Ransome.

AMANDA

Who's Ransome?

LEE

MI5 agent I was working with. They found him on the Thames Embankment... murdered.

AMANDA

You didn't tell me anybody'd been murdered!

(CONTINUED)

CONTINUED:

LEE

You didn't ask.

PRIDEMORE

I'd like you to know that....

LEE

What, Mr. Pridemore?

PRIDEMORE

Let's be honest, shall we? We'd be a great deal happier if that security leak came from your side of the Atlantic....but, it hasn't.

LEE

I think everybody'd be happier with no leak at all.

34 CONTINUED: (2)

34

PRIDEMORE

Naturally... but, there is one.
And, what I'm trying to say, very
clumsily, is that there's no
resentment of your part in the
investigation on this side. And,
I'm not speaking just for myself.
Whoever it is... We want him
found and dealt with.

LEE

Thank you.

PRIDEMORE

I must say, I was rather surprised
to see you here after that nasty
business in the newspapers.

AMANDA

You saw it, too?

LEE

Everybody saw it, Amanda. Okay?

AMANDA

(resigned)

Everybody saw it.

PRIDEMORE

In any event, if you need my help,
I'll be here for the weekend. I
can't say why. Gwyneth despises
me. But, there you are.

(to Amanda)

And, don't be too concerned about
that newspaper trash. That sort
of thing has a way of blowing over.

CUT TO:

35 EXT. BROMFIELD HALL - ON COMPSON - DAY

35

He approaches the Hall, checks to see that he is unob-
served, then quietly slips inside, disappearing from
sight.

36 EXT. BROMFIELD HALL - AT GATES - DAY

36

Lee swings open the enormous wrought-iron gates at the
side of the Hall and he and Amanda pass through on
their way toward the front entrance.

(CONTINUED)

AMANDA

I feel just terrible.

LEE

Amanda, will you stop worrying about that damned newspaper story.

AMANDA

I'm not worried about that. I'm worried about you.

Lee stops, stares at her.

LEE

Me?!

AMANDA

Here you are, involved in a really important case, and Mr. Melrose sent me over to help you, and I haven't. All I've done is complicate things.

LEE

You always complicate things.

AMANDA

(stricken)

I do?

LEE

That was an attempt at levity, Amanda. Come on. Lighten up.

AMANDA

I don't feel very light. I mean ... a sex scandal.

LEE

Forget it, okay? That wasn't your fault.

AMANDA

But, if people think...

LEE

(cutting her off)

Nobody who knows you is going to believe it. You, in the middle of a sex scandal? All it takes is one look to know it's ridiculous.

(CONTINUED)

AMANDA

Well... I wouldn't say it's exactly ridiculous.

LEE

It's ridiculous, Amanda.

AMANDA

Because something happens not to be true doesn't make it ridiculous.

LEE

Why are we having this conversation?

AMANDA

You said...

LEE

I know what I said.

(beat)

All right... you're sleeping with Lord Bromfield. How's that?

AMANDA

What a terrible thing to say. I barely know the man.

LEE

People sleep with people they don't know all the time.

AMANDA

I don't.

LEE

(making his point)

Right. It's ridiculous. Now... you mind if I go to work?

AMANDA

You're sure you don't need me? I don't take shorthand, but I type ninety words a minute.

LEE

Stay. Enjoy yourself. This is hardly your usual weekend in the country. Make the most of it.

AMANDA

It is a beautiful place. And, so big.

Amanda turns around, taking it all in. Her eyes go to the Hall, rising behind them. She looks up, reacts.

37 AMANDA'S POV

37

Directly above them, on a window ledge, a large stone gargoyle teeters dangerously. As she watches, a man's hand, through the open window, pushes it closer toward the edge...STONE SCRAPING on STONE.

38 RESUME SHOT

38

Amanda reacts.

AMANDA
(an urgent cry)
Lee.....

She lunges at him, giving him a push just as the GARGOYLE CRASHES down. It catches him on his shoulder, just at the base of the skull and sends him to the ground....hard. He lies there, unmoving.

39 AMANDA

39

kneels beside him, frantic in her concern.

AMANDA
Lee.....Lee....

He starts to stir....groans.

AMANDA
(continuing)
Oh, thank God.
(as he starts to sit up)
Don't move. I'm going to call for a doctor.

LEE
Gotta get back to town.

AMANDA
You're not going anywhere. You could have a concussion.

Lee ignores her, makes another effort to sit up.....falls back.....weak.

LEE
You're right. I'm not going anywhere.
Not for a while.

DISSOLVE TO:

40

EXT. BROMFIELD HALL - ESTABLISHING - EVENING

40

Cars are parked out front.

LEE (V.O.)

I'm all right.

