

SCARECROW —and— *Mrs. King*

"LOST AND FOUND"

FINAL DRAFT

December 12, 1983



WARNER BROS.
TELEVISION

SCARECROW AND MRS. KING

"Lost and Found"

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FINAL DRAFT

December 12, 1983
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SCARECROW AND MRS. KING

"Lost and Found"

CAST LIST

AMANDA KING

LEE STETSON

DOTTY WEST

BILLY MELROSE

FRANCINE DESMOND

PHILLIP KING

JAMIE KING

EVA SPINELLI

ANGELO SPINELLI

SGT. MAGOVICH

CORPORAL ZUCHOV

CORPORAL DANILOV

NUN

DELLA DUNLAP

AGENCY GUARD

JACK

LONGSHOREMEN, PRIEST, AGENCY WORKERS

SCARECROW AND MRS. KING

"Lost and Found"

SET LIST

INTERIORS:

KING KITCHEN

AGENCY

Billy's Office
Bullpen
Conference Room

SEEDY MOTEL ROOM

AGENCY VAN

RELOCATION HOUSE

Living/Dining Room
Kitchen
Guest Room

CHURCH

Chapel
Bell Tower
Stairwell

EXTERIORS:

DOCKSIDE WAREHOUSE

ROADS (DRIVE-BY'S)

RELOCATION HOUSE

Front Yard
Back Yard
Side Street

CHURCHYARD

GAS STATION

VEHICLES

AGENCY VAN

LEE'S PORSCHE

KGB SEDANS (2)

AMANDA'S CAR

DRY CLEANING VAN

SCARECROW AND MRS. KING

"Lost and Found"

ACT ONE

FADE IN:

- 1 EXT. DOCKS - ESTABLISHING - DAY (STOCK) 1
A Soviet freighter is being unloaded. A cargo of large crates is being stacked near a dockside warehouse.
- 2 CLOSER - DOCKSIDE WAREHOUSE - DAY 2
The cargo is Kukhoff Vodka, packed in big wooden crates. A crew of burly longshoremen is at work.
- 3 ANGLE - TWO LONGSHOREMEN 3
who come around the side of a stack of crates. There is something just a little different about these two... maybe a little neater, a little cleaner. As one moves a gun is revealed in his belt. They glance around as they approach a small stack of crates some distance from the rest. They spot a crate marked "#92, and, like several others, it rests on a dolly." Checking around one more time, start pushing the crate from the others. A moment, then:
- 4 FOREMAN 4
He stands checking things off a list on a clipboard. Suddenly he spots the #92 crate being carried off.
- FOREMAN
Hey!
- 5 TWO LONGSHOREMEN 5
with the crate. They begin to run with it.
- 6 INSERT - CLOSE ON CRATE 6
There is a small knothole in the side. Now, at the knothole, the eye of a very frightened person appears.
- 7 THE DOCK 7
as other longshoremen shout, give chase, and the two men pushing the crate race to a van, the back doors of which are already open.

(CONTINUED)

7 CONTINUED:

7

They toss the crate inside, one man jumps in with it, the other leaps into the driver's seat, and the van roars off, just as the other longshoremen arrive, waving hooks, shouting, and we...

CUT TO:

8 EXT. AGENCY - ESTABLISHING - DAY (STOCK)

8

9 INT. BILLY'S OFFICE - ANGLE ON CRATE - DAY

9

The crate has been opened, and stands in a corner. CAMERA MOVES to reveal AMANDA and JACK being addressed by BILLY and FRANCINE.

BILLY

... So our people in Moscow had Angelo packed in a vodka crate, and we picked him up when he arrived here.

FRANCINE

He's extremely high-strung, and very frightened. This whole ordeal has left him near the breaking point.

BILLY

He doesn't want a lot of government types hovering around, pressuring him...

FRANCINE

(to Amanda)

... And since you're nothing like a government type, we thought this'd be a good chance for you to put your particular skills to work.

AMANDA

You mean the skills I'm learning in my training classes here?

FRANCINE

Not exactly. Angelo's being given a complete new identity, and we'll be locating him in one of the nearby suburbs. He'll need to open a checking account... learn how to use the supermarket... get a library card... join the 'Y.'

AMANDA

(I should've known)

Oh. Those particular skills.

(CONTINUED)

JACK

You think the KGB will try to get him back?

BILLY

If they can find him, yes. Angelo was an Italian researcher in Extra Sensory Perception... one of the foremost in the world...

FRANCINE

The Russians made him an incredible research offer. When he got to Moscow, however, he found that the Russians wanted to apply his work in ESP and Telekinesis to military uses.

BILLY

That's why he fled. We want to talk to Angelo about the secret military projects he was exposed to. Once he calms down.

Jack stands to go.

JACK

(to Amanda)

I'll pick up the van, then we can get Angelo and move out.

Amanda nods. Jack leaves, leaving the door open. Amanda crosses closer to Billy, feeling a little awkward. CAMERA MOVES IN ON them.

AMANDA

Uh, Mr. Melrose... I'm sure Jack is a very nice man, and I'll probably love working with him... But it just feels a little strange being on a case without Lee... You don't think he'll feel like I've gone behind his back, do you?

BILLY

(smiles)

In the first place, Mrs. King, Lee knows we can't consider personal feelings when we make assignments. In the second place, he's finishing an assignment in Sri Lanka just now...

LEE (O.S.)

(irked)

No, he finished an assignment in Sri Lanka...

They all look over as:

reveals a tense LEE STETSON standing in the doorway, looking very dapper.

BILLY
(innocently)
Oh... Lee... Hi...

LEE
(nodding toward
Amanda)
What the hell's going on around here,
Billy? When did Amanda start
working solo?

FRANCINE
She's not working solo, she's
working with...

LEE
And why wasn't I told about this
Angelo Spinelli thing?

BILLY
(studying Lee)
Lee. You were out of the country.
Besides, relocations aren't really
the kind of thing we bother you with...

LEE
(watching Billy)
And?...

BILLY
(quietly)
And, all things considered... I
felt you probably wouldn't want to
be part of a case involving Angelo
Spinelli.

The two men look at each other for a beat. Then Lee
abruptly turns and walks quickly from the room:

LEE
I want to talk to him.

BILLY
Lee!

Amanda looks startled at the unexplained emotions in the
room. Billy hurries around from behind his desk.

(CONTINUED)

10 CONTINUED:

10

BILLY
(continuing)
Lee, I want to tell you something
first!...

But Lee is already out of the room. We...

CUT TO:

11 INT. CONFERENCE ROOM - DAY

11

ON folded hands, nervously tapping the table. PULL BACK to reveal ANGELO SPINELLI, a very handsome Italian man in his late thirties. At the moment, he looks a bit rumpled, has a day's growth of beard. He stubs a cigarette out in the ashtray as Lee enters the room. Lee stands there for a moment, just looking at Angelo. Beyond him, we can see Billy approaching from the Bullpen. When Billy realizes he's too late, he stops, watches helplessly as Lee closes the door and crosses to Angelo. Angelo stands, smiling a sad, distant smile.

ANGELO
Hello, Lee.

They shake hands. There's obviously a history between the two of them, but an awkwardness, too.

LEE
Hi, Angelo... I would've come to
see you sooner... but I just got
into town...

ANGELO
Me, too. You look good, Lee.
You're dressing better.

LEE
(a smile)
Well, Angelo... Last time I saw you,
I was posing as a student, attending
one of your seminars.

ANGELO
(smiles)
When Eva finally told me who you
really were, I wondered how many
other spies I was lecturing to.

LEE
Every government wanted to hear your
theories on the tactical use of ESP.
(MORE)

(CONTINUED)

LEE (CONT'D)

(a moment; then,
lightly)

Where is she?

ANGELO

What do you mean?

LEE

Where's Eva? Didn't she come with you?

Angelo can't believe the question. He just looks at Lee for a moment. Then, slowly:

ANGELO

Lee... Surely you knew...

LEE

Knew what?

ANGELO

(with difficulty)

Lee... Eva is... dead.

LEE

What?

ANGELO

I'm sorry... I assumed they'd told you...

LEE

(softly)

What happened?

ANGELO

When I realized what the Soviets had in mind for my work, I naturally refused cooperation. I spent fourteen months in the Lubyanka prison...

