

**SCARECROW**  
**—and— Mrs. King**

"A CLASS ACT"

2ND REVISED FINAL DRAFT

September 25, 1984



**WARNER BROS.  
TELEVISION**

SCARECROW AND MRS. KING

"A Class Act"

by

Shel Willens

2ND REV. FINAL DRAFT

WARNER BROS. TELEVISION  
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Burbank, California 91522

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SCARECROW AND MRS. KING

"A Class Act"

CAST LIST

AMANDA

LEE

BILLY

FRANCINE

DOTTY

JAMIE

PHILLIP

VARDOSK

BRAD JORDAN

PEGGY MARLOW

DR. FLOYD

GREGORIAN

MRS. FROEHLICH

\*

EMMA ADAMS

\*

SCARECROW AND MRS. KING

"A Class Act"

SET LIST

INTERIORS:

AGENCY

Corridor  
Bullpen  
Billy's Office

AMANDA'S HOUSE

Morning Room  
Kitchen/Living Room

VARDOSK'S ROOM

STATION ONE

Classroom  
Amanda's Room  
Dining room  
Lee's Room  
Hallway  
Brad Jordan's Room  
Peggy's Room

DODGE CITY

Control Booth  
Abandoned House  
Discotheque  
Room  
Back Room

EXTERIORS:

WASHINGTON, D.C.(STOCK)

AGENCY (STOCK)

\* AMANDA'S HOUSE (STOCK)

STATION ONE

Countryside  
Compound  
Obstacle Course  
Platform \*  
Rifle Range \*  
Wooded Area  
Driving Course  
Self-Defense Area \*

COUNTRY ROAD

DODGE CITY

Entrance  
Abandoned House  
Discotheque

HIGHWAY

VEHICLES

DEMO CAR

AMANDA'S CAR

MOTORCYCLE

TRACTOR

VARDOSK'S CAR

SCARECROW AND MRS. KING

"A Class Act"

ACT ONE

FADE IN:

1 EXT. WASHINGTON, D.C. - ESTABLISHING - DAY (STOCK) 1

BILLY (V.O.)  
No more discussion, Scarecrow.  
You're going and that's final.

2 EXT. AGENCY - ESTABLISHING - DAY (STOCK) 2

LEE (V.O.)  
But, Billy, I was scheduled for  
vacation. I'm going to the Riviera!

3 INT. AGENCY CORRIDOR - TIGHT ON CLOSET ELEVATOR - DAY 3

As the clothes are pushed aside and BILLY and LEE emerge into the hallway at a fast clip.

BILLY  
It's only for a week. France  
will still be there when you're  
done.

LEE  
(thinking fast)  
Okay, okay, I wanted this to be  
a surprise, but, uh, look... you  
know how you've been on me about  
my field reports being months  
behind? I was going to use this  
time to bring them all up to date.

They are at the bullpen door. Billy stops.

BILLY  
(the jaundiced eye)  
On the beach at Nice? Or were  
you planning that for nights in  
the casino at Monte Carlo?

He enters the bullpen. Lee follows hot on his heels.

4 INT. BULLPEN - CONTINUOUS ACTION 4

LEE  
All right.  
(MORE)

(CONTINUED)

CONTINUED:

LEE (CONT'D)

How about if I put off my vacation and do the update on the mug shot file? You've been asking for a volunteer for that for months.

From across the room FRANCINE has been watching them. She crosses and joins her boss and Lee.

FRANCINE

(to Billy)

Do we have some full-scale squirming going on here?

BILLY

No, no! Scarecrow was just showing his usual commitment and selfless dedication to his work.

He throws an arm around Lee.

BILLY

(continuing)

Go on, Scarecrow. What else? Were you going to come in this weekend and paint the offices -- maybe vacuum out the storage rooms?

Billy and Francine crack up. Lee can no longer keep up in the face of their sarcasm.

LEE

All right, all right. Save the comedy act -- I'll go.

Billy heads to his office. Lee and Francine follow. As they walk:

FRANCINE

I know Station One's no picnic, but it is regulation: chapter seven, paragraph four, subparagraph six --

(reciting)

-- 'It will be the duty of every agent to actively participate on a regular basis in the screening and training process of new recruits at Station One.'

They reach Billy's office and enter.

LEE

Thank you, Miss Field Manual!

5

INT. BILLY'S OFFICE - CONTINUOUS ACTION

5

Billy is at his desk.

BILLY

(to Lee)

Posing as a new recruit is a good refresher course on maintaining cover.

Lee's eyes go wide.

LEE

Oh, no!

BILLY

Oh, yes. I'll be the training officer, Francine will be my assistant, and you'll be...

Lee slumps in a nearby chair, a broken man.

LEE

... The ringer. This is turning into a nightmare.

Billy picks up a folder at his desk.

BILLY

There you are bellyaching, and here...

(he waves the folder)

... are ten -- count them, ten -- separate requests from a civilian who is dying for formal training. I have just authorized that training.

Francine is about to burst, but plays it cool.

FRANCINE

She's very enthusiastic.

LEE

She?

FRANCINE

Uh-huh. A housewife.

LEE

(getting suspicious)

Housewife?

(CONTINUED)

5 CONTINUED:

5

FRANCINE  
(twisting the blade)  
Mother of two -- lives in Virginia.

Lee looks frantically from her to Billy.

LEE  
Billy, no. Billy, send me anywhere,  
Burma, Guatemala... Mongolia! But  
please, please don't ask me to go  
to Station One with...

SMASH CUT TO:

6 EXT. AMANDA'S HOUSE - DAY (STOCK)

6

DOTTY (V.O.)  
Amanda --

7 INT. MORNING ROOM - DAY

7

Shopping bags are strewn over the table. AMANDA spins  
around wearing a very sheer, very chic lace blouse.  
DOTTY admiringly looks on.

DOTTY  
... It's stunning.

AMANDA  
It's beautiful, but it's also a  
bit revealing, don't you think?

DOTTY  
I bought it for just that reason.  
It's the sort of thing men like to  
see on women.

AMANDA  
I thought we had a deal on that  
subject, Mother.

DOTTY  
Mothers don't make deals, dear.

PHILLIP and JAMIE enter carrying bats and baseball gloves.  
Amanda spins in front of them.

AMANDA  
What do you guys think of this?

PHILLIP  
Neato.

(CONTINUED)



CONTINUED:

JAMIE

Sexeee.

AMANDA

Jamie, did your grandmother tell  
you to say that?

DOTTY

(feigning surprise)

Of course not!

Amanda turns to look at herself in the mirror. Dotty  
winks at the boys and gives them the "thumbs up" sign  
and they flash her an "a-okay" sign.

AMANDA

I just don't know.

Dotty can see that she really does like it.

DOTTY

If you don't like it, I could  
wear it.

AMANDA

I didn't say I didn't like it.

SFX: DOORBELL. Jamie peeks out the window.

JAMIE

Mailman, Mom!

We follow Amanda as she heads for the front door. She  
opens the door and almost shrieks -- standing before her  
is the mailman -- let's be clear about this... it's Lee  
Stetson dressed up as a mailman.

AMANDA

What are you doing here?!

LEE

(re: blouse)

I like your taste.

AMANDA

(pushing him back)

You can't stand here!

EXT. AMANDA'S HOUSE - DAY

As she pushes Lee back and comes outside with him closing  
the door behind them.

(CONTINUED)

AMANDA

What if Mother sees you?!

LEE

She'll think I'm delivering the mail.

AMANDA

(whispers)

Why are you delivering our mail?

Amanda's next door neighbor, MRS. FROEHLICH, has been standing outside on her lawn in bathrobe and purple curlers. She has just retrieved her newspaper and is watching Amanda lean in and whisper to the handsome mailman.

LEE

(sees Mrs. Froehlich)

We have visitors.

MRS. FROEHLICH

Hello, Amanda.

AMANDA

Hello, Mrs. Froehlich.

MRS. FROEHLICH

(looking a little askance at Amanda's wardrobe)

That's a lovely blouse, Amanda.

Amanda sheepishly looks down at her outfit.

AMANDA

It's a gift. I was... uh, just trying it on, Mrs. Froehlich.

LEE

(whispering)

Who does her hair?

Mrs. Froehlich waves and goes back inside. Amanda waves weakly after all.

AMANDA

Lee, everyone will see us.

LEE

God forbid you should be caught talking to a mailman.

(CONTINUED)

AMANDA

But you're not a mailman.

LEE

Actually, today...

(hands her her mail)

... I believe this is yours.

AMANDA

That's really my mail... how did you --

LEE

We have our ways.

(points to mail)

Try opening the blue letter.