CUT TO:

41

INT. BROMFIELD HALL - ARMORY - EVENING

41

Amanda, Lee and Bromfield are walking through the magnificent armory....suits of armor on display....antique weapons adorning the walls. Amanda wears a gown....Lee and Bromfield are in tuxedos.

AMANDA

You're not all right. You were almost killed. You ought to be in bed....resting.

(CONTINUED)

LEE

I'm not Phillip... I'm not Jamie
... I'm all right.

AMANDA

The doctor said you have a very
nasty bruise on your shoulder.

LEE

(to Bromfield)

Now that she's saved my life, she
thinks she's responsible for me.

AMANDA

Oh, I didn't really save your life.

BROMFIELD

Your quick thinking did that.
It's too bad you didn't actually
see that photographer in the act.
If you had we could file proper
charges against him.

AMANDA

You really think it was the
photographer?

BROMFIELD

Who else could it be? I checked
him out. Name's Ronald Compson.
And, from all reports, he's a
thoroughly bad sort.

(to Lee)

He made some threat against you
earlier, didn't he?

LEE

Yes, but...

BROMFIELD

Well, there you have it.

LEE

You don't think it's a little out
of character?

AMANDA

Whoever it was, was inside the
house. How could Mr. Compson get
in?

(CONTINUED)

BROMFIELD

All too easily, I'm afraid.
Particularly on a weekend, with
guests in and out constantly. No.
It was Compson. I've no doubt in
my mind.

LEE

I have.

Bromfield gives him a sharp look.

BROMFIELD

Would you care to elaborate on
that?

LEE

No, sir. Not at the moment.

Amanda, aware of the sudden, strained atmosphere, jumps
in brightly.

AMANDA

My... what a lovely room. I mean,
they're all lovely, but this is...
Well, it isn't like anything we
have at home.

They pause as she stops to look at a display of battle
implements on the wall.

AMANDA

(continuing)

Of course, those are a little...

BROMFIELD

Grim?

AMANDA

Dangerous looking. I suppose I
think of that sort of thing
because of my two boys.

BROMFIELD

They're purely decorative, although
I imagine they did their share of
damage at one time.

AMANDA

I think I'd hang them a little
higher.

<CONTINUED>

41 CONTINUED: (3)

41

BROMFIELD

(smiles, turns to Lee)
Mr. Stetson, are you sure you want
to subject yourself to this idiotic
party?

LEE

I'm looking forward to it.

BROMFIELD

Really? I loathe large parties.
Can't imagine why Gwyneth insists
on having them.

AMANDA

I'm looking forward to it, too.

BROMFIELD

Then we'll waste no more time in
this dusty armory. There is something
patently absurd about dressing at this
time of the year. It isn't dark until
past nine.

They move on toward the sounds of the PARTY. We HOLD ON
the display of battle implements for a moment, then.....

CUT TO:

42 INT. BROMFIELD HALL - DRAWING ROOM - EVENING

42

A large, elegantly furnished room. Guests have begun to
arrive, dressed in their finest. Waiters move through
the crowd carrying silver trays with champagne and
hors d'oeuvres.

43 RONALD COMPSON

43

in a tuxedo, insinuates himself into the crowd, followed
closely by a suspicious BUTLER.

BUTLER

Sir...

COMPSON

I'm expected, mate.
(looks off, calls)
Lady Sarah...

Compson moves quickly off, losing himself in the crowd.
The Butler looks after him for a moment, then moves off.

as Bromfield enters with Amanda and Lee. Gwyneth crosses to them.

GWYNETH

Where have you been, Ralph?
People are arriving.

BROMFIELD

By the trainload, it would appear.

GWYNETH

I expect you to be gracious.

BROMFIELD

I shall be infinitely gracious,
and then slip out for a quiet
cigar.

Bromfield moves off. Gwyneth looks after him.

GWYNETH

And, he will. In the midst of
everything, he'll be off by himself
somewhere.

(to Lee)

I'm so happy you feel up to this,
Mr. Stetson. I considered
canceling but, as you can see,
it was quite impossible.

LEE

I'm feeling fine, Lady Bromfield.
Thank you.

MARGERY (O.S.)

My dear...

Amanda turns to see Lady Witherspoon bearing down on her.

MARGERY

(continuing)

I've been looking simply everywhere
for you.

AMANDA

(grasping for Lee's
arm)

Lee...

Lee is looking off, frowning, craning to see something.
He reacts.

LEE

Compson!

45 COMPSON

45

across the room, spots Lee... takes off.

46 NEW SHOT

46

Lee heads off after Compson.

AMANDA

Lee... Don't!

Lee is off, into the crowd. Amanda follows, leaving Margery behind.

MARGERY

Compson? Who's Compson?

CUT TO:

47 INT. BROMFIELD HALL - ARMORY - EVENING

47

Compson is at the far end of the hall, at a dead run. Lee runs in, spots him, follows. Compson disappears through the doorway at the end.