LEE

(shaken)

I knew they'd taken you there...

ANGELO

Eva's visits were all that gave me the courage to continue resisting.

(he looks off)

That... I suppose... is why they had to kill her.

LEE

Oh, God...

(CONTINUED)

11 CONTINUED: (2)

11

ANGELO

They arrested her during one of her visits. A day later they held her trial. A day later they took her into a little room and...

Lee is stricken, doesn't know how to react.

LEE

Angelo... I can't tell you how...

ANGELO

(not hearing)

... They still didn't get what they wanted, since I just sort of... lost my mind. I was taken to a hospital, and it is from there that your people helped me to escape.

LEE

I... I don't want to believe this...

Angelo looks up with a sad little smile.

ANGELO

(gently)

Of course you don't, Lee. You were, after all, as in love with my wife as I was.

ON Lee's look, we...

CUT TO:

12 OMITTED

12

13 EXT. SEEDY MOTEL - ESTABLISHING - DAY (STOCK)

13

14 INT. SEEDY MOTEL ROOM - DAY

14

On one twin bed lolls a lean, muscular KGB thug, Corporal ZUCHOV. Another, DANILOV, is depositing some coins in the coin box of a battered black and white television. The screen flickers to life and he flops down on the other bed, shoes off. A moment, then their superior, SGT. MAGOVICH enters. She is a sturdy, severe woman in her early forties. A very hard case. The corporals immediately stand. She glances distastefully over at the television.

(CONTINUED)

14

CONTINUED:

14

SGT. MAGOVICH

Turn off that trash.

Zuchov quickly goes to the TV, shuts it off.

SGT. MAGOVICH

(continuing)

I am in communication with our
superiors in the Washington command
center. Their sources tell them
that Angelo Spinelli has arrived.

ZUCHOV

Will the Agency attempt to relocate
him?

SGT. MAGOVICH

No doubt. And when our people learn
where, we will move in. Spinelli is
to be immediately returned to Moscow.

DANILOV

He won't return peacefully...

SGT. MAGOVICH

In that case, Corporal, he won't
return alive.

She turns to go, the two men look at each other, and we...

CUT TO:

15

EXT. RURAL ROAD - AGENCY VAN - DRIVE-BY - DAY

15

16

INT. REAR OF AGENCY VAN - DAY

16

Angelo is riding in a seat behind one that Amanda has
taken. He is staring at a handful of materials that
Amanda's given him.

AMANDA

Okay... Driver's license, social
security card... and these are
credit card applications the
Agency's filled out for you.

ANGELO

(staring at forms)

'Richard Kelly?'

(looks up)

Odd name for an Italian.

(CONTINUED)

AMANDA

I think they assign relocation names alphabetically... 'Richard Kelly' is what popped out of the computer.

Angelo resignedly signs the forms.

ANGELO

(sighing)

Must I have a credit card?

AMANDA

If you're going to pass as an American, you do.

ANGELO

Does Richard Kelly have a job?

AMANDA

(looks in file)

You... work in a plumbing supply store.

ANGELO

(face falls)

Plumbing supply? Isn't there something else I could do?

(kidding)

A part of me has always wanted to be a nightclub comic.

AMANDA

I think the idea is, you're supposed to blend in. There aren't too many nightclub comics in Carpet Town.

ANGELO

'Carpet Town'?

AMANDA

Yes, there's a huge carpet factory there. Everyone works in the carpet factory.

ANGELO

(dismally)

Except those of us in plumbing supply.

AMANDA

(sympathetically)

Angelo... It's just for a year or so... then you can move again.

(CONTINUED)

16 CONTINUED: (2)

16

ANGELO

(staring out window)

And the year after that, another
move? And again, the year after?

Amanda looks down, not knowing what to say. Angelo
realizes he's being a damper, turns back to her with a
smile.

ANGELO

(continuing)

Well, what the hell? Maybe I'll
like plumbing supplies.

Amanda smiles, touches his arm.

AMANDA

What made you get involved with the
Russians, anyhow?

ANGELO

(smiles)

Actually, when they made their offer,
I wavered... but Eva thought it a
wonderful opportunity...

(beat)

She was incredible, Amanda.
Utterly driven by commitment and
belief... Where I was weak, she was
strong for both of us. I do miss
her.

AMANDA

I know you do.

Angelo hands her back the paperwork, folds his jacket up
behind his head.

ANGELO

If you don't mind, I think I'll
get a little sleep before we
reach... home.

Amanda smiles, moves toward the front of the van.

17 FRONT OF VAN

17

Lee is driving. Amanda moves into the passenger seat,
pulls the curtain closed on the rod behind them.

LEE

He okay?

(CONTINUED)

AMANDA

Uh-huh. This is going to be hard
for him. He really misses his wife.

LEE

I know.

AMANDA

(awkwardly)

You never mentioned... Eva... to me.

LEE

(looks over with
a little grin)

Amanda, do you have any idea how
many things I've never mentioned
to you?

AMANDA

A couple hundred million?

LEE

No...

AMANDA

But I'm close.

LEE

Yes.

AMANDA

But this is something important,
Lee... The woman almost married you.

LEE

(eyes straight ahead)
Or I almost married her. There's
probably a subtle difference.

AMANDA

She... turned you down?

LEE

We never quite got that far. I
was going to talk to her about it
... And she came running into the
cafe all excited... And told me
she was marrying Angelo. She'd
been his research assistant...
that's how I met her. Anyway, I
said I was happy for her.

AMANDA

You never said how you felt?

(CONTINUED)

17 CONTINUED:

17

LEE

(coolly)

She'd already made her decision.

Amanda realizes the iron door is coming down again, and decides to drop the subject.

AMANDA

Sorry... It's none of my business.

LEE

(softening)

Aw, it probably wouldn't have worked out for us, anyway... She was... I dunno... wild. A totally free spirit... lived for the moment. Couldn't pin herself down to any one thing for more than a little while...

AMANDA

(confused)

What about her incredible commitment and drive?

LEE

(grins)

Eva? We're not talking about the same woman.

AMANDA

(looking out the window)

I... guess not.

CUT TO:

18 EXT. RELOCATION HOUSE - ESTABLISHING - NIGHT

18

A very plain little house in a very plain little neighborhood. Probably on a corner. The Agency van is parked outside.

19 INT. RELOCATION HOUSE LIVING ROOM - NIGHT

19

START CLOSE ON Angelo, looking wearily straight ahead, trying to focus as Lee and Amanda bustle around the room, fixating on separate concerns. Angelo's head doesn't move, but his eyes slowly dart back and forth as if watching a slow motion tennis match. We at first hear Lee and Amanda O.S., then SLOWLY PULL BACK TO reveal them.

(CONTINUED)

AMANDA

... Trash pick up is on Thursdays, and it says here that they will not take any cartons over five cubic feet in size, so you've got to break those down. Now, I'm making a list of emergency numbers, and I'll put those on the refrigerator door with one of those little fruit magnets... There's the fire department, the police department, and I also found a Catholic Church not far from here on old Woodbury Road... You're Catholic, right? You've got a phone answering machine, here, and the Agency would appreciate it if you'd leave it on whenever you go somewhere... Now. I understand the lawn needs mulching...

LEE

... As we promised, none of the phones in the house are tapped, but we would appreciate your keeping a log of any calls made by a person you cannot immediately identify. I'll be sleeping here for a few days and I'll electronically sweep each room twice a day against the possibility of electronic bugging. We'll change the guard outside periodically and review the passwords they must give you to gain entry to the house. We'll also change the passwords twice a week. The outside walls have been fireproofed, and we'll be doing some structural work to keep you as safe as possible from bomb attack...

CUT TO:

INT. AGENCY BULLPEN - NIGHT

The door to Billy's office opens, and he comes out, followed by Francine. He looks very concerned, and walks briskly to the door of the conference room. He carries some papers. Francine has a stack of file folders.

BILLY

I don't understand this. I'm sorry, I just don't understand this at all...

FRANCINE

We checked it out, Billy. Everything seems in order. Believe me, we were as surprised as you are.

BILLY

Does Angelo know, yet? Just what the hell is he going to say about this?

(CONTINUED)

20 CONTINUED:

20

FRANCINE

I told you what seems to have happened... It does check out with what we know about KGB tactics...