AMANDA

(opening blue letter)

It's from IFF.

(reading)

Training... I'm actually going to get training? You mean you finally decided to listen to me? I've sent so many requests.

LEE

Ten.

AMANDA

And I'm finally going! This is nice of you, Lee. I mean, this is...

LEE

Billy's idea, not mine.

AMANDA

Oh... well, I think it was a good idea. Are you going to be there?

LEE

I'm the ringer. I pose as a trainee to keep an eye on things from the inside.

AMANDA

That's nice.

LEE

Not really.

(MORE)

(CONTINUED)

8

CONTINUED: (2)

8

LEE (CONT'D)

(beat, almost  
hopefully)

You won't have any trouble getting  
away from home?

AMANDA

None. Absolutely none.

LEE

(crestfallen)

Oh. Well, see you there.

He starts off.

AMANDA

Wait! Where's there? Where's  
training?

LEE

At Station One.

AMANDA

What's Station One?

9

EXT. STATION ONE - ESTABLISHING - DAY

9

Sprawling training grounds set in the rolling  
countryside.

BILLY (V.O.)

We are proud of each and every one  
of you.

10

INT. STATION ONE - CLASSROOM - ON BILLY - DAY

10

As he makes his introductory remarks.

BILLY

Your applications to the Agency  
show a willingness to serve your  
country.

INTERCUT the class as needed; Lee and a dozen other  
people are watching Billy, but Amanda is sitting in the  
front row busily taking notes in her little notebook.

(CONTINUED)

10

CONTINUED:

10

BILLY

(continuing)

But the process of becoming an agent is a long and difficult one. Station One is only the first step of training which will include physical exercises, psychological testing and culminating in our 'Dodge City' maneuvers. The truth is that most of you will not pass this initial phase.

Amanda's hand immediately goes up.

BILLY

(continuing)

Yes, Mrs. King?

AMANDA

What happens if... uh... we do pass Station One?

BILLY

Those of you who pass the preliminary screening here will go on to more advanced training at another facility.

Billy leaves the podium and walks among the class.

BILLY

(continuing)

You should know that planted among you is an agent posing as a raw recruit. This person we call 'the ringer.' He or she is here to observe and grade you. Of course, the ringer's job will be to fool you and maintain his or her cover.

Billy has reached the exit.

BILLY

(continuing)

Now for the tour of the facilities.

11

EXT. STATION ONE - COMPOUND - DAY

11

The class exits the main building and moves out into the yard. FIND Amanda as she passes the tractor and a black-masked and garbed figure suddenly leaps out and grabs her around the neck. She screams as her attacker now jams the muzzle of an ugly little automatic against her shoulder.

12 ON CLASS 12

Absolutely frozen there in shock and surprise.

13 RESUME AMANDA 13

As she is abruptly released, staggers, rubs her throat, and looks totally confused. Her assailant now reaches up and pulls off the black ski mask to reveal Francine. WIDEN TO Billy, now stepping out of the main building behind them. Amanda gives Francine a strange look.

BILLY

I'd like you all to meet Francine  
Desmond, my assistant.

FRANCINE

(nods a greeting)

This should be an important lesson  
for each of you. In order to  
survive in this business, one must  
always expect the unexpected.

(to Amanda)

If this had been a real assault,  
Mrs. King -- you would be dead  
right now.

TIGHTEN ON Amanda, who is still trying to breathe normally. She gives Francine a half-smile and nod...

AMANDA

You learn something every day.

CUT TO:

13A EXT. COUNTRY ROAD - DAY 13A

A car is parked off in the dense growth by the roadside. We MOVE IN CLOSER and see that the trunk is open, two men stand beside it. One man, VARDOSK, works a transmitter/receiver that rests in the trunk. He is wearing earphones for his conversation. Beside him stands a muscular man with a long, wicked scar on his cheek. This is his assistant, GREGORIAN.

VARDOSK

(into microphone)

Your infiltration was without  
incident?

(beat)

Good.

(to Gregorian)

Pavlovitch is inside.

(MORE)

(CONTINUED)

13A CONTINUED:

13A

VARDOSK (CONT'D)

(into transmitter)

Ignore the instructors -- they are nothing. It is the hidden agent, the ringer, that must be our target.

Vardosk's voice carries us to:

13B EXT. ROLLING HILLS - PANNING SHOT - DAY

13B

VARDOSK (V.O.)

It is always one of their best. Find the agent, Pavlovitch, and kill. Kill their agent on their very doorstep!

14 INT. AMANDA'S ROOM - NIGHT

14

The alarm clock on the nightstand next to the bed reads 4:30. SHORT PAN TO Amanda, deeply asleep as her door slowly opens and the harsh overhead light is suddenly switched on. Amanda's eyes snap open and she looks up to see...

15 FRANCINE

15

She's dressed in a pair of designer sweats, her makeup is perfect, and she is wide awake and smiling as she slams her clipboard against the foot of Amanda's bed with a LOUD CRACK.

FRANCINE

Roll on out! Mrs. King!! Let's see some life!

Amanda practically flies out of bed -- eager to succeed ... but it is 4:30 AM.

AMANDA

Life, yes. I'm ready. Let's go.

Amanda staggers around gathering what she needs for a shower. Francine, like a good DI, is right on her tail.

FRANCINE

You said you wanted this training!

(CONTINUED)

15

CONTINUED:

15

AMANDA

Yes.

FRANCINE

You said it would be fun!

Amanda crosses toward a closed door -- still not yet fully awake.

AMANDA

Yes, it would be -- fun.

FRANCINE

We're having fun here!!

AMANDA

Yes, we are. This is fun.

Amanda opens the door and walks into her closet. She backs out with a sheepish smile.

AMANDA

(continuing; pointing)

Closet...

FRANCINE

(pointing to another door)

Shower.

AMANDA

Right.

FRANCINE

You've got five minutes to report to the obstacle course... So mush!

AMANDA

(hustling to the bathroom)

I'm mushing, I'm mushing.

CUT TO:

16

EXT. OBSTACLE COURSE - DAY

16

What we see is only one section of the course -- a set of wooden beams about six feet off the ground. At the end of the network of beams the ground falls off sharply and a rope is suspended above a water hole. The object is to first negotiate the planks, then swing over the water to high ground. The entire class is spread out across the area. Francine and Billy supervise the activity with bullhorns.



17 ANGLE - LEE AND AMANDA

17

They wait their turn to start. They are the last to go.

AMANDA

Oh, Lee, I've waited all this time, now I'm really here! This is so exciting!

LEE

Mud has always been a source of excitement for me, too.

AMANDA

Well, I've never done this before. Except if you count gymnastics in high school. I mean, don't they look like little balance beams out there?

LEE

I'll take your word for it. Have you met anyone yet?

AMANDA

Oh, yes. Everyone seems real nice.

(pointing to field)

That's Peggy Marlow out there, the blonde.

18 ON PEGGY MARLOW

18

A very attractive blonde as she slowly picks her way across the beams.

AMANDA (V.O.)

She's a model from New York. And over there is --

19 ON BRAD JORDAN

19

Moving quickly and easily from one plank to the next.

AMANDA (V.O.)

-- Brad Jordan. He's a race driver. Travels all over the world from race to race. And that's --

20 ON DR. SIMON FLOYD

20

Just as he falls off into the water.

(CONTINUED)

20 CONTINUED:

20

AMANDA (V.O.)  
-- Dr. Simon Floyd who just fell.  
He's an author. Did you ever read  
Reingold's Revenge?

LEE (V.O.)  
No.

21 ON AMANDA AND LEE

21

AMANDA  
Mother read it twice. And that's  
Miss Adams just ahead of us.

Having just started out and not progressing very well  
is Miss Adams, an overweight accountant.

AMANDA  
(continuing)  
She's an accountant with some  
foreign trade company. How come  
you don't know these people?

LEE  
I do. I read all their personnel  
files.

AMANDA  
Why'd you let me babble on, then?

LEE  
Just checking up on your  
observations.

AMANDA  
It's a strange group of people.  
I mean, you wouldn't think the  
Agency would have much call for  
a model, would you?

LEE  
You wouldn't think the Agency  
would have much call for a  
housewife, either, but you've  
come in sort of handy in the past.

Amanda turns to acknowledge his semi-compliment, when:

BILLY (O.S.)  
(over bullhorn)  
Stetson and King.

(CONTINUED)

LEE

We're up.

Amanda steps up first and steadies herself.

AMANDA

(to herself)

Just like high school.

(to Lee)

How am I doing?

LEE

(right behind her)

After five feet, just great. The course is 100 yards long.

AMANDA

This is going to be fun.

LEE

Yeah... what a great time.