48 AMANDA

48

rushes in, just in time to see Lee exit. Her eyes go to the display of battle weapons on the wall.

49 HER POV

49

The weapons are in place, with one exception. A blank space on the wall indicates that one of the weapons has been taken.

50 RESUME SHOT

50

Amanda breaks into a dead run, heading for the doorway at the end of the armory.

CUT TO:

51 EXT. BROMFIELD HALL - LAWN - EVENING

51

Compson runs across the lawn, headed toward the lake. Lee is behind him.

52 COMPSON

52

is getting a bit winded. He glances over his shoulder, sees that Lee is closing the distance between them. He pauses for a moment, looking about for a means of escape. The maze is to his left. He opens the gate, disappears in the maze.

53 SERIES OF SHOTS

53

Lee spots Compson's maneuver, follows him into the maze.

Amanda runs across the lawn, quite a distance behind them. She finally achieves the entrance to the maze, hesitates, then plunges into it.

54 SERIES OF SHOTS - IN MAZE

54

Compson hurries down the narrow pathway bordered by tall hedges, disappears around a corner.

Lee makes his way carefully through the maze; alert, cautious.

Amanda finds herself quite alone and wondering what the hell she's doing there.

AMANDA

(sotto)

Lee?

There is only silence. Suddenly, the SNAPPING of a TWIG underfoot alerts her to the presence of someone quite near. She looks about, feeling trapped.

Lee takes a turn, finds himself at a dead end. He is about to turn and retrace his steps, when Compson is on him! Compson grabs him, from behind.

COMPSON

All right, mate. Let's have it out then.

The two men struggle.

We see the sharp tip of a pike as it appears through a hedge. Compson grapples with Lee, and in the struggle the two men make a complete turn.

The pike is driven home... into Compson's back. He stiffens, then slumps. Lee spins about, catches him as he starts to fall.

(CONTINUED)

CONTINUED:

Amanda rounds the far end of the pathway, sees the two men in silhouette... stops dead in horror. We hear the sound of FOOTSTEPS RUNNING from the maze. HOLD ON the scene for a moment and:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

55 EXT. SCOTLAND YARD - ESTABLISHING - DAY

55

CUT TO:

56 INT. SCOTLAND YARD - AN OFFICE - DAY

56

INSPECTOR SEAN KEATON stands at a window, looking out over London.

KEATON

Scotland Yard has every wish to cooperate in this matter...

(turns into room)

... but, murder has been done.

WIDEN to reveal that he is addressing Amanda, Lee and a senior officer of MI5, CHARLES NEWHOUSE.

KEATON

(continuing)

Witnesses have attested to an altercation between Mr. Stetson and the deceased... threats were allegedly exchanged...

Amanda is on her feet.

AMANDA

Lee didn't kill that man. He wouldn't kill anyone.

LEE

Amanda...

AMANDA

Well, you wouldn't.

(to Keaton)

Oh, maybe he lost his temper... He doesn't have a bad temper, he just blows up sometimes, then it's all over.

Lee's head goes into his hand.

AMANDA

(continuing)

But, he isn't violent, or... or... irresponsible.

(CONTINUED)

Mrs. King... KEATON

AMANDA
I just think that should be on the record. He was angry at Mr. Compson because he published that terrible story about me. I was angry, too. So was Lord Bromfield. And, we didn't kill him.

KEATON
Somebody did, madam.

AMANDA
Well, it wasn't Lee.

LEE
Inspector Keaton didn't say I killed him... he said I had a motive. Which you've just confirmed. Now, will you sit down.

Amanda looks at Lee, sits.

KEATON
(to Lee)
Mr. Newhouse has...

AMANDA
(mutters)
If you're looking for a motive, that's a pretty silly one.

Lee silences her with a look.

KEATON
Mr. Newhouse has explained your ongoing investigation.

NEWHOUSE
We can't have that compromised, Keaton. There's too much at stake here. Our man, Ransome, has already paid with his life.

KEATON
Granted. However, one cannot ignore the fact of Mr. Compson's death.

(CONTINUED)

LEE

For the moment you can put it down as 'accidental.'

KEATON

A pike driven through the back is hardly 'accidental,' Mr. Stetson.

LEE

It wasn't meant for Compson. It was meant for me.

AMANDA

For you?!

LEE

We know the whole sex scandal incident was a setup. I think it was all designed to get me out of Bromfield Hall in order to eliminate me.

NEWHOUSE

I hadn't realized we were getting that close in our investigation.

LEE

Neither had I. I guess, when they couldn't terminate the investigation, they decided to terminate the investigator.

NEWHOUSE

Lord Bromfield is undersecretary at the Foreign Office. As liaison with the intelligence community he's privy to a great deal.