They have reached the door to the conference room.

BILLY

In here?

She nods. He pushes open the door.

FRANCINE

Billy... I'd like you to meet...

21 ANGLE TO INCLUDE ROOM

21

A lovely woman in her thirties, looking a trifle nervous, has suddenly stood up.

FRANCINE

... Mrs. Eva Spinelli.

EVA smiles a tiny, helpless smile, and we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. KING HOUSE - ESTABLISHING - DAY (STOCK) 22

23 INT. KING KITCHEN - DAY 23

Amanda is at the butcher block, cutting out coupons, searching through the "Local Events" section of the paper. PHILLIP and JAMIE sit at the counter on stools, finishing breakfast. Phillip is toying with his food.

AMANDA

(without looking up)

Phillip, cutting up your egg and scattering it around your plate does not make me think you ate it.

PHILLIP

(staring at his plate)

If I kept cutting and cutting, it'd get so small you couldn't see it.

AMANDA

(looking up with a wry smile)

Sweetheart, are you trying to tell me you don't like eggs?

JAMIE

Steven Kessle doesn't have to eat eggs. All he eats is doughnuts and vitamin pills.

AMANDA

Well, in this house...

HONKING O.S.

JAMIE/PHILLIP

That's the bus, mom! Gotta go!
Love you!

And before she can say another word, they have jumped down off their stools and run out the door, passing DOTTY, who comes down the stairs looking stricken, carrying a wad of brittle strands.

DOTTY

Well, Amanda, I knew it would happen. My hula skirt has rotted.

(CONTINUED)

AMANDA

(confused)

That's... too bad, Mother.

DOTTY

I have nothing, now, to show for
my one trip to Hawaii.

(sighs)

How I wish your father hadn't
dropped the camera out of our war
canoe.

AMANDA

Mother, when Daddy first told you
he loved you... was it difficult
for him?

DOTTY

Difficult? Oh, dear, yes. I'll
never forget it. We were at a New
Year's party, and he'd had rather
a lot of champagne. He leaned over
and whispered 'Darling... I love
you.'

(beat)

Then he whispered the same thing
to everyone else in the room.

(beat)

I guess I'm the only one who
believed him.

AMANDA

Why is it so hard for men to open
up sometimes? Don't they realize
the opportunities that can slip
away if you don't say what you
feel?

DOTTY

Sometimes women are no better,
Amanda. It can be very painful to
admit your true feelings... Even
to yourself. I like to think I
raised you not to be that inhibited.

AMANDA

(awkwardly)

Yes... well... I...

Dotty looks over at her.

DOTTY

Amanda?... Is there someone in
your life you can't admit your
feelings for?

(CONTINUED)

23 CONTINUED: (2)

23

AMANDA
(embarrassed)
Well... I... no, not really.

Dotty gives her a questioning look, then pats Amanda's arm, starts out.

DOTTY
Just remember, dear... Life is short.

Amanda slowly digests this, and Dotty sticks her head back in.

DOTTY
(continuing)
If I were you, I'd tell Dean just exactly how you feel!

She is gone. ON Amanda, thinking this over.

AMANDA
(uncomfortably)
Yes. Dean. Right.

CUT TO:

24 EXT. RELOCATION HOUSE BACK YARD - DAY

24

Angelo is digging up a little section of the yard with a spade. Lee sits in a nearby lawn chair, feet up on another chair, watching. He wears a shoulder holster. Angelo is working vigorously, stops for a moment, leans on the spade. A moment, then:

LEE
Angelo... What did Eva tell you about me?

Angelo doesn't answer right away. He digs another spadeful of dirt, then stops, looks at Lee.

ANGELO
She told me who you were... what you did for a living. I asked her not to tell me any more.

LEE
You did?

ANGELO
I'm not stupid, Lee.
(MORE)

(CONTINUED)

24

CONTINUED:

24

ANGELO (CONT'D)

It doesn't take ESP to see that a man in your profession would confess such things only to a woman he... thought he'd be seeing a good deal of.

They hold each other's gaze for a moment. Inside the house, the DOORBELL RINGS. Lee stands, pulls his gun from his shoulder holster.

LEE

I'll get that.

25

INT. RELOCATION HOUSE LIVING ROOM - ANGLE ON DOOR - DAY 25

Lee crosses INTO FRAME, puts his hand on the doorknob, but before he opens the door:

LEE

Yeah?

GUARD (O.S.)

Code 34, Scarecrow. I've got someone here with me.

LEE

Okay.

And he throws the bolt and swings open the door. Standing there with the GUARD is Eva. The Guard is dressed as a dry cleaning delivery man.

26

ANOTHER ANGLE

26

A long moment as Eva and Lee both absorb the impact of this meeting. She manages a small smile, having been told she was seeing Lee. Lee, on the other hand, is simply astounded. Finally, all he can manage is:

LEE

I... don't understand...

EVA

May... I come in?

LEE

Oh... yeah... sure... of course.

She walks into the foyer past him, looking around at the living room for a moment, then turning back to face him. Both Lee and Eva are struggling here to keep a lid on their emotions.

(CONTINUED)

26 CONTINUED:

26

LEE
(continuing)
How did this... How did you...

And now they go to each other and embrace. They simply cling to each other for a moment, then Lee forces himself to pull away. He stands there looking at her, then finds the words to say:

LEE
(continuing)
Your husband's... out there.

And he points to the sliding glass doors off the living room. Beyond them, we can see Angelo, digging away in the garden.

27 ANOTHER ANGLE

27

as Eva smiles at Lee, then turns and crosses the living room to the doors. INTERCUT WITH Lee, emotionally watching as Eva goes outside. Beyond the glass, we see, but cannot hear the reunion. She goes up behind him, apparently says his name. He whirls, stands looking at her for a stunned moment. Then they are in each other's arms, kissing, laughing, crying.

28 LEE

28

He turns and crosses back to the Guard.

LEE
What happened? Do you know?

The Guard hands him a manilla envelope. Beyond him, Amanda's car is pulling up.

GUARD
There's a full report in here, as well as all her documents.

LEE
(shaking his head)
Incredible.

GUARD
I'll be posted out here in a dry cleaning truck, if you need me. We got word today the KGB's aware that Angelo is in this country.

(CONTINUED)

LEE
Any movement, yet?

GUARD
As far as we can tell, they don't
have a fix on this location.

LEE
Good.

By this time, Amanda has come up, carrying a bag of
groceries.

AMANDA
Hello. Hello.
(to Guard)
Oh, I'm so glad you're here...

And she hurries inside.

GUARD
(quietly, to Lee)
She knows?

LEE
I didn't think so... Okay, be in
touch... Let's try to keep it low
profile... Maybe park around the
side...

And Amanda returns with an armload of dirty laundry,
which she thrusts into the arms of the Guard.

AMANDA
Okay, this is all sorted... Medium
starch on the shirts... And the
sweater needs blocking...

A little irritated, the Guard thrusts the laundry back
at her.

GUARD
(to Lee)
Would you please tell her I don't
do that kind of work?

And he turns on his heel and goes. Amanda stares after
him, a little surprised.

AMANDA
(to Lee)
Well, talk about an attitude!

She turns and goes, Lee grins, we --

CUT TO:

29 EXT. SEEDY MOTEL - ESTABLISHING - DAY (STOCK) 29

30 INT. SEEDY MOTEL ROOM - DAY 30

Zuchov and Danilov are now dressed in dark clothing, and the men are assembling guns. Magovich is studying a map. She looks up.

SGT. MAGOVICH

The location has been verified.
We can take Spinelli tonight. Be
prepared to move out after dark.

DANILOV

There will be a guard in the house
as well as outside?

SGT. MAGOVICH

Very likely.
(she looks up)
Our orders are to terminate anyone
who offers resistance.

CAMERA MOVES IN ON her as she fits a silencer to a hand-
gun, looks off with a nasty smile.

SGT. MAGOVICH

(continuing)
Mr. Spinelli, you shall be back in
the Lubyanka by this time tomorrow.

CUT TO:

31 INT. RELOCATION HOUSE DINING AREA - NIGHT 31

Dinner is over. Dessert plates remain; liqueurs have been
set out. Angelo smokes. AD LIB small talk. Eva enters
from the kitchen with a fresh pot of coffee.