Lee is having no problem at all. Amanda is being cautious.

FRANCINE (O.S.)

(over bullhorn)

Faster, Mrs. King. We are not strolling in a park.

Amanda tries to pick up her pace, but she comes to a slippery section where the wood is covered with wet mud. As she starts to slip, Lee reaches out and steadies her.

AMANDA

Balance beams don't usually have mud on them.

LEE

That's why gymnastics is such a clean sport.

FRANCINE (O.S.)

(over bullhorn)

Do you two think you might make it over this month?

Lee gives Amanda a little nudge to hasten her across. She staggers and sways her way to the end with Lee nimbly after her. At the end of the plank:

AMANDA

(looking down)

That's an awfully long drop.

(CONTINUED)

21

CONTINUED: (2)

21

LEE

That's why we hold onto the rope --  
Just grab it good and don't let  
go.

She gamely snatches the dangling rope and launches off. She clears the water hazard with ease but neglects to let go and drop to safety on the other side. Instead she arcs back out over the water. There she swings, out of control. She zooms back close to Lee who still stands on the end of the beam.

AMANDA

What am I doing wrong?

LEE

A lot of things.

BILLY (O.S.)

(bullhorn)

Let go of the rope, Mrs. King!

At this point Amanda is directly over the water. She looks first at Lee, then to Billy. Not wanting to disobey orders, she releases her grip on her rope and, like the proverbial rock, plummets straight into the drink. Lee shakes his head.

22

EXT. TRAINING GROUNDS - DAY

22

In the classic "low crawl" exercise, Lee and Amanda scrunch along in the mud on knees and elbows underneath barbed wire. Above them we can hear the TINNY RAT-TAT-TAT of MACHINE GUN FIRE. Occasionally a much LOUDER BOOM of a MORTAR is heard.

AMANDA

I don't mind the little shots.  
It's those big blasts that scare  
me.

BOOM! A MORTAR EXPLODES. Amanda is startled and begins to rise up, rear-end first. Lee grabs her and pulls her back into the mud.

LEE

Watch it, Amanda! If that were  
live ammo up there, you would have  
just gotten your...

BOOM!

(CONTINUED)

22

CONTINUED:

22

LEE  
 (continuing)  
 ... Blown off!

AMANDA  
 Sorry. I'm just not at my best  
 around gunfire.

QUICK CUT TO:

23

EXT. RIFLE RANGE - DAY

23

CLOSE ON Amanda who is wearing huge ear muffers like those seen on ground control people at airports. She holds a SHOTGUN. Closing her eyes, she squeezes the trigger. The big gun BUCKS and recoils in her hands. She excitedly looks off toward the target.

23A

HER POV

23A

There stands a black silhouette of a man on a white background. It is unscathed. The hay bale to which it is attached, however, has a smoking hole in it. PANNING LEFT, we PICK UP Francine inspecting Amanda's work and shaking her head.

24

EXT. TALL PLATFORM - LEE - DAY

24

ANGLED DOWN AT him, as he holds a metal T-shaped handle attached to a grooved set of wheels which are positioned over a long wire reaching to the ground some fifty feet below. The exercise about to be attempted is the "slide for life" escape maneuver. Billy and the rest of the class are on the ground below. Also on the tower are Peggy and Amanda, ready to try after Lee. Francine is with them to assist from above.

BILLY  
 All right, Mr. Stetson. You may begin. Remember, speed is not important, so you may use the brake as much as you like.

Lee hops off the platform and begins a well-rehearsed "novice" descent. Awkwardly, but safely, he slides the wire, landing on his feet near Francine.

BILLY  
 Very good.  
 (to the tower)  
 Next, please. Miss Marlowe!

(CONTINUED)

24

CONTINUED:

24

With Francine's help, Peggy positions her wheel mechanism in place over the wire, tests that it is secure, and jumps off. Amanda inches forward to the platform edge to watch Peggy and to ready herself as the next person to slide.

AMANDA

I don't know about this. I'm not too crazy about heights.

FRANCINE

What if someone were chasing you and trying to shoot you?

AMANDA

That would probably make a big difference.

25

ANGLE - PEGGY

25

She is having a rough time of it. She is applying the brake too often and too hard, creating a jerky, stop and go descent.

26

ANOTHER ANGLE

26

CLOSE ON Peggy's wheel. The large connecting bolt between the handle and the wheel is coming loose. It is working its way out as Peggy shudders her way down the wire.

27

FULL SHOT

27

Suddenly, the bolt pops partway out while Peggy is only halfway down. She slips, the wheel lurches crazily to one side. Now Peggy has lost control, she kicks wildly in the air.

27A

ANGLE - BILLY AND CLASS

27A

BILLY

Easy, Miss Marlowe, stay as still as you can.

The rest of the class is frozen in fear.

27B

ANGLE - AMANDA

27B

She stares down in horror at the scene below her on the wire. Peggy's bolt jerks again.

28

FULL SHOT

28

\*

There, at a deadly height above the ground, Peggy dangles,  
about to drop.

\*

\*

PEGGY

\*

For God's sake -- help! Someone  
help me, please!

\*

\*

\*

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

29 EXT. TALL PLATFORM - DAY 29

Peggy kicks helplessly, still crying for help. On the ground the other recruits have shaken themselves into action.

DR. FLOYD

Quick! Get a blanket or a sheet  
-- we can break her fall!

A couple of trainees hurry off. Billy gives Lee a surreptitious nod. Lee hurries to a pile of ropes nearby, throws a coiled rope around his shoulder and heads for the tower ladder. He begins to scale.

BILLY

Stay still, Miss Marlowe -- it's  
your only chance!

30 ANGLE - PLATFORM TOP 30

Amanda, deeply alarmed, leans out to call encouragement to Peggy, seeing Lee coming to the rescue.

AMANDA

Help's coming, Peggy, don't...

She doesn't get the chance to finish as she leans out on her handle a bit too far and falls forward. Francine gasps and tries to lunge to stop her, but is too late.

31 FULL SHOT 31

Amanda is now flying down the cable. Before Lee can reach the platform top, Amanda slides smack into Peggy, who, in a reflex action, throws both arms around Amanda's waist. Together, clumsily and ungracefully, they descend to the ground and safety. A huge cheer goes up from the crowd. A couple of classmates attend to a very shaken Peggy, the others gather around Amanda, pumping her hand and slapping her on the back. Confused, Amanda accepts their congratulations as the heroine of the moment.

32  
thru  
40

OMITTED

32  
thru  
40



41

INT. ROOM - DAY

41

Vardosk sits at a desk with the transmitter. Near him Gregorian methodically cleans the barrel of a pistol.

VARDOSK

(into transmitter)

I understand. From what you have described, I concur with your assessment.

(pause)

Do what further checking you need. If you feel certain, then proceed. Da. Dosvadonya.

He hangs up and stands.

GREGORIAN

So?

VARDOSK

Our 'incident' has pointed to a candidate as the undercover agent.

GREGORIAN

Now what?

VARDOSK

After further confirmation, the assassination will take place. Pavlovitch must use extreme caution, however. It appears she is a clever woman, this Amanda King.

42

INT. STATION ONE - GYM - DAY

42

The class is paired up by twos around a circle of chairs in the middle of the room. Lee is seated as Amanda stands behind him with a length of rope, listening intently to Billy's instructions. Francine is at Billy's side.

BILLY

The exact choice is yours. Just remember -- the best and strongest knots are simple ones that grip solidly and won't slip.

FRANCINE

Right. You have two minutes to tie an effective restraint on your partner. Begin.

(CONTINUED)

TIGHTEN ON Lee and Amanda as she goes to work on his hands. The rest of the class is similarly engaged in the background.

AMANDA

I keep thinking about that horrible accident with Peggy. \*

LEE

I've been think about it, too. \*

AMANDA

I just never thought that anything like that would happen in training. I know it's serious and all, but I guess I didn't really consider it dangerous. \*

LEE

Well, we should be safe in this exercise. \*

(he shifts his hands)

I'll give you a tip -- make fewer knots and don't make them so big.

Amanda straightens up and looks around at the other couples in the room. None of them is having a very easy time of it, their discomfort and frustration apparent.

AMANDA

All done.

LEE

Already?

AMANDA

Well, I just copied the same knots Jamie used last year on Mother when he was practicing for his merit badge.

LEE

Amanda, it'll never hold. The knots are too big. See, if I just twist my hands...

It's big enough to secure the Queen Mary. Lee maneuvers his hands, but nothing happens. He tries to flex the knot and his fingers grope for a loose end, but Amanda has used the entire rope.

44

RESUME SHOT

44

LEE

(getting upset)

What did you do here, Amanda?