AMANDA

But, why would he want to kill Lee at his own home?

LEE

I don't think he would. But, there's Errol Pridemore... M15. And Geoffrey Douglas-Wood... whoever the hell he is.

NEWHOUSE

I've already run him. We've nothing on him, except a very active social calendar. Nothing on any of the other guests, either.

(CONTINUED)

56 CONTINUED: (3)

56

LEE

Great.

KEATON

I can probably contain the Compson inquiry for, say, twenty-four hours, if that would help.

(beat)

How do you propose to play this?

57 ON LEE

57

LEE

I don't know. I just know where the game is. It's at Bromfield Hall.

MATCH CUT TO:

58 EXT. THAMES EMBANKMENT - ON AMANDA - DAY

58

AMANDA

You can't go back there!

WIDEN to reveal that Amanda and Lee are standing on the embankment.

LEE

I have to. I'm running out of time.

AMANDA

I wish you wouldn't put it that way.

LEE

Amanda, the North Sea defense strategy took months to plan. If I don't plug that leak before the meeting in two days it's going to end up where a lot of top secret information has lately... behind the Iron Curtain.

AMANDA

I understand how important it is... but, somebody at Bromfield Hall is trying to kill you...

LEE

I just hope they try again.

(CONTINUED)

CONTINUED:

Amanda turns away from him, looks out over the Thames.

LEE

(continuing; gentle)

Amanda...this is what I do.

AMANDA

I know.

(beat)

I'll go with you.

LEE

No.

AMANDA

But, I'm part of your cover. You can't go back without me. How would it look? How would you explain it?

Lee considers it a moment, knows she's right.

LEE

Strictly part of my cover? Just background.

AMANDA

Window dressing.

Lee gives her a sharp look, then:

LEE

Amanda, I didn't mean that the way it sounded.

AMANDA

I know you didn't.

(beat)

I think it's Lady Bromfield.

(CONTINUED)

LEE

Lady Bromfield? She couldn't
power that pike through the hedge.

AMANDA

I didn't say she did. I just think
she had something to do with it.
I don't trust her.

LEE

I don't know what makes me ask this,
but, why don't you trust her?

AMANDA

It's just a feeling.

LEE

Oh, that solid.

AMANDA

She doesn't love her husband.

LEE

They've been married for twelve
years. She's stood by him through
this whole scandal.

AMANDA

That's very nice. But, she doesn't
love him.

LEE

(dismissing it)

Amanda...

AMANDA

There's nothing in her face when
she looks at him. She never
touches him. When you love
somebody you want to be close to
them. You want to touch.

Her hand reaches out toward Lee in demonstration... then
is quickly withdrawn. She takes a small step away from
him. Lee is aware of this.

LEE

You have some fascinating theories.

AMANDA

Thank you.

(beat)

We'd better get back.

LEE

Yeah. We'd better.

They move off along the embankment.

AMANDA

(quietly)

But... she doesn't love him.

CUT TO:

59 EXT. BROMFIELD HALL - ESTABLISHING - DAY

59

GWYNETH (V.O.)
I'm filing for divorce.

CUT TO:

60 INT. BROMFIELD HALL - LIBRARY - DAY

60

Gwyneth is in the panelled, book-filled room with Geoffrey, her manner agitated.

DOUGLAS-WOOD
Gwyn...

GWYNETH
No, Geoff... I won't be dissuaded.
I should have done so the minute
that newspaper story appeared.
Why I allowed you to persuade me
into this absurd charade, I don't
know.

DOUGLAS-WOOD
Ralph can be a generous man. He
can also be vindictive.

GWYNETH
Let him do his worst.

DOUGLAS-WOOD
You're being emotional.

GWYNETH
Love is an emotion. And, it's
one I'm tired of taking on the
sly.

DOUGLAS-WOOD
The time isn't right, Gwyneth.

GWYNETH
Will it ever be?

Geoffrey moves to take her in his arms, but she steps
away from him.

GWYNETH
(continuing)
No. I want an answer.

DOUGLAS-WOOD
Of course, there'll be a time for
us.

(CONTINUED)

60 CONTINUED:

60

GWYNETH

It would seem to me the ideal time has come and gone. Instead of naming Mrs. King correspondent, I'm having her for the weekend.

DOUGLAS-WOOD

For which Ralph is enormously grateful. She's a pleasant enough sort.

GWYNETH

Relentlessly pleasant. This weekend you devised, for I don't know what reason, has been sheer hell. And, now they're back again. Am I expected to entertain them... with that loathsome photographer not yet cold? It's grotesque.

DOUGLAS-WOOD

Gwyneth... a few days. May I ask that? A few days?

She looks at him for a long moment, her anger draining, replaced by hope.

GWYNETH

A few days?

And she is in his embrace.