EVA

Amanda, you're so organized!
(sitting)

The cupboards are full... the dishes
are put away... there are lists and
instructions hanging on the
refrigerator door...

AMANDA

Well, I figured you could use some
information about the place...
Emergency numbers... And I found
this lovely little church on Old
Woodbury Road!...

(CONTINUED)

31 CONTINUED:

31

EVA
(with a look
at Angelo)
That's very sweet of you, but...

Angelo looks at her, then turns to Amanda.

ANGELO
I probably won't be needing the
church number, Amanda... I'm
afraid there was a point in my
life when I... lost my faith.

AMANDA
(sadly)
Oh. That's too bad. Well, if you
should find it... There's a
beautiful spot waiting for you on
Old Woodbury Road!

Angelo smiles, reaches over and takes Eva's hand. They
look at each other.

32 OMITTED 32

33 ANGLE ON LEE 33

made a little uncomfortable by their closeness.

34 TABLE 34

Conversation has come to an awkward pause. Amanda looks
at Lee, then turns to Eva.

AMANDA
(to Eva)
I just can't believe the KGB would
arrest you and tell Angelo you'd
been shot.

EVA
It was a disgusting tactic, even
for them. A guard at the Lubyanka
was so outraged at what they'd done,
that he assisted me in my escape.

AMANDA
(standing)
Incredible. Well, listen, I'm going
to finish clearing these... Why don't
you guys go... build a fire... and get
reacquainted.

(CONTINUED)

34 CONTINUED:

34

Lee quickly grabs some plates.

LEE
... And I'll help Amanda.

Amanda looks a little surprised. Eva and Angelo smile, nod their thanks, and go off to the living room area.

35 INT. RELOCATION HOUSE KITCHEN - NIGHT

35

Amanda and Lee enter, their hands full of plates, glasses, cups.

AMANDA
Somehow I never pictured us
clearing dirty dishes together.

LEE
Well, I don't want to interrupt
their... 'getting reacquainted.'

AMANDA
(glancing at clock)
Gosh, I'd better finish these and
get home. Jamie's having eight
little boys sleep over and I have
to go pretend I'm not there.

LEE
Oh... Can't you stay just... you
know, a little while? We could
play cards.

Amanda turns to him with a surprised smile.

AMANDA
When do you and I ever play cards?

LEE
Chess? Darts?

AMANDA
You don't want to be alone here
with them, do you?

LEE
Don't be silly... It's not like
that...

AMANDA
(a little laugh)
Oh, isn't it? Listen, why don't
you talk to her?

(CONTINUED)

LEE

About what?

AMANDA

About how you felt back then. I
can tell it's still bothering you.

Lee avoids her look and absently hands her an unwashed
plate.

LEE

(Mr. Cool)

Not at all.

AMANDA

(slipping the plate
back into the water)

Well, good. It's probably better
not looking back at something that's
over.

(eyeing him)

Which this is, I assume.

LEE

You wanna wash or dry?

Amanda sighs, picks up a dish towel.

AMANDA

Have you ever noticed how you just
sort of end a conversation?

LEE

(busily washing)

So. What do you think? They look
happy together?

AMANDA

Well... they are an attractive couple...

LEE

They are?

AMANDA

Yeah, he's, you know, dark and
intense and handsome, she's...

LEE

You call that handsome?

AMANDA

Well, uh, kind of handsome...

LEE

Okay, marginally handsome...

(CONTINUED)

AMANDA

Uh... yes...marginally...

(beat)

I'm not sure she really loves him,
though.

LEE

(looking up)

What?

AMANDA

I dunno... I guess it's just the
kind of thing one woman can tell
about another woman. When I watch
her looking at him, I don't see
her eyes go 'bzz... bzz... bzz.'

LEE

'Bzz... bzz... bzz?'

AMANDA

Yeah. Why are you smiling?

LEE

(looking very
serious)

What smile?

(points)

No smile.

AMANDA

Uh-huh.

(beat, trying to
keep it very light)

It is... over... with her, right?

LEE

Sure! Of course! Why do you keep
asking?...

AMANDA

I don't keep...

LEE

(points to a glass)

You call that dry?

She points to the glass in her hand.

AMANDA

You call this rinsed?He grabs the glass from her, she grabs the glass from the
drainboard, and with a look at each other they set to,
respectively, rinsing and drying like crazy as we --

CUT TO:

- 36 EXT. RELOCATION HOUSE - ESTABLISHING - NIGHT 36
It's very late at night. No lights are on in the house.
- 37 INT. RELOCATION HOUSE LIVING ROOM - ON LEE - NIGHT 37
Lee is asleep on the couch under a blanket. Somewhere in the house, we hear a DOOR CLOSE. Lee opens an eye. He waits a moment, then stands. He wears only pajama trousers. He listens for a moment, then picks his gun up from an end table and begins moving stealthily down the hall.
- 38 LEE'S POV - HALLWAY - HAND-HELD 38
very dark, the doors to the master bedroom and spare bedroom are closed. He creeps slowly to the far end of the hall.
- 39 LEE 39
Lee listens at the door of the master bedroom. Somewhere we can hear the low buzz of someone TALKING. Now Lee moves to the guest room, listens briefly, puts his hand on the knob, and opens the door. Eva is standing there, her back to him, wearing a nightgown, on the phone. She whirls to face Lee.
- 40 ROOM 40
Eva smiles. Lee looks a bit relieved.
- EVA
(into phone)
Si. Grazie, Dottore. Ciao.
- She hangs up.
- LEE
You're calling a doctor at three in the morning? You okay?
- Eva comes toward him, speaking softly.
- EVA
I'm fine, and it's not three in the morning in Milan.
- Then her eyes fall on the closed bedroom door. She nods her head toward the other end of the hall.
- EVA
(continuing)
Could we?...

as Eva and Lee come down the hall, cross toward the couch.

EVA

It's Angelo. He'd been in therapy for a long time when I met him. I can see a terrible depression coming on, and I phoned his doctor, hoping that...

LEE

You didn't tell him where you were?...

EVA

(smiles)

Of course not. At any rate, I'm to keep an eye on Angelo and call again in a couple of days.

The two of them stand there for a moment, and she becomes aware of the fact that she's wearing a nightgown. She reaches for Lee's pajama top, which has been tossed over the back of the couch.

EVA

(continuing)

May I?

LEE

Sure.

She puts the shirt over her shoulders. Lee tosses his gun on an end table.

EVA

Do you have a cigarette?

LEE

Nope. Remember me? The only.. 'student' in Italy who didn't smoke?

EVA

(smiling at the memory)

Oh, yes... I should've known right then there was something dangerous about you.

An awkward moment. They are both treading on hazardous turf, and they know it. Finally:

(CONTINUED)

EVA

(continuing)

I've... thought about you a good
deal over the past couple of years...

Lee is struggling for nonchalance.

LEE

Oh?

EVA

Not without guilt. After all, my
husband was in prison during much
of that time...

LEE

Eva...

EVA

(with great
difficulty)

... The truth is, Lee, I made a
mistake. I can't tell you how I
admire Angelo... and... in that...
sense, I love him. But I knew
right after we were married, that
if I stayed with Angelo it would
be out of admiration and respect...

LEE

'If' you stay with him?

EVA

I would never leave him until he
is settled here, and happy. I may
never leave him. But I wanted to
tell you... in case it never got
said... that...

(emotionally)

... I've loved you for all of the
two years since I last saw you!

She is near tears. He turns away.

LEE

Billy was right... I shouldn't
have gotten involved with this...

EVA

Is that... all you have to say?

LEE

... I'll have myself taken off the
case tomorrow...

(CONTINUED)

41 CONTINUED: (2)

41

EVA

Lee, for God's sake, we may never see each other again! How do you feel?! If you'd told me then, things might be so different now!!

He whirls and puts his arms around her. A long, emotional kiss that's been waiting two years to happen, and we --

CUT TO:

42 EXT. SIDE STREET - HIGH ANGLE - NIGHT

42

Just around the corner from the relocation house. The dry cleaning van is parked over at the side of the street. CAMERA CRANES DOWN and PUSHES IN CLOSER and CLOSER TO the van. Slumped over the wheel, clearly dead, is the Guard we saw earlier.