He struggles harder now, the ropes hold fast.

AMANDA

Did I do it right?

LEE

Uh, yeah, good job. Look, my hands are starting to go numb. Why don't you untie me?

AMANDA

That might be a problem.

LEE

What do you mean? How did you get your mother untied?

AMANDA

We didn't. We had to cut her out.

Lee stops struggling and stares at her.

LEE

I don't believe this.

Just then Billy walks over.

BILLY

How are we doing here?

(then lower)

I need to see you in my office.

Lee has no choice. He sheepishly stands, hands still tied behind him as he and Amanda follow Billy to the door. The rest of the class watches them go. As they depart:

LEE

(softly to Billy)

You got a knife in your office?

BILLY

(to class)

Carry on class. We've got a problem here.

45

INT. BILLY'S OFFICE - MOMENTS LATER

45

Lee rubs his wrists as he and Billy study a stack of folders lying on the desk. Amanda stands behind them.  
(CONTINUED)

LEE

(picking up a  
folder)

Did you dust for prints?

BILLY

Yeah -- nothing.

He walks to a nearby filing cabinet and looks closely at it.

BILLY

(continuing)

They just popped the lock and rifled them.

AMANDA

What are those folders?

LEE

Personnel files on the training class -- full backgrounds on all the recruits.

Lee stands and joins Billy. Amanda is drawn to the papers on the desk.

LEE

(continuing)

With the perimeter security around this place, you know what this means?

BILLY

Someone on the inside -- one of the recruits.

Amanda is nonchalantly glancing at the paperwork.

AMANDA

Excuse me, uh, there's a file on me, too?

LEE

(distracted)

Of course, on everyone. There's even a dummy file on me.

Amanda now begins to rather idly thumb through a page or two of one particular folder.

BILLY

Keep your eyes open, Scarecrow.

(MORE)

(CONTINUED)

BILLY (CONT'D)

If this class has been infiltrated,  
I want to know why.

\*  
\*

Lee nods, then starts as Amanda calls out:

AMANDA

Lee, Mr. Melrose! Here, I found  
something.

They hurry over to her at the desk.

BILLY

What is it, Amanda?

AMANDA

There's something odd -- here in  
my file.

LEE

You're reading those?!

AMANDA

I... uh, well... I just peaked at  
my own, you know...

BILLY

What's wrong?

AMANDA

See, here. It says I was brought  
up in Southern California. That's  
not right -- I was raised in  
Alabama.

\*

LEE

Take it easy -- it's just computer  
error.

BILLY

It happens once in a while.

AMANDA

Oh, I just thought I'd point it out.

BILLY

Thank you, we'll correct it later.  
(back to business)  
Scarecrow? Any ideas about these  
files or who might be so curious  
about our class?

\*  
\*  
\*

LEE

I'll know more when Amanda and  
I take our five mile run.

(CONTINUED)

45 CONTINUED: (3)

45

AMANDA

Five mile run?

She looks at both of them. Billy and Lee merely nod.

46 EXT. WOODED AREA - LATER THAT DAY

46

Near an outcropping of rocks Lee jogs INTO VIEW and stops. Looking behind him, he gestures and calls.

LEE

Come on. This is the spot.

Lee walks over to a small shed and ducks inside, emerging moments later carrying something. He is joined by a very red-faced, out-of-breath Amanda who unsteadily trots in and collapses against a rock. \*

AMANDA

(gulping air)

How... how far have we come?

LEE

(not looking up)

About a mile and a half. Only three and a half to go.

AMANDA

Only three and a half more.

LEE

Tired?

AMANDA

(quickly)

No! No, just... invigorated.

(to herself)

Really, really invigorated.

Lee stands, holding a bolt in his hand. \*

LEE

I knew it had to have been doctored. \*

Amanda looks over.

AMANDA

What did you find?

LEE

This is the bolt from Peggy's slide wheel. Look.

47 INSERT - BOLT

47

In Lee's hand we see the bolt. The threads are badly worn.

48 FULL SHOT

48

LEE

Someone poured acid on the threads.

Amanda limps over.

AMANDA

You mean that accident wasn't an accident!

LEE

Nope. Someone knew just what they were doing.

AMANDA

But why?

LEE

That's just what I'm going to find out.

AMANDA

I got it. Who did the best in that class? Brad Jordan, that's who. He obviously knows all about this sort of thing, the equipment and all.

LEE

Whoa, hold on -- no jumping to conclusions. Just because he's a good athlete, doesn't mean he's a potential murderer.

Before Amanda can digest the terrible word, Lee is off and running again.

LEE

(continuing)

Let's move it, Amanda. We're being timed.

He dashes off. Amanda takes a deep breath and forges out after him.

49 INT. AMANDA'S ROOM - DAY

49

At this point, the room we are in is anonymous.

(CONTINUED)

49

CONTINUED:

49

TIGHTEN ON two black-gloved hands as they finish coring the wax from the center of a candle. The hands now carefully pour a clear liquid from a small, stoppered vial into the hollowed-out candle, then replace the plug of wax containing the wick, and smoothe the edges so that the tampering is not detectable. The hands now reach across past a picture frame that contains snapshots of Jamie and Phillip, to identify the room as Amanda's and, replace the candle in its holder on the nightstand.

49A

EXT. HALLWAY - DAY

49A

Amanda opens a room door and looks up and down the hall. She then quietly steps out into the hallway and gently pulls the door closed. From behind her comes a voice.

EMMA ADAMS (O.S.)

Did you find what you were looking for?

Amanda spins around, her face flushing with embarrassment.

AMANDA

Uh, Miss Adams! Hi, there.

Miss Adams stares at her.

AMANDA

(continuing)

These rooms, they all look the same. I guess I wandered into yours by mistake.

Miss Adams taps a large number six on the door.

EMMA ADAMS

Try to remember next time -- your room is not number six!

With that she storms past Amanda, into her room.

50

INT. CLASSROOM - DAY

50

The room is dark, the only illumination coming from the white light of a slide projector bulb reflecting off a movie screen in the front. The class stares at the screen. Francine speaks from the rear where she operates the projector.

FRANCINE

Okay. You all understand the exercise.

(MORE)

(CONTINUED)



50 CONTINUED:

50

FRANCINE (CONT'D)

I will show the slide for ten seconds. Concentrate and memorize.

With a CLICK, a slide pops onto the screen. It is a photograph of ten commonplace items. In an effort to distract, Francine loudly counts the time.

FRANCINE

(continuing)

Ten, nine, eight...

51 SHOTS

51

Various class members squinting at the screen.

52 RESUME FULL SHOT

52

FRANCINE

... Three, two, one. Time!

The screen goes black. The room lights return.

FRANCINE

(continuing)

Who'd like to try? Mrs. King?

Amanda stands, looking a trifle nervous.

AMANDA

I'm not sure I...

FRANCINE

Do your best. As specific as you can.

AMANDA

(slower and slower  
as she goes)

Let's see, there was a pair of scissors... a nut... a needle... a ring... some rocks... uh, a little wood thing painted blue... uh...

FRANCINE

Thank you, Mrs. King. Anyone else?

Dr. Floyd raises his hand and stands.

(CONTINUED)

DR. FLOYD

From left to right across the screen.

(he closes his eyes;  
then very quickly)

A walnut. A fountain pen, gold.  
A wing nut. Five coins, quarter,  
two dimes, a nickel, two pennies,  
totalling 52¢. A pair of barber  
shears. A hypodermic needle. A  
class ring, dated 1959. One blue  
golf tee. Three uncut gems, two  
diamonds, and a ruby. And an  
airline ticket, dated yesterday,  
destination, Detroit.

He sits. Everyone, including Francine, is in awe.

INT. HALLWAY FROM CLASSROOM - LATER

Class has been dismissed as the recruits file out. Lee and Amanda come out last.

AMANDA

There goes our man... uh, your man.

LEE

Who?

AMANDA

Well, Dr. Floyd. If he could  
memorize that much in ten seconds,  
he could have memorized all the  
files in ten minutes.

LEE

So could one of the other recruits  
by sneaking a camera into the office.

He strides off. Amanda catches up to him.

AMANDA

Wait!

(lowering her voice)

I have another candidate for you  
-- Emma Adams. You'll never  
guess what I found in her room  
this afternoon.

LEE

You were in her room?

(CONTINUED)

53 CONTINUED:

53

AMANDA

Ssh! Yes, and there, big as life,  
was a Russian dictionary!

LEE

That's probably because she speaks  
Russian -- that's why she was  
recruited!

Amanda's face falls.

LEE

(continuing)

I appreciate your help, but  
please stop playing detective.

He walks on down the hall.