CUT TO:

61 EXT. BROMFIELD HALL - GROUNDS - DAY

61

Amanda and Lee are walking with Margery Witherspoon.

MARGERY

Geoffrey? I'm afraid I know very little about Geoffrey. He's a guest here quite often. That rather seems to be his lot in life -- being a guest. Good family, of course. Why do you ask?

LEE

(grins; a dig)
Curiosity.

(CONTINUED)

MARGERY

If that's a reprimand, it's quite lost on me.

(to Amanda)

We've yet to have our little chat, my dear.

AMANDA

There really isn't anything to tell you, Lady Witherspoon. Lord Bromfield helped me to get a better view of the Morris dancers -- I slipped -- and Mr. Compson took our picture.

MARGERY

How boring. I was afraid it was something like that. Ralph's always had an eye for the ladies -- but, no follow-through.

AMANDA

He and Lady Bromfield seem very happy.

Lee shoots her a look.

MARGERY

Do they? I'd never thought of them in those terms. Although arranged marriages are generally the best.

AMANDA

Arranged?

MARGERY

Gwyneth had an impeccable bloodline, but not a pound to her name. You see how well it's worked out.

AMANDA

Then they didn't...

LEE

(cuts in)

What about Errol Pridemore. Is he a guest here often?

MARGERY

He's usually about when Geoffrey's here. They seem close... although not necessarily friends. I know that seems odd, but...

(CONTINUED)

61 CONTINUED: (2)

61

She shrugs, not quite understanding it herself. Lee has brightened.

LEE

No, it doesn't seem odd. In fact, it's starting to make some kind of sense. Thank you, Lady Witherspoon.

Lee starts off. Amanda hurries after him.

AMANDA

(in parting)

We'll see you later.

62 ON AMANDA AND LEE

62

As they move toward the Hall.

AMANDA

Geoffrey and Errol Pridemore...
You think that means something?

LEE

I'm going to try to find out.

AMANDA

How?

LEE

By going through their rooms.

AMANDA

Lee... we can't do that?!

LEE

We're not going to do it. I am.

AMANDA

Alone?

LEE

That's the way I work, Amanda.

AMANDA

No.

LEE

No?

AMANDA

Somebody's tried to kill you twice.
If they try again, I want to be there.

(CONTINUED)

LEE
To do what?

AMANDA
(a beat)
Scream?

HOLD as they stop.

LEE
Look, I appreciate the concern...
but, I have an important job for
you. Okay?

AMANDA
An important job?

LEE
Very important. You heard what
Lady Witherspoon said about Gwyneth
and her impeccable bloodline.
Well, I want you to trace it. I
noticed some books on geneology
in the small library. You'll
probably find everything you
need right there.

AMANDA
(confused)
But, what could the history of her
family have to do with Mr. Compson's
murder? Or yours?

LEE
Will you trust me on this? Just
do it.

AMANDA
Are you sure you'll be all right?

LEE
Amanda... Do it!

She nods, hurries off toward the Hall.

He watches her go, satisfied that he's gotten her out of
his way. Then, with a look around, he heads toward the
Hall.

CUT TO:

INT. BROMFIELD HALL - LIBRARY - DAY

The door opens and Geoffrey enters with Pridemore. The door is carefully closed behind them.

DOUGLAS-WOOD

All right, Errol... what's so damned urgent?

PRIDEMORE

You can actually ask that? After what's happened? First it was Ransome, out of my own department. All right, I can see where that was necessary. And, I agreed to killing Stetson. But, that little toad of a photographer...

DOUGLAS-WOOD

That was an accident.

PRIDEMORE

And, it's generating a full-scale investigation. I don't know how you felt under Inspector Keaton's questioning. I felt damned uncomfortable.

DOUGLAS-WOOD

I'm sure you handled yourself well.

PRIDEMORE

When you approached me on this scheme it had to do with money, not with murder.

DOUGLAS-WOOD

Why so squeamish? You're trained for the job. And your accounts have never been healthier.

PRIDEMORE

I don't like it.

DOUGLAS-WOOD

I don't much like it, either. One does what becomes necessary.

(beat)

After the sale of the North Sea defense strategy we should both be able to pack it in. That should bring more than all the rest of it put together.

(CONTINUED)

PRIDEMORE

How am I supposed to get my hands
on that informaton with Stetson
prying into every corner of the
department?

DOUGLAS-WOOD

We stay with our original plan.
We eliminate Stetson. And, Mrs.
King.

PRIDEMORE

No. I'm not killing a woman.

DOUGLAS-WOOD

An agent, Errol. She's working
with Stetson. She's as much an
agent as he is. It would simplify
matters if it could be made to
look like an accident. But, in
any event, they both die.

Douglas-Wood looks at Pridemore, who stands silently.

DOUGLAS-WOOD

Are we in agreement, Errol?