43 ANOTHER ANGLE - LOW

43

picks up three sets of boot-clad feet. They move quickly, stealthily, across the street, and to the bushes surrounding the house.

44 VARIOUS ANGLES

44

as rifles are cocked, heads peer up over the edges of windows, the group of three breaks up and takes different parts of the house.

45 INT. RELOCATION LIVING ROOM - NIGHT

45

Lee and Eva sit at opposite ends of the couch, she with her knees drawn up to her chin, reflecting. They've been talking for some time.

LEE

It's... going to be light outside, soon.

EVA

I'll go back to bed. Where I belong.

There is a sudden CRASH of breaking GLASS and a door being kicked open from the kitchen. Eva screams and dives for the floor as a window in the rear of the room is shattered and Zuchov comes flying in.

(CONTINUED)

45

CONTINUED:

45

Lee has thrown himself across the couch to the table where his gun lies. Just as he picks it up, Danilov appears from the kitchen door, his automatic weapon aimed at Lee.

DANILOV

Don't move!!

Lee freezes as Sgt. Magovich strolls in from the kitchen.

SGT. MAGOVICH

Good morning.

(to Zuchov)

Find Spinelli!

EVA

No!

SGT. MAGOVICH

Quiet.

Zuchov has rushed off down the hall. Magovich goes to Lee, holding out her hand.

SGT. MAGOVICH

(continuing)

Your gun. If you please. Now. Sit down. The both of you. I expect this to proceed in an orderly fashion.

Suddenly Zuchov appears from the hall.

ZUCHOV

Sergeant, he is gone!

Lee and Eva's heads whip around.

SGT. MAGOVICH

What?

ZUCHOV

The rear of the house is empty.

SGT. MAGOVICH

Look again!

(to Danilov)

Take the other part of the house.

Sgt. Magovich approaches Lee and Eva.

SGT. MAGOVICH

(continuing)

Where is he?!

CAMERA PUSHES IN ON Lee, trying to sort all this out, as we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

46 EXT. RELOCATION HOUSE - ESTABLISHING - EARLY MORNING 46

47 INT. RELOCATION HOUSE LIVING ROOM - EARLY MORNING 47

The room is in disarray. Danilov holds Eva at gunpoint while Sgt. Mogovich interrogates Lee. Zuchov stands nearby.

SGT. MAGOVICH

(to Lee)

So. Here we have you in your pajama bottoms, Mrs. Spinelli in your pajama tops, and Mr. Spinelli missing from his bedroom. Obviously a fascinating situation.

LEE

(firmly)

We don't know where he is.

Sgt. Magovich looks over at Eva, who is very frightened. Eva gives a little shake of her head, corroborating Lee's story. Sgt. Magovich turns back to Lee.

SGT. MAGOVICH

I'm almost beginning to believe you. Unfortunately, I don't believe you enough.

She nods to Zuchov, who belts Lee in the face.

48 EXT. RELOCATION HOUSE FRONT YARD - MORNING 48

Amanda's car has pulled into the driveway. She is getting out, carrying a bunch of freshly cut flowers from her garden and a homemade cake. As she walks down the driveway, she sees a neighbor lady, DELLA DUNLAP, approaching, carrying a small, wrapped gift.

DELLA

(calling gaily)

Helloo! Are you the new neighbor who just moved in?

AMANDA

Me? Uh... no. You mean the Kellys. I'm just a... second cousin.

DELLA

Kelly. That's so nice. Irish neighbors.

(CONTINUED)

48

CONTINUED:

48

AMANDA

Actually, they're Italian.

Amanda is walking toward the front porch. Della trots along beside her.

DELLA

Well, I don't see how that's possible... But then, I had an Uncle Maurice, and he was mostly Cherokee. I made them some damson preserves.

AMANDA

(fumbling for her key)

Well, come on in. I'm sure they'd love to meet you...

49

INT. LIVING ROOM - ON LEE

49

as Zuchov jerks Lee's head back upright. Eva is cringing in the b.g.

SGT. MAGOVICH

This stubbornness of yours is quite pointless.

LEE

(recovering)

I'm not stubborn, just ignorant.
I don't know where Angelo is.

Sgt. Magovich nods to Zuchov, who is about to slug Lee again, when suddenly the DOORBELL RINGS. Then, they hear O.S.:

AMANDA (O.S.)

I know I have a spare key here somewhere. Could you hold this a minute?...

The KGB people freeze. Sgt. Magovich looks over at Eva.

50

THE PORCH

50

Amanda is searching her purse for keys while Della waits with the cake.

DELLA

Oh, my Frank would just go crazy when I couldn't find keys in a purse.

(MORE)

(CONTINUED)

50

CONTINUED:

50

DELLA (CONT'D)

One day he took all my purses and buried them. I fired off a note to Dear Abby about that, I can assure you!

Amanda slowly looks up at her, then pulls keys from her purse.

AMANDA

Uh... got 'em.

She starts putting the key in the lock.

DELLA

You're sure they're up? We won't be interrupting anything?

AMANDA

Oh, the Kellys are early risers... just a little shy. It'll be good for you to encourage them to get out more and mingle. Here we are.

And Amanda opens the door to reveal a somewhat battered Lee and Eva, both in night clothes, and the room and couch in disarray. Amanda and Della stare at the scene for a moment, then Amanda quickly slams the door. She turns to Della, smiling the brightest smile she can muster.

AMANDA

(continuing)

Well! Maybe another time.

Della stumbles away, a bit dazed, mumbling:

DELLA

And I thought Frank was firm.

CUT TO:

51

INT. RELOCATION LIVING ROOM - DAY (A BIT LATER)

51

Lee is now dressed, on the phone. Amanda is putting the living room back in order.

LEE

(into phone)

Yes. They left when they heard Amanda coming in. Jenkins is dead. I don't know how they found us, Billy. Yeah. Angelo's gone. No one knows where.

(CONTINUED)

51 CONTINUED:

51

Amanda is picking up a broken lamp near Lee, finding herself listening to:

LEE

(continuing)

Uh, no, Eva wasn't with him all night... We were, uh, talking...

Amanda looks at him, puts the remnants of the lamp down on the end table with some force. Lee looks over.

LEE

(continuing, to
Amanda)

... Amanda, don't worry about this...
I'll clean up.

(back to phone)

He can't get far without cash,
Billy...

52 ON AMANDA

52

as she puts the cushions back onto the couch, picks up the blanket.

AMANDA

(to herself)

I can't imagine what went on here
last night.

(a beat, as she
imagines, then
catches herself)

Stop it, Amanda!

53 INT. KITCHEN

53

Eva now has both arms in the sleeves of Lee's pajama shirt. She is making coffee, and trying to put the torn-up kitchen back together. Amanda enters.

AMANDA

I'm... really sorry about Angelo.

EVA

Thank you, Mandy. I've got to
believe we'll get him back. Soon.

AMANDA

Here, I can do this, Eva. Why
don't you.... get more dressed.

(CONTINUED)

EVA

Oh, I'll be glad to help, Mandy...
I'm sure Lee won't mind if I
borrow his shirt a little longer...

AMANDA

(pleasantly)
Please. I insist.

EVA

Are you sure?

AMANDA

Absolutely.

Eva starts out, spots the cake.

EVA

Mandy, did you make this?

AMANDA

Uh-huh... Just a little poppy seed
cake for breakfast.

EVA

Well, I hope Lee will try some. I
could never get him to have anything
more than coffee for breakfast.

(she starts out)

By the way, do people call you
Mandy?

AMANDA

No.

Lee enters, tries to lighten the general situation.

LEE

So, how's everyone doing in here?

(spots cake)

Look at this.

AMANDA

You want some?

LEE

I hardly do anything for breakfast
but coffee.

Eva smiles at him, goes. Amanda watches her. Lee
watches Amanda, then quickly takes a nibble of cake.

(CONTINUED)

LEE

Mmmm. It's good, though! If I did eat breakfast, I'd eat this!

AMANDA

Thank you. So, where do you think he is?

LEE

I was hoping you'd have some ideas.... You two seemed to hit it off pretty well.

AMANDA

That's true. Not as well as you and Eva, of course....

LEE

I talked to her, by the way. Like you suggested.