54 INT. STATION ONE - AMANDA'S ROOM - NIGHT

54

She is stretched out on the bed studying from a training  
manual. Her bedside lamp begins to flicker. INTERCUT:

55 MAIN GENERATOR

55

A black-gloved hand ENTERS SHOT, find the main power  
switch, and SNAPS it OFF.

56 RESUME ON AMANDA

56

In the dark.

AMANDA

Oh, darn!

(then)

Where are those matches?

A beat, then she strikes a wooden match and moves its  
shaky flame ACROSS SHOT to light the candle on her  
nightstand. It illuminates the room with a soft glow,  
but Amanda can't see well enough to concentrate on her  
reading. She is suddenly startled by a CREAKING sound  
outside her room. She listens for a moment longer, and  
is about to return to work when she hears the CREAKING  
again and reaches for her candle.

57 OUTSIDE AMANDA'S ROOM

57

She steps outside and looks around, but the flame of her  
candle begins to gutter and the shadows flicker around  
her.

(CONTINUED)

57

CONTINUED:

57

She takes a few tentative steps and a loose board under her feet now CREAKS LOUDLY and she jumps away from it. A NIGHTBIRD CRIES in the distance and we can see that Amanda is really getting edgy. She takes another small step and a DOG BAYS somewhere in the night... or at least it sounds like a dog. That's all Amanda needs. Now, she's had enough.

AMANDA

(faintly)

I don't like this.

58

NEW ANGLE

58

as she approaches Lee's door, hesitates a moment, then softly knocks. There's no answer and she knocks again, but a little louder this time. No response. She now tries the door and it opens under her touch.

59

INT. LEE'S ROOM - AMANDA - NIGHT

59

She enters to find the room illuminated by a candle like her own on the nightstand. Lee can be seen in bed, covered up and apparently sleeping.

AMANDA

(whispering)

Lee?

He doesn't move and she puts her candle down next to his, then turns to him.

AMANDA

(continuing)

Are you asleep?

She gives his blanket a little tug and the figure in the bed moves, the head slowly turns toward her in the flickering light to reveal the grotesquely painted features of a dummy.

60

AMANDA'S REACTION

60

She is absolutely terrified as she drags her breath in for a scream just as the door opens behind her and a breeze blows out the candles. A dark figure suddenly looms up behind Amanda, grabs her, and muffles her scream with a hand over her mouth.

(CONTINUED)

LEE  
(intensely)  
Stop it, Amanda!

AMANDA  
(frightened)  
Lee? Is that you?

LEE  
(impatiently)  
Of course, it's me.

A beat, then he manages to light the candles.

AMANDA  
(pointing at  
the bed)  
Then, what is that?

Lee grabs the head and sits the scarecrow from the yard up in the bed.

LEE  
It's a scarecrow.  
(grinning)  
Nice touch, huh?

AMANDA  
That's not very funny, Lee. That thing almost scared me to death.

LEE  
It was just a precaution against unwanted visitors, Amanda. I was checking on the generator when I saw a light in my room. What are you doing here, anyway?

AMANDA  
I heard a strange noise outside and I thought I should warn you.

He takes her firmly by the arm, grabs one of the candles, and heads her for the door.

LEE  
That was very nice of you, Amanda...

as they exit and head toward Amanda's.

(CONTINUED)

LEE

... But I think I can take care of  
myself.

And at that moment, there is a HUGE, FIERY EXPLOSION from  
Lee's room; so powerful that it knocks them both to the  
ground.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

62

EXT. LEE'S COTTAGE - NIGHT (CONTINUOUS ACTION)

62 .

Lee and Amanda pick themselves up off the ground as smoke billows out of Lee's blasted room.

LEE

Are you okay?

Amanda gives a shaken nod as Lee helps her to her feet. Billy, Francine and the rest of the training class run up, everyone jabbering at once.

BILLY

What the -- all right, everyone,  
quiet!

(as they quiet)

What happened here?

LEE

Looks like the space heater blew.  
We were just standing here and...

BILLY

All right, everyone, excitement's  
over. Back to your rooms.

(to Lee)

Let's check this out.

Francine leads the other recruits off as Billy, Lee and Amanda go back into the smoldering cottage.

AMANDA

What's that funny smell?

LEE

Phosphorous.

(off Billy's look)

It wasn't the space heater that  
exploded.

BILLY

A bomb?

(as Lee nods)

I'll get our people right on it.

LEE

And we'd better have them do a  
cross-reference on this MO...  
although I have a pretty good  
hunch on what they'll find.

(CONTINUED)

BILLY

Leonid Vardosk?

LEE

It's definitely his signature.

AMANDA

Who's Leonid Vardosk?

LEE

He's one of the Eastern Bloc's top exterminators... specializing in Western agents.

BILLY

I wonder how he targeted you.

LEE

Good question unless he planted someone in this training class.

At their respective reactions, Billy turns to Amanda.

BILLY

And that means it's time for you to go home.

AMANDA

Oh, no! Not before I'm finished with training. I may never get another chance.

LEE

I think she's right.

BILLY/AMANDA

You do?

LEE

What if whoever's in the class isn't sure I'm the target? What if this...

(indicating burnt  
cottage)

... was just an educated guess? If we send Amanda home, it'll look like we're pulling out our top agent for protection. She could be in more danger than if she stays and completes the training.

<CONTINUED>



62 CONTINUED: (2)

62

BILLY

You may have a point, Scarecrow.  
 What do you think, Amanda? You  
 want to stick it out?

\*  
\*  
\*  
\*

Amanda responds with a hesitant, shrugging nod.

\*

63 EXT. STATION ONE - SELF-DEFENSE ARENA - DAY

63

\*

Francine has the class grouped around the mat while she demonstrates the basic hip throw -- using Brad and Lee as teaching aides. Lee and Brad circle each other in a wrestling stance.

FRANCINE

First, get a firm grip on your  
 opponent's clothing, pull your  
 opponent off balance, then pivot  
 and throw.

64 FULL SHOT

64

Billy catches Lee's eye and motions that he needs to speak to him. Brad lunges at Lee. Lee lets him get ahold of him. Brad flips Lee over his shoulder, slamming him hard on the mat with a thud.

BRAD

Gee, sorry... You okay?

LEE

Yeah... Yeah, I guess... Think I  
 sprained my ankle though.

Billy crosses to them. Lee tries to get to his feet and winces in pain. Billy and Francine help him stand up.

BILLY

I think Mr. Stetson should rest  
 for a few minutes. Pair Jordan  
 up with Maschio over there.

FRANCINE

Yes, sir.

Billy drapes his arm around Lee and helps him from the gym floor. Lee feigns a limp. They talk through this:

BILLY

I just got the lab report back on  
 the explosion.

(CONTINUED)

LEE

What was the heat source for  
detonation?

BILLY

Your candle.

LEE

Hmph, that's not standard Vardosk.  
Looks like whoever he's planted  
has their own style.

Billy points down at Lee's ankle, gives him a conspiratorial look.

BILLY

Maybe you should check that out.

LEE

Right.

As Billy crosses to Francine, Lee limps out of the arena.

ANOTHER ANGLE - AMANDA AND PEGGY

They are paired up and getting ready to try a hip roll. As they circle each other, Amanda notices Lee exiting the gym. Suddenly Peggy steps in and flips an unsuspecting Amanda.

AMANDA

flies through the air. She lands hard on the mat. As she tries to sit she sees stars. Francine crosses to them. She looks down at a stunned Amanda.

FRANCINE

Are you okay, Mrs. King?

AMANDA

(dazed)

Fine...

Amanda tries to stand. But has to sit back down again and catch her breath.

PEGGY

Sorry... I guess I remember more than I thought I did from that self-defense class I took a few years back.

(CONTINUED)

66 CONTINUED:

66

FRANCINE

Don't apologize. That was very good. Excellent form.

AMANDA

(bravely smiling)

Excellent...

FRANCINE

(to Amanda)

Why don't you take a fifteen minute rest, Mrs. King.

Amanda smiles weakly at Francine as she slowly gets to her feet and crosses to the side of the arena. \*

67 ANOTHER ANGLE

67 \*

Amanda exits the arena, glances around to make sure she's not being observed, then crosses to the barracks. \*

68 INT. BRAD JORDAN'S ROOM

68

Lee is just finishing going through Brad's dresser. He glances at the photo of Brad in his car racing gear standing next to one of his race cars. Lee crosses to Brad's nightstand. He opens the drawer and under some handkerchiefs finds a gun. He pulls it out.

69 INT. PEGGY'S ROOM

69

Amanda is going through Peggy's closet. She finds nothing. Disappointed, Amanda goes to leave...