PRIDEMORE

(a beat; quiet)
They both die.

The two men turn and move from the room.

is revealed, curled up in a large leather chair whose
back was to the room. She clutches a tome on geneology
and her expression is one of sheer terror. HOLD ON her
for a moment and --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

66 INT. BROMFIELD HALL - LIBRARY - DAY 66

Amanda sits frozen in the chair, as before. After a moment the full import of what she has heard hits her.

AMANDA
(to herself)

Lee.

She tosses the book aside, rushes to the door.

67 AT DOOR 67

She cautiously turns the doorknob, pulls. Nothing. She tries again, pulling harder. The door refuses to budge.

AMANDA
(to herself)
Oh, no.

She tries again, more frantically... to no avail. Suddenly she reacts to the sound of FOOTSTEPS APPROACHING from outside. She quickly backs away from the door, searching for a defensive weapon.

68 AT DESK 68

She grabs up a pair of scissors, holds them for a moment, then tosses them away. It's too grisly a weapon for her. Instead, she selects a brass tape dispenser... holds it high.

69 DOOR 69

opens and Lord Bromfield enters... reacts to the sight of her.

BROMFIELD
Mrs. King.

Quickly she lowers the tape dispenser. As he closes the door behind him:

AMANDA
Don't close the door!

But it is done.

(CONTINUED)

69 CONTINUED:

69

AMANDA
(continuing;
devastated)
Oh... you closed it.

BROMFIELD
Why ever not?

70 ANOTHER SHOT

70

Amanda crosses to the door, demonstrates.

AMANDA
There's something wrong with it.
The doorknob turns, but nothing
happens. And, Lee's out there,
and I have to get to him and...

BROMFIELD
Please, Mrs. King... it's really
quite all right.

AMANDA
It isn't all right. They're
going to kill him.

BROMFIELD
Kill? What on earth are you
talking about?

AMANDA
I don't have time to explain. I
have to get out of here.

BROMFIELD
Of course. It's some ancestor's
idea of a joke. A spring device...
just here. Handel's Works.

Bromfield reaches to a shelf above the doorknob, presses
in on what appears to be several volumes of books (titled
Handel's Works) and the door springs open. They exit
quickly into the hallway.

71 INT. BROMFIELD HALL - HALLWAY - DAY

71

As they exit.

AMANDA
Where's Mr. Wood's room... and
Mr. Pridemore's?

(CONTINUED)

71 CONTINUED:

71

BROMFIELD

Just at the top of the stairway...
to the right. But...

Amanda doesn't wait for more. She runs for the stairway,
starts up. After a moment, Bromfield follows.

72 AT STAIRWAY

72

Amanda comes pounding up the stairway, with Bromfield
after her. When she achieves the landing, she runs for
the doorway to the right... flings it open and enters.

73 IN BEDROOM

73

Lee turns with a start. He is checking out a suitcase
which he has thrown open on the bed.

LEE

Amanda...!

AMANDA

I heard them in the library, Lee.
They're going to kill you.

(it hits)

They're going to kill me! Then
they're going to steal the North
Sea defense strategy and sell it
and...

Bromfield has arrived, stands in the doorway.

BROMFIELD

(cutting in)

I really must insist on knowing...

LEE

(overriding; to
Amanda)

Who did you hear?

AMANDA

Geoffrey and Errol Pridemore.
They're in it together. I was
reading a book on geneology...

LEE

(stunned)

I just sent you there to get you
out of my hair.

(CONTINUED)

73 CONTINUED:

73

AMANDA

You did what?!

BROMFIELD

Sir... an explanation is in order
and I'll have it, one way or the
other.

Bromfield exits angrily.

LEE

Where are they? Are they still
at the Hall?

AMANDA

I don't know. I think so. I was
afraid they'd come up here and
found you... and when I saw you
were all right...

She breaks off. Lee crosses to her.

LEE

I'm all right. Thanks. You did
real good, Amanda. Now, stay out
of it... okay? Let me wrap this
up.

He hurries from the room, Amanda following.

74 AT STAIRWAY

74

Lee and Amanda stop, looking down.

75 THEIR POV - BROMFIELD

75

who has been descending the stairway, comes face to face
with Geoffrey and Pridemore, as they are about to ascend.

76 RESUME SHOT

76

Amanda reaches out, grasps Lee's arm.

AMANDA

Lee...

77 NEW SHOT

77

Geoffrey and Pridemore look up... but, it is Bromfield
who has assumed center stage.

(CONTINUED)

77 CONTINUED:

77

BROMFIELD

Some rather severe charges have been made, gentlemen. I propose we have this out here and now. What's all this business about the North Sea defense strategy?

Geoffrey and Pridemore exchange a startled look, then look up at Lee and Amanda, who have started slowly down the stairs toward them.