AMANDA

See? Now don't you feel better? Didn't it sort of clear the air, so you can move on?

LEE

Uh, not exactly.

AMANDA

Not... exactly...

LEE

Listen, how do you know when an affair is really over, anyhow?

Amanda doesn't really want to go on with this.

AMANDA

I guess... when it's over... you just... know...

LEE

(thoughtfully)

Yeah.

(beat)

I guess I'm sort of bad at these things.

AMANDA

Lee, I think everyone is sort of bad at these things.

(CONTINUED)

LEE

No, I mean I'm really bad.

AMANDA

You are not... bad.

LEE

I'm telling you, I'm bad...

AMANDA

You're not!

LEE

I am!

AMANDA

Lee...

LEE

Amanda, I am bad! I think we can drop the subject, okay?

AMANDA

Fine. All right. You're bad. Okay.

They stand there for a moment. She is trying to recall exactly what this discussion was about. Lee slaps a pad onto the counter.

LEE

Now. Let's try to put together a list of places Angelo might've gone. Also, tell me if you've noticed anything unusual since he got here...

AMANDA

Well, there's the lipstick...

LEE

Angelo wears lipstick?

AMANDA

No, Eva.

LEE

I was talking about...

AMANDA

You figure they let her keep her lipstick in prison?

LEE

Of course not.

(CONTINUED)

AMANDA

She only escaped a few days ago,
but her tube of lipstick's almost
gone. It takes me about four
months to go through a lipstick...

LEE

(on edge)

Okay... maybe they let her keep
her lipstick.

AMANDA

All her makeup's like that.

LEE

Okay... So they let her keep her
makeup. And she... uh... took it
... with her when she escaped...

AMANDA

... Along with her bath oil beads.

LEE

(uncomfortably)

Running low on those, too, is she?

AMANDA

(shrugs)

Maybe it doesn't mean anything...

LEE

Could we get back to Ange...

AMANDA

(thoughtfully)

On the other hand, there's that
gun...

LEE

What gun?

AMANDA

I noticed it just now when I was
putting the bedroom back together.

LEE

Maybe it's Angelo's.

AMANDA

No, it was in one of her drawers.

(beat)

Right next to the bath oil beads.

LEE

Amanda...

(CONTINUED)

53 CONTINUED: (5)

53

AMANDA

I wonder if it's registered?

EVA (O.S.)

It's not.

And they turn to see:

54 ANGLE TO INCLUDE EVA

54

who stands in the doorway of the kitchen, tying a robe.

EVA

... I haven't had time, since I was
smuggled into America, to get the
correct forms. It's on my list of
'things to do.'

AMANDA

I'm... only concerned since...
handguns are so dangerous...

EVA

(tense)

So is the KGB. Restraint isn't
their strong suit.

LEE

(with a look at
Amanda)

Amanda... was only speaking as a
friend, Eva...

Amanda smiles innocently.

EVA

(softening)

I'm sorry. I've been living with
cruelty for so long, I've
forgotten people can be kind.

(to Amanda)

I should've told you both about the
gun.

AMANDA

(shrugs, smiles)

It's all right.

(picking up pad)

Listen, let me concentrate for a
minute and see if I can come up
with that list.

She goes.

(CONTINUED)

54 CONTINUED:

54

LEE

You can trust Amanda, Eva. I do.

EVA

All right. And you can tell Amanda...
she can trust me, too.

LEE

(trying to be light)

C'mon, Eva... Amanda trusts you...

EVA

Does she, Lee? I hope so. If we're
going to get Angelo back, we're all
going to have to work together,
aren't we?

Lee nods, pours himself another cup of coffee. Eva
glances in the direction Amanda has gone, and we --

CUT TO:

55
thru
58

OMITTED

55
thru
58

59

EXT. SMALL TOWN - LEE'S PORSCHE - DRIVE-BY - DAY

59

60

INT. LEE'S PORSCHE - LEE AND EVA - DAY

60

Lee drives, Eva crosses something off a list.

EVA

Well, they haven't seen him at the
bus station... nor the train station...
nor Lem's All Night Newsstand.

LEE

... Amanda said she picked up
foreign papers for him there...
How about Carmine's pizza? Maybe
he's homesick for Italian food...

EVA

Angelo hates pizza. Anyway, after
all these months in prison, I'm
not sure his stomach can handle
anything richer than stale cabbage
soup.

(CONTINUED)

60

CONTINUED:

60

LEE

Geez, Eva, how did the two of you survive that hell? When we met, I thought you were the most fun-loving, spontaneous woman I'd ever known.

EVA

Angelo survived by forcing his mind to see beyond his prison. And I survived by remembering that same woman you remember... And that spring when we met.

LEE

(looking off)

I stopped thinking about those days. And what might've been. There was no point to it.

EVA

(she smiles)

Have you changed, Lee? Are you the man I waltzed with in the rain along the canals of Venice?

LEE

Well, I dunno... The dancing isn't so good along the Potomac. Too many tourists.

He smiles over at her, then glances up in the rear view mirror.

61

LEE'S POV - MIRROR

61

The car immediately behind Lee turns off. A plain sedan is revealed following behind the Porsche. Left exposed, it slows and drops back, but still remains there.

62

FAVORING LEE

62

a little concerned.

EVA

Anything wrong?

He starts to speak, but for some reason changes his mind.

LEE

Nah. Nothing.

CUT TO:

63

INT. RELOCATION HOUSE KITCHEN - DAY

63

Amanda is on the phone. We INTERCUT WITH Dotty, on the phone in the King kitchen.

AMANDA

I may miss dinner, Mother. The Suttons' cat, Muffy, is having kittens... And it may be a breach birth.

DOTTY

Is it her first delivery, dear? I know when Bobbie Sue Custer had Joey, they tried to turn the baby.

AMANDA

It's a little more difficult with six kittens, Mother.

DOTTY

Well, good luck. Oh, did the Suttons like your cake?

64

ANOTHER ANGLE

64

as Amanda glances over at the cake with a piece eaten.

AMANDA

(a sweet smile)

Oh... he... loved it.

DOTTY

Your poppy seed is your Sistine Chapel, Amanda. No one can top it.

Amanda has wandered over to the refrigerator, is glancing through all the various notes, lists, reminders, stuck to the door with magnets.

DOTTY

(continuing)

Take care, dear. Make sure Muffy breathes evenly.

AMANDA

I will. Tell Jamie to eat at least three green beans. 'Bye, Mother.

She hangs up. She starts away from the refrigerator, then realized she has seen something odd there. She goes back, looks at the list of emergency numbers.

(CONTINUED)

64 CONTINUED:

64

AMANDA
(continuing, reading)
Auto club, fire department, police,
ambulance, dog catcher... Where's
the...

65 INSERT - LIST

65

The last listing has been torn away, and is gone.

AMANDA (O.S.)
... Church.

66 INT. RELOCATION HOUSE LIVING ROOM - DAY

66

Amanda streaks into the living room, grabs her coat,
is about to rush out, when she has a sudden thought.
She crosses quickly over to the phone answering
machine, pushes some buttons.

67 INSERT - PHONE ANSWERING MACHINE

67

She turns the knob to "Record Outgoing Message," and
pushes a button.

68 AMANDA

68

as she speaks into the built-in microphone.

AMANDA
This is Amanda...

She starts to blurt out the location, then has second
thoughts, and instead says:

AMANDA
(continuing)
... When a man finds his faith,
he should go to a beautiful spot.
Uh... 'Bye.

She punches another button and races out of the house.

69 EXT. RELOCATION HOUSE - DAY

69

Amanda climbs into her car and quickly backs out of the
driveway. She takes off up the street and rounds the
corner. CAMERA PANS TO a van parked across the street
marked "Telephone Repair." CAMERA MOVES IN ON the
Agency guard posted there, wearing a lineman's hard hat.
He notes Amanda's departure on a clipboard.

70 EXT. SIDE STREET - AMANDA'S CAR - DAY

70

Amanda's car comes around the corner and ROARS off PAST CAMERA. Parked on another street is Danilov in another sedan. He quickly puts his car into gear and takes off after Amanda.

CUT TO:

71 OMITTED
thru
7371
thru
73

74 EXT. GAS STATION - DAY

74

Lee's Porsche pulls into it, and now comes over to a pay phone, moving CLOSE TO CAMERA. Lee starts to get out.