70 INT. HALLWAY

70

Amanda sticks her head outside Peggy's room and looks left while at the same time Lee sticks his head outside of Brad's room and looks right. Then they both look the other way -- and react as they find that they're staring at each other. \*

LEE

What're you doing here?

AMANDA

Investigating. What're you doing?

(CONTINUED)

70 CONTINUED:

70

LEE

My job -- something you're not  
suppose to be doing.

AMANDA

How's your foot?

LEE

It's fine. I just faked the limp  
so I could get out of the gym.

AMANDA

Betty May Kabat, my best friend  
in high school, used to do that.

LEE

Thank you for sharing that with  
me, Amanda. Come here.

71 INT. BRAD'S ROOM

71

Amanda joins Lee.

AMANDA

Did you find anything?

LEE

Only this.

Lee pulls out Brad's gun. He fires it. Amanda jumps.  
But there's no bang -- only a small flame flickering  
out of the tip of the barrel.

LEE

(continuing)

Brad's a fun guy, huh? But I don't  
think he's their plant. \*

AMANDA

Then maybe it is Peggy... \*

(off Lee's look) \*

... She executed a perfect hip roll  
one on me. Even Francine said so. \*

I got thrown halfway across the  
gym. \*

LEE

Sorry I missed it.

(off Amanda's look)

A perfectly executed hip roll is  
a true thing of beauty.

(CONTINUED)

AMANDA

Right... Anyway, Peggy covered herself with some lame story about taking a self-defense class a few years back. Of course, I didn't believe a word of it.

LEE

It's true.

AMANDA

It is...

LEE

It's in her file. I also checked with her self-defense instructor. He confirmed that Peggy was one of the best students he ever had.

AMANDA

So much for Peggy...

LEE

Isn't it about time for your defensive driving class?

AMANDA

Driving -- right.

(then)

You'll be okay?

LEE

Fine.

AMANDA

You're sure your foot's all right.

LEE

(wiggling foot)

Couldn't be better.

AMANDA

Wrong foot.

LEE

Huh... Oh...

AMANDA

(leaving)

Be careful.

LEE

I will. You, too.

(CONTINUED)

71 CONTINUED: (2)

71

AMANDA  
How hard can driving be?

SMASH CUT TO:

72 EXT. DRIVING COURSE - DAY

72

As a demo CAR comes to a SKIDDING halt after completing the beginner's course.

73 INT. CAR

73

Amanda is at the wheel, with Francine seated next to her, and they are both wearing crash helmets.

AMANDA  
(apologizing)  
I guess I'm not used to driving so fast.

FRANCINE  
How do you expect me to teach you a bootlegger's turn if you can't even complete the beginner's course?

AMANDA  
That was just the beginner's course?

FRANCINE  
(eyes rolling)  
Why me?...

74 ANGLE - BILLY AND LEE

74

As Lee watches the driving lesson, Billy sidles up to him and talks in hushed tones. They stand next to a picnic table laid out with food. Billy picks at the food as he talks.

BILLY  
We've picked up a radio transmission coming out of here. It was garbled... We couldn't decipher anything.

LEE  
Any luck finding the transmitter?

(CONTINUED)

BILLY

(shaking his head)

No. It's probably hidden in the woods somewhere. Stay alert, Scarecrow. We're dealing with some very sharp people here.

LEE

Then let's throw them off-balance. Let's move Dodge City up to tomorrow.

BILLY

Force their hand?

LEE

We rig the rotation so I go first. That way the rest of the class is out of danger.

BILLY

We'll blanket the place with agents.

LEE

And scare them off?

(a beat)

Better if I take them on alone... with maybe a backup.

BILLY

You're taking a big chance.

LEE

It'll be worth it if we nail Vardosk.

Billy looks at Lee and shrugs; he's right.

She's a study in concentration. Suddenly she floors the gas peddle and SCREECHES off down the slalom course. Francine bites her lip nervously.

Hitting almost every cone on the slalom course. It reaches the end and continues on.

(CONTINUED)

76

CONTINUED:

76

AMANDA

Are you sure those cones aren't  
suppose to be spaced farther apart?

FRANCINE

Talking about being 'spaced'...  
Okay. Here comes the oil slick.  
Whatever you do --

\*

The demo car speeds onto the oil slick.

77

INSERT - AMANDA'S FOOT

77

Immediately slamming on the brake.

FRANCINE (O.S.)

Don't step on the brakes!!

\*

\*

78

BACK TO SCENE

78

The car begins to spin wildly. Amanda fights with the  
steering wheel in what is a losing battle. Francine  
holds on for dear life.

FRANCINE

No! Turn into the spin! Into  
it!!

\*

79

EXT. COURSE

79

Billy and Lee watch as Amanda's car continues to spin  
out of control, smashing through the wooden horses used  
as barriers on the course. The car careens right toward  
them. Billy, Lee and all the others run like hell to  
get out of the way. The car finally comes to a stop  
after demolishing the picnic table full of food.

80

INT. CAR - FULL SHOT

80

Francine sits, stunned, as Amanda turns to her and shrugs  
meekly.

\*

\*

\*

AMANDA

Sorry...

\*

As Francine finally reacts we --

\*

CUT TO:



81

INT. STATION ONE - DINING ROOM - NIGHT

81

The class enters and sits down at the table which is set for dinner. Amanda sits next to Dr. Floyd and Peggy.

\*  
\*  
\*

AMANDA

(to Floyd)

I'm just starved, aren't you?

DR. FLOYD

(squinting at her)

Were you talking to me?

AMANDA

I'm really hungry tonight. I guess it's all the exercise, and being outdoors so much.

DR. FLOYD

You're actually looking forward to this?

AMANDA

Yes. I mean, it's not great food, but it's certainly...

DR. FLOYD

Swill, that's what it is! Absolute swill. Empty calories, high fat, high carbohydrates, non-nutritive bulk with the same fiber content as a piece of cardboard.

\*

AMANDA

(falling back)

Well, actually I've just been eating the fruit and vegetables.

Nearby, Peggy laughs, cutting the sudden tension.

\*

PEGGY

I guess everybody from the land of gurus, hot tubs and bean sprouts really is a vegetarian.

82

BILLY AND FRANCINE

82

Now entering the dining room.

BILLY

Ladies and gentlemen, this will be your last night at Station One. You'll be returning to D.C. in the morning for the last phase of the screening process.

(CONTINUED)

82

CONTINUED:

82

He nods at Francine to continue.

FRANCINE

D.C. not only stands for Washington, but 'Dodge City' -- a little Agency game of pursuit and avoidance that will test all of your skill to think and act under pressure.

INTERCUTTING the class OVER the following:

FRANCINE

(continuing)

Each of you will receive a slip of paper with a separate starting point on it. In order to successfully complete the course, you will have to run the Dodge City gauntlet -- including what we call 'assassin's alley.'

BILLY

Only those of you who successfully reach the end of 'Dodge City' will be going on for more training.

Everybody in the class looks determined to be the lucky ones who will finish the game.

BILLY

(continuing)

Any questions?

There are none. Billy and Francine exit, and the various members of the class glance at each other -- resolved to do well at the challenge that awaits them in the morning.

83

INT. ROOM - NIGHT

83

Vardosk is talking into a radio transmitter while Gregorian stands nearby, idly stroking the long, thin scar on his face.

VARDOSK

If you are certain, then proceed with your mission. The King woman must be terminated.

Vardosk clicks off the transmitter and turns a troubled face to Gregorian.

(CONTINUED)

83 CONTINUED:

83

VARDOSK

(continuing)

I am worried, my friend.  
Pavlovitch has already failed once.  
I think we must take additional  
measures to insure the success of  
our mission. Whatever the cost,  
this agent, this King woman, must  
die.

With a note of finality, he leads Gregorian out of the  
room.

CUT TO:

84 EXT. STATION ONE - DAY

84

Lee watches Amanda push her suitcase into the rear of  
her wagon. In b.g., the other recruits are all packing  
their cars also. Billy approaches Lee, takes him aside.

BILLY

Everything okay?

LEE

Yeah, but Amanda is going to be  
one unhappy recruit.

BILLY

We're sending her home for her own  
protection. But for appearance's  
sake, wait 'til you're off the  
compound before you break the news.

LEE

In a way, it's too bad. It  
would've been interesting to see  
how she'd perform at Dodge City.

BILLY

It'll be interesting enough, if  
Vardosk and company show.

Amanda now joins them, beaming.

AMANDA

Well, Dodge City, here we come.

Lee and Billy exchange looks, then Lee ushers Amanda  
back to the car.

LEE

Uh, you drive... there's something  
we have to discuss.