78 LADY BROMFIELD

78

Lady Bromfield chooses this moment to ENTER the SCENE. Geoffrey watches Lee's approach, starts to turn toward making his exit, but Bromfield grasps his arm.

BROMFIELD

I demand an answer.

Geoffrey answers with a hard right to the jaw, which sends Bromfield crashing to the floor. He then runs, with Pridemore, for the exit. Lee and Amanda are right after them. Lady Bromfield looks on, anguished.

GWYNETH

(calls)

Geoffrey...

BROMFIELD

(outraged)

Geoffrey?!

CUT TO:

79 EXT. BROMFIELD HALL - DAY

79

As Lee and Amanda exit the Hall, stop to get their bearings. Amanda spots their quarry.

AMANDA

Over there!

She starts to move after them, is restrained by Lee.

LEE

Amanda... Stay out of this.

AMANDA

Stay out of it?!

(CONTINUED)

79 CONTINUED:

79

LEE
What are you going to do if you
catch them?

Lee breaks into a run, in pursuit of Geoffrey and
Pridemore... leaving Amanda to consider the question.

CUT TO:

80 EXT. GROUNDS - DAY

80

Geoffrey and Pridemore are running for their life. They
look back, see that Lee is closing the gap. Geoffrey
motions Pridemore to follow him.

DOUGLAS-WOOD
Here!

They disappear around an out-building.

81 EXT. STABLE COURTYARD - DAY

81

As Lee comes running into the courtyard. He stops. It
is deserted.

82 HIS POV - STABLE COMPLEX

82

The doors to the stable are closed. It is ominously
quiet.

83 RESUME SHOT

83

Lee cautiously heads for the double wooden doors of the
stable. He pauses outside, listens. He steps back,
takes a sharp kick at the door, then flattens himself
against the side of the stable. As the door flies open,
a massive hay bale smashes to the ground at the entrance!
Having avoided the booby trap, he leaps the bale, and is
inside.

84 INT. STABLES - ON LEE - DAY

84

Once inside, he flattens himself against the wall, trying
to avoid the sunlight that spills in through the open
door.

85 HIS POV

85

PANNING AROUND the stables, to include the hayloft above. It is in half-light, as shafts of sunlight stream through the cracks in the old, wooden structure. It is silent and still, save for the occasional pawing of a hoof and gentle WHINNYING from the THOROUGHBREDS in their stalls.

86 RESUME SHOT

86

Lee cautiously inches his way deeper into the interior, keeping to available cover. He stops as he hears a sound of SCRAPING METAL from the far stall. He leaves the wall to investigate. Suddenly, from the side, a pitchfork is driven forward, just missing his head.

87 PITCHFORK

87

imbeds itself in a wooden post next to Lee.

88 NEW SHOT

88

Lee spins. His attacker is Pridemore... who immediately pulls the pitchfork free. Simultaneously, Lee reaches down and arms himself with a pitchfork. A deadly duel ensues... as both men circle, thrusting and parrying.

89 AMANDA

89

suddenly appears at the open doorway, cautiously peering into the stables from around the door. She sees Lee locked in combat... reacts... slips around the door and into the stable.

90 AT FAR END OF STABLE

90

Geoffrey kneels outside the last stall. His hand reaches for the latch.

91 ANOTHER SHOT

91

Pridemore sees an opening. With a vicious, forward lunge he rams his fork directly at Lee's throat. Lee raises his pitchfork to block the move, causing the tines of both pitchforks to lock. Lee wrenches back with all his might, pulling Pridemore's pitchfork from his grasp.

92 AMANDA

92

has worked her way to a position close to the fray... wanting to help... not knowing how.

93 PRIDEMORE

93

edges back. Amanda picks up a rake, extends the handle out behind Pridemore's legs, tripping him. He falls to the stable floor. Desperately, he looks about for a means of rearming himself. He grasps a bridle, lying nearby, and rises.

94 DIFFERENT SHOT

94

Pridemore swings the BRIDLE like a bolo... the metal bit WHISTLING wickedly. He takes a swipe toward Amanda, backing her away... then advances on Lee. Lee feints and ducks, unable to close on his opponent. Finally, he manages to use his fork in a blocking maneuver. The bridle wraps around the pitchfork handle. Lee pulls Pridemore to him... drops his right hand from the fork and decks him.

95 GEOFFREY

95

at the far stall, has opened the gate. He mounts, bareback, a magnificent stallion.

96 LEE

96

has Pridemore on his feet and the two men are engaged in a desperate struggle. He unleashes his right again, knocking Pridemore back and over a stall gate. Mr. Pridemore is out cold! Amanda moves toward him.

AMANDA

Lee... Are you all right?

In that instant, Lee turns to see Geoffrey bearing down on them. In a lightning move, he grabs Amanda and rolls out from under the hooves of the charging horse.