LEE

I want to check in with Amanda...
In case Angelo came back to the
house.

EVA

I'll call her, Lee. If Angelo has
come back, he'll need to hear my
voice.

LEE

Okay. I'll get some gas.

She is out of the car, and he pulls over to the gas pumps. Eva crosses to the pay phone, deposits coins, dials. CAMERA PUSHES IN ON her, as:

AMANDA (V.O.)

(filtered; on phone)

This is Amanda... When a man finds
his faith, he should go to a beautiful
spot. Oh... 'Bye.

Another moment, then we hear a BEEP over the phone. Eva hangs up, thinking hard.

75 LEE'S CAR

75

at a gas pump. Lee is washing down the windshield as Eva comes over.

LEE

Anything happening with Amanda?

(CONTINUED)

75 CONTINUED:

75

EVA

Oh, lots... She's cooking meat loaf for our dinner tonight, and waxing the kitchen floor. She's home if we need her.

Lee nods, goes back to washing the windshield. Eva watches him for a moment, then gets into the car.

CUT TO:

76 EXT. RURAL ROAD - CLOSE ON SIGN - DAY

76

The sign reads: "OLD WOODBURY ROAD." CRANE DOWN and PULL BACK as Amanda's car drives up to it, stops, then turns and heads off down the road. A moment, then Danilov's sedan appears. It turns down the road, following Amanda, as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

77 EXT. GAS STATION - ANGLE ON LADIES' ROOM DOOR - DAY 77

Lee is finishing vending-machine coffee as Eva emerges from the ladies' room. He has parked the car nearby.

EVA

Ready. Where to now?

They cross to the car, get in.

LEE

We'll re-check some of the places we've been, and start on the residential areas...

He starts the car, and they drive off, round a corner.

78 ANGLE ON KGB SEDAN 78

parked some distance up the street, behind a clump of bushes. Magovich and Zuchov wait a moment, then drive to the gas station. Magovich jumps out of the car and darts into the ladies' room. She emerges, holding a note. She returns to the car.

ZUCHOV

Where did she say to go now?

SGT. MAGOVICH

(re note)

The church on Old Woodbury Road. Spinelli and the American woman will be there.

And they drive off.

CUT TO:

79 EXT. OLD WOODBURY CHURCHYARD - DAY 79

Amanda's station wagon arrives. She gets out and looks around for Angelo. The young Nun we saw earlier comes out of the chapel door and begins crossing to the parish house.

AMANDA

Uh, excuse me, Sister...

NUN

Yes?

(CONTINUED)

79

CONTINUED:

79

AMANDA

I was wondering if you could help me...

NUN

(kindly)

Why, of course.

AMANDA

I'm looking for a man...

NUN

(sympathetically)

Ah.

AMANDA

No, I don't think you... His wife's very concerned... See, he jumped out the bedroom window... and even though he said he'd lost his faith, I'm sure he came here...

NUN

(taken back)

I... hardly know where to begin...

AMANDA

(starting away)

Uh... maybe I'll check the chapel...

She hurries off.

NUN

Do that. And I'll consult Sister Joan... She's been at this for twenty years.

80

INT. CHAPEL - ANGLE ON ENTRY DOORS - DAY

80

The door opens and Amanda enters, looks around.

81

AMANDA'S POV - CHAPEL

81

It appears totally empty. It is on the small side, a few statues of martyrs and saints, pews, an altar area. On one side of the altar is a confessional. On the other, a small door that leads to stairs going to the other chambers and the bell tower.

She walks timidly down the side aisle.

AMANDA

(sotto)

Angelo? Angelo?

She has reached a rather stern image of some medieval saint.

ANGELO (O.S.)

(a whisper)

Are you alone?

Amanda stares at the statue.

AMANDA

That depends.

Angelo sticks his head out.

ANGELO

It's me.

AMANDA

I'm alone. Are you all right, Angelo? We were so worried about you.

ANGELO

I'm sorry... I simply had to go somewhere to think things over... to decide what to do next.

AMANDA

But why? Angelo, Eva's scared to death... She and Lee are looking all over for you...

ANGELO

(agitated)

Eva?! No, Amanda, I don't want to see Eva just now. You've got to get me out of this town...

AMANDA

This isn't making sense. Eva loves you.

ANGELO

No she doesn't. You'd think a man with ESP could've seen that, but I was so in love with her, I couldn't face the truth.

(CONTINUED)

82 CONTINUED:

82

AMANDA
What truth? What are you talking
about?

ANGELO
(emotionally)
Last night, Eva slipped out of
bed and went into the other room.
I heard her speaking on the phone.
I picked up the extension... my
time in Moscow, I'm afraid, has
left me suspicious in the extreme...

AMANDA
(nervously)
Angelo, what did you hear?

ANGELO
Eva... Speaking to her associates
... Telling them where I was...
(off Amanda's
horrified look)
... Amanda, my wife is a KGB agent.

83 EXT. CHURCHYARD

83

Danilov's car pulls up next to Amanda's.

CUT TO:

84 INT. LEE'S PORSCHE - ROLLING - DAY

84

Lee is looking up at the rearview mirror.

85 LEE'S POV - MIRROR

85

The roadway is empty behind them.

86 BACK TO SCENE

86

LEE
They're gone.

EVA
Who's gone?

LEE
There's been a car behind us since
we started searching for Angelo.
(MORE)

(CONTINUED)

LEE (CONT'D)

They've been keeping their distance,
but I'm sure we've been followed.
We lost them at the gas station.

EVA

Why didn't you tell me before?

LEE

I didn't want to alarm you...
Although, now, I'm a little alarmed
the car's not there.

EVA

(getting nervous)

What do you mean?

LEE

If they were following us, it
must've been because they wanted
to get to Angelo. If they've
stopped following us, maybe they
have their own idea where to find
him.

He is pulling the car over to the side of the road. A
pay phone is on the corner. Eva is getting more nervous.

EVA

What're you doing?

LEE

(starting to get
out)

I'm gonna phone Amanda. Maybe
Angelo's shown up.

EVA

(starting out)

I'll call her.

LEE

I'll call her.

And he crosses to the phone. We --

CUT TO:

88 INT. CHAPEL - DAY 88

We are SHOOTING UP AT Danilov, who stands just inside the entrance, looking around. The door behind him opens and Zuchov and Sgt. Magovich enter. Sgt. Magovich points to the side aisles, and the two men move in that direction. Sgt. Magovich takes the center aisle, and the three of them work their way toward the altar.

89 AMANDA AND ANGELO 89

squeezed behind a stone statue somewhere near the altar. They watch the approaching KGB squad, terrified.

CUT TO:

90 EXT. RURAL ROAD - LEE'S PORSCHE - DRIVE-BY - DAY 90

Lee's CAR ROARS PAST CAMERA.

CUT TO:

91 OMITTED 91

92 INT. CHAPEL - DAY 92

The KGB agents have their guns out, and have reached the altar.

93 ANGELO AND AMANDA 93

Behind the statue. They edge around, trying to squeeze together, out of view.

94 AMANDA'S FOOT 94

as it comes around the base of the statue, touching one of the votive CANDLES burning there. It slips and falls to the ground. The sound of it HITTING the stone FLOOR seems to RING throughout the whole chapel.

95 KGB 95

as they spin, spot Angelo and Amanda. Amanda and Angelo dive out from behind the statue, and as one of the agents FIRES his GUN (with silencer), they dash through the tiny door with stairs behind it. As the agents rush to the door, it slams.

96 EXT. CHURCHYARD - DAY

96

as Lee's PORSCHE SCREECHES to a halt. He jumps out, spots Amanda's car.

LEE

She is here. I knew she was
telling us about the church
with that crazy message! C'mon!

Eva is thinking fast, trying to decide what to do, here, while Lee rushes up to the chapel doors. She follows.

97 STAIRWELL LEADING TO BELL TOWER - HAND-HELD

97 -

Amanda and Angelo are dashing up the steep, winding steps. Below, we can hear the DOOR BEING BROKEN DOWN.

98 DOOR TO STAIRS

98

The three agents burst through the door and charge up the steps.