85 EXT./INT. AMANDA'S CAR - TRAVELING SHOT - DAY

85

As it leaves Station One and heads down the road.

AMANDA

This is exciting, isn't it? You  
and me... a team...

LEE

Laurel and Hardy never had it so  
good.

(a beat)

Amanda, listen... you're not going  
to like what I have to say, but --

Suddenly Amanda glances into her rearview mirror where  
she sees a COP on his motorcycle and his lights blinking.

AMANDA

Uh-oh... Was I going too fast?

LEE

(glances behind him)

Probably too slow.

Amanda pulls over. The Cop steps up to her window. Lee  
doesn't bother to look at him. The Cop wears sun visors.

COP

Can I see your driver's license,  
please?

As Amanda searches through her purse for her license the  
ANGLE ADJUSTS TO the Cop. We PULL IN for a closer look  
and see the long thin scar on the side of the Cop's face.  
This is no cop -- it's Gregorian.

AMANDA (O.S.)

I know my license is in here  
someplace.

As Gregorian lifts the safety strap off his revolver.

GREGORIAN

Take your time, miss...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

86 EXT. HIGHWAY - DAY 86

Gregorian, dressed as a cop, stands next to Amanda's parked station wagon. In one hand, he holds her driver's license; the other slowly, secretly unbuttons his holster.

87 INT. STATION WAGON 87

An impatient Lee turns to Amanda. Under his breath:

LEE

Look, we're in a hurry, so whatever he says, don't make an issue of it. Admit that you're guilty and --

AMANDA

Admit I'm guilty? Do you know how many points a speeding ticket is... what that'll do to my insurance rates?

LEE

Amanda, just...

Lee trails off, reacting to something.

88 LEE'S POV - COP 88

holds Amanda's license up to his chest, reading it -- but his badge is on the right side of his uniform. This is not standard or official. As the cop hands the license back with one hand, drawing his gun with the other, he leans down -- revealing his face to Lee.

GREGORIAN

Amanda King? I have something for --

89 BACK TO SCENE 89

Simultaneously, Lee reaches over and slams the car in gear, and stomps on the gas pedal.

- 90 ANOTHER ANGLE 90  
 Gregorian's SHOT goes wildly THROUGH the back WINDOW as Amanda's car fishtails away, almost knocking him over, then careens down the street.
- 91 INT. AMANDA'S CAR 91  
 Amanda is totally confused and upset.
- AMANDA  
 Lee! What -- !
- LEE  
 I'll explain later. Just get us out of here.
- She takes over control of her car as TWO more SHOTS narrowly miss them.
- 92 ANGLE ON GREGORIAN 92  
 Jumping back on the MOTORCYCLE and ROARING off in pursuit of Lee and Amanda.
- 93 INT. AMANDA'S CAR 93  
 AMANDA  
 Why would that policeman start shooting -- ?
- LEE  
 He's no policeman. He's a Russian agent named Gregorian. I've dealt with him before. He won't give up easy. \*  
 \*
- 94 ANGLE - DOWN HIGHWAY - DAY 94  
 Sure enough, Gregorian's motorcycle is gaining on the station wagon. He pulls his revolver out and SNAPS another SHOT off.
- 95 INT. AMANDA'S CAR 95  
 Lee pulls his own gun and climbs into the back seat to get a better aim. But, just as he's getting a bead on the killer, the station wagon swerves hard left, throwing Lee against the door.

(CONTINUED)

95 CONTINUED:

95

LEE

Amanda! What the hell are you doing?

AMANDA

Defensive driving. Like I was taught.

LEE

Not now!

Another SHOT from Gregorian TAKES OUT the REARVIEW MIRROR. Lee turns back, takes aim again, and is bumped violently around as the station wagon careens wildly down the road.

\*  
\*

LEE

(continuing)

Amanda!

AMANDA

It's not my fault the road is full of potholes.

\*  
\*  
\*

He shakes his head, then turns back to find Gregorian dangerously close -- and taking careful aim.

96 EXT. HIGHWAY - DAY

96

Gregorian's cycle is almost on Amanda's back bumper as they start through a sharp turn. The station wagon suddenly slips off the pavement, hits a rut in the shoulder -- and spins out on the highway, doing two complete 360's. Gregorian can't figure out which way to bail out -- left or right -- and ends up careening off the side of the wagon, then flipping head over wheels into a muddy ditch.

97 INT. AMANDA'S CAR

97

As it SLAMS to a halt, Lee picks himself up from the floor and looks out the rear window.

98 LEE'S POV - GREGORIAN

98

lies next to his battered cycle, down for the count.

LEE

Where the hell did you learn that maneuver?

99 ANGLE ON AMANDA

99

Embarrassed.

AMANDA

I... didn't... I... sort of lost control.

100 ANGLE ON LEE

100

His eyes say it all: it figures. He climbs out and runs back toward the fallen Russian agent.

101 ANGLE ON GREGORIAN

101

Still groggy as Lee snaps some handcuffs on him and attaches him to a nearby tree. Amanda runs up, looking anxiously around.

AMANDA

What're we going to do now?

LEE

You are going home, out of harm's way. And I am going to Dodge City.

AMANDA

What about Vardosk? What if he's out there... still trying to kill you?

LEE

Amanda, this is my job, remember? And right now, I can't think of a better way to smoke him out.

AMANDA

But, can't I --

LEE

Go! Now!

She starts for her wagon, then turns back.

AMANDA

But, how will you get there? You don't have --

Lee picks up Gregorian's CYCLE, kicks it STARTED, and points Amanda to her car.

LEE

Go!

(CONTINUED)



101 CONTINUED:

101

She starts again, then turns back to him again.

AMANDA  
 Couldn't I just --

LEE  
 Amanda!  
 (a beat)  
 All right, you want to help?

She nods, ready to jump on the back of the cycle.  
 Instead, Lee nods at the handcuffed Gregorian.

LEE  
 (continuing)  
 Call Billy. Tell him there's some  
 litter that needs collecting off  
 the highway.

And Lee ROARS off down the roads. A dejected Amanda  
 looks after him, back at Gregorian, then heads to her  
 car. \*  
 \*

102 INT. KING RESIDENCE - LIVING ROOM/KITCHEN - DAY

102

Amanda is finishing her phone call to Billy.

AMANDA  
 He's right past the Highway Fifty  
 marker.

BILLY (V.O.)  
 Good job, Amanda. We'll send  
 someone right over.

Amanda hangs up the telephone and walks into the kitchen.  
 Dotty give her a quizzical look while she carries food  
 from the refrigerator to the table.

DOTTY  
 Who was that?

AMANDA  
 Oh, I was just reporting some  
 trash on the highway.

DOTTY  
 Why, that was very conscientious,  
 dear.

(MORE)

(CONTINUED)

DOTTY (CONT'D)

(a beat)

And I have a little surprise. I know how hard you've been working these past few days, so I thought I'd make you your favorite salad. And look what the manager's special was today.

AMANDA

Bean sprouts. Oh, Mother, you know how I love bean sprouts.

DOTTY

Yes, they're so... Californian.

AMANDA

Right, they... why do you say that?

DOTTY

Oh, you know, it's such a vegetarian dish, and out there --

AMANDA

In the land of gurus and hot tubs...

(reflecting) -

... Peggy... but how could she know that?... Unless...

DOTTY

Amanda, what are you mumbling about?

AMANDA

Unless she read my file... Oh, my gosh! Mother, I'll be late for dinner.

And she rushes out, leaving a puzzled Dotty in her wake.

DOTTY

Amanda...

(giving up)

... Sometimes she acts like she's from California.

Lee is already inside, past the sign greeting would-be agents with "Abandon ye all hope who enter here." Lee moves over to a control booth, reacting at finding the door wide open. He pulls out his gun, waits a moment, then swings inside.

104 INT. CONTROL BOOTH

104

LEE

Nelson?

He moves into the darkened control room over to the desk. Nelson is there all right -- slumped over -- dead. Lee grimaces, then exits the room, cautious -- and determined.

105 EXT. DODGE CITY - DAY

105

Lee, gun drawn, cautiously moves through the course. A sudden movement to his left -- he whirls -- and holds his fire as a pop-up TARGET SPRINGS up out of the brush.

106 ANOTHER ANGLE

106

He takes another few steps -- and the same thing happens off to his right -- this time in the window of an abandoned house. Again, reacting quickly, Lee holds his fire. FOLLOW him as he moves up to the house, and slips in the front door.

107 INT. HOUSE - DAY

107

The interior is dark and shadowy. A FLOORBOARD CREAKS in another part of the house as Lee moves silently across the floor. He whirls to his right at another cardboard target, then immediately spins back to his left -- and dives to the floor -- this shadow is Vardosk! He FIRES TWO quick SHOTS -- Lee rolls out of the way, returns FIRE -- but the Russian is gone!