97 GEOFFREY

97

thunders by on the big Arabian, is out the stable door, headed for the meadows beyond.

98

LEE

98

reacting quickly, rips open another stall door, leads a magnificent white horse forward.

LEE

(to Amanda)

Back to the house. Call Keaton.

He smacks the horse on the rump and, as it takes off, he mounts.

LEE

(continuing)

And thanks.

99

SERIES OF SHOTS - CHASE

99

The two men are at full gallop. They weave among trees, execute thrilling jumps over hedgerows and streams. Lee finally maneuvers his horse into position for a flying dismount. He launches himself at Geoffrey. The impact takes both men into a pond.

100

IN POND

100

Geoffrey, though stunned by the jolt, manages a vicious, roundhouse right. He is outclassed as Lee, neatly blocking the punch, delivers a lethal one-two combination. Geoffrey slumps into the water. Lee grabs him by the shirt-front, pulls him up.

LEE

Gotcha!

HOLD ON the scene for a moment and --

FADE OUT.

THE END

TAG

FADE IN:

101 EXT. BROMFIELD HALL - THE FRONT ENTRANCE - DAY

101

Amanda, Lee and Lady Margery exit the hall, escorted by Lord and Lady Bromfield. A couple of servants handle the luggage, which is loaded into waiting cars.

MARGERY

An absolutely unforgettable weekend. I can't thank you enough for including me.

GWYNETH

So happy you enjoyed it, Margery.

MARGERY

Police inspectors....Scotland Yard
....MI5.... Marvelous.
(to Amanda)

Did you try the scones?

Amanda has been looking on in some confusion....a bit thrown by the "carry on" attitudes.

AMANDA

No...I...uh....

MARGERY

Pity. They were superb.
(to Ralph)

Seeing Geoffrey and that dreadful Pridemore fellow led off, virtually in chains, was rather high drama. You'll never equal it.

BROMFIELD

I don't intend to try.

Gwyneth escorts Margery down the steps to a waiting limousine.

BROMFIELD

(continuing)

I wish Margery wouldn't natter on so. This is extremely painful for Gwyneth.

LEE

I'm sorry, Lord Bromfield. If there'd been any other way.....

(CONTINUED)

101 CONTINUED:

101

BROMFIELD

There wasn't, of course. I'm delighted to see a very nasty business put to rest. You're to be commended, Mr. Stetson....and you, Mrs. King.

AMANDA

Oh, I didn't do anything.

BROMFIELD

Yes...well....

AMANDA

Of course, I did see that stone gargoyle before it could crash down on Lee.

LEE

Right.

AMANDA

And I did just happen to be in the library at exactly the right time to overhear them.

LEE

Yeah. You did a good job.

AMANDA

But, Lee's the one who suspected Mr. Pridemore and Geoffrey. I thought it was....

(off Lee's look)

...someone else. Which, in a way, it was.

BROMFIELD

Trading the security of ones' country for cash. It's incomprehensible to me.

He looks off at Gwyneth.

BROMFIELD

(continuing)

And, to think we nurtured him in the bosom of the family, as it were.

(CONTINUED)

101 CONTINUED: (2)

101

AMANDA

Well, you didn't know. I mean...

BROMFIELD

(thoughtful)

What do you think of Majorca?

AMANDA

Majorca?

BROMFIELD

For a holiday. I think it's exactly what Gyneth needs. I'm going to suggest it.

Bromfield heads on down the steps to Gwyneth. Amanda and Lee look after him.

AMANDA

He's very understanding.

LEE

He's in love with her.

AMANDA

You noticed that? I mean, you're observant...you're trained to be observant... but, I didn't think you noticed things like that.

LEE

I noticed.

They start down the steps toward their car.

AMANDA

It must be awful, loving somebody for five years and finding out they were just using you.

LEE

Bromfield's contacts were important to Geoffrey.

AMANDA

That's so cold.

LEE

But, practical.

(CONTINUED)

101 CONTINUED: (3)

101

AMANDA

I hope they throw the book at him.

LEE

They will.

AMANDA

We won't have to stay here to testify, will we? I want to do whatever's necessary, but that could take months. There'd be stories in the papers, and I couldn't explain to Mother and the boys and....

LEE

I'll handle everything through M15. Don't worry about it. This will be a security operation from here on out. No press....no publicity.

102 NEW SHOT

102

They are at their car. Bromfield has crossed to them. He bends, kissing Amanda's hand. At this precise moment about half a dozen photographers appear from behind the shrubbery. A battery of flashbulbs explode, focused on Amanda and Bromfield.

103 AMANDA

103

reacts to the barrage, turns to Lee.

AMANDA

Lee.....

HOLD on the scene for a moment and

FADE OUT:

THE END

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