99 TOP OF BELL TOWER

99

as Angelo and Amanda emerge, breathless, and slam the access door behind them, locking it with a bolt. Two big bells hang there. Inside the perimeter of the tower runs a narrow platform. Amanda rushes to the railing, looks down.

100 HER POV

100

Far below, she can see Lee's car parked with the others.

101 BELL TOWER

101

AMANDA

Here, help me!

ANGELO

What??

AMANDA

Push the bell!

The two of them lean against one of the two heavy bells, and it begins to move.

102 INT. CHAPEL - DAY

102

Lee and Eva are now inside. He is looking around, trying to discover where Amanda is.

EVA

Lee, this is insane... We can't fight the KGB... Let's get some help...

LEE

Eva, Amanda and Angelo are here somewhere...

He pulls his gun.

EVA

(emotionally)

Lee, I'm frightened! Holy ground means less than nothing to these people! We can't help Amanda ourselves! Get me out of this place!

Suddenly we hear the CHURCH BELL TOLL. Lee looks up.

LEE

She's in the bell tower!

He looks around, spots the little door with the stairs, begins heading off. CAMERA GOES WITH him.

EVA (O.S.)

All right, stop!!

Lee spins, and is stunned to see:

103 TO INCLUDE EVA

103

Eva stands there with a gun trained on him.

LEE

(hollow)

Eva.

EVA

I'm sorry, Lee.

LEE

Eva, if I don't get to him, the KGB will.

EVA

I know.

(CONTINUED)

103 CONTINUED:

103

LEE
(understanding)
That was the plan all along, wasn't it?

EVA
I expected you to take us to Angelo, yes. You're the best there is, Lee. At everything.

LEE
I don't choose lovers particularly well.

She's a bit stung by this, tightens her grip on her gun.

EVA
Throw the gun over there.

He stares at her. She cocks her gun. He tosses his aside.

LEE
(evenly)
Eva... I don't think you could kill someone who loved you.

EVA
You were always the more romantic of us.

Still staring at her, Lee slowly turns away from her.

104 CLOSE ON LEE

104

struggling for calm, as he turns INTO CAMERA. Eva, her gun raised, is behind him. He takes a step forward.

LEE
Can you forget Venice, Eva?... Just like that?

He takes another step. For a moment, she wavers, then she quickly brings the gun up, and:

105 INSERT - CLOSE ON GUN

105

as her finger squeezes the trigger. There is a loud CLICK from the CHAMBER, but no bullet fires.

106 BACK TO SCENE

106

Lee closes his eyes. She pulls the trigger again, then again. He absorbs the fact that she would've killed him for a moment, then turns to face her.

107 LEE AND EVA

107

EVA
(enraged)
You knew the gun was empty!!

LEE
(sadly)
No. I didn't.

She turns, tries to run, but he quickly grabs her, and drags her, screaming and protesting, to the confession booth, scooping up his own gun en route.

EVA
Where are you taking me?!!

LEE
Here.

He shoves her into the confessional, and jams the bolt lock with her empty gun.

108 BELL TOWER

108

Amanda and Angelo have thrown themselves against the little door, and the KGB squad is hurling its weight against it. It is on the verge of giving way.

109 STAIRWELL - VARIOUS ANGLES

109

As Lee dashes up the winding stairs. Danilov and Sgt. Magovich are forcing the door open, as Zuchov hears the FOOTSTEPS from below. He breaks away from the other two and begins coming down to investigate. He is directly below a window, the sill of which is perhaps eight feet above the stairs. SHOT WIDENS TO reveal Lee standing there, waiting. He jumps down on top of Zuchov, the two struggle, and Lee takes the man out with a wicked punch.

110 BELL TOWER

110

Danilov and Sgt. Magovich burst out onto the tower, and Angelo and Amanda scurry around the narrow platform to put the bells between them and the Russians.

(CONTINUED)

110 CONTINUED:

110

Danilov becomes aware that Zuchov hasn't rejoined them, takes a look behind him and starts back down the stairs to investigate. Sgt. Magovich begins circling around the platform to Amanda and Angelo, her gun drawn.

110A TOWER STAIRS

110A

Lee stands from Zuchov's crumpled body, and hears a GUNSHOT from the tower above as it GLANCES OFF a bell. Amanda cries out, and Lee looks over at the pair of long ropes hanging a few feet from the steps which run upward to the bell mechanism. He dives off the steps toward the ropes, catching hold of one, and plunging downward as the bell's mechanism lowers the rope.

110B BELL TOWER

110B

The force of Lee's weight has sent both bells swinging. The tower has been built only wide enough to accommodate the swing of both bells, and there is little room to maneuver. Sgt. Magovich is nearly pinned to the wall, and unable to get a good shot at Amanda and Angelo, who are pinned against theirs.

110C TOWER STAIRS

110C

Danilov sees Zuchov, and quickly kneels, staring down at his fallen comrade just as Lee comes flying back up INTO FRAME. Danilov becomes aware that someone is there with him, but too late, for just as he stands, Lee swings toward him, both feet out, and kicks the Russian who plunges off the steps and falls downward into space.

110D BELL TOWER

110D

Sgt. Magovich has timed the swings of the bells, and has edged around toward the door, Angelo and Amanda are circling the other way. As she reaches the door, she looks, and realizes, from this angle, she has a fairly decent shot.

110E SGT. MAGOVICH'S POV - ANGELO AND AMANDA

110E

They stand there, frightened, as Sgt. Magovich's gun comes up INTO FRAME. The bells are swinging, but there is a clear space opened up with each swing, which will allow Sgt. Magovich her shot.

110F CLOSE ON SGT. MAGOVICH

110F

drawing a bead. Just as she is about to pull the trigger:

LEE (O.S.)

Hold it!

110G LOOSER ANGLE

110G

reveals Lee standing right behind her in the doorway, his gun pressed against her back.

LEE

Let's drop the gun. We are in a church.

Amanda and Angelo sink back against the handrail, exhaling in relief. Sgt. Magovich glares a furious, nasty glare, throws down her gun, and we...

CUT TO:

111 OMITTED
thru
113

111
thru
113

114 EXT. CHURCHYARD - DAY

114

As the Nun and the parish priest watch in confusion, Danilov is loaded into a Federal car where Sgt. Magovich and Zuchov are already waiting. Eva is being held, handcuffed, by a Federal guard, and is off in the distance, speaking to Angelo, who cannot look at her. Lee climbs out of the sedan, where he has been speaking to the driver, just as Eva is brought toward him. She stops to have a word.

EVA

I guess everything's been said.

LEE

Looks that way.

EVA

I want you to know... this had nothing to do with you. It was politics.

LEE

That makes me feel a lot better.

Lee nods to the guard, who withdraws.

(CONTINUED)

114 CONTINUED:

114

LEE
(continuing)
You were with them even then,
weren't you?

EVA
Yes.

LEE
And marrying him was just an
assignment.

EVA
Yes.

Lee walks her back over to the guard, hands her over.

LEE
And you were never in love with
me.

She looks away for a moment. Lee turns. The guard
starts to take her off. Then she stops and looks back
at Lee.

EVA
Lee...

He looks over.

EVA
(continuing)
... Of course I was in love with you.

He stands there, watching as she is taken off. Amanda
comes up.

AMANDA
(gently)
Hi.

LEE
Hi.

115 AMANDA AND LEE - TRACKING SHOT

115

as he walks her toward his car, carelessly throwing an
arm around her. He feels tons lighter, years younger.
She eyes the arm, then looks up at him, wondering what's
coming.

(CONTINUED)

LEE

You were the one who took the
bullets out of her gun... right?

AMANDA

Well... you know how I feel about
handguns in the house.

LEE

Uh-huh. Thanks.

AMANDA

Oh... anytime...

They walk for a moment.

LEE

Well, Amanda, I'm... uh... glad
we talked last night... It helped.

AMANDA

Oh good. I'm... glad...

LEE

And... you know... I've been
thinking about what you said...

AMANDA

Oh?

LEE

Remember how you said that when
it's really over, I'll know when
it's over?

AMANDA

Yes...

LEE

Guess what?

AMANDA

What?

Lee raises both arms and exuberantly shouts to the
heavens:

LEE

IT'S OVVVERRRR!!!

The Nun stares in surprise, Amanda grins, we FREEZE
and...

FADE OUT.

THE END

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