108 ANOTHER ANGLE

108

Lee runs to the window and peers cautiously out.

109 LEE'S POV

109

No Vardosk.

110 EXT. HOUSE

110

Lee climbs through the window, looks off in the distance, and catches a glimpse of Vardosk disappearing into another building. Lee tears off in hot pursuit.

111 ANOTHER ANGLE

111

Peggy emerges from cover, watches Lee head into the building, then runs after him.

112 INT. BUILDING - DISCOTHEQUE - DAY 112

The place is done up like a glitzy disco, but it is very dark. Lee slips in, waits a moment for his eyes to adjust to the lack of light, then moves along the wall.

113 ANOTHER ANGLE 113

Another cardboard TARGET POPS UP -- Lee whirls, but holds his fire. A moment later, he ducks as TWO SHOTS take SPLINTERS out of the WALL above his head. He jumps up -- and runs toward a slamming door.

114 INT. ROOM - DAY 114

Lee runs in, then reacts to another slamming door at the rear of the room. He runs toward it and out back into the main hall of the disco.

115 ANOTHER ANGLE 115

Lee moves stealthily along the wall -- suddenly a door opens -- Lee whirls around, gun drawn -- and holds his fire. It's Amanda.

LEE

Amanda!

It takes a moment for them both to recover over what almost happened.

LEE

(continuing)

You almost got yourself killed!  
What the hell are you doing here?

AMANDA

I know who it is! It's Peggy.

LEE

Amanda, we've already gone through --

AMANDA

Bean sprouts... the land of gurus  
and hot tubs.

Lee rolls his eyes -- here we go again.

LEE

Amanda, please...

(CONTINUED)

115 CONTINUED:

115

AMANDA

She thought I was from California.  
The only way she'd think that is  
if she had broken into the files.

LEE

(shrugging agreement)

You may be on to something... but  
right now we have to get you out  
of here.

Lee leads Amanda through a door into a back room.

116 INT. BACK ROOM

116

He motions for her to be quiet as she moves alongside  
him. Suddenly he grabs her arm.

LEE

Watch it! Don't step on that!

117 ANGLE - PAST LEE

117

He points to a trip-wire metal contraption on the floor.

AMANDA

What is it?

LEE

Trigger mechanism for the pop-up  
targets. They make a lot of noise.

She nods and they start toward the back door when another  
SHOT rings out, CHIPPING PLASTER a foot from where they  
stand. Lee pulls Amanda down, then returns FIRE.

118 LEE'S POV

118

He can barely see the shadowy figure of Vardosk -- who  
FIRES another SHOT -- then CLICKS on an EMPTY REVOLVER.

LEE

Stay here!

He jumps up and runs toward Vardosk, who turns and flees  
through a back doorway.

119 EXT. DISCO BUILDING - DAY

119

Vardosk throws his empty gun down, disappears around a  
corner of another building with Lee in hot pursuit.

\*  
\*

120 ANOTHER ANGLE

120

Vardosk picks up a shovel leaning against the wall and, as Lee rounds the corner, smashes him in the midsection. Lee buckles -- and Vardosk smashes his gun out of his hand. Vardosk bends down to grab it -- but Lee steps on his hand, then lands a roundhouse left which sends the Russian reeling back.

121 INT. DISCO BUILDING - BACK ROOM

121

Amanda, worried, reacts to a CREAKING FLOOR.

AMANDA

Lee?

The door opens behind her -- revealing Peggy.

PEGGY

So, it was you, just as I suspected.

AMANDA

Peggy! Uh...  
(clearing her  
throat)

... How're you doing on the course?

PEGGY

Still playing your cover, eh?  
It's a little late for that,  
isn't it?

\*  
\*

AMANDA

I'm... not sure I follow you.

PEGGY

Good try, Mrs. King, but the game  
is over...

(pulling a gun)

... Perhaps we should be properly  
introduced. I'm Tanya Pavlovitch.

Amanda, seeing the gun, reflexively backs up. Peggy follows her across the room.

PEGGY

(continuing)

I suspected you from the start,  
but it was your expertise on the  
life-slide that tripped you up.  
Then I realized... the perfect  
cover... a nondescript American  
housewife.

\*  
\*

(CONTINUED)

121 CONTINUED:

121

AMANDA

Well, I don't know about nondescript  
... but... I... uh... think you've  
got me mixed up with someone else.

PEGGY

(pointing her gun)

I think not, Mrs. King.

122 EXT. BUILDING - DAY

122

Lee and Vardosk are finishing up their knockdown-dragout. Vardosk slams Lee against the side of the building -- but Lee ducks under the Russian's haymaker -- and Vardosk breaks his hand on the wall. From then on, it's easy for Lee, a couple of uppercuts to the midsection, a right cross to the jaw, and the Russian goes down. Lee puts an arm-lock on him and drags Vardosk to his feet.

VARDOSK

You're good, Mr. Stetson... almost  
as good as the King woman.

LEE

What're you talking about?

(dawning on him)

Amanda! She's the one you were  
after. You think she's our top  
agent.

VARDOSK

Was. I would suspect that it is  
too late to help her now.

Lee reacts in shock. He throws Vardosk into the side of the building, knocking him out, then dashes back to the disco building.

123 INT. DISCO BUILDING

123

Peggy takes dead aim at Amanda.

PEGGY

Goodbye, Mrs. King.

Amanda reflexively backs up.

124 INSERT

124

Inadvertantly stepping on one of the trigger mechanisms.

125 BACK TO SCENE

125

A pop-up TARGET SWINGS out of the wall and knocks Peggy's gun out of her hand. Stunned at first, she looks at Amanda with even more respect.

PEGGY

Very good. I guess it's only fitting that this come down to hand-to-hand.

She assumes a lethal-looking karate stance and advances on Amanda. Amanda edges backwards, searching the floor for more TRIGGER MECHANISMS. She finds one, stomps on it -- and it POPS UP two feet in front of Peggy. The Russian grins and chops the figure's head off with a vicious karate slash.

126 ANOTHER ANGLE

126

Peggy still advances; Amanda edges away. Peggy finally corners her -- lunges. A wide, slashing karate kick just misses Amanda's head, CRACKING two BOARDS in the wall. In trying to avoid the death blow, Amanda falls right on her keister -- on another trigger mechanism which sends a TARGET down from the ceiling -- smack into the back of Peggy's head. She drops like a sack of potatoes.

127 ANGLE - PAST AMANDA

127

Jumping to her feet just as Lee rushes in the back door. He looks down at the unconscious Russian, then at Amanda, disbelieving. Amanda shrugs.

AMANDA

Guess she forgot... a good agent always expects the unexpected.

FADE OUT.

END OF ACT FOUR



TAG

FADE IN:

128 INT. AGENCY BULLPEN - DAY

128

Lee and Francine confer over the printout on a computer monitor when Billy enters, crosses to them and motions to where Amanda works at a computer terminal in b.g.

BILLY

Amanda still disappointed about training being cut short?

LEE

Yeah, but she seems to be taking her frustrations out on that report that you requested.

BILLY

Well, neither of you two seem any worse for wear with another Station One under your belts.

FRANCINE

What a class... a dozen washouts, three KGB agents... and Amanda King.

Billy picks up Amanda's file and looks at it.

BILLY

It's just too bad we don't have anybody to send on for advance training.

LEE

(anticipating him)

You're not seriously thinking of sending Amanda, are you?

BILLY

No, of course not. Still...

LEE

Forget it, Billy. You could never teach Amanda to be an agent.

BILLY

I guess you're right, Scarecrow.

(warmly)

But she really is something, isn't she?

Suddenly, the computer MONITOR in front of them starts flashing and BEEPING.

129 INSERT - COMPUTER MONITOR

129

In bold letters flash the words: "CLASSIFIED MATERIAL  
-- ACCESS DENIED."

130 BACK TO SCENE

130

Now all the monitors in the bullpen are flashing the same message -- and a red light blinks over Amanda's terminal. FOLLOW Francine, Lee and Billy as they rush over to an embarrassed Amanda.

FRANCINE

What happened?

AMANDA

I don't know. I wanted to erase my last sentence, so I pressed this ERA button...

FRANCINE

Entering Restricted Area...

Amanda shrugs helplessly while Lee gives Billy a look.

LEE

You're right, Billy. She really is something. I'm just not sure what.

Billy and Francine's reactions; then MOVE IN TO Lee and Amanda sharing resigned smiles and FREEZE FRAME.

FADE OUT.

THE END